

H.

In German usage, **B**  see [Pitch nomenclature](#).

Haack [Haacke, Haak, Haake], Friedrich Wilhelm

(*b* Potsdam, 1760; *d* Stettin [now Szczecin, Poland], 1827). German violinist, organist and composer. Apparently a violin student of Franz Benda, he also studied composition (with Carl Fasch) and the organ. He began his professional career as a youth in the private orchestra of the crown prince of Prussia at Potsdam, and later held posts as organist at Stargard (from 1779) and Stettin (from 1790). At Stettin in 1793 he became the leader of a layman's musical group which gained a reputation comparable to that of the Berlin Sing-Akademie (founded two years earlier by Fasch). After 1800 Haack was a theatre Kapellmeister and the Kantor of the Marienkirche at Stettin; J.A.P. Schulz knew him there and left him his music collection. Haack published six piano trios (Berlin, 1793), a keyboard concerto (Berlin, 1793), a violin concerto (Berlin, 1801), three string quartets (Berlin, n.d.) and a *Caprice* for piano (Leipzig, n.d.). A concerto for two harpsichords also survives in manuscript (in *D-DI*). His opera *Die Geisterinsel* (written 1798, after Shakespeare's *The Tempest*) was the fourth to use Gotter's libretto. The *Allgemeine musikalische Zeitung* (ii, 1799–1800, col.135) remarks that 'the richness, fullness and elaboration of the harmony, especially in solemn and sublime passages, are supposed to distinguish this composition greatly'. Haack's other vocal works and symphonies are lost. His brother Karl [Charles] (*b* Potsdam, 18 Feb 1751; *d* Potsdam 28 Sept 1819), a violinist and composer, studied the violin under Benda and also joined the private orchestra of the crown prince of Prussia at Potsdam. In 1796 he became leader of the royal chamber of musicians; he was pensioned in 1811. Widely appreciated in Potsdam and Berlin, his pupils included Karl Möser, F.A. Seidler and L.W. Maurer. He published at least five violin concertos (the first two in Paris, c1779) and about six flute sonatas. (*EitnerQ*; *GerberL*; *GerberNL*)

E. EUGENE HELM

Haag, Den

(Dutch).

See [Hague](#), [The](#).

Haapanen, Toivo (Elias)

(*b* Karvia, 15 May 1889; *d* Asikkala, 22 July 1950). Finnish musicologist and conductor. He studied the violin and music theory in Helsinki (1907–11), Berlin (1921) and Paris (1924) and musicology with Ilmari Krohn at the

University of Helsinki (MA 1918), where he took the doctorate in 1925 with a dissertation on the manuscripts in neumatic notation in the university library. After a period as a violinist, violist and conductor of various orchestras in Helsinki and Turku, he was head of the music department of the Finnish Broadcasting Company (1929–46) and chief conductor of the Finnish RO (1929–50). He was also a lecturer (1925–46) and professor *extra ordinis* of musicology (1946–50) at the University of Helsinki. As a conductor, broadcast programme planner, lecturer, administrator, music critic and writer he did much to promote Finnish music in Finland and abroad. His research was mainly concerned with early Finnish music history; his major work, *Suomen säveltaide*, was the first critical history of Finnish music and remained for a long time the only work of its kind.

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Suomalaiset runomittateoriat 1800-luvulla [Finnish 19th-century theories of poetic metre] (Helsinki, 1926)
'Uskonpuhdistusajan muunnoksia katolisista kirkkolauluista' [Reformation variations of Catholic church songs], *J. Gummeruksen ja M. Ruuthin juhlakirja* (Helsinki, 1930), 93–103
'Kyrkomusiken i Finland under medeltiden', *Nordisk kultur*, xxv (1934), 41–9
Suomen säveltaide [The art of music in Finland] (Helsinki, 1940; Swed. trans., 1956 as *Finlands musikhistoria*)
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ERKKI SALMENHAARA

Haar, James

(b St Louis, 4 July 1929). American musicologist. After graduating from Harvard (BA 1950) he began graduate work at the University of North Carolina, where he worked with Glen Haydon (MA 1954). He then returned to Harvard, where he studied musicology under John Ward and Nino Pirrotta and received his PhD (1961) with a dissertation on *musica mundana*. He taught at Harvard (1960–67) and at the University of Pennsylvania (1967–9). In 1969 he was appointed professor at New York University, and in 1978 became professor at the University of North Carolina, Chapel Hill.

Haar has written widely on the 16th-century madrigal, the history of music theory in the 16th and 17th centuries and manifestations of humanist thought in the music of that period. His work on the madrigal has focussed on the early cinquecento, stressing its independence from the frottola and its relationship to the French chanson. In addition to his activities as teacher and scholar Haar served as general editor of the *Journal of the American Musicological Society* (1966–9) and president of the AMS (1976–8). In 1987 he became a member of the American Academy of Arts and Sciences.

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PAULA MORGAN

Haarklou, Johannes

(*b* Førde, Sunnfjord, 13 May 1847; *d* Oslo, 26 Nov 1925). Norwegian composer, organist and critic. After graduating from Stord Teachers' Training College in 1868 he worked for some years as a schoolteacher, but

from 1872 he devoted himself completely to music. He studied with L.M. Lindeman in Christiania (Oslo) in 1872, and then at the Leipzig Conservatory with Richter, Jadassohn, Kretzschmar and Reinecke (1873–5). He spent a year (1877) at the Hochschule für Musik in Berlin under Bungert, Kiel and Haupt. After settling in Christiania in 1880 as organist, he conducted a series of popular symphony concerts (1883–8), supported by grants from the Norwegian parliament, and later toured extensively as an organ virtuoso, well known for his improvisations.

As a composer Haarklou was influenced by Grieg, but he soon turned to a style which, though late Romantic in its harmonic idiom, was based on the Viennese forms and, while drawing on Norwegian folk music, showed contrapuntal tendencies. He wrote four symphonies, the popular orchestral suite *In Westminster Abbey*, and five operas, among which *Marisagnet* (on a subject from Norwegian folklore) was his greatest success (1909). Many of his organ works, such as *Fantasi triumphale* (1900) and the two organ symphonies (1916 and 1924), are of high quality and are still performed; and many of his choral compositions and songs remain in the standard Norwegian repertory. From 1882 to 1921 Haarklou was active as a music critic of various newspapers. In 1910 he received an annual state grant from the Norwegian parliament.

WORKS

Operas: *Fra gamle Dage*, 1894; *Vaeringere i Miklagard*, 1899; *Emigranten*, 1907; *Marisagnet*, op.42, 1909; *Tyrving*, 1912

Choral: *Skabelsen og Mennesket* (orat), solo vv, choir, orch, op.57, 1890; *Varde*, op.13, 1896; *Fenrir*, 1902; *Pintsekantate*, op.33, 1904; *13 blandere Kor*, op.21, 1905; *Norske Mandskor*, op.25, 1906

Orch: 4 sym., B♭, 1883, d, 1893, C, op.49, 1919, E♭, op.57, 1922; *Marche héroïque*, op.39, 1887; *Norsk Bryllupsmarsch*, op.15, 1899; *Olaf den Hellige*, op.44, 1909; *In Westminster Abbey*, suite, op.45, 1900; *Vn, Conc., D*, op.50, 1913; *Pf Conc., d*, op.47, 1917

Chbr: *Sonata*, g, vn, pf, op.41, 1891

Org: 10 Preludes, op.17, 1898; *Fantasi triumphale*, op.36, 1900; *Prelude and Fugue on B.A.C.H.*, 1924; 2 sym., d, op.53, 1916, d, op.60, 1924

Pf: *Musikalske Momenter*, op.16, 1896; 3 Oktar-Etuder quasi Sonata, op.24, 1900; *Poetiske Klaverstykker*, op.27, 1907 Songs: *Romancer og Sange*, op.11, 1892–6; *Romancer og Sange*, op.12, 1892–6; 4 *Sange til Tekster af Knut Hamsun*, op.23, 1905

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FINN BENESTAD

Haas.

German family of brass instrument makers. Active in Nuremberg, they were descended from Caspar Haas and his son Lorenz, both tower watchmen who played the trumpet as part of their duties. Lorenz's son, Johann Wilhelm Haas (*b* Nuremberg, bap. 6 Aug 1649; bur. Nuremberg, 2 July 1723), who probably learnt from Hanns [Hainlein](#), became a master in 1676 and went on to be the most famous of the Nuremberg brass instrument makers; both his youngest son, Wolf Wilhelm Haas (*b* Nuremberg, bap. 3 March 1681; bur. Nuremberg, 21 Feb 1760), and Wolf Wilhelm's eldest son, Ernst Johann Conrad Haas (*b* Nuremberg, bap. 16 March 1723; *d* Nuremberg, before 29 Feb 1792) – masters in 1706 and 1748 respectively – signed their instruments with his name instead of their own. (Johann Adam Haas, bap. 16 Dec 1769; bur. 11 Jan 1817, who in 1796 became one of the last of the Nuremberg masters, left no known instruments.) In 1719 the Nuremberg business agent C.S. Dresde wrote in a letter that 'There are others here who work for less ... [b]ut ... Mr Haas is the best and most highly regarded'. In his *Versuch* (1795, probably written in 1770 or just before; p.10) J.E. Altenburg noted that the trumpets of 'W. Hasen' were the best for general use.

The products of these three generations of the Haas 'factory' (Barclay, 1997) were in great demand throughout Europe, as witnessed today by the unusually large number of surviving instruments distributed over a wide area. Over 60 trumpets are known as well as seven horns of various shape and two trombones. The trumpets exhibit the typical 'late Baroque' bell, with a narrower throat and more rapidly expanding terminal flare than those by earlier makers, notably Schnitzer and Hainlein. Wörthmüller has shown the existence of at least three types of Haas trumpet, ranging from the simple to the ornate and doubtless corresponding to price categories. He also established the canon (expanded slightly by Smithers) of which instruments are attributable to which family members, based on their maker's marks and on minute variations in the shape of the angel heads appearing on the bell garlands of many of the ornate trumpets. The appearance of the family's maker's mark, a hare running to the left, has been the subject of some confusion. All four family makers personally registered their mark on a brass tablet in possession of the *Rugamt* (now in the Kunstgewerbemuseum, Berlin; see Pechstein), but in actual practice did not necessarily hold to the prescribed shape: for example, it has been stated that Johann Wilhelm's hare looks to the left and those of both Wolf Wilhelm and Ernst Johann Conrad to the right, but on at least one dated instrument by Johann Wilhelm (1688; Trompetenmuseum, Bad Säckingen) the hare looks to the right, and on another, a magnificent silver and gilded trumpet by Ernst Johann Conrad (1765; Shrine to Music Museum, Vermillion, South Dakota), the hare looks to the left. At least three bezel patterns are known, although only one has been described in the literature (Wörthmüller, Smithers). Clearly, the canon will have to be re-thought in the future.

Besides the latter trumpet, the most splendid examples are another silver and gilded one made by a member of the family about 1750 (Metropolitan Museum of Art, New York no.54.32.1) and the 12 silver trumpets, four by

Wolf Wilhelm (1744) and eight by Ernst Johann Conrad (1775), made for Elector Carl Theodor (Nationalmuseum, Munich no.47/25–36).

For illustration of an instrument by Wolf Wilhelm Haas, see [Trombone](#), fig.5c.

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EDWARD H. TARR

Haas, Friedrich

(*b* Laufenburg, Baden, 1811; *d* Lucerne, 1886). Swiss organ builder of German birth. He trained from 1825 to 1829 with the Schaxel family of organ builders of Baden, alternately with the elder Schaxel at Herbolzheim and his sons Matthäus Schaxel at Freiburg and Josef Schaxel at Benfeld (Alsace). He continued his training – particularly in tonal aspects of the craft – with E.F. Walcker at Ludwigsburg, from 1830 to 1835, and is thus customarily regarded as a pupil of Walcker. From 1836 he worked independently. After 1840 he confined his activities exclusively to Switzerland, eventually becoming that country's most important organ builder of the middle of the 19th century. At first Haas, in the traditional way of craftsmen, did not settle in one area, but moved from place to place as his work required. Thus he moved to Lucerne in 1859 to renovate the organ of St Leodegar und Mauritius. He settled down there, however, and founded the organ-building firm which from 1867 was carried on by his colleague of long standing, Friedrich Goll, and which, as 'Orgelbau Goll & Cie AG', is still in existence. In his retirement he was occasionally

employed as a consultant, as during the construction by Johann Nepomuk Kuhn of the organ of the Grossmünster, Zürich (1873–6).

Haas was modern in outlook and played a significant part in the technical and artistic transformation of organ building in the 19th century. At first he built purely mechanical slider-chest organs, but in about 1850 he changed to sliderless wind-chests and made use of Barker's pneumatic lever in order to make the tracker action smoother. In sound, he made the step from the south German late Baroque ideal to the fundamental tone quality of the Romantic organ. He loved wide scaling and double-lipped wooden pipes (Doppelflöte, Doppelbourdon). Many details of scaling and other advice on the technique of organ building were incorporated in the second edition of Töpfer.

New or rebuilt organs by Haas include those at the following places in Switzerland: Grenzach (1837); Neumünster Reformed church, Zürich (1838–40); Rheinau (1840–41); Temple du Bas, Neuchâtel (1841); Stadtkirche, Winterthur (1841–3); Andelfingen (1842–3); Zofingen (1847); Berne Minster (1849–51); Lenzburg (1851); Fribourg Cathedral (1852–3); Leuggern (1854); Basle Cathedral (1852–7); St Leodegar und Mauritius, Lucerne (1859–62); Thalwil (1864).

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U. Fischer: *Friedrich Haas, Orgelbauer 1811–1886* (forthcoming)

FRIEDRICH JAKOB

Haas, Georg Friedrich

(b Graz, 16 Aug 1953). Austrian composer. He studied at the Graz Hochschule für Musik, where his teachers included Doris Wolf (piano) and Gösta Neuwirth (composition), and with Cerha in Vienna (1981–3). He also attended the Darmstadt summer courses (1980, 1988, 1990) and worked with the Stage d'Informatique Musicale pour Compositeurs at IRCAM in Paris (1991). He has taught at the Graz and Oberschützen Musikgymnasium (1982–7) and the Graz Hochschule für Musik (lecturer from 1998). In the words of Reinhard Kager, Haas is attracted by 'resonant nocturnal worlds', with elements of the unreal and the irrational. While he initially relied on mathematical models, influenced by Hauer's *Zwölftonspiele*, he turned away from constructivism after *quasi una tãnpũrã* (1990–91). Later works employ freer tonal possibilities and show the influence of Feldman and Nono. In addition to microtonal intervals, his compositions feature concealed reminiscences of earlier music.

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(selective list)

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Other works: Phantasien, cl, va, 1982; Hommage à Steve Reich und Hommage à György Ligeti, quarter-tone pf, 1983–5; ... nach Konzepten von Friedrich Hölderlin (Hölderlin), SATB, 1986; Zerstäubungsgewächse, str qt, 8 perc, 1989; quasi una tînpûrâ, chbr ens, 1990–91; Nachtschatten, 1991; ... Schatten ... durch unausdenkliche Wälder, 2 pf, 2 perc, 1992; Descendiendo, orch, 1993; ... Einklang freier Wesen ... , 10 insts, 1994–6; Conc., pf, str, 1996–7; Str Qt no.1, 1997; Str Qt no.2, 1997; Vn Conc., 1998

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SIGRID WIESMANN

Haas, Ildephons [Johann Georg]

(*b* Offenburg, 23 April 1735; *d* Ettenheimmünster, 30 May 1791). German violinist and composer. He was at first a soprano, and later had an admirable alto voice, and at 12 studied the violin under the Baden court musician Wolbrecht. In 1751 he entered the Ettenheimmünster monastery, where he studied under Johann Stamitz (who went there from Mannheim in 1755), using Leopold Mozart's violin tutor. After completing theological studies he trained himself in composition for three years through the tutors of Marburg, Mattheson and Fux, and by correspondence with Isfrid Kayser, J.G. Portmann and the Abbé Vogler. He was ordained priest in 1759 and later held many positions in the monastery, including those of choir director (1761–73) and prior (1781).

Particularly in his later years Haas was respected as one of the best violinists and church composers in the upper Rhine valley. As early as 1764 his contemporary Marianus Königsperger ranked him alongside the Catholic composers Bixi, Zach and Kayser, and compared his works favourably to those of Leopold Mozart and Haydn. Gerber, however, criticized Haas's idiosyncratic three-part writing (omitting the viola, a practice which Haas defended in the preface to his *XXXII hymni vespertini*) and the use of 'sweet' 3rds and 6ths in the upper parts. In several theological works and in his compositions Haas opposed the secularization and decline of church music in the Strasbourg diocese. Maintaining that 'in church music the majesty of the surroundings calls for something uncommon', he set 40 sacred texts by the Benedictine priest Pirmin Hahn to 'melodies in the melismatic style'. Most of his later works, including many

considered his best by Christmann (1791) and by Haas himself, were not published and are now lost. Haas also wrote an article, 'Fragen und Zweifel, jedem Tongelehrten zu beliebiger Beantwortung empfohlen', for Bossler's *Musikalische Realzeitung* (1791).

WORKS

XXXII hymni vespertini, 2vv, 2 vn, 2 bc, op.1 (Augsburg, 1764); XV offertoria, acc. orch, org, op.2 (Augsburg, 1766); [40] Geistliche Arien (P. Hahn), op.3 (Augsburg, 1769); Missa de nativitate, Salve regina, Wie weit mein Heiland, in Bossler: *Musikalische Realzeitung* (1791)

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FRIEDRICH BASER

Haas, Jonathan

(b Chicago, 6 Sept 1954). American timpanist. After studying at Washington University, St Louis, and at the Juilliard School, he was nominated 'Young Artist of 1982' by the journal *Musical America*. He gave the first-ever solo timpani recital in the Carnegie Hall recital room in 1981. Haas was appointed principal timpanist with the New York Chamber SO in 1980 and the Aspen Chamber Orchestra in 1984, and became principal percussionist with the American SO in 1990. He also plays 'hot jazz' timpani with his band Johnny H and the Prisoners of Swing, 'rock' kettledrum with the band Clozshave, and has recorded a solo mallet book (keyboard percussion instruments) for the album *Zappa's Universe*. Various composers, including Stockhausen, Glass, Irwin Bazelon, Marius Constant, Stephen Albert, Eric Ewazen, Thomas Hamilton, Robert Hall Lewis, Jean Piche and Andrew Thomas, have written works for him. Haas has recorded many 20th-century works, including Prokofiev's *Peter and the Wolf*, Copland's *Three Latin American Sketches* and George Crumb's *A Haunted Landscape*. He is director of the Peabody Conservatory Percussion Studio, and has given over 200 concert demonstrations as part of his Drumfire educational programme.

JAMES HOLLAND

Haas, Joseph

(b Maihingen, 19 March 1879; d Munich, 30 March 1960). German composer. He trained as a primary school teacher before becoming a pupil of Reger in 1904. Haas developed a deep friendship with Reger and in 1907 followed him to Leipzig, where he also studied with Straube and Ruthardt. In 1911 he was appointed to teach composition at the Stuttgart Conservatory and became a professor there in 1916. From 1921 he taught composition and directed the department of church music at the Akademie der Tonkunst in Munich. There he influenced generations of composers with a pedagogical method adopted from Reger. In 1921 Heinrich Burkard invited him to participate in the music committee of the Donaueschingen Festival, and Haas contributed substantially to the festival's success in the 1920s. Although his folk oratorios and operas were enormously successful in Hitler's Germany of the 1930s and 40s, Haas's biographers believe that his religious faith made him immune to Nazi ideology. In 1946 he was appointed president of the Staatliche Hochschule für Musik in Munich. He worked towards rebuilding this school until his retirement in 1950. In his last years he received many honours, including the Federal Cross of Merit and the Bavarian Order of Merit, as well as honorary doctoral degrees from the Papal Institute for Church Music in Rome (1953) and the University of Munich (1954).

As a composer Haas felt a strong bond to his teacher, Reger. His preference for small ensembles and genres, particularly character pieces (in the tradition of Schumann), lieder and small choral works led his critics to label him a 'master of small forms'. Such forms, however, enabled Haas to depart from the dominant programme music aesthetic of his day and achieve his goal of creating a folklike, 'popular' art music. He developed a transparent contrapuntal style, which first became evident in works such as the *Divertimenti* op.22 (1909) and op.32 (1911). By devoting himself to such genres and favouring music for amateur musicians, he supported the 19th-century tradition of domestic music-making, as well as the *Gebrauchsmusik* of the 1920s. His most important compositional achievement is perhaps in the field of the 'folk oratorio', in which he sought to transform the traditional oratorio through allowing the congregation vocal involvement in the performance. In his masses as well as his oratorios Haas achieved a folklike simple style based on unison choirs, basic forms, characteristic melodies, tonal harmony and the influence and presence of Gregorian chant.

WORKS

(selective list)

for complete list see Gemeinwieser (1994)

operas and oratorios

Operas: *Die Bergkönigen* (Christmas story, F. Rodenstock), op.70 1927; *Tobias Wunderlich* (H.H. Ortnr and L. Andersen), op.90, 1937; *Die Hochzeit des Jobs* (Andersen), op.93, 1943

Folk oratorios: *Die heilige Elizabeth*, op.84, S, spkr, chorus, orch, 1931; *Christnacht*, op.85, female/children's vv, chorus, solo vv, spkr, orch, 1932; *Das Lebensbuch Gottes*, op.87, chorus, solo vv, org/f/orch, 1934; *Lied von der Mutter*, op.91, S, Bar,

chorus, children's, male and female vv, orch, 1939; Das Jahr im Lied, op.103, chorus, solo vv, spkr, orch, 1952; Die Seligen (Bible, A. Silesius, Haas, L. Schuster), chorus, children's chorus, solo vv, orch, 1956

other vocal

Masses: Eine deutsche Singmesse (Silesius), op.60, chorus unacc., org, 1929; Hymnen an das Licht (W. Dauffenbach), op.82, chorus unacc., 1932; TeD, solo vv, chorus, orch, 1945

Secular: 3 Lieder, op.1, 1904; Unterwegs (H. Hesse), op.65, 1925; Gesänge an Gott (J. Kneip), op.68, 1926; many other choral and solo songs

instrumental

Orch: Heitere Serenade, op.41 (1913/14); Variationen und Rondo über ein altdeutsches Volkslied, op.45, 1916/17; Variationen-Suite über ein altes Rokoko-Thema, op.64, 1924; Lyrisches Intermezzo, 1937; Ouvertüre zu einem frohen Spiel, op.95, 1943

Chbr: 2 Sonatinen, op.4, vn, pf, 1905; Ein Kränzlein Bagatellen, op.23, ob, pf, 1909; 2 Grotesken, op.28, vc, pf, 1909; Sonata, op.29, hn, pf, 1910; Ein Sommermärchen, op.30, vc, 1910; Kammertrio, op.38, 2vv, pf, 1912; Grillen, op.40, vn, pf, 1912; Str Qt, op.50, 1919; 2 Kirchen-Sonaten, op.62, vn, org, 1925/6

Pf: Eulenspiegelien, op.39, 1912; Sonata, a, op.46, 1918; Deutsche Reigen und Romanzen, op.51, 1919; Schwänke und Idyllen, op.55, 1921; 2 Sonatas, op.61, 1923; 4 Sonatinen, op.94, 1943; Klangspiele, op.99, 1945; many small character pieces

Org: chorale preludes, suites etc.

Principal publisher: Schott

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S. Gemeinwieser, ed.: *Joseph Haas*, *Komponisten in Bayern*, xxiii (Tutzing, 1994)

TAMARA LEVITZ

Haas, Monique

(b Paris, 20 Oct 1909; d Paris, 9 June 1987). French pianist. She studied first with Joseph Morpain and Lazare-Lévy at the Paris Conservatoire, where she received a *premier prix* in 1927, and then privately with Rudolf Serkin and Robert Casadesus. During an illustrious career she performed throughout Europe and the USA, as well as in Russia, Armenia, China and Australia. She taught at the Paris Conservatoire from 1967 to 1970 and gave masterclasses at the Salzburg Mozarteum. Her extensive repertory ranged from Bach to Messiaen, with an emphasis on modern music: she

performed with Stravinsky, Hindemith, Poulenc and Enescu and made notable recordings of Bartók's Third Concerto, the complete piano music of Debussy and Ravel, and works by Milhaud, Prokofiev and Marcel Mihalovici, whom she married. Her elegant and fastidious style also made her an ideal Mozart player, as may be heard on her recordings of the concertos in E♭ k449 and in A k488, with Leitner conducting the Berlin Philharmonic.

CHARLES TIMBRELL

Haas, Otto

(b Frankfurt, 2 Dec 1874; d London, 27 April 1955). German antiquarian music dealer. He worked with the firms of Josef Baer in Frankfurt, Brentano in New York and Breslauer & Mayer in Berlin before joining Leo Liepmannsohn in Berlin in 1903. Later that year he bought the business from Liepmannsohn, subsequently continuing its well-known series of auction sales. In 1936 Haas moved the firm to London, where he continued it under his own name. He confined his business to the sale of music by important catalogues, of which he issued 37 in all, and by private offers. In 1955 he sold the firm to Albi and Maud Rosenthal, who have upheld the Liepmannsohn tradition of scholarly expertise.

ALEC HYATT KING

Haas, Pavel

(b Brno, 21 June 1899; d Auschwitz [now Oświęcim], probably 18 Oct 1944). Czech composer. He studied composition at the Brno Conservatory in Janáček's masterclass (1920–22). He worked first in his father's business, then from 1935 as a private teacher of music theory, and finally taught music at the Jewish secondary in Brno. Haas took the style of Janáček as his starting point, and came closer to Janáček's compositional method than any of his other pupils. However, he developed this in his own way and soon achieved a mature individuality in the Wind Quintet op.10, the Piano Suite op.13 and the opera *Šarlatán* ('The Charlatan'). During the German Occupation he suffered persecution on account of his Jewish origin, performances of his compositions were banned, and neither he nor his wife were allowed to work. He was imprisoned in Terezín concentration camp (1941–4), where he continued to compose, including two of his best-known works, the Study for Strings (1943) and the *Four Songs on Chinese Poetry* (1944), which are linked to the Oboe Suite (1939) and the unfinished Symphony (1940–41) in expressing through music the struggle against Nazism. Haas died in a gas chamber at Auschwitz.

Janáček apart, Haas's melodic style owed much to Moravian folksong, Jewish chant and medieval chorale, while his rhythmic and harmonic thinking was influenced by contemporary Western European music and jazz. Although Haas and Janáček share a liking for concise motifs, Haas's are quite different in character from Janáček's. This difference is most apparent in the opera *The Charlatan*, its topic far removed from the world of Janáček while at the same time demonstrating remarkable dramatic

talent. In Czech music, Haas represents a trend connecting the Czech national tradition with pioneering acts of international music.

WORKS

Dramatic: Šarlatán [The Charlatan] (tragi-comic op, 3, P. Haas), 1934–7, Brno, 2 April 1938; 7 incid scores, 3 film scores

Vocal: 6 písní v lidovém tónu [6 Songs in Folk Tone], op.1, S, pf/orch, 1918–19; 3 písně [3 Songs], op.2 (J.S. Machar), S/T, pf, 1919–20; Čínské písně [Chinese Songs], op.4 (Chinese poetry), A, pf, 1921; Fata Morgana, op.6 (R. Tagore), T, pf qnt, 1923; Vyvolená [The Chosen One], op.8 (J. Wolker), T, fl, hn, vn, pf, 1927; Karneval [The Carnival], op.9 (D. Chalupa), male chorus, 1928–9; Ps xxix, op.12, Bar, female chorus, org, orch, 1932; 7 písní v lidovém tónu [7 Songs in Folk Tone], op.18 (F.L. Čelakovský), S/T, pf, 1940; Al s'fod [Do not Lament] (D. Shimoni), male chorus, 1942; 4 písně na slova čínské poezie [4 Songs on Chinese Poetry] (trans. B. Mathesius), B, pf, 1944

Orch: Zesmutnělé scherzo [Melancholy Scherzo], op.5, 1921; Suite from 'The Charlatan', op.14, 1936; Sym., 1941, inc. (2 movts); Study, str, 1943

Chbr and solo inst: Str Qt no.1, op.3, 1920; Str Qt no.2, op.7, with jazz band ad lib, 1925; Wind Qnt, op.10, 1929; Pf Suite, op.13, 1935; Str Qt no.3, op.15, 1938; Suite, ob, pf, 1939

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LUBOMÍR PEDUZZI

Haas, Robert (Maria)

(b Prague, 15 Aug 1886; d Vienna, 4 Oct 1960). Austrian musicologist.

After his schooling in Prague he studied at the universities of Berlin, Vienna and Prague, where he took the doctorate under Rietsch in 1908 with a dissertation on the Viennese Singspiel. He then went to Vienna as assistant to Guido Adler. From 1910 he worked for a few years as an opera conductor in Münster, Erfurt, Konstanz and Dresden, but returned to Vienna in 1914 as secretary to the Corpus scriptorum de musica medii aevii and the Denkmäler der Tonkunst in Österreich. After military service in World War I he worked in the Österreichische Nationalbibliothek, and in 1920 was appointed head of the music collection, a position he held until

1945 when his collaboration with the National Socialists led to his dismissal. Concurrently with his work in the library, he submitted his *Habilitationsschrift* at Vienna University in 1923 with a work on Eberlin's school dramas and oratorios, and in 1929 was appointed to a readership. In addition, he took over in 1927 the supervision of the Archiv für Photogramme musikalischer Meisterhandschriften, the collection of photocopies of musical manuscripts set up by Anthony van Hoboken in association with the Nationalbibliothek.

During the first part of his career, Haas worked primarily on the music of the Baroque and Classical periods, and was the author of comprehensive historical surveys (e.g. *Die Musik des Barocks*, 1928), scholarly editions, and detailed specialized studies particularly in the fields of opera and oratorio. His *Aufführungspraxis der Musik* (1931), an important early study of historical performing practices, reflects both his scholarship and his sensitivity as a practising musician.

His most important and complex legacy is his work on Bruckner, which occupied much of his later career. He prepared editions for the *Sämtliche Werke* of most of the composer's symphonies and masses. His text-critical work strongly influenced the course of Bruckner studies by making available previously unpublished versions; further, Haas promulgated the belief that the scores published during the composer's lifetime were not authentic and should be replaced with modern editions based solely on unedited manuscript versions. Although his ideological biases and scholarly rigour have recently been criticized, his basic editorial position still exerts some influence. Since the 1950s the editions by his successor, Leopold Nowak, have increasingly supplanted Haas's.

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'Giuseppe Zampontis "Ulisse nell'isola di Circe"', *ZMw*, iii (1920–21), 385–405

'Teutsche Comedie Arien', *ZMw*, iii (1920–21), 405–15

'Zur Neuausgabe von Claudio Monteverdis "Il ritorno d'Ulisse in patria"', *SMw*, ix (1922), 3–42

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C.W. Gluck: *Don Juan*, DTÖ, lx, Jg.xxx/2 (1923/R)
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ANNA AMALIE ABERT/BENJAMIN KORSTVEDT

Haase, Wolfgang.

See [Hase, Wolfgang](#).

Haass, Georg.

See [Hasz, Georg](#).

Hába, Alois

(*b* Vizovice, 21 June 1893; *d* Prague, 18 Nov 1973). Czech composer, theorist and teacher. He acquired his first musical skills in singing and playing the violin and the double bass in his father's folk band, which regularly performed at dances. His mother, Theresia Trčková, was an excellent folksinger who taught Hába peasant songs from Moravian Wallachia, the intervals of which sometimes deviated from the semitone system. Hába's conventional music education began at the teachers' training institute of Kroměříž (1908–12) where he became familiar with the standard repertory and the Czech tradition from Smetana and Dvořák to Suk and Novák. While still at the institute he began to compose; on leaving he taught himself for two years before taking a teaching position in Bílovice, in the Uherské Hradiště district of Moravian Slovakia. There he made a study of theoretical literature and attempted composition of greater complexity. The organ Fugue on H–A–B–A and the orchestral piece *Mládí* ('Youth'), both written in 1913, already show freedom in their use of diatonic melody and harmony and in their treatment of thematicism.

Shortly after the outbreak of World War I Hába left for Prague where, under the guidance of Novák, he passed the entrance examination for the conservatory. Novák recognized his talent and immediately accepted him into his course from which Hába graduated, after a year of study (1914–15), with his Sonata op.1 for violin and piano. It was Novák who encouraged Hába's creative self-discipline, gave him a thorough technical command and showed him how to harmonize modal folk tunes. Hába was then called up for military service. A spell in Vienna enabled him to take lessons in counterpoint and vocal fugue with Stöhr and to continue his output of music, including the Suite (1917) for string orchestra, his first composition to use quarter-tones. This development was suggested by a report which Hába read in a Vienna newspaper of a lecture on quarter-tone music given by von Möllendorf on 20 January 1917. Also in Vienna Hába became acquainted with his countryman Petyrek, who recommended him to Schreker for private lessons in February 1918. Under Schreker's surveillance he wrote the piano pieces opp.1*b*, 2 and 3, the First Quartet op.4 and the Overture op.5; Schreker urged him to respect conventional forms and Brahmsian thematic working, but he did not restrain Hába's chromaticism – the Intermezzo from op.2 and the Sonata op.3 show an extreme of expanded tonality. But Hába's harmonic venturings did not emanate from Schreker: from 1918 he attended the concerts given by Schoenberg's Verein für Musikalische Privataufführungen, and he also worked as a proofreader for Universal Edition, correcting scores by Schoenberg, Szymanowski and Janáček. Under the influence of these

composers, Hába returned in his op.6 to his earlier dynamic conception of tonality and form, replacing conventional tonal functions with a concept of pitch polarity; from this period the melody and rhythm of Moravian peasant music became more important in his work.

In September 1920 Hába left with Schreker for the Berlin Hochschule für Musik, but his position as Schreker's pupil was now only formal and a definite split took place at Easter 1922. Beginning with the Six Piano Pieces op.6 (1920) Hába no longer showed his new works to Schreker. The music that he wrote during the years 1920–22 reveals a maturing of his free thematic writing and intensely chromatic melody and harmony, organized by means of his principle of polarity. In Berlin Hába also began to make plans for quarter-tone instruments, which were constructed after his return to Prague. He envisaged a department of quarter- and sixth-tone music at the Berlin Hochschule, but the project faltered as a result of financial, as well as cultural and political, obstacles. Hába went back to Prague in September 1923. With influential support in Czech artistic life and with the backing of Suk, he gradually established a department of microtonal music at the Prague Conservatory. The department began as a series of courses in quarter-tone music in 1924 and operated fully from 1934 until 1949 with an interruption during the war. Among its students were many Czech and foreign composers, including Ponc, Pauer, Hába's brother Karel, Osterc, Reiner, Ullmann, Ristič and Iliev. Hába himself took an active part in turning Czech music in a more adventurous direction; he was a leading officer of several Prague music societies and a jury member and honorary member of the ISCM. These efforts culminated in his organization of the 1935 ISCM Festival in Prague.

During World War II Hába was persecuted as a progressive artist, but in 1945 he returned to musical life, founding and managing (1945–9) the Grand Opera of the Fifth of May (now the State Theatre), and teaching at the Prague Conservatory and at the newly established Academy. When the department of quarter- and sixth-tone music was officially suspended in 1949, Hába devoted his attentions solely to composition and lecturing. He was elected to the Czech Academy of Sciences and Arts in 1929 and to the German Academy of Arts, Berlin, in 1961. In 1963 he was given the title Artist of Merit; in 1968, on the occasion of his 75th birthday, he received the Order of the Republic.

Hába may justly be regarded as the originator of the use of quarter- and sixth-tones in Western art music. To realize this new music he pioneered the construction of special instruments: three types of quarter-tone piano (1924–31), a quarter-tone (1928) and a sixth-tone (1936) harmonium, and a quarter-tone clarinet (1924), trumpet (1931) and guitar (1943). Hába's microtonal music employs the same compositional techniques as his work in the semitone system, and he avoided opposing the two. In the preface to his Second Quartet op.7 he wrote: 'It is my concern to permeate the semitone system with more delicate sound nuances, not to abolish it ... to extend the possibilities of expression already given by the old system'. This precept underscores his early microtonal works for strings (opp.7, 9, 12, 14 and 15) and the Suite op.13 for chorus. Developing from microtonal usage in Moravian folk music, the major mode is stressed by quarter-tone and

sixth-tone sharps, the minor by quarter-tone flats; in each case the result is to heighten the expressive effect.

The masterpiece of Hába's quarter-tone music is the opera *Matka* ('The Mother') (1929), which begins with a profoundly moving funeral scene and closes with a purifying and exalting catharsis. Hába's use of microtones in this work shows the power of the technique in presenting dramatic action and emotional experience in musical terms, and a number of quarter- and sixth-tone quartets, written in the 1950s and 60s, prove the continuing vitality of Hába's innovations. These have tended to overshadow his extensive and highly individual output in the semitone system, an output dominated by piano and chamber pieces. The four nonets opp.40, 41, 82 and 97 are masterly in their solutions of different problems of style and form, while two early piano works (opp.6 and 8) are characteristic syntheses of chromaticism and modality within a very freely thematic style. In some works of the 1950s (e.g. the quartets opp.73–4, 76 and 79, and the orchestral works opp.77, 83 and 86) Hába moved towards a greater simplicity of harmony and form and a less sophisticated expression. Like all Hába's music, these pieces reveal a composer of fresh invention whose primary sources are to be found in the music of his native region.

For Hába's accidentals for quarter-tones, see [Notation](#), fig.96.

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JIRÍ VYSLOUŽIL

Hába, Alois

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operas

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orchestral

Mládí [Youth], 1913; *Ov.*, op.5, 1919–20; *Symfonická fantazie*, op.8, pf, orch, 1920–21; *Cesta života* [The Way of Life], sym. fantasy, op.46, 1933; *Valašská suita* [Wallachian Suite], op.77, 1951–2; *Vn Conc.*, op.83, 1954–5; *Va Conc.*, op.86, 1955–7

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Hába, Karel

(b Vizovice, 21 May 1898; d Prague, 21 Nov 1972). Czech composer, violinist and teacher. The brother of Alois Hába, he studied at the teachers' training institute in Příbor, graduating in 1917. While working as a teacher he attended the Prague Conservatory, completing his studies in the masterclasses of Novák for composition (1921) and Hoffmann for the violin (1928); from 1925 to 1927 he participated in his brother's courses in quarter-tone music, receiving in 1936 a diploma for the quarter-tone Piano

Trio op.8 (1926). Between 1929 and 1950 Hába worked for Prague radio, first as a member of the orchestra and from 1936 as head of the music education department, where he made use of his experience in schools and teacher-training colleges. In 1951 he was appointed to lecture on methods of music education at the Prague Faculty and Institute of Education. Hába was a notable representative of the schools of Novák and his brother. His output, which covers all genres, shows the rhythmic and melodic influence of east Moravian folksong, together with something of Schoenbergian harmony. Pieces by him were performed at the ISCM Festivals of 1928, 1929 and 1934, and his opera *Jánošík* was given at the Prague National Theatre on 23 February 1934. Hába was the first Czech performer of quarter-tone music for the violin and the viola, giving recitals in Prague, Paris, Geneva, Siena, Frankfurt and elsewhere during the period 1925–7. He was made a member of the Czech Academy of Sciences and Arts in 1940.

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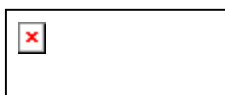
Habanera

(Catalan *havanera*).

An Afro-Cuban dance and song.

1. The dance.

A synthesis of European and African elements, the habanera (or Havana-style contredanse) has its roots in the English country dance, which gained great popularity in Europe in the 18th century. Although it was imported to the Americas by the Spanish, it did not take hold in Cuba until the arrival in the late 1700s and early 1800s of French refugees from rebellions in Haiti, who brought with them the contredanse, a stylized French version of the English country dance. In its basic form this early social dance consisted of two sections of eight bars each, repeated for a total of 32 bars, with each eight-bar segment distinguished by a different dance figure; the second half is livelier in character than the first. Black musicians transformed the regular rhythms of the contredanse into the dotted and syncopated rhythms of the *contradanza habanera* or simply habanera. Its slow tempo, in duple metre with a suave and lilting rhythmic ostinato ([ex.1](#)), became popular in all strata of society. The dance, performed by couples, features stately steps in which the feet are hardly lifted from the ground, accompanied by sensual movements of the arms, hips, head and eyes. Its influence can be seen in the evolution of the Cuban *danzón* and the Argentine tango, and it was influenced in turn by developments in the latter genre. In Spain it was also absorbed into the zarzuela.



The earliest surviving habanera is the anonymous *San Pascual Bailón* of 1803. In Cuba the popular dance was transmuted into an art form through the piano music of Manuel Saumell Robredo and, later, that of Ignacio Cervantes. The exotic character of the dance attracted many composers when it was re-exported to Europe in the 19th century. Renowned examples of the genre are *La paloma* by Sebastián Iradier and *Tú* by Eduardo Sánchez de Fuentes. Bizet drew on Iradier's *El arreglito* for the celebrated habanera in *Carmen*. Habanera rhythms found their way into French instrumental pieces by Saint-Saëns, Chabrier, Debussy and Ravel, among others, and also inspired Spanish composers including Albéniz, Falla and Montsalvatge.

2. The song.

Habanera is part of the rich liminal culture of *ida y vuelta* ('going and returning', 'there and back') that exists between Cuba and the Costa Brava through maritime trade and the navy. For that reason, although its origins

lie in Catalan-speaking parts of the world, its texts are mostly Spanish. It was particularly significant at the end of the 19th century during the war of Cuban independence, when many Spaniards found themselves in a conflict of allegiance rooted in their personal lives. The songs tell of romantic relationships (mostly with the idealized mulata, the Cuban woman of mixed African and Hispanic blood), of sad farewell and of loneliness at sea, themes that support the notion that many men had families in both Spain and Cuba. The music has absorbed influences from the migration to Cuba of Andalusians and people from the Canary Islands, as well as Italian *bel canto* vocal style and other Mediterranean elements, and Afro-Cuban syncopations; it also shares common ground with traditions of Mallorca and Menorca in the Balearic Islands. Habanera is also sung in villages in Spanish Castile, brought there by returning sailors.

Originally performed both by solo singers and by groups of fishermen in the late 19th and early 20th centuries in Catalonia, habaneras entered the repertory of choirs of fishermen who sang while mending nets or sitting in the tavern on days when the weather was too stormy for them to take to sea. While the tradition never died out, it has received a boost from Catalan autonomy within Spain and is now thriving: many young singers are taking it up, and there are regular summer festivals along the coast, notably in Calella de Palafrugell, attended mostly by Catalan and Spanish locals and tourists. Whereas the habanera in Catalonia has always remained a popular form, in Cuba it fed into the *trova* (troubadour) tradition, its strength lying more in popular-classical manifestations with *bel canto* influences persisting.

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FRANCES BARULICH (1), JAN FAIRLEY (2)

Habelhauer, Josef Franz.

See [Haberhauer, Maurus](#).

Habeneck, François-Antoine

(b Mézières, 22 Jan 1781; d Paris, 8 Feb 1849). French violinist, conductor and composer. He was a son of a military bandsman born in Germany but serving in the French army, and the eldest of three brothers, all of whom studied the violin with their father and later at the Paris Conservatoire. The family spent some years in Brest. François-Antoine was in Baillot's class at the Conservatoire, where he won a *premier prix* for the violin in 1804. He is said to have received a pension of 1200 francs from the Empress Josephine. In 1804 he joined the orchestra of the Opéra-Comique, but moved almost at once to that of the Opéra. When Rodolphe Kreutzer was promoted to director of the Opéra in 1817 Habeneck succeeded him as principal violin. From 1821 to 1824 he was director of the Opéra, from 1824 to 1831 he shared with Valentino the title of *premier chef* there, and from 1831 to 1846 he fulfilled that function alone. Thus he was conductor of the Paris Opéra during one of its most brilliant periods, conducting the first performances of Rossini's *Guillaume Tell*, Meyerbeer's *Robert le diable* and *Les Huguenots*, Halévy's *La Juive*, Berlioz's *Benvenuto Cellini* and many others. He raised the standard of orchestral playing there to a level where Chorley, writing of the orchestra in 1836, could describe it as 'a machine in perfect order, and under the guidance of experience and intellect – for these are thoroughly personified in M. Habeneck'.

Habeneck's most lasting achievements were the introduction of Beethoven's music to France and the founding of the Société des Concerts du Conservatoire. From 1806 to 1815 he was in regular charge of the Conservatoire students' orchestra, known as the *exercices publics*. In 1807 Beethoven's First Symphony was played for the first time in Paris, and the Second shortly after; some accounts report a performance of the Third in 1811. When Habeneck took over the *concerts spirituels* at the Opéra in 1818 he continued to promote Beethoven's music, including the Allegretto of the Seventh Symphony and certain overtures. The main impact of Beethoven was to come later, however. In 1826 he tried the Third again with a group of invited musicians and their meetings were regularized into a formal body, the Société des Concerts du Conservatoire, giving its first public concert on 9 March 1828 and including the Third Symphony. The third concert introduced the Fifth Symphony to France and the Ninth Symphony followed in 1831. The orchestra of 86 and chorus of 79 were under Habeneck's direction and remained so for 184 concerts until his death. The orchestra of the society quickly attained the same high standard as that of the Opéra and was admired and emulated all over Europe.

Habeneck generally conducted with a bow and from a first violin part. Wagner admired his efficiency and the command he had over his forces. Berlioz, as a representative of the new type of baton conductor, was more critical, particularly over performances of his Requiem in 1837 and *Benvenuto Cellini* in 1838, though he should perhaps have given him more credit for his audacious undertaking of the *Symphonie fantastique* in 1830. Habeneck's influence and standing in Paris musical life was unrivalled, particularly during the last 20 years of his life. He taught the violin at the Conservatoire from 1808 to 1816 and from 1825 to 1848, and his *Méthode théorique et pratique de violon* appeared in about 1835. He owned a late

Stradivari violin (the 'Habeneck'), now the property of the Royal Academy of Music, London. He also composed, mainly for the violin; his works include two violin concertos, an *Air varié* for violin and orchestra, three *duos concertants* for two violins, three caprices for violin solo, a *Grande polonaise* for violin and orchestra and a *Grande fantaisie* for violin and piano.

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HUGH MACDONALD

Haberhauer [Habelhauer], Maurus [Josef Franz]

(*b* Svitavy, 13 March 1746; *d* Rajhrad, Moravia, 18 Feb 1799). Moravian composer. He entered the Benedictine monastery at Rajhrad in 1764, was ordained a priest in 1770 and from 1775 was musical director of the monastery. Under his directorship concertante church music flourished there. Besides several symphonies and a concerto for english horn Haberhauer composed numerous church works, all in a conservative style. He used folksongs and instruments such as the bagpipe and shepherds' trumpets, particularly in four *missae pastorales* (Christmas masses). A complete list of his works is in the library of the Gesellschaft der Musikfreunde, Vienna. Those extant (preserved in *CZ-Bm*) include 46 masses, 2 Requiems, 7 litanies, 13 vespers and 16 shorter church compositions.

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CAMILLO SCHOENBAUM/JIŘÍ SEHNAL

Haberl, Franz Xaver

(b Oberellenbach, Bavaria, 12 April 1840; d Regensburg, 5 Sept 1910). German musicologist and church musician. A schoolmaster's son, he was educated in Passau, ordained priest there on 12 August 1862, and was subsequently head of music in the episcopal seminaries and deputy choirmaster at Passau Cathedral. From 1867 to 1870 he was organist of S Maria dell'Anima in Rome, and pursued musicological research in Italian libraries and archives. In Rome he met Liszt and became acquainted with the Roman plainchant movement headed by Cardinal Domenico Bartolini. In 1871 he was appointed cathedral Kapellmeister and inspector of the Dompräbende in Regensburg. In 1874, encouraged by Liszt and F.X. Witt, he founded a school of church music in Regensburg that soon acquired an international reputation. Pope Leo XIII made him an honorary canon of Palestrina Cathedral in 1879, the year in which Haberl founded a Palestrina society and became editor of the first complete Palestrina edition, which Breitkopf & Härtel had begun in 1862. He left Regensburg in 1882 and went to Italy again to research and transcribe primary sources. Returning to Regensburg in 1885, he resumed direction of the school of music. In 1889 the University of Würzburg awarded him an honorary doctorate in theology. In 1894 he began the first complete edition of Lassus, with the collaboration of Adolf Sandberger. He was elected general president of the Allgemeiner Deutscher Cäcilienverein in 1899, and campaigned for the building of a church to St Cecilia in Regensburg. The Prince Regent of Bavaria appointed him a royal ecclesiastical counsellor in 1906 and Pius X made him a domestic prelate in 1908. He was a member of the Accademia di S Cecilia and of the Prussian commission for the publication of the *Denkmäler Deutscher Tonkunst*. His comprehensive collection of music is now in the Bischöfliche Zentralbibliothek in Regensburg.

Haberl edited the continuation of the anthology *Musica Divina* from 1872, and the *Cäcilien-Kalender* from 1876, changing its name to *Kirchenmusikalisches Jahrbuch* in 1886. From 1888 he edited *Musica sacra* and from 1899 the *Fliegende Blätter für katholische Kirchenmusik*, later entitled *Cäcilienvereinsorgan*.

Together with Michael Haller, Joseph Hanisch and F.X. Witt, Haberl was one of the leaders of the Regensburg Cecilian movement, which aimed to put into practice the reform of church music initiated by Carl Proske. As a member of the papal commission for the revision of official chant books he was charged with producing new authentic editions on the basis of the *Editio medicaea*. The papal decree of 1904 reinstating the readings of the *Editio vaticana* rendered the Regensburg chant editions, as well as Haberl's internationally disseminated textbook *Magister choralis*, unusable.

Haberl's seminal publications in the field of ecclesiastical music from the 15th to 17th centuries, his role in the first complete editions of Palestrina and Lassus, and his historical and critical researches make him one of the pioneers of modern musicology.

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Cantus diversi: praesertim ex libris choricis iussu S.R.C. (Regensburg, 1882)

Epitome ex Graduali romano: quod curavit S.R.C. (Regensburg, 1882)

Officium defunctorum una cum missa et absolutione pro defunctis
(Regensburg, 1882)

Officium in die nativitatis D.N.J.C. (Regensburg, 1882)

Matutinum et laudes pro triduo sacro necnon pro dominica resurrectionis
(Regensburg, 1883)

Psalterium vespertinum: die Psalmentexte der Vesper und des Completorium (Regensburg, 1885, 6/1903)

Die Psalmen der Charwoche (Regensburg, 1886, 2/1903)

Repertorium musicae sacrae ex autoribus saeculi XVI. et XVII.
(Regensburg, 1886–1903)

Officium hebdomadae sanctae: die Feier der hl. Char- und Osterwoche
(Regensburg, 1887, 3/1900)
Psalmi officii defunctorum (Regensburg, 1887, 3/1904)
Psalmi officii in die nativitatis D.N.J.C. (Regensburg, 1887)
G. Frescobaldi: Sammlung von Orgelsätzen (Leipzig, 1889)
Officium parvum B.M.V. (Regensburg, 1889)
O. di Lasso: Sämmtliche Werke (Leipzig, 1894–1927) [with A. Sandberger]
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(Regensburg, 1895)
Psalmi officiorum hebdomadae sanctae (Regensburg, 1895, 2/1901)
Die gewöhnlichen Messgesänge des Graduale Romanum (Regensburg, 1897)
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DIETER HABERL

Habermann, Franz (Johann or Wenzel) [František Václav; Franciscus]

(*b* Königswart, nr Eger [now Cheb], Bohemia, 20 Sept 1706; *d* Eger, 8 April 1783). Bohemian composer and choirmaster. As the relevant baptismal register is lost, Habermann's full christian name cannot be verified; his published op.1 gives only Franciscus. He attended the Jesuit grammar school of Klatovy. The claim that he studied philosophy at Prague University is disproved by the registers: it is his brother Karl who is listed there as bachelor (in 1731) and master (in 1732) of philosophy. After studying composition at Prague (probably with F.J. Dollhopf) and on visits to Italy, Spain and France, Habermann was appointed music director at the court of Prince Louis-Henri of Condé in 1731, and later moved in the same

capacity to the court of the Duke of Tuscany in Florence. He returned to Bohemia in the early 1740s, and achieved success with an *opéra comique* commissioned by the Prague Jesuits for the coronation of Empress Maria Theresa as Queen of Bohemia. He worked as choirmaster at two Prague monastic churches; he became Kantor at Eger in 1773 and held this post until his death.

Habermann's works composed before his return to Bohemia are lost. The printed masses *Philomela pia* (1747) are in the Venetian late Baroque concerto style, with continuo-homophony and with forceful themes for instruments in unison. Handel copied sections from five of these masses (*GB-Cfm*, 30H10, 30H13) and used their motivic material in both his oratorio *Jephtha* (1752) and the organ concerto op.7 no.3. In Habermann's later works elements of the pre-Classical and early Classical style are predominant. He was renowned among his contemporaries for his contrapuntal writing. The most outstanding of his pupils were Mysliveček, Oehlschlägel, F.X. Dušek and C. Vogel.

Habermann's brothers Anton (*b* Königswart, 1704; *d* Prague, 14 Jan 1787) and Karl (*b* Königswart, 1712; *d* Prague, 4 March 1766), and a son Franz Johann (*b* Prague, c1750; *d* after 1799) who succeeded him as choirmaster at Eger, were also musicians and composers. The church composer Matthäus Habermann (called 'il figlio', perhaps another son of Franz senior) was also active at about the same time in Bohemia. Therefore the attribution to the elder Franz Habermann of compositions bearing an ambiguous christian name or none at all is questionable.

WORKS

dramatic

only printed librettos extant

Easter orats (all perf. in Prague): Haec mutatio dextrae excelsi ... id est Conversio peccatoris, 1749; Christi servatoris ... de morte triumphantis archetypus, 1753; Deodatus à Gozzone, 1754; Coelestis Samaritanus Jesus Christus, 1763; S Agostino, 1764

Opéra comique, title unknown, Prague, 12 May 1743, for the coronation of Maria Theresa as Queen of Bohemia, lost

Artium clementinarum ... solemnna (allegorical school play), Prague, 1754, in honour of Empress Maria Theresa

other works

Sacred: *Philomela pia*, 6 masses, SATB, 2 vn, 2 tpt, org, op.1 (Graslicii [now Kraslice], 1747), *Missa Sancti Wenceslai, martyris*, ed. in *Collegium musicum*, 2nd ser., vi (Madison, WI, 1976); 12 masses (Prague, 1746), lost; 6 *litaniae* (Prague, 1747), lost; *Coeli gentes*, motet, SATB, 2 vn, 2 tpt, org, ed. in EDM, 2nd ser., iv (1943); other works, incl. psalms, responsories, arias, mostly *CZ-Pnm*, *Bm*, *LIT* Inst: Conc., D, 2 hn, *Pnm*; Conc., EL, hn, ob/va, *Pnm*; sonatas, syms., lost

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MILAN POŠTOLKA

Habermann, Philipp.

See [Avenarius, Philipp](#).

Habermann, Thomas.

See [Avenarius, Thomas](#).

Habert, Johannes [Johann, Jan] Evangelista [Evangelist]

(*b* Oberplan [now Planá], 18 Oct 1833; *d* Gmunden, 1 Sept 1896). Austrian composer, organist and writer on music. He received his first music instruction from his family, taught himself to play several instruments and took a teacher-training course in Linz, where he came under the guidance of the cathedral organist Wenzel Pranghofer. He spent the next decade as a teacher, in Naarn an der Donau from 1852 and in Waizenkirchen from 1857. In 1860 he settled in Gmunden as an organist and from 1878 also as a choral director. He founded the *Zeitschrift für katholische Musik* in 1867, remaining its editor until 1883, and waged a continuing offensive against the Cecilianist movement in favour of retaining instrumentally accompanied

liturgical music. His editions include a selection of works by Robert Führer as well as three volumes of sacred music (Fux, Stadlmayr) for *Denkmäler der Tonkunst in Österreich* (i, Jg.i/1; iii, Jg.ii/1; v, Jg.iii/1: 1894–6). Himself a prolific composer of church music (masses, offertories, litanies, motets and organ music), he also wrote some orchestral and chamber music, piano pieces and songs. There is a complete edition of Habert's works, begun under his direction in 1894 and initially sponsored by the Gesellschaft zur Förderung Deutscher Wissenschaft, Kunst und Literatur in Böhmen. Among his published writings is a four-volume composition textbook (Leipzig, 1899).

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MATTHIAS SCHMIDT

Habsburg [Hapsburg].

Family of rulers and patrons. They were the most powerful and long-lived ruling dynasty in Europe and of major importance as patrons and practitioners of music and the other arts. From the 13th century until the beginning of the 20th they were responsible for much of the musical activity of important European centres, chiefly Mechelen, Brussels, Vienna, Graz, Innsbruck and Madrid. The imperial court chapel under successive rulers attracted some of the most eminent composers, singers and instrumentalists of their day into Habsburg service, and the corpus of music written for court functions includes vast numbers of sacred works, operas, oratorios and chamber works.

1. Extent of Habsburg influence.
2. 13th to 16th centuries.
3. Music under the Spanish Habsburgs.
4. Music under the Austrian Habsburgs.

§1 based on MGG2 (v, 1199), by kind permission of Bärenreiter

RICHARD SCHAAL (1), MARTIN PICKER (2), LUIS ROBLEDO (3),
STEVEN SAUNDERS, BRUCE ALAN BROWN (4)

Habsburg

1. Extent of Habsburg influence.

The Habsburg family, named after their ancestral seat in Switzerland, may be traced back to 950. Except for a brief period in the 18th century, Habsburgs occupied the throne of Germany continuously from 1273 until 1806. From 1273 they enjoyed the title King of the Romans, and in 1274 Rudolf of Habsburg was recognized as Holy Roman Emperor (although he was never crowned). One branch of the family established Habsburg domination of Austrian territories, while Maximilian I, by means of skilfully arranged dynastic marriages, passed on to his grandson, Charles V, an empire that included the Netherlands, Spain, Naples, Sicily and the American colonies. In 1521 the house was divided into Spanish and Austrian lines; the former died out with Charles II (1665–1700) and the latter, in the male line, with Charles VI (1711–40), after whom Maria Theresa, founder of the house of Habsburg-Lorraine, acceded to the throne. The last Habsburg emperor, Karl I, abdicated in 1918 when Austria became a republic.

Habsburg

2. 13th to 16th centuries.

The Habsburgs' close connections with music seem to have begun in the reign of Rudolf I (1273–91) who welcomed many travelling singers to his court, among them Frauenlob (Heinrich von Meissen) and Stolle; thereafter the Minnesinger were prominent in the musical establishments of successive Habsburg kings. Duke Rudolf IV (1358–65), whose retinue for a time included Heinrich von Mügeln, is credited with the founding of a university at Vienna (1365) and with establishing the forerunner of the later Hofkapelle. Under Frederick III (1440–93, emperor from 1452) the court Kantorei included musicians of German, Flemish and Burgundian origin, among them, probably as a pupil, the young Paul Hofhaimer. The Trent manuscripts were compiled primarily for the use of Frederick's chapel at the instigation of Johannes Hinderbach, imperial secretary, later Bishop of Trent.

The first Habsburg ruler of outstanding importance as a patron of music was Maximilian I, King of the Romans from 1486 and Holy Roman Emperor-elect from 1493 until his death in 1519. In spite of a sketchy education and provincial upbringing, Maximilian was a devoted patron of the arts and learning. His marriages to Mary of Burgundy (1477) and Bianca Maria Sforza (1493) brought him into contact with Renaissance centres in the Netherlands and Italy, on which he modelled his own court at Vienna.

As consort of Mary of Burgundy and regent for their son Philip I 'the Fair' (1478–1506) until he came of age in 1494, Maximilian maintained the Burgundian court chapel, whose members included Antoine Busnoys and Pierre de La Rue. After the retirement of the Archduke Sigismund of the Tyrol in 1490, Maximilian assumed control of his territories and made Innsbruck his residence. Hofhaimer, court organist to Sigismund, entered Maximilian's service and was knighted in 1515. In 1492, during a journey to Italy, Maximilian engaged Henricus Isaac for his chapel, naming him Hofkomponist in 1497. Isaac spent only brief periods at Vienna and other imperial cities, but he maintained an association with the court until his

death in 1517. Ludwig Senfl and Adam Renner entered the Vienna Hofkapelle as choirboys in 1496 and 1498 respectively, and may have been instructed by Isaac. Senfl succeeded Isaac as court composer.

In 1498 the Hofkapelle was reorganized under the direction of Georg Slatkonia, who became Bishop of Vienna in 1513. Among the musicians associated with the Kapelle in later years were Heinrich Finck and Balthasar Resinarius. In 1520, after Maximilian's death, it was dissolved by order of the new emperor, Charles V. Music was composed for Maximilian's Kapelle by both resident and visiting musicians. In 1504, during a stay at Innsbruck, Obrecht composed a *Regina coeli* for the Kapelle. In 1508, at a meeting of the Reichstag in Konstanz, Isaac received a commission for a cycle of Mass Propers called, in a posthumous edition by Senfl, *Choralis constantinus*; the published version included music written for the imperial Kapelle as well as for Konstanz Cathedral.

Maximilian was a generous and enthusiastic patron of music. The Swiss humanist and music theorist Heinrich Glarean was crowned poet laureate in 1512 after praising the emperor in song. An engraving by Hans Burgkmair in Maximilian's autobiographical *Weisskunig* shows him surrounded by musicians and instruments (fig. 1). In Burgkmair's celebrated woodcuts *Triumphzug Maximilians* (fig. 2), designed between 1512 and 1519 according to Maximilian's explicit instructions, the full complement of court musicians is displayed: fife players, trumpeters, drummers, lutenists, viol players, a wind band of shawms, trombones and crumhorns, the organist Hofhaimer, a mixed consort of chamber musicians, and the Hofkapelle of 20 singers with trombone and cornett players led by Slatkonia with Isaac at his side. Maximilian was praised in ceremonial motets by Isaac, Senfl and Benedictus de Opatowitz; his death was mourned in a motet arranged by Senfl from Costanzo Festa's *Quis dabit oculis*, and in an anonymous motet *Proch dolor* attributed by some to Josquin.

After coming of age, Maximilian's son Philip the Fair, King of Spain, continued to promote the musical interests of the family in the Netherlands. He enlarged the chapel, whose more eminent members included Alexander Agricola and Pierre de La Rue. After his marriage to Juana of Castile (1496) the chapel accompanied him on two important visits to Spain in 1501 and 1505. Philip's early death in 1506 compelled his sister Margaret of Austria to become regent of the Netherlands for her nephew, later Emperor Charles V, who was under age. Margaret, the daughter of Maximilian I and Mary of Burgundy, was born at Brussels in 1480. She was betrothed to Charles VIII of France while still a child, and lived at the French court between 1483 and 1491. After her return to the Netherlands she married Prince Juan of Spain (1497), and, after his death, Duke Filiberto II of Savoy (1501). Filiberto died in 1504 and she became regent of the Netherlands in 1506, a position she held, except between 1515 and 1518, until her death in 1530.

Margaret chose Mechelen as her capital and there re-established the dispersed court of Burgundy, reviving it as a literary, artistic and musical centre. Her intensive and varied education included music; in 1495 Govard Nepotius, the court organist to her brother Philip the Fair, instructed her in a number of musical instruments, and her court poet, Jean Lemaire, wrote of

her skill in vocal and instrumental music, and especially of her talents as a keyboard player. She wrote poetry, some of which was set to music by court composers. The court chapel in Savoy, where she resided from 1501 to 1505, included the composers Antoine Brumel, Antoine de Longueval and Pierrequin de Thérache among its members. During Margaret's regency of the Netherlands, Marbrianus de Orto was director of the court chapel, Henry Bredemers was the organist and Pierre de La Rue was employed as a singer and composer. In her later years she formed a private chapel of which Florens Nepotis was the organist.

Margaret's library at Mechelen contained many music books including one manuscript of basses danses and two of chansons (all in *B-Br*). One book of chansons (*B-Br* 228) contains her portrait and many pieces that reflect her tastes, principally by Pierre de La Rue and Josquin. Her lament for her brother Philip, *Se je souspire/Ecce iterum*, appears in this chansonnier; its music has been attributed to La Rue but may possibly be by her. A choirbook is extant (now in *B-MEa*), which may have been used in her chapel. Another (now in *I-Rvat* C.S.) may have been a gift from Margaret to Pope Leo X; it contains masses by La Rue, including the *Missa 'O gloriosa domina'* which is decorated with her coat-of-arms.

Margaret's successor as regent of the Netherlands was Mary of Hungary (1531–55), sister of Charles V, together with whom, as a child, she received a detailed musical education under Margaret's guidance at the court at Mechelen. During her regency Mary lived mainly at Brussels, where the court chapel was directed by Benedictus Appenzeller; she also maintained Margaret's private chapel.

Habsburg

3. Music under the Spanish Habsburgs.

The first Spanish king of the Habsburg dynasty was Philip the Fair, eldest son of Emperor Maximilian I and Mary of Burgundy. It was he who introduced into Spain Burgundian ceremonial, a formality of style and an organization of the palace inherited from the ancient dukes of Burgundy. When Philip and his wife Juana of Castile arrived in Spain in 1506 from Flanders, they already, as monarchs of Castile, had in their *grande chapelle* (their establishment for sung Mass) musicians of such standing as Marbrianus de Orto, Alexander Agricola, Pierre de La Rue and the organist Henry Bredemers (music tutor of the future Charles V and his sisters). After Philip's sudden death in September 1506, this *grande chapelle* remained in Spain in the service of Juana until 1508, when it returned to Brussels and was placed at the disposal of the future emperor.

Charles V identified himself closely with the house of Burgundy left him by his father Philip the Fair. In 1515, when he attained his majority, he had in his *grande chapelle* Orto, La Rue and Bredemers. When, in 1517, he succeeded to the throne of Spain he was in possession of two royal houses, those of Burgundy and of Castile, the latter inherited from his mother and his grandmother Isabel the Catholic. The most important musical possessions remained in the house of Burgundy: the Flemish choir and the *vihuela de arco* players. However, throughout his reign he also employed *ministriles altos* (players of wind instruments) from the house of Castile. In 1519 Charles became Holy Roman Emperor. It is known for

certain that he had as *maestros de capilla* Adrien Pickart, Thomas Crecquillon, Cornelius Canis and Nicolas Payen. Nicolas Gombert held the post of master of the choristers. When the choristers' voices broke, their studies were paid for for a period of three years, after which they joined the *capilla* as singers if they still had good voices. In 1526 the emperor married Isabel of Portugal. The empress had her own household in Spain, organized in the Spanish manner, with her own *maestro*, singers and the organist Antonio de Cabezón. Charles was a cultivated music lover (in the tablature for *vihuela de mano* that Luys de Narváez made of Josquin's *Mille regretz*, this song is identified as 'the emperor's song'). When he abdicated in 1555–6 in favour of his son Philip (for Spain, America and Flanders) and of his brother Ferdinand (for the Empire), he retired to the Hieronymite monastery of Yuste and there organized a *capilla* made up of monks summoned from various Spanish monasteries, with Juan de Villamayor in charge.

Philip II is a key figure for an understanding of the way in which music functioned and evolved at the Spanish court. When Isabel of Portugal died, in 1539, Charles V ordered that part of her staff be placed at the service of Prince Philip and part at that of the infantas Maria and Juana. Cabezón would serve the former for half of the year and the latter for the other half. In 1543, when Philip became regent of Spain, his household was enlarged. Cabezón remained at his service exclusively, and the *maestro de capilla* was García de Basurto. In 1548, when Philip's journey to Flanders and Germany was being prepared, Charles ordered that the prince's household should follow the model of Burgundy. From that moment Philip had at his disposal two households parallel to those of the emperor – that of Castile (in which the main part of his *capilla* was to be found, with Pedro de Pastrana as *maestro*, Cabezón as organist, choristers and a master for them, Luys de Narváez) and that of Burgundy. However, in 1554, when Philip became royal consort of England through his marriage to Mary Tudor, most of the *capilla* transferred to the Burgundian household. During Philip's stay in England, Cabezón (who remained with the Castilian household) seems to have performed the duties of *maestro de capilla*. Finally, when, in 1556, Philip became King of Spain, the two households of Burgundy (that of the emperor and that of Philip) were amalgamated, as also were those of Castile, and all the musicians were at the service of Philip II. From that moment most of the musical resources remained with the Burgundian household, as was the case with the so-called Flemish choir (i.e. the Flemish singers who had come from the emperor's Burgundian household), and with the so-called Spanish choir (i.e. the Spanish singers who had come from Prince Philip's Burgundian household), although in the Castilian household there remained musicians as prestigious as Cabezón. Philip II held Cabezón in high regard and favoured him above all other musicians in his service, paying him one of the highest salaries of the Spanish royal household. Philip II's *maestros de capilla* were Nicolas Payen, Pierre de Manchicourt, Jean de Bonmarché, Geert van Turnhout, George de La Hèle and Philippe Rogier.

Philip II's musical patronage was above all institutional in character. From 1561, when he definitively established the court in Madrid, he laid down the basis upon which the royal chapel would function, and this was followed for a long time after his death. He established new rules for it and in 1595

founded the Colegio de Niños Cantores (choir school). In the palace-monastery of El Escorial his most outstanding achievements were the compiling of 214 books of plainchant for the use of the monks, and the construction of seven organs built by the Flemish maker Gillis Brebos and his sons. The repertory performed in Philip II's chapel included compositions of the Franco-Flemish, Spanish, Roman and Venetian schools, including works by Palestrina and Andrea Gabrieli. Polychoral singing was a normal feature, as was the use of *basso seguente* in Franco-Flemish and Spanish works. Mention should also be made of the permanent presence of violinists (mainly Italians) in the queen's household from 1560.

Philip III (1598–1621) was a keen music lover. He was an accomplished dancer, played the guitar and had the Venetian Mateo Troilo as his viol teacher. The harpsichord, lute, harp, clavi-arpa, viol and instruments of the violin family were introduced into the royal chapel from the beginning of his reign, and the number of wind players was increased. Furthermore, the chapel became hispanicized, since many of its original members returned to Flanders. The royal *maestro de capilla* for the whole of his reign was Mateo Romero; as his deputies Romero had Géry de Ghersem, Jean Dufon, Gabriel Díaz Bessón and Juan Bautista Comes. The guitar was usually used to accompany villancicos at Christmas and Epiphany (when the choristers took part), and this was played by Romero himself.

Philip III employed as chamber and chapel musician the Bolognese theorbo and viol player Filippo Piccinini, for whom he had a special affection and with whom he himself played the viol. Another important initiative was the creation of a permanent group of chamber musicians, singers and instrumentalists (among them the composer Juan Blas de Castro), with the result that secular music began to be played much more at court. Philip III's favourite, the powerful Duke of Lerma, was important for musical patronage at court. It was he who brought from Milan a group of violinists under the direction of the composer Stefano Limido; their main function was to provide music for dancing, of which the king was fond.

Philip IV (1621–65) surpassed his father in his knowledge of music. His music teacher was Romero, and Piccinini taught him the viol; he also composed, but none of his works survives. In general, the royal chapel followed the lines laid down in the previous reign except that the viols were eventually displaced by instruments of the violin family. However, the viol had an exceptional player in the Englishman Henry Butler, who also played in the chamber music. The principal harp and clavi-arpa player was the composer Juan Hidalgo. Musical activity in the chapel was enriched from 1639, when the Holy Sacrament was moved there, and the monthly service of the Cuarenta horas was instituted. In the course of this service villancicos and *tonos* were sung in the vernacular, and instrumental compositions were performed in which instruments of the violin family played a prominent part. Many of the *tonos* were composed by Juan Hidalgo. Philip IV's *maestros de capilla* were Romero and Carlos Patiño.

Philip IV preferred secular to sacred music, and chamber music therefore received considerable impetus during his reign. As well as the king, the queen, the infante Fernando and infanta Maria also employed chamber

musicians. However, perhaps the most important effects of Philip IV's musical patronage were felt in theatre music: operas, semi-operas and zarzuelas. The initiative taken by the king's favourites, the Count-Duke of Olivares and later Luis de Haro, was in this respect crucial. They organized elaborate performances to please the king and to give an air of sumptuousness to the court. Performances took place either in the *salón de comedias* of the royal palace or at the Coliseo of the new palace of Buen Retiro. It was thus through the court that the new style of Italian recitative was introduced into Spain. The genres most cultivated were those in which speech and singing alternated (ie. the semi-opera and the zarzuela); Juan Hidalgo, who followed the lines laid down by the dramatist Calderón de la Barca, was the outstanding composer.

Although Charles II (1665–1700) had no particular fondness for music, he took harpsichord lessons from Juan del Vado, organist of the royal chapel. However, his reign is of enormous importance because of the process of revival in the music at court. The driving force behind this was Juan José of Austria, Philip IV's illegitimate son, a passionate music lover and viol player, who was first minister from 1677 to 1679. During those years violinists, singers and a trumpeter were recruited for the royal chapel from different parts of Italy. From among the best a *maestro de violines* was chosen whose task it was to compose a specifically instrumental repertory using a string style different from that previously employed. Several references during the last decade of the century to 'Italian music', to *tonatas* for violins and to groupings typical of trio sonatas show that the royal chapel was moving in a new direction. Carlos Patiño, Cristóbal Galán and Diego Verdugo were the *maestros* during Charles II's reign. Other outstanding musicians were the guitarist Francisco Guerau, the organist Joseph de Torres, the viol player Antonio Literes, and above all the organist Sebastián Durón. In 1675 Juan de Andueza built a new organ for the chapel, which brought together all the characteristics of the Iberian Baroque organ. In 1698 Charles II ordered a reform which would have reorganized the personnel and financing of the royal chapel. Although this reform did not take place, it laid down the basis for that carried out by the administration of the new dynasty, the house of Bourbon, in 1701. Music for theatrical performances continued to be encouraged at court, the favourite composer being Sebastián Durón, a key figure in the modernization of Spanish musical style (based on Italian models) during the final years of the 17th century and the early years of the 18th. The encouragement given to music by Charles's second wife, Queen Mariana of Neuburg, was also important.

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For further bibliography see §4.

Habsburg

4. Music under the Austrian Habsburgs.

In 1521 the Habsburg territories were divided between Charles V and Ferdinand I, the grandsons of Maximilian I, creating the Austrian and Spanish lines of succession. Beginning with Ferdinand I's coronation in 1556, members of the Austrian line occupied the imperial throne almost continuously into the 19th century. Their role as Holy Roman Emperors and a dynastic tradition of staunch Catholicism shaped Habsburg patronage of music in the early modern era, when the imperial Kapelle served as the sounding representation of imperial might, dominion and religiosity. Although the emperor's Kapelle in [Prague](#) or [Vienna](#) was usually the pre-eminent musical institution in the Habsburg lands, the archducal courts, especially those at [Innsbruck](#) and [Graz](#), sometimes cultivated music on a scale that rivalled the imperial court.

Ferdinand I (reigned 1556–64) had a Kapelle as early as 1526, 30 years before becoming emperor. Like most 16th-century Kapellen, his was decidedly sacred in character, headed by the court preachers and staffed mainly by clerics. Ferdinand's Kapellmeister included Heinrich Finck, Arnold von Bruck, Pieter Maessens and Jean Guyot. Maessens, in particular, is credited with raising performing standards and recruiting distinguished musicians from the Low Countries. The preference for musicians trained in the north continued under Ferdinand I's successor, Maximilian II (1564–76). The extraordinary range of the court's repertory and artistic contacts under Maximilian II is demonstrated in the five-volume *Novi atque catholici thesauri musici* (Venice, 1568), a collection dedicated to the emperor that contains motets for liturgical and ceremonial use by

composers with artistic connections to the court, including Josquin, Lassus, Regnart, Wert and Andrea Gabrieli. The range of styles and genres cultivated under Maximilian is also evident in the works of his two Kapellmeister, Jacobus Vaet and, particularly, Philippe de Monte, whose compositions include madrigals, spiritual madrigals, masses and motets in a range of styles.

Monte continued to serve as Kapellmeister under Rudolf II (1576–1612), whose court at Prague was still dominated by northern musicians, including Carl Luython, Jacobus de Kerle, Jacob Regnart and Lambert de Sayve. These composers produced a large repertory of masses, especially parody masses, for use in the imperial chapel. Music seems to have been neglected at the end of Rudolf's reign as he became increasingly reclusive; Monte's post, for example, was not formally filled after his death, although Alessandro Orologio carried out many of his duties. The Kapelle of Emperor Matthias (1612–19), led by Lambert de Sayve and Christoph Straus, has received little attention, and few surviving works can be securely dated to his reign. Although Matthias retained many members of Rudolf's chapel, more progressive, Italian-influenced styles, including monody, were known at his court. Francesco Rasi (creator of the title role in Monteverdi's *Orfeo*) performed in Prague in 1612, and a document of 1617 describes a performance of monody by a female singer who accompanied herself on the lute.

The decisive turning-point for music at the imperial court, however, came in 1619 with the coronation of Ferdinand II as Holy Roman Emperor. Ferdinand dismissed nearly all Matthias's musicians, replacing them with the thoroughly Italianized Kapelle from his archducal court at Graz. His reign ushered in a century of Italian dominance of musical and cultural life in Vienna. Under his Kapellmeister Giovanni Priuli and Giovanni Valentini, Ferdinand II's musicians cultivated a large repertory of both sacred and secular works that ranged from *stile antico* compositions, through large-scale polychoral works, to monodic compositions and pieces in the modern concertato style. It was also under Ferdinand II that opera was first established at the imperial court, probably as early as 1625. Contrary to accounts in earlier literature, Ferdinand II did not dissolve his Kapelle during the Thirty Years War, but instead increased its size during his reign.

The preference for modern, Italianate music intensified under [Ferdinand III](#) (1637–57), who was himself a poet and composer. Artistic contacts with Italy were reinforced by the emperor's step-mother, Eleonora Gonzaga (the second wife of Ferdinand II), and his own subsequent marriage to another Gonzaga princess named Eleonora in 1651. Both of these empresses maintained their own Kapellen after their husband's deaths. Mantuan contacts may also have been responsible for Monteverdi's dedicating his eighth book of madrigals (1638) to Ferdinand III and his *Selva morale* (1641) to the elder Eleonora Gonzaga. Under [Leopold I](#) (1658–1705), also a gifted composer, the predilection for Italian composers continued, though German-speaking musicians, including J.H. Schmelzer, F.T. Richter and J.K. Kerll, also came to prominence, particularly for instrumental composition. Hundreds of musical-dramatic performances, including opera, ballet, serenata, oratorio and *sepolcro*, took place during Leopold's reign, reaching an apex late in the century in the collaborations of the composer

Antonio Draghi, the librettist Nicolò Minato and the stage designer Ludovico Ottavio Burnacini.

The reigns of [Joseph I](#) (1705–11) and [Charles VI](#) (1711–40) have many common elements since each monarch took over, in large measure, the personnel of his father's Kapelle. Joseph I seems to have been less directly involved in musical matters than other monarchs, though he was responsible for the construction of a new opera house, which opened in 1708. The operatic repertory, not surprisingly, continued to be dominated by Italians, including the Bononcini brothers, Caldara and Marc'Antonio Ziani. Fux came increasingly to dominate the musical scene under Charles VI; he was appointed Kapellmeister after Ziani's death in 1715, and he taught the emperor composition. Charles VI formalized the court ceremonial, which had been evolving since the reign of Ferdinand II. The court participated in stational worship throughout Vienna, travelling regularly to over 30 locations to celebrate particular feast days. The music's style, solemnity and performing forces were determined by the type of liturgical celebration, and the repertory ranged from *stile antico* works that had been part of a traditional court repertory since the late Renaissance to new works in modern and retrospective styles by court composers such as Fux and Caldara.

Maria Theresa's patronage of music was severely limited during the early years of her reign (1740–80), as she and her armies fought to retain her throne, and her court poet, Pietro Metastasio (appointed by her father), wrote little. In 1746 the empress reorganized her Hofkapelle, naming L.A. Predieri to supervise opera and Georg Reutter (ii) to oversee church music. After 1747, when the opera house in the Hofburg was dismantled, performances of Italian opera and ballet continued in the smaller Burgtheater, which was extensively remodelled in 1748, and inaugurated by Gluck's setting of Metastasio's *Semiramide riconosciuta*, whose protagonist symbolized the empress triumphant.

During the next decade Maria Theresa and her chancellor, Wenzel Kaunitz-Rietberg, effected a reorientation of foreign policy towards France. The accompanying wave of French culture made obsolete the court's stiff Spanish ceremonial and had important repercussions for theatre. As part of a 1752 reorganization of the court's spectacles, Kaunitz hired a company of French actors for the Burgtheater which soon added *opéra comique* to its repertory. The court's director of spectacles, Giacomo Durazzo, appointed Gluck to lead performances (also of an ambitious concert series). Between 1758 and 1764 Gluck composed eight *opéras comiques* and after 1759 also supplied ballets for the Burgtheater and (initially) the German (Kärntnertor) theatre, where 'regular', written-out plays only gradually displaced semi-improvisational farces (some with music).

Italian opera, given only sporadically during the height of the Seven Years War, returned in force in 1760 with Hasse's *Alcide al bivio*, for the marriage of Archduke Joseph. Throughout the next decade Hasse (the empress's former singing teacher, employed at Dresden) and Gluck, together with their respective librettists Metastasio and Calzabigi, headed opposing operatic factions, that of Gluck and Calzabigi, supported by Kaunitz, aiming for greater continuity and expression at the expense of vocal display in

such works as *Orfeo ed Euridice* (1762) and *Alceste* (1767). By 1770 things were essentially at an impasse, and no opera whatsoever was commissioned for the marriage of Maria Antonia to the French dauphin. In 1772 Maria Theresa wrote to another daughter that 'for the theatre ... I prefer the least of the Italians to all our [court] composers, whether Gassmann, Salieri, Gluck or anyone else'. Maria Theresa's children were all trained in music (principally by G.C. Wagenseil, appointed in 1749) and dance, skills essential for their future self-presentation as rulers or as spouses of rulers. On numerous occasions they performed in specially written *componimenti drammatici* or ballets, some of them memorialized in paintings.

Under Joseph II (co-regent 1765–80, emperor 1780–90) Vienna's theatres underwent numerous changes of repertory and organization. His creation in 1776 of a German Nationaltheater, replacing the French players, reflected his desire for financial efficiency more than patriotic conviction. Until 1778 musical works were banned as too distracting, but public demand forced the addition of Singspiele to the repertory. Mozart's *Die Entführung aus dem Serail* (1782) was a notable success, but lack of available pieces led to the Nationalsingspiel being replaced by an Italian *opera buffa* company in 1783. The emperor worked closely with theatre director Franz Orsini-Rosenberg, favouring Salieri (whom he had appointed in 1774 to succeed Gassmann as court composer and music director) but also giving other composers, such as Mozart, opportunities to succeed with the Burgtheater public.

The Hofkapelle, already much consolidated under Maria Theresa, was further reduced under Joseph II. His decrees, issued in 1783, restricting concerted church music and introducing German devotional song in its place were highly unpopular, especially in rural areas, and were ultimately rescinded. Joseph, an accomplished cellist, enjoyed private music-making several times a week with Salieri and other select company. His preference for learned compositions corresponded to the taste of Gottfried van Swieten and his circle, who organized antiquarian performances on a larger scale.

Although his reign was short (1790–92), Joseph's brother Leopold II thoroughly reshaped the court's theatrical life, firing Mozart's collaborator, Lorenzo Da Ponte, reintroducing *opera seria* and ballet and encouraging a simpler style of *opera buffa*. It was for his Bohemian coronation in 1791 that Mozart wrote his last opera, *La clemenza di Tito*.

In 18th-century Italy several Habsburgs influenced musical life in important ways. Maria Theresa herself occasionally intervened in the affairs of Milan's Regio Ducal Teatro (where her namedays were celebrated), and in 1771 she dissuaded Archduke Ferdinand, regent of Lombardy, from taking the young Mozart into his service. In Tuscany Archduke Leopold was a conspicuous patron of opera and ballet, and fostered a Handel revival that predated that in Vienna. Lavish musical and theatrical entertainments marked the weddings of several imperial children on the peninsula, and often also family visits in either direction.

After 1800 the French military threat, inflation and the increased importance of market forces in the musical world made imperial patronage

largely irrelevant; there were also complaints about the decline in quality of the court theatre's orchestra. But Emperor Franz II (1792–1835), and even more his wife, Marie Therese, commissioned important works from such composers as Haydn and Joseph Eybler, and between them amassed a large collection of manuscript music (the Kaisersammlung, now in A-Wn), used in part for private performances in which the empress and various courtiers participated. Archduke [Rudolph](#) (son of Leopold II) had a uniquely personal relationship with Beethoven as both pupil and patron. The composer's *Missa solemnis*, though not completed in time for Rudolf's investiture as Cardinal in Olmütz, was dedicated to him on its publication in 1827.

During the 19th century the musicians employed at the imperial court included Leopold Kozeluch, Franz Krommer and Hans Richter. After 1918, when the Austrian republic was established, the Hofkapelle continued to organize concerts and to be responsible for church services until 1945, when it was taken over by the Ministry of Education and Culture.

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Haccourt, Nicolaus

(*b* ?before 1600; *d* ?after 1644). Flemish choirmaster and composer. Two composers of this name were active in the Netherlands in the first half of the 17th century and it is difficult to distinguish between them. One Nicolaus Haccourt was choirmaster of Onze Lieve Vrouwebasiliek, Tongeren, between 12 November 1619 and 8 June 1640. On 26 November of the same year he became a priest. A namesake was active as choirmaster of the Collegiate Church of Our Lady, Maastricht, between 1624 and 1644, although he was suspended in 1628 and between 1630 and 1636 because of misconduct. In 1627 this Haccourt composed vespers for eight voices for the chapter. In 1644 he may have been presented as canon of St Maternus at the cathedral of St Lambert, Liège. The eight-voice vespers included in an inventory of Onze Lieve Vrouwekerk, St Truiden, were probably composed by him.

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EUGEN SCHREURS

Hachimura, Yoshio

(*b* Tokyo, 10 Oct 1938; *d* Tokyo, 15 June 1985). Japanese composer. He studied composition at the Tokyo National University of Fine Arts and Music, graduating in 1961. His early compositions display the influence of the atonal Expressionism of the Second Viennese School. He established his original style, an assimilation of Webern, Boulez, Cage, jazz and Japanese traditional music, with *One Hour at Every One Breath* (1960); this work won him a prize at the 1962 Rome International Competition. In

1967 he joined the faculty of the Tōhō Gakuen College of Music, becoming an assistant professor in 1984. The colourful sonorities of *Constellation* (1969), performed to acclaim at the 1969 Japanisch-Deutsches Festival für Neue Musik, became one of the characteristics of his later style. In 1980 he won an ISCM prize for *The Logic of Distraction* (1975). Though Hachimura was not a prolific composer, each of his 20 finely wrought compositions bears a deep personal significance.

WORKS

(selective list)

Inst: Improvisation, op.1, pf, 1957; Improvisation, op.4, vn, pf, 1964; Constellation, op.5, vn, vib, tubular bells, pf, 1969; Meditation Higan-bana, op.6, pf, 1969; Shigarami no.2, op.7, nōkan, shakuhachi, shamisen, 1970; Elixir, op.10 no.2, fl, vn, pf, 1974; The Logic of Distraction, op.12, pf, orch, 1975; Maniera, op.14, fl, 1980; Breathing Field, op.15, fl, cl, hp, perc, pf, 1981, rev. 1982; Dolcissima mia vita, op.16, perc, 1981; La folia, orch, 1985
Vocal: Shigarami, op.2, 1v, fl, vn, pf, 1959; One Hour at Every One Breath, conc. for 8 soloists, op.3, 1v, fl, cl, t sax, vn, vib, perc, 1960; The Garden of Love, op.8 no.1, vv, 1971; The Outsider II, op.8 no.2, vv, 1974
Tape: Catch in the Air, op.10 no.1, 1973

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Gakufu

YO AKIOKA

Hackbrett

(Ger.).

See [Dulcimer](#).

Hacke, John.

See [Hake, John](#).

Hacker, Alan (Ray)

(*b* Dorking, 30 Sept 1938). English clarinetist. He studied at the RAM, where he won the Dove Prize, and the Boise Scholarship which enabled him to study in Paris, Vienna and Bayreuth. He played in the LPO from 1959 to 1966 and then embarked on a distinguished career in chamber music, playing in the Fires of London from 1967 to 1976 and forming his own groups, Matrix, The Music Party and The Whispering Wind Band. Compositions have been written for him by Birtwistle, Maxwell Davies, Morton Feldman and Alexander Goehr.

Hacker's flexibility of embouchure enables him to play chords, glissandos etc. with ease. He is equally renowned for his playing of contemporary music and of 18th- and early 19th-century works on period instruments. He

has attempted reconstructions of the lost original solo parts of Mozart's Clarinet Concerto and Quintet, and has written an article on 'Mozart and the Bass Clarinet' (*MT*, cx, 1969, p.359). Among his many recordings are Mozart's Quintet and works by Brahms and Finzi. He taught at the RAM from 1959 to 1976 and was a senior lecturer at York University from 1976 to 1986, helping to found the York Early Music Festival in 1977. More recently Hacker has undertaken conducting engagements in Finland, Germany, Italy, Sweden and with Opera North. He was made an OBE in 1988.

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PAMELA WESTON

Hackett, Charles

(*b* Worcester, MA, 4 Nov 1889; *d* New York, 1 Jan 1942). American tenor. On the recommendation of Lillian Nordica he studied at the New England Conservatory with Arthur J. Hubbard, and later with Vincenzo Lombardi in Florence. In 1914 he made his début in Genoa as Wilhelm Meister, which also served for his La Scala début (1916). He appeared at the Paris Opéra as a servant in *Maria di Rohan* in 1917, returning as the Duke and Romeo in 1922. After a season in Buenos Aires (1917–18) he made his Metropolitan début in 1919 as Almaviva; there he later sang Lindoro (*L'italiana in Algeri*), Rodolfo, Pinkerton, Romeo and Alfredo. At Monte Carlo (1922–3) he sang Cavaradossi and Des Grieux (*Manon*). He was closely identified with the Chicago Opera (1922–35) and took part in the première of Cadman's *A Witch of Salem* in 1926. In the same year, he appeared at Covent Garden as Almaviva, Fenton, and Romeo in Melba's farewell performance. He continued to sing until 1939. Hackett made a number of records, including duets with Barrientos and Ponselle; they document a secure technique and a certain elegance, though there is also a sense of routine about them. That sense is completely dispelled by the sweep and finesse of his style in a recording of a Metropolitan Opera broadcast of Gounod's *Roméo et Juliette* from 1935.

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RICHARD DYER, ELIZABETH FORBES

Hacomplaynt [Hacomplayne, Hacomblen, Hacomblene, Hacumblen], Robert

(*b* London, 1455 or 1456; *d* Cambridge, 8 Sept 1528). English ecclesiastic and composer. He was 13 when, in 1469, he was elected a scholar of Eton College. Like many Etonians he went on to King's College, Cambridge,

being admitted as a scholar there in 1472. He took his BA in 1475 or 1476, his MA in 1480, his BD in 1490 and his DD in 1507. A Fellow of King's College between 1475 and 1509, he became its provost in 1509 and held this office until his death. The following extract from the college's accounts is typical of several which testify to the interest which he, as provost, took in the musical life of the foundation. 'Item xxiiij^o die Martii [1516] Cobnam pro emendatione organorum ex conventione per Magistrum Prepositum iij li. vj s. viij d.'

A five-part *Salve regina* in the Eton Choirbook (*GB-WRec* 178, ed. in MB, xi, 1958, 2/1973, p.12) is Hacomplaynt's only known surviving composition. It is an accomplished if slightly stiff work, noteworthy for its intricate rhythmic style and for the resourcefulness with which the composer devises imitative treatments of a great variety of melodic ideas. The unidentified cantus firmus, which sounds like a hypodorian plainchant, is evidently quoted both in the fully scored and in some reduced-voice sections, sometimes in transposition. 'Haycomplaynes Gaude' (probably a setting of either *Gaude flore virginali* or *Gaude virgo mater Christi*), cited in an inventory from King's College, dated 1529, is now lost.

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NICHOLAS SANDON

Hacquart, Carolus [Carel]

(*b* Bruges, c1640; *d* ?1701). Flemish composer and instrumentalist, active in the northern Netherlands. He probably received his musical education – comprising composition and bass viol, lute and organ playing – in his native town. Attracted by the growth of musical life of rich citizens of the United Provinces, he left the Spanish Netherlands for Amsterdam in the early 1670s. There he composed a set of *Cantiones sacrae*, suited to both Protestant and Catholic use, in 1674, and the music for a play by Dirk Buysero, *De triomfeerende min*, to celebrate the Peace of Nijmegen in 1678. He became a protégé of Constantijn Huygens who praised him as 'ce grand maistre de musique' and through whose mediation he was able to give concerts in the Mauritshuis at The Hague. He moved to that city in 1679, received its citizenship on 11 November of that year and was appointed organist in a small hidden Catholic church from 1680 until 1682. There is no trace of him in the United Provinces after 1686, when he published his opp.2 and 3. He possibly went to England with William III in 1689 or later. The Carolus Hacquardt from Amsterdam cited by Niemöller as a citizen of Cologne is not to be identified with him.

Hacquart's most important music is found in his *Harmonia parnassia*, containing ten sonatas that compare in interest with the trio sonatas of Purcell and Corelli. In them features of the *sonata da chiesa* and *sonata da camera* are fused, and they can be seen as a highly personal synthesis of

chamber music styles up to the 1680s: for example, a thoroughly polyphonic canzona may alternate with a lyrical air and a surprising *bizzaria* or even some dance movements. The thematic material is characterized by both italianate melody and elements from folksong, and there is some harmonic innovation in the slow movements. *De triomfeerende min* has often been considered the first Dutch opera, but in fact it is a rather conventional pastoral not unlike a masque such as *Cupid and Death* by Locke and Christopher Gibbons.

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Harmonia parnassia: 10 sonatas, a 3, 4, op.2 (Utrecht, 1686); no.6 ed. in Andriessen; 1 ed. G. Leonhardt (Vienna, 1959); no.10 ed. B. Clark (Huntingdon, 1993)

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P. ANDRIESSEN

Hadden, J(ames) Cuthbert

(*b* Banchory-Ternan, Kincardine, 9 Sept 1861; *d* Edinburgh, 2 May 1914). Scottish organist and writer on music. His first post, with Routledge, the publisher, gave him the opportunity to study music in his spare time, in particular the organ. Returning to Aberdeen by 1882, he held appointments there, then in Crieff (1884) and finally at St John's Episcopal Church, Edinburgh (1889), where he was one of the first organists in Scotland to hold special musical services on Sunday evenings.

He was a naturally gifted writer, with a clear, vigorous style, and was a sound scholar. His first two biographies, of Handel and Mendelssohn (both 1888), were favourably received. Other books followed, notably those on Haydn and Chopin, commissioned by Dent for the first series of the Master Musicians. His outstanding work, likely to be the most long-lived, is *George Thomson, the Friend of Burns* (1898), which deals with the letters that passed between Thomson and the contributors to his anthology, *A Select Collection of Sottish Airs*, including Beethoven, Haydn, Pleyel and Weber.

Hadden contributed excellent articles to the *Dictionary of National Biography* and to periodicals including the *Nineteenth Century*, *Scottish*

Review, the *Cornhill Magazine* and the *Fortnightly Review*. He was also, from October 1893 to May 1896, editor of the *Scottish Musical Monthly Magazine*, where his lively editorials provoked much discussion. He also wrote books on naval history, Scottish history and biography.

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Thomas Campbell (Edinburgh, 1899)

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JEAN MARY ALLAN/RUZENA WOOD

Hadianda, Dedy Satya

(b Bandung, Java, 1964). Indonesian composer. From a family famous in the traditional arts of Sunda, he was deeply immersed in these arts from the age of eight. After attending the High School for the Indonesian Performing Arts in Bandung, Hadianda continued to the Indonesian Dance Academy there, then studied classical Javanese and Sundanese music at the Indonesian Academy for the Performing Arts in Surakarta. He benefited from this academy's progressive approach, in which composition was placed in the context of contemporary indigenous classical music. In 1993 Hadianda formed Zithermania, an ensemble consisting of two players of the *kecapi* (Sundanese zither) and a Latin American percussionist. In writing the music for Zithermania he fuses the idiom of Western tonal music with the pentatonic idiom of Sunda. By using the *pelog* and *salendro* scales of Sundanese music on respective *kecapi*, he makes available a wide range of notes, allowing his compositions to sound variously tonal, Sundanese pentatonic or dodecaphonic. Hadianda is one of the few

prominent contemporary Indonesian composers strongly rooted in traditional Sundanese musical culture.

FRANKI RADEN

Hadidjah, Idjah [Hajah]

(*b* Karawang, 12 June 1956). Sundanese *pasindén* (female singer with *gamelan saléndro*). She began to study Sundanese *kawih* (vocal genre) with her father in 1969 and the following year was invited by *dalang* (puppet master) Tjetjep Supriadi (*b*1931) to sing with his *wayang golék purwa* (rod puppet theatre) troupe, Panca Komara. They were married in 1972. In the 1970s, Panca Komara recorded over 100 three-hour *wayang* performances for distribution on cassette. Hadidjah's clear, soaring voice, the clarity of her *senggol* (ornamentation), her subtle expressiveness and sensitivity, and her ability to reflect and enhance the mood of any *wayang golék* scene contributed to the commercial success of these cassettes and made hers a household name throughout West Java. She won several prizes in annual Binojakrama Padalangan (*wayang* competitions), including the overall first prize in 1995. From 1980 to 1984 she was contracted to the Jugala recording studio, where she recorded *degung kawih* (songs accompanied by *gamelan degung*), *kliningan* (performance of *gamelan saléndro* pieces for listening) and *jaipongan* (popular Sundanese genre); several of Idjah's recordings form the core of the current *jaipongan* canon. Although her name is closely identified with *jaipongan*, Idjah never participates in live *jaipongan* performances, but continues to perform in *wayang golék* with Tjetjep Supriadi.

See also Indonesia, §§V, 1 and VIII, 1(v).

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recordings

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HENRY SPILLER

Hadjiapostolou, Nikolaos [Nikos]

(*b* Athens, or nr Athens, ? May 1879; *d* Athens, 9 Aug 1941). Greek composer and bass. He studied at the Lottner Conservatory, Athens, with Karl Boehmer (c1899–1905) and sang with Lavrangas's Elliniko Melodrama company (c1905–15). After composing music for revues, he began in 1916 to write operettas, between one and three a year for more than 20 years, which were staged by Athenian companies. A cultured, self-disciplined musician, he owed his great popularity to the hundreds of songs he composed; mostly written for, or incorporated into, his operettas, they often have an irresistible dramatic impact and vary from simple strophic forms to more complex opera-like scenes. Several of his individual songs

and short dramatic scenes were recorded by his close friend the baritone Yannis Anghelopoulos; a number, including *O katadhikos* ('The Convict'), *I kardhia tis mannas* ('Mother's Heart'), *To palio violi* ('The Old Violin') and especially *O agoyatis* ('The Cart-Driver') still enjoy widespread popularity. Although the plots of some of his works are based on French plays, they are adapted to Greece, with heroes that are usually simple and kind-hearted working-class Athenians, maintaining their national and class identity in ultimately peaceful confrontations with wealthy city dwellers. His best-known operetta, *I apahides ton Athinon* (1921), was made into a film in 1930 and successfully revived in 1985 by the National Lyric Theatre in Athens. Many of his scores were destroyed in a fire in 1968.

WORKS

(selective list)

operettas

for detailed list see [GroveO](#), dates are of first performance in Athens

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To koritsi tis yitonias [The Girl of the Neighbourhood] (3, Z. Thanos), 1922; Pos pernoun i pandremeni [Married Life] (3, Thanos), 1923; I gyneka tou dromou [The Tramp] (dramatic operetta, 3), 1924; Boemiki agapi [Bohemian Love] (3, O. Karavias), 1926; Proti agapi [First Love], 1928/9; Yola (operetta-revue, 2), 1931; O babas ekpedevetae [Daddy's Education] (3, Hadjiapostolou, after S. Melas), 1936; I kardia tou patera [Father's Heart] (2, after Cormon and Granger: *Le vieux Martin*), 1939 Gremisméni folia [Destroyed Nest] (operetta, 2, after A. Bisson's *L'inconnue*), n.d.; Sani kardia pona [A Heart in Travail] (2, Hadjiapostolou), n.d.

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for 1v, pf/orch, texts by Hadjiapostolou unless otherwise stated, all published Athens

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I kardhia tis mannas [Mother's Heart] (J. Richepin, Gk. trans. N.-P. Lavras), c1928, S1930 HMV; To ziliariko [The Jealous Girl], 1929; O lavoménos [Wounded] (S. Sperantsas), 1929; I amyali mikroula [The Giddy Girl] (M. Matsas), 1929; Sti levendia sas [To Your Brave Lads], 1930; O Spaniolos [The Spaniard], 1930; O thanatos tou voskou [The Shepherd's Death] (dramatic song, R. Filyras), S1931 Odeon; Kaenourya agapi [New Love] (L. Larmis), S1931 HMV; Me t'aïdhonia [With

the Nightingales], 1931; *To neroméno krasi* [Watered-Down Wine] (Polémis), 1931; *To palio violi* [The Old Violin] (Polémis), 1v, vn, pf, S1931 Odeon

O Katadhikos [The Convict] (Afendakis), 1932; *Mia margarita ékopsa* [I've Picked a Daisy], 1931; *Kardhia pou pethaeni* [Dying Heart], 1933; *S'agapo* [I Love You]; *O agoyatis* [The Cart-Driver]; *Ston argalio* [At the Loom] (Washington DC, 1933); *Vradhya glykeia* [Sweet Evening] (Washington DC, 1933); *Ta mavra matia sou* [Your Black Eyes] (Washington DC, 1933); *San paramythi* [Like a Fairy Tale] (Washington DC, 1933); *O prodhoménos* [Betrayed] (G. Kamvyssis) (Washington DC, 1933); *I Anthi tou tsélinga* [Anthi, the Shepherd's Daughter] (S. Skipis) (New York, 1937); *I Love You Truly* (G. Vouyoukas) (New York, 1938); *Ta palatia tis haras* [The Palaces of Joy] (A. Papachristou); *Haere Maria* [Hail Mary]

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GEORGE LEOTSAKOS

Hadjidakis, Manos

(*b* Xanthi, 23 Oct 1925; *d* Athens, 15 June 1994). Greek composer and administrator. Almost entirely self-taught as a composer, he attracted notoriety in February 1949 by drawing attention in a lecture to *rebetiko* (urban folksong), a genre previously scorned by serious Greek musicians. His series of lectures on American composers (Menotti, Copland and others) in Athens early in 1953 did much to expand the horizons of young Greek composers, who had been isolated by World War II and by postwar conditions. He was active in promoting new Greek music within Greece: in 1962 he financed the Manos Hadjidakis Competition at the Athens Technological Institute, which introduced works by Xenakis, Logothetis, Mamangakis, Antoniou, Ioannidis and others; in 1964 he founded and conducted the Piramatiki Orchistra Athinon (Athens Experimental Orchestra), which, although it gave only 20 concerts during its brief life (1964–7), was responsible for the premières of 15 Greek pieces. In 1967 Hadjidakis moved to New York, but he returned to Greece in 1972. In 1975 his international reputation prompted Karamanlis's right-wing government to appoint him director of music programmes for Hellenic Radio and, a little later, director of its Third Programme (1975–82), as well as director general of the Athens State Orchestra (1976–82) and deputy director general of the

National State Opera (1974–7). For seven years he was one of the most influential musical figures in Greece. Under his guidance the Third Programme underwent considerable (though not lasting) changes, while the short-lived Musical August festival in Iraklion, founded in 1979, became an important platform for young composers. Yet despite Karamanlis's support, the intricate problems of music in Greece after years of stagnation and mismanagement proved insoluble for one of Hadjidakis's ebullient temperament, and he withdrew when Papandreou came to power. He then became editor of the art periodical *To tetarto* (1982–3) and founded the record company Seirios (1985) and the Orchestra ton Chromaton (Orchestra of the Colours; 1989), whose sole conductor he remained as long as his health permitted.

Hadjidakis's personality left its imprint on a wide sector of Greek musical life. His songs, a model for younger songwriters, enjoy lasting popularity and represent perhaps the most refined musical experience of the general Greek public after 1950 (he recognized no distinction between serious and light music). His undeniable gifts were offset by a psychological inhibition that made sustained effort impossible; hence he avoided large-scale musical forms entailing development, adhering instead to number forms. As if to overcome this inhibition by submitting to controlling external factors, the greater part of his output was written to commission. Many of his best songs, from Lorca's *Blood Wedding* to Pirandello's *Tonight we Improvise*, were written for the theatre (principally the Greek National Theatre and Koun's Art Theatre) or for films, from *Stella* and *Never on Sunday* (whose theme-song won him an Oscar in 1960) to *Blue* (1967–8) and *Sweet Movie* (1975). To the dismay of producers, he seldom prepared a full score or orchestral parts, preferring to compose and experiment with orchestration in the recording studio, with the result that part of his output exists only in recordings.

While Hadjidakis pursued an international career and showed wide-ranging interests in new music, his essential sympathy was with the specifically Greek sensibility of such poets as Seferis, Elytis and Gatsos, and of such painters as Tsarouhis, Moralis and Arghyrakis. This orientation, shared by Kounadis and, to a much lesser extent, by Theodorakis, led to a revival of Greek popular song (often to poems by celebrated Greek writers) that displaced the more sentimental western style of the 1920s and 30s. Partly for that reason Hadjidakis's name is often mentioned together with that of Theodorakis – an ill-considered judgment, in view of their different musical temperaments. Unlike Theodorakis, with his spontaneity and disregard for stylistic homogeneity, Hadjidakis was hypersensitive to style and to the expressive potential of each interval, rhythm and accidental (as for example in *O efialtis tis Persefonis* ('Persephone's Nightmare') from the song cycle *Ta paraloga*, where a commonplace melodic pattern is transformed by a single unexpected flat), as well as being attuned to the inflections of the Greek language and to the interrelationship of melody, verse and rhythm. His early piano music and ballets – such as *To katarameno fidi* ('The Accursed Serpent', 1950) on the feats of Karaghiozis, the hero of the folk shadow theatre – have eloquent melodic lines, soberly yet inventively harmonized in imitation of *rebetiko* instruments. Hadjidakis later moved away from *rebetiko* and ballet towards songs and song cycles in an instantly recognizable idiom; with their subtle orchestration they

create a poetic universe imbued with sadness or nostalgia, and often attain an expressive poignancy that ranks them alongside the best works of Riadis and Kalomiris.

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(selective list)

dramatic

Stage: Andreas Zeppos (ballet), 1945/1946, inc.; Satyros (ballet), 1947, inc.; Marsyas (R. Manou), op.4, 1949; To katarameno fidi [The Accursed Serpent] (ballet, Hadjidakis, N. Hadjikyriacos-Ghikas, E. Spatharis), op.6, 1950; Erimia [Solitude] (ballet, Hadjidakis), op.10, 1957; Rinaldos kai Armida (folk op, 1, G. Hortatzis), op.17, ?1961–2, inc.; Odos Oneiron [Dream Street] (revue, I. Kambanellis and others), op.20, 1962; Kaesar kai Kleopatra (musical play, G.B. Shaw), op.21, 1962; Mayiki poli [Magic City] (revue), 1963; Ornithes [Birds] (ballet, Aristophanes), 1964 [based on incid music]; Ilya Darling (musical play), ?1967; Opera ya pende [Opera for Five], 1968, inc.; O odiporos, to methysmeno koritsi Kai o Alkiviadis [The wayfarer, the drunken girl and Alcibiades (M. Eleftheriou and Hadjidakis), 2 female vv, 2 male vv, small orch, dancers, actors, 1973; Paedes epi Colono [Youths at Colonos] (staged cant., N. Gatsos, M. Bourboulis, Hadjidakis), op.36, 1977–8, inc.; I ballades tis odou Athinas [The Ballads of Athena Street] (ballet, A. Dimitrouka, A. Davarakis, Hadjidakis), 1982–3 [based on song cycle]; Pornografia (revue, Gatsos, Davarakis, Hadjidakis), op.43, 1982–3

76 film scores incl.: Stella (dir. M. Kakoyannis), 1955; Pote tin Kyriaki [Never on Sunday] (dir. J. Dassin), 1960; Maddalena (dir. N. Dimopoulos), 1960; The 300 Spartans (dir. R. Mate), 1961; It Happened in Athens (dir. A. Martan), 1961; In the Cool of the Day (J. Huismann), 1962; Topkapi (dir. Dassin), 1963; Blue (dir. S. Narizzano), op.25, 1967–8; The Heroes (dir. J. Negulescu), 1969; The Pedestrian (dir. M. Schell), 1973; Sweet Movie (dir. D. Makaveyev), 1974; Isyches meres tou Avgoustou [Quiet Days of August] (P. Voulgaris), 1992

Incid music for 65 plays incl.: O teleftaeos asprokorakas [The Last White Crow] (A. Solomos), 1944; Mourning Becomes Electra (E. O'Neill), 1946; Antigone (J. Anouilh), 1947; Blood Wedding (F. García Lorca), op.3, 1948; A Streetcar Named Desire (T. Williams), 1949; Death of a Salesman (A. Miller), 1949; Saint Joan (G.B. Shaw), 1951; A Midsummer Night's Dream (W. Shakespeare), op.8a, 1954; The Caucasian Chalk Circle (B. Brecht), op.13, 1957; Dark is Light Enough (C. Fry), 1957; Lysistrata (Aristophanes), op.12, 1957; Paramythi horis onoma [Tale Without a Name] (I. Kambanellis, after P. Delta), op.11, 1957; Ornithes [Birds] (Aristophanes), ?1959; Tonight we Improvise (L. Pirandello), op.18, 1960; Bacchae (Euripides), op.19, 1962; Kapetan Mihalis (N. Kazantzakis), op.24, 1966; The Masks (B. Johnson), 1975, collab. T. Antoniou, Y. Couroupos; To fyndanaki [The Offspring] (P. Horn), 1989

vocal

Choral: Amorgos (N. Gatsos), nar, Mez, Bar, chorus, chbr orch, 1970–92, inc.; I epochi tis Melissanthis [The Era of Melissanthe] (song cycle, Hadjidakis), op.37, Bar, 2 female vv, children's chorus, mixed chorus, orch, 1970s–1980; O megalos erotikos (song cycle, C. Cavafy and others), op.30, 2 solo vv, chorus, 12 insts, 1972; Ta paraloga [The Irrationals] (song cycle, Gatsos), op.33, solo vv, chorus, orch, 1976; I apostoli [The Mission] (cant., World War II log-book), op.39, Mez, chorus, ens, 1980; Ta Pindarika [Pindarian Odes] (cant.), op.40, Mez, Bar, chorus, small orch, 1981; Engomion epifanous andros [In Praise of an Illustrious Man] (A.

Calvos), op.48, small chorus, brass, 1991

Solo with pf acc.: Bolivar (N. Engonopoulos), 1v, pf, ?1945–6; Dyo naftika tragoudia [2 Sailors' Songs] (M. Sachtouris), op.2, Bar, pf, 1947; The CNS Cycle (Hadjidakis), op.8, Mez/Bar, pf, 1954; Epitaphios (T. Varvitsiotis), op.15, 1v, pf, 1958, inc.; Internot (The Myths of the 70s) (Hadjidakis, A. Dimitrouka), op.51, 1v, pf, 1969–92, inc.; Ta litourgika [Liturgical Songs] (trad.), 1v, pf, 1971; To tragoudhia tis amartias [The Songs of Sin] (D. Christianopoulos, Y. Hronas), op.50, 19 songs, 1 male v, pf [?5 further songs inc.]

Solo with ens: Mythology (Gatsos), op.23, 1v, ens, 1965–6; Antikatoprismoi [Reflections] (D. Rudnytsky and others), op.27, 1v, orch, 1968, rev. with texts by Gatsos, c1990–91; Ya tin Eleni [For Helen] (M. Bourboulis), op.38, 1 female v, ens, 1970s–1980; Ta perix [The Surroundings], transcr. of *rebetiko* songs, 1v, orch, 1974; Athanassia [Immortality] (Gatsos), op.32a, 2 solo vv, orch, 1975; I ballades tis odou Athinas [The Ballads of Athena Street] (Dimitrouka, A. Davarakis, Hadjidakis), op.42, 4 solo vv, ens, 1982–3; Himoniaticos ilios [Winter Sun] (Gatsos), op.44, 1 male v, ens, 1983; Skotini mitera [Dark Mother] (Gatsos), op.45, 1 female v, ens, 1985–6; I mythi mias gynaekas [The Myths of a Woman] (Gatsos), op.47, 1 female v, ens, 1988

instrumental

Orch: Paschalies mesa apo ti nekri [Lilacs out of the Dead Land], small orch, 1961; 15 esperinoi [15 Vespers], 1964; To hamogelo tis Giocondas [The Gioconda's Smile], op.22, 1964; O skliros Aprilis tou '45 [The Cruel April of '45], 1972 [transcr. of trad. songs]

Solo and chbr: Ya mia mikri lefki ahivadha [For a Little White Seashell], op.1, pf, 1947–8; Tetradio [Copybook], pf, 1948; 6 laikes zografies [6 Popular Paintings], op.5, pf/2 pf, 1949–50, also ballet; Ioniki souita [Ionian Suite], op.7, pf, 1952–3; Suite, op.7a, vn, pf, 1954; Rhythmology, op.26, pf, 1969–71; 5 Impromptus on I epochi tis Melissanthis [see vocal: Choral], op.29a, bouzouki, pf, 1971–2; Suite, gui, 1986

WRITINGS

Mythologia [i] (Athens, 1966, 2/1980); ii (Athens, 1980)

Ta scholia tou tritou [The commentaries of the Third Programme] (Athens, 1980)

O kathreftis kai to mahaeri [The mirror and the knife] (Athens, 1988)

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M. Dounias: *Moussikokritika* (Athens, 1963)

A. Mitropoulos: *Découverte du cinéma grec* (Paris, 1968)
Theatro technis 1942–1972 (Athens, 1972)

G. Leotsakos: 'I radiofoniki politeia tou Manou Hadjidaki', *Theatro*, nos.51–2 (1976), 74–82

A. Symeonidou: draft list of works and selection of Hadjidakis's writings, Orchestra ton Chromaton, Athens, 18 Jan 1994 [programme book]

V. Angelikopoulos, ed.: 'Afieroma' [Dedication], *Difono*, no.9 (1996), 30–32 [incl. list of works]

V. Angelikopoulos: *Pharos sti siopi: keimena ya ti zoi ke to ergo tou Manou Hadjidaki* [A lighthouse in the still of night: texts on Hadjidakis's life and works] (Athens, 1996, 2/1997)

T. Foskarinis, ed.: *Anoichtes epistoles ston Mano Hadjidaki* [Open letters to Manos Hadjidakis] (Athens, 1996)

GEORGE LEOTSAKOS (work-list with RENATA DALIANOUDI)

Hadley, Henry (Kimball)

(b Somerville, MA, 20 Dec 1871; d New York, 6 Sept 1937). American composer and conductor. His father taught him the piano, the violin and conducting, and he studied harmony with Emery and counterpoint and composition with Chadwick in Somerville and at the New England Conservatory (to 1894). He also studied counterpoint with Mandyczewski in Vienna (1894–5) and composition with Thuille in Munich (1905–7). Hadley was especially influenced by Chadwick, who was a good friend and mentor, and by Richard Strauss, whom he met in London in 1905. Hadley taught at St Paul's School in Garden City, New York (1895–1902, succeeding Horatio Parker), and he pursued a highly successful conducting career in the USA and, from 1904, in Europe. He was conductor of the Mainz Stadttheater (1907–9) and of the Seattle SO (1909–11), and he formed and conducted the San Francisco SO (1911–15). He was associate conductor of the New York PO (1920–27) and founder and conductor of the semi-educational Manhattan SO (1929–32), an orchestra formed to promote the works of American composers. He also conducted in Japan and South America. Hadley was a tireless and effective advocate of American music, both in performance and as a lecturer. In 1933 he founded the National Association for American Composers and Conductors, which endowed the Henry Hadley Memorial Library (the Americana Collection), now housed at the New York Public Library. He also founded the Berkshire Music Festival (1934) and conducted the orchestra there for the first two seasons. He was elected to the American Academy of Arts and Letters in 1924. Hadley's abundant compositions were written in a conventional, late Romantic and expressive style; they were popular in his lifetime, and received repeated performances but mixed critical reaction, though their fluency and technical excellence was universally praised. He was awarded the Paderewski Prize in 1901 for his Second Symphony. Hadley wrote several works for his brother Arthur (1874–1936), a cellist, including the *Konzertstück* op.61. His opera *Cleopatra's Night* was given by the Metropolitan Opera and was the first work to be conducted there by its composer (though not in its first performances). Hadley was commissioned by the Vitaphone Company to compose and conduct what may have been 'the first musical score to be recorded and played in synchronism with an entire motion picture' (Canfield) for *When a Man Loves* (released November 1926).

In 1933 the *Musical Courier* could call Hadley 'probably the most important composer in the contemporary American musical scene', but his standing as a composer has since declined and it is perhaps first as a conductor and promoter of American music that he deserves recognition. The Henry Hadley Foundation was established in 1938 in New York to promote cooperation among American musicians and to provide scholarships and financial aid for the training and encouragement of American composers.

WORKS

dramatic

Happy Jack (operetta, S.F. Batchelder), 1897

Nancy Brown (operetta, F. Ranken), op.63, 1903, New York, 1903

Safié (op, 1, E. Oxenford, after a Persian legend), op.63, Mainz, Stadt, 4 April 1909
The Atonement of Pan (music drama, J. Redding), 1912, Sonoma County, CA, 10 Aug 1912

The Pearl Girl (operetta, W.J. Hurlburt), op.73

Azora, the Daughter of Montezuma (op, 3, D. Stevens), op.80, 1914, Chicago, Auditorium, 26 Dec 1917

The Masque of Newark (pageant, T. Stevens), 1916, Newark, 1916

Bianca (op, 1, G. Stewart, after C. Goldoni: *La locandiera*), op.79, 1917, New York, Park, 18 Oct 1918

Cleopatra's Night (op, 2, A.L. Pollock, after T. Gautier), op.90, 1918, New York, Met, 31 Jan 1920

Semper virens (music-drama, Redding), op.97, 1923, Sonoma County, 1923

The Fire Prince (operetta, Stevens), Schenectady, NY, 1924

A Night in Old Paris (op, 1, F. Truesdell, after G. McDonough), 1924, private perf. New York, Dec 1924; NBC Radio, 20 Jan 1930

The Legend of Hani (music drama, J. Cravens), 1933, Sonoma County, 29 July 1933

The Red Flame (musical, L. Anderson)

orchestral

Ballet Suite, op.16, 1895; Festival March, op.5, orch, band, 1897; Sym. no.1 'Youth and Life', d, op.25, 1897; Sym. no.2 'The Four Seasons', f, op.30, 1901; Herod, ov., F, op.31, 1901; In Bohemia, ov., E♭, op.28, 1902; Oriental Suite, op.32, 1903; Sym. Fantasia, E♭, op.46, 1904; Salome, tone poem, E, op.55, 1905–6; Sym. no.3, b, op.60, 1906; Konzertstück, e, op.61, vc, orch, 1907; The Culprit Fay, rhapsody, e, op.62, 1908

Lucifer, tone poem, C, op.66, 1910; Sym. no.4 'North, East, South, and West', d, op.64, 1911; The Atonement of Pan, suite, 1912 [from op]; Silhouettes, suite, E♭, op.77, 1918; Othello, ov., f, op.96, 1919; The Ocean, tone poem, E♭, op.99, 1920–21; Suite ancienne, F, op.108, 1924 [orig. vc, pf]; Streets of Peking, suite, A, 1930; San Francisco, suite, C, op.121, 1931; Youth Triumphant, ov., band (1931); Alma mater, ov., A♭, op.122 (Boston, 1932); The Legend of Hani, suite, 1933 [from op]; Scherzo diabolique, D, op.135, 1934; Sym. no.5 'Connecticut', c, op.140, 1935; other works

vocal

The Fairies (W. Allingham), op.3, S, SATB, orch/pf (1894); Lelawala (ballade, G.F.R. Anderson), op.13, SATB, orch (1898); In Music's Praise (cant., Anderson), op.21, S, T, B, SATB, orch, 1898; The Princess of Ys (cant., E.W. Mumford), op.34, women's vv/mixed vv, orch (1903); A Legend of Granada (cant., Mumford), op.45, S, Bar, SSAA (New York, 1904); Merlin and Vivian (lyric drama, Mumford), op.52, solo vv, SATB, orch, 1906; The Fate of Princess Kiyo (cant., Oxenford), op.58, S, S, SSAA, orch (New York, 1907)

The Nightingale and the Rose (cant., E.W. Grant), op.54, S, SSAA, orch (New York, 1911); The Golden Prince (cant., D. Stevens, after O. Wilde), S, Bar, SSAA, orch (New York, 1914); Music, an Ode (H. Van Dyke), op.75, solo vv, SATB, orch, 1915; The Fairy Thorn (cant., C.B. Fenno), op.76, S, Mez, female vv, pf/orch (New York, 1917); In Arcady (idyll, E.F. Weatherly), op.83, SATB, orch; The New Earth (ode, L.A. Garnett), op.85, S, A, T, B, SATB, orch, 1919; Prophecy and Fulfillment (Pss., hymns), Christmas cant., op.91, S, A, T, SATB, orch, 1922

Resurgam (orat, Garnett), op.98, S, A, T, B, SATB, orch, 1922; Mirtil in Arcadia (pastoral, Garnett), op.100, solo vv, nar, SATB, children's chorus, orch, 1926; The

Admiral of the Seas (cant., Fenno), T, SATB, orch (1928); Belshazzar (cant., Garnett), op.112, solo vv, SATB, orch, 1932

Anthems and other choral pieces; over 200 songs

other works

Sonata, op.23, vn, pf, 1895; Str Qt no.1, op.24, c1896; Pf Trio no.1, op.26, c1896; Pf Qnt, op.50 (New York, 1919); When a Man Loves, film score, 1926; Pf Trio no.2, 1933; Str Qt no.2, op.132, 1934; pf pieces

MSS in US-NYp (American Collection)

Principal publishers: Ditson, G. Schirmer, Schmidt

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S. Feder: 'Making American Music: Henry Hadley and the Manhattan Symphony Orchestra', *A Celebration of American Music: Works and Music in Honor of H. Wiley Hitchcock*, ed. R.A. Crawford, R.A. Lott and C.J. Oja (Ann Arbor, 1990), 356–82

N.E. Tawa: *Mainstream Music of Early Twentieth-Century America* (Westport, CT, 1992)

RICHARD JACKSON/R

Hadley, Jerry

(*b* Princeton, IL, 16 June 1952). American tenor. After vocal studies at the University of Illinois and with Thomas Lo Monaco in New York, he made his début as Lyonel in *Martha* (1978, Sarasota). Several seasons at the New York City Opera, beginning in 1979 (as Arturo in *Lucia di Lammermoor*), established him as a leading lyric tenor: his roles included Des Grieux (*Manon*), Pinkerton, Tom Rakewell, Werther and Gounod's Faust. His European début in Vienna as Nemorino in 1982 was followed by appearances in Berlin, Geneva, Glyndebourne, Hamburg, London and Munich. He made his Metropolitan Opera début as Des Grieux in 1987. His lyrical, italianate voice and dramatic immediacy make him a fine interpreter of the Mozart, French lyric and Italian repertoires. He is an equally accomplished artist in the concert hall in works such as *Messiah*, *Elijah* and Britten's *War Requiem*, all of which he has recorded. Among his many operatic recordings are *Faust*, *Werther*, *La bohème* and *The Rake's Progress*, in all of which his firm line and ardent manner are in evidence.

CORI ELLISON/ALAN BLYTH

Hadley, Patrick (Arthur Sheldon)

(*b* Cambridge, 5 March 1899; *d* Heacham, 17 Dec 1973). English composer. After schooling at Winchester College and war service in France (where he lost his right leg) he attended Pembroke College, Cambridge, and the RCM. His studies with Charles Wood (at Cambridge) and later with Vaughan Williams, Boult and Sargent prepared him for a career as a composer, conductor and academic. He joined the teaching staff of the RCM in 1925, continuing to teach there after his appointment in 1938 to a fellowship at Gonville and Caius College, Cambridge, and a university lectureship in music. During World War II he took over the conductorship of the Cambridge University Musical Society, while Ord was absent on war service, and conducted memorable performances of Beethoven, Bach and Verdi and two major Delius works, *Appalachia* and *Song of the High Hills*. He was elected in 1946 to the chair of music at Cambridge from which he retired in 1962.

His small but individual output consists almost entirely of word settings, and his many haunting and atmospheric songs have remained undeservedly neglected. There are also settings for voice and chamber group, such as *Mariana* and *Scene from 'The Woodlanders'*. The anthem *My Beloved Spake* has maintained its place in the cathedral repertory.

Four large-scale works display an operatic gift that was never fully realized. *The Trees so High* is a four-movement symphony drawn from the contours of that Somerset folksong, and *The Hills*, also for chorus, orchestra and soloists, is the nostalgic reminiscence by a bachelor of his parents' happy marriage, disguised as a modern fable. Equally impressive are the settings of *La belle dame sans merci* and *Lines from 'The Cenci'*. In these works he achieved a personal idiom that was a successful synthesis of the influence of Delius, Debussy and Ravel.

His advice on musical matters was often sought by friends such as Bax, Boult, Moeran, Alan Rawsthorne and Walton, while his own compositions are characterized by wistfulness and introspection combined with an abiding love of the English landscape, qualities apparent in his orchestral miniature *One Morning in Spring*.

WORKS

(selective list)

Choral: *The Trees so High*, sym. ballad, Bar, chorus, orch, 1931; *La belle dame sans merci* (cant, J. Keats), T, chorus, orch, 1935; *Travellers* (cant, A. Pryce-Jones), S, chorus, orch, 1942; *The Hills* (cant, Hadley), S, T, B, chorus, orch, 1944; *Fen and Flood* (cant, C.L. Cudworth), S, B, chorus, orch, 1954–5; *Connemara* (cant, Cudworth), S, T, B, chorus, orch, 1958; *A Cant for Lent* (compiled Cudworth), T, B, chorus, orch, 1962

Vocal: *Scene from 'The Woodlanders'* (T. Hardy), S, chbr ens, 1925; *Mariana* (A. Tennyson), Mez, chbr orch, 1937; *My Beloved Spake* (Bible: *Song of Solomon*), mixed chorus, pf, org (London, 1938); *Lines from 'The Cenci'* (P.B. Shelley), S, chbr orch, 1951; *The Gate Hangs High* (Cudworth), T, Tr vv, hp, 1960–61

Orch: *Kinder Scout* (Sketch for Orch), 1923; *One Morning in Spring* (Sketch for Small Orch), 1942

Songs, short choruses, incid music to Aeschylus, Shakespeare and Sophocles

Principal publisher: OUP

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W. Todds: *Patrick Hadley: a Memoir* (London, 1974)

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E. Wetherell: *'Paddy': the Life and Music of Patrick Hadley* (London, 1997)

ERIC WETHERELL

Hadow, W(illiam) H(enry) [Sir Henry]

(*b* Ebrington, Glos., 27 Dec 1859; *d* London, 8 April 1937). English writer on music, educationist and composer. He was educated at Malvern College, Worcestershire, and at Worcester College, Oxford, which he entered as a scholar in 1878. He passed with first-class honours in Moderations in 1880 and in Litterae Humaniores in 1882, graduating that year with the BA and becoming an MA three years later. Meanwhile he began his practical musical education at Darmstadt in 1882 and continued his studies in England with C.H. Lloyd in 1884–5. In 1885 he was appointed a lecturer at Worcester College, where he was next made Fellow and classics tutor in 1888. In 1890 he took the BMus and began lecturing for the professor of music (Sir John Stainer). In 1896 he took over the general editorship of *The Oxford History of Music*.

Hadow left Oxford in 1909 to become principal of Armstrong College, Newcastle upon Tyne, a division of Durham University. He was then given the honorary degree of DMus by Oxford University, as he later was by the universities of Durham and Wales. In 1918 he was knighted and became for a time director of education with the British Army in France for the Young Men's Christian Association. After returning to England, he was appointed vice-chancellor of Sheffield University in 1919; during his regime a chair of music was established (in 1927), with F.H. Shera as the first full-time, resident professor (from 1928). Hadow was the chairman of a committee of the Board of Education that in 1926 produced the Hadow Report, a document which revolutionized education in England. His work in public affairs, centring on education, was more influential than his musical activities. He retired from public life in 1930.

All Hadow's compositions are early works, for as he became busier with other affairs he gradually gave up composing. His instrumental works, notably a string quartet in E♭, reflect his German training. Popular though they and his songs were in Oxford, he exerted his most potent influence there through his lectures on music: his appointment as general editor of *The Oxford History of Music* was a fitting tribute to his fine work for music. He was also invited to advise the Carnegie Trust, sponsor of *Tudor Church Music*, with Hadow as the inspiration behind this epoch-making series. Moreover, it was largely through his work at Oxford, and elsewhere later in

his life, that music in England began to find a respectable academic place among the humanitarian studies. His influence was felt on a broader scale as a result of the publication of various books, notably, in the first place, of his *Studies in Modern Music*, consisting mainly of essays on Berlioz, Schumann and Wagner (first series) and on Chopin, Dvořák and Brahms (second series). These perceptive and elegant essays set a new standard for England in musical literature, and though they reflect certain Victorian prejudices they may still be read with interest. Hadow was most at home, as many of his titles show, writing about music in general terms or about the general characteristics of a composer, without extensive recourse to detailed analysis of particular works: one excursion into specialization, his conclusions about Haydn's Slavonic origin included in his revision of Pohl's article for *Grove's Dictionary*, second edition, can now be seen as unfortunate. In other areas of music, his work on hymnody should be mentioned.

WRITINGS

Studies in Modern Music (London, 1893–5/R, many later edns incl. 1926/R)
Sonata Form (London, 1896/R)
A Croatian Composer: Notes towards the Study of Joseph Haydn (London, 1897); repr. in *Collected Essays* (London, 1928)
 'Suggestions towards a Theory of Harmonic Equivalents', *SIMG*, ii (1900–01), 477–84
The Viennese Period, OHM, v (1904, 2/1931)
A Course of Lectures on the History of Instrumental Form (London, 1906)
Hymn Tunes (London, 1914)
The Needs of Popular Musical Education (London, 1918)
British Music: a Report (Dunfermline, 1921)
Music (London, 1924, rev. 3/1949 by G. Dyson)
Beethoven's op. 18 Quartets (London, 1926, 2/1942)
Church Music (London, 1926)
Collected Essays (London, 1928/R)
English Music (London, 1931)
The Place of Music among the Arts (Oxford, 1933)
Richard Wagner (London, 1934/R)

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Songs of the British Islands (London, 1903, 2/1903)
 with H.W. Davies and R.R. Terry: *Hymns of Western Europe* (London, 1927)

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R. Turbet: 'An Affair of Honour: "Tudor Church Music", the Ousting of Richard Terry, and a Trust Vindicated', *ML*, lxxvi (1995), 593–600
R. Turbet: "'A monument of enthusiastic industry": Further Light on "Tudor Church Music"', *ML*, lxxxi (2000), 433–6

NIGEL FORTUNE

Hadrava, Norbert

(fl 1776–91). Austrian amateur musician and patron. A diplomat in Berlin during the 1770s and in Naples during the 1780s, he pursued a variety of musical activities. He played and composed for the keyboard (including two published sonatas); he improved a hurdy-gurdy, which he called the *lira organizzata*, taught Ferdinando IV of Naples how to play it, and commissioned several German and Austrian composers, including Haydn, to write music for it. As self-appointed agent for the instrument builder Johann Andreas Stein, he arranged for the purchase and shipping of pianos from Stein's workshop in Augsburg to Naples. Hadrava's letters to his friend Johann Paul Schulthesius (*A-Wn*) represent an important source of information about Neapolitan musical life during the 1780s.

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JOHN A. RICE

Hadrian I

(pontificate 772–95; *d* 25 Dec 795). Pope. He sent to Charlemagne the manuscript of the Gregorian sacramentary known as the *Hadrianum*, the text of which subsequently formed the basis of the Carolingian Mass. According to several medieval authors, Hadrian was also associated with Roman chant and its introduction into the Frankish Church. Amalarius of Metz (*d* c850) reported that he had consulted a 'responsoriale' at Corbie that bore attributions to the pope. John the Deacon, a monk of Monte Cassino, claimed in his *Vita sancti Gregorii* (c873–5) that Hadrian had attempted to aid the introduction of 'Roman' chant into Francia by training Frankish cantors in Rome and by sending two of his own cantors to Gaul to 'correct' the Frankish chanting (*PL*, lxxv, 91). Adémar de Chabannes (988/9–1034) ascribed to Hadrian the composition of several chants (tropes and sequences) and the authorship of the prologue 'Gregorius praesul', a poem that stood at the head of many early Carolingian chant books (see [Gregory the Great](#)).

JANE BELLINGHAM

Hadrianus [Hadrianus], Emmanuel.

See [Adriaenssen](#), [Emanuel](#).

Haebler, Ingrid

(b Vienna, 20 June 1929). Austrian pianist. She made her début at the age of 11 in Salzburg, and studied at the Mozarteum there, the Vienna Music Academy, the Geneva Conservatory and in Paris with Marguerite Long. In the mid-1950s she won prizes for her playing of Schubert and Beethoven and awards for her recordings and performances at Salzburg. Haebler toured widely, not only in Europe (where she appeared at the Edinburgh, Holland and Prague festivals) but also in the USA, the USSR, Japan and Australia.

Her reputation was based principally on her recordings. She recorded all Mozart's piano concertos (most of them twice) and all the sonatas of both Mozart and Schubert, as well as music by Haydn and Beethoven, and works by J.C. Bach on a fortepiano. Her piano style was essentially gentle and unassertive, but her natural, Viennese feeling for a shapely line, her crystalline passage-work, her quiet warmth and intimacy of expression, and her sensitivity in dialogue in concertos and chamber music made her a distinguished and faithful interpreter of Schubert and above all Mozart. She often played cadenzas of her own composition.

STANLEY SADIE

Haeffner, Johann Christian Friedrich

(b Oberschöna, Thuringia, 2 March 1759; d Uppsala, 28 May 1833). German composer, active in Sweden. The son of a schoolmaster and church organist in Klein-Schmalkalden, he received his earliest musical education from his father. As a student at Leipzig University he became acquainted with J.A. Hiller, from whom he learnt the Singspiel tradition. From 1778 to 1780 he was musical director of theatre troupes in Frankfurt and Hamburg. In 1780 he was appointed organist at the German Church (St Gertrude) in Stockholm, and held that post until his dismissal in 1793. In autumn 1781 he began to teach singing at the Royal Theatre and also acted briefly as musical director of Carl Stenborg's Mindre Teater; he was made assistant director of the Royal Theatre in 1782 for J.G. Naumann's production of *Cora och Alonzo* and was given a formal contract as a teacher of singing in 1783. In 1792 he was appointed interim successor to J.M. Kraus as *Hovkapellmästare*, a position he held until he was forcibly removed in 1808 and sent to Uppsala, where he became *director musices* at the university. His last formal appointment was as organist at the cathedral there in 1826.

Haeffner's often stormy relationship with his subordinates in Stockholm led to considerable controversy. Unlike his articulate predecessor Kraus, he spoke Swedish poorly and his conducting style was often uninspired and pedantic. He was considered authoritarian and unable to get along with either colleagues or superiors, and his departure for Uppsala was greeted by the court orchestra with relief. As a composer, however, he demonstrated considerable knowledge of both the Singspiel tradition of Hiller and the heroic French style of Gluck. His best work, the three-act opera *Electra*, is filled with colourful orchestration and shows a conscious attempt to bring out an emotional text. The music is heavily influenced by

the German *Sturm und Drang*, and in his other stage works (which include incidental music) there is well-crafted and often harmonically advanced writing. His greatest influence on Swedish music, however, was the revision of the standard hymnal for the Swedish Lutheran church in 1820. He also developed the popular oratorio and male chorus traditions at Uppsala, in addition to producing scholarly works on the chorale, Nordic folk music and vocal pedagogy.

WORKS

most MSS in S-Sk, Skma, St, Uu

stage

Den svartsjuka sin egen rival, eller Sängkammareko [Jealousy is its own Rival, or Echo in the Bedroom] (incid music), 1784

Electra (op, 3, A.F. Ristell, after N.E. Guillard), Drottningholm, 22 July 1787

Alcides inträde i världen [Alcides' Entrance into the World] (op, 1, A. Clewberg-Edelcrantz), Stockholm, Royal, 11 Nov 1793

Epilogue to R. Kreutzer: Lodoiska (1, C. Lindegren), Stockholm, Royal, 2 Nov 1795

Renaud (lyric tragedy, 3, N.B. Sparrschöld, after Leboeuf and others, after T. Tasso), Stockholm, Royal, 29 Jan 1801

Arias in Äfventyraren (oc, 2, J. Lannerstierna, 1791), *Eremiten* (drama, 3, G. Eurén after A. von Kotzebue, 1798); prologues for royal occasions

other vocal

Chorus, orch: *Försonaren på Golgotha* [Saviour at Golgotha] (orat, S. Ödmann), Uppsala, 19 March 1809; Ps xx; Ps xxi; *Konungars Konung* [King of Kings]; *Svensk Te Deum*; *Musik till Jubelfesten*, 1793; numerous occasional works for coronations, royal visits, funerals, etc.

Other sacred: *Choralbok* (1807–8); *Svenska mässan*, 1817; *Svensk choralbok*, 1820–21; *Choral-Buch eingerichtet nach dem Gesang-Buch der deutschen Gemeinde in Stockholm*, 1828; *Litania* (M. Luther), male vv, org

Secular: partsongs, male vv, pf; songs to Ger. and Swed. texts, 1v, pf (Stockholm, 1793), many pubd in *Musikaliskt tidsfördrif*

instrumental

Orch: *Ballet for Fru Cassali*, C; ballet movts; sym., D, 1795; 3 ovs., D, c1798, E¹; c1808, E¹; 1823; *Funeral March for Gustav III*, C minor, 1792; *Variations on Bevara, Gud, vår Kung*; *Bolero*, A¹; 2 polonaises; marches; movts for orchestra

Chbr: *Partie*, 8 winds, E¹

Kbd: *Variations on Gubben Noach*, pf (Uppsala, 1803); *Preludier till melodierna uti Svenska choralboken samt marscher*, org (Uppsala, 1882); *Preludium till Psalmen Hela Werlden fröjdes Herran* (Uppsala, 1818); works for pf

WRITINGS

'Öfver choral-musiken', *Phosphorus* (1810), 51–64, 110–15

'Öfver Musiken', *Elegant tidning* (Stockholm, 1810)

with **E.G. Geijer**: 'Anmärkningar öfver den gamla nordiska sången', *Svea*, i (1818), 78

Anvisning till sångens elementer (MS, 1822, S-Uu)

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- M.-C. Skuncke and A. Ivarsdotter:** *Svenska Operans Födelse* (Stockholm, 1998)

BERTIL H. VAN BOER

Haefliger, Ernst

(b Davos, 6 July 1919). Swiss tenor. He studied at Zürich and Geneva, and in Vienna with Patzak. He made his début in 1949 at Salzburg, creating Tiresias in Orff's *Antigona*. While engaged at the Städtische (later Deutsche) Oper, Berlin (1952–74), he sang Belmonte at Glyndebourne (1956), Idamantes at Salzburg (1961) and Tamino in Chicago (1966). He created roles in Blacher's *Zwischenfälle bei einer Notlandung* (1966, Hamburg) and *Zweihunderttausend Taler* (1969, Berlin), and in several operas by Frank Martin. His repertory included Ferrando, Don Ottavio, Pelléas, Jeník, Busoni's Calaf, Froh and Palestrina, his most striking characterization. He was an admired interpreter of the Evangelist in both Bach Passions, and of Schubert's *Die schöne Müllerin* and *Winterreise*. Haefliger's voice was notable for its clarity and focus rather than its tonal quality, which tended towards the monochrome. His scrupulous attention to verbal articulation and his understanding of the niceties of phrasing were always evident in Bach and in song recitals, as can be heard on many recordings. He also recorded several of his Mozart roles and an eloquent Florestan in *Fidelio*, all with Fricsay conducting.

ALAN BLYTH

Haegŭm.

Two-string spike fiddle of Korea (*hae*: name of a Tatar tribe; *gŭm*: 'string instrument'). In some documentary sources it is also known as *hyegŭm* (Chin. *xiqin*) and, onomatopoeically, *kkangkangi*. The *haegŭm* is about 70 cm in length, and the neck (of bamboo or wood), about 2.5 cm in diameter, curves gently forward at the top and passes at the bottom through a tubular soundbox of large bamboo root or hardwood (about 10 cm in diameter and in length). The soundbox has a paulownia-wood sound-table at the front and is open at the rear. Two strings of twisted silk are attached to a metal clasp at the bottom of the soundbox, pass over a small wooden bridge and are tied to two large pegs skewered into the curved portion of the neck; the pegs (about 11 cm long) have spools on which excess string is wound. The bow, about 65 cm long, is of slender and supple bamboo with loose horsehair; the horsehair passes between the two strings of the fiddle (see illustration). It is said that the *haegŭm*, as it was built in former times, was

the only instrument to use all eight sonorous materials of the Chinese classification system (earth, metal, silk, gourd, wood, skin, stone and bamboo).

The performer sits cross-legged, with the *haegŭm* propped up vertically on the player's left knee, the bow held horizontally in the right hand. The tension of the horsehair is altered by pushing down on it with the fingers of the bowing hand; according to which string is played, both sides of the horsehair are used. The player's left thumb is hooked round the slender neck, and the other fingers pull the strings towards the neck, there being no fingerboard. There is a position system for the left-hand fingering, as with the Western violin. The small bridge is slid to the centre of the soundtable when a full sound is required, as in ensembles with loud wind instruments, and closer to the upper edge when a gentler sound is called for, as in ensembles to accompany singing. The strings are tuned a 5th apart, a typical tuning being a^{\flat} and e^{\flat} ; and the *haegŭm* has a range of three octaves. It has a nasal timbre which, though not especially loud, is distinctive enough to be heard even in large ensembles. It is capable of rich ornamentation and of dynamic contrast.

The *haegŭm* is thought to be of Mongolian (Tatar) origin. It was used in China by the 10th century, and the first known citation of the name in Korea occurs in a poem of the first half of the 13th century. Until at least the end of the 15th century it was used only in Korean *hyangak* ('native music'), but it is now also used in *tangak* ('Chinese music'); this reverses the usual Korean pattern of a foreign instrument used initially for foreign music and only later adapted for native music.

Today the instrument is usually played in mixed ensembles. Like the bowed long zither [Ajaeng](#) it can sustain notes and therefore often appears in so-called 'wind' ensembles. It is a favourite instrument in shaman ensembles (*sinawi*) and folksong accompaniments, and it occasionally serves as soloist in the virtuoso genre *sanjo*.

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ROBERT C. PROVINE

Haemel, Sigmund.

See [Hemmel, Sigmund](#).

Haendel, Ida

(*b* Chelm, 15 Dec 1923). British violinist of Polish birth. She studied with Michałowicz in Warsaw, and in 1933 won the conservatory gold medal and the first Huberman Prize with Beethoven's Violin Concerto. Later she took lessons with Flesch and Enescu. In 1937 she played the Beethoven Concerto for her London début under Wood. She settled in London the following year, and her wartime activities included concerts for the troops, National Gallery appearances and a performance of Dvořák's Concerto at the composer's centenary Prom. An American tour followed in 1946–7, a Russian one in 1966; in 1952 she left England to live in Canada. In 1973 she was the first Western soloist invited to perform in China after the revolution. Assured in technique and intonation, Haendel's playing is clean and classical in style and she earned golden opinions from Sibelius and Walton for her playing of their concertos. Among her first performances have been Dallapiccola's *Tartiniana seconda*, broadcast from Turin in 1957, and Alan Pettersson's Violin Concerto no.2 (1980), which was dedicated to her. Her recordings include concertos of the standard repertory as well as those by Glazunov, Wieniawski, Walton and Britten. She has enjoyed a long association with the Proms, where she has been particularly noted for her interpretations of the Brahms and Sibelius concertos. She has written *Woman with Violin: an Autobiography* (London, 1970) and was created a CBE in 1991.

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ROBERT ANDERSON

Haerpfer.

French family of organ builders. The firm was founded by Charles [(Johann-)Karl] Haerpfer (*b* Nördlingen, Germany, 17 June 1834; *d* Boulay-Moselle, 19 Oct 1920). After working with Steinmeyer, Walcker and Haas in Lucerne, Haerpfer went to work for Cavaillé-Coll in Paris where he met Nicolas-Etienne Dalstein. A partnership was founded on 29 July 1863 in Boulay-Moselle, where the family has remained to this day. The fine, intact organ of St Sébastien, Nancy (1873), is considered their masterpiece and exemplifies their adroit synthesis of French and German styles, with features such as cone-valve chests and Doppelflöten stops standing alongside a French *Récit* division and reed style.

Frédéric [Friedrich] Haerpfer (*b* 13 July 1879; *d* Metz, 11 Dec 1956), son of Charles, worked as an apprentice in the firm from 1894 and, following journeyman experience with Weigle in Stuttgart and Mascioni in Milan, made a significant contribution to the organ section of the Vienna congress in May 1909. After World War I he took over direction of the firm and the Dalstein name was dropped. In the first decades of the century the shop enjoyed a close working relationship with Albert Schweitzer in Alsace, to which the organ built for the Sängershaus (now the Palais des Fêtes), Strasbourg (1909), still bears eloquent witness. Two of Frédéric's sons, Walter (*b* Boulay, 9 Feb 1909; *d* Boulay, 10 May 1975) and Théo (*b*

Boulay, 2 May 1912; *d* Fort de France, Martinique, 14 Aug 1936), took over the firm. The carpenter Pierre Erman (*b* Boulay, 20 June 1913; *d* Metz, 19 Nov 1990), joined in 1946. Over 250 instruments were built or rebuilt by the 'Manufacture Lorraine de Grandes Orgues Haerpfer-Erman' between 1946 and 1970, as the firm became one of three prolific exponents of the neo-classical or eclectic style in France. Its light mechanical actions controlling bright voicing appealed to many organists, most notably the eminent recitalist Marie-Claire Alain. Erman retired in 1978 and Walter Haerpfer's son Théo Jean-Marie (*b* Boulay, 8 Sept 1946; *d* 12 June 1999) took over the firm. It is well represented not only in eastern France but also in Normandy and in Paris, as well as the Saar region of Germany, Canada and Japan. The firm has also restored or rebuilt many historic organs ranging from the 1714 Boizard organ in Saint-Michel en Thiérace (1982) to the Cavaillé-Coll organs in Notre-Dame, Saint-Omer (1989), and in Belém, Brazil (1996).

KURT LUEDERS

Haeser, August Ferdinand

(*b* Leipzig, 15 Oct 1779; *d* Weimar, 1 Nov 1844). German composer and teacher. He was the most celebrated of five musician children of Johann Georg Haeser (1729–1809), leader of the Leipzig 'grosses Concert' (later known as the Gewandhausorchester) from 1763 to 1800. He attended the Thomasschule, Leipzig (1793–6), studied theology for a year at the University of Leipzig, and in 1797 was appointed schoolmaster and Kapellmeister at Lemgo, Westphalia. From 1806 to 1813 he accompanied his sister Charlotte Henriette Haeser (1784–1871) on her tours as a singer, mainly in Italy. He returned to Lemgo in 1813, and settled in 1817 at Weimar, where he was music master in the duke's family and chorus master at the theatre; from 1829 he was also director of music at the principal church.

Haeser's religious music includes Latin settings (one mass, two requiems and two settings each of the *Te Deum* and *Miserere*), and the oratorio, *Die Kraft des Glaubens*, translated by W. Ball as *The Triumph of Faith* and performed at the 1837 Birmingham Festival. Two five-part motets, in English, were included in Hullah's Vocal Scores (1847). These and other of his unaccompanied choral pieces suggest Spohr in their mainly homophonic texture and their use of chromaticism and sequence, but they show melodic and rhythmic interest and a feeling for choral sonority and nuance. His secular works include two operas, *Alphonsine, oder Der Turm im Walde* and *Die Neger auf St Domingo* (1836, Weimar); four orchestral overtures; piano and chamber music, some with clarinet; and more than 25 songs. Most of his extant manuscripts are in the state libraries in Berlin. Haeser published two treatises on singing: *Versuch einer systematischen Übersicht der Gesanglehre* (Leipzig, 1822) and *Chorgesangschule* (Mainz, 1831); the latter appeared in a bilingual French and German edition. He also translated Jelenasperger's harmony treatise into German as *Die Harmonie im Anfange des neunzehnten Jahrhunderts* (Leipzig, 1838).

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M.C. CARR/PHILIP ROBINSON/MICHAEL MUSGRAVE

Hafeneder, Joseph

(*b* Raab, 8 Feb 1746; *d* Salzburg, 18 Jan 1784). Austrian composer and violinist. He enrolled at the Salzburg University Gymnasium in 1759 and subsequently took instruction as a discant at the Kapellhaus; he may have been a pupil of Leopold Mozart. He served at St Peter after his voice broke in 1763 and in 1767 he was appointed to a position at court. In late 1768 and 1769 Hafeneder began teaching the violin at the Kapellhaus, taking over the position of the recently deceased Wenzel Hebelt, who had taught the violin there during Leopold Mozart's frequent absences from Salzburg. Apparently Hafeneder thought highly of his own violin playing: in a petition to Archbishop Schrattenbach he wrote, 'I venture to say that no-one at court approaches me in violin playing – to say nothing of surpassing me – and at your gracious command I shall attempt to prove this'. In a letter of 20 February 1784 Mozart regretted his death, but chiefly because it meant extra duties for Leopold at the Kapellhaus.

After Mozart and Michael Haydn, Hafeneder was the most prolific and accomplished composer in Salzburg during the later 1770s. Performances of his works are frequently mentioned in J.B. Schiedenhofen's diary, and Mozart thought highly enough of a trio to take it on tour to Mannheim and Paris. Leopold Mozart, on the other hand, described one of his marches as 'wretched' and 'pilfered'. Hafeneder's surviving works, especially those of the late 1770s and early 1780s, frequently have parallels, if not in quality then at least in matters of general style and innovation, in Mozart's works.

There was possibly another, younger, Joseph Hafeneder, active in Mannheim, Vienna and Landshut, who may also have composed symphonies.

WORKS

sacred

Masses: Missa solennis, C, by 1768, *A-MS*; C, by 1772, *LA*; C, *Gd*; 1, lost, listed in Seon catalogue; 1, listed in Freising catalogue, *SB*, attrib. M. Haydn

Lits: de BVM, *BL*; by 1772, *Sd*, *Ssp*; de BVM, D, *Ssp*, *D-LFN*; 1, formerly *Ahk*, lost

Offs: pro Tempore Paschali, D, by 1778, *A-Ssp*; pro Ascensione Domini, D, *Ssp*; de Confess Pontifice, D, *Ssp*; pro Omni tempore, C, by 1772, *Sd*, *Sn*, *D-BGD*; pro Festa S Caeciliae, D, *FW*; de SS Angelis, *LFN*; de Dedicatione, C, *A-MS*

Other works: Ascension hymn, formerly *Ssp*, lost; Ihr Sinnen, Kräften, aria, F, *D-WS*; Komm heiliger Geist, *Mbs*; Tantum ergo, G, by 1770, *A-Ssp*; Tantum ergo, C, *D-AIC*; Te Deum, D, *Mm*

orchestral

Syms.: *BL*; *A-LA*, *CH-MÜ*; *BL*; *A-LA*, *MB*; D, by 1772, *SEI*; D, *Sca*, ed. in RRMCE, xl (1994)

Conc., D, vn, *Sca*

Serenades: D, *D-RUI*, listed in Waldburg-Zeil catalogue as a sym.; 2 serenades, D, lost, listed in Schäftlarn catalogue; Finalmusik, 1776, lost, described in diary of Schiedenhofen; Finalmusik, 1777, described in letter of L. Mozart (30 Sept 1777)

Marches: D, 1778, *A-Ssp*; E, 1779, *Ssp*; B, 1780, *Ssp*

Cassations: D, 2 vn, va, b, 2 hn, *LA*; pt of *Nachtmusik*, 1777, lost, described in letter of L. Mozart (16 Oct 1777)

Doubtful works: sym., A, lost, listed in Schäftlarn catalogue; 3 syms. (Mannheim, 1785)

chamber and keyboard

2 cassations: B, 2 vn, va, b, *Ssp*; C, 2 vn, va, vc, *Ssp*

Divertimento, B, vn, va, bn, by 1779, *Ssp*

3 qts: C, *M*, *Ssp*; F, *Ssp*, *Wn* (attrib. M. Haydn); G, *Ssp*, *Wn* (attrib. M. Haydn)

Trio, vn, ?, lost, described in a letter of W.A. Mozart (16 Oct 1777)

Variations, kbd, *Ssp*, *D-ERP*

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CLIFF EISEN

Hāfez, ‘Abdel-Halīm

(*b* Zakazik, Sharkia, east Nile Delta, 1929; *d* London, 30 March 1977). Egyptian singer. He studied the oboe at the Institute for Theatre Music, graduated in 1949 and then worked as a school music teacher before joining the radio orchestra. Subsequently he turned from oboe playing to singing under the encouragement of Muhammed Abdel-Wahab. His warm voice, quasi-declamatory style and emotional singing were quite novel, and he was much in demand, making musical films, and singing patriotic and love songs. His close musical partner, Kamal El-Tawīl, who composed his most popular songs, belonged to a younger generation. Twenty years after Hāfez's death the songs and films he performed in have retained their popularity. He is recognized as the musical voice of the era beginning with the 1952 revolution.

SAMHA EL KHOLY

Haffner, Jacobus

(*b* Wels, nr Linz, 1615 or 1616; *d* Amsterdam, bur. 23 Dec 1671). Dutch organist and composer of Austrian birth. The Counter-Reformation in Austria obliged his father, a Lutheran pastor at Wels, to return with his family to his birthplace, Regensburg. Here the young Haffner may have been the pupil of Paul Homberger and Johann Reinhard Seulin at the Gymnasium Poeticum. About 1640 he moved to Amsterdam, where he was active as a city musician and on 13 November 1658 was appointed

organist of the Oude Lutherse Kerk. Except for a four-part piece, *De vyf Carileenen* (five song settings on the five senses), in a Dutch print of Gastoldi's three-part ballettos (Amsterdam, 1657), his only known music is the collection *Alauda spiritualis* op.1 (Amsterdam, 1647). It contains 21 sacred compositions with Latin texts for one to four voices with continuo, written in the Italian concertato style. (D. van den Hul: 'Jacobus Haffner en zijn *Alauda spiritualis* (1647)', *TVNM*, xxi/4 (1970), 225–39 [includes edn of *O Rex gloriae*, A, T, bc])

DICK VAN DEN HUL/J.H. GISKES

Haffner, Johann Ulrich

(b 1711; d Nuremberg, 22 Oct 1767). German music publisher. He founded a music publishing house in Nuremberg about 1742 with the copper-engraver Johann Wilhelm Winter (1717–60), and managed the business on his own from 1745; he was the leading Nuremberg music publisher of the mid-18th century. The firm specialized in the piano and chamber music of German (central and southern) and Italian composers, including C.P.E. Bach and Domenico Scarlatti. During his 25 years as a publisher Haffner issued about 150 works, all first editions; almost all were engraved by the outstanding Nuremberg engraver Johann Wilhelm Stör (1705–65). The Nuremberg art dealer Adam Wolfgang Winterschmidt took charge of the publishing house in 1770, and was succeeded by his son in 1786.

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THEODOR WOHNHAAS

Hafgren [Hafgren-Waag, Hafgren-Dinkela], Lilly

(b Stockholm, 7 Oct 1884; d Berlin, 27 Feb 1965). Swedish soprano. She was trained first as a pianist and was advised by Siegfried Wagner to take up singing. Her studies in Frankfurt and Milan being completed, she was invited to Bayreuth, where in 1908 she made her début as Freia in *Das*

Rheingold. Further roles there were Elsa in *Lohengrin* and Eva in *Die Meistersinger*, in which role she reappeared in 1924. From 1908 to 1912 she was with the opera at Mannheim, after which there followed six years at the Hofoper in Berlin. Her large repertory now ranged from Brünnhilde and Isolde to Pamina and Countess Almaviva, Tosca, Carmen and Charlotte in *Werther*. She sang the Empress in the Berlin première of *Die Frau ohne Schatten* and the title role in that of *Ariadne auf Naxos*. She travelled widely in Europe, appearing at La Scala as Brünnhilde in the seasons of 1925, 1926 and 1930. Her operatic career continued in Dresden until 1934, and she was also a noted recitalist. For a time she appeared under the name of Hafgren-Waag after her first marriage and Hafgren-Dinkela after her second. Her voice on records is bright in tone, conveying a strong sense of dramatic commitment.

J.B. STEANE

Hagan, Helen Eugenia

(*b* Portsmouth, NH, 10 Jan 1893; *d* New York, 6 March 1964). American composer and pianist. She attended the Yale University School of Music (1906–12), studying composition with Horatio Parker. After graduation (BMus), she performed her Piano Concerto with the New Haven SO. A Yale fellowship enabled her to study with d'Indy and Selva at the Schola Cantorum in Paris. Having briefly pursued a performing career, she turned to education and became head of the music department at the George Peabody College for Teachers. Her one-movement concerto in C minor, one of the earliest extant works in the genre by a black American woman composer, adheres to the Lisztian tradition, featuring a virtuoso solo part and fluid chromatic harmonies (an arrangement for two pianos is held at Yale University). Hagan's other works included piano pieces and a violin sonata (before 1912), all lost. (*GroveW*, D. Metzner [incl. bibliography]; *SouthernB*)

DAVID METZER

Hagegård, Håkon

(*b* Karlstad, 25 Nov 1945). Swedish baritone. He studied in Stockholm, making his début at the Royal Opera in 1968 as Papageno, the role he later sang in Ingmar Bergman's film of *Die Zauberflöte* (1975). He first appeared at Glyndebourne as the Count in *Capriccio* (1973), returning as Count Almaviva and Guglielmo. After his Metropolitan début as Malatesta (1978) he sang Rossini's Figaro, Eisenstein and Wolfram, the role of his Covent Garden début in 1987. He has also appeared with Scottish Opera, La Scala and Drottningholm, and in Paris, Copenhagen, Hamburg, Geneva, Zürich, Santa Fe, San Francisco and Chicago. Among his other roles are Don Giovanni (which he has recorded), Pacuvio (*La pietra del paragone*), Yevgeny Onegin, Posa, Rigoletto, Ford and Pelléas. In 1991 he sang Beaumarchais in the première at the Metropolitan of Corigliano's *The Ghosts of Versailles*, and the following year created the Officer in Ingvar Lidholm's *Ett drömspel* ('A Dream Play') at the Royal Opera, Stockholm, a role he subsequently recorded. With the years his light, lyrical voice has

grown more powerful, without losing its beauty of tone or flexibility. Hagegård is also an admired concert singer, and has made notable recordings of Brahms's *German Requiem*, lieder by Schubert, Wolf and Mahler and songs by Grieg, Stenhammar and Rangström.

ELIZABETH FORBES

Hageman, Richard

(*b* Leeuwarden, 9 July 1882; *d* Beverly Hills, CA, 6 March 1966). American composer and conductor of Dutch birth. He studied with his father at the Amsterdam New Music Institute and at the Brussels Conservatory. When he was 16 he was appointed coach to the Nederlandse Opera, of which he was later conductor. For a short time he was accompanist to Mathilde Marchesi in Paris, and in 1906 he travelled to New York in the same capacity with Yvette Guilbert. He conducted at the Metropolitan Opera (1908–22) the Chicago Civic Opera (1922–3), and the Los Angeles Grand Opera (1923). He was also conductor of the Fairmount SO in Philadelphia and head of the opera department at the Curtis Institute. In later years he worked at the Paramount studios in Hollywood, writing scores for a number of John Ford's films, including *Stagecoach* (1939) and *Fort Apache* (1948). His opera, *Caponsacchi*, first performed at Freiburg as *Tragödie in Arezzo* in 1932, was staged at the Metropolitan in 1937.

WORKS

(selective list)

Stage: *Caponsacchi* (op, 3, R. Browning), 1931; *I Hear America Call* (orat, R.V. Grossman), Bar, SATB, orch, 1942; *The Crucible* (orat, B.C. Kennedy), 1943

Film scores (all dir. John Ford): *Stagecoach*, 1939; *The Long Voyage Home*, 1940; *Fort Apache*, 1948; *Three Godfathers*, 1948; *She Wore a Yellow Ribbon*, 1949; *Wagon Master*, 1950

Orch: Ov. 'In a Nutshell'; Suite, str

Chbr: *October Musings*, vn, pf, 1937; *Recit and Romance*, vc, pf, 1961

Songs, 1v, pf: *Do not go, my love* (R. Tagore), 1917; *May Night* (Tagore), 1917; *At the Well* (Tagore), 1919; *Happiness* (J. Ingelow), 1920; *Charity* (E. Dickinson), 1921; *Nature's Holiday* (T. Nash), 1921; *Animal Crackers* (C. Morley), 1922; *Christ went up into the Hills* (K. Adams), 1924; *Me Company Along* (J. Stephens), 1925; *The Night has a Thousand Eyes* (F.W. Bourdillon), 1935; *Christmas Eve* (J. Kilmer), 1936; *Music I Heard with You* (C. Aiken), 1938; *Miranda* (H. Belloc), 1940; *Lift thou the Burdens, Father* (K.C. Simonds), 1944; *The Fiddler of Dooney* (W.B. Yeats), 1946; over 50 other songs, many arr. for chorus

Principal publisher: G. Schirmer

PHILIP LIESON MILLER/MICHAEL MECKNA

Hägemann, Christian Franz Severin

(b c1724; d Plön, 23 April 1812). German composer. The first date recorded in his life is 1744, when he joined the retinue of Duke Friedrich Carl of Schleswig-Holstein-Plön as a trumpeter. Later he was a violinist in the court orchestra, to which his brother Johann Peter also belonged. After Duke Friedrich Carl died in 1761 the Duchy of Plön fell to Denmark, and King Friedrich V incorporated some of the Plön musicians, including the Hägemann brothers, into the court orchestra at Copenhagen directed by Giuseppe Sarti. Christian Hägemann returned to Plön as a pensioner in 1776, and in August 1777 dedicated six keyboard sonatas to the heir apparent, Prince Peter Friedrich Wilhelm of Schleswig-Holstein-Oldenburg, who was living in Plön. The manuscripts of these sonatas (*Clavier Versuche in sechs Sonaten*) are in the Landesbibliothek at Eutin, with his six trios for keyboard and violin and three *Geistliche Lieder* (Passion chorales arranged as cantatas for soprano with keyboard accompaniment). No evidence remains of the 12 keyboard sonatas (in two manuscript volumes, 1782) mentioned by Gerber.

Hägemann's sonatas of 1777 contain characteristic features of the early Classical style, particularly as found in northern Germany, and bring to mind the works of C.P.E. Bach. Despite the uniform pattern of three movements, the works display variety in both mode of expression and musical techniques. The second theme of the Classical sonata is still not fully distinct, although it is hinted at occasionally; the developments last no more than a few bars.

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MGG1 (T. Holm)

C. Thrane: *Fra hofviolonernes tid* (Copenhagen, 1908)

DIETER HÄRTWIG

Hagen, Daron Aric

(b Milwaukee, 4 Nov 1961). American composer. He studied composition with Homer Lambrecht and Les Thimmig at the University of Wisconsin, Madison (1979–81), and with Ned Rorem at the Curtis Institute (BM 1984). He entered the Juilliard School in 1984 (MM 1987), where his teachers included David Diamond, Joseph Schwantner and Bernard Rands. He also studied with Witold Lutosławski (Evian Music Festival, 1983) and Leon Kirchner (Tanglewood, 1986). He was founding director of the Perpetuum Mobile New Music Ensemble (1983–93) and served as composer-in-residence of the Long Beach SO (1994). In 1996 he joined the composition department at Curtis. Among his honours are a Bearns Prize (1985), the Barlow International Composition Prize for Chamber Music (1985) and a Friedheim Award (1994). His commissions include works for the New York PO, the King's Singers and Texas Opera Theatre.

The art song is the cornerstone of Hagen's compositional output. His earliest published cycle, *Echo's Songs* (1983) is strongly influenced by Rorem. In *Dear Youth* (1991), a cycle setting American Civil War texts, Hagen's compositional style shows a range of influences from jazz to

Lutheran hymns. His first opera, *Shining Brow* (1990–92), features a similarly broad stylistic palette and an uncommon theatrical instinct.

WORKS

stage

Shining Brow (op, 2, P. Muldoon), 1990–92; *The Elephant's Child* (children's op, D. Hagen, after R. Kipling), 1994; *Vera of Las Vegas* (cabaret, 1, Muldoon), 1995

instrumental

Orch: *Prayer for Peace*, str, 1981; *A Stillness at Appomattox*, 1982; *Conc.*, vn, chbr orch, 1983; *Sym. no.1*, 1985–8; *Grand Line*, 1986; *Sym. no.2*, 1987–90; *Adagietto*, str, 1988 [from *Sym. no.1*]; *Heliotrope*, 1989, rev. 1996; *Philharmonia*, 1990; *Fire Music*, 1991; *Conc.*, flugelhorn, str, 1993 [arr. flugelhorn, wind, 1994]; *Conc.*, hn, wind, str, 1993; *Conc.*, vc, chbr orch, 1995; *Night Again*, chbr orch, 1995 [arr. wind, 1997]; *Postcards from America*, 1996; *Sym. no.3*, 1997

Chbr and solo inst: *Suite*, vn, 1984; *Trio Concertante*, pf trio, 1984; *Occasional Notes*, org, 1985; *Occasional Notes*, 11 pfms, 1985; *Sonata*, fl, pf, 1985; *Str Qt no.2*, 1985; *Suite*, vc, 1985; *J'entends*, pf trio, 1986; *Love Songs*, vc, pf, 1986; *Suite*, va, 1986; *Higher, Louder, Faster!*, vc, 1987; *Interior*, chbr ens, 1988; *The Presence Absence Makes*, fl, str qt, 1988; *Jot!*, cl, mar, pf, 1989; *Sennets, Cortège and Tuckets*, wind, perc, 1989; *Trio*, fl, va, hp, 1989; *Vocalise*, flugelhorn, pf, 1991; *Everything must Go!*, brass qnt, 1992; *Built up Dark*, pf, 1995; *Conc.*, brass qnt, 1995; *Ov. to Vera*, chbr ens, 1995; *Duo*, vn, vc, 1997

vocal

Choral: *A Walt Whitman Requiem* (W. Whitman), S, SATB, str, 1984; *Little Prayers* (T. Mann, S. Kierkegaard), SATB, 1986; *Joyful Music* (*Laudate deum, Alleluia*), Mez, SATB, tpt, orch, 1993 [arr. Mez, SATB, 2 pf, 1994]; *The Voice Within* (D. Hammarskjöld), SATB, pf, 1993; *The Elephant's Child* (R. Kipling), 6 male vv/SATTBB, 1994; *4 Poems* (W. Blake), SATB, pf, 1994; *The Waking Father* (P. Muldoon), 6 male vv/SATTBB, 1994; *Taliesin 'Choruses from Shining Brow'* (Muldoon), SATB, orch/pf, 1995; *Litany of Reconciliation* (Coventry Cathedral tesserae), SATB, 1996; *Stewards of your Bounty* (S.C. Lowry), SATB, tpt, orch/pf, 1996; *Gandhi's Children* (M.M. Gandhi), children's chorus, chimes, 1997; *Silent Night* (*A Suite of Carols*), SATB, vc, perc, 1997

Solo: *Echo's Songs* (W. Blake, S. Teasdale, E.A. Poe, B. Johnson, G. Stein, C. Sandburg, Shu Ch'isiang, W. Whitman), 1v, pf, 1983; *3 Silent Things* (Whitman, R. Graves, C. Rosetti, J. Larson, R. Jeffers, A. Crapsey, P. Goodman, W. Stevens), S, str trio, pf, 1984; *Love Songs* (G. Hagen, R. Hauser, Blake, Z. Dunei, S. Gorham, G. McFall), 1v, pf, 1986; *Dear Youth* (A.C. Ketchum, H. Ropes, A. Smith, M. Ingram, M.B. Chestnut), S, fl, pf, 1991; *Muldoon Songs* (P. Muldoon), 1v, pf, 1992; *Lost in Translation* (R. Kelley, R.M. Rilke, G. Seferis, W.H. Auden, D. Campana), Bar, orch, 1994; *Merrill Songs* (J. Merrill), 1v, pf, 1995; *Love Scene from Romeo and Juliet* (W. Shakespeare), S, Bar, fl, pf trio, 1996; *Songs of Madness and Sorrow* (H. Garland, Hagen, Wisconsin State Journal, Mendota State Mental Hospital records, advertisements), T, chbr ens, 1996

MSS in *US-PHf*

Principal publisher: ECS

Hagen, Francis Florentine

(*b* 1815; *d* 1907). American Moravian composer. See [Moravians, music of the, §3](#).

Hagen, Johann.

See [Hagius, Johann](#).

Hagen, Konrad von.

See [Hagius, Konrad](#).

Hagen, P(eter) A(lbrecht) von [van], jr

(*b* ?Charleston, SC, 1779–81; *d* Boston, 12 Sept 1837). Dutch-American musician. Together with his father (*b* Netherlands, 1755; *d* Boston, MA, 20 Aug 1803), who shared his christian names, Hagen composed and performed on several instruments. The parents emigrated to Charleston in 1774 and were in New York by 1789; the son, a child prodigy, joined them in teaching in 1792. Moving to Boston in 1796 (where they changed their name from van to von), they became the first important music retailers and publishers there, played in theatre orchestras, conducted and generally took an active part in the musical life of the town. Hagen was involved with his father in the family business, but owing to his lack of interest or incompetence, the firm's fortunes deteriorated and its stock was sold in 1804 to Gottlieb Graupner. After his father's death Hagen's reputation declined and he became an alcoholic; in 1833 he was a member of the viola section in the orchestra at the Tremont Theatre, Boston. The individual authorship of music by Hagen and his father is often uncertain, and the location of some works is unknown; the known published works composed by father or son up to 1825 are at least 12 songs, four marches for piano and one overture. The songs *Monody* and *Kiss the brim and bid it pass* are charming in their original edition.

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R.J. Wolfe: *Secular Music in America, 1801–25: a Bibliography* (New York, 1964)

Hagenau, Reinmar von.

See [Reinmar von Hagenau](#).

Hagenbach, Jacob

(*b* Basle, bap. 20 April 1532; *d* Basle, between 17 Sept 1565 and 17 Sept 1566). Swiss type cutter and composer. He was the son of a Basle weaver and served his youth at the court of Maximilian II, where he became a goldsmith and cultivated an interest in music. In 1555 he became a member of the *Zunft zu Hausgenossen*, a prestigious guild for artisans in Basle, and in 1560 was employed as a typesetter for the Basle printing firm of Froben & Episcopius. In 1556 Jacob acquired his father's home, where he lived with his wife and child until his death. It was during this last decade of his life that his interest in music flourished.

As well as performing music with prominent Basle citizens including, for example, Thomas Guerin and Felix Platter, Jacob collected and composed polyphony. As a collector, his tastes were of the highest standards. About 1560 he copied around 120 polyphonic songs (*CH-Bu* F IX 59–62, F X 17–20, and F X 63) including chansons by Sermisy, madrigals by Arcadelt, and Tenorlieder not only by Senfl but also by Hagenbach himself. His songs, previously attributed to Isaac, reveal Hagenbach as a competent composer who worked predominantly in a homorhythmic style punctuated with points of imitation. Stylistically similar is his only surviving motet, *Jubilate Deo*, an autograph copy of which also survives in Basle.

WORKS

all for 4 voices; all MSS in CH-Bu

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Jubilate Deo

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JOHN KMETZ

Hagen Quartet.

Austrian string quartet. It was formed by Lukas, Angelika, Veronika and Clemens Hagen when they were pupils of Helmut Zehetmair and Wilfried Tachezi at the Salzburg Mozarteum in the 1970s. Their later teachers were Hatto Beyerle, Heinrich Schiff, Walter Levin and Nikolaus Harnoncourt. In 1981 Angelika Hagen withdrew, to be replaced by Annette Bik, and in 1987

Bik was in turn replaced by Rainer Schmidt. The ensemble won a competition held in 1981 as part of Gidon Kremer's Lockenhaus festival; and its members took part, both individually and as a group, in many of the Lockenhaus events in the 1980s and early 1990s. Meanwhile, after winning the international competitions at Portsmouth in 1982 and Evian in 1983, they embarked on an exceptional career, touring widely. Their repertoire is founded on the Viennese Classics, which they interpret with supreme assurance, rhythmic élan, emotional profundity and intellectual rigour. They are also at home in Romantic repertoire and contemporary music by such composers as Ligeti and Lutosławski, but forays into Bartók, Janáček and Shostakovich have been less convincing. As an ensemble they play with beautiful tone, impeccable intonation and an internal balance which has been even better since the advent of Schmidt and the acquisition by Veronika Hagen of a stronger-toned viola. They have collaborated in quintets with the pianists András Schiff, Oleg Maisenberg and Paul Gulda, the clarinetist Eduard Brunner, the viola player Gérard Caussé, the cellist Heinrich Schiff and the bass player Alois Posch. Among their recordings are works by Haydn, Mozart, Beethoven, Schubert, Brahms, Dvořák, Verdi, Debussy, Ravel and Webern, as well as the complete quartets of Schumann. Schmidt, and Veronika and Clemens Hagen have also made solo recordings. Since 1988 all four members have taught chamber music at the Salzburg Mozarteum, where Lukas and Clemens also take instrumental classes. In addition Schmidt has taught chamber music at the Escuela Superior in Madrid and Veronika Hagen gives masterclasses in viola and chamber music at the Paris Conservatoire.

TULLY POTTER

Hager, Georg

(*b* Nuremberg, 26 Nov 1552; *d* Nuremberg, 23 Oct 1634). German Meistersinger. He was a shoemaker by profession, like his great model Hans Sachs. From about 1569 until his death he belonged to the Nuremberg Meistersinger guild, presiding as senior Merker from 1619. Along with Benedict von Watt (1569–1616), Hans Winter (*d* 1627) and Magister Ambrosius Metzger (1573–1632) Hager was among the most notable figures in the later flowering of the Nuremberg Meistersinger tradition. Within the guild he represented the position initiated by Sachs, in whose name he resisted attempts at innovation (in the *Schulstreit* of 1624). Apart from a few *Sprüche* (poems in rhyming couplets), 624 sacred and secular Meisterlieder by Hager have survived as well as 36 other sacred and secular *gemeine Lieder* (songs that are not written in one of the *Töne* of Meistergesang). 17 melodies survive for *Meistertöne* written by him, together with another four melodies composed by him for his other songs.

WORKS

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töne

1590: 'Spitze Trinkschuhweise', 'Mittagweise'

1591: 'Lange Leistweise', 'Überlanger Ton'

1592: 'Starke Heldenweise', 'Venwirrte Osterweise', 'Kalte Pfingstweise', 'Klingende Vesperweise'

1593: 'Fröhliche Schalmeyenweise', 'Neue Chorweise', 'Helle Morgensternweise', 'Starke Greifenweise', 'Grüne Hagweise'

1595: 'Kurze Affenweise'

1597: 'Neujahrsweise'

1599: 'Überkurze Abendröt'

1615: 'Liebliche Harfenklangweise'

other melodies

Ein Trostlied wider die Anfechtung des Todes

Ein schön neu Lied zu Trost allen Betrübten

Ein neues Lied, darinnen vermeldt wird der schreckliche Schaden, so zu Erfurt geschehen

Ein schönes neues Lied zu Trost allen betrübten Herzen

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H. Brunner and B. Wachinger, eds.: *Repertorium der Sangsprüche und Meisterlieder des 12. bis 18. Jahrhunderts*, vii (Tübingen, 1990), 310–488

For further bibliography see [Meistergesang](#).

HORST BRUNNER

Hager, Leopold

(b Salzburg, 6 Oct 1935). Austrian conductor. He studied at the Salzburg Mozarteum and made his début in 1958 with *L'italiana in Algeri* at Mainz, where he was principal conductor until 1962, followed by appointments at Linz and Cologne. He was music director at Freiburg, 1965–9, and principal conductor of the Salzburg Mozarteum Orchestra, 1969–81. During this time he appeared frequently in opera at Salzburg, Munich, Stuttgart and Cologne. His first engagement at the Vienna Staatsoper was for *Fidelio* (1973), followed by débuts at the Metropolitan (1976) and Covent Garden (1978) with *Le nozze di Figaro*, and at the Teatro Colón (1977) with *Tristan und Isolde*. In 1981 he was appointed chief conductor of the Luxembourg RSO. He has given the first performances of works by, among others, Helmut Eder, Jean Françaix and Schnittke. He has recorded all the early Mozart operas, and other lesser-known 18th-century operas including Gluck's *La rencontre imprévue* and Haydn's *L'anima del filosofo*.

NOËL GOODWIN

Hägg, Jacob Adolf

(b Östergarn, Gotland, 27 June 1850; d Hudiksvall, 1 March 1928).

Swedish pianist and composer. He began his musical training in 1865 at the Stockholm Conservatory, and as a Jenny Lind Scholar (Jenny Lind was his personal patron) he was able to continue his studies from 1870 to 1874: in Copenhagen with Gade (composition and instrumentation) and Edmund Neupert (piano); in Vienna with Anton Door (piano); and in Berlin with Friedrich Kiel (counterpoint). In his earlier years his skills as a solo pianist, accompanist and chamber music player were highly appreciated and his improvisations were admired. In 1873 he became ill, probably with encephalitis, and after his return to Sweden around 1875 – he had visited England, Italy (where he met Brahms), Switzerland and Austria in the meantime – he was mentally ill for over 20 years; however, he continued to revise and correct his scores while he was in hospital. He lived in Norway for six years but moved to Hudiksvall in 1906, where he was able to continue composing and working as a pianist. He was elected a member of the Swedish Royal Academy of Music in 1917.

As a composer Hägg followed the tradition of Mendelssohn, Schumann and Gade, although he also experimented with harmonies and style. His output was extensive, with instrumental works predominating, including five symphonies, three overtures and chamber music. His works for piano are the most important within the early Swedish Romantic style, and include two sonatas and a sonatine, ten suites, many impromptus, novelettes, bagatelles and other works. His chamber works include a cello sonata (first performed in 1872), three string quartets, trios and numerous works for violin.

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LENNART RABES

Haggard, Merle (Ronald)

(b Bakersfield, CA, 6 April 1937). American country singer and songwriter. As a teenager he was arrested on suspicion of armed robbery and committed to a reform school. Eventually imprisoned in San Quentin, in 1958 he attended a concert given there by Johnny Cash, subsequently

joined the prison band, and turned to music as a profession upon his release in 1960. Returning to Bakersfield, with its burgeoning country music scene, Haggard began to play in local clubs and develop his songwriting. He began recording in 1962 and his second release, *Sing me a sad song* by Wynn Stewart, became his first hit record, the first of about forty number one records in the country music charts, followed with *When I'm a Lonesome Fugitive* (Capitol, 1966). He became a leading figure in outlaw music, a new sub-genre of country espoused by the likes of Waylon Jennings, Willie Nelson and Kris Kristofferson. His 1969 hit, *Okie from Muskogee*, a wry comment on the hippy culture, prompted the then Governor of California, Ronald Reagan, missing the song's irony, to grant him an official pardon for his past crimes.

Haggard is one of country music's most versatile writers, breathing new life into a variety of styles. His songs are often autobiographical: he drew on his childhood for *Mama tried* (1968), and recalled his time in jail in *Sing me back home* (1967). His songs chronicling the underside of the American dream have also been recorded by such performers as Willie Nelson, George Jones and Emmylou Harris. As a performer he has embraced western swing, honky tonk, blues and much besides, paying tribute to Jimmie Rodgers (*Same Train, Different Time*), the Carter Family, Hank Williams, and also to Elvis Presley on *My Farewell to Elvis* (1977).

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LIZ THOMSON

Haggin, B(ernard) H.

(*b* New York, 29 Dec 1900; *d* New York, 29 May 1987). American music critic. He wrote for the *Brooklyn Daily Eagle* (1934–7) and *The Nation* (1936–57), and supplied a record review column for the *Yale Review* (1957–86). An extremely important figure in American music criticism, particularly during the 1930s and 40s, he was forceful in the articulation of his opinions and uncompromising in his artistic standards, which centred on the concept of fidelity to the composer's score; his powerful advocacy of the career of Toscanini was characteristic. Haggin undoubtedly influenced the tastes of a generation of music lovers (his readers, to paraphrase one of his book titles, were the sort of people who enjoy *Hamlet*). Throughout his career he insisted on the value of phonograph records as educational documents of performance. He displayed little sympathy for most developments in music of the 20th century. He also wrote on ballet topics, beginning in 1935, and was one of the first American critics to recognize the importance of Balanchine.

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PATRICK J. SMITH/MAUREEN BUJA

Hagius [Hagen], Johann

(b Marktreidwitz, Bavaria, c1530; d Marktreidwitz, in or after 1575). German
 composer and poet. In 1553 he became a student at Wittenberg University,
 where he took his master's degree in 1556. On 25 March 1556 he became
 a preacher at the former Jungfrau monastery at Reichenbach, in the Upper
 Palatinate. At the beginning of 1569, 'like many other Christian men from
 the Palatinate', he was forced to resign his post under pressure from
 supporters of the Zwinglian cause, but on 26 April 1570 he was appointed
 town preacher (superintendent) at Eger (now Cheb), Bohemia. When in
 1574 it became known that he had been responsible for an anonymous
 satire against the town of Erfurt, he was condemned to house arrest. It had
 created such a scandal on its publication in 1571 that the authorities set up
 a widespread search for the author in central Germany that lasted three
 years, and the printer, Michael Mülmarckart of Eger, was forbidden from
 publishing. In December 1574 Hagius was released from house arrest, and
 in the summer of 1575 he returned to his native town. Like many of his
 fellow Protestant clergymen he was a composer. His compositions are for
 the most part settings of the mottoes of personalities and towns, or
symbola, as they were called. He claimed in the preface to his *Kurtze*
ausserlesene Symbola (Nuremberg, 1569) that this collection would
 provide poets and musical directors with the means to praise their princes
 and bring them closer to the people. In contrast to Othmayr's Latin
symbolum compositions, which link the given mottoes with ostinato motifs,
 Hagius's *symbola* are simple, strophic song motets to his own German
 texts. According to the preface to his *Symbola ... Martini Lutheri und*
Philippi Melanthonis (Eger, 1572), he used a 'cantus gravitatis' in the old
 manner, composed each part 'ad verum rationem toni' and eschewed the
 more recent art of the madrigalists. Concerning his texts Wolkan (1894)
 praised 'the flow of the language and the relative purity of the strophic
 form'.

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XVI. Jahrhundert (Prague, 1890); iii: *Geschichte der deutschen*

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WILFRIED BRENNECKE

Hagius [von Hagen], Konrad [Conrad, Conradus]

(*b* Rinteln, Westphalia, 1550; *d* Rinteln, 1616, before 23 Sept). German composer and singer. He led a restless life that took him to many parts of Europe in the service of both Protestant and Catholic masters. He is first heard of in 1581–2, when he applied to be a bass in the Protestant Stuttgart Hofkapelle. In 1584 he is mentioned as court composer to Count Ezard II of East Friesland at Emden. In that year he also applied for the post of 'Sangmeister' at the Reformed Grote Kerke there, though he seems not to have secured a permanent position.

From 1586 until the early 1590s Hagius was employed by the Catholic Duke Johann Wilhelm of Jülich at Düsseldorf. It was there that in 1589 he published his setting of Kaspar Ulenberg's psalter, composed in close collaboration with the author. Later he seems to have travelled widely through Germany, Austria, Bohemia, Hungary, Poland, Prussia and Lithuania, although only his publications in Danzig and Thorn in 1594 and his application for a post at the court of Count Simon zu Lippe at Detmold in 1596 provide evidence of this. There are grounds for believing that a portrait of him, which was the source of the woodcut in his prints of 1604 and 1616 (reproduced in *MGG1*), was painted in Poland in 1595. From November 1600 to June 1603 he sang bass in the Stuttgart Hofkapelle. In 1604 he described himself on the title-page of his *Neue deutsche Tricinien* as a musician to the Elector Palatine at Heidelberg. In 1606 he dedicated the second edition of his psalter to the Archbishop and Elector of Mainz and published from Mainz a book of *Magnificat* settings for the Catholic rite, which he dedicated to Marcus and Christoph Fugger. From November 1607 he was again a bass in the Stuttgart Hofkapelle until in February 1609 he was dismissed because he was a papist. Later that year Count Ernst III of Holstein-Schauenburg and Sternberg, who did much for the arts, summoned him to set up a musical establishment at his Reformed court at Bückeburg and appointed him Kapellmeister. He was, however, getting on in years and apparently found his administrative duties irksome, so in 1611 he was allowed to return to his native town on condition that he composed something for the court every year. At the baptism of a son on 23 September 1616 he is referred to as having already died.

Konrad Hagius belongs to a group of late 16th-century German composers in whose work traces of several traditions may be discerned, notably the Lutheran, Flemish and Italian. The few compositions by him available in modern editions are expressive pieces in a madrigalian manner, tightly knit

and sensitively underlaid. The Ulenberg Psalter, which he wrote 'for young people', is mainly in a simple and attractive note-against-note style that made it suitable for everyday use in Catholic schools and churches; for educational reasons it also includes a few simple polyphonic pieces.

WORKS

Die Psalmen Davids ... durch den Herrn Casparum Ulenbergium in Truck verfertigt, 4vv (Düsseldorf, 1589, enlarged 1606); ed. in DRM, iii (1955)

Glückwünschung: zu einem glückseligen Eingang des 94. Jahrs, 5vv (Thorn, 1594)

Neue deutsche Tricinen, 3vv (Frankfurt, 1604)

Canticum virginis intemeratae Magnificat, 4–6vv (Dillingen, 1606); 1 Magnificat, Ps. cxvii, ed. M. Seiffert, *Musik am Hofe des Grafen Ernst, 1601–1622* (Bückeburg and Leipzig, 1922)

Ander Theil newer teutscher Tricinen ... neben andern hinzu gesetzten Gesängen, 4–6vv, auch etlichen Fugen und Canonen, 2–6vv (Frankfurt, 1610), lost

Erster Theil etlicher teutscher geistlicher Psalmen und Gesänge, 4–6vv (Frankfurt, 1612)

Erster Theil newer teutscher Gesäng, 2–8vv (Frankfurt, 1614), lost

15 works, 1616²⁴

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WILFRIED BRENNECKE

Hagley, Alison

(b London, 9 May 1961). English soprano. She studied at the GSM, then at the National Opera Studio. After appearances in Handel at the Batignano Festival in 1985 and in *La finta giardiniera* at the Camden Festival the following year, she made her Glyndebourne début in 1988 as the Little Owl in *L'enfant et les sortilèges*, returning as Papagena, Zerlina, Nannetta and, most notably, as a delightful and quick-witted Susanna at the reopening of the new house in 1994, a performance preserved on video. Her ENO début in 1991 was as Lauretta in *Gianni Schicchi*, and she has subsequently returned there to sing Gretel and Nannetta. In 1992 she was a subtle and affecting Mélisande in Peter Stein's staging of *Pelléas et Mélisande* with the WNO, with Boulez conducting. For Scottish Opera she has undertaken Musetta and Adèle (*Die Fledermaus*) and for the Staatsoper in Munich Susanna, Zerlina and Bella (*The Midsummer Marriage*). After smaller roles at Covent Garden, Hagley sang Susanna there in 1997. She was Dorabella in Rattle's recording of *Così fan tutte*, based on live performances, in 1995. She is also a noted concert singer, and took part in McCreesh's admired recording of Handel's *Solomon*, where her warm, finely phrased singing epitomizes her work in all fields.

Hague, Charles

(*b* Tadcaster, 4 May 1769; *d* Cambridge, 18 June 1821). English violinist and composer. He received his first instruction from his older brother William, who had inherited a music shop in Cambridge. Later Antonio Manini (a pupil of Tartini) gave him lessons in violin playing and singing, and Pieter Hellendaal (the elder) in thoroughbass and composition. During 1783–4 he sang under Manini in Cambridge and other East Anglian towns, and after Manini's death in 1786 went to London to continue his studies with the violinist Salomon and the composer Benjamin Cooke.

On his return to Cambridge he became 'first master of the violin' as successor to Manini; the young William Crotch was one of his pupils. In 1794, as a member of Trinity Hall, he took the degree of MusB, submitting as his exercise an anthem with orchestral accompaniment *By the Waters of Babylon* which was performed in the Church of St Mary the Great on 29 June, and published in London later the same year. As a result of his association with the short-lived Harmonic Society of Cambridge he published *A Second Collection of Glees, Rounds and Canons* (1800). On the death of John Randall, Hague was elected professor of music on 17 April 1799, and became MusD in 1801. His last large-scale composition was an *Ode at the Installation of the Duke of Gloucester* (the words by William Smythe) for the installation of the new chancellor of the university on 28 June 1811. In addition to various song settings, and a *Duett for Two Performers on One Violin* (Cambridge, c1795), in 1815 he published 12 of Haydn's symphonies arranged as quintets for flute and strings (h I: 66, 69, 74, 44, 63, 75, 70, 41, 71, 47, 77 and 53). He outlived his eldest daughter, Harriet (*b* 1793; *d* 9 Feb 1816), whose six songs with piano accompaniment were published in 1814. An obituary by Rev. Thomas Twiton was published in *The Quarterly Musical Magazine and Review* (no.4, 1822, pp.123–8).

CHRISTOPHER HOGWOOD

Hague, The (Dut. Den Haag; 's-Gravenhage).

Dutch city. As the seat of government since the 16th century, The Hague takes second place in Dutch musical life after Amsterdam. Apart from records of bells for the Jacobskerk, the earliest records of musical life date from the 17th century, under the government of stadholder Frederik-Hendrik, when Constantijn and Christiaan Huygens lived there. In the 1670s the viol player Carolus Hacquart organized performances in the Mauritshuis; in 1699 the theorist and composer Q.G. van Blankenburg was appointed organist at the Nieuwe Kerk. From the 17th century the stadholders were patrons of music, but it was only under Willem V (1766–95) that the court orchestra flourished. Its German conductor C.E. Graaf had talented local musicians at his disposal and he also collaborated with visiting foreign musicians (in 1765–6 with the Mozart family). In the 18th

century the city had a flourishing amateur orchestra consisting chiefly of members of the nobility. One of these was the composer Count Unico Wilhelm van Wassenaer (1692–1766), whose six *Concerti armonici* were long presumed to be the work of Pergolesi. The vicissitudes of the French occupation prevented the establishment of a royal chapel until 1821, when one was founded by King Willem I; it existed until 1841.

Opera, cultivated in The Hague from the 17th century, always depended on foreign companies, particularly at the Théâtre Français, whose 18th-century scores and librettos, now in the Gemeentemuseum, indicate its extensive repertory. Most performances were given in a theatre (now demolished) in the Casuaristraat; there was constant rivalry between various Italian and German companies. In 1804 the Korte Voorhout (a former palace) was rebuilt as the Royal Theatre (Koninklijke Schouwburg). It was extensively renovated in 1863 and 1998. Now it is used for theatrical productions. After World War I the French opera was discontinued, and opera life was reduced to occasional performances by Dutch and foreign companies. In 1966 the 1600-seat Circustheater at Scheveningen, the city's seaside resort, was renovated. The Amsterdam-based Nederlandse Operastichting has given the premières there of several Dutch operas. In 1987 most operatic performances were transferred to the Lucent Danstheater, which has a capacity of 1000.

The oldest existing concert hall is the Diligentia at the Lange Voorhout, built in 1821, where all important orchestral and chamber music concerts were given. Because of the Diligentia's small capacity, the noted Gebouw voor Kunsten en Wetenschappen was built in 1874; it also housed opera and ballet but was destroyed by fire in 1964. In the Kurhaus at the beach at Scheveningen (opened 1885) annual summer concerts were given by the Berlin PO for 25 years, and later by the Lamoureux Orchestra and the Residentie-Orkest (under Carl Schuricht and Ignaz Neumark). The Nederlands Congresgebouw was completed in 1969 and a new concert hall, the Dr Anton Philipszaal, opened in 1987.

In the mid-18th century concerts were given in the garden of the Nieuw Vaux-Hall inn, arranged by Albertus Groneman. From 1821 to 1906 the Concert Diligentia Society organized subscription concerts conducted by, among others, the composer Johannes Verhulst (1816–91), who dominated the city's musical life for much of the 19th century, Richard Hol and Willem Mengelberg. In 1891 the Amsterdam Concertgebouw Orchestra began to give an annual series of concerts. The Hague's own orchestra, the Residentie-Orkest, was founded in 1903 by Henri Viotta; its subsequent conductors have been Peter van Anrooy (1917), Frits Schuurman (1938), Willem van Otterloo (1949), Jean Martinon (1974), Ferdinand Leitner (1976), Hans Vonk (1980) and Evgeny Svetlanov (1992). The orchestra has established an international reputation, attracts many guest conductors, and through its concerts and recordings has done much to promote Dutch composers. In 1910 it first visited London, and in 1963 first toured the USA. The internationally known Nederlands Dans Theater, founded in 1959, is also based in The Hague. There are several choral societies, of which the most important are the Toonkunstkoor (1829), the Excelsior (1881) and De Stem des Volks (1907); noted male choirs include the Cecilia (1830) and Die Haghe Sanghers (1917). The Maatschappij tot

Bevordering der Toonkunst has organized festivals since 1834, and the annual [Holland Festival](#) was founded in 1948.

Musical education in The Hague dates from 1826 when the Koninklijke Muzijkschool was founded; it became a conservatory in 1900 and moved into new premises in 1980; its directors have included the composers Johan Wagenaar, Sem Dresden, Henk Badings, Hendrik Andriessen and Kees van Baaren. Before musicology was introduced in Dutch universities D.F. Scheurleer was active in this field and founded the Union Musicologique (1921–7). His extensive collection (a library and musical instruments) now belongs to the music department of the Gemeentemuseum. The Hague also has an important public music library.

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CLEMENS VON GLEICH (with MICHAEL DAVIDSON, WILHELMUS HERMANUS THIJSSSE)

Hahn, Georg Joachim Joseph

(*b* ?Münnerstadt, Bavaria, *c*1690; *d* after 1769). German composer and teacher. All that is known about this mid-18th-century composer, who contributed a significant thoroughbass manual, are the few sketchy biographical details he revealed in his own works and one comment in a contemporary edition of his music in which he is identified as a Benedictine monk at Gegenbach (*Geistliche Arien mit Melodien*, 1769). In his thoroughbass work of 1751 he said he had devoted many hours to music during the past 40 years; according to the title-page, he was senator and choir director at Münnerstadt. In the next year, the title-page of his *Sing- und klingendes Lieb-, Lob-, und Danck- und Denckopfer* indicates that he had become *Ratsverwandter*. A composer of sacred music and some keyboard pieces, which remain to be investigated, he also wrote the *Wohl unterwiesene General-Bass-Schüler*, as 'a conversation between a teacher and student concerning thoroughbass in which are clearly explained all the serviceable rules of this science, theoretical as well as practical, together with which are shown some preludes using the important keyboard finger patterns' (*Handgriff*). The first part gives the usual basic rules of keyboard playing, together with an explanation of thoroughbass figures which seems to be influenced by G.P. Telemann's *Singe-, Spiel-, und General-Bass-Übungen* (Hamburg, 1733). The second part opens with an explanation of

the 24 scales and the appropriate chord for each degree of the major and minor scale. Much of this part consists of helpful comments regarding the accompaniment of recitatives and plainchant. Hahn gave some particularly good examples for the improvisatory style of performing preludes and fantasies (which he warns is not an appropriate style for normal thoroughbass accompaniment). His practical manual is too little recognized in modern literature on thoroughbass practice.

WORKS

vocal

Cornucopiae musicum in se sono vocali-instrumentali continens 32 cantilenas; nimirum arias XX. tam latinas tam germanicas ... et threnodias XII, 1–2vv, insts (Augsburg and Graz, 1735)

Partus harmonicus exhibens 6 missas nimirum III. solennes diductiones III. minus solennes breviores cum II. de Requiem, 4vv, 2 vn, va, org (2 tpt and timp ad lib), op.2 (Augsburg, 1746)

Marianisches Sing- und Kling-Opffer, bestehend aus XXIV. leichten Teutschen Arien, XXIV. auf die Fest-Täg Mariae, und X. zugesetzte, 1–2vv, insts, op.3 (Augsburg, 1749)

Sing- und klingendes Lieb-, Lob-, und Danck- und Denckopfer, ... XXXIII. leichten teutschen Arien, auf die fürnehmste Feste des Herrn, 1–2vv, insts, op.5 (Augsburg, 1752)

Liturgia vocali ac instrumentali sono magnificata sive VI. missae, 4vv, 2 vn, 2 tpt, org, vc, op.6 (Augsburg, 1754)

Wiederhohltes Marianisches Sing- und Kling-Opffer, bestehend aus XXXIV. leichten teutschen Arien, XIV. auf die besondere Fest-Täg Mariä, X. von Maria zu allen Zeiten. und X. zugesetzte, 1–2vv, insts, op.7 (Augsburg, 1756)

Officium vespertinum tum rurale, tum civile exhibens III. vespers stylo brevi ac levi elaboratas ... cum psalmis residuis per annum occurrentibus, SA, vn, org (TB, 2 tpt, vc ad lib), op.7 (Augsburg, 1759)

Wiederhohltes Sing- und Klingendes Lob deren Heiligen, Oder: XXXII. leichte Teutsche Arien von denen Heiligen Gottes, 1–2vv, insts, op.8 (Augsburg, 1759)

XXII. Antiphonae de B.V. Maria. nimirum V. Alma, V. Ave. V. Regina coeli. VII. Salve Regina, 1v, vn, org, op.9 (Augsburg, 1762) [nos. 1, 6, 11, 16, 21, 22 for 2vv]

G.J.J. Hahns ... geistliche Arien mit Melodien, in melismatischer Schreibart, versehen von R.P. Ildephons Haas, 1. Slg. bestehend in 40 Arien (Augsburg, 1769) [a selection from Hahn's publ arias]

instrumental

Harmonischer Beytrag zum Clavier, bestehend in X. nach jetziger Art eingerichteten Praeambulis, XVI zum Choral-Gesang anständigen Versetten und einer Sonata, kbd (Nuremberg, n.d.)

Clavier Übung bestehend in einer leichten und kurz gefasten Sonata, kbd (Nuremberg, c1746)

Leichte und zur Ermunterung dienende Handarbeit in 2 Sonaten, kbd (Augsburg, 1753), see Heussner

Sonata, hpd/pf, vn, in *D-SWI* according to *EitnerQ*

theoretical works

Der wohl unterwiesene General-Bass-Schüler, oder Gespräch zwischen einem Lehrmeister und Scholaren vom General-Bass, worinnen alles zu dieser Wissenschaft dienliche nach richtigen Grund-Sätzen, so theoretisch als

practisch deutlich vorgetragen (Augsburg, 1751, enlarged 2/1768)

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EitnerQ

Catalogus aller musicalischen Bücher, welcher Johann Jacob Lotters seel. Erben ... selbst verlegt (Augsburg, 1753); ed. A. Layer as *Katalog des Augsburger Verlegers Lotter von 1753*, CaM, ii (1964)

H. Heussner: 'Der Musikdrucker Balthasar Schmid in Nürnberg', *Mf*, xvi (1963), 348–62

GEORGE J. BUELOW

Hahn, Reynaldo

(*b* Caracas, 9 Aug 1874; *d* Paris, 28 Jan 1947). French composer, conductor and writer of Venezuelan birth. Hahn's mother, Elena Maria Echenagucia, came from a Spanish family, established in Venezuela since the 18th century. His father, Carlos Hahn, was born in Hamburg and emigrated to South America as a young man. Reynaldo was the youngest of 12 children and was not quite four years old when the family moved to Paris. Hahn had already shown a talent for music in Caracas; once in France he began to play, making his *début*, aged six, at a musical soirée hosted by the Princesse Mathilde, niece of Napoleon I. Hahn entered the Paris Conservatoire in October 1885, where his teachers included Massenet. While there he made the acquaintance of Ravel, Cortot and Edouard Risler, and began to compose songs, among them one which brought him early fame, *Si mes vers avaient des ailes*. This was dedicated to his sister Maria, who had married the painter Raymundo de Madrazo. It was at their house that Hahn met many of the leading young artists of the time, including Daudet, for whose play *L'obstacle* Hahn composed incidental music when he was only 16.

Hahn's song cycle to poems by Verlaine, *Chansons grises*, was completed while he was still a student at the Conservatoire. The first performance was given by Sybil Sanderson, Massenet's favourite soprano, at Daudet's house, with Verlaine present. Even during the years after his death, when Hahn's music fell out of favour, 'L'heure exquise', the fifth song of the group, remained known. Hahn's own voice, a light baritone, was put to good use throughout his career; he accompanied himself in his own songs, and in opera arias and popular songs of the day. A collection of 20 of Hahn's songs, published by Heugel in 1895, increased his celebrity, so much so that the novelist and explorer Pierre Loti allowed Hahn to adapt his autobiographical *Le mariage de Loti* as the opera *L'île du rêve*. By the time this received its first performance at the Opéra-Comique in 1898, France had been divided by the Dreyfus affair. Hahn and his two closest friends, Marcel Proust and the actress Sarah Bernhardt, joined the Dreyfusard camp. This political turmoil affected the lives of everyone in France, even after 1906 when Dreyfus was finally cleared. Hahn, partly Jewish and fiercely attached to France, was deeply disturbed by this conflict.

Neither *L'île du rêve*, nor Hahn's second opera, *La Carmélite*, which was given a prestigious première with Emma Calvé in 1902, remained in the

repertory. This disappointment meant that most of Hahn's music composed between 1902 and the outbreak of war in 1914 was not for the stage, although his ballet *Le bal de Béatrice d'Este*, conceived merely as a *divertissement*, has remained one of his best-known and most regularly performed pieces. During the 1900s his career as a conductor and critic gained momentum. He began to write for journals (he was critic for *La presse* from 1899, then for *La flèche* from 1904); as well as conducting concerts of his own music, he organized a Mozart Festival in Paris, and was invited to conduct *Don Giovanni* at Salzburg. Although he continued to compose and publish songs, notably the cycle *Etudes latines* in 1900, his most extensive work from this period is the sequence of piano pieces gathered under the title *Le rossignol éperdu* (1902–10). A Proustian ethic seems to drive the music, with its evocations and memories of places and impressions. After long neglect, there was a revival of interest in Hahn's instrumental music in the 1990s.

Hahn took French nationality in 1909 and, at the outbreak of war in 1914, volunteered for the army (although he was over the official age limit for conscription). He served as a private, and was eventually promoted to corporal. While at the front he composed the cycle of five songs on poems by Robert Louis Stevenson, and began to sketch his opera based on Shakespeare's *The Merchant of Venice*.

Hahn's greatest commercial success as a composer dates from the early 1920s. Returning to Paris after the war, and following the deaths of Proust and Bernhardt, Hahn composed *Ciboulette*, a nostalgic evocation of 19th-century Paris, set in the old market of Les Halles. This was a huge success, and was followed by the musical comedy about the adventures of the young Mozart in Paris, created for Yvonne Printemps (wife of the playwright Sacha Guitry) who acted and sang the role of the composer. *Mozart*, although tailored for the Guitrys, has been revived several times, as has a second collaboration with Guitry, *O mon bel inconnu*.

In the late 1920s Hahn composed what became his best-known concert work, a piano concerto, which was given its first performance by Magda Tagliaferro, who subsequently recorded it with the composer. Hahn's only major commission for the Paris Opéra was *Le marchand de Venise*. Although it was received with some enthusiasm, and had several revivals, Hahn's mixture of light, operetta-like music for the romantic scenes and his dramatic declamatory style for Shylock is problematic.

Because of his Jewish ancestry, Hahn's music was banned by the Nazis during the occupation of France (1940–44), and the elderly composer spent the war years partly in hiding, but still working on songs, instrumental music, and his final work for the stage, *Le oui des jeunes filles*, which was first performed posthumously.

At the end of the war, when Hahn returned to Paris (he had eventually settled in Monte Carlo), he was appointed director of the Opéra and during his tenure there he conducted an important revival of Méhul's *Joseph*, and gave his last concerts, with Tagliaferro and Ninon Vallin, one of his favourite sopranos, with whom he had recorded several of his own songs before the war.

Hahn's music, dismissed by critics of the 1950s and 60s as merely evocative of Paris salons around 1900, gradually began to attract musicians and audiences after 1970, in particular, his *mélodies*. His settings of Verlaine and Leconte de Lisle have been compared to those by Fauré and Duparc. His piano and violin concertos, and his music for piano, have a mixture of the romantic and the experimental that lifts them above nostalgia. Although *Ciboulette* has never found a wide public outside France, it holds its place in the repertory, and revivals of his other light operas suggest that there may be a future for his other stage works.

WORKS

stage

first performed in Paris unless otherwise stated

Fin d'amour (ballet-pantomime), 1892

L'île du rêve (idylle polynésienne, 3, A. Alexandre and G. Hartmann, after P. Loti), OC (Favart), 23 March 1898

La Carmélite (comédie musicale, 4, C. Mendès), OC (Favart), 16 Dec 1902

La pastorale de Noël (Christmas mystery, 3, La Tourasse and de Taurines), Arts, 23 Dec 1908

Le bal de Béatrice d'Este (ballet), 1909

La fête chez Thérèse (ballet, Mendès), Opéra, 1910

Le bois sacré (ballet-pantomime), 1912

Le dieu bleu (ballet, J. Cocteau, F. de Madrazo), Châtelet, 13 May 1912

Miousic (opérette, 3, P. Ferreir), Olympia, 22 March 1914 [incl. music by Saint-Saëns, Lecocq, Messager and others]

Nausicaa (oc, 3, R. Fauchois), Monte Carlo, Opéra, 10 April 1919

Fête triomphale (op, 3, St Georges de Bouhélier), Opéra, 14 July 1919

La colombe de Bouddha (conte lyrique, 1, Alexandre), Cannes, 21 March 1921

Ciboulette (opérette, 3, R. de Flers and F. de Croisset), Variétés, 7 April 1923

Mozart (comédie musicale, 3, S. Guitry), Edouard VII, 2 Dec 1925

Degas (spectacle de danses), 1925

La reine de Scheba (scène lyrique, 1, E. Fleg), Châtelet, 6 March 1926

Une revue (comédie musicale, 1, M. Donnay and H. Duvernois), Porte-St-Martin, 28 Oct 1926

Le temps d'aimer (comédie musicale, 3, P. Wolff, Duvernois and H. Delorme), Michodière, 7 Nov 1926

Brummell (opérette, 3, Rip and R. Dieudonné), Folies Wagram, 16 Jan 1931

Valses (ballet), 1932

O mon bel inconnu (comédie musicale, 3, Guitry), Bouffes-Parisiens, 5 Oct 1933

Malvina (opérette, Donnay and Duvernois), Gaîté-Lyrique, 23 March 1935

Le marchand de Venise (3, M. Zamacoïs, after W. Shakespeare), Opéra, 25 March 1935

Beaucoup de bruit pour rien (comédie musicale, 4, J. Sarment, after Shakespeare), Madeleine, March 1936

Aux bosquets d'Italie (ballet, A. Hermant), Opéra, 1937–8

Le oui des jeunes filles (op, Fauchois, after Moratin), orchd Büsser, OC (Favart), 21 June 1949

Incid music: L'obstacle (A. Daudet), 1890; Nocturne (M. Star), 1895; Esther (J. Racine), 1898; Dalila (O. Feuillet), 1899; Les deux courtisanes (F. de Croisset), 1902; Werther (Decourcelle and Grisafulli), 1902; Angelo, tyran de Padoue (V. Hugo), 1905; Scarron (Mendès), 1905; La vierge d'Avilla (Mendès), 1906; Méduse

(M. Magre), 1911; L'homme à la rose (H. Bataille), 1919; Andrea del Sarto (A. de Musset), 1920; Manon, fille galante (Bataille and A. Flament), 1923; Seigneur Polichinelle (Zamacoïs), 1925; L'homme avec dix femmes (Zamacoïs), 1937

Film scores: La dame aux camelias, 1934; Sapho, 1934

songs

for solo voice and piano unless otherwise stated

Song cycles: Chansons grises (P. Verlaine), 1887–90; Rondels (C. d'Orléans, T. de Banville, Mendès), 1898–9; Etudes latines (Leconte de Lisle), 1900; Venezia (Venetian dialect, trans. M. Léna), 1901; Les feuilles blessées (J. Moréas), 1901–6; Chansons et madrigaux (d'Orléans, J.A. de Baïf, A. d'Aubigné, A. Boesset), 1907; Amour sans ailes (M. Robinson), 1911; 5 petites chansons (R.L. Stevenson), 1915; Chansons espagnoles (1947)

Mélodies: Rêverie (Hugo), 1888; Si mes vers avaient des ailes (Hugo), 1888; Mai (F. Coppée), 1889; Aubade espagnol (Daudet), 1890; Paysage (A. Theuriet), 1890; Dernier vœu (de Banville), 1891; Infidélité (T. Gautier), 1891; La nuit (de Banville), 1891; Offrande (Verlaine), 1891; Trois jours de vendange (Daudet), 1891; D'une prison (Verlaine), 1892; Fêtes galantes (Verlaine), 1892; Séraphine (H. Heine), 1892; L'énamourée (de Banville) (1892); Seule (Gautier) (1892); Cimetière de campagne (G. Vicaire), 1893; L'incrédule (Verlaine), 1893; Nocturne (J. Lahor), 1893; Les cygnes (A. Renaud), 1893–4; Fleur fanée (L. Dierx) (1894); A Phidylé (Leconte de Lisle), B, 6 S, 4 T, pf 4 hands, 1895; Cantique (Racine), 1v/women's chorus, pf (1896); Naguère, au temps des églantines (Mendès), 1896; Théone (J. Moréas) (1897); La délaissée (Mme Blanchechotte) (1898); Le souvenir d'avoir chanté (Mendès) (1898); Le marchand des marrons (P. Collin), 1899; Le printemps (de Banville) (1899); Quand je fus pris au pavillon (d'Orléans) (1899)

La chère blessure (Blanchechotte) (1900); Quand la nuit n'est pas étoilée (Hugo) (1900); J'ai caché dans la rose en pleurs (A. Silvestre) (1903); O fons Bandusiae (Horace), ?1905; Au pays musulman (H. de Régnier), 1906; Les fontaines (de Régnier) (1910); A une étoile (de Musset), ?1911; Avoir des ailes de colombe (Robinson, trans. Duclaux) (1911); Chanson au bord de la fontaine (M. Magre) (1912); Le rossignol des lilas (L. Dauphin) (1913); A Chloris (T. de Viau) (1916); Le plus beau présent (Magre) (1917); Puisque j'ai mis ma lèvre (Hugo) (1917); Ma jeunesse (H. Vacaresco) (1918); A nos morts ignorées (L. Hennevé) (1918); Dans la nuit (J. Moréas) (1921); La douce paix (G. de Saix) (1921); Fumée (Moréas) (1921); Sur l'eau (Sully-Prudhomme) (1921); Au rossignol (de Saix) (1955); L'amitié (1955); Chanson (1955); Je me souviens (de Saix) (1955); La nymphe et la source (1955); Sous l'oranger (1955); Ta main (1955); La vie est belle (1955); Dans l'été

other works

Choral: Prométhée triomphant (P. Reboux), solo vv, chorus, orch, 1908; Le pauvre d'Assise (orat, Rivollet), c1918–33

Orch: Nuit d'amour bergamasque, sym. poem, 1893; Marine, chbr orch, 1898; Vn Conc., 1927; Pf Conc., 1931; Conc., 5 insts, orch, 1942; Conc. provençal, fl, cl, bn, hn, str, 1945; Vc Conc. 'Révision et cadence de Ferdinand Pollain' (Paris, 1955), unfinished; Suite hongroise, vn, pf, perc, str

Chbr: Pf Trio, f, 1896; Romance, A, vn, pf, 1901; Sarabande, thème variée, cl, pf, 1903; Variations chantantes, vc, pf, 1905; Nocturne, vn, pf, 1906; Danse pour une déesse, fl, pf, 1913; Pf Qnt, 1921; Sonata C, vn, pf, 1926; Divertissement pour une fête de nuit, str qt, 1931; Eglogue, wind trio, 1936; Soliloque et forlane, va, pf, 1937; Str Qt, a, 1939; Romance, fl, va, vc; 2 préludes, org

Pf: Une abeille, 1889; Suite concertante, 1889; Hippomène et Atalante, 1890; Les impressions, 1890; Scherzo lent, 1891; Notturmo alla italiana, 1891; Variations sur un thème de Charles Levadé, pf 4 hands, 1892; 3 préludes sur des airs populaires irlandaises, pf 4 hands, 1895; Portraits de peintres, 1896; Premières valse, 1897; Le rossignol éperdu, 1902–10; Berceuses, pf 4 hands, 1904; Variations puériles sur une mélodie de Carl Reinecke, 1905; Bacchante, 1905; Les jeunes lauriers, 1915; Pour vercer un convalescent, 1915; Le ruban dénoué, 1915; 2 études, 1927; other pieces

Principal publisher: Heugel

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PATRICK O'CONNOR

Hahn, Ulrich.

See [Han](#), Ulrich.

Hähnel, Johannes.

See [Galliculus](#), Johannes.

Haibel [Haibl, Heibel], (Johann Petrus) Jakob [Jacob]

(*b* Graz, 20 July 1762; *d* Djakovar [now Đakovo], 24 March 1826). Austrian composer, singer and choirmaster. He joined Schikaneder's company at the Freihaus-Theater auf der Wieden in or around 1789, acted and sang tenor roles and, from the mid-1790s, supplied the theatre with Singspiele

and incidental music. After the death of his first wife in 1806 he left Vienna and went to Djakovar, Slavonia, where he spent the rest of his life as choirmaster at the cathedral. On 7 January 1807 he married Sophie Weber, thereby becoming Mozart's posthumous brother-in-law. After Haibel's death, his widow moved to Salzburg and lived with her sister Constanze; Sophie Haibel had been close to Mozart in his last months, as is made clear by the moving report she wrote in 1825 for Constanze's second husband, G.N. Nissen.

Haibel's first score for Schikaneder, the ballet *Le nozze disturbate*, was given no fewer than 39 times in 1795, the year of its première; Beethoven's set of 12 variations on a *Menuett à la Viganò* woo68 (1795) is based on an air from this work. Haibel's greatest success was *Der Tiroler Wastel* of 1796, to an 'opera' libretto by Schikaneder; it was given 66 times that year and 118 times in all at the Freihaus-Theater, and was also staged in innumerable other theatres. None of Haibel's other original scores even remotely equalled its success, though in 1809 the 'musical quodlibet' *Rochus Pumpernickel* began its triumphant progress: 136 performances in the Theater an der Wien between 1809 and 1843, productions in numerous Austrian and German theatres, and at least three sequels. It is not known what direct part Haibel (then a distant provincial choirmaster) took in preparing the work. Recent research has brought to light a quantity of sacred works by Haibel (see Blažeković and Stipčević, 1992).

WORKS

stage works first performed in Vienna and music lost unless otherwise stated

WJ	Theater in der Josefstadt
WL	Theater in der Leopoldstadt
WW	Theater an der Wien
WWD	Freihaus-Theater auf der Wieden

Le nozze disturbate, oder *Die unterbrochene Hochzeit* (ballet-pantomime, 4, G.B. Checchi), WWD, 18 May 1795, excerpt ed. G. Cappi, *Musikalisches Wochenblatt*, iii/32 (1809)

Der Einzug in das Fiendesquartier (Spl), c1795

Der Tiroler Wastel (komische Oper, 3, E. Schikaneder), WWD, 14 May 1796, *D-MBs*, ov., songs (Vienna, c1796), vs (Vienna, 1969)

Österreichs treue Brüder, oder *Die Scharfschützen in Tirol*, oder *Der Landsturm* (Spl, 2, Schikaneder), WWD, 25 Oct 1796 [pt 2 of *Der Tiroler Wastel*]

Das medizinische Konsilium (komische Oper, 2, Schikaneder), WWD, 4 March 1797

Tsching! Tsching! Tsching! (Spl, 3, Schikaneder), WW, 6 Feb 1802

Die Entstehung des Arlequins und der Arlequinette (pantomime, 2, F. Kees), WL, 1 July 1805

Der Müllertomerl, oder *Die Bergmännchen* (Operetta, 3, after Schikaneder), WL, 25 July 1807

Rochus Pumpernickel (Quodlibet, 3, M. Stegmayer, after Molière: *Monsieur de Pourceaugnac*), WW, 28 Jan 1809, *A-Wn*, vs (Bonn, n.d.) and (Vienna, n.d.), collab. I. von Seyfried

Plays with songs: *Das Jägermädchen* [Act 3] (3, M. Stegmayer), WWD, 25 Sept 1798, collab. Seyfried and J. Henneberg; *Astaroth der Verführer*, oder *Der Gürtel und die Harfe*, pt 1: *Ritter und Harfner* (2, Perinet), WWD, 13 April 1799; *Der Papagei und die Gans*, oder *Die zisalpinischen Perücken* (3, Schikaneder), WWD,

25 May 1799; *Alle neun und ins Zentrum* (3, Perinet), WW, 19 Feb 1803; *Das Scheibenschiessen, oder Die ausgespielten Bräute* (3, Perinet), WL, 19 March 1804; *Der kleine Cesar, oder Die Familie auf dem Gebirge* (3, Perinet), WL, 25 July 1804; *Der Hungerturm, oder Edelsinn und Barbarey der Vorzeit* (3, J.A. Gleich), WL, 7 Nov 1805; *Walddram von Hartenstein, oder Die Berghöhle* (3, Gleich), WJ, 2 Aug 1814; *Hanswurst, Doctor nolens volens* (W.C. Mylius, after Molière: *Le médecin malgré lui*), WW, 22 May 1841, entr'acte music *Wn*

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PETER BRANSCOMBE

Haibel, Sophie.

See [Weber](#) family, (7).

Haiden [Heyden, Heiden, Hayden, Heyd].

German family of composers, organists, copper merchants, instrument makers and writers. They were patricians, qualified for senatorship, who enjoyed great esteem in 16th- and 17th-century Nuremberg. The brewer Hans Haiden (*d* 1532) settled in Nuremberg shortly after 1500. The first musician in the family was his son (1) Sebald Heyden, who in turn was the father of (2) Hans. Of Hans's seven sons two – (3) Hans Christoph and (4) David – became musicians, and another, Hans Georg, helped his father build his *Geigenwerk*. The Hans Philipp Haiden (*b* Nuremberg, baptized 10 Nov 1639) who is credited with the composition of a four-part song written for a wedding on 25 February 1645 (in *D-Nst*), was not a musician and

cannot, on grounds of age alone, have written it; it must be by some other member of the family.

- (1) Sebald Heyden
- (2) Hans Haiden
- (3) Hans Christoph Haiden
- (4) David Haiden

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VICTOR H. MATTFELD (1), HOWARD MAYER BROWN (2), LINI
HÜBSCH-PFLEGER (3–4)

Haiden

(1) Sebald Heyden

(b Bruck, nr Erlangen, 8 Dec 1499; d Nuremberg, 9 July 1561). Writer, teacher, music theorist and ?composer. He moved with his parents to Nuremberg early in life and entered the school of St Lorenz in 1505: he was a pupil there when Cochlaeus became rector of the school in 1509 and recognized Heyden as an outstanding student. In 1513 he entered the university at Ingolstadt, where he gained the master's degree in 1519. The same year, after short periods teaching at Knittelfeld, Bruck an der Mur and Leoben, he returned to Nuremberg where he spent the rest of his life. He was appointed Kantor at the Spitalkirche and rector of its school from 1521, and in 1525 he became rector of the school of St Sebaldus. He appears to have first turned towards Lutheranism while rector at the Spital school. In 1523 he provided a contrafactum text for a *Salve regina* antiphon, to be sung at the Nuremberg Reichstag. This angered the Roman Church and led to bitter attacks by Kaspar Schatzgeyer of the Nuremberg Barfüßer monastery: the *Salve regina* was proscribed both at St Sebaldus and in the following year at St Lorenz. The Nuremberg city council appointed Heyden to organize the meetings about the Reformation held there in 1525. Later his Calvinist leanings regarding the Eucharist for long placed him in a controversial position.

Heyden's enthusiasm for the new church led him to produce numerous theological and educational essays and to attempt to supply an appropriate repertory of hymn texts for use in church services. He encouraged hymn writing, and frequently included in his publications hymns of his own and by others, such as Senfl. Eight extant hymn texts can be attributed to him (another has been suggested by Kosel, but this is questionable). He may have been the composer of melodies for two of these hymns – *Gott, du Hirt Israels, merck auff* and *Herr Gott, dein Namen ruff wir an*; this is suggested by the fact that the melodies appear only with his texts.

Heyden was recognized widely as a teacher, highly learned man and musician, but he was most important for his contributions to music theory. He wrote three treatises, all dedicated to Hieronymus Baumgartner, a Nuremberg patrician and city council member, whom he admired for his remarkable learning and for his support of the fine arts. All three are primarily concerned with the teaching of performing skills; as such they are within the German tradition of school tutors and deal with notation and solmization in a clear and simplified manner. They were used extensively and brought him widespread acclaim from his contemporaries, including several distinguished theorists; his definitions, discussions of mensuration and music examples were drawn upon by his contemporaries and by theorists well into the 17th century.

Heyden's earliest extant treatise is *Musicae stoicheiōsis* (1532); an earlier edition – *Rudimenta* (1529) – cited by Zeltner and other early writers, is lost. The treatise was designed to present the essential aspects of polyphony and mensural notation, dealing with the staff, clefs, solmization, notes, intervals, perfect and imperfect values, mensuration, augmentation and diminution. It contains no practical examples and bypasses all discussion of plainchant and monophony. His second book, *Musica (Ars canendi)* (1537), is more comprehensive, though he limited himself to matters of musical composition without discussion of the purely theoretical concerns. This publication was outstanding for its many examples, drawn,

according to the author's prefatory statement, from the works of the best and most renowned composers – Josquin, Obrecht, La Rue, Isaac, Brumel, Ghiselin – not only as the most useful examples but also as demonstrations of great music. The examples are presented mostly without texts or with incipits only. The treatise *De arte canendi*, effectively a second edition of *Musica (Ars canendi)*, appeared in 1540; though considerably enlarged it covers similar subjects. There are also more music examples, particularly of the works of Ghiselin and Obrecht, and Senfl is referred to as 'the chief of all Germany at this time for Music'. Some of the anonymous polyphonic examples may be by Heyden himself.

WRITINGS

only those on music

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Musica, id est Artis canendi, libri duo (Nuremberg, 1537)

De arte canendi, ac vero signorum in cantibus usu, libri duo (Nuremberg, 1540/R; Eng. trans., MSD, xxvi, 1972)

Haiden

(2) Hans Haiden

(b Nuremberg, bap. 19 Jan 1536; d Nuremberg, bur. 2 Oct 1613). Copper merchant, instrument maker, organist and writer, son of (1) Sebald Heyden. He invented the [Geigenwerk](#), a keyboard instrument shaped like a harpsichord but sounded by parchment-covered wheels instead of jacks. When a key was depressed a string came into contact with a revolving wheel producing a sound like a bow being drawn across the string. He chose not to follow his father's example but to enter the world of business, and as a successful merchant had spare time in which to pursue various learned interests. He studied problems of perspective and perpetual motion, built model war-machines and learnt music. He was accomplished enough as a performer to take the position of organist at St Sebald between 1567 and 1571. During that time he directed some of the music performed when Emperor Maximilian II visited the city in 1570.

His first *Geigenwerk*, finished by 1575, was built for August, Elector of Saxony, who lived in Dresden. The instrument was moved to Munich the next year, however, when August presented it to Duke Albrecht V of Bavaria, Lassus's patron. Haiden continued to improve his invention, which probably did not take its final form until the very end of the century. He published a small book in German praising the *Geigenwerk*, *Musicale instrumentum reformatum* (Nuremberg, 2/1610), translated into Latin as *Commentatio de musicale instrumento* (Nuremberg, 1605). Besides describing the *Geigenwerk*, the pamphlet quotes a variety of ancient and modern authors in praise of music and its effects on man and beast, and comments on musical practices of the time and on the characteristics of various instruments. Haiden extolled, among other things, the capability of

the *Geigenwerk* to sustain notes indefinitely, to produce vibrato and, most important, dynamic shadings impossible on other keyboard instruments. The best-known description of the *Geigenwerk*, in Praetorius's *De organographia* (2/1619), chapter 44, mostly quotes from Haiden's pamphlet.

Haiden

(3) Hans Christoph Haiden

(b Nuremberg, bap. 14 Feb 1572; d Nuremberg, bur. 9 Feb 1617). Composer, organist and poet, son of (2) Hans Haiden. He first went to 'the office of Philipp von Ortl', but thereafter made music his profession. After Isaak Hassler's death on 14 July 1591, he became organist of the Spitalkirche, Nuremberg. In 1596 he obtained a similar position at St Sebaldus, the most important church in Nuremberg. At the end of December 1600 he petitioned the town council for an increase in pay and for living quarters. In January 1601 his first daughter was born, a few days before 'by command of the authorities' he married Anna Maria Petz, daughter of a 'respectable' and thus highly regarded family. He and his wife atoned for this untimely birth by being arrested and put on a diet of bread and water, Anna Maria having also to suffer 'bench and irons' and the decree that for four years she should wear only 'workday clothes'. Late in 1603 Haiden again came into conflict with the town council when he applied for a higher fee for playing the organ; when his request was refused, he sent a pupil to deputize for him, and for this the council again punished him with imprisonment. He nevertheless enjoyed great esteem as a musician, and his professional judgment was sought on a number of occasions. In about 1606 the Margrave of Ansbach also called on his services. In 1608 he procured two English dogs for the Bishop of Eichstätt and Bamberg, thereby establishing a contact that was to be useful to him in the final weeks of his life. In the same year he visited Kassel, where he demonstrated his father's *Geigenwerk* before Moritz, Landgrave of Hesse, and Frankfurt, where he delivered the instrument, for which an order had been placed. In 1615 he became involved in a lawsuit, which he lost, with Pastor Erhard Pantzer of Eltersdorff. In addition, he brought an action together with his brothers against the son of a Stadtpfeifer who after Hans Haiden's death had unlawfully built a copy of his patented *Geigenwerk*. His relationships with other women had a disastrous outcome. In the autumn of 1616 he was charged and convicted of adultery, and on 11 November he was summarily dismissed as organist of St Sebaldus. He was succeeded by his brother-in-law Kaspar Hassler. In the last weeks of his life he worked as treasurer for the Bishop of Eichstätt and Bamberg. He died barely three months after the disgrace of his expulsion from St Sebaldus, leaving his widow a burden of debts which she had to pay from the sale of a house and of her husband's printed works.

This talented musician and composer, who was so little able to adapt himself to Nuremberg's strictly ordered way of life, made an important contribution to German song in the transitional period between the Renaissance and Baroque eras in two publications: *Gantz neue lustige Tantz und Liedlein, deren Text mehrer-theils auff Namen gerichtet mit vier Stimmen* (Nuremberg, 1601; 9 in Vetter, ii) and *Postiglion der Lieb', darinnen gantz neue lustige Tantz, deren Text mehrtheils auff Namen*

gerichtet neben etlichen Intradan und ... schlaftruncksliedlein mit vier Stimmen (Nuremberg, 1614). These songs, whose texts he himself 'had written according to his own fancy', do not aim at being great art but are simple songs for singing and dancing. They are generally homophonic, with an emphasis on the melody in the top part. They were intended for practical use and are well suited to this purpose by virtue of their charming, carefree freshness and their truly songlike character; they are largely uninfluenced by the Italian manner in vogue at the time. The 1614 collection can be seen as an early attempt, in both text and music, at a unified song cycle.

Haiden

(4) David Haiden

(b Nuremberg, bap. 9 Nov 1580; d Nuremberg, bur. 6 Dec 1660).
?Composer, instrumentalist, poet and copper merchant, youngest son of (2) Hans Haiden. He was a pupil of his father and of Kaspar Hassler. His father wished to send him to Augsburg for further study with Hans Leo Hassler. The arrangements had been made, but were thwarted by Kaspar Hassler, who was concerned 'that David might one day harm him', i.e. be a rival to him. An agreement reached with Giovanni Gabrieli in Venice also came to nothing when the opportunity arose to find a place for the 18-year-old David in the same 'copper business in which his father too had served'. To the publicity for his father's *Geigenwerk*, to which H.L. Hassler contributed a eulogistic poem, he added a long poem written in the rhyming manner of the Meistersinger in which all the advantages of the instrument are enumerated. He himself possessed a *Geigenwerk*, on which he played for the Weimar court Kapellmeister Adam Drese as late as 1653: 'he played on it for almost an hour, performing many kinds of music regardless of the fact that it has no stops'. It seems very likely that the 12 ballettos in RISM 1610²¹ (inc.) signed 'DHN' ('David Haiden Norimbergensis') – nos.28–31 with text, nos.32–9 without – can be attributed to him. They are written in the homophonic dance style of the time, to which the lost cantus part possibly contributed an individual touch. A four-part wedding song of 1644, *Man sagt und klagt, die Ehe bringt Wehe* (in *D-Nst*), is signed 'DH' and is also probably by him.

Haieff, Alexei (Vasilievich)

(b Blagoveshchensk, Siberia, 25 Aug 1914; d Rome, 1 March 1994).
American composer of Russian birth. When he was six his family moved to China, and in 1932 he came to the USA; he became an American citizen in 1939. Haieff studied at the Juilliard School with Jacobi and Goldmark (1934–8), and in 1938–9 he was a pupil of Boulanger in Cambridge, Massachusetts, and in Paris. In 1942 he received the Lili Boulanger Memorial Award and a medal from the American Academy in Rome. Other honours included an award from the American Academy of Arts and Letters (1945), Guggenheim Fellowships (1946, 1949), the Rome Prize (1947, 1948) and the New York Music Critics' Circle Award for the Piano Concerto no.1 (1952). He was composer-in-residence at the American Academy in Rome in 1952–3 and 1958–9, visiting professor at SUNY, Buffalo (1962, 1964–5), Andrew Mellon Professor at the Carnegie Institute of Technology

(1962–3), visiting professor at Brandeis University (1965–6), and composer-in-residence at the University of Utah (1967–70). He then divided his time between Europe and the USA before settling in Rome. Haieff's music is neo-classical, moving with vitality and clean crispness.

WORKS

(selective list)

Ballets: Zondilda and her Entourage (M. Cunningham), 1946; Beauty and the Beast, 1947, rev. as 2 separate works, Ballet in B \flat , 1953, Ballet in E, 1955

Orch: Syms. no.1, 1942; Divertimento, small orch, 1944, choreographed Balanchine, 1947; Vn Conc., 1948; Pf Conc. no.1, 1949–50; Eclogue (La nouvelle Heloïse), hp, str, 1953; Sym. no.2, 1957; Sym. no.3, 1961; Caligula (R. Lowell), Bar, orch, 1971; Pf Conc. no.2, 1976 [based on Sonata, 2 pf, 1945]

Chbr and solo inst: Sonatina, str qt, 1937; Bagatelles, ob, bn, 1940–55; Suite, vn, pf, 1941, lost; Serenade, ob, cl, bn, pf, 1942; Eclogue, vc, pf, 1945; Sonata, 2 pf, 1945; Str Qt, 1951; Pf Sonata, 1955; Saints' Wheel, pf, 1960; Sonata, vc, pf, 1963; Eloge, 9 insts, 1967; Rhapsodies, gui, hpd, 1980; Duet, 2 fl, 1982; Wind Qnt, 1983

Chorus: Orthodox Holy Week Music, 1969

Incid music

Principal publisher: EMI

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EwenD

Obituary, *New York Times* (3 March 1994)

PEGGY GLANVILLE-HICKS/OLIVER DANIEL

Haifa.

City in Israel. The site has been inhabited since the Bronze Age; the first modern settlers recorded there were German Templars in the mid-19th century. The city's rapid growth after World War I was a result of the immigration of Jews from the Diaspora and was accelerated by the completion of the deep-water port in 1933; Haifa is now Israel's third largest city and main port. In 1918 the piano teacher Dunya Weizmann opened the city's first conservatory, later named after her. The Rubin Academy of Music was opened in 1948; a musicology department at the university (1964) was established in 1974. The Haifa SO, the third largest orchestra in Israel, was founded in 1950, followed in 1955 by the Haifa Chamber Choir, which appears mainly with the orchestra. The Haifa SO gives full subscription seasons in Haifa and nearby Kiryat Haim, as well as concerts in the northern region of Israel and youth concerts. Stanley Sperber became musical director in 1985. The Beith Hagefen Arab-Jewish Centre founded an Arabic orchestra in 1968. In 1954 the ISCM Festival took place in the city. The Haifa Chamber Music Association arranges concerts, mostly at the Beth Rothschild Hall, and the Israel PO has its own subscription series in the city; concerts take place at the Haifa Auditorium (cap. 1500), where the Haifa SO also performs. In the late 1960s the Pro Musica chamber orchestra was founded and conducted by Dalia Atlas, also

founder of the Technion (Israel Institute of Technology) SO. Outstanding figures in Haifa's musical life were the composer Marc Lavry (1903–67) and the pianist and conductor Frank Pelleg (1910–68), who lived there from 1951 until his death; Pelleg was a founder of the Haifa SO and was music director at the Municipal Theatre (1961), for which he wrote incidental music.

In 1959 the Haifa Music Museum and AMLI Library was established by Moshe Goral (1910–96); it houses more than 1000 instruments from all over the world, including ancient instruments of Israel, Egypt, Babylon, Assyria and Greece. The library issues a musicological yearbook *Tatzlil* ('The chord'). Since 1943 the Ein Gev Festival (Ein Gev Music Weeks until 1948) has been held annually at Kibbutz Ein Gev near Haifa on the Sea of Galilee; its early supporters included Jacob Steinberger (its founder and director) and Koussevitzky. William Steinberg established the Lotte Steinberg Memorial Fund for commissioning Israeli works for the festival, at which performers include the Israel PO, the Jerusalem SO, the Israel Chamber Ensemble and many visiting artists.

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M.E. Rogers: *Domestic Life in Palestine* (London, 1862/R)

J. Hirshberg: *Music in the Jewish Community of Palestine, 1880–1948: a Social History* (Oxford, 1995)

WILLIAM Y. ELIAS/JEHOASH HIRSHBERG

Haig, Al(an) [Allan] (Warren)

(*b* Newark, NJ, 19/22 July 1922; *d* New York, 16 Nov 1982). American jazz pianist. Haig's year of birth has appeared incorrectly as 1924 in all known reference sources. He studied classical piano at Oberlin College, Ohio, from 1940, but left in 1942 to serve in the Coast Guard. Stationed in the New York area, he was able to pursue his blossoming interest in jazz. After working with Tiny Grimes in 1944, he joined the quintet of Dizzy Gillespie and Charlie Parker, contributing outstanding solos to what are widely regarded as the first full-blown bop recordings, including *Salt Peanuts* (1945, Guild). After joining Charlie Barnet's big band, he worked with Gillespie in Los Angeles and made further important recordings with the trumpeter in New York (1946). He toured with Jimmy Dorsey and continued recording bop as a freelance pianist before joining Parker's quintet (1948–50), which performed in Paris in 1949; Parker's rhythm section also worked as accompanists to Stan Getz, with whom Haig continued in 1951. His career then quickly declined. He worked in obscurity in Puerto Rico, Miami and the greater New York area until he was rediscovered; he then toured widely and recorded as an unaccompanied soloist and the leader of a trio during the 1970s and early 80s. Haig's early bop recordings are remarkable for his ability to improvise single-note lines with clarity at blistering tempos. During his second, revived career, he sometimes played in a more rhapsodic and contrapuntal manner, but without any loss of his characteristic dexterity.

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- G. Hofer:** 'Al Haig', *Down Beat*, xxxii/22 (1965), 17, 38 only
- M. Gardner:** 'Al Haig', *JazzM*, no.186 (1970), 4–7 [interview]
- J. Shaw:** 'The Reminiscences of Al Haig', *JJI*, xxxii (1979), no.3, pp.4–5, 9 only; no.4, pp.17–19 [incl. discography]
- 'Al Haig', *Swing Journal* [Japan], xxxvii/1 (1983), 200 [discography]
- R. Horricks:** 'Al Haig', *Profiles in Jazz: from Sidney Bechet to John Coltrane* (New Brunswick, NJ, 1991), 107–17

BARRY KERNFELD

Haigh, Thomas

(*b* Wakefield, bap. 30 Jan 1769; *d* London, April ?1808). English composer, violinist and pianist. It is possible that he was the violinist, Mr Haigh, who played in the theatre band in Manchester, and who was responsible for the music in a production of S.W. Ryley's *The Civilian* there in 1789. By the early 1790s he was in London. He studied with Haydn during the latter's first visit to London in 1791–2 and dedicated his violin sonatas opp.8 and 10 to his famous master. He also arranged many of Haydn's works (for instance Symphonies nos.70 and 81 and the *Armida* overture) for the piano. From 1793 to 1801 he lived in Manchester (he is sometimes known as 'Thomas Haigh of Manchester'); Doane's *Musical Directory* of 1794 describes him as a violinist and pianist of Manchester who took part in the Handelian concerts at Westminster Abbey. In 1799 he was elected a member of the Royal Society of Musicians and in 1801 he returned to London. Between 1796 and 1807 he often performed in Ireland. The date of his death is usually given as April 1808, but the publication of several works which seem to date from 1815–19 suggests that 1808 may be too early; posthumous publication of new works was then rare.

Haigh was a fluent and prolific composer and a good deal of his work is fresh and imaginative. Gerber may have been right on the whole to suggest that 'English people will find in it rather the spirit of their own Arne and Boyce than that of a Haydn', yet there is a general avoidance of rhythmic platitude that seems to show the influence of the Austrian master.

WORKS

all published in London

6 Concertos, hpd/pf, 2 vn, vc, op.1 (c1783)

A Favourite Symphony in 9 parts (c1794)

Sonatas, pf, inst acc.: op.3, pf/hpd, 4 with vn acc., 2 with fl acc. (c1790); op.4, 6 with vn acc. (c1790); op.6, 3 for hpd/pf, vn acc. (c1795); opp.8–10, 3 each with vn acc. (c1795); op.11, 3 with fl/vn acc. (c1797); op.12, 2 with vn acc. (c1797); opp.15–16, 3 each with vn acc. (c1797); opp.18–20, 3 each with fl/vn acc. (c1799); op.22, 1 with vn obbl (c1800); op.26, 2 with fl acc. (c1800); opp. 33–4, ?3 each with vn acc. (c1800); op.36, ?3 with vn acc. (c1800)

3 Serenatas, pf, fl acc., op.40 (c1815)

3 Duetts, pf, op.5 (c1795); op.7 (c1795)

Sonatas, pf: 3 each in opp.13–14 (c1797), opp.28, 30, 36 (c1800); 2 each in op.31 (c1805), op.41 (c1817); 1 in op.24 (c1800)

12 petites pièces, pf, op.32 (1801); 2 Military Divertimentos, pf, fl and 2 hn acc., op.37 (c1805); 3 Capriccios, pf, op.38 (c1805); A 2nd Divertimento, fl/vn, op.40 (c1815); 8 Divertimentos with Preludes, pf, op.42 (c1815)

28 Sonatinas, pf (c1795); A Second Set ... (c1808)

Opp.2, 23, 25, 27, 29, 35 unknown

Numerous sonatas, chbr works, airs arr. as rondos, variations, medleys, divertimentos, all for pf, some with other insts, pubd singly and in 18th-century anthologies: see *MGG1*

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GerberNL

MGG1 (C. Cudworth)

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PETER PLATT/R

Hail.

See [Hayl](#) family.

Hailland [Hayland, Heylanus], Petrus

(*d* after 15 Dec 1571). Singer and composer active in Austria. Eitner's assumption that Hailland and Heylanus were the same man has since been confirmed. He first appears in Archduke Maximilian of Austria's court register for 1554 as second alto, with a monthly stipend of ten guilders, which was increased to 12 guilders when Maximilian became emperor in 1564. In September 1568 he left the court for a short period with the balance of his salary and an allowance of 80 guilders a year. The reason for this is unknown, but such a substantial payment indicates that he must have been held in high esteem. By 1 December 1569 he had returned to his old position, but on 30 November 1570 he left once more, this time for good. He was much loved and received countless *ex gratia* payments, among them one in 1566 for compositions and in 1568 a gift of 300 guilders – an exceptionally high payment – in addition to the above-mentioned allowance. He is last heard of on 15 December 1571. There are eight three- and five-part motets by him (in *RISM* 1556⁸, 1564⁴, 1567² and 1569⁵) and a four-part chanson (in 1554²⁴).

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

WALTER PASS

Hailstork, Adolphus (Cunningham)

(b Rochester, NY, 17 April 1941). American composer. He studied composition with Mark Fax at Howard University, Washington, DC (BMus 1963), with Boulanger at the American Conservatory, Fontainebleau, France (summer 1963), at the Manhattan School (BMus 1965, MMus 1966) and at Michigan State University, East Lansing (PhD 1971). He taught at Michigan State (1969–71) and Youngstown (Ohio) State University (1971–6) before joining the faculty of Norfolk (Virginia) State College in 1977. As well as commissions for orchestral, choral and brass ensemble works, his opera *Paul Laurence Dunbar* was commissioned by the Dayton Opera Association. His honours include the Ernest Bloch award for choral composition (1971) and awards for his band music; he was made Cultural Laureate of Virginia in 1992. His musical language is postmodern and pluralistic, embracing a variety of contemporary techniques and including occasional references to black American idioms, as in *American Landscape no.2*. His master's thesis, *Statement, Variations and Fugue*, was performed by the Baltimore SO in 1966; later works have been given by the Pittsburgh SO, the New York PO and the Chicago SO.

WORKS

Stage: *The Race for Space* (musical comedy, D.R. Moore, Hailstork), 2 S, 2 T, chorus, spkrs, dancers, pf, 1963; *Paul Laurence Dunbar: Common Ground* (op, 1, Martin), 1992

Orch: *Phaedra*, tone poem, 1966; *Statement, Variations and Fugue*, 1966; *Capriccio for a Departed Brother: Scott Joplin*, str, 1969; *From the Dark Side of the Sun*, s sax, 3 fl, mar, vib, glock, cel, perc, str, 1971; *Bellevue*, 1974; *Celebration*, 1974; *Out of the Depths*, sym. band, 1974; *Conc.*, vn, hn, orch, 1975; *American Landscape no.1*, band, 1977; *Epitaph in memoriam MLK, Jr*, 1979; *Sport of Strings*, str, 1981; *American Guernica*, band, 1982; *American Landscape no.3*, 1982; *American Landscape no.4*, 1984; *An American Port of Call*, ov., 1985; *My Lord What a Morning*, chbr orch, 1989; *Intrada*, 1990; *Sonata da chiesa*, str, 1990; *Pf Conc.*, 1992; *Festival of Music*, 1993, *Sym. no.2*, 1996

Chamber: *Sonata*, hn, pf, 1966; *SA-1*, jazz ens, 1971; *Sextet*, str, 1971; *Sonata*, vn, pf, 1972; *Bagatelles*, brass qt, 1973; *Pulse*, perc ens, 1974; *Spiritual*, brass octet, 1975; *Scherzo*, solo perc, 2 fl, 2 cl, 2 tpt, 2 trbn, 1975; *Processional and Recessional*, 2 tpt, trbn, hn, 1977; *American Landscape no.2*, vn, vc, 1978; *Pf Sonata*, 1978–81; *Pf Trio*, 1987; *Consort Piece*, fl, cl + sax, tpt, vn, vc, 1995; *Sanctum*, rhapsody, vn, pf, 1995; *Sonata*, tpt, pf, 1996; inst duos, other pf and org works

SATB unacc.: *In memoriam Langston Hughes*, 1967; *Set me as a Seal upon thy Heart*, 1979; *A Carol for all Children*, 1983; *5 Short Choral Works*, 1984; *Songs of Isaiah*, 1987; *The Song of Deborah*, 1993; *Let the Heavens be Glad*, 1996; several other unacc. choruses

Other vocal: *A Charm at Parting*, song cycle, Mez, pf, 1969; *Lament for the Children of Biafra*, 1v, nar, jazz ens, perc, 1969; *Spartacus Speaks*, TTBB, brass, perc, 1970; *Serenade*, S, SSA, vn, pf, 1971; *My Name is Toil*, SATB, brass, perc, 1972; *Oracle*, T, female vv, 3 fl, 2 perc, tape, 1977; *Ps lxiii*, SATB, brass, org, 1981; *Done Made My Vow* (orat), S, T, Tr, nar, SATB, orch, 1985; *Songs of Love and Justice*, S, pf, 1992; *4 Love Songs*, T, pf, 1994; other songs

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DORIS EVANS MCGINTY

Haindl [Heindl], Franz Sebastian

(*b* Altötting, 11 Jan 1727; *d* Passau, 23 April 1812). German Kapellmeister, violinist and composer. His grandfather Philipp Haindl (*d* c1681) was a choral director at Ebersberg (near Munich), and his father Johann Sebastian Haindl (1645–1732) was a choirboy at Munich Cathedral, a singer in the Damenstift at Hall, and the choral director at Altötting (1683–1706, and from 1715). F.S. Haindl first studied music with his stepfather, the tenor Wolfgang Stängelmayr, and as a choirboy at the Altötting collegiate church. He studied the violin at Munich and went to Innsbruck in 1748. In 1752 Duke Clemens of Bavaria appointed him first violinist at the Munich court, a post he held until about 1778, though he stayed much of the time at Innsbruck, where he met Leopold Mozart. After Duke Clemens's death in 1770 he frequently performed festival music at monasteries in the Tyrol, where most of his extant works are held. From 1785 to 1803 he served the Bishop of Passau as a violinist, personal servant and (according to Gerber) from 1793 as musical director of the theatre. (*GerberL*; *GerberNL*; *MGG1*, W. Senn [incl. further bibliography])

WORKS

Vocal: *Der Kaufmann von Smyrna* (Spl), Innsbruck, before 1776, lost; 2 masses *lw*; sacred songs; 2 offertories, *A-ST*; *David auf dem Ölberg* (orat), *Imf*, *lw*, *ST*; 2 Ger. arias, *Imf*; other sacred works, *D-Po*

Orch: Sym., G, *A-ST*, ed. in *DTÖ*, lxxxvi (1949); Sym., d, *ST*, *D-Mbs*; Partita, D, *A-ST*; Fl Conc., G, Neustift

AUGUST SCHARNAGL/JOSEF FOCHT

Hainhofer's Lutebooks

(*D-W* Guelf. 18.7 Aug.2°; 18.8 Aug.2°). See [Sources of lute music](#), §3.

Hainl, François [George, Georges]

(*b* Issoire, Puy-de-Dôme, 16 Nov 1807; *d* Paris, 2 June 1873). French conductor, cellist and composer. He studied music with his father and in 1829 entered the Paris Conservatoire where he took cello lessons with Norblin and won the *premier prix* for cello the following year. He then played in various Paris orchestras and later toured Belgium, the Netherlands and the south of France as a soloist. In 1841 he was appointed conductor at the Grand Théâtre, Lyons, where he established a

considerable reputation. In 1863 he succeeded Dietsch as conductor at the Paris Opéra and later that year he was selected (over Berlioz and Deldevez, among others) as conductor of the Société des Concerts du Conservatoire. During his stay at the Opéra he conducted the world premières of *L'Africaine*, *Don Carlos* and *Hamlet* as well as the first performance of the revised version of Gounod's *Faust* (with added ballets). He also became the conductor of court concerts and of the imperial chapel, and in 1867 conducted at the Paris Exposition Universelle. In 1872 declining health forced him to relinquish his various posts.

Hainl was, according to Pougin, a vigorous, precise and self-confident conductor with great ability to control large groups, but one better suited to operatic music than symphonic. Berlioz praised Hainl's clarity, warmth and expressiveness, and complimented his well-rounded abilities as conductor, instructor and organizer. Nevertheless the administrators of the Opéra, although pleased with Hainl's conducting, appointed F.-A. Gevaert as supervisory music director in 1867. As a cellist, Hainl was praised for his precision and light staccato. He composed several fantasias for the cello and wrote *De la musique à Lyon depuis 1713 jusqu'à 1852* (Lyons, 1852).

WORKS

all published in Paris, dates unknown

Chbr/orch: Thème original, vc, pf/orch, op.1; Fantaisie sur Norma, vn, vc, pf/orch, op.3; Souvenirs du Bourbonnais, vc, pf/orch, op.4; Fantaisie sur Guillaume Tell, vc, pf/orch, op.8; Souvenirs des eaux de Mont Dore, vc, pf/orch/(2 vn, va, b); other works with solo vc

Pf: Inquiétude; Marie, mazurka; ?others

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A. Pougin: Obituary, *Chronique musicale*, i (1873), 28–33

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JEFFREY COOPER

Hainlein [Heinlein, Hainla].

German family of brass instrument makers. They were a Nuremberg family, descended from a line of coppersmiths; Sebastian Hainlein the elder (bap. 3 Feb 1559; d 24 Feb 1631) was the first of the brass instrument makers. He became master of his trade in 1591. His son Sebastian Hainlein the younger (bap. 17 March 1594; d 31 Jan 1655) played the trombone; he waited in vain for years to be appointed as a Stadtpfeifer. He became master in 1621. Another son, Hanns [Johannes] Hainlein (bap. 22 April

1598; *d* 26 Oct 1671), was probably the teacher of Johann Wilhelm Haas and Wolfgang Birckholz. He was appointed master in 1630. Paul Hainlein (*b* 11 April 1626; *d* 6 Aug 1686), a son of Sebastian the younger, was a noted composer and organist, as well as a trombonist and instrument maker. He became master in 1651. According to Wörthmüller (1954–5), Michael Hainlein (bap. 20 July 1659; bur. 4 Sept 1713), Paul's son, was the first Nuremberg craftsman to abandon the funnel-shaped bell, characteristic of the late Renaissance and early Baroque, in favour of one with a wider flare (later made famous especially by the Haas family). Michael was appointed master in 1686. His daughter Margareta (1687–1732) married the brass instrument maker Daniel Kodisch (bap. 10 Nov 1686; bur. 27 Jan 1747), who became master in 1710 and may have taken over his father-in-law's workshop in 1713.

Many of the surviving Hainlein instruments are trombones. Examples include: a tenor trombone made in 1627 by Sebastian the elder (Bayerisches Nationalmuseum, Munich); a bass trombone made in 1622 for Archbishop Paris Lodron by Sebastian the younger (Museum Carolino-Augustum, Salzburg); and a trumpet in modern D \flat made in 1632 by Hanns (Stadtmuseum, Munich). Two trumpets (Carl Claudius Samling, Copenhagen, and the Trompetenmuseum, Bad Säckingen) and a trombone (Germanisches Nationalmuseum, Nuremberg) exist as examples of Paul Hainlein's work as an instrument maker.

A number of straight trumpets made by Sebastian the elder and his two sons survive, including three dated 1609, 1617 and 1659 which were used continually into the 20th century in the Sienese Palio and traditionally called 'chiarine' there (Civico Museo, Palazzo Pubblico, Siena). Another in the Historisches Museum, Basle, dated 1657 but bearing Sebastian's name (who died two years earlier), is probably attributed to his brother Hanns's taking over his stock. Of two more signed with Sebastian's name and the impossible dates 1460 and 1461, and a third bearing Hann's name and the date 1460 – no.198 in the Museum of Fine Arts, Boston (Galpin Collection), no.452 in the Museo nazionale degli strumenti musicali, Rome, and in the Historisches Museum, Frankfurt, respectively – the first mentioned at least is known to have passed through the hands of the forger Franciolini.

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E.H. Tarr: *Die Trompete* (Mainz, 3/1994), 50–51

EDWARD H. TARR

Hainlein [Heinlein], Paul [Paulus]

(*b* Nuremberg, 11 April 1626; *d* Nuremberg, 6 Aug 1686). German organist, instrumentalist, composer and instrument maker, son of Sebastian Hainlein the younger (see [Hainlein](#) family). His early instruction on wind and keyboard instruments and in singing led to his being paid an expectant's salary by the city of Nuremberg at the age of 17. During the period 1646–7 he was in Munich, where he at least heard – if he did not study with – G.G. Porro. From October 1647 to July 1648 he was in Italy. In five extant letters he said that he was displeased with Italian performers and was practising without the aid of a teacher. He referred to four living Italian composers, G.G. Arrigoni, Cavalli and Rovetta in Venice and Francesco Turini in Brescia, but he apparently did not study with any of them. He took up his first important position in Nuremberg in 1655, when he succeeded Kindermann as organist at the Egidienkirche. In 1656 he and Heinrich Schwemmer were appointed co-directors of Nuremberg's company of musicians, and they held these posts until their deaths, while retaining their other positions. Two years later Hainlein was promoted to the highest musical position in Nuremberg, that of organist at St Sebaldus, the parish church. [\Frames/F002494.html](#). He apparently acquired some fame as a keyboard player, for 'shortly after 1666' (according to Mattheson) he performed in Regensburg for the Emperor Leopold I. A trumpet made by him survives (in *DK-Kc*) and a trombone (in *D-Ngm*).

Hainlein's surviving music is among the least significant of the Nuremberg school. Of the 'excellent supply of vocal and instrumental pieces ... chiefly toccatas, fantasias, fugues, ricercars, etc' referred to by Doppelmayr, the only extant instrumental pieces are a sonata for five strings and continuo and a keyboard capriccio. His vocal works consist mainly of strophic songs, which were published in four collections during his lifetime. Some are for four voices without continuo, but most are for one or two solo voices accompanied by continuo alone or by two or more strings and continuo; those with strings include ritornellos. Hainlein's music, like that of his contemporaries in Nuremberg, is modern only in its use of the continuo and the concertato idiom. That its style does not reflect his visit to Italy suggests that he went there primarily to improve his technique as a performer rather than to familiarize himself with the characteristics of contemporary Italian music.

WORKS

printed works published in Nuremberg

sacred vocal

Ich halte es dafür, 3vv, 2 vn, 2 va, bc (1659)

Sag mir Cron der Donauinnen, 2vv, 2 vn, org (?1661)

Ich hab einen guten Kampf gekämpffet, 5vv, 2 vn, 2 va, bc (1665)

Hör liebe Seel, 5vv, 5 insts, bc (1669)

Was für Trauer, was für Treue, 2vv, 2 vn, va, vc, bc (1675)

Confitebor tibi, Domine, 2vv, 2 vn, bc, *D-Ngm* (tablature)

Ermuntert euch, ihr müden Seelen, 1v, bc, *Bsb*

Gott legt uns ein, 5vv, 5 insts, *Bsb*

Hodie Christus natus est, 7vv, 2 vn, bc, *Bsb*; ed. in DTB, vi (1905)

Infelix ego omnium, 1v, 2 insts, bc, *S-Uu*

In lectulo meo, 2vv, 2 vn, vle, bc, *D-Bsb*

Miserere mei, Deus, 5vv, 3 viols, bc, *Bsb*

O altitudo, 6vv, 2 vn, 2 violettas, 2 viols, bc, *Bsb*

secular vocal

4 songs for civic occasions (1658–9)

Wedding song (1659)

7 strophic songs for Der Lehr- und Weisheitbegierige Jüngling (1659)

94 strophic songs in J.M. Dilherr: *Christliche Betrachtung* (1657); J.C. Arnschwanger: *Neue geistliche Lieder* (1659); J. Saubert: *Nürnbergisches Gesangbuch* (1676–7); J.C. Arnschwanger: *Heilige Psalmen* (1680)

45 funeral songs, principal sources *D-Nst*, Z; 2 ed. in MAM, iii (1955)

instrumental

Sonata 'Battallia' ex C, 2 vn, va, va/tpt, vc, bc, *S-Uu*

Capriccio, kbd, 1647, *D-Ngm*

For more detailed information and list of 25 lost works see Samuel

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HAROLD E. SAMUEL

Hair, Graham

(b Geelong, Victoria, 27 Feb 1943). Australian composer. After attending the University of Melbourne (BA 1964, MMus 1967) he studied with Maxwell Davies at the Elder Conservatorium in Adelaide. He moved to England in 1967 on a Commonwealth Scholarship to work on a thesis on Schoenberg (PhD 1973), returning to Australia in 1971. He was a visiting fellow at Princeton in 1974; at La Trobe University in Melbourne (1976–9) he was involved with the Australian Contemporary Music Ensemble. In 1979 he worked in the laboratories at IRCAM in Paris. He was head of the school of composition at the Sydney Conservatorium of Music (1981–90). His music of this period is based on 12-note and hexachordal structures, and his frequent revisions reflect a fastidious approach to structure and textural refinement. In 1990 he became the Gardiner Professor of Music at

the University of Glasgow. He founded Scottish Voices in Glasgow and Voiceworks in Sydney, both of which employ female voices and varying instrumental groups, a characteristic sound found in such works as *Songs of the Sibyls* (1983–9), *Serenissima* (1994) and the series of paraphrases of popular song written in the 1990s. His music often invokes cultural resonances from the Western tradition.

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(selective list)

Inst: Concertino, 3 insts, orch, 1979, rev. 1995; Ganymede/Prometheus, 1982; Under Aldebaran, pf, 1984; Seven Fleeting Glimpses, pf, 1987; Cole Porter Paraphrases, str orch, 1994; Weather Report Studies, 1994; Dancing on the Ceiling, 1996

Vocal: Fantasy after Leopardi's 'The Setting of the Moon', 1978, rev. 1986; In Ecclesiis, 1981; Songs of the Sibyls, 1983–9; Gershwin Encores, SSA, 1990; Gershwin Paraphrases, 1992; Arlen Trios, 1993; Gospel Paraphrases, 1994; Latin-American Carols, 1994; Serenissima, vv, hp, 1994; Salsa Paraphrases, 1995

PETER McCALLUM

Haiti.

County in the West Indies. It is located on the island of Hispaniola.

I. Art music

II. Traditional music

ROBERT GRENIER (I), GAGE AVERILL (II)

Haiti

I. Art music

The tradition of Western music may be dated to 6 January 1497, when Spanish colonists celebrated the first sung mass at Ysabella, near present-day Cap-Haïtien. Under Spanish rule important institutions that promoted sacred music were created: in 1504 the archdiocese of Santo Domingo was founded, and by 1540 the organist and canon of the cathedral Cristobal de Llerma had established music as a prerequisite for the degree of Doctor of Arts at the University of Santo Thomas de Aquino, founded in 1538.

In 1697 the Treaty of Ryswick confirmed French title to the western portion of Hispaniola, which was re-named Saint-Domingue, and by the early 18th century the rich plantation society was emulating the urban culture of France. In 1750 Port-au-Prince became the colonial capital; the wind band of its militia began the tradition of public concerts. The earliest efforts in theatre music can be dated to the 1740s in Cap-Français (now Cap-Haïtien), and from 1764 regular seasons of opera were given there. By the end of the colonial period there were theatres in Port-au-Prince, St Marc, Léogâne, Cap-Français, Les Cayes, Jérémie, Petit-Goâve and Jacmel. Some, such as that of Cap-Français, could seat 1500. As professional performances became more frequent, so there were growing numbers of private music instructors and music shops. In 1785 the colony's first

professional music critic, Charles Mozard, noted in his journal *Affiches américaines* that the stages of St Domingue were graced by local talent of mixed race.

Before the slave revolts of 1791–1804 brought an end to this culture, the theatre repertory in St Domingue reflected that of Paris, dominated by such composers as Grétry, Philidor, Monsigny, Gluck and Gossec. A biographical dictionary lists more than 300 artists appearing in the colony's theatres in the late 18th century. Though the period immediately after the revolution saw an attempt to revive the theatre, the politically motivated fare found little favour with the citizens of the newly named republic of Haiti. But despite the expulsion of the French colonists, the cultural standards they established survived into the next century.

Haiti in the 19th century saw the establishment of the military wind band, or fanfare, as the only provider of a steady income for professional musicians. Fanfares were located in the principal towns and provided Sunday concerts featuring a repertory of fashionable quadrilles, marches and waltzes of European origin. In 1860 the concordat that Haiti signed with the Vatican resulted in an influx of trained music teachers of the religious orders who came to establish schools, which soon founded their own fanfares, rivalling the more polished, government-sponsored groups. In the 1960s, following the government's attempt to employ school fanfares to political ends, the music courses at these schools were officially disbanded. In 1955 the Conservatoire National was founded, to be reborn in 1987 as ENARTS (Ecole National des Arts), though the most important teaching institution promoting Western art music is the Ecole Ste Trinité in Port-au-Prince, with over 1000 students.

Indigenous art music has its origins in the French colonial period, when symphonies and concertos were composed by theatre musicians. After the revolution there was a desire to retain European standards while including local features. The compositions of Occide Jeanty (1860–1936), bandleader of the government's Musique du Palais, typify this tendency: his medium was the fanfare, for which he produced works with a political dimension, such as his *1804* commemorating the independence of Haiti. The shock of the American occupation of 1915–34 resulted in a greater emphasis being placed on folk elements by such composers as Ludovic Lamothe (1882–1953), Justin Elie (1883–1931) and Franck Lassègue (1890–1940). Werner Jaegerhuber (1900–53), the most prominent Haitian composer, has had among his successors Frantz Casseus (1915–93), Robert Durand (1917–95), Carmen Brouard (b1914) and Amos Coulanges (b1955).

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Haiti

II. Traditional music

Following the 1804 declaration of independence from France, the first 'Black Republic' in the world was the site of a particularly rich encounter between African and European cultures. It is the poorest country of the western hemisphere, and its population is still largely rural. There is a deep divide between the city and countryside, marked by differences of language (French, Creole), religion (Christian, Vodou), literacy and culture. Creolized African and European genres, syncretic genres and popular music are heavily influenced by globally circulating popular culture.

1. Vodou.

2. Music of festivals, daily life and recreation.

3. Popular music.

Haiti, §II: Traditional music

1. Vodou.

Slaves came to the former colony of Saint-Domingue from areas of West and Central Africa. In the new environment, they were often grouped by ethnic origins and came to conceive of themselves as members of various *nanchon* (nation) including Daome-Ginen (Dahomey), Kongo (Congo river delta peoples), Mina (Akan), Ibo (Igbo) and Nago (Yoruba). African religions flourished among colonies of escaped slaves and mixed with Catholicism on the plantations.

The religion that emerged is often called Vodou (from the Fon word for 'spirit') and draws heavily on Ewe-Fon and Kongo beliefs. Religious officiants are most often known as *ougan* (male) and *manbo* (female). During the early decades of Haiti's independence, when the Vatican refused to recognize the nascent state, Vodou became deeply entrenched as the folk religion and it is still practised by the majority, despite a nominal adherence to Catholicism on the part of most Haitians. Vodou, and its sense of the interdependence of humans and *lwa* (spirits), underlies much of Haitian peasant and lower-class worldviews.

Despite differences between the regions, *nanchons* or 'branches' of Vodou, there are many commonalities to Vodou worship. The *lwa*, who may also be called *zany* (angels) or *mistè* (mysteries), are thought to live in Ginen (a spiritual African homeland) or *anba dlo* (under the sea) and are invited into a Vodou *dans* (ceremony) to possess Vodou initiates (*ounsì*), who are considered as 'horses' to be ridden by the *lwa*.

(i) Song.

Drumming and song serve as offerings (along with food, drink, animal sacrifice, candles and dance), as calls to the *lwa* to enter the ceremony and as one of many 'points of contact' with the *lwa*. Songs may honour a deity or attempt to send away the *lwa*; honorific songs, which often display European-style drumming and harmonic implications, are called *ochan*.

Songs are almost always sung in call-and-response fashion between the song leader and the congregation, spoken of in Haiti as *voye chante* ('sending a song') and *ranmase chante* ('gathering a song'). There is considerable variation in the length, text and melodic patterns used. Tonal relations also vary considerably due to the many historical sources for the songs. However, the majority of Vodou songs are of an anhemitonic

pentatonic character, occasionally with added transitional tones. Some alternate between two tonal centres, often a tone apart.

Vodou songs can be difficult to interpret as they make use of a mystical language called *langaj*, allusive lyrics that frequently shift subject, nonsense phrases and concepts accessible only to those who have attained *konesans* ('understanding'). Scholars have classed these songs according to the *lwa* to which they refer; the rites to which they belong; their formal structure, function or topic; or by the literary tropes with which they engage. Songs may list attributes of the *lwa* in the tradition of West African praise poetry, censure individuals or groups (as in the case of the *chan pwen* or 'sung point'), comment philosophically on life (perhaps employing *pawol granmoun* or proverbs), comment on ritual activities and actions of the service, or may speak more generally to issues such as slavery and separation from Africa.

(ii) Rituals.

Major Vodou rituals include the *manje lwa* (offering of food to the *lwa*), *manje mò* (offering of food to the dead); initiation ceremonies such as *lave tèt* ('wash the head' or baptism), *kanzo* (fire ritual with the *boule zen* or 'burning of the pots'), or *prizdezyè* ('taking of the eyes', an initiation into the highest stage of priesthood); a *maryaj* (mystical marriage to a *lwa*) and Friday night *dans* (dance ceremonies). Many ceremonies commence with a litany of Catholic prayers, chants and canticles, known as the *priyè djò* (God's prayer) which is sometimes followed by the *priyè ginen* (African prayer).

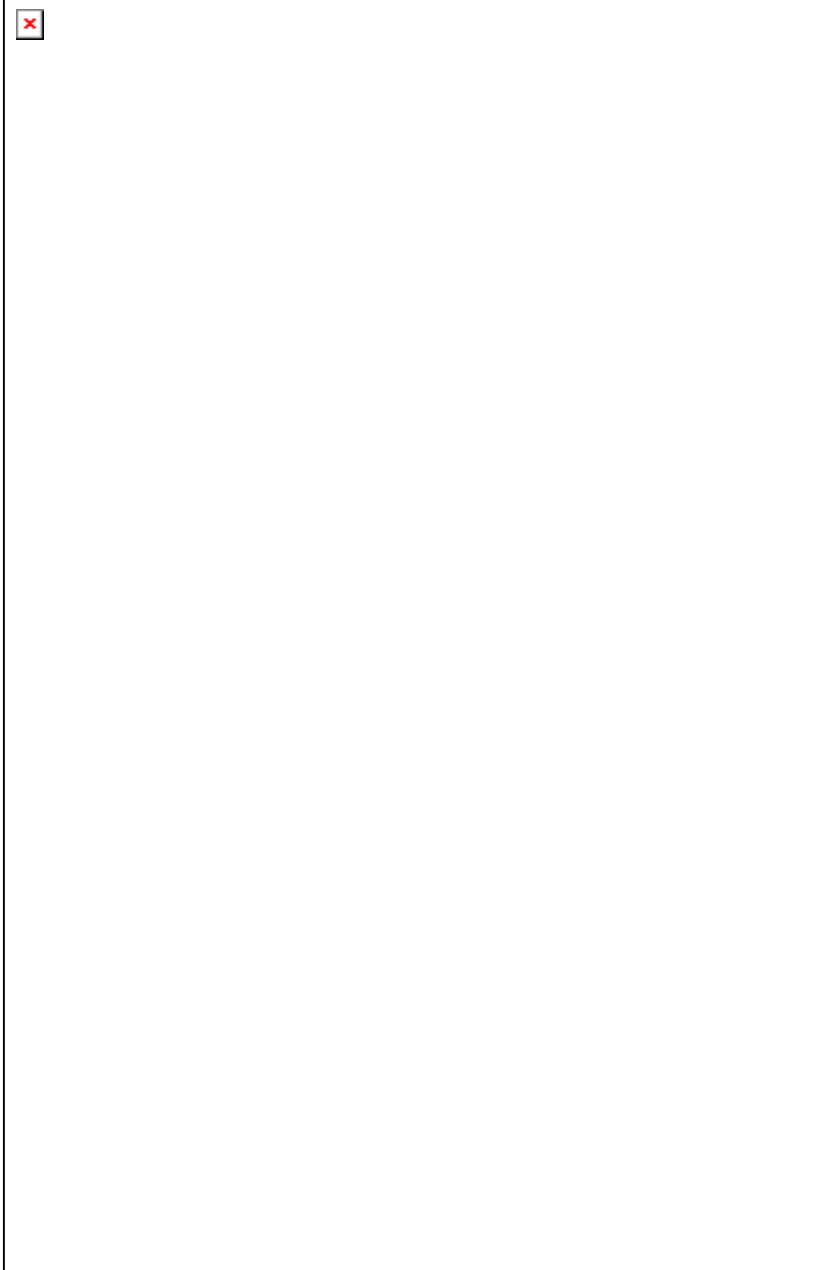
One can find Vodou practised informally within the family, contractually with specialists (*bokò*) in the preparations of protective magic, within congregations (*sosyete*) headed by an *ougan* and based in an *ounfò* (from the Fon for 'spirit house') or temple, or within a rural extended-family *lakou* (an African-style compound). 'Single-nation' rites such as Nago, Kongo, Banda or Daome ceremonies can also be found. However, the dominant pattern since the Haitian revolution has been to gather most Vodou deities and rituals within one of two major rites, Rada or Petwo.

Rada, which unites most of the *lwa* and ceremonies of the Daome, Mina, Nago and *nanchon*, is considered older, more African and 'cooler' than the fiery and militaristic Petwo. Petwo rituals (often referred to as Petwo-Kongo) come primarily from the Kongo peoples and were forged in the independence struggle. The distinctions between these rites are not always clear, and many *lwa* either straddle the two or exist on both sides of the divide (i.e. the Ibo, Gède or *djouba* families).

(a) Rada rites.

These feature three cowhide-covered drums (of Dahomey origin) carved from logs with the skins attached by means of a system of cords and pegs (fig.1). The largest drum, the *manman* (mother) or *ountò*, is played with a single angled stick (*agida*) and a bare hand; it cues and signals the ensemble and dancers and plays elaborate variations. The mid-sized *segon* converses with the *manman* and is played with two sticks, one curved and one straight. The *boula* or *piti*, the smallest and highest in pitch,

is played with two straight sticks, and plays a repeated pattern. In some areas, a frame drum (*bas*) may also be played. The timeline pattern is played on the *ogan*, an iron idiophone, while a sacred rattle called the *ason*, symbolic of the priesthood and sometimes beaded on the outside with snake vertebrae, is played by the priest or the *oudjènikon*, an assistant in charge of songs. The majority of Rada rhythms are in what might be described as a 12/8 metre. The *boula* pattern on the second and third beats of each group of three is also relatively invariant across this repertory (see the parts for *ogan*, *aeon* and *boula* in [ex.1](#)).



Rada songs are addressed to deities such as Legba, who opens the gates to the ceremony; the serpent *Iwa* Danbala and his mate Ayida Wèdo; Agwe, spirit of the sea; or Kouzen Zaka, the archetypal peasant deity for whom the *djouba* is danced. Common rhythms played in Rada ceremonies include *yanvalou* (the centrepiece of a Rada *dans*), *mayi*, *zèpòl* and *nago*. Dances typically proceed anticlockwise around the *poto mitan*, but changes in the choreography are introduced by 'breaks' (*kase*) in the rhythm, which often have the effect of precipitating possessions. Fleurant (1996) has

classified the obligatory sequences of dances that appear in Rada ceremonial contexts.

In some areas of Haiti, a large Dahomey drum called the *asotò* (inhabited by the *lwa* Asotò) features in a ritual in which the congregation circles an *asotò* (or pair of *asotò*) and, on a cue from the *rada* drum battery, advances to strike the drumhead with sticks. All the instruments in Vodou ceremonies are treated as spirits: baptized, 'put to sleep' (*kouche tanbou*) when not in use, and given offerings as though they were *lwa*.

(b) Petwo-Kongo.

These rites honour the *lwa* of the Kongo and Petwo families as well as featuring songs and dances dedicated to the *djouba*, *ibo* and *Gède* deities (these may also figure in some Rada rites). The *lwa* of Petwo are typically hotter in temperament, more demonstrative and theatrical. Petwo drums are played in sets of two: *gwo baka* (*manman*) and *ti baka* (*piti*). These carved, conical drums are played with the hands and have goatskin heads which are laced to the body of the drum (and tuned) with ligament. The drums are accompanied by an *ogan* bell and a *tchatcha* rattle which is usually a gourd filled with pellets; there may also be a timeline (*kata*) beaten with sticks on a small drum or board. Various *kongo* rhythms as well as *kita*, *boumba*, *djouba*, *ibo* and *banda* rhythms can all be found in Petwo rites; with the exception of the *djouba*, almost all of these rhythms are in duple metre.

Other instruments used in Petwo-Kongo ceremonies include the *lanbi* or conch shell trumpet (a symbol of slave rebellion, maroon communities and deities of the sea) and a whistle (*siflèt*). The latter is used with the whip in Petwo ceremonies in an intentional inversion of their oppressive roles during slavery (Wilcken, 1992). Kongo ceremonies can also take place outside of Petwo, when they utilize a three-drum Kongo ensemble featuring a double-headed cylindrical drum called *timbal*. The *timbal* is played with two sticks and is accompanied by drums similar (or identical) to Petwo *baka* drums.

(c) Gède and banda.

The *Gède* spirits (such as Bawon Samdi and *Gède Nibo*) rule the cemetery, govern transitions between life and death, and have an important role in fertility and rebirth. Despite their Dahomey origins, they stand somewhat outside Rada and Petwo, tending to be comically obscene, unpredictable or even terrifying. The *banda* dance associated with the *Gède* family is a highly expressive solo form with an exaggerated rolling of the hips known as *gouyad*; it may take place at funerals during the *Gède* ceremonies around All Souls' Day. *Banda* drumming technique resembles that of *djouba* (see §2(iv)), including the use of a *kata* and a drum laid on the ground which is played with heel pressure. The rhythms themselves are closer to a fast Petwo.

A number of repressive campaigns have been carried out against Vodou in the belief that it is primitive or demonic, including the anti-superstition or renunciation campaign of the early 1940s. In the late 1980s, many Vodou priests were killed in the aftermath of the overthrow of the Duvalier

dictatorship because of the high rate of *ougan* (officiants) in Duvalier's militia (the Tonton Makout). Vodou is disparaged by many of the middle class and élite, although elements of Vodou belief (or at least a fear of its power) are widespread even in these social groups. In addition, caricatures of Voodoo dolls and zombies, popularized through Hollywood horror films, have reinforced fears of Vodou that emerged among colonists during the African slave insurrections.

Haiti, §II: Traditional music

2. Music of festivals, daily life and recreation.

(i) Rara.

This springtime festivity takes place largely during Lent and increases in frequency towards Easter weekend. It appears to have developed from the French colonial practice of holding a second carnival (*Carnaval Carême*) at the end of Lent, prior to Easter, when slave processions with mock-royal costumes visited the 'great houses' on the plantation to solicit donations of food and money.

Rara bands are now organized throughout Haiti and among Haitians in the Dominican Republic with well-known centres of activity. In some areas a *rara* band may also be a *kongo* or a secret society (known as Bizango or Chanpwèl).

Rara is considered a sacred obligation to the *lwa* and many of its rituals have roots in Vodou (fig.2). Deploying flag carriers (*pòt drapo*) and using military titles, *rara* bands reflect the militarism of Petwo-Kongo and may be understood as a public projection of Petwo-Kongo rites. For example, the *kata* pattern (played on a variety of iron instruments) is essentially a Petwo *kata*, while the *kolonèl* (colonel) figure makes use of a whip and whistle (as in Petwo) to direct the band and to purify space. Additionally, the drums and percussion instruments are essentially those used in Petwo and Kongo ceremonies: a *gwo baka* drum strapped to the drummer, *tanbouren* or *bas* frame drums, *timbal* (double-headed Kongo drums played with two sticks like a side drum), a *tchancy* (a large rattle made of tin, often in the shape of a cross), Petwo *tchatcha* and *graj* scrapers.

The *rara* instrumental ensemble features single-note bamboo trumpets, *vaksin* or *banbou*, and tin trumpets called *konè* (from coronet). The three *vaksin*, open at one end with a mouth-hole cut into a bamboo node at the other, sound a composite ostinato figure; the players also tap the bamboo tubes with sticks in order to add an additional layer of percussion. *Konè* players may reinforce the *vaksin* ostinato, play improvised patterns, or hum the melody of the song while blowing to create a mysterious, kazoo-like complement to the song.

There are many tuning systems used for *vaksin* but usually they exploit approximate minor 3rd intervals (creating tritones and arpeggiated diminished chords, but without a harmonic intent), with two of the *vaksin* often tuned approximately a semitone apart. One of the *vaksin* pitches generally serves as the tonal centre of *rara* songs. Like Vodou songs, most *rara* songs exhibit anhemitonic pentatonic melodies and may contain additional pitches that could be characterized as 'passing' tones, with the

result that the *vaksin* and song melodies share some pitches, but also contain other pitches that are exclusive to each and add tension to the overall sound.

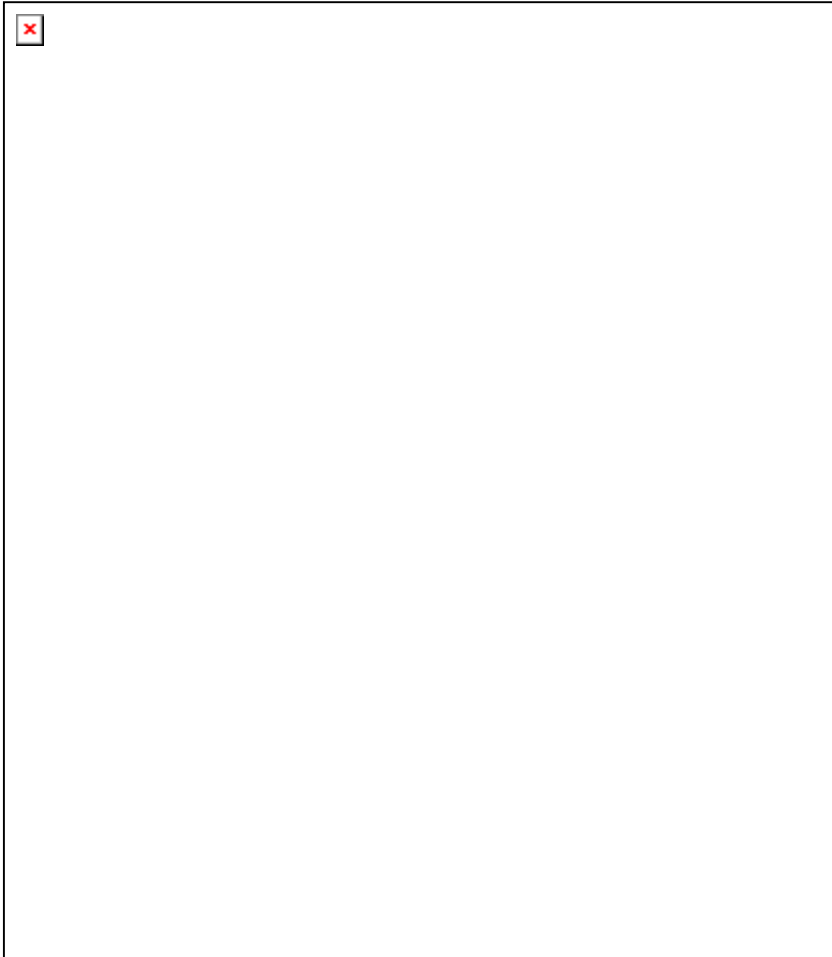
In the front of the *rara* group, a leader or *mèt* ('owner') parades with the *kolonèl*, a flag carrier and a group of costumed baton majors who carry and manipulate sacred batons while dressed in sequined vests and smocks, usually with pantalons, stockings and a cap or headdress. They dance tributes (*ochan*) to the patrons of the bands, while donations are collected by *rèn* (queens) dressed in red, who are the most ardent dancers of the band.

The procession dances to a *raboday* rhythm while marching, rolling waists in *gouyad* style. Graceful minuets from the French court are performed by the baton majors to the *mazoun* rhythm; various *banda* and Petwo-Kongo rhythms may also make an appearance. Songs, composed and led by a *sanba* (traditional peasant song leader), are topical and sometimes obscenely playful, often criticizing or ridiculing those perceived to have transgressed against the group or to have fallen short in public life.

The atmosphere in a *rara* is one of exuberant freedom and playfulness, but there is also a sense of danger. Suspicion and competition characterized the relationships between many *rara* bands and some even attempt to break up other bands with magic packets or powders; jealous *lwa* are also believed to interfere with the discipline and unity of *rara* groups devoted to their rivals. In general, the diverse mix of elements makes *rara* an exceedingly complex event and one of great importance in the ritual calendar of rural Haiti.

(ii) Kanaval.

Haitian carnival (*kanaval* in Creole), taking place in the three or so days before Lent, was formerly a grand event in Haiti's major provincial cities, but has since declined; currently Port-au-Prince's carnival dwarfs the few remaining provincial events. Hundreds of *bann apiye* ('bands on foot') march through the streets playing percussion, singing and dancing. Costumes are not a central feature of carnival (as in Trinidad or Rio de Janeiro) but there are still many traditional masques in the procession, including *chaloska* (menacing soldiers), zombies and stickfighting *endyèn madigra* (Mardi Gras Indians). Many of the *bann apye* are similar to *rara* bands (indeed, many *rara* bands take part), featuring *vaksin* and *kongo* percussion (ex.2). The rhythms they play can include *rara* rhythms, a Kongo festival rhythm called *kongo payèt* and a carnival rhythm called *maskawon*. Songs in *méringue* (*merengue*) style and set to a frenetic carnival tempo are called *mereng kanaval* or *mereng koudyay*.



In addition to the *bann apye*, modern carnival features processional brass bands and a number of popular music ensembles (featuring electric instruments and amplifiers) who record competitive carnival songs and perform on flatbed trucks and stages in downtown Port-au-Prince. As in other carnival-celebrating cultures of the Americas, prizes are awarded for the best song and best float. With its exuberance and its ability to mass tens of thousands from Haiti's poorer classes, carnival has been harnessed to serve a wide variety of political functions.

(iii) Konbit music.

A *konbit* (cooperative work association) involves a system of mutual self-help and has counterparts in West African agricultural practices. *Konbit* are organized differently in various parts of Haiti but generally consist of a group that supplies labour for planting (or harvesting) to its members on a rotating basis. The recipient of the free labour reciprocates with a meal and often hosts a night of music and dance. In certain parts of Haiti, *konbits* may also be *sosyete kongo* (kongo societies); elsewhere, the *konbit* may be called an *eskwad* (squadron) or a *kòvè* (Fr. *corvée*, a legacy of slave labour practices). The labour is often accompanied by a musical ensemble whose only duty is to entertain and inspire the workers and may include a simple hoe blade on which the singer taps a timeline, a *kongo* percussion ensemble or a full complement of *vaksin* as in a *rara* ensemble. The *simidor* (or *sanba*) leads songs and improvises lyrics on topical subjects. Most observers of rural agriculture note that the institution of *konbit* is in decline.

(iv) Dance.

Among the many kinds of dances performed at parties is the *djouba* (juba), which is sometimes called *matinik*, perhaps through its association with immigrants from Martinique. The *djouba* drum, laid on its side, is played with the hands; the tension of the drumhead is adjusted by the player's heel while a timeline is beaten on the side of the drum by the *kata* player with two sticks. *Djouba* is really a family of rhythms and dances, some of which appear in Vodou ceremonies for the peasant *lwa* Kouzen Zaka; it has diffused widely throughout the Caribbean and the southern United States where body percussion has replaced drums to create the genre 'pattin' juba'.

Figure dances were brought to Haiti from France in the 18th century and were taught in rural as well as urban contexts by travelling *mèt dans* (dance masters); they are still practised in some remote locations. Accompanying ensembles can include a *tanbouren* (frame drum) or small percussion ensemble, *fif* (flute), violin, and a timeline instrument such as a hoe blade. Genres such as *kontradans* (contredanse), *kadri* (quadrille), *menwat* (minuet), and *eliyanse* (Lanciers) are still played under thatched shelters in some areas for recreation or to follow Vodou ceremonies (see Yih, 1995 for further discussion of this context).

(v) Children's songs.

Many children's songs in Haiti are characterized by a strong European influence; they may follow an implicit harmonic progression and undoubtedly descend from European children's songs. There is also a class of game songs known as *gaj* ('it'), which are named after the types of games they accompany. Storytellers, called *mèt kont* ('master of the story'), still regale children and adults with stories of Bouki and Malice (the dim-witted country bumpkin against the city slicker), Anansi the trickster and various animal stories. The *mèt kont* uses every means at his disposal to hold the audience's attention, including interspersing the stories with songs involving audience participation.

(vi) Obscure instruments.

The relative isolation of Haiti's rural areas has permitted obscure or peripheral instruments (many of African origin) to survive, in some cases played only by children. This is the case with the *tanbou marengwen* (mosquito drum), which consists of a cord stretched from a small, bent tree to a hole in the ground covered with thatch. The player plucks the cord with one hand and adjusts the tension with a curved stick in the other, producing a rhythmic pattern on multiple pitches with an ethereal buzzing sound. Another instrument of probable African origin is the *ganbo* (stamping tube), played in an ensemble in which each player stamps two bamboo tubes of different lengths (and pitches) on the ground to create an ostinato that may substitute for a drum battery. The tubes are open at one end and have a natural node at the other. Similar ensembles have existed in Jamaica and were once popular in Trinidad Carnival (*tambou bamboo*).

Haiti, §II: Traditional music

3. Popular music.

(i) Meringue.

Throughout the Caribbean, European figure dances played by musicians of African descent evolved into new, hybrid styles, often as accompaniment for couple dances. One of the first of these (appearing soon after the founding of Haiti) was the *karabinyè* (*carabinier*, the army's artillery division), the direct precursor of the *méringue* (see [Merengue](#)). Throughout most of the 19th and 20th centuries, the *méringue* was a national genre, danced at rural informal parties, at working-class bars and at high-class *soirées* (especially after anti-American sentiment during the US occupation fuelled a nationalist movement among the élite). Some of the most enduring Haitian *méringues* (e.g. *Choucounè*, *Souvenir d'Haïti* and *Angelique O!*) were composed by middle-class poets, composers and troubadours; others circulated anonymously as comments on social or political affairs (e.g. *Panama M Tombe* and *Merci Papa Vincent*, both ridiculing former presidents of Haiti).

The instrumentation for *méringues* varies as widely as the contexts. They are played using only percussion instruments after a Vodou ceremony has ended, as parlour *méringues* (*méringues lentes*) for élite audiences by chamber groups of piano and strings, in dance halls and hotels by orchestras and in the streets, at festivals and hotels by small *troubadou* (troubadour) or *mizik gwenn siwèl* ('nougat') ensembles. The latter typically use a conga drum, maracas, a *malimba* (a large lamellophone) and a string instrument such as a guitar or banjo. This instrumentation was strongly influenced by the Cuban *son trovador* style brought to Haiti by Cuban radio, returning Haitian cane workers and middle-class tourists. The *troubadou* role was inherited and appropriated by a series of male singers who sang populist songs of lighthearted social critique as well as tongue-in-cheek treatments of male-female relations, including Auguste 'Kandjo' de Pradines, Rodolphe 'Dodòf' Legros, Althierry 'Ti-Paris' Dorival, Rodrigue Milian and Gesner 'Coupé Cloué' Henry.

The diversity of *méringue* performance results in part from the use of the term as a catch-all for any piece with local flavour. However, many *méringues* have an implicit structuring rhythm similar to related Caribbean genres (e.g. the Cuban *danzón* and *biguine* of Martinique), featuring a bar of a syncopated figure alternating with a bar of pulse.

(ii) Vodou-djaz and the folkloric movement.

After World War II, a boom in tourism fuelled Haiti's nightlife and caused an explosion of dance bands. Cuban-style bands playing *méringues* and Latin hits were based at hotels and casinos such as Riviera, Ibo Lélé and the Casino Internationale. The post-war period also saw the ascendance of the ideology of *noirism*, a Haitian parallel to *négritude*, which championed the black middle class as the more 'authentic' representatives of the Haitian nation and extolled Haiti's African heritage. A number of bands and singers of this period (including Jazz des Jeunes, Guy Durosier, Orchestre el Saïeh, Martha Jean-Claude and Emerantes de Pradines) performed in a folkloric style, which in its dance band versions was known as *vodou-djaz*. Jazz des Jeunes performed along with the new Troupe Folklorique Nationale d'Haïti, singer Lumane Casimir and the drummer Ti-Roro at the Bicentennial of Port-au-Prince exposition in 1949 that highlighted Haiti's

new indigenous art movement. Jazz des Jeunes' composer, Antalcides O. Murat, orchestrated pieces from Haitian traditional repertoires such as *rara*, Vodou, *méringue* and *contredanse* and composed new songs on traditional models. The group performed every Sunday at the open air Théâtre de Verduze until they emigrated to the United States in 1970. The Troupe Folklorique Nationale d'Haïti became the model for a generation of classically trained folkloric dance troupes performing stylized renditions of traditional Afro-Haitian dances.

(iii) Konpa, kadans and other genres.

A fad for mid-1950s Dominican *merengue típico* convinced bandleader and saxophonist Nemours Jean-Baptiste to coin a similar dance music, which he and his band dubbed *compas-direct* ('direct beat'), *konpa dirèk* or *konpa* in Creole. He renamed his ensemble the Super Ensemble Compas-Direct de Nemours Jean-Baptiste, and his new sound soon made his band the most popular ensemble in Haiti's nightclubs and hotels. Saxophonist Wébert Sicot imitated Jean-Baptiste and developed a nearly identical rhythm and sound that he called *cadence rampas* ('ramparts rhythm'), naming his own band the Super Ensemble Cadence Rampas de Wébert Sicot. The rivalry between the two bands, expressed above all in their competition for crowds at carnival, was the dominant feature of the commercial music market for a decade (1958–68). Both bands featured one or more saxophones harmonizing or alternating with an accordion, in conjunction with a string bass, one or two singers, guitar, guïro, a conga, timbales, cowbell and *tamtam* (floor drum, played as a set with the bell).

While undergoing significant changes in instrumentation and even in its rhythmic formula, *konpa* continued to be Haiti's most popular dance music into the 1990s. Starting in the mid-1960s, small bands called *mini-djaz* (which grew out of Haiti's light rock and roll *yeye* bands of the early 1960s) played *konpa* featuring paired electric guitars, electric bass, drumset and other percussion, often with a saxophone. This trend, launched by Shleu Shleu after 1965, came to include a number of groups from Port-au-Prince neighbourhoods, especially the suburb of Pétiön-Ville. Tabou Combo, Les Difficiles, Les Loups Noirs, Frères DéJean, Les Fantaisistes, Bossa Combo and Les Ambassadeurs (among others) formed the core of this middle-class popular music movement and trained a generation of *konpa* musicians. These bands became popular in the French West Indies as well as in Haiti and toured the expanding Haitian immigrant communities in North America, where many musicians stayed on to form their own bands. In the late 1970s, *mini-djaz* added extra wind instruments (trombones, trumpets) and synthesizers and borrowed widely from funk, soul, jazz-funk and other popular musics of the period.

Ibo Records, Marc Records and Mini Records dominated the small Haitian music market from the late 1950s until the mid-1980s. Popular bands recorded at least one and often two albums each year, and it was not unusual from the mid-1970s on for the Haitian recording industry to produce 75 to 100 albums per year. Although some bands achieved considerable local success and had hits in the French West Indies, the Haitian music industry remained small and marginally capitalized, operating out of storefronts, paying only fixed fees for recording (no royalties) and

bartering much of the product of the industry among producers. Most of these producers were located in the USA (primarily in New York), but tracks were often recorded in Port-au-Prince at Audiotech Studios.

In the 1980s a number of outspoken recording artists, such as Roselin 'Ti-Manno' Jean-Baptiste, Manno Charlemagne and Farah Juste emerged as prominent critics of the Duvalier regime with a socially conscious music called *misik angaje* ('engaged' music). Some *mini-djaz* also joined the chorus of opposition and produced satirical carnival songs from 1981 to 1986. In the years since the overthrow of the Duvaliers, musicians have continued to play a visible political role, even as elected politicians.

One of the most influential movements in recent decades has been a new effort to bring traditional and peasant musics into popular music, influenced in part by the spiritual and political message of roots rock reggae in Jamaica. The musicians in this *mizik rasin* ('roots music') movement studied traditional drumming in Vodou temples and experimented with *rara* and Vodou rhythms using electric guitars and synthesizers. Boukman Eksperyans, Boukan Ginen, Ram, Kanpèch, Koudyay and other bands have all had some local and international success with their roots fusion. Through the politically troubled 1990s, *mizik rasin* songs (especially at carnival) served as a musical conscience of the progressive movement, focussing on the economic and cultural divide between the 'popular' classes and the élite. During the same period, a new generation of *konpa* bands and pop singers (inspired in part by experimentalist groups of the early 1980s such as Magnum Band, Caribbean Sextet and Zèklè) streamlined and updated the *konpa* formula; one of these artists, Haitian pop diva Eméline Michel, released recordings on international labels. Haiti has also experienced a wave of popularity of rap and Jamaican-style ragga, especially following the international success of Haitian-American hip hop singer Wyclef Jean of the Fugees.

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Haitink, Bernard (Johan Herman)

(b Amsterdam, 4 March 1929). Dutch conductor. He took violin lessons as a child and later at the Amsterdam Conservatory, where he also studied conducting with Felix Hupka. After joining the Netherlands Radio PO as a violinist, he twice attended annual conductors' courses organized by the Netherlands Radio Union (1954–5) where his talent quickly flourished under the guidance of Ferdinand Leitner. It led to his appointment in 1955 as second conductor with the Radio Union, sharing responsibility for four radio orchestras, and two years later he became principal conductor of the Netherlands Radio PO at the age of 27.

Haitink first attracted wider attention in 1956 as a last-minute replacement to conduct Cherubini's Requiem with the Concertgebouw Orchestra at The Hague. His success was followed by his engagement as a guest conductor for some of the orchestra's regular concerts and, after the death of van Beinum, he became in 1961 the Concertgebouw's youngest-ever principal conductor, in a joint appointment with Eugen Jochum until 1964, when Haitink took over sole responsibility. Meanwhile he had made his American début in 1958 with the Los Angeles PO, and his British début the next year on a visit with the Concertgebouw Orchestra. In 1964 he became a guest conductor with the LPO and was its principal conductor and artistic adviser from 1967 (artistic director from 1970) to 1979. He much prefers a regular association to guest appearances, so that his activities were principally

divided between the Amsterdam and London orchestras with few other commitments. His wide travels with both orchestras included America, Russia and East Asia. Haitink's orchestral recordings encompass much of the standard symphonic and concerto repertory, and include complete cycles of the symphonies of Beethoven, Schumann, Brahms, Bruckner, Mahler and Shostakovich, as well as the Liszt tone poems.

Undemonstrative in performance, he imparts an uncommon strength of character and conviction to the playing, whether of Classical or contemporary music, that is the fruit of his intensive study even before rehearsal. His repertory developed only slowly from its unusual basis of an enthusiasm for Mahler and Bruckner, instilled in him by his boyhood experience of Mengelberg's concerts and, later, of van Beinum's. His British opera début was in Mozart's *Die Entführung aus dem Serail* at Glyndebourne in 1972; he returned there to conduct *Die Zauberflöte* in 1973 and *The Rake's Progress* in 1975. In 1977 he succeeded John Pritchard as musical director of the Glyndebourne Festival, a post he held until 1988. During this time he conducted a wide range of repertory, much of which was recorded: *Così fan tutte*, *Don Giovanni*, *Le nozze di Figaro*, *Fidelio*, Strauss's *Arabella*, Prokofiev's *The Love for Three Oranges* and Britten's *A Midsummer Night's Dream*. He made his Metropolitan Opera début in 1982 in *Fidelio*. He first appeared at Covent Garden in 1977 with *Don Giovanni*, and in subsequent seasons conducted *Lohengrin*, *Parsifal* and *Jenůfa*. In 1987 he was appointed music director of the Royal Opera. His performances of *Don Carlos*, *Prince Igor*, *Peter Grimes* and *Die Meistersinger* were greatly acclaimed, while his *Ring* was widely praised for its broad sweep and magnificent orchestral playing. Haitink also inaugurated concerts of non-vocal music to display the Royal Opera House orchestra. His other operatic recordings include a complete *Ring* with the Bavarian RSO (1988–91). He was made an honorary KBE in 1977 and was awarded the Erasmus Prize in 1991.

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NOËL GOODWIN

Haizinger [Haitzinger], Anton

(*b* Wilfersdorf, Lower Austria, 14 March 1796; *d* Karlsruhe, 31 Dec 1869). Austrian tenor. After teaching in Vienna he studied harmony with Wölkert and singing with Mozzati; he later continued his studies with Salieri. He was engaged at the Theater an der Wien as *primo tenore* in 1821 and made a successful début as Gianetto (*La gazza ladra*); he then sang Don

Ottavio, Lindoro (*L'italiana in Algeri*) and Florestan to Schröder-Devrient's Leonore (1822). He created Adolar in *Euryanthe* at the Kärntnertortheater in 1823, and the following year sang the tenor solos in Beethoven's Ninth Symphony and *Missa solemnis* in the presence of the composer. He made successful visits to Prague, Pressburg, Frankfurt, Mannheim, Stuttgart and Karlsruhe, where he settled in 1826. In 1827 he married the actress and singer Amalie Neumann (1800–84), widow of the actor Karl Neumann. Together with Schröder-Devrient he gave a short season at the Opéra-Comique in Paris in 1831, singing Florestan, Max (*Der Freischütz*), and Huon in the Paris première of *Oberon*. In 1833 he sang Max, Tamino, Florestan and Adolar (in the London première of *Euryanthe*) at Covent Garden. Mount-Edgcumbe described his voice as 'very beautiful', although Chorley found it 'throaty and disagreeable'. He returned to England in 1841, and visited St Petersburg in 1835. He established a school of dramatic singing in Karlsruhe with his wife, and also published some music, including a song, *Vergiss mein nicht*, and a *Lehrgang bei dem Gesangunterricht in Musikschulen* (1843).

One of the finest German tenors of his generation, Haizinger contributed much to the success of *Fidelio* and of Weber's operas, especially as a partner to Schröder-Devrient. The dramatist P.A. Wolff wrote that, 'To hear Haizinger is something extraordinary. It is a pity that he has not made much progress as an actor; but one forgives him everything when one considers his moving voice, his expressive delivery, his admirable technique' (letter to F.W. Gubitz, 31 January 1826).

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JOHN WARRACK/ELIZABETH FORBES

Hajdu, André

(b Budapest, 5 March 1932). Israeli composer, pianist and ethnomusicologist. As a young boy, he survived the Nazi invasion and miraculously escaped deportation. In 1949 he entered the composition department of the Franz Liszt Academy of Music in Budapest, where he studied the piano with György Kósa and Erno Szégedi, composition with Endre Szervánszky and Ferenc Szabó, and ethnomusicology with Zoltán Kodály. As a Kodály disciple, he spent two years among the Hungarian gypsies, collecting songs and stories. This resulted in his *Gypsy Cantata* on poems of Miklos Randoti, which won first prize at the Warsaw International Youth Festival (1955).

Following the failure of the Hungarian uprising, Hajdu escaped to France, where he studied with Milhaud and Messiaen at the Paris Conservatoire. At the same time he wrote music for films and conducted youth choirs. From 1959 to 1961 he taught the piano and composition at the Tunis

Conservatory and was active in ethnomusicological research there. This period is represented in his *Diary from Sidi-Bou-Said* for solo piano (1960). After his return to Paris, Hajdu developed a deep interest in Jewish studies. In 1966 he emigrated to Israel and settled in Jerusalem, where he joined the Jewish Music Research Centre. Of special importance are his studies of Hasidic music, some of which were conducted jointly with Yaacov Mazor. He has taught at the Rubin Academy of Music, Tel-Aviv University (1966–91) and at Bar-Ilan University (from 1970).

In 1970 Hajdu's 'miniature opera' *Ludus paschalis*, based on Jewish and Christian texts and chants, was performed at the Jerusalem Testimonium festival for Jewish Heritage. The composition, which touched on controversial issues, created a public stir. Thereafter, Hajdu's music became deeply involved in Jewish topics, classical Jewish texts and traditional Jewish lore. *The Floating Tower* (1971–3), a cycle of 56 songs and choruses, is based on his personal interpretation of excerpts from the Mishnah. *'Tru'at Melekh': Rhapsody on Jewish Themes* for clarinet and string orchestra (1974), commissioned by the Klezmer-style clarinetist, Gyora Feidman, uses various Eastern European folk tunes and cantorial recitatives. Among other compositions on Jewish subjects are *Psalms* for baritone, boy alto, children's choir and orchestra (1984), the cantata *Eternal Life* (1984), the opera *The Story of Jonah* (1985) and the oratorio *Sueños en España/Dreams of Spain* (1991), commissioned in commemoration of the 500th anniversary of the Jewish expulsion from Spain. Of his later works, *Job and His Comforters*, a biblical and historical oratorio, and *Qoheleth*, a setting of the book of Ecclesiastes for narrator and cellos (both 1995) stand out. Jewish themes are not the exclusive domain of his work, however. His piano concertos (1968, 1990) and chamber works, such as the piano trio *Music for Three* (1999), show different areas of interest.

In addition to his activities as composer and musicologist, Hajdu is also a noted pedagogue. He has dedicated much of his time to teaching improvisation and composition to youngsters, especially in the Israel Arts and Science Academy of the Society for Excellence Through Education, Jerusalem. His five volumes of pedagogical graded compositions for piano, *The Milky Way* (1975–6), serve as a basis for studying composition and improvisation. Other pedagogical works include the Concerto for Ten Little Pianists and Orchestra (1977) and *Overture in the Form of a Kite* (1985).

Hajdu's style reflects his multi-faceted character. The influences of Bartók, Kodály and Milhaud mingle with his special affinity with Jewish tradition. Uncommitted to any fixed style, he delights in surprising, at times shocking his audience. His music is at once warm and ironic. His honours include the Israel Prize for Musical Composition (1997).

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Chbr: 5 Sketches in Sentimental Mood, pf qt, 1976; Instants suspendus, str trio, 1978; Sonatina in French Style, fl, vc, 1990; Variations, str qt, 1997; Birth of a Nigun, fl, cl, pf, 1998; Mishnah-Variations, str qt, 1998; Music for Three, pf trio, 1999

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ELIYAHU SCHLEIFER

Hajdu, Mihály

(*b* Orosháza, 30 Jan 1909; *d* Budapest, 26 July 1990). Hungarian composer. He studied at the Budapest Academy of Music with Thomán (piano) and Kodály (composition), and then held teaching appointments in

Budapest at several music schools (1941–9), at the Béla Bartók Conservatory (1949–60) and at the Liszt Academy of Music (1960–77) as professor of music theory and folk music. In 1957 he received the Erkel Prize; in 1970 his *Énekek Budapestről* ('Songs about Budapest') won him first prize in the competition organized on the occasion of the 25th anniversary of the liberation of the capital; and in 1974 he received the Public's Prize at the Hungarian Radio Review of Contemporary Hungarian Music for his *Capriccio all'ongarese*. His compositional language is strongly influenced by Hungarian folk music and the traditions of the Kodály school, particularly in its tonal structure and clearcut form. He produced a large quantity of educational music for youth orchestra, ensemble or solo instruments, and won popularity for his vocal works, such as *Fonóházi dal* ('Spinning Song') and *Tavaszi motetták* ('Spring Motets'). He regularly contributed articles and reviews to *Kóta*, the periodical of the National Hungarian Choral Association.

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Folksongs, 1952; 5 Pieces, 1955; 2 sonatinas, 1961, 1962; 10 Bagatelles, 1964; 3 Pieces, 2 pf, 1971

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MÁRIA ECKHARDT

Hajibeyov [Gadzhibekov], Sultan (Ismail)

(*b* Shusha, 8 May 1919; *d* Baku, 9 Sept 1974). Azerbaijani composer. He studied the trumpet with Koplinsky at the Baku Musical Institute and then composition with Boris Zeydman at the Azerbaijan State Conservatory (1939–46), where he served as a teacher of instrumentation (from 1947), professor (from 1965) and rector (from 1969). In addition, he held appointments as conductor of the Baku Theatre of Musical Comedy (1938–40), artistic director of a *sazistki* ensemble (1940–42), artistic director (from 1948) and director (1956–72) of the Baku PO, and board member of the Composers' Union of the USSR (from 1958). In 1973 he received the title National Artist of the USSR.

Hajibeyov's first important work was the lyrical-epic Second Symphony (1946). His major achievement for the stage, the ballet *Gyul'shen* (State Prize 1952), celebrating the poetry and beauty of toil, was the first Azerbaijani ballet on a contemporary theme; mass scenes occupy a fundamental place in its dramatic development. A leaning towards programme music appears also in his colourful symphonic picture *Karavan* (1945) and his Overture (1956). These were followed in 1964 by one of his most significant pieces, the spirited and brilliant Concerto for Orchestra, which won the State Prize of the Azerbaijani SSR in 1970. Hajibeyov was a deeply national composer, but he readily employed the folk music of other peoples, as in the *Bolgarskaya syuita* for folk orchestra, the *Syuita na indiyskiye temi* for string quartet and the *Indiyskiye zarisovki* ('Indian Sketches') for orchestra. His style shows a clarity in genre writing and a particularly sensitive grasp of the elements of national dance. Playful ideas have an important place in his music, a feature often displayed in his orchestration – for example, in the deliberate contrasts of texture and timbre.

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(selective list)

Stage: *Gizil gyul* [The Rose] (musical comedy, M. Alizade), 1940; *Iskander i pastukh* [Iskander and the Shepherd] (children's op, M. Seld-zade), 1947

Orch: Variations, 1941; Sym. no.1, f, 1944; *Karavan*, sym. picture, 1945; Vn Conc.,

a, 1945; Sym. no.2, d, 1946; Gyul'shen, suite, 1953; Ov., 1956; Bolgarskaya syuita, folk orch, 1957–61; Conc. for Orch, 1964; Indiyiskiye zarisovki [Indian Sketches], 1970

For str qt: Str Qt, 1943; 4 Pieces, 1962; Syuita na indiyiskiye temi, 1964

Other works: 2 cants., inst pieces, songs, incid music etc.

For fuller list see *Soyuz kompozitorov Azerbaydzhana* [Azerbaijani Composers' Union] (Baku, 1965)

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D. Danilov: *Sultan Hajibeyov* (Baku, 1965)

A. Tagizade: *Balet 'Gyul'shen' S. Gadzhibekova* (Baku, 1966)

A. Tagizade: *Kontsert dlya orkestra Sultana Gadzhibekova* (Baku, 1968)

A. Tagizade: *Soltan Hajibayov: zhizn' i tvorchestvo* [Life and works] (Baku, 1985)

YURY GABAY

Hajibeyov [Gadzhibekov], Uzeir (Abdul Huseyn)

(b Agjabedī, nr Shusha, 17 Sept 1885; d Baku, 23 Nov 1948). Azerbaijani composer, musicologist and teacher. He was the founder of modern art music in Azerbaijan and of a national school of composers. It was while he was at the teachers' seminary in Gori (1899–1904) that his youthful interest in folk music developed into a professional one, for he sang in the choir as a baritone, played the violin, the cello and folk instruments and also began to compose. From 1905 he lived in Baku, where he worked as a teacher, engaged in compiling textbooks and dictionaries, translated Gogol into Azerbaijani and published newspaper articles on issues of the day, criticizing retrograde social attitudes. In 1907 he created the first opera of eastern Islam, *Leyli i Mejnun*, in which only the parts for chorus and European orchestral instruments were fixed. For the majority of cases he indicated only *mugam* and certain features of improvisational performance, using folksongs as well as *mugam* for his material. Within the next five years he had produced a further four examples of *mugam* opera.

In 1911 and 1912 Hajibeyov attended private courses in Moscow with Ladukhin for solfège and Sokolov for harmony; in 1913 he entered the organ class of the St Petersburg Conservatory and studied harmony with Kalafati. While in the capital he wrote his best musical comedy, *Arshin mal alan*, in which, as in his previous comedies, he reflected the morality of pre-Revolution Azerbaijan and satirized its patriarchal-feudal customs. In Azerbaijan the arias, couplets and dances of the work became accepted as folk music. Having returned to Baku in 1914, Hajibeyov became director of the arts section of the Red Army's political administration after the October Revolution, and then director of the National Commissariat of Enlightenment. He was also one of the founders, and from 1938 permanent director, of the city's conservatory. During the post-Revolution years he acquired a greater public, proving in both articles and compositions the originality and value of Azerbaijani music while protesting against the

musical isolation of any nation; for him, Azerbaijani composers had to master European techniques as well as develop their own traditions.

The first collection of Azerbaijani folksongs, edited by Hajibeyov and Mahomayev, came out in 1927. A year earlier Hajibeyov had organized a polyphonic choir, a bold innovation at a time when monody was still dominant in Azerbaijani musical culture; in 1931 he formed the first orchestra of Azerbaijani folk instrumentalists playing from notation; and in 1936 he established the State Choir. His compositions of the 1930s included mass songs and marches, fantasias, the trio *Ashug sayagi* (the first chamber work based on Azerbaijani *mugam*) and choral pieces, while at the same time he worked on the basic research for his study *Osnovi azerbaydzhanskoy narodnoy muziki* ('The foundations of Azerbaijani folk music'). But his most important work of this period was the epic-heroic opera *Kyor-ogli*, a more mature work than any of his previous dramatic compositions in which he succeeded in achieving the synthesis he desired of European operatic forms with the national melos: of Western with Eastern principles of development. The text is based on episodes from the Azerbaijani epic about Kyor-ogli, the leader of a peasant uprising and an *ashug* (folk musician); accordingly, his musical material is based on *ashug* intonations. The opera presents themes which concerned its composer all his life: art, love and his nation's struggle for freedom.

In 1941 *Kyor-ogli* won Hajibeyov a State Prize of the USSR; he had already been made a National Artist of the USSR in 1938, and in 1946 he won a second State Prize for the film version of *Arshin mal alan*. He wrote marches and battle songs for World War II, and during the war years made re-creations of the heroic genres of national music (*jengi* and *gakhraman*) and wrote the music for the national anthem of the Azerbaijani SSR. He was elected to the Azerbaijani Academy of Sciences in 1945, the same year that he was appointed director of the Institute of the History of Azerbaijani Art. In 1947, for the eighth centenary of the poet Nizami, he composed the remarkable romance-gazelles *Sensiz* ('Without You') and *Sevgili janan* ('The Beloved').

Hajibeyov's achievement was to prove the possibility of combining the traditions of Azerbaijani folk music with those of European art music. The singlemindedness with which he pursued this aim is clearly evident from his early *mugam* operas through to *Kyor-ogli*: from recitational constructions to a completely original folk-style work. His constant striving towards the unification of Eastern and Western sources, both philosophical and aesthetic, shows as much in the historical-legendary operas, celebrating the strength and beauty of human feelings, as in the musical comedies on social themes; and his success owed something to the fact that he was a gifted writer and wrote most of his own librettos. The theory of Azerbaijani folk modes he established is reflected in his compositional work. Indeed, his style is notable for its modal thought, which influences the principle of thematic development; national traits are particularly evident in his melodies, with their modality, cadences, sequences and so on, for the most part in a descending movement. He introduced many new genres into Azerbaijani music, and his greatest work, *Kyor-ogli*, proved a particularly important model: its monumental and dramatic choral scenes contained the seeds for the cantatas and oratorios of later Azerbaijani composers, and its

numerous dance numbers prepared the way for the evolution of a national ballet. There is a Hajibeyov archive at the Academy of Sciences of the Azerbaijani SSR (manuscript stocks M-22).

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Edition: *U. Hajibeyov: Sochineniya* (Baku, 1964–8)

(selective list)

Ops: Leyli i Mejnun (Hajibeyov, after Fizuli), 1907, Baku, 1908; Sheykh Sanan (Hajibeyov), 1909, Baku, 1909; Rustam i Zokhrab (Hajibeyov, after Firdousi), 1910, Baku, 1910; Asli i Kerem (Hajibeyov), 1910, Baku, 1912; Shakh Abbas i Khurshid Banu (Hajibeyov), 1911, Baku, 1912; Garun i Leyla (Hajibeyov), 1915, unperf.; Kyor-ogli (M. Ordubadi), 1936, Baku, 1937; Firuza (Hajibeyov), inc.

Musical comedies: Muzh i zhena [Man and Woman] (Hajibeyov), 1909, Baku, 1910; Ne ta, tak eta [Not that One, then this One] (M. Ibad) (Hajibeyov), 1910, Baku, 1910; Arshin mal alan (Hajibeyov), 1913, Baku, 1913

Cantatas: Pamyati Firdousi [In Memory of Firdousi], 1934; Rodina i front [The Fatherland and the Front], 1942

Folk orch: Na khlopkovikh polyakh [On the Cottonfields], suite; Fantasia no.1 'v lade Chargyakh' [In the Mode of Chargyakh], 1932; Fantasia no.2 'v lade Shur' [In the Mode of Shur], 1932; Jangi [Battle Piece], 1942

Inst: Ashug Sayagi, pf trio, 1932; Pf Sonatina

Songs: Sensiz [Without You], Sevgili janan [The Beloved] (Nizami), 1947; 13 others

Other works: orch pieces, choral music, folksong arrs.

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Ye. Abasova: *Operi i muzikal'niye komedii Uzeira gadzhibekova* (Baku, 1961)

I. Abezgaug: 'Melodicheskiy stil' Uz. Gadzhibekova v opere "Kyorogli", *Uchyoniye zapiski Azerbaydzhanskoy gosudarstvennoy konservatorii* (1968), no.5, pp.3–48

Z. Safarova: *Muzikal'no-esticheskiye vzglyadi Uzeira Gadzhibekova* (Moscow, 1973)

Ye. Abasova: *Uzeir Hajibeyov* (Baku, 1975)

Z. Kafarova: 'Kyor-ogli' *Uzeira Gadzhibekova* (Baku, 1981)

A. Isazadeh, ed.: *Slovo ob Uzeira Gadzhibekova* [A word about Uzeir Hajibeyov] (Baku, 1985) [articles, memoirs and recollections]

Z. Safarova: *Uzeir Gadzhibekov* (Baku, 1985)

M. Ibrahimov: *Tufanlara komək edən bir qələm: Uzeir Hajibeyov şəhsiyyəti və yaradıcılığı* [The pen that helps the storms: the personality and art of Uzeir Hajibeyov] (Baku, 1987)

YURY GABAY

Hajiyev [Gadzhiyev], Akhmet (Jevdet Ismail)

(b Nukha [now Shcheki], 18 June 1917). Azerbaijani composer. He studied the violin with Bretanitsky at the musical technical school of the Azerbaijan State Conservatory and then theory and composition with Rudol'f at the conservatory (1935–8). Among the works he composed at this time were the symphonic poems *Sotsialisticheskiy Azerbaydzhan* and *Poslaniye v Sibir* ('Message to Siberia'), the first examples of the genre in Azerbaijan. In 1938 he entered the Moscow Conservatory, where he was a pupil of Anatoly Aleksandrov (composition) and Sergey Vasilenko (instrumentation). He worked in Baku during the war, as director of the Baku PO, and in 1945 he and Kara Karayev completed the heroic-patriotic opera *Veten* ('Fatherland'; State Prize, 1946). After the war he returned to the Moscow Conservatory for further composition studies with Shostakovich (1945–7). His Third Symphony, performed when he left the conservatory, was his first truly mature work, a piece typical of Hajiyev in its organic combination of *mugam* improvisation with energetic dynamics. He was artistic director of the Baku PO (1947–8) and was appointed to the staff of the Azerbaijan State Conservatory in 1947, serving as rector (1957–69) and as professor of composition (from 1963). In addition, he is a board member of the Azerbaijani Composers' Union and a National Artist of the Azerbaijani SSR (1960). His best works – the romantic *Ballada* for piano, the symphonic poem *Za mir* ('For Peace', State Prize, 1952) and the Fourth Symphony 'Pamyati Lenina' ('To the Memory of Lenin') – were composed during the 1950s. Characteristic of his style are monumental forms, programmatic development, an expressive astringent polyphony and frequent recourse to *mugam*-type improvisation, the last giving his work its distinctive nationalism.

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(selective list)

Op: *Veten* [Fatherland] (I. Idayat-zade), 1945, collab. K. Karayev

Choral: *Oratoriya na stikhi S. Rustama* [Oratorio on verses of Rustam], 1949

Orch: *Sotsialisticheskiy Azerbaydzhan*, sym. poem, 1936; *Poslaniye v Sibir* [Message to Siberia], sym. poem, 1937; *Simfoniya*, 1938; *Azerbaydzhanskaya syuita*, 1939; Sym. no.1, E♭, 1944; Sym. no.2, 1946; Sym. no.3, B♭, 1947; *Za mir* [For Peace], sym. poem, 1951; Sym. no.4 'Pamyati Lenina' [To the Memory of Lenin], d, 1955; Sym. no.5 'Chelovek, zemlya, kosmos' [Man, the Earth, the Cosmos], 1972; Sym. no.6 '20 yanvarya' [The 20th of January], 1991; Sym. no.7 'Pamyati shehidov' [In Memory of the Victims], fl, chbr orch, 1992; *Exxon-Sym.*, pf, 1996; Sym. no.8 'Yego vibiralo vremya' [He has been Chosen by the Time], 1996; Sym. no.9 'K vershinam' [Up to the Heights], 1997

For str qt: *Double Fugue*, 1940; *Str Qt*, 1941; *3 Fugues*, 1941; *Kvartet-poema*, 1961; *Str Qt no.3 'Pamyati Shostakovicha'* [In Memory of Shostakovich], 1985

Pf: Ballada, 1950; Sonata, 1956; Scherzo, 1957; Detskiy ugiok [Children's Corner], 1962; Muzikal'nye kartinki [Musical Pictures]

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Ye. El'darova: *Jevdet Hajiyev* (Baku, 1956)

I. Abezgaug: *Dzhevdet Gadzhiyev* (Baku, 1965)

S. Kasimova and N. Bagirov: 'Dzdevdet Gajiyev', *Azerbaydzhanskaya sovetskaya muzikal'naya literatura* (Baku, 1986), 181–91

A. Tagizadeh: *Jevdet Hajiyev* (Baku, 1992)

YURY GABAY

Haka, Richard

(*b* London, 1645/6; *d* Amsterdam, 1705). Dutch woodwind maker of English birth. He moved to Amsterdam with his parents in or before 1652. His family appear to have retained certain connections with England, though details are obscure. His father, who married in London in 1635, was there named as 'Thomas Hakay', while three of Richard's sisters married Englishmen. He reportedly began to make woodwind instruments in about 1660, although nothing is known of his training as a maker. In 1676 he married Grietje van den Bogaert, stating that he was aged 30. He lived and worked in Kolverstraat until about 1681 when he moved to 'de Vergulde Basfluyt' (the gilded bass recorder) on the Spui. Haka retired in 1696, leaving his house, shop and tools in the hands of his nephew Coenraad Rijkel, his partner and former apprentice, later moving into a house he had built on the prestigious Keizersgracht.

Haka is considered today as the founding father of the important Amsterdam school of woodwind instrument making; besides Rijkel his apprentices included Abraham van Aardenberg and Jan Steenbergen. His work, which is superbly crafted, was well regarded during his own lifetime, and his instruments were sought after across Europe: a 1700 Firenze inventory of the Medici court includes a consort of 16 Haka recorders. Today, examples of Haka walking-stick recorder, flageolet, alto flute, shawm, altpommer, oboe, tenor oboe, *deutsche schalmey* and bassoon survive.

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R.J.M. van Acht: 'Dutch Wind-Instruments, 1670–1820', *TVNM*, xxxviii (1988), 99–112

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LYNDESAY G. LANGWILL/R

Håkanson, Knut (Algot)

(*b* Kinna, Älvsborgs län, 4 Nov 1887; *d* Göteborg, 13 Dec 1929). Swedish composer, conductor, pianist and teacher. He studied composition and the piano privately with Lindegren, Liljefors and Bäck (1906–15), and read

philosophy and languages at Uppsala University (1906–13). Between 1916 and 1925 he directed the Borås Orkesterförening, and from 1927 he was music critic of the *Göteborg Handels- och Sjöfartstidning*. In his youth he was highly impressed by the fiddlers of the Skansen open-air museum, Stockholm; later he notated folk music in Uppland and Västergötland, and his original songs are the most important works of this period. Admiration for Bach led him to strive for what he termed 'objective music', and, in turning to instrumental music from around 1920, he became deeply interested in the variations of Reger and Brahms. His most individual achievement was in the use of Swedish folk themes in music aimed at 'polyphony, linear music, diatonicism and modern classicism', closely connected to the neo-classical tendencies current in Europe at that time. He spent his last years troubled by financial concerns, a divorce and kidney disease, difficulties which set the background for some profound works, among them the *Fyra madrigaler* and *Brusala*, a pearl of Swedish choral music.

WORKS

(selective list)

Orch: Sérénade dramatique, op.2, vn, orch, 1914; Festmarsch, op.3, 1914, arr. as Bröllopsmarsch [Wedding March], org/pf; Mylitta, op.9, ballet and suite, 1918; Svensk svit no.1, op.18, pf, orch/str trio, 1923; Marbolåtar [Marbo Melodies], pf/orch, 1923; Svensk svit no.2, op.27, 1925; Variationer och final över ett tema av Lomjansguten, op.30, 1926–8; Divertimento, op.31, 1927

Choral: Skåne (O. Hansson), op.33, solo vv, chorus, orch, 1928; 4 madrigaler (M. Opitz, L. Wivallius, S. Columbus), op.36, 1929; 3 Karlfeldtsköror: Brusala, Stjärngossar, Kornknarr, op.39, 1929

Inst: Midsommarkransen [Midsummer Wreath], pf/cl qnt, 1921; Från skogstemplet [From the Forest Temple], op.13, pf/orch, 1921–2; Idyll och elegi, op.20, pf, 1924; 12 små 2-stämmiga svenska inventioner, op.26, pf/vn, vc, 1925; 6 valser av Lomjansguten, pf, 1926; Prelude and Fugue, a, op.34, pf/str trio, 1928, rev., d, str trio, ?1929; 10 variationer och fuga över en svensk folkvisa, op.37, pf, 1929; c20 pf pieces, 2 str trios, 2 str qts, folksong arrs.

c120 solo songs, 30 other choral pieces, vocal folksong arrs.

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ROLF HAGLUND

Hakart, Carel [Carolus].

See *Hacquart, Carolus*.

Hake [Hacke], John

(*d* 1559). English composer. In 1523 Thomas, Lord Darcy tried to procure the services of a musician of this name for his chapel. He may possibly be identified with the John Hacket who was a conduct at St Mary-at-Hill, London (1539–40). By about 1541 Hake was a lay clerk and Master of the Choristers at St George's Chapel, Windsor, a post he retained, apart from a break in service during the reign of Edward VI, until his death. John Day's *The Whole Psalmes in Foure Partes* (RISM 1563⁸) included 17 of his harmonizations and a setting of a metrical version of the Ten Commandments, all of which are wholly chordal. There is also a Latin Kyrie in florid style in *GB-Lbl* Add.17802–5 (further discussion in D. Mateer: 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *RMARC*, no.28, 1995, pp.21–50), and an In Nomine in *GB-Ob* Mus.Sch.D.212–6 that is attributed to 'Hawkes' in *Ob* Tenbury 389. The Edward Hake who wrote the preface to William Daman's *The Psalmes of David* (1579) may have been his son.

PETER LE HURAY/DAVID MATEER

Hakenberger, Andrzej (Andreas)

(*b* Koszalin [Köslin], in Pomerania c1574; *d* Danzig [now Gdańsk], 5 June 1627). Polish composer and lutenist. He joined the royal chapel in Warsaw as a singer, lutenist and (possibly) composer in 1602, when 'his name was included among "gentlemen musicians of Polish nationality" on the pay list' (Wecowski). He probably studied with the lutenist Diomedes Cato, who went to the royal court from Pomerania the previous year. During Hakenberger's stay at Warsaw he had contact with Asprilio Pacelli, Kapellmeister from 1603 to 1623. Under King Sigismund III the standard of the Polish court chapel was exceptionally high at this time, and it was richly endowed with music manuscripts and prints. It attracted many Italian composers, including Luca Marenzio, Giulio Osculati and Vincenzo Bertolusi, and promoted concerted multi-choral music in the Venetian style.

On 9 July 1607 Hakenberger applied for the position of Kapellmeister at the Lutheran Marienkirche in Danzig, one of the largest of all Christian churches, and was selected in preference to several prominent composers on 27 April 1608. Other towns scrupulously examined the Lutheran beliefs of such applicants, but the Danzig council put musical considerations first and, beginning with Hakenberger, employed several Catholic musicians. The decision to employ Hakenberger depended mainly on the opulent style of his compositions, which reflected the prosperity of a wealthy commercial city. His first publication at Danzig was of music for social occasions. His *Neue deutsche Gesänge* (1610), a collection of one eight-part and 18 five-part polyphonic madrigals with German texts, were probably intended for performance at the Artushof, the centre of secular musical practice in Danzig. At the Marienkirche, which in 1614 employed 14 singers and 11 instrumentalists, Hakenberger cultivated the Venetian *cori spezzati* style, for example in his *Sacri modulorum concentus* (1615) which consists of 21 Latin motets for eight voices and his *Harmonia sacra* (1617), which consists of 41 Latin motets for six to 12 voices and continuo in two or three

choirs. By the second decade public taste had changed; the new concerted style, with the singers accompanied by the great organ, began to attract more listeners, while Hakenberger continued to cling to the outmoded Venetian style. Paul Siefert, who came to the Marienkirche as organist in 1623, added misery to Hakenberger's final years through countless arguments. Hakenberger's first two marriages, in 1612 and 1625, ended with the deaths of his wives; a third marriage, in 1627, ended with his own death four months later.

Hakenberger's music shows a preference for homophonic texture; when polyphony is employed the parts clearly follow a harmonic framework. Repetition of phrases in alternation between opposing choirs is standard practice, but repetition of whole sections is unusual. Text declamation usually follows normal word stress but occasionally becomes the servant of the rhythm. While a few multi-voice works are for a single choir, Hakenberger clearly favoured antiphonal forces. These opposing choirs, which may consist of instruments as well as voices, usually have an equal number of parts, but contrast between a high and a low choir is preferred to equal forces. His final two publications are collections of smaller works for three voices without continuo. A main source of Hakenberger's music is the Pelplin Organ Book, a six-volume collection of transcriptions which 'testifies to the high level of Polish musical culture in the 17th century' and reveals 'its connections with other European musical centres' (Feicht). It contains 911 compositions by 111 composers, including 55 by Hakenberger.

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[7] *Newe deutsche Gesänge*, 5, 8vv, nach Art der welschen Madrigalen (Danzig, 1610)

[21] *Sacri modulorum concentus, de festis solennibus totius anni et de tempore*, 8vv/insts (Stettin, 1615)

[41] *Harmonia sacra in qua motectae*, 6–10, 12vv, bc (org) (Frankfurt an der Oder, 1617)

Odae sacrae Christo infantulo bethlehemitico, 3vv (Leipzig, 1619)

[21] *Odaria suavissima ex mellifluis D. Bernardi*, 3vv (Frankfurt am Main, 1628)

Motet, 5vv, bc, in 1604²

Lost works: 12 motets originally in *PL-WRu*, masses, motets originally in *GD*

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*Gerber*NL

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Hakim, Naji

(b Beirut, 11 Nov 1955). French organist and composer of Lebanese birth. He studied with Langlais and then with Falcinelli, among others, at the Paris Conservatoire, where he gained *premiers prix* in harmony, counterpoint, fugue, orchestration, analysis, organ and improvisation. He won the organ competitions at Beauvais (1981), Haarlem (1982), Lyons, Nuremberg and St Albans (1983), and Chartres (1984), and was awarded the composition prize of the Amis de l'Orgue for his *Symphony in Three Movements* (1984), the Anton Heiler Prize for *The Embrace of Fire* (1986), and the André Caplet Composition Prize by the Académie des Beaux-Arts (1991). From 1985 to 1993 Hakim was organist of the Sacré-Coeur in Paris, and in 1993 succeeded Messiaen as organist of La Trinité. He taught at the Schola Cantorum in Paris, 1986–8, and was appointed visiting professor of organ, improvisation and composition at the RAM in London in 1993. As a composer and improviser Hakim belongs to the French school of his teachers Langlais and Falcinelli; his works include several pieces for solo organ, a concerto for organ and strings, a sonata for trumpet and organ, an oratorio *Saul de Tarse* and the *Missa Redemptionis*. With his wife, Marie-Bernadette Dufourcet, he wrote *Guide pratique d'analyse musicale* (Paris, 1991) and *Anthologie musicale pour l'analyse de la forme* (Paris, 1995).

FRANÇOIS SABATIER

Hakim, Talib-Rasul [Chambers, Stephen Alexander]

(b Asheville, NC, 8 Feb 1940; d New Haven, CT, 31 March 1988). American composer. He studied at the Manhattan School of Music (1958–9), the New York College of Music (1959–63) and the New School for Social Research, New York (1963–5). His major teachers and advisors included Hall Overton, William Syddeman, Hale Smith, Charles Whittenberg, Morton Feldman, Margaret Allison Bonds and Ornette Coleman. He taught at Pace College (1970–72), Adelphi University (1972–9), Nassau Community College (1971–81) and Morgan State University. He also coordinated the Brooklyn Philharmonic Community Concert Series and was active as a radio and television producer. He was the recipient of awards from the Bennington Composers Conference (1964–9) and the Connecticut Commission on the Arts (1981–2), among others. In 1973, on his conversion to Sufism, he changed his name.

Hakim's compositions, frequently scored for unusual instrumental combinations, feature rich harmonies and often incorporate extended performance techniques. *Bir-ming-ham Reflections* (1985), in honour of Martin Luther King, was commissioned by the New Haven SO. *Ramadhān-Meditations* for winds and piano (1986), a work written for The Woodhill Players, creates a meditative feeling using free improvisation on a set of given pitches accompanied by a repetitive piano drone.

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Orch: Shapes, 1965; Visions of Ishwara, 1970; Reflections of the 5th Ray, nar, orch, 1972; Sketchy Blue-Bop, jazz band, 1973; Re/currences, 1974; Concepts, 1976; Rhu-barb, jazz band, 1976; Arkan-5, orch, tape, 1980; Az-Zaahir/Al Baatin, 1981; Bir-ming-ham Reflections, nar, orch, 1985

Vocal: Ode to Silence, S, pf, 1964; Sound-Image, S, A, brass, str, perc, 1969; Set-Three, S, vc, pf, 1970; Tone Prayers, mixed chorus, pf, perc, 1973; Music, S, 9 players, 1977; Psalm of Akhnaton: ca. 1365–1348 B.C., Mez, fl, pf, 1978; Quote-Unquote, Bar, ob, tpt, perc, 1983; Spiritual and Other Fragments from Another Time and Other Places, SATB, ww, brass, pf, str, 1983

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ALISON DEBORAH JONES

Hakobian, Levon Hovhannesovich

See [Hakopian, levon hovhannesovich](#).

Hakola, Kimmo

(b Jyväskylä, 27 July 1958). Finnish composer. He took private lessons in composition from Einojuhani Rautavaara before enrolling at the Sibelius Academy in 1981. There he studied with Eero Hämeenniemi and Magnus Lindberg. His reputation spread after he was awarded the first prizes at the UNESCO Rostrum of Composers in 1986 (for his String Quartet no.1) and in 1993 (for *Capriole*). His works have been performed at several European festivals, including Ars Musica, the Edinburgh Festival, the Huddersfield Festival and the ISCM. In the early 1990s he moved from Helsinki to Kesälahti in eastern Finland, where the calm and peaceful atmosphere allowed his highly individual music to develop more fully. He occasionally performs as a pianist and conductor; he was also the artistic director of the Musica Nova Festival, Helsinki, in 1999 and 2000.

Hakola's output is small but noteworthy and consists, apart from a monumental piano concerto, largely of chamber music and solo instrumental pieces. His meticulously notated music uses advanced compositional techniques and is of a violent and aggressive character, demanding exceptional virtuosity and endurance from its performers. The continuous fury of the sound is on occasion cut off suddenly by periods of quiet meditation that serve to increase further the tension of the music.

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ILKKA ORAMO

Hakopian [Akopyan, Hakobian], Levon Khovhannesovich

(b Yerevan, 9 Sept 1953). Armenian musicologist. He graduated in 1975 from the Yerevan State University and in 1977 entered the Yerevan Conservatory, where he studied music theory and composition with G. Geodakyan, T.Ye. Mansuryan, A. Terteryan and L. Saryan, graduating in 1981. From 1981 to 1992 he was a senior scientific officer at the Institute of Arts in the Armenian Academy of Arts (Yerevan) and from 1995 he has been a leading scientific officer with the Russian State Institute of Art in Moscow.

Hakopian's scholarly work embraces a broad spectrum of topics that include Armenian church music, the poetry of the Middle Ages, the methodology of musical analysis and the theory and history of 20th-century music. He has also made Russian translations of the work of K.-G. Yung and K. Yaspers. In 1995 he gained the doctorate with a dissertation on the remote structure of a musical text. In this work his examinations move

beyond the empirical structure of a musical text towards its inherent meaning. He interprets the 'remote structure' as a structural basis inaccessible to direct observation and embedded in the universal constants that can shape its relationship with a surface layer of text. For his analyses he uses musical texts of a variety of styles and types that range from the hymnody of the Middle Ages and the music of Monteverdi to the works of Stravinsky, Varèse and Shostakovich.

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MARINA RAKU

Halaczinsky, Rudolf

(b Emmagruhe, Upper Silesia, 31 July 1920). German composer. In 1940 he enrolled at the Graz Staatliche Hochschule für Musik, where he studied composition with Karl Marx, the piano and conducting. From 1946 to 1952 he served as co-répétiteur, Kapellmeister and composer at the Augsburg Stadttheater. He pursued further composition study with Karl Höller at the Musikhochschule in Munich (1952–5), and later worked as organist at Herz-Jesu, Rheydt (1955–69). After teaching music at a Mönchengladbach Gymnasium (1967–71), he was appointed lecturer in theory at the Pädagogische Hochschule, Cologne, a position he held until his retirement in 1984. His awards include third prize in the international La Reine Elisabeth competition (Brussels, 1969), the Johann Wenzel Stamitz prize (1981) and the prize of the Gerhard-Maass-Stiftung (1985).

Influenced by Romanticism and the music of Skryabin, Halaczinsky also explored Impressionism and 12-note composition before developing a unique style characterized by textural layering and extensive formal freedom. He has used serial and aleatory techniques in a number of works, has composed for electronic instruments and has written for prepared piano (*Episoden für Klavier*, 1970). Some of his compositions employ extra-musical elements. *Lumière sonante* (1971), for example, includes lighting effects, while *Tönende Sonne* is intended as the simultaneous experience of an idea expressed in both musical and sculptural terms.

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Gesänge (C.P. Baudelaire), S, perc ens, 1973; Pf Conc., 1973–4; Organophonie I, 1979; Organophonie II, 1980; Meditationes ad mysterium trinitatis, org; Str Qt no.2, 1988; Enigma, wind qnt, 1993; Lumière d'éternité, sym. poem; Nachtklang, sym. poem; Vn Conc.; chbr and kbd works; sacred and secular choruses, theatre music

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HANSPETER KRELLMANN/LOTHAR HOFFMANN-ERBRECHT

Halary.

French firm of wind instrument makers. It was founded in 1768 and was taken over in 1804 from one 'Engoulevant' (possibly Amboulevard, a maker of hunting horns) by Jean-Hilaire Asté. Asté had gone to Paris in 1796 and later adopted the name Halary (i). In 1825 Jean-Louis Antoine (*b* Paris, 14 Jan 1788; *d* Paris, 1861), a former worker with Courtois, joined Halary (i) and succeeded him about 1840; he similarly adopted the name (Halary (ii)) but used the spelling 'Halari' on his instruments. His son Jules-Léon Antoine (*b* Paris, 1 May 1827; *d* after 1872), i.e. Halary (iii), was a fine horn player; he joined the business and took control on his father's death, selling it in 1873 to Coste & Cie., which was taken over by François Sudre in 1875.

The firm of Halary made a reputation for considerable experiment in the invention and manufacture of brass instruments and of woodwind instruments made of brass or other metals. Halary (i) made three new instruments about 1817 and patented them in 1821: the clavitube, a seven-keyed bugle; the quinticlave, a nine- or ten-keyed alto or bass bugle; and the ophicleide, originally with seven or nine keys, but in an 1822 patent including 12. Also included in the 1821 patent was 'Le clairon métallique, ou la clarinette en cuivre', one of a number of woodwind instruments made of brass. The [Keyed bugle](#) may have been copied from Haliday's design of 1810, of which the ophicleide was certainly a modification. In 1817–8 he made brass flutes, bassoons and clarinets.

Halary (ii) quickly made a reputation for enterprise, gaining a medal in 1827 for brass flutes, clarinets and horns. He made a number of natural horns with a full range of interchangeable crooks from early in his career. One such instrument, now in the collection of Charles Valenza (Rochester, New York) is the model for excellent modern copies by Richard Seraphinoff of Bloomington, Indiana. He devised *plaques tournantes* (disc valves) for brass instruments, possibly after designs by John Shaw, although he also used the more effective Stölzel valve. He later improved the piston mechanism. In 1855 he built a contrabass double-slide trombone. In 1849

Halary (iii) constructed a three-valve horn (as opposed to the then normal two-valve instrument) with an ascending third valve.

See also [Cornet \(i\)](#), §2; for illustration of a late 19th-century instrument by Halary, see Trombone, fig.3a.

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NIALL O'LOUGHLIN

Halbe-Note

(Ger.).

See [Minim](#) (half-note); *Halbe Taktnote* is also used. See also [Note values](#).

Halbmond.

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

Halbschluss

(Ger.). See [Imperfect cadence](#).

Halbton

(Ger.). See [Semitone](#).

Halbtriller

(Ger.).

A type of trill. See [Ornaments](#), §8.

Hale, Binnie [Hale-Monro, Beatrice Mary]

(b Liverpool, 22 May 1899; d Hastings, 10 Jan 1984). English soprano. She was born into a theatrical family; both her parents were on the stage and her brother was the comedy actor Sonnie Hale (1902–59). She first appeared professionally in *Follow the Crowd* at the Liverpool Empire (1916), and in the same year was engaged by C.B. Cochran as Annette in *Houp La!* She appeared in many revues and musical comedies, notably *Puppets!* (1924, with music by Ivor Novello), in which she displayed her abilities as a mimic. She created the title role in Youmans's *No, No, Nanette* (1925) and Jill in Vivian Ellis's *Mr Cinders* (1929). She also appeared in Kern's *Sunny* (1925), Billy Mayerl's *Nippy* (1930), and introduced 'A Nice Cup of Tea' in C.B. Cochran's revue *Home and Beauty* (1937). A versatile and lively light soprano, she played in roles from light opera, such as Posford's *Magyar Melody* (1938), to pantomime. She continued in musical theatre until the late 1940s, after which she acted in straight roles until 1959.



Hale, Philip

(b Norwich, VT, 5 March 1854; d Boston, MA, 30 Nov 1934). American music critic. After graduating from Yale (1876) he studied in Europe with Carl Haupt, Bargiel, Rheinberger and Guilmant (1882–7) and settled in Boston in 1889. He was music critic for the *Boston Post* (1890–91) and *Boston Journal* (1891–1903), Boston correspondent for the *Musical Courier* (1892–8), music and drama critic for the *Boston Herald* (1903–33) and editor of the *Musical Record* (1897–1901), the *Musical World* (1901–2) and the two-volume collection *Modern French Songs* (Boston and New York, 1904).

Hale is best known for his programme notes for the Boston SO; written between 1901 and 1934, these are scholarly, witty and ample, and became the model for American programme annotators. His insistence on evaluating each work as it appeared to him, and the quotableness of his negative opinions (he once said of Beethoven's Fifth Piano Concerto that 'the finale, with the endless repetitions of a Kangaroo theme, leads one to long for the end') have caused him to be represented as a crabbed reactionary, cringing at Brahms. In reality he was a fair-minded and forward-looking critic, one of the first American champions of Debussy and an often shrewd evaluator of later music. Selections from Hale's criticism and programme notes were published as *Philip Hale's Boston Symphony Programme Notes* (Garden City, NY, 1935, ed. John N. Burk, 2/1939/R) and an evaluation of his work is given in J.A. Boyd: *Philip Hale, American Music Critic, Boston, 1889–1933* (diss., U. of Texas, Austin, 1985).

WAYNE D. SHIRLEY

Hale, Robert

(b San Antonio, TX, 22 Aug 1943). American bass-baritone. He studied in Boston, making his début in 1966 with the Goldovsky Opera. In 1967 he joined New York City Opera, where he sang Mozart's Figaro, Count Almaviva, Don Giovanni, Raimondo, Henry VIII (*Anna Bolena*), Oroveso, Giorgio (*I puritani*) and the Father (*Louise*). At San Diego (1978) he sang Claudius (*Hamlet*), and at Buenos Aires (1980) the four *Hoffmann* villains. Meanwhile, after singing the Dutchman in Stuttgart (1978), he began to take on heavier roles: Pizarro, Iago, Mephistopheles (Gounod and Boito), Scarpia and Escamillo, which he sang in Germany and at Zürich, Lisbon and San Francisco. Having made his Covent Garden début as John the Baptist (1988), he returned as Orestes (*Elektra*, 1994). His débuts at La Scala (1989) and the Metropolitan (1990) were both as the Dutchman. At Salzburg he has sung Pizarro and Barak (*Die Frau ohne Schatten*). An imposing presence, great dramatic intensity and a strong, expressive voice make him a superb Wotan, a role he has sung throughout Europe and in North and South America, and also recorded.

ELIZABETH FORBES

Hales, Robert

(fl 1583; d before 12 Jan 1616). English court singer and lutenist. His appointment was from 3 July 1583 and he kept it to the time of his death, at a salary of £40 a year. The earliest occasion on which he is known to have sung before Queen Elizabeth I at a public function was at the Accession Day celebrations in 1590, when he performed the song *His golden locks time hath to silver turnd* (see [John Dowland](#)). He is known to have been in the confidence of such prominent courtiers as the Earl of Essex and Sir Robert Cecil, to have set their verses to music, and to have sung them on private and intimate occasions. It is possible that he sang *Come away death* in the first performance of Shakespeare's *Twelfth Night*. The warrant appointing his successor at court is dated 12 January 1615/16. His only surviving composition is the song *O Eyes leave off your weeping* in Robert Dowland's anthology *A Muscicall Banquet* (1610/R; ed. in EL, 2nd ser., xx, London, 1968).

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DIANA POULTON

Halévy, (Jacques-François-)Fromental(-Elie) [Fromentin(- Elias)]

(b Paris, 27 May 1799; d Nice, 17 March 1862). French composer, teacher and writer on music. His parents were Jewish; his father, Elias Levy, was a scholar and poet from Fürth, and his mother, Julie Meyer, came from Malzéville, near Nancy. The family name was changed to Halévy in 1807. Fromental's musical ability was evident very early and in 1810 he entered the Paris Conservatoire. In 1811 he became a pupil of Cherubini for composition, an important step, for Cherubini showed great interest and confidence in Halévy and guided his career with all his considerable influence. Halévy acknowledged a profound debt to his teacher; his brother Léon wrote: 'The teaching and friendship of Cherubini implanted in Halévy his love of great art and confirmed his instinctive repugnance to everything vulgar or shoddy'. He was also a pupil of H.-M. Berton (for harmony) and Méhul. In 1816 and 1817 he won the *second prix* in the Prix de Rome and the *premier prix* in 1819, having not entered the previous year. Before leaving for Rome he composed, in 1820, a funeral march and *De profundis* in Hebrew on the death of the Duke of Berry, which was performed in a synagogue and later published.

In Italy Halévy composed a number of works, some of them in Italian genres, including the finale of an Italian opera *Marco Curzio*. In 1822 he was in Vienna, where he met Beethoven on several occasions. He had already composed an opera *Les bohémiennes* before going to Italy, and he continued, after returning to Paris, to seek success in the theatre, at that time the only avenue to fame for a composer of ambition. His career as a composer is a history of success crowning early reverses, a success which he spent his life sustaining. He was a tireless composer of operas and led a full life as a teacher and administrator as well. In 1827 he became professor of harmony and accompaniment at the Conservatoire, in 1833 of counterpoint and fugue, and in 1840 of composition, a position of wide influence; his pupils included Gounod, Massé, Deldevez, Bizet, Lecocq and Saint-Saëns. The last two were to complain that they learnt very little from him. From 1826 to 1829 he was *chef du chant* at the Théâtre Italien, and from 1829 to 1845 he held the same post at the Opéra, the period of his greatest successes there. In 1836 he was elected to the Institut and in 1854 he became its secretary, a position of considerable eminence in the field of arts and letters.

Halévy's first few operas, *Les bohémiennes*, *Les deux pavillons*, *Erostrate* and *Pygmalion*, were never produced, although *Pygmalion* was rehearsed in 1827. By that time *L'artisan* had been played at the Opéra-Comique, where it enjoyed only moderate success, though it was important in being the first of Halévy's many collaborations with Vernoy de Saint-Georges, one of the most able and sought-after librettists of the day. The post at the Théâtre Italien brought him into contact with Maria Malibran, for whom he wrote *Clari*, an opera to an Italian text, in 1828. But his first true success was with *Le dilettante d'Avignon*, played at the Opéra-Comique in 1829

and retained for many years in the repertory. Part of its success lay in Léon Halévy's skill in turning a libretto by F.-B. Hoffman into a topical satire on Italian librettos; Léon also remained a faithful collaborator to the end of his life.

Having moved to the Opéra as *chef du chant*, Halévy had his ballet on Prévost's *Manon Lescaut* played there in 1830 and another ballet, *La tentation*, two years later. He also wrote four more *opéras comiques* – one of them, *Ludovic*, being the completion of an unfinished opera by Hérold – before attempting his first serious grand opera, *La Juive*. This became the greatest success of his life and the single work on which his fame has rested. It received its première at the Opéra on 23 February 1835, took an instant hold on the public and became, with Meyerbeer's operas, one of the central pieces in the French repertory. Excepting the ballet *Manon Lescaut*, it was his first collaboration with Scribe (to be followed by many more), and it epitomized the type of grand opera which is associated with Véron's directorship of the Opéra (fig.2). It preceded Meyerbeer's equally successful *Les Huguenots* by more than a year.

In the same year Halévy won yet another success at the Opéra-Comique, with *L'éclair*. These two successes gave him a commanding position in the principal opera houses of Paris and unquestioned entrée to both for the rest of his life. *Guido et Ginevra* followed in 1838, to another Scribe text in which a series of improbably violent situations are set to music of considerable invention and freshness. The main tenor role (Guido) was sung by Duprez following his earlier success as Eléazar in *La Juive*. *Le drapier* (1840), also by Scribe, provided a mélange of the tragic and the burlesque. Two more grand operas, *La reine de Chypre* (1841) and *Charles VI* (1843), may be considered among Halévy's most successful achievements. The first acquired celebrity as one of the operas on which Wagner laboured as an arranger; he devoted a series of articles to it in the *Revue et gazette musicale* in 1842. The contrast of characters and locales provided by Saint-Georges' libretto drew out all Halévy's considerable resourcefulness and skill. The text of *Charles VI*, by the Delavigne brothers, sounds a strong note of French patriotism with the rousing chorus 'Guerre aux tyrans' appearing both at the beginning and at the end of the opera. Act 3 closes with another patriotic ensemble 'Vive le roi! vive la France!'. In this work Halévy portrayed the madness of the king with considerable imagination.

Le lazzarone (1844) is more nearly an *opéra comique* than a grand opera, although it was played at the Opéra; *Le Juif errant* (1852) suffers from the confinement of the far-reaching fantasy of Eugène Sue's immensely popular novel to the stage. In 1850 Halévy set an Italian translation of a Scribe libretto on Shakespeare's *The Tempest* for Her Majesty's Theatre, London; the result is uncomfortably bizarre. Despite the fact that his later works offered little that was different from the well-proven style of earlier years – or perhaps because of it – public interest in Halévy's music remained keen. *La magicienne* (1858), to another Saint-Georges libretto, treats the world of spectres and spirits with notable success, but was never revived.

Halévy's principal comic operas after *L'éclair* were *Le shérif* (1839), *Le guitarrero* (1841), *Les mousquetaires de la reine* (1846), *Le val d'Andorre* (1848) and *Jaguarita l'Indienne* (1855).

Halévy's literary output was small but varied, most of it being collected into two volumes, *Souvenirs et portraits* (1861) and the posthumous *Derniers souvenirs et portraits* (1863). He was very widely read and had the social gifts of tact and adaptability; Wagner described him as 'frank and honest; no sly, deliberate swindler like Meyerbeer'. All his life he felt under pressure to keep his name in the public eye. Doubtless he felt the inevitable inferiority of being outplayed at the Opéra by Meyerbeer and at the Opéra-Comique by Auber despite his repeated successes in both houses. He led a tireless social life, especially after his marriage in 1842 to Léonie Rodrigues, who was both rich and extravagant; their daughter married Bizet. Yet his well-balanced exterior harboured, according to Sainte-Beuve, 'an intimate sadness, a hidden wound', although he added that 'Halévy was too rich, too complex a nature, too open and communicative, too well organized in every sense, too susceptible to the pleasures of social and family life; he was a man with too many strings to his bow ever for any length of time to be profoundly unhappy'.

Halévy's music was fluent and professional. The style, like Meyerbeer's, owed much to Italian music and also to Boieldieu and Auber. His works display most of the mannerisms associated with 19th-century grand opera, both French and Italian: block choruses without counterpoint, triple metres, dotted rhythms, large ensembles built out of a single dramatic moment, and fondness for local colour, especially in divertissements. Two good examples of local colour are the Spanish flavour in *Le guitarrero* and the Jewish prayer scene in *La Juive*, in which Halévy wrote less as a Jew than as a seeker of operatic effect. He liked G♯ major for special occasions (for example the love-scene at the beginning of *La reine de Chypre*) and was fond of the German 6th. He had a fair gift for melody, but it was impaired by monotonous phrase lengths and by a lack of concern for word stress that allowed him to let a musical pattern override the natural stresses of speech. He also lapsed too readily into repetitiousness, using self-contained four- and eight-bar units to extend the musical structure; this feature was common to Meyerbeer, Verdi and many contemporaries. Halévy owed many of his most powerful moments to his librettists. *La Juive* clearly exemplifies the dramatic effect of successive revelation of previously unknown truths. When Léopold reveals to Rachel in Act 2 that he is a Christian, not a Jew, the stunned silence is deeply impressive. Such dramatic peaks generally inspired Halévy to write big choral movements in which the musical motifs are simple, with the accumulation of voices and instruments creating a vast stage tableau; the large ensembles before and after Brogni's curse in Act 3 of *La Juive* are good examples.

As an orchestrator Halévy earned the praise of Berlioz and was considered an innovator, especially in his use of chromatic brass. He should be recognized as a writer for woodwind, which he always handled with imagination. His use of the organ at the beginning of *La Juive* with the *Te Deum* sung off-stage is strikingly bold. One of his most remarkable works is the music to his brother's translation of Aeschylus's *Prométhée enchaîné* (1849), in which the writing for strings is particularly imaginative in its use of

divisi and pizzicato effects, and even includes quartertones; the overture has a truly Lisztian force.

Wagner held Halévy's work in high esteem (especially *La Juive* and *La reine de Chypre*) and drew attention to his sense of period achieved without recourse to mock-antique devices: 'For my part' he wrote, 'I have never heard dramatic music which has transported me so completely to a particular historical epoch'. Berlioz admired certain parts of what he nonetheless called 'cette misérable *Juive*' and liked *Le shérif* and *Le val d'Andorre*. His view was that Halévy's gifts were better suited to lighter genres, and it is clear that tripping rhythms, regular phrase lengths and brisk orchestration came easily to his pen. Halévy would not have wished to be found wanting in any genre and he spread his talents widely; yet they were not sufficient to ensure immortality and even *La Juive* has now all but vanished from the stage.

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L'artisan (oc, 1, J.-H.V. de Saint-Georges), POC, 30 Jan 1827 (1827)

Le roi et le batelier (oc, 1, Saint-Georges), POC, 3 Nov 1827, collab. L.V.E. Rifaut

Clari (opera semiseria, 3, P. Giannone), Italien, 9 Dec 1828, vs (c1830)

Le dilettante d'Avignon (oc, 1, F.-B. Hoffman and L. Halévy), POC (Ventadour), 7 Nov 1829 (Paris and London, 1829)

Manon Lescaut (ballet, 3, E. Scribe and J. Aumer, after Prévost), PO, 3 May 1830, arr. pf (n.d.)

Attendre et courir (oc, 1, Fulgence and Henri), POC (Ventadour), 27 May 1830, collab. H. de Ruolz

La langue musicale (oc, 1, Saint-Yves), POC (Ventadour), 11 Dec 1830 (1830)

La tentation (opéra-ballet, 5, Cavé and J. Coralli), PO, 20 June 1832, collab. C. Gide, excerpts (1832)

Yella (oc, 2, Moreau and P. Duport), 1832, unperf.

Les souvenirs de Lafleur (oc, 1, P.F.A. Carmouche and C. de Courcy), POC (Bourse), 4 March 1833, vs (1834)

Ludovic (oc, 2, Saint-Georges), POC (Bourse), 16 May 1833, excerpts publ [completion of opera by Hérold]

La Juive (opéra, 5, Scribe), PO, 23 Feb 1835 (1836/R: ERO, xxxvi)
 L'éclair (oc, 3, Saint-Georges, F.A.E. de Planard), POC (Bourse), 16 Dec 1835 (1836)
 Guido et Ginevra, ou La peste de Florence (opéra, 5, Scribe), PO, 5 March 1838 (1838); rev. in 4 acts, PO, 23 Oct 1840
 Les treize (oc, 3, Scribe and Duport), POC (Bourse), 15 April 1839, vs (1839)
 Le shérif (oc, 3, Scribe, after H. de Balzac), POC (Bourse), 2 Sept 1839 (1839)
 Le drapier (opéra, 3, Scribe), PO, 6 Jan 1840
 Le guitarero (oc, 3, Scribe), POC (Favart), 21 Jan 1841 (1841)
 La reine de Chypre (opéra, 5, Saint-Georges), PO, 22 Dec 1841 (?1841)
 Charles VI (opéra, 5, C. and G. Delavigne), PO, 15 March 1843, vs (1841), fs (c1855)
 Le lazzarone, ou Le bien vient en dormant (opéra, 2, Saint-Georges), PO, 23 March 1844, vs (?1844)
 Les mousquetaires de la reine (oc, 3, Saint-Georges), POC, 3 Feb 1846 (1846)
 Les premiers pas (scène-prol, A. Royer and G. Vaëz), Opéra-National, 15 Nov 1847, collab. Adam, Auber, M. Carafa
 Le val d'Andorre (oc, 3, Saint-Georges), POC (Favart), 11 Nov 1848 (1848)
 La fée aux roses (oc, 3, Scribe and Saint-Georges), POC (Favart), 1 Oct 1849 (1849)
 Le tempestà (opéra italien, 3, Giannone and Scribe, after W. Shakespeare), London, Her Majesty's, 8 June 1850, vs (?1850)
 La dame de pique (oc, 3, Scribe), POC (Favart), 28 Dec 1850 (Leipzig, 1850)
 Le Juif errant (opéra, 5, Scribe and Saint-Georges, after E. Sue), PO, 23 April 1852 (1852)
 Le nabab (oc, 3, Scribe and Saint-Georges), POC (Favart), 1 Sept 1853, vs (1853)
 Jaguarita l'Indienne (oc, 3, Saint-Georges and A. de Leuven), Lyrique, 14 May 1855, vs (1855)
 L'inconsolable (oc, 1), Lyrique, 13 June 1855 [perf. under pseud. Alberti]
 Valentine d'Aubigny (oc, 3, J. Barbier and M. Carré), POC (Favart), 26 April 1856, vs (?1856)
 La magicienne (opéra, 5, Saint-Georges), PO, 17 March 1858, vs (1858)
 Noé (opéra, 3, Saint-Georges), Karlsruhe, 5 April 1885, inc., completed by Bizet as Le déluge (1886)
 Vanina d'Ornano (opéra, 3, L. Halévy), inc.

vocal

Les derniers moments du Tasse (Prix de Rome cant., De Jouy), 1816
 La mort d'Adonis (Prix de Rome cant., J.-A. Vinaty), 1817
 Herminie (Prix de Rome cant., Vinaty), 1819
 Marche funèbre et De profundis, 3vv, orch, 1820 (?1820)
 Les plages du Nil (cant., L. Halévy), 1v, pf, 1846 (n.d.)
 Prométhée enchaîné (L. Halévy, after Aeschylus), solo vv, chorus, orch (1849)
 Ave verum, solo vv, chorus, orch, 1850
 Messe de l'Orphéon, 4 male vv, sopranos, ad lib org, 1851 [Ag and San only; rest by Adam and Clapisson]
 Cantata (E. Deschamps), 1856 [for the Société des Gens de Lettres]
 Italie (cant.), 1859
 La nouvelle alliance (J.-F. Vaudin), 4 male vv, 1860 [for the Orphéon]
 France et Italie (Baron du Casse), 4 male vv, c1860 [for the Orphéon]
 Le chant du forgeron, 4 male vv, c1860 [for the Orphéon]
 Come dolce a me favelli, cavatina, 1v, orch

For 2vv: Fleurs à Marie, hymne, 1856; La chauve-souris au bal (E. Desmares), S, B (n.d.); La promenade du soir (A. Bétourné)

For 1v, pf: 3 canzonetti en style napolitain, c1821; La veuve d'amour (Desmares), 1834; La venta, bolero (A. Gourdin) (1842); Sisca l'albanaise (L. Escudier) (1842); La fiancée du pêcheur (Jacob), 1842; Carl (G. Sand), acc. org, 1843; Le crieur de Madrid (E. Barateau), 1847; Nizza la calabraise (Barateau) (?1850); Fabliau (E. Monnaïs) (1851); L'étoile du marin (F. Méry), 1854; Chanson avec écho (H. Lucas) (n.d.); O salutaris (1863); Je l'aimais tant; La tricolore (Barthélémy, Méry); Les adieux d'Amy Diane, ballade; L'attente (L. Halévy, after Schiller); La maîtresse du bandit (Barateau); Mon bon ange (L. Halévy); other works

instrumental

Ouverture, orch, 1822

Les cendres de Napoléon, military band, 1840 (Mainz, n.d.)

Pf: La tombola, scherzo dramatique, 1859; Rondeau ou caprice (Vienna, n.d.);

Sonata, pf 4 hands (n.d.)

Halévy, Fromental

WRITINGS

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Haley, Bill [William John Clifton]

(b Highland Park, MI, 6 July 1925; d Harlingen, TX, 9 Feb 1981). American rock and roll singer and bandleader. Featured in the film *The Blackboard Jungle* (1955), Haley's 1954 version of Max Freedman and Jimmy DeKnight's *Rock around the Clock* was the first internationally known rock and roll recording. Haley sang in the clear, clipped manner of a square-dance caller, while his backing group, the Comets, included the raucous saxophone of Rudy Pompilli, guitar, double bass, played in a slap-bass style by Al Rex and drums. During the group's concerts, Pompilli and bassist Rex would lie on the stage to play their instruments. Their style had been fashioned mainly from the heavily rhythmic western swing of Haley's earlier group the Saddlemen, and the jump style associated with Louis Jordan. In 1951, the Saddlemen had recorded a cover version of *Rocket 88*, whose original version by Jackie Brenston is sometimes cited as the first rock and roll record. Other hits added current hipster and jive-talk phrases in the titles of such songs as *Crazy Man Crazy*, *Razzle Dazzle* and *See you later alligator*. Bill Haley and his Comets appeared in the film *Rock around the Clock* (1956) and toured Europe and Australia but, compared with the teenage Elvis Presley, the avuncular Haley was an unlikely rock and roll star. He moved away from rock and played country music in the 1960s, occasionally returning to his hits at rock and roll revival concerts in later years. For further information see J. Swenson: *Bill Haley* (London, 1982).

DAVE LAING

Half-cadence.

See [Imperfect cadence](#).

Half-diminished seventh chord.

A chord that consists of two superimposed minor thirds (forming a [Diminished triad](#)) and one major third (e.g. B–D–F–A). As a diatonic harmony its root may be the supertonic of a minor key, or more rarely the seventh degree of a major key (the above example could appear in A minor or C major); it is sometimes interpreted as a rootless dominant major [Ninth chord](#). Like the [Diminished seventh chord](#), the half-diminished 7th may be reinterpreted through [Enharmonic equivalence](#). Thus in E♭ minor the supertonic half-diminished 7th is F–A♭–C♭–E♭; but when spelled F–G♭–B♭–D♭ it is known as the '[Tristan](#)' chord and is resolved by Wagner to the dominant of A minor. Even in diatonic form the chord is frequent in

Romantic harmony, the supertonic form being borrowed to enrich the major mode; in Debussy it contributes to the atmosphere of [Impressionism](#).

JULIAN RUSHTON

Half-fall.

A type of appoggiatura. See [Ornaments](#), §6.

Halffter.

Spanish family of musicians of German origin. The father of (1) Rodolfo Halffter and (2) Ernesto Halffter came from a Königsberg family.

(1) [Rodolfo Halffter \(Escriche\)](#)

(2) [Ernesto Halffter \(Escriche\)](#)

(3) [Cristóbal Halffter \(Jiménez\)](#)

ANTONIO IGLESIAS, JUAN A. ORREGO-SALAS (1), ENRIQUE FRANCO
(2), GONZALO ALONSO (3)

[Halffter](#)

(1) [Rodolfo Halffter \(Escriche\)](#)

(b Madrid, 30 Oct 1900; d Mexico City, 14 Oct 1987). Mexican composer of Prussian descent. He became a Mexican citizen in 1939. He was the eldest of six brothers, the second of whom was Emilio, father of (3) Cristóbal Halffter, and the third (2) Ernesto Halffter. A self-taught musician, he acquired his technique especially from the *Harmonielehre* of Schoenberg, who, together with Debussy, had a great influence on his work. The critic Adolfo Salazar, who 'discovered' Rodolfo and Ernesto Halffter, introduced them to Falla, who gave advice and criticism. While embarking on his career as a composer, Halffter earned his living by working in a bank; he also attended meetings of the Residencia de Estudiantes, where he became friendly with, among others, Garcia Lorca, Dalí, Gerardo Diego, Juan Ramón Jiménez, Rafael Alberti and Vázquez Díaz. Notable amongst his early works are the modernist *Naturaleza muerta*, *Dos sonatas de El Escorial* inspired by Soler, and *Marinero en tierra*, settings of poems by Alberti which contain some of his most accessible music.

In 1939, at the end of the Spanish Civil War in Spain, Halffter became a voluntary exile in Mexico, where he was welcomed by the government and assisted by fellow-musicians, including Chávez and Galindo. On his arrival he taught at the Escuela Superior Nocturna de Música in Mexico City, and two years later he became professor of musical analysis at the National Conservatory, where he taught for 30 years. He also worked for a time in 1928 as music critic of *El universo gráfico*, having earlier written music criticism in Madrid for *El sol*. From 1946 he was editor of the journal *Nuestra música* and director of the Ediciones Mexicanas de Música. In the same year the first performances of his Violin Concerto were given, with Dushkin as soloist. From then on his compositions gained increasing international recognition. Halffter returned to Spain in 1962 and the following year the Ministry of Information and Tourism arranged a concert in honour of his music and that of Ernesto and Cristóbal. His honours

included of the Real Academia de Bellas Artes de S Fernando and of the Mexican Academia de Artes.

Halffter's music follows in the tradition of Falla: the basis is tonal, sometimes enriched with bold and witty polytonal inflections; the rhythm is asymmetrical and varied; the style is above all clear and spare. In 1953, in the *Tres hojas de album* for piano, he began to use 12-note serialism, the first Mexican composer to do so. This, however, did not alter the essentially melodic nature of his work.

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(selective list)

Stage: Clavileño (o b, 1, M. de Cervantes), op.8, 1934–6, unperf., destroyed; Don Lindo de Almería (ballet, J. Bergamin), op.7, 1935, Barcelona, 1936; La madrugada del panadero (ballet-pantomime, Bergamin), op.12, 1940, Mexico City, 1940; Elena la traicionera (ballet-corrido, choreog. Waldeen), 1945; Mexico City, 1945Orch: Suite, op.1, 1924–8; Obertura concertante, op.5, pf, orch, 1932; Impromptu, op.6, 1931–2; Suite, op.7b, 1935 [from ballet Don Lindo de Almería]; Vn Conc. op.11, 1940; Suite, op.12a, 1940 [from ballet-pantomime La madrugada del panadero]; Obertura festiva, op.21, 1952; 3 piezas, op.23, str, 1954; Tripartita, op.25, 1959; Diferencias, op.33, 1970; 2 ambientes sonoros, op.37, 1975–9; Elegía (in memoriam Carlos Chávez), op.41, str, 1978Vocal: Marinero en tierra (R. Alberti), op.27, 1v, pf, 1925; La nuez (A. del Rio), 3-part children's chorus, 1944; 2 sonetos (J.I. de la Cruz), op.15, A, pf, 1946; 3 epitafios (Cervantes), op.17, chorus, 1947–53; Desterro (X.M. Alvarez Blázquez), op.31, 1v, pf, 1967; Pregón para una pascua probe (Lat. and Sp. texts), op.32, chorus, tpts, trbns, perc, 1968 [also version incl. spkr]Chbr: Piezas, str qt, 1923; Giga, op.3, gui, 1930; Divertimento op.7a, fl, ob, cl, bn, str qt, tpt, 1935 [after ballet Don Lindo de Almería]; Pastorale, op.18, vn, pf, 1940; Str Qt, op.24, 1957–8; Sonata, op.26, vc, pf, 1960; 3 Movements, op.28, str qt, 1962; 8 tientos, op.35, str qt, 1973; Capricho, vn, op.40, 1978; Epinicio, op.42, fl, 1979; ... Huésped de las nieblas ... (Rimas sin palabras), op.44, fl, pf, 1981; Egloga, op.45, ob, pf, 1982; Paquiliztli, op.46, 7 perc, 1983Pf: Naturaleza muerta, 1922; 2 sonatas de El Escorial, op.2, 1928; Preludio y fuga, op.4, 1932; Danza de Avila, op.9, 1936; Pequeñas variaciones elegiacas, op.10, 1937; Para la tumba de Lenin, 1937; Homenaje a Antonio Machado, 4 movts, op.13, 1944, 3 movts arr. hp; Sonata no.1, op.16, 1947; 11 bagatelas, op.19, 1949; Two-part Invention on CHAVEZ, 1949, unpubd; Sonata no.2, op.20, 1951; 3 hojas de album, op.22, 1953; Musica, 2 pf, op.29, 1965; Sonata no.3, op.30, 1967; Laberinto, op.34, 1972; Homenaje Arturo Rubinstein (Nocturno), op.36, 1973; Facetas, op.38, 1976; Secuencia, op.39, 1977; Escolio, op.43, 1980

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[Halffter](#)

(2) Ernesto Halffter (Escrache)

(b Madrid, 16 Jan 1905; d Madrid, 5 July 1989). Spanish composer and conductor, brother of (1) Rodolfo Halffter. He showed musical talent from an early age, composing his first notated piece, *Crepúsculos* for piano, when he was 13. This work is not at all Spanish in character, but it does show the underlying romantic lyricism that was to remain characteristic. The same is true of the *Piezas infantiles* for four hands (1919) and the *Cinco canciones de Heine* (1920). Halffter had his first music lessons from his mother, a pianist of considerable perception (her brother, Ernesto Escrache, was a concert pianist). He began formal studies with two friends of the family, Francisco Esbrí and Fernando Ember. In 1922 Ember gave the première of *Crepúsculos* and so aroused the interest of Adolfo Salazar, the leading Spanish music critic of the day, that he sent Halffter's string trio *Homenajes* (1922) to Falla. Falla was greatly impressed, and a personal relationship developed between teacher and disciple. In the early years of their acquaintance Halffter spent long periods in Granada in order to take composition lessons with Falla. Through Falla he was introduced to the publishing house of Eschig, who brought out his *Dos canciones de Rafael Alberti* (1923), and *Dos bocetos sinfónicos* (1925, reworked from string quartet material).

At this time Falla was composing his Harpsichord Concerto, and it was natural that his neo-Scarlattian style should have influenced Halffter in the Alberti songs (1923), in parts of the Sinfonietta (1925) and in some dances in the ballet *Sonatina* (1928). Like the poets of the 'Generación de 1927', Spanish composers of this period were given to evoking the Spanish Renaissance, and this tendency was in accord with Halffter's neo-Scarlattian leanings. He was also stimulated by the early works of Stravinsky, by Ravel's orchestration and by the freedom of expression evinced by Les Six. All these influences left their mark on what remains one of Halffter's most beautiful works, the Sinfonietta, which won the Spanish National Prize in 1925.

The Sinfonietta encouraged the hope that Spain might now see a national school deriving from the music and personality of Falla, but Falla refused to see himself in that position of authority. Moreover, Halffter's tastes, which were for spirited brilliance and 'everyday music-making' (to quote Cocteau), could hardly have been further removed from the gravity of Falla's Harpsichord Concerto. For Falla's compression, density, synthesis and expressive restraint Halffter substituted expansiveness, abandon, lucidity and grace. But in terms of technique Halffter was greatly indebted to Falla, and also to Ravel, with whom he came into contact in Paris after the composition of the Sinfonietta. Ravel's influence is evident, for instance, in the *Rapsodia portuguesa* for piano and orchestra (1940).

Thanks to his relationship with Falla, Halffter in 1924 became official conductor of the Orquesta Bética de Cámara, and he also conducted the orchestra of the Seville Conservatory, which he directed from 1934 to

1936. He had made his home, however, in Lisbon since marrying the Portuguese pianist Alicia Cámara Santos in 1928. Falla's removal to Argentina in 1939 meant that contact between him and Halffter had to continue by post alone. Halffter received from Argentina the score of the orchestral *Homenajes*, which he introduced to Spain and France, and after Falla's death he took on, at the invitation of the family, the task of completing the 'scenic cantata' *Atlántida*. Work on this occupied him from 1954 until 1960, and there were further revisions before the definitive version had its first performance in 1976. Halffter's completion of *Atlántida* has been the subject of controversy, but this has centred not so much on his work *per se* as on the propriety and feasibility of finishing a score so full of problematic fragments.

As on so many occasions, Halffter's close contact with a work of Falla brought about a creative response. Identification with the spirit of *Atlántida*, and in particular with its religious content, provided a point of departure for the *Canticum in memoriam P.P. Johannem XXIII* (1964), the *Elegía en memoria de S.A.S. Príncipe Pierre de Polignac* (1966), *Dominus pastor meus* (1967) and the *Gozos de Nuestra Señora* (1970) – but only a point of departure, for once he had chosen his road Halffter arrived at very different results from those of Falla, his evolution paralleling rather that of Poulenc. He always held an immutable belief in tonality, but in the 1960s he listened to some post-Webernian scores, and this stimulated him to undertake a thorough cleansing of his style in these later works. At the same time they display a return to his past manner, with its imitation of the Spanish Renaissance; this is particularly true of the *Gozos*, while the *Madrigal* (1969) for guitar or violin is a very free evocation of the Renaissance spirit.

In 1973 Halffter was elected to the Spanish Academy of Fine Arts, and gave his inaugural address on 'the enduring mastery of Manuel de Falla'. His own mastery provided an outstanding model for succeeding generations of composers of individuality within a national idiom.

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(selective list)

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Incid music: *Dulcinea* (C. Selvagem), 1944; *Electra* (Sophocles), 1949; *Don Juan Tenorio*, 1956; *Otelo* (W. Shakespeare), 1971

Film scores: *Carmen* (dir. J. Feydor), 1926; *Bambú* (dir. J.L. Sáenz de Heredia), 1945; *Don Quijote de la Mancha* (dir. R. Gil), 1947; *El amor brujo* (dir. A. Román), 1949; *Nuestra Señora de Fátima* (dir. Gil), 1951; *La princesa de Eboli* (dir. T. Young), 1954; *Todo es posible en Granada* (dir. Sáenz de Heredia), 1954; *Historias de la radio* (dir. Sáenz de Heredia), 1955; *Viaje romántico a Granada*, 1955; *El amor*

brujo (dir. R. Beleta), 1967; La mujer de otro (dir. Gil), 1967; Los gallos de la madrugada (dir. Sáenz de Heredia), 1971

instrumental

Orch: Marcha grotesca, 1922–4; Minuetto e Trio, 1923; Valencia II, pasodoble, marching band, 1923; 2 bocetos sinfónicos (2 esquisses symphoniques), 1925; Sinfonietta, D, 1925; Suite from 'Sonatina', 1928; Nocturno, 1928; Habanera, 1931; Cavatina, 1934; Al amanecer, 1937; Amanecer en los jardines de España, 1937; Rapsodia portuguesa, pf, orch, 1940, rev. 1951; Suite from 'Dulcinea', 1944; Seguidilla calesera, 1945; Broadway-Granada, 1954; Gui Conc., 1969

Chbr: Homenajes, pf trio, 1922; Peacock Pie, gui, 1923; Sonatina-fantasía, str qt, 1923; Str Qt, a, 1923; ; Preludios románticos, 4 vn, 1924; Suite de las doncellas, 4 wind, 1932; Fantasía española, vc, pf, 1953; La niña de los luceros, 1955; Madrigal, gui/vn, 1969; Pregón, Habanera, vc, pf, 1972; Pastorales, fl, hpd, 1973; Tiento, org, 1973

Pf: El cuco, 1911; Crepúsculos, 1918; Piezas infantiles (Serenata, Valse and March), 4 hands, 1919; Marche joyeuse, 1922; Marcha grotesca, 1924; Sonata, 1926–32; 2 danzas, 1927: La pastora, La gitana; Espagnolade, 1937; Gruss, 1940; Llanto por Ricardo Viñes, 1943; Serenata a Dulcinea, 1944; Pregón, Habanera, 1945; Preludio y danza, 1974; Sonata 'Homenaje a Domenico Scarlatti', 1985; Nocturno otoñal 'Recordando a Chopin', 1987; Homenaje a Joaquin Turina, 1988; Homenaje a Federico Mompou, 1988; Homenaje a Rodolfo Halffter, 1988

vocal

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Visione del Quattrocento, c1940 [orch of works by G. Frescobaldi]

M. de Falla: Danza ritual del fuego, arr. vc, orch, 1942

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M. de Falla: Atlántida, completed 1954–60, later revs. to 1976

E. Granados: Danzas y tonadillas, orchd 1966

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Halffter

(3) Cristóbal Halffter (Jiménez)

(b Madrid, 24 March 1930). Composer and conductor, nephew of (1) Rodolfo Halffter and (2) Ernesto Halffter. His childhood was spent partly in Germany because of the civil war in Spain. He subsequently studied with Del Campo at the Madrid Conservatory, graduating in 1951 and winning a prize for his *Scherzo*; he also took private lessons with Tansman. At the beginning of his professional career he worked for a time in Spanish radio, before taking up a chair in composition (1960) at the Madrid Conservatory, of which, in 1964, he became director. He resigned the post two years later in order to concentrate on composing and conducting. He later taught at Darmstadt and served as honorary president of the International Festival of Contemporary Art, Ruyán.

Halffter's early works, such as the *Antífona pascual* for soloists, choir and orchestra, first performed at the Ateneo (1952), show the clear influence of Falla (especially of the Harpsichord Concerto and *El retablo de Maese Pedro*) and also of Rodolfo and Ernesto Halffter. At that time Spanish music was considerably out of touch with developments in the rest of Europe. Contemporary scores and writings were hard to find, and the

progress of decades had to be made up in a mere matter of years. Gradually Halffter began to explore other paths, approaching first the neo-classicism of Bartók and Stravinsky, then Webern and Schoenberg. His work gained critical esteem and in 1954 he won the National Music Prize for his Piano Concerto, first performed by the National Orchestra under Toldrá. The rigorous *Tres piezas* for string quartet and *Saeta*, a simple piece for ballet soon performed in Paris, signal the newly international character of Halffter's work.

During the latter part of the 1950s, Halffter further defined his musical personality with the *Misa ducal* (1955), commissioned by the Casa de Alba to commemorate the restoration of the Palacio de Liria, and, most important, with *Microformas* for orchestra (1959–60), a work whose avant-garde credentials were both a shock to its first audience and a provocation for Halffter's contemporaries. As a result of this piece, Halffter was taken on by Universal Edition of Vienna. In the 1960s and early 70s he continued to pursue a modernist path in works such as *Líneas y puntos* (1967) for wind instruments and tape and *Anillos* for large orchestra, which both display a confident handling of the complex texture and refined pointillism typical of the period. At the same time Halffter revealed, his social conscience in *Yes, speak out, yes* (1968), commissioned by the United Nations to celebrate the 20th anniversary of the UN Declaration of Human Rights, *Planto para las víctimas de la violencia* (1970), written for the Donaueschingen festival, *Requiem por la libertad imaginada* (1971) and *Gaudium et spes–Beunza* (1972–3), a large-scale vocal and tape work on the theme of conscientious objection. Later, his defence of human values and freedom was recognized by the award of the Montaigne Prize of the Foundation of Hamburg (1994).

Halffter's attitude to his musical language has remained open and exploratory. In the 1970s, for example in the Cello Concerto no.1 (1974), aleatory techniques made up part of his vocabulary, while developments in electro-acoustic music have fed into his output up to the 1990s. In a number of works from the 1980s onwards, he has revealed an interest in creating a dialogue with music of the past, in particular with the Renaissance and Baroque. These include the *Fantasia para una sonoridad de G.F. Haendel* (1981), *Paráfrasis* (1984) and the highly successful *Tiento de primer tono y batalla imperial* (1986), in which the re-creation or citation of older Spanish music – Cabezón's *Tiento* and Cabanilles's *Batalla imperial* – is sharply contrasted with a contemporary idiom. A similar technique is found in the Second Cello Concerto, which quotes the popular song *¡Anda jaleo!*, and in the *Fandango* for eight cellos and the *Preludio para Madrid '92*, both of which refer to the works of Soler. Other important works of the 1980s include the *Variaciones Dortmund* (1986), *Preludio a Némesis* (1988) and *Carcion callada* (1988, written in memory of Mompou). In the 1990s, a fully achieved maturity, coupled with stylistic pluralism is abundantly evident in, for example, the concentrated drama of *Memento a Dresden* (1994–5), the interaction of a sense of reality and surrealism in *Odradek 'Homenaje a F. Kafka'* (1996), and the spectacular *Turbas* (1997), first performed during the Semana de Música Religiosa at Cuenca, which reflects the popular ambience, somewhere between passion and celebration, of the grand street procession. In this work, as in the earlier *Siete cantos de España* (1991–2) and the *Endechas para una reina de*

España (1994), Halffter may be seen to return to the Spanish roots of his early works without falling into folklorism.

Alongside the changing techniques and stylistic traits during Halffter's career, many aspects of his music have remained consistent, especially the great flexibility of sonorous play and the expressive contrasts between outbursts of savagery on the one hand and, on the other, havens of serenity, in which time and sound itself appear to vanish. Continuity is often achieved by a process of gradual accumulation of sound (or its opposite) until a maximum point of tension is reached. Each work outlines very clearly its own individual space and sphere of action, playing microforms off against macroforms and maintaining a sense of continuity and causality from one moment to the next. On other occasions tension is created by the play of textural density (not necessarily in tandem with dynamics) or by the juxtaposition of harmonic complexity and spare polyphony. Another constant has been his interest in the other arts: *Tiempo para espacios* was written in homage to Chillida, Munoz, Sempere and Rivera; *Mural sonantez* (1993) is dedicated to Tapies; *Daliana* (1993-4) was inspired by the work of Salvador Dalí. In the opera *Don Quijote*, his most ambitious work to date, Halffter applies aleatory techniques to certain parameters, using them to construct a kind of polyphonic recitative in which certain recurring sounds, articulated clearly by timbral, rhythmic, harmonic and dynamic means, give meaning and expression both to the unfolding drama and to Halffter's allusions to music of the past, imparting a sense of unity to the work as a whole.

Halffter has come to be regarded as the most significant Spanish composer of his generation. His many awards include the National Music Prize of Spain in 1989, and honorary doctorates from the University of León and the Universidad Complutense, Madrid (1998).

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(selective list)

Stage: *Saeta* (ballet), Paris, 1955; *Don Quijote* (op), Madrid, Real, Feb 2000

Orch: *Scherzo*, 1951; *Pf Conc.*, 1953; *Concertino*, str, 1956; *2 movimientos*, timp, str, 1956; *5 microformas*, 1959-60; *Sinfonia*, 3 groups, 1963; *Secuencias*, 1965; *Anillos*, 1967-8; *Fibonacci*, fl, small orch, 1969; *Requiem por la libertad imaginada*, 1971; *Pinturas negras*, org, orch. 1972; *Procesional*, 2 pf, 29/23 wind, 4 perc, 1973-4; *Vc Conc. no.1*, 1974; *Tiempo para espacios*, hpd, 12 str, 1974; *Elegías a la muerte de tres poetas españoles*, 1974-5; *Pourquoi*, 12 str, 1974-5; *Vn Conc. no.1*, 1979; *Tiento*, 1980; *Fantasia para una sonoridad de G.F. Haendel*, str, 1981; *Versus*, 1983; *Paráfrasis*, 1984; *Vc Conc. no.2*, 1985; *Tiento del primer tono y batalla imperial*, 1986; *Variaciones Dortmund*, 1986; *Pf Conc.*, 1987-8; *Preludio a Némesis*, 1988-9; *Vn Conc. no.2*, 1990-91; *Mural sonantez*, 1993; *Daliana*, chbr orch, 1993-4; *Memento a Dresden*, 1994-5; *Odradek 'Homenaje a F. Kafka'*, 1996

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Symposion (Ancient Gk. texts), Bar, chorus, orch, 1968; Yes, speak out, yes (N. Corwin), 6 spkrs, S, Bar, 2 choruses, 2 orchs (2 conds.), 1968; Oración a Platero (J. Ferrer-Vidal), spkr, children's chorus, SATB, 5 perc, 1975; Officium defunctorum (Lat. texts), chorus, orch, 1977–8; Preludio para Madrid '92 (Lat. text), chorus, orch, 1991; 7 cantos de España (G. de Cetina, J. Manrique, F. de Quevedo), S, Bar, orch, 1991–2; La del alba sería (A. Amorós, after M. de Cervantes and others), solo vv, chorus, orch, 1997 [frags. from op Don Quijote]; see also El-ac

Chbr: Pf Sonata, 1950; Str Qt no.1, 1955; 3 Pieces, str qt, 1956; Sonata, vn, 1959; 3 Pieces, fl, 1959; Formantes, 2 pf, 1961; Codex, gui, 1963; Antiphonismoi, fl + a fl, ob + eng hn, cl, pf, vn, va, vc, 1967; Oda, fl, b cl, perc, pf + cel, va, vc, 1969; Studie II, fl, 1969 [from orch work Fibonaciana]; Str Qt no.2 'Mémoires', 1970; Mizar, 2 fl, str, perc, 1977; Str Qt no.3, 1978; Canción callada, pf trio, 1988; Fandango, 8 vc, 1988–9; Endechas para una reina de España, str sextet, 1994

El-ac: Espejos, 4 perc, tape, 1963; Líneas y puntos, 20 wind, tape, 1967; Planto por las víctimas de la violencia, 18 insts, elecs, 1970–71; Gaudium et spes–Beunza, 32 vv, tape, 1972–3; Noche activa del espíritu, 2 pf, ring mods, 1973; La piedra, bóveda y espejo del tiempo, tape, 1974; Variaciones sobre la resonancia de un grito, 11 insts, tape, live elecs, 1976–7; Mizar II, 2 fl, elecs, 1979; Noche pasiva del sentido (St John of the Cross), S, 2 perc, 4 tape recorders, 2 tape loops, 1979; Le soledad sonora, audio-visual environment, 1982, collab. H. Kirchgässner; Muerta, mudanza y locura (M. de Cervantes), tape, 1989

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Half-note.

American term for [Minim](#). See also [Note values](#).

Halfpenny, Eric

(*b* London, 28 June 1906; *d* Ilford, 14 Feb 1979). English organologist. He was a versatile amateur musician and an expert on the history of instruments and music-making in England. He played the double bass, trumpet, oboe and other instruments, and carried out pioneering research on early forms of wind instruments (for example the oboe, bassoon, recorder and trumpet) by detailed measurement and comparison. His work on early English makers includes a valuable investigation of the Stanesby family. His articles, which combine meticulous scholarship with dry humour, appeared in various journals, notably that of the Galpin Society, which he edited (1963–70). He was a founder-member of the society and its secretary (1946–65), and was elected FSA in 1959. He made a valuable collection of musical instruments, partly illustrated in the *Concise Encyclopaedia of Antiques* (London, 1955).

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WILLIAM WATERHOUSE

Half step.

See [Semitone](#).

Halifax (i).

English town in West Yorkshire. It assumed importance in the 15th century as a centre of the wool trade. Industrial developments of the 18th and 19th centuries brought new cultural stimulus to the life of the community, and incentives for choral and brass music in particular. In the early part of the 17th century a body of civic musicians, the 'Halifax fiddlers', were in demand in other towns. But it was the installation of a new organ in the parish church of St John the Baptist in 1766, said to have been the finest instrument built by Snetzler, that provided an effective starting-point for the growth of musical activity in the town. The organ was enlarged by Gray in 1836 and by Hill in 1842. Much of the pipework was incorporated into the instrument built by Harrison & Harrison in 1928. In 1766 there was a performance of Handel's *Messiah*, led by Herschel, organist of the parish church for one quarter during that year. Enthusiasm for Handel's music is shown by the fact that a music society which met at the Old Cock Inn was among the subscribers to Randall's edition of the oratorios. Thomas Stopford, organist from 1766 to 1819, was vigorous in promoting Handel's music and he was also engaged to play in Handel performances in Leeds.

Towards the end of the 18th century Charles Dibdin described Halifax as 'the most musical spot for its size in the kingdom' and observed that 'the facility with which the common people join together throughout the greatest part of Yorkshire and Lancashire, in every species of choral music, is truly astonishing'. The Halifax Choral Society was founded in 1817 and gave a performance of Haydn's *Creation* at its first concert on 9 February 1818. Samuel Smith (secretary, 1836–41) actively promoted the interests of Mendelssohn, who, in token of 'so much zeal and energy in a country choral society', promised Smith, whom he met in Germany in 1839, that he would dedicate a work (Psalm cxiv) to the society.

The rapid growth of Protestant bodies other than the Church of England stimulated the institution of Sunday schools in which hymn singing played a prominent part. John Ella described how the Sunday school jubilee of 1866 was celebrated by a chorus of some 30,000 singers supported by 500 instrumentalists who interspersed hymns with Handelian choruses arranged by the conductors A. Dean and T. Wadsworth. The importance of hymn singing in the district encouraged music publishing. The first Halifax publishing firm was that of W. Dyson (also in Huddersfield) who issued *The Spiritual Man's Companion* (c1724); later editions were issued by R. Austin of Ripon. In 1731 Martin Fielden published *Psalmody Epitomiz'd*; in 1800 E. Jacob published *The Yorkshire Musical Miscellany*, and in 1811 an edition of John Chetham's *Sacred Music* with corrections by Stopford.

Pohlman & Son and Whitley & Booth were active as music publishers in the late 19th century.

Organs were installed in many local churches in the 19th century by Holt & Joy, Abbott & Smith, J.J. Binns, J. Conacher & Sons, and Norman Brothers & Beard. The outstanding instrument of the period was that in All Souls Church, in which there was work by Schulze of Paulinzelle, Cavaillé-Coll, and Forster & Andrews. In 1901 a large organ (rebuilt in 1964) was designed for the Victoria Hall by William Hill & Son.

Halifax provided instrumentalists for the first Yorkshire Festival (1823). In 1827 instrumental concerts were begun with the founding of a subscription series. In and around Halifax the brass band movement involved many working men. William Swingler, associated with the Halifax North Parade and Lee Mount bands, became famous as a player and conductor.

The opening of the Victoria Hall in February 1901 was marked by a Hallé concert conducted by Richter. After extensive modernization the hall was reopened as the New Victoria Hall on 3 January 1964; it is now the Civic Hall. The principal musical organizations in Halifax include the Madrigal Society, Male-Voice Choir, Orchestral Society, Philharmonic Club (founded 1944) and, most famously, the Choral Society, which celebrated its 150th anniversary in 1968 with the performance of specially commissioned works by John Joubert (*The Choir Invisible*, op.54) and its conductor, Donald Hunt. Hunt was succeeded as conductor of the Choral Society by John Pryce-Jones, who is also conductor of the Halifax-based Northern Ballet Theatre. There are several amateur operatic societies in the town, of which one is devoted to the operettas of Gilbert and Sullivan. Brass bands, including the Brighthouse and Rastrick Brass Band and the band of the Salvation Army, are still important for their contribution to the musical life of the area.

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PERCY M. YOUNG

Halifax (ii).

Capital city of Nova Scotia, Canada. The Halifax Regional Municipality came into existence on 1 April 1996 as a result of the amalgamation of the cities of Halifax and Dartmouth, the town of Bedford and Halifax County Municipality. With a population of 340,000 and an area of 3840 km², it is the major cultural, government and institutional centre of Atlantic Canada. It

was founded as a British settlement and military base in 1749 and has had an active musical life from its early days. The first Canadian newspaper, the *Halifax Gazette*, advertised guitars and violins for sale as early as 1752; in 1765 the city's first organ was installed in St Paul's Anglican church; and in 1769 an oratorio, possibly the first such performance in Canada, was presented by a Philharmonic Society augmented by regimental officers. St Paul's became the country's first Anglican cathedral in 1787. Dissenters formed St Matthew's church and used a 'kirk fiddle' (a cello, still on display in St Matthew's) to lead the singing. No organ was installed there until 1873. Musical entertainment was offered by both amateurs and professionals, including visiting performers, in a variety of locations, among them coffee houses and taverns. Opera was first heard in 1790; throughout the 1790s there were performances, including Grétry's *Richard Coeur-de-lion* and comic operas, at the Theatre Royal. Regimental bandmen served as performers and teachers; the arrival of Prince Edward Augustus in 1794 with his own band was a great boost to musical activities. The Canadian Forces Stadacona Band is stationed in Halifax.

Singing schools were organized by 1800, and throughout the 19th century singing societies were popular; such groups as the Halifax Philharmonic Society presented oratorios in the Temperance Hall. Choral singing has remained an important part of the city's musical life. A limited amount of piano manufacturing and musical publishing took place in the city. During the mid-19th century Cunard steamers stopped there; by 1876 a railway line to Montreal was completed, making it easier for performers to visit Halifax. The 1500-seat Academy of Music auditorium opened in 1877 with a concert given by the Halifax Philharmonic Union with soloists from Boston. It was demolished in 1929; most concerts were then held in church halls, hotel ballrooms, the Dalhousie University gymnasium or high school auditoriums.

In the mid-1800s the Sisters of Charity established Mount St Vincent Academy (later granted university status); music was important in the curriculum, as it was at the Academy established by the Sisters of the Sacred Heart and at the Maritime School for the Blind (established 1871). A music instructor was hired for the public schools in 1867; the first school music festival was held in 1870, modelled after those of Boston. The Halifax Ladies' Musical Club (founded 1905) actively supported the school music programme. The Halifax Conservatory was founded in 1887; connected at first with the Halifax Ladies' College, it later became affiliated with Dalhousie University, which awarded music degrees and diplomas. The Maritime Academy of Music, established in 1934, joined with the Halifax Conservatory in 1954 to form the Maritime Conservatory of Music. An affiliation with Dalhousie University continued but in the late 1960s Dalhousie established its own music department. A competitive festival sponsored by the Halifax Conservatory from 1935 has become a major regional festival. School music broadcasts produced in Halifax gained wide recognition in the 1940s. Public school music instruction was expanded in the late 1960s; the extensive programme ranged from Kodály-based elementary classes to excellent choral and instrumental ensembles in the senior grades and a unique ukulele programme. The folklorist Helen Creighton, who did pioneering work in collecting regional materials, spent many years in her native area.

Orchestral music was heard in Halifax before 1800 and various orchestral groups performed throughout the 19th century. A Halifax SO operated from 1897 until 1908. A second Halifax Symphony was formed in 1955 (preceded by the Lord Nelson Hotel Salon Orchestra, the Halifax Symphonette and the CBC Halifax Orchestra). In 1968 the Halifax SO merged with the New Brunswick SO to become the Atlantic SO, a professional ensemble based in Halifax; it gave concerts, often with local choral groups, as well as broadcasts, educational concerts and recordings, and toured in the four Atlantic provinces. It ceased operation in 1983, but in the same year Symphony Nova Scotia was formed; based in Halifax, this professional ensemble presents over 50 concerts annually. In 1971 an arts complex including the 1100-seat Rebecca Cohn Memorial Auditorium and the smaller Dunn Theatre was built on the Dalhousie University campus. A 10,000-seat Metro Centre built as a sports facility has been used for large musical extravaganzas. Recitals and musicals have been presented at the Neptune Theatre; concerts are also held at St Mary's University Art Gallery. Jazz musicians can be heard in many venues and there are frequent performances of new music. In addition to touring productions, local groups including the Dalhousie music department have presented operas (a Nova Scotia Opera Association formed in 1949 lasted only seven years). The CBC English-language radio and television headquarters for the maritime provinces, the Nova Scotia Choral Federation (established 1976), the concert touring organization Debut Atlantic and the Scotia Festival of Music (established 1971) are all located in Halifax.

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NANCY F. VOGAN

Halil

(Heb.).

Ancient Jewish reed instrument, analogous to the Greek aulos. See Jewish music, §I, 4(iii).

Halim, M.

(*b* Bukittinggi, Sumatra, 1963). Indonesian composer. His musical activity began early in the rural environment of his home, where traditional arts played a central part. After graduating from the Academy for the Indonesian Performing Arts in Padangpanjang in 1988, Halim studied *karawitan* (traditional music) at the Indonesian Academy for the Performing Arts in Surakarta, one of the centres for the development of contemporary traditional Indonesian music, where the teaching staff included the composers Rahayu Supanggah, A.L. Suwardi, Pande Sukerta and I Wayan Sadra. Having displayed great compositional talent as a student, in 1990 he formed a collaboration with the contemporary dance group Gumarang Sakti led by the leading Minangkabau choreographer Gusmiati Suid. Among Halim's many outstanding works for the group were *Amai-Amai* (1992), presented at the Jakarta Arts Building in 1994, and *Awuak Tongtong* (1993), performed at the Indonesian International Drum Festival in Jakarta. In *Amai-Amai* he employs almost the whole range of traditional Minangkabau instruments, while in *Awuak Tongtong* he uses the ritual forms of the Minangkabau culture to create a dynamic and involving work. A series of performing tours to Europe, America and New Zealand and to other Asian countries began in 1994. He teaches composition at the Academy for the Indonesian Performing Arts in Padangpanjang.

FRANKI RADEN

Halíř, Karel [Halir, Karl]

(*b* Hohenelbe [now Vrchlabí], Bohemia, 1 Feb 1859; *d* Berlin, 21 Dec 1909). Czech violinist. He studied with Antonín Bennewitz at the Prague Conservatory (1867–73) and with Joachim in Berlin (1874–6), where he joined Benjamin Bilse's orchestra (1876–9). He then led orchestras in Königsberg (1879), in Nice and Lugano for Baron Derviz (1880–81), in Mannheim and in Weimar (from 1883). After touring widely he became leader at the Berlin Hofoper (1893–1907) and professor at the Hochschule für Musik. In 1896 he toured the USA with much success, then joining the Joachim Quartet as second violin in 1897; he also led a quartet of his own with Exner, Markees (later Müller) and Dechert. In 1888 he married Teresa Zerbst, a successful concert soprano. He published a teaching manual, *Neue Tonleiterstudien*.

Halíř possessed a well-disciplined technique and an excellent sense of style. He is notable as one of the earliest and most enthusiastic advocates of Tchaikovsky's music outside Russia, especially of the Violin Concerto: he gave the first performance in Germany. In 1888 Tchaikovsky heard him play the work in Leipzig, and noted in his diary, 'It seems to me that this artist, who is gifted with wonderful beauty of tone, prodigious technique, passion, brilliance and power, must very soon take one of the first places among the violinists of our time'.

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JOHN WARRACK

Hall, D(avid) C.

(*b* Lyme, NH, 16 May 1822; *d* Boston, 11 Feb 1900). American bandleader, bugle player and brass instrument manufacturer. He was an accomplished keyed bugle player and led several bands, first in Hartford, Connecticut (1844–5), then in New Haven (1845–6). Shortly after he became director and E♭ bugle soloist with the Lowell, Massachusetts, brass band. He was presented with an extremely fine E♭ keyed bugle of solid gold on 15 April 1850 by the members of the Lowell band. In 1856 Hall succeeded Patrick S. Gilmore as leader of the Boston Brass Band, a position he retained for many years.

In 1862, after a year of partnership with J. Lathrop Allen, a leading Boston instrument maker, Hall began his own brass instrument manufactory and importing business. He was joined by Benjamin F. Quinby, and from 1866 to 1875 Hall & Quinby were leading producers and importers of brass instruments in Boston. Their instruments were made in circular and over-shoulder forms as well as in the shapes common today, and they were usually equipped with Allen valves. Although most of Hall & Quinby's instruments were pitched alternately in E♭ and B♭ like saxhorns, they also made brass instruments pitched a 3rd apart, like those in the 1872 patent of R.H. Gates. A set of these is in the Janssen Collection, Claremont, California. The firm also made instruments with echo or mute attachments for the fourth valve. A cornet with this attachment was used with great success by the maker's brother, Rhodolph Hall, on a tour of England in 1861, and a set in all sizes, used by the Boston Brass Band, is preserved at the Henry Ford Museum, Dearborn, Michigan. After 1880 Hall retired from instrument making but continued his bandleading career until late in the century. Many examples of D.C. Hall and Hall & Quinby instruments are found in the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum; the Museum of Fine Arts, Boston; and America's Shrine to Music Museum, University of South Dakota.

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ROBERT E. ELIASON

Hall, Elsie (Maud Stanley)

(*b* Toowoomba, Queensland, 22 June 1877; *d* Cape Town, 27 June 1976). South African pianist of Australian birth. She was playing publicly in Australia before she was ten, and at 12 played at the Paris Exhibition and was favourably reviewed in London by Bernard Shaw. Her principal training

was under Ernst Rudorff at the Berlin Hochschule, where Joachim was director. She gave innumerable concerts in some 90 years of public performance and played under Joachim and Elgar among others. In chamber music her partners included Casals, Draper, Tertis and the Loewenguth and Griller quartets. Settling in South Africa (1920), she toured extensively over that continent and abroad. She played works unfamiliar in South Africa: Glazunov's Piano Concerto and works by Skryabin and Medtner (she included his *Danza Festiva* op.38 in her 90th birthday recital), though her programmes were customarily of Bach, Beethoven, Schumann and Brahms. She was awarded an honorary doctorate from the University of Cape Town in 1957.

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CAROLINE MEARS

Hall, (Alexander) Ernest

(b Liverpool, 24 Aug 1890; d London, 16 Oct 1984). English trumpeter. He started his career playing the cornet at the Royal Court Theatre, Liverpool, at the age of 14, and in 1910 went to study at the RCM under Walter Morrow. He played in the LSO from 1912 to 1929, becoming principal trumpet in 1924, and in 1930 joined the BBC SO, in which he played first trumpet until 1950. His broadcast of Haydn's Concerto in March 1932 was probably the first performance of the work in England. He taught the trumpet at the RCM from 1924 to 1960, and directed orchestral wind repertory classes there until 1970. As an editor, his work includes two volumes of *Difficult Passages for the Trumpet*, and Otto Langey's tutor for trumpet and trombone.

Hall used a small-bore Brussels Mahillon B♭/A trumpet (which had once belonged to his father) for most of his career, only changing to a Besson B♭ in about 1945. His direct playing style, which was without vibrato, contrasted strongly with the lyrical manner of his contemporary, George Eskdale. During his long teaching career, Hall exerted a strong influence on the modern English trumpet school; many professional players, both in the provinces and in London, were his pupils. His approach to the instrument was unreflective, his influence was by example, his inspiration intense.

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EDWARD H. TARR

Hall, Frederick Douglass

(*b* Atlanta, GA, 14 Dec 1898; *d* Atlanta, GA, 28 Dec 1982). American composer and arranger. He studied at Morehouse College (BA 1921), Chicago Musical College (BMus 1924), the RAM (Licentiate Degree 1933–5) and Columbia University Teachers College (MA 1929, DMusEd 1952). His teaching appointments included positions at Dillard University (1936–41, 1960–74), Alabama State University, Montgomery (1941–55), and Southern University (1955–9). A prolific composer and arranger of works for chorus, he was known both for his unique compositions and his arrangements of spirituals. He also wrote music for the piano and, as a result of his study of West African folksong, made many arrangements of African songs. Internationally known as a lecturer, choral workshop director and choral conductor, he was the recipient of numerous honours, including the Julius Rosenwald Fellowship, the Phelps-Stokes Fund Research Fellowship and the General Education Board Fellowship. (*SouthernB*)

JAMES STANDIFER

Hall, Henry (i)

(*b* c1656; *d* Hereford, 30 March 1707). English organist and composer. He was the son of Captain Henry Hall of New Windsor, and was one of the Children of the Chapel Royal under Cooke and then Humfrey. He was a chorister until about the end of 1672, for on 17 January 1673 Humfrey was assigned the customary annual payment of £30, as from 25 December 1672, to keep Henry Hall 'late child of the Chappell, whose voyce is changed, and is gone from the Chappell'. It is possible that at this period Hall studied composition with Humfrey; by his own account he subsequently did so with Blow, who in 1674 succeeded Humfrey as Master of the Children of the Chapel. In summer 1674 Hall served as temporary organist of Wells Cathedral, and he moved that autumn to a permanent post as organist of Exeter Cathedral. In 1679 he became assistant organist of Hereford Cathedral, where by the end of the year, having taken holy orders, he secured an appointment as vicar-choral; in 1688 he became organist. In 1698 he took deacon's orders to qualify himself, it is said, for some preferment in the gift of the Dean and Chapter of Hereford.

Hall dabbled in poetry. He wrote a dedicatory poem for each volume of Purcell's *Orpheus Britannicus* (1698, 1702), referring in the first of them to his erstwhile fellow chorister at the Chapel Royal as 'my Dear Friend Mr. Henry Purcell'; in another dedicatory poem, for Blow's *Amphion Anglicus* (1700), he described how he and the young Purcell once studied composition together, under Blow's impartial tutelage, and reflected with wry and self-deprecatory humour on his own subsequent exile from the musical excitements of London. On his death he was succeeded as organist of Hereford by his son, also named Henry (*d* 1714) and also a composer (two anthems, *Deliver us, O Lord* and *If we believe that Jesus died*, are in *GB-H*) and amateur poet.

Hall was undoubtedly the most distinguished among the lesser composers of Purcell's generation. His debt to Humfrey and Blow is clear, though he lacked the latter's command of the old polyphonic style; even in his earliest works, italianate declamatory writing and harmonic boldness are often striking. His later use of florid mannerisms is less successful, but his solo

songs are deftly turned and possess genuine melodic grace. On a larger scale, his elegy for Purcell, *Yes, my Aminta*, is an eloquent and finely crafted essay in the pathetic style; its wealth of telling detail and its expressive chromaticism recall the elegies of Purcell's own early works.

WORKS

† incomplete
* autograph

services

In A (TeD, Jub, re, Cr, S, Gl, CanD, DeM), Exeter

In a (Mag, Nunc), H†

In B flat (CanD, DeM), H

In c (Bte), Lbl

In E flat (TeD, Bte, CanD, DeM), Lbl; (Jub), H

In F (TeD, Jub, Mag, Nunc), H†

In G (Mag, Nunc), H†

In g (TeD only), CH

Chants: in D, Och; in E flat, Ckc, Och; in F, Cu

anthems

Arise, O Lord, WO†; Behold, now praise the Lord, H†; Blessed be the Lord my strength, Lbl; By the waters of Babylon, Lbl; Comfort ye, my people, Lbl; Give ear, O heav'ns, WO†; God standeth in the congregation, Y†; How long, IRL-Dcc†, Dtc†; I heard a voice, GB-H†; In thee, O Lord, Lbl; It is a good thing, WO, DRc; I will cry unto God, Cu; I will love thee, O Lord, WO†; Let God arise, Lbl; Lift up your heads, IRL-Dcc; My soul is weary, GB-Cfm; O be joyful in God, Ob; O clap your hands, Lbl; O how amiable, GL†; O Lord, grant the king, H†; O Lord, in thee is all my trust, GL†; O Lord our Governor, Exeter†; O Lord, rebuke me not, Cu; O praise the Lord, all ye heathen, H†; Praise the Lord, all ye servants, IRL-Dcc; Righteous art thou, H†; Sing, O daughter of Sion, Ob; Sing we merrily, Cu, doubtful, may be by James Hawkins or D. Purcell; The heavens declare the glory of God, WO†; The king shall rejoice, LF, WO; The Lord, even the most mighty God, Lbl; The souls of the righteous, Lbl; Thou, O God, art praised in Sion, *Divine Harmony* (London, 1712); We will rejoice, H†, doubtful, may be by Henry Hall the younger; When the Lord turned again, Ob; Wherewithal shall a young man, H†; Why do the heathen, Lbl

odes

Song to the Queen (... while he in triumph), S, S, T, B, SATB, 2 vn, va, bc, GB-Och†* (lacking opening vocal movts)

Yes, my Aminta, 'tis too true (Ode on the Death of Mr Henry Purcell), S, B, 2 rec, bc, Ob, Och†*

songs

All the follies of love, GB-Lbl; As Phoebus did with heat pursue, 1695⁸; Awake, awake, fair goddess, Lbl; Beauty the painful mother's prayer, 1695⁷; Charming fair Amoret, 1699⁴; Drag him down, 3vv, Y, chorus to Haste, Charon; Enchanted by your voice and face, 1694⁷; Fill the bowl with rosy wine, Och; From a due dose of claret, 1688⁸; Haste, Charon, 2vv, 1685⁶; In vain, my fair Sylvia, 1694⁷; Lucinda has the de'il and all, 1700⁶; Pallas destructive, 2vv, Cfm; Should a legion of cares, 1700⁶; Sing, what shall we sing?, 1700⁶; These two full hours, Lbl; While [Whilst], Galatea, you design, 1694⁷; Why, fair Armida, why so cold?, 1700⁶

catches

As sharper when his coin grows low, 3vv, *GB-Y*

Come, all ye high churchmen, 3vv, *The Pleasant Musical Companion*, ii (London, 5/1707)

Dragoons, have a care, *The Pleasant Musical Companion*, ii (London, 5/1707)

Oil and vinegar, 3vv, *The Pleasant Musical Companion*, ii (London, 6/1720)

Thus while the eight go merrily round, 3vv, *Y*

Tom making a manteau, 3vv, *The Pleasant Musical Companion*, ii (London, 5/1707)

To our arms on earth, 3vv, *Och*

instrumental

Air, G, 2 vn, bc, *GB-Och*

6 airs, B flat, 2 vn, va, bc, *Ob†*

Chaconne, B flat, *Ob†*, *Och†*

Hornpipe, c, hpd, *Lbl*

Overture, g, 2 vn, ?va, bc, *Och†*

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BRUCE WOOD

Hall, Henry (Robert) (ii)

(*b* London, 2 May 1898; *d* Eastbourne, 28 Oct 1989). English band-leader and trumpeter. In London he studied the trumpet and orchestration at Trinity College of Music and the RAM before World War I, and at the Guildhall School of Music in 1922. In 1914 he joined the music editorial department of the Salvation Army and after the war worked in music halls, as a cinema pianist, and as a member of provincial bands; from 1924 he led his first important band, at Gleneagles Hotel, Perthshire, with which he made his first recordings. By 1930 he was musical director for a hotel chain and controlling 32 bands. He replaced Jack Payne as leader of the BBC Dance Orchestra in 1932. As director of dance music for the BBC (1932–7) he had an unusually heavy broadcasting schedule, including (from 1934) a weekly 'Guest Night' show which ran until the late 1950s. In 1935 his band starred in the film *Music hath Charms*. On leaving the BBC he formed a group that toured Britain, the Continent and the USA besides playing in London. After the war, during which his band played to the troops and broadcast frequently, Hall again toured Britain until the late 1940s, when he became an impresario. He continued to conduct on broadcasts and recordings until 1969, and also appeared occasionally on television.

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Hall, John

(b ?1529; d October 1568). English physician, writer and ?composer. He practised as a physician at Maidstone and published several medical treatises and religious works. Among the latter is *Certayn chapters taken out of the Proverbes of Salomon, wyth other chapters of the holy Scripture & certayne Psalmes of David* (London, 1550), which contains metrical versions of various parts of the Bible, including several psalms. Its 'epistle dedycatory' suggests that the verses were intended for singing. Hall's most interesting work from the musical and literary points of view is *The Courte of vertu* (London, 1565; ed. R.A. Fraser, London, 1961). This collection of didactic and religious verses (which contains references in cipher to many of Hall's local contemporaries) was clearly intended as a 'moralization' of *The Courte of Venus* (n.d., ed. Fraser, Durham, NC, 1955), a popular anthology of secular lyrics (including some by Sir Thomas Wyatt), of which only fragments survive. Hall inveighed against it in the preface to *Certayn chapters*, and *The Courte of vertu* includes sacred parodies of poems by Wyatt. It contains 30 single-line tunes and one four-part setting. It is not definitely known whether Hall wrote the music, which is undistinguished, recalling contemporary psalm tunes; 'The dauning day' reproduces two phrases of 'Old Hundredth'. Fraser (1952) suggested that Hall envisaged instrumental or additional vocal accompaniment to the single-line tunes, but they can well be compared to the early unharmonized settings of metrical psalms, which were intended for unison singing. Hall's popularizing metrical paraphrases of scripture, crude devotional and didactic verse and simple musical settings are typical of the early English Reformation, though they can also be linked to older traditions of personal satire and sacred parody. Apart from the metrical psalters, the closest parallel is probably the work of [William Hunnis](#); a more sophisticated example is Tye's *The Actes of the Apostles*. Despite his apparent criticism of Wyatt's work, Hall joined the Wyatt family's Protestant uprising at Maidstone in 1554; such political activity offers a further parallel with Hunnis's career.

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MGG1 (J. Stevens)

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MICHAEL SMITH

Hall, Marie

(b Newcastle upon Tyne, 8 April 1884; d Cheltenham, 11 Nov 1956).

English violinist. She took violin lessons from an early age and was heard by Emile Sauret when she was nine. Despite his recommendation that she should attend the RAM in London she continued to study locally, receiving occasional instruction from eminent teachers, including Elgar at Malvern (1894), Wilhelmj in London (1896), Max Mossel at Birmingham (1898) and, after she was unable to take up a scholarship to the RAM, Johann Kruse in

London (1900). In 1901 she was heard by Jan Kubelík, on whose advice she went to Prague and completed her studies at the conservatory under Ševčík in 1903. She appeared with success in Prague in 1902, and in Vienna and London the next year, after which she toured widely in Britain, the USA, Australia and India. She was the dedicatee of Vaughan Williams's *The Lark Ascending*, which she first performed in 1921 in London with the British SO under Boult; she also introduced new works by Boughton, Brian and Percy Sherwood. In the standard repertory she was considered one of the finest violinists of her time in any country.

W.W. COBBETT/NOËL GOODWIN

Hall, Pauline

(*b* Hamar, 2 Aug 1890; *d* Oslo, 24 Jan 1969). Norwegian composer. She studied the piano with Backer Lunde and composition with Elling (1910–12). She then undertook further studies in Paris (1912–14), spending six months in Dresden during this period. Between 1926 and 1932 she lived in Berlin as a theatre and music critic for the Oslo newspaper *Dagbladet*. After her return to Oslo she continued as a music critic for the *Dagbladet* (1934–42 and 1945–56). Hall was active as a member of various musical organizations: she became a member of the board of the Norwegian Composers' Association in 1920, and her work (1938–60) as chairman of the board of Ny Musikk, the Norwegian branch of the ISCM, was outstanding.

In her compositions two main traits can be found: up to about 1930 French music (especially Debussy) is a strong influence; after 1930 her music became more neo-classical. Her first works were for piano and for the voice; she later composed chamber music and works for orchestra, closing her composing career with some very fine music for stage and film productions. She is the author of *25 år Ny musikk* (Oslo, 1963).

WORKS

(selective list)

dates are of first performance

Ballet: *Markisen*, 1950

Orch: *Poème élégiaque*, 1920; *Verlaine-suite*, 1929; *Cirkusbilleder*, 1933; *Julius Cæsar, suite*, 1950

Chbr: *Sonatine*, vn, pf, 1917; *Suite*, wind qnt, 1945; *Liten dansesuite*, ob, cl, bn

Pf: *Fire klaverstykker, op.1*, 1913; *Sonata, fl.*, 1916; *Allegro*, 1917

Incid music for the theatre and cinema, incl. Shakespeare productions

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RUNE J. ANDERSEN

Hall, Sir Peter (Reginald Frederick)

(b Bury St Edmunds, 22 Nov 1930). English director. He was educated at Cambridge and directed his first West End play, the English-language première of *Waiting for Godot*, in 1955. He was director of the Royal Shakespeare Company (1960–68), and of the National Theatre (1973–88). In 1969 he was made joint director (with Colin Davis) of the Royal Opera, but he resigned before officially taking up the post. He was artistic director of Glyndebourne Festival Opera from 1984 to 1990. He was made a CBE in 1963, and knighted in 1977.

His first opera production was the première of John Gardner's *The Moon and Sixpence* (1957, Sadler's Wells), but the first to catch the public eye was the British stage première of *Moses und Aron* (1965, Covent Garden), in which the presence of a cow and, until quite late in rehearsals, a camel, not to mention four semi-naked virgins, ensured that the production received plenty of publicity in the popular press. His first Glyndebourne production was *La Calisto* (1970), which led to *Il ritorno d'Ulisse in patria* (1972) and *L'incoronazione di Poppea* (1984), all three in very free realizations by Raymond Leppard. His most valuable work at Glyndebourne, however, was centred on his outstanding Mozart-Da Ponte productions: *Figaro* (1973), *Don Giovanni* (1977) and *Così fan tutte* (1978). His Britten productions – *A Midsummer Night's Dream* (1981) and *Albert Herring* (1985) – were also much admired.

His work outside the UK has generally found less favour. His most notable American production has been *Salome* (1986, Los Angeles), designed, like so many of his successes, by John Bury, with whom he has enjoyed a most fruitful partnership. He has also been closely associated with Michael Tippett, staging the premières of *The Knot Garden* (1970, Covent Garden) and *New Year* (1989, Houston).

Hall's generally representational approach to opera is based on fidelity to the text (his Mozart triptych was given without cuts) and sobriety almost to a fault – his *Così fan tutte* was thought by many not to be funny enough. His scrupulously faithful productions emerge from, as he puts it, joint discovery of the work during a long rehearsal period, which sometimes makes his singers impatient; the productions, however, have often brought startling revelations in their wake, none more so than *Fidelio* (1979, Glyndebourne), whose roots in French *opéra comique* were exposed greatly to the advantage of the dramaturgy of a work traditionally subjected to romantic and epic interpretations.

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RODNEY MILNES

Hall, Richard

(*b* York, 16 Sept 1903; *d* Horsham, 24 May 1982). English composer and teacher. He was educated at Loretto School, Edinburgh, and Peterhouse, Cambridge, where he was an organ scholar. His first appointments were in the church in Leeds, as organist of All Souls and precentor at the parish church; he was ordained an Anglican minister in 1926. But he made his most valuable service to music as professor of composition at the Royal Manchester College of Music, a post he held from 1938 to 1956, when he became director of music at Dartington. He left Dartington in 1967 to return to the church, as a Unitarian minister. His pupils at the RMCM included Stevenson, Butterworth and, at one time in the early 1950s, Goehr, Maxwell Davies, Birtwistle and Ogdon, all members of the [Manchester School](#).

Hall's success as a teacher has overshadowed his achievement as a composer. His own music is not as progressive as that of some of his pupils but he was always receptive to new ideas. Thus, although his principles derive basically from Hindemith (by way of Arnold Cooke, his predecessor at the RMCM), his music is less conservative than this would imply. There is, for example, a remarkable set of Four Piano Pieces (1944) which are serially constructed, canonically organized, and virtually atonal in spite of their key signatures and their final triads. His symphonies are distinguished by thoughtfulness and contrapuntal interest. He is also the author of several collections of poetry.

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(selective list)

Orch: Rhapsody, org, str, 1929, rev. 1933; Pf Conc., op.19, 1931; Sym., op.34, 1933; Vn Conc., op.96, 1939; Sym., b, op.101, c1940; Conc. grosso, op.116, fl, cl, str, 1942; Sym. no.1, 1944–8; Lemura, 1945; Sheep under the Snow, str, 1947; Pf Conc., 1951; Sym. no.3, 1953; Sym no.4, 1953; Sym. no.5; 2 suites, pf, orch; ovs. Vocal: On the Grasshopper and the Cricket, op.1, 2vv, vc, pf, 1929; Bread of the World (R. Heber), op.21, SATB, 1931; The Ancient World, op.37, spkr, C, str, 1933; The Revealing Search, op.39, Bar, orch, 1934; Lord, give us evermore this bread, Bar, SATB, orch, 1936
Chbr: Pf Qnt, op.78, 1937; Trio, op.112, fl, cl, vc, 1941; Str Qt no.1, 1946; Pf Trio, 1956; Str Qt no.2, 1973; 5 other str qts; 13 sonatas, vn, pf; 3 sonatas, vc, pf
Kbd: [3] Cathedral Voluntaries, op.62, org, 1935; Toccata, Intermezzo and Fugue, op.104, org, 1941; 4 Pieces, pf, 1944; Suite, pf, 1967; Little Organ Bk, 4 vols., 1973–4; c20 sonatas, pf

Principal publishers: Schott, Novello, Joseph Williams

GERALD LARNER (work-list with DAVID C.F. WRIGHT)

Hall, Thomas S.

(*b* England, Feb 1794; *d* New York, 23 May 1874). American organ builder. He emigrated to Philadelphia about 1803, and was apprenticed to John Lowe. He began his own business in Philadelphia in 1811; he moved to New York about 1818, becoming the founder of the New York group of

organ builders in the 19th century and counting among his former workmen [Henry Erben](#), Richard M. Ferris and Reuben Midmer. One of his first important organs was built in 1818 for the Unitarian Church of Baltimore. In 1824 he formed a partnership with Henry Erben, his brother-in-law and former apprentice, which lasted until 1827 and resulted in several organs for large churches in New York and elsewhere. In 1832 Hall built a substantial organ for St Thomas's, New York. In 1846 he formed a new partnership with John Labagh (1810–92) under the name of Hall & Labagh; one of the largest organs by this partnership was built in 1855 for St Joseph's Church, Troy, New York. In 1868 James L. Kemp joined the firm, which continued a steady production of quality instruments, including a replacement for their earlier St Thomas's organ in 1870. Hall retired in 1872, and the firm continued under the name of Labagh & Kemp until 1891, when it was sold to the short-lived partnership of Chapman & Symmes.

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- S. Pinel:** 'Thomas S. Hall, Founder of the 19th-Century New York School of Organ Builders', *De Mixtuur*, no.65 (1990), 246–63

BARBARA OWEN

Hall, William

(d Richmond, Surrey, 28 April 1700). English violinist and composer. He appears in lists of the Twenty-Four Violins several times between November 1671 and July 1680, when he received one of the posts in the King's Private Music that were used at the time to augment the group. He served until his death, though he also worked in James II's Catholic chapel, and ran a series of concerts in the 1690s at his house in Norfolk Street, off the Strand. They must have had a following, for they were still referred to in March 1707 when a benefit concert for his daughters was advertised. He was one of those who handled the subscriptions for Purcell's 1683 set of trio sonatas. He was described on his memorial as 'a superior violin, admir'd, belov'd of all Men', and there are three-part pieces entitled 'M^r: Halls Farewell' by Francis Forcer and John Lenton in the manuscript *US-NH* Filmer 9. There are more than 30 consort pieces by Hall in *Tripla Concordia* (1677) and in the manuscripts *GB-Ob* Mus.Sch.C.44, E. 446, *GB-Och* Mus.361–2 and *US-NH* Filmer 7. There is also a keyboard corant in Loche's *Melothesia* (1673⁶; ed. C. Hogwood, Oxford, 1987). They seem to be rather incompetent, though most survive only in fragmentary or corrupt sources.

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PETER HOLMAN

Hallart [Allard], Michel

(fl 1511–18). French singer, possibly identifiable with the composer [Alart](#).

Hallberg, Bengt

(b Göteborg, 13 Sept 1932). Swedish jazz pianist, composer and arranger. He began to play piano professionally in his early teens and made his first trio recording at the age of 17. During the early 1950s he was the leading jazz pianist in Sweden; he played regularly with local bands in Göteborg and made numerous recordings with various international and Swedish all-star groups of which Lars Gullin, Arne Domnérus, Stan Getz, Quincy Jones and Clifford Brown were members. In 1957, *Dinah*, his first album, recorded with a trio, was awarded a Gold Disc by *Orkester journalen*. After studying counterpoint and composition at the Swedish Royal Academy of Music (1954–7) he turned principally towards composing and arranging, especially for films, television and stage productions. Nevertheless he continued to perform as a member of the Swedish Radio Big Band (1956–63) and the Radiojazzgruppen (from 1969). In the 1970s he was much sought after as a pianist, arranger and composer; he performed as a soloist in George Russell's composition *Living Time* and worked with Ove Lind. He also made solo recordings, such as *The Hallberg Touch* (1979, Phon.), and worked with Arne Domnérus, Karin Krog and others. In the early 1980s he formed the Trio con Tromba with Jan Allan and Georg Riedel, producing an album of the same name (1985, Four Leaf Clover). During the 1980s and 90s he has specialised in solo improvisations based on well-known classical and popular repertory (e.g. *Bengt Hallberg Improvisation*, 1988, Musik på Drottningholm) as well as more jazz-orientated solo recordings, such as the slightly retrospective *The Tapdancing Butterfly* (1992, Aquila). He has also composed extensively for choir, chamber orchestra and symphony orchestra.

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Halle.

Town in Germany, on the Saale river. Its known history goes back to 806; its musical tradition began with the foundation of the Halle monastery at Neuwerk in 1121, followed by the Stadtsingechor, a boys' choir (still active) which dates from the 12th century.

Protestant church music developed rapidly in Halle; in the early 16th century Wolff Heintz, admired by Martin Luther, was organist at the Marktkirche or Liebfrauenkirche (c1523–52). The town's first important musical figure was Samuel Scheidt, who worked there for much of the first half of the 17th century. During the second half of the 17th century such distinguished musicians as Philipp Stolle, David Pohle, Johann Philipp Krieger and Johann Beer worked at the Halle court; they all wrote German operas there, although only Stolle's *Charimunda* (1658) has survived complete. At the end of the century the court moved to Weissenfels, about 30 km to the south; however, Halle's strong tradition of keyboard music survived, particularly in the work of Friedrich Wilhelm Zachow, organist of the Marktkirche and Handel's teacher. Handel was born in Halle in 1685, but after studying law and working as organist at the cathedral he left for Hamburg in 1703; only a few of his surviving works were composed in Halle.

After a period during which only minor composers, such as Gottfried Kirchhoff and J.G. Ziegler, were active in Halle, the town's musical life was revived in the mid-18th century by the arrival of W.F. Bach. He was organist at the Marktkirche from 1746 to 1764, although in later years he became erratic in the performance of his duties. Later in the century J.F. Reichardt, one of the first to compose settings of Goethe, went to Halle as inspector of the salt-works after quarrelling with the Prussian court, where he was Kapellmeister. His home became a meeting place for philosophers, poets and musicians. Together with the university music director, D.G. Türk, he organized performances of Handel's oratorios in Halle, the first of which was *Messiah* (1803). Public concerts organized by Türk included concert performances of opera and Singspiele from 1780.

The most important musician in Halle in the first half of the 19th century was Johann Friedrich Naue (1787–1858), who distinguished himself as music director at the university, organist, and conductor at music festivals. On 1 July 1859 Heide's Handel monument was dedicated in the Halle market-place, in the presence of Liszt. At the Stadttheater, opened in 1886, the opera flourished under Max Richards (1897–1915).

After the mid-19th century, the town's musical life centred on the composer Robert Franz who, as choral conductor, continued the tradition of performing Bach and Handel. During the turbulent early decades of the 20th century, these traditions were maintained; the first large Handel

Festival was held in Halle in 1922, when Alfred Rahlwes and Karl Klanert distinguished themselves as conductors of the Robert-Franz-Singakademie and the Stadtsingechor. Several then unknown works of Handel were revived, such as *Susanna* (1922) and *The Triumph of Time and Truth* (1937). Although musical activity was curtailed between 1933 and 1945, in 1935 a 'Reichs-Händel-Fest' took place, and later 'Händel-Feste' (1936–8) and 'Händel-Tage' (1941–3) were organized. In 1937 the 350th anniversary of Scheidt's birth was commemorated by a series of performances of his vocal works by the Singakademie.

After 1949 Halle became one of the leading musical centres of the DDR. The Hallische Musiktage, concentrating on contemporary music, have taken place annually since 1963. In 1948 Handel's birthplace became a museum containing an important collection of instruments. From 1952 the town mounted annual Handel festivals, which have been particularly important for their revival of Handel's operas; they have been supported by the Georg-Friedrich-Händel Gesellschaft since its foundation in 1955. In 1948 the opera and the Handel Festival orchestra were joined by a symphony orchestra, from 1992 called the Philharmonisches Staatsorchester Halle. The Stadttheater, damaged in World War II, reopened as the Theater des Friedens in 1951 and was renovated in 1968 as the Landestheater Halle. Three to four opera productions a season are given there, usually including one Handel opera.

In 1952 a branch of the Verband Deutscher Komponisten und Musikwissenschaftler (now the Landesverband Deutscher Komponisten Sachsen-Anhalt) was founded in Halle; among its members the composers Hans Stieber (1886–1969), Gerhard Wohlgemuth (*b* 1920), Hansjürgen Wenzel (*b* 1939), Thomas Müller (*b* 1939) and Gerd Domhardt (1945–97) have gained international reputations. Halle has a music school, a borough music school, an academy for church music, and a musicological institute, directed successively by Hermann Abert (1909–20), Arnold Schering (1920–28), Max Schneider (1928–60), Walther Siegmund-Schultze (1960–83), Bernd Baselt (1983–93), compiler of the *Verzeichnis der Werke Georg Friedrich Händels*, and Wolfgang Ruf (from 1994). The institute sponsors Handel research and performances, and trains both music teachers and musicologists. The Hallische-Händel-Ausgabe, a new critical edition of Handel's works, is edited in Halle.

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WALTHER SIEGMUND-SCHULTZE

Halle, Adam de la.

See [Adam de la Halle](#).

Hallé, Sir Charles [Halle, Carl]

(*b* Hagen, Westphalia, 11 April 1819; *d* Manchester, 25 Oct 1895). English pianist and conductor of German birth. He was born Carl Halle, but added the accent to the 'e' later in life allegedly to ensure more accurate pronunciation by the French and English. Hallé's father, Friedrich, was church organist and director of Hagen's mainly amateur orchestra. By the age of four, Carl could play the piano sufficiently well to manage a sonata written by Friedrich. He also learnt to play the organ, the violin and the timpani. Under the patronage of Louis Spohr, he gave a piano recital at the age of nine; thereafter his father limited his public appearances to one a year, in Hagen. He first conducted at the age of 11 when his father was taken ill during Hagen's annual visit from a touring opera company, for which the town's musicians provided an orchestra. The boy took over the direction of Weber's *Der Freischütz* and *Preciosa* and Mozart's *Die Zauberflöte*. In the summer of 1835, when he was 16, Hallé went to Darmstadt to study harmony and counterpoint under Johann Rinck and to receive general musical instruction from Gottfried Weber. In 1836 he moved to Paris, hoping to become a piano pupil of Kalkbrenner, but in fact studied under George Osborne.

In Paris, Hallé soon came to know Chopin, Liszt, Berlioz and Wagner. In recitals in the salons, he introduced Beethoven's sonatas to Parisian audiences: he was the first pianist to play the complete series in Paris and, later, in London. His edition of the sonatas was published by Chappell. He also appeared frequently as a chamber music player, with Alard (violin) and Franchomme (cello). During these years he became a passionate devotee of the music of Berlioz, attending the rehearsals and first performances of several of his works, including the Requiem and *Roméo et Juliette*.

In the revolutionary year of 1848 Hallé decided to leave Paris because of diminishing concert audiences and lack of pupils. Since 1841 he had been married to Désirée Smith de Rillieu, formerly of New Orleans, and he took her and their two children (later there were nine) to London, which he had first visited in 1843. But London was crowded with émigré musicians, so he accepted an approach from Manchester to settle there and to revivify musical life. His first action was to establish a series of chamber concerts; and in 1849 he was appointed conductor of the old-established

Gentlemen's Concerts with a free hand to reorganize the orchestra. In 1857, when an art treasures exhibition was held in Manchester for six months, this orchestra was much enlarged and, rather than disband it, Hallé decided to engage it for a new series of concerts at his own risk. The first concert was given on 30 January 1858. Very soon the Hallé Concerts became Manchester's leading musical event; Hallé conducted them, often also appearing as piano soloist, for the remaining 37 years of his life. His programmes were adventurous and he engaged leading soloists of the day (see [Manchester](#), §2). He continued to give piano recitals in London every summer, concentrating on the sonatas of Beethoven and Schubert. In 1893 he saw the realization of one of his long-held ambitions for Manchester: the foundation of a music college in the city. He was appointed principal and piano professor at the RMCM, which opened in October of that year.

Hallé was knighted in 1888, the year in which he also married the celebrated violinist Wilma Norman-Neruda (his first wife had died in 1866). With Lady Hallé he gave sonata recitals not only in Britain but on tours of Australia and South Africa. They had returned from the latter only a few weeks before Hallé's sudden death from cerebral haemorrhage. He is buried in Weaste Cemetery, Salford.

Hallé had great personal charm and humour. As a pianist he was regarded by some contemporaries as 'cold and scholarly', which he probably seemed by comparison with Liszt and other virtuosos. Bernard Shaw, on the other hand, wrote appreciatively of his fidelity to both the letter and spirit of Beethoven's sonatas, and it is some measure of Hallé's stature that he performed Brahms's new B♭ Concerto at the age of 63. As a conductor he was said by J.A. Fuller Maitland to be in the first rank, imposing interpretations on his players 'with an amount of willpower that was unsuspected by the public at large'.

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MICHAEL KENNEDY

Hallel

(Heb.: 'praise').

The collective term for Psalms cxiii to cxviii. See [Psalm](#), §1, 3.

Hallelujah.

See [Alleluia](#).

Hallén, (Johannes) Andreas

(*b* Göteborg, 22 Dec 1846; *d* Stockholm, 11 March 1925). Swedish conductor, composer, teacher and critic. Between 1866 and 1871 he studied in Leipzig with Reinecke, in Munich with Rheinberger and in Dresden with Rietz. He then returned to Göteborg, where he became conductor of the music society (1872–8); he later taught singing in Berlin (1879–83). Back in Sweden he was conductor of the Philharmonic Society in Stockholm (1885–95) and of the Royal Opera (1892–7), as well as founder and conductor of the South Swedish Philharmonic Society (1902–7). From 1909 to 1919 he taught composition at the Stockholm Conservatory.

Hallén's compositions show an accomplished handling of formal elements and contain stylistic reminiscences of Swedish folk music and the works of other Swedish composers like Söderman. The salient feature of his style, however, and the one which strongly affected contemporary reaction, is its close, almost derivative relationship to German music. Wagner's works and aesthetic ideas had a particularly strong and lasting influence on Hallén; his operas, although conceived with considerable dramatic skill, are largely dependent on Wagnerian models. As an enterprising and versatile conductor, he gave sympathetic performances of the Wagner operas and brought about performances of many choral masterpieces then almost unknown in Sweden, including the first Swedish performance of Bach's *St Matthew Passion* (1890).

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choral

[all printed works published in vocal score](#)

Vom Pagen und der Königstochter (E. Geibel), solo vv, chorus, orch, op.6, 1871 (Leipzig, 1877)

Traumkönig und sein Lieb (Geibel), solo vv, chorus, orch, op.12, 1885 (Leipzig, c1885)

Trollslottet (W. Müller von Königswinter), sym. ballad, chorus, orch, op.32

(Stockholm, 1889)

Ett julatorium (A. Åkerhielm), solo vv, chorus, orch, 1904 (Stockholm, 1905)

Missa solemnis, 4 solo vv, chorus, org, pf, cel, 1920–21 (Stockholm, 1923)

Unpubd: Requiescat, solo vv, chorus, pf, 1910; Sverige, op.50, 1917

orchestral

Sym. poems: Frithiof och Ingeborg, op.8, 1872; En sommarsaga, op.36, 1889, arr. pf 4 hands (Stockholm, 1892); Die Toteninsel, op.45, 1898; Sphärenklänge, 1905

Other works: Rhapsody no.1, op.17 (Leipzig, 1882); Rhapsody no.2 (Swedish Rhapsody), op.23 (Berlin, 1883); suites [on themes from stage works], Ur Waldemarssagan, op.42, 1891; Ur Gustaf Wasas saga, 1897; Svenska folkvisor och danser, op.37, c1895; Om hösten, op.38, 1895

other works

Vocal: Skogsrået (V. Rydberg), Mez, orch, op.33, 1888, vs (Leipzig, c1898); Skön jungfru sover i högan loft (V. Modin), 1v, pf (Stockholm, 1924); duets, other songs

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AXEL HELMER

Hallé Orchestra.

Orchestra founded in 1858 by Charles Hallé. See [Manchester](#), §2.

Haller, Hans Peter

(b Radolfzell, Lake Constance, 26 Oct 1929). German composer and electronics technician. He attended the Kirchenmusikalisches Institut, Heidelberg (1947–50), took private composition lessons with Fortner from 1948 and studied musicology with Gurlitt at Freiburg University (1954–8). From 1950 to 1972 he was head of recording and programme director for SWF, Baden-Baden. In 1972 he was appointed head of the experimental studio at the SWF Heinrich Strobel Foundation, Freiburg, a post which he held until 1989. Haller's early works were influenced by Hindemith's sound world and by classical 12-note technique; later he used serial procedures more generally. After a meeting with Hiller and the experience of Boulez's *Poésie pour pouvoir*, he began to involve himself intensively with electronic and computer music. A major result of this activity was the invention of the halaphone, an apparatus for combining, distributing and moving sounds;

the halaphone was used by Boulez in the early versions of ‘... *explosante-fixe* ...’ and again in *Répons*. Haller’s own precisely constructed music has also been enriched by his technical work.

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JOSEF HÄUSLER

Haller, Hermann

(b Burgdorf, canton of Berne, 9 June 1914). Swiss composer. In 1933 he entered the Zürich Conservatory to study with Volkmar Andreae, Paul Müller and Rudolf Wittelsbach; he completed his training as a composer with Boulanger in Paris (1938–9) and as a pianist with Czeslaw Marek in Zürich. Haller taught at the Zürich Conservatory (1943–6) and from 1946 to 1979 he taught the piano at the Zürich cantonal teacher-training college in Küsnacht. Elected to the committee of the Association des Musiciens Suisses in 1963, he was its president from 1968 to 1973. He was also president of SUIISA, the Swiss performing rights society (1979–87). His music is in a clean and economical style. The harmony and animated rhythm of his early works show certain affinities with the Hindemith of the 1930s; Haller’s forms and textures were influenced by the Baroque, as in the Concertino (1942) and the cantata *Verkündigung* (1943). This diatonic style later gave way to greater chromaticism, but without the loss of a sense of tonality. In the 1960s he came to use almost impressionist elements, including complex harmonies that are not primarily functional, and a blurring of contours to achieve atmospheric effects. In all of Haller’s work linear thought plays an essential role.

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Vocal: Verkündigung (R.M. Rilke), S, str, 1943; Exoratio (C. Morgenstern), A/B, str qt/str orch, 1956; 5 Lieder (F. Hölderlin), A/B, orch, 1961; Erbarmt euch mein,

meine Freunde (Job), A/B, org, 1962; Hiob, orat, S, Bar, chorus, org, orch, 1974; Ps ciii, S, chorus, org, 1976; Ed è subito sera (S. Quasimodo), Bar, orch, 1978; Abschied, S, str, 1984

Chbr: Trio, fl, cl, bn, 1960; Str Qt, 1961; Str Qt, 1971; Octet, ob, cl, bn, str qt, pf, 1976; 5 pièces en forme de variations, fl, ob, cl, hn, bn, 1980; 5 Pieces, ob, pf, 1982; Blaue Wand, fl, str sextet, pf, 1986; Str Qt, 1990

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FRITZ MUGGLER/CHRIS WALTON

Haller, Jan

(*b* Rothenburg, ?c1467; *d* Kraków, 7 or 8 Oct 1525). Polish publisher and bookseller of German birth. Granted the first royal privilege issued in Poland, he began its earliest publishing business in Kraków in 1494. In 1503 he issued the *Missale Wratislaviense* in which the music in Gothic notation was printed from movable type in two colours. Possibly on his initiative, the German printer Kasper Hochfeder went to Kraków in 1503 and from 1505 to 1509 served as the firm's technical manager. Haller's output of about 250 publications included scientific books, university textbooks, state documents and liturgical books. In the field of music he is principally known for the printing of *Bogurodzica* (the knights' hymn), and two treatises by Sebastian z Felsztyna, *Modus regulariter accentuandi* (1518) and *Opusculum musicae compilatum* (1517) in addition to the missal.

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TERESA CHYLIŃSKA

Hallgrímsson, Hafliði

(*b* Akureyri, 18 Sept 1941). Icelandic composer and cellist. After cello studies in Reykjavík, he worked during 1962–3 in Rome with Enrico Mainardi, while also studying visual/plastic arts (he still works as a painter and draughtsman). In the mid-1960s he studied the cello at the RAM in London with Derek Simpson, winning the Suggia Prize, while pursuing

composition studies with Maxwell Davies and Alan Bush. After playing with the English Chamber Orchestra he became principal cellist of the Scottish Chamber Orchestra in 1977, relinquishing the position in 1983 to compose full-time.

Self-criticism led to the withdrawal of almost everything composed before the mid-1980s. *Poemi* (1984), a powerful concerto for violin and string orchestra based on biblical paintings by Chagall, was his first work to achieve international recognition, winning the second Wieniawski Prize in 1985 and the Nordic Council Prize in 1986. The orchestral texture, often aleatory, is at first hesitant, but soon becomes almost brutally direct. Every element of the work reflects his fascination with virtuosity: the music has overwhelming excitement and drive.

Hallgrímsson has an unusual sensitivity to the capabilities of string instruments, and music for strings lies at the heart of his output. Probably his most performed compositions are from the cycle of string orchestra pieces, *Daydreams in Numbers* (1986–96). Conceived as repertoire for young players, these pieces constitute a thesaurus of 20th-century string technique. Their fastidious, inspired simplicity is shared by Hallgrímsson's other music for young people, educational pieces for violin, cello and piano (often published with the composer's droll and quirky drawings). His work is paradoxical: the seemingly accessible educational music becomes eerie and otherworldly on deeper acquaintance. Yet the virtuoso works, such as the cello concerto *Herma* and *Words in Winter*, a cantata for soprano and orchestra, which at first seem impossibly strenuous, take on a disconcertingly 'right' and 'familiar' countenance.

What to others are special effects are central to his sound-world: they create magnetic fields, shape and structure. His musical language is unique and personal. There may be elements of Icelandic folk music, and other influences such as Lutosławski, but it is hard to hear them. What is heard is a startlingly original rethinking and new synthesis of the basic elements of music.

WORKS

(selective list)

Stage: *Mini Stories* (D. Kharms, trans. G. Gibian), op.25, nar, S, cl, tpt, hmn, vn, db, perc, 1997; *Thurso*, 1997, rev. 1999

Orch: *Poemi*, op.7, vn, str, 1984; *Daydreams in Numbers*, str, 1986–96; *Herma*, op.17, vc, str, 1994–5; *Still-Life* (after painting by C. Aitcheson), op.22, chbr orch, 1995; *Crucifixion*, op.24, 1997; *Ombra*, op.27, va, str, 1999

Chbr: *Divertimento*, hpd, vn, va, vc, 1974; *Verse I*, op.4, fl, vc, 1975; *Fimma*, op.5, vc, pf, 1976; *Tristia*, op.8a, gui, vc, 1984; *Str Qt no.1 'From Memory'*, op.11, 1989; *Str Qt no.2*, op.11a, 1990; *Intarsia*, fl, ob, cl, hn, bn, 1992; *Predikun á vatni* [Sermon on Water] (Meditation on a biblical text), vc, org, 1993, withdrawn; *Metamorphoses*, op.16, pf trio, 1993; *7 Epigrams*, op.23, pf trio, 1993, provisionally withdrawn; *Ears Stretch a Sensitive Sail*, op.26, solo perc, str qt, 1998

Choral: *Triptych (Quasimodo)*, op.9, SATB, 1986; *4 Icelandic Folksongs*, SATB, 1988; *Níunda stund* [Ninth Hour] (B. Óskarsson), op.14, SATB, 1993; *Myrtuskógur (Ausonius)*, op.14a, SATB, 1993; *2 Old Icelandic Hymns*, SATB, org, 1994

Other vocal: *Elegy (Quasimodo)*, op.3, Mez, fl, 2 vc, pf, cel, 1971; *You Will Hear*

Thunder (A. Akhmatova), op.6, S, vc, 1982; Words in Winter (Hallgrímsson), op.10, S, orch, 1987; Syrpa (various Icelandic texts), S, chbr ens, 1993; Ríma (Michelangelo), op.15, S, str orch, 1993

Solo inst: Solitaire, op.1, vc, 1970, rev. 1991; 5 Pieces for Pf, op.2, 1971; Jacob's Ladder, op.8, gui, 1984; 4 Icelandic Folksongs, pf, 1985; Strönd, hpd, 1982, rev. 1988; Offerto, op.13, vn, 1991; The Flight of Icarus, op.12, fl, 1991; Legg thú á djúpið, op.18, org, 1994, provisionally withdrawn; Homage to Mondrian, op.20, pf, 1995; Ummyndun Krists á fjallinu [Christ's Metamorphosis on the Mountain], op.21, org, 1995, provisionally withdrawn

Educational: 7 Icelandic Folksongs, vc, pf, 1985; Scenes of Poland, pf, 1988; Nordic Impressions, vn, pf, 1991; Sketches in Time, pf, 1992; 10 Pieces for Pf, 1995

Principal publishers: Chester, Iceland Music Information Centre, Ricordi

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NEIL MACKAY

Halling [parhalling].

A Norwegian folkdance in duple time, deriving its name from the Hallingdal between Oslo and Bergen and played on either the Hardanger fiddle or the violin. It may be notated in either 2/4 or 6/8 time and resembles the more common [Gangar](#), but may be played a little faster. It is chiefly a solo man's dance, but may be performed by two or more men dancing in competition. In some districts it has been danced by a couple; a man and a woman, in which instance it is known as 'parhalling'. The dance is a display of strength and includes some acrobatic movements, notably the *hallingkast*, in which the dancer either kicks down a hat held up in the air or kicks his foot up towards the ceiling. The *halling* is known in most districts of Norway. Some composers, for example Edvard Grieg, have used the term *halling* for compositions in folk dance style.

The term *halling*, or *parhalling*, is also used to refer to the *gangar*.

See also [Norway](#), §II.

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A. Bjørndal and B. Alver: *Og fela ho lét: norsk spelemannstradisjon* (Oslo, 1966, 2/1985)

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NILS GRINDE

Hallis, Adolph

(*b* Port Elizabeth, 4 July 1896). South African pianist and composer. He studied at the RAM, London, under Beringer and Matthay. After his début (Wigmore Hall, 1919) he toured the major European centres and settled in South Africa in 1939. As a specialist in the contemporary music of his time he gave many premières, including Rawsthorne's Piano Concerto no.1 (written for him), Chisholm's Piano Concerto no.2 ('Hindustani') and the British première of Hindemith's Piano Concerto with the Hallé Orchestra under Barbirolli (1956). The Adolph Hallis Chamber Music Concerts (1936–9, London) were notable for their enterprising programmes. Hallis made the first complete recording of Debussy's Etudes, and gave numerous works their first South African performance. His compositions include a piano concerto, several works for solo piano and for chamber groups; his idiom is essentially conventional and melodious. He received the Honour award from the South African Academy for Science and Art in 1966.

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CAROLINE MEARS

Hallmann, Paul

(*b* Friedland [now Frytland], nr Schweidnitz [now Świdnica], Silesia, 11 Aug 1600; *d* Breslau [now Wrocław], 11 Jan 1650). German composer. He was a member of the Kapelle of Duke Georg Rudolph at Liegnitz (Legnica). Described as a 'gentleman from Strachwitz, near Liegnitz', he became, through the duke's admiration for him, a member of the nobility on 31 January 1624, and he was nominated to the princely council in 1632. Of the sacred works he wrote for the Protestant ducal court, 14 were formerly kept in the celebrated Biblioteca Rudolphina at Liegnitz. Owing to the scattering of this collection during World War II, some of them disappeared and the rest remained incomplete. Scholz, who knew the Rudolphina before the war, divided Hallmann's works into three groups. The first comprises three masses, a Kyrie and a *Magnificat*. The five-part mass consists of Kyrie, Gloria and Sanctus, the first movement in Greek, the other two in German. The two six-part masses are both in Latin and both in the form of the *missa brevis*; one is based on the motet *Jerusalem gaude* by Jacobus Handl (150 of whose works were in the Rudolphina). According

to Scholz no connection with the 5th tone is recognizable in the *Magnificat*; it was possibly heard, in accordance with *alternatim* practice, in the even-numbered verses: Hallmann set only the odd-numbered ones. The second category of works consists of four-part harmonizations of melodies, three of which – *A solis ortu cardine*, *Christum wir sollen loben schon* and *Was fürchtst du Feind Herodesz sehr* – are all based on the same Christmas melody. Hallmann's most interesting music is found in the four motets that make up the third element in his output. Even so, his relatively simple four-part setting of *Siehe wie fein und lieblich* is inferior to settings of this text by Hammerschmidt and Schütz. An eight-part funeral motet, without continuo, *Ich habe Lust abzuschneiden*, is a substantially grander and indeed moving work. Hallmann's most modern piece is *Wer sich wider die Obrigkeit setzet*, a five-part concertato with instruments. It includes some expressive word-setting especially at the words 'Gebet dem Kaiser was des Kaisers, und Gott was Gottes ist', as though during the Thirty Years War which badly affected Liegnitz between 1627 and 1635 the composer wanted to underline the altercation between the Catholic emperor and the Protestant duke. The text of the only Latin work in this group, *Da pacem Domine*, is also appropriate to a time of war.

WORKS

all MSS incomplete

Missa, 5vv, *PL-LEtpn*, *Wn*

Missa in festo nativitatis Domini, 6vv, lost

Missa super 'Jerusalem gaude', 6vv, lost

Kyrie in festo Michaelis, 4vv, lost

Magnificat quinti toni, 6vv, *LEtpn*, *Wn*

Motets: *Da pacem Domine*, 4vv, *LEtpn*, *Wn*; *Ich habe Lust abzuschneiden*, 8vv, *Wn*; *Wer in gutter Hoffnung will von hinnen verschneiden*, 4vv, *LEtpn*, *Wn*; *Wer sich wider die Obrigkeit setzet*, 5vv, insts, *LEtpn*, *Wn*

Harmonizations: *A solis ortu cardine*, 4vv, lost; *Christum wir sollen loben schon*, 4vv, *Wn*; *Heilig ist Gott der Herr Zebaoth*, 4vv, *LEtpn*, *Wn*; *Siehe wie fein und lieblich*, 4vv, *LEtpn*, *Wn*; *Was fürchtst du Feind Herodesz sehr*, 4vv, *Wn*

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FRITZ FELDMANN/DOROTHEA SCHRÖDER

Hallnäs, (Johan) Hilding

(b Halmstad, 24 May 1903; d Stockholm, 11 Sept 1984). Swedish composer. He studied in Halmstad, at the Swedish Royal Academy of Music, with Cellier (organ) in Paris and with Grabner (composition) in Leipzig. From 1933 to 1973 he worked in Göteborg as an organist, precentor and theory teacher, and as a vigorous proponent of modern music. At an early age he began to compose in a general Nordic style, but student contacts with French Impressionism and German Expressionism led him to new paths. In the 1950s he adopted 12-note techniques, which he began to abandon after 1970. His lyrical, but at the same time powerful and strident, compositions are usually characterized by serious purpose and strict concentration. His later works were strongly influenced by his impressions of the austere archipelagic nature of west Sweden, and composed in a free metamorphic style, often in a pointillistic manner. The String Quartet had great success at the 1950 ISCM Festival, as did Cantata at the ISCM Festival in Stockholm in 1956.

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(selective list)

Orch: 7 syms.; Divertimento, 1937; Fl Conc., 1958; Vn Conc., 1958; Vn Conc., 1965; Triple Conc., vn, cl, pf, orch, 1972; Va Conc., 1976–8; Vc Conc., 1981; Vn Conc., 1983; ballets

Vocal: Missa, chorus, 13 wind, org, 1953; Cant. (Eng. poems), S, fl, cl, vc, pf, 1956; Rapsodia (E. Lindegren), S, chbr orch, 1964; Rhapsody, S, fl, perc, gui, 1968; Black Ballad, chorus, perc, 1972; Trollkarl [Magician] (G. Ekelöf), Bar, pf, 1973; Rhapsody no.2 (P.B. Shelley), 1v, gui, perc, 1975; Ur 'Die Sonette an Orpheus' (R.M. Rilke), 1v, cl, pf, 1975; 3 sånger (P.D.A. Atterbom), 1v, pf, 1976; Stormfågel sjunger (E. Lindqvist), 3 songs, chorus, 1982–3; c100 other songs, 1v, pf/gui

Inst: Str Qt, 1949; Sonata, vn, pf, 1957; Pf Trio, 1959; Pf Sonata, 1963; 3 dialoguer, fl, gui, 1971; Qt, vn, cl, pf, perc, 1971; Hn Trio, 1971–2; Triptykon, vn, cl, pf, 1972–3; Confessio, cl, vc, pf, 1973; Legend, cl, org, 1974; Pf Trio no.6, 1974; Sonata no.2, vn, pf, 1975; Pf Sonata no.3, 1975; [8] Strängaspel, gui, 1975; Str Qt no.3 'Invocatio', 1975–6; Höstballader [Autumn Ballads], wind qnt, 1976; Musica magica, vc, pf, 1978; Trauma, vn, va, vc, db, 1978–9; Str Qt, 1980; Conc., gui, str qt, 1981; Musikaliska aforismer, str trio, 1982; Arabesk, fl, va, gui, 1982; Pf Sonata no.4 'Visioner i blått och violett' [Visions in Blue and Violet], 1983; solo pieces, fl, cl, pf, org, gui

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Hallström, Ivar Christian

(*b* Stockholm, 5 June 1826; *d* Stockholm, 11 April 1901). Swedish pianist and composer. As a pianist he was a pupil of E. Passy and the German pianist Theodor Stein. In 1844 he studied at the University of Uppsala, where he took his degree of bachelor of law in 1849. During his years there he wrote many works for piano and solo songs; and together with Prince Gustaf he composed the opera *Hvita frun på Drottningholm* (orchestrated by J.N. Ahlström and produced at the Swedish Royal Opera, 9 April 1848). After the prince's death, Hallström became librarian to Prince Oscar (afterwards King Oscar II) in 1853, and settled in Stockholm. He gave piano lessons, and from 1861 to 1872 he was the director of A.F. Lindblad's music school. From 1881 to 1885 he coached singers at the Swedish Royal Opera.

Most of Hallström's compositions are vocal. His style is somewhat eclectic, reflecting Swedish classical and folk traditions (especially in *Den bergtagna*), and showing the influence of French composers (especially Gounod) and of Wagner. His musical characteristics include humorous or rhetorically pathetic expression; in some of his earlier works he developed a refined lyric sentiment. Technically he shows a sure feeling for melody and form.

WORKS

all printed works published in Stockholm

stage

all first performed in Stockholm unless otherwise stated; MSS in S-Skma

Hvita frun på Drottningholm [The White Lady of Drottningholm] (op), 1847; *Köpmannen i Venedig* [The Merchant of Venice] (incid music), 1854; *Hertig Magnus och sjöjungfrun* [Duke Magnus and the Mermaid] (romantic operetta, F. Hedberg), 1867; *Den förtrollade katten* [The Enchanted Cat] (fairy play), 1869; *Stolts Elisif* (incid music, Hedberg), 1870

Mjölnarvargen (operetta, after E. Corman, M. Carré: *Le diable au Molin*), 1871, vs pubd; *En dröm* [A Dream] (ballet), 1871; *Den bergtagna* [The Bride of the Mountain King] (op, Hedberg), 24 May 1874, vs pubd; *Vikingarne* (op, Hedberg), 1877; *Silverringen* (operetta, after J. Barbier, L. Battu), 1880; *Rolf Krake* (impromptu operetta), with V. Svedbom, 1880, vs pubd

Nero (op), 1882; *Melusine* (ballet), 1882; *Jaguarita l'indienne* (oc), unperf. (1883); *Neaga* (op, C. Sylva), 1885; *Aristoteles* (operetta), 1886; *Per svinaherde* [Peter the Swineherd] (fairy play, H. Christiernson), 1887; *Granadas dotter* (romantic op, Christiernson), 1892; *Liten Karin* (op), 1897; *Hin ondas snaror* [The Devil's Snares] (fairy play, Christiernson), Göteborg, 1900

other works

Songs: *Sånger vid piano* (1855), *Nya sånger vid piano* (c1857), *Sång-Album*

(c1860), 6 sånger (1864), Trenne sånger (1870), 4 sånger (1872), 3 ernste Lieder (1877), Minnen från Italien (1878), 4 sånger (1882), 4 sånger af Z. Topelius (1884), 5 norske viser (1886), Tvenne sånger (1892), 4 sånger (1899), more than 60 others unpubd

Pf: Largo, in Konung Oscars drapa (1859), Tre svenska folkvisor, lätt varierade (1863), Variationer over den svenske folkevise 'Sven i Rosengård', in Album, pianomusik af nordiske komponister (n.d.), Variationer över Liten Karin (1907), many others unpubd

Blommornas undran (O. Fredrik), solo vv, chorus, pf, 1860, vs pubd; other choral works and partsongs, unpubd

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AXEL HELMER

Hallyday [Halliday], Johnny [Smet, Jean-Philippe]

(b Paris, 15 June 1943). French rock and roll singer. He was raised by an aunt who inculcated in him a love of theatre. His performing style was influenced by Elvis Presley and American rock and roll, and he became a singer at the Golf Drouot club, Paris, in 1958. At first he found little success, then adopted the stage name Johnny Halliday after relatives who formed the duo Les Hallidays. He released his first recordings in 1960, but a printing error changed the name to Hallyday. His subsequent success on radio and stage was heightened by the release of a cover version of *Let's twist again* (1961), and much of his future repertory was drawn from US pop, including versions of such standards as *The House of the Rising Sun* and *The Midnight Hour*. Several of his albums were recorded in the USA, including *Rock à Memphis* (1975, with Jerry Lee Lewis) and *Rough Town* (1994), and many of his recordings have been in English. Despite the longevity of his career, many albums and appearances in some 20 films (1954–91), his fame has remained essentially national. His autobiography was published as *Johnny raconte Hallyday* (Paris, 1982).

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Halm, August Otto

(b Grossaltdorf, nr Gaildorf, 26 Oct 1869; d Saalfeld, 1 Feb 1929). German writer on music, music educationist and composer. He had his first music lessons from his parents and at the Gymnasium in Schwäbisch Hall. In Tübingen he studied theology and composition with Emil Kauffmann, through whom he met Hugo Wolf, and from 1893 to 1895 he studied at the Akademie der Tonkunst in Munich with Rheinberger and Weingartner. He then taught music in Heilbronn, where he was administrator of the municipal music archives and conductor of the Society for Classical Church Music. In 1903 he was appointed music instructor at a private country boarding school (*Landerziehungsheim*), founded by Herman Lietz in Haubinda, Thuringia, and in 1906 he became a central figure at the newly founded Freie Schulgemeinde in Wickersdorf, Thuringia, a post he held for four years. After several assignments as conductor and music critic, Halm became music instructor at the Protestant teachers' training institute in Esslingen, Neckar in 1914. Six years later he returned to Wickersdorf, where he resumed his former post and remained until his untimely death.

Halm wrote many compositions in all genres, particularly for educational purposes. As a composer he was initially influenced by Wolf and later evolved an eclectic classical style. According to his principle of 'two cultures in music', he tried to merge fugue and sonata, partly based on Bruckner's example; and rejected the style of his contemporaries Debussy, Reger and Mahler. Halm is important chiefly as an author on music. In five books and more than 100 published essays, he charted new paths for music analysis, aesthetics and education, and reconceptualized the role of music in society. From aesthetic ideas rooted in German Idealism (Hegel, Schopenhauer), he evolved an approach to musical understanding related to Husserl's early phenomenology. His analyses focussed on form as an unfolding dynamic process in a 'drama of forces' (*Von zwei Kulturen der Musik*, 1913, p.50) that arise from music's formal will (*Formwille*), guided by musical logic. In an effort to reform a nostalgic pre-war and, later, a disillusioned post-war culture, Halm challenged then common beliefs about music and ways of understanding it. He inspired several generations of musicians, especially amateurs, toward a more thoughtful and serious involvement with the works of great masters, primarily Bach, Beethoven and Bruckner.

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'Über den Wert der Brucknerschen Musik', *Die Musik*, vi/1 (1906–7), 3–20

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45–52

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ALFRED GRANT GOODMAN/LEE ROTHFARB

Halpern, Ida

(*b* Vienna, 17 July 1910; *d* Vancouver, 7 Feb 1987). Canadian musicologist and ethnomusicologist of Austrian descent. She received her PhD in musicology from Vienna University, where she studied with Lach; she also lectured on music at Shanghai University (1938–9) before emigrating to Canada in 1939. Her European background and education coupled with her enthusiasm for diverse types of music enabled her quickly to find a place in the Vancouver musical community as a broadcaster, organizer and teacher. Her affiliation with the University of British Columbia began in 1940 when she introduced the first courses in music appreciation there, and extended through the 1960s when she taught the first courses in ethnomusicology. She was known primarily for her research with the Amerindian peoples of the north-west coastal area of Canada. She conducted fieldwork with the Bella Coola, Kwakiutl, Nootka, Haida and Coast Salish peoples, collecting over 500 songs; eight LPs based on this work, with her valuable field notes and analysis, were issued (Folkways). Among the first to draw serious scholarly attention to this music, her detailed transcriptions and analytical approach place her work within the comparative ethnomusicology of the 1950s and 60s. Her papers, including

tapes, are housed in the British Columbia Archives and Records Services, Victoria, and at Simon Fraser University.

WRITINGS

Franz Schubert in der zeitgenössischen Kritik (diss., U. of Vienna, 1938)

'Kwa-Kiutl Music', *JIFMC*, xiv (1962), 159–60

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GORDON E. SMITH

Hals (i).

Norwegian firm of piano makers and music publishers. The brothers Karl Hals (*b* Sörum, 27 April 1822; *d* Christiania [now Oslo], 7 Dec 1898) and Petter Hals (1823–71) set up as Brødrene Hals, piano makers, in Christiania in November 1847, having studied piano making abroad. They first made only oblique-strung upright pianos, but later changed to upright vertical and cross-strung instruments, better suited to the harsh Norwegian climate. They manufactured several thousand instruments and they also specialized in repair work. They received medals at exhibitions in 1862, 1866, 1867 and 1900. In 1890 the factory had 100 employees.

By 1869 their bichord and trichord upright pianos had three iron bars and metal plates bracing the deepest octaves, the larger trichord upright pianos having five iron bars with metal plates for all the strings. All vertical upright pianos had seven octaves whereas grand and cross-strung upright pianos had seven and a quarter octaves. In cross-strung upright pianos the strings were somewhat longer, giving a rich tone, the metal plate being fastened to an iron frame under the soundboard, and to three iron bars placed over it. The firm made harmoniums from 1886 to 1910.

When Petter died, Karl took sole charge of the business without changing the firm's name, buying out his brother's children for 100,000 kroner. In 1880 Brødrene Hals opened their own concert hall, which was known for its particularly good acoustics, and at the same time their concert agency was started. In 1887 they took over Petter Håkonsen's music publishing firm. Karl's sons, Thor (1852–1924) and Sigurd (1859–1931), joined the firm in 1888, which in 1900 became a limited company. In 1908 the number of publications was 1231; on 1 January 1909 the firm merged with Carl Warmuth to form Norsk Musikforlag. Brødrene Hals was taken over by Grøndahl & Son, of Øvre Slottsgatten, Oslo, in 1925.

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Hals Brothers, Manufacturers of Piano-Fortes (Christiania, 1869)

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MARGARET CRANMER, KARI MICHELSEN

Hals (ii)

(Ger.).

See [Neck](#).

Halstead, Anthony

(*b* Manchester, 18 June 1945). English horn player, conductor and harpsichordist. He studied at the RCM with Sydney Coulston, who encouraged him to choose the horn rather than the piano as his main instrument. In 1966 he became principal of the BBC Scottish SO, and was subsequently principal of the LSO and the English Chamber Orchestra. In 1971 he was appointed to teach at the GSM in London. Following study with Horace Fitzpatrick, he has increasingly specialized in the hand horn. With the instrument maker John Webb he has developed copies of both Classical and Baroque horns, allowing him to give performances on these instruments with an assurance of technique previously unknown. He has been principal in several period instrument orchestras, and his recordings of Weber's Concertino (1986) and the Mozart and Haydn concertos testify to his accomplishment as a hand horn soloist. Halstead has conducted or directed from the harpsichord the Hanover Band and the Orchestra of the Age of Enlightenment, and has recorded Bach's Brandenburg Concertos (playing first horn in no.1), and, with himself as soloist, J.C. Bach's keyboard concertos.

OLIVER BROCKWAY

Haltenberger, Bernhard [Johann Nikolaus] [Montenelli, Bernardo]

(*b* Schongau, 6 Aug 1748; *d* Weyarn, 19 Aug 1780). German composer. He began his musical training at the Gregorianum in Munich and later became a novice at the Augustinian monastery in Weyarn (1765). On taking his vows (14 September 1766) he assumed the brotherhood name of Bernhard; he was ordained priest on 8 June 1772. During his final years of study in Weyarn he began to teach the violin, piano and organ. He was appointed choral and musical director in 1768, and set out to improve the standard of performance and to introduce works in the new style into the music repertory, contributing his own sacred and secular compositions. He wrote 12 masses, two settings of the Requiem, eight *Litaniae lauretanae*, ten offertories, two *Stabat mater*, a *Te Deum*, several psalms for Vespers and many cantilenas for solo voices (mostly boys'), strings and organ as well as some secular works (mostly lost). Stylistically his works lie between

earlier and contemporary trends; they are clearly constructed (some in the early classical form of the sonata), with fine melody and discreet ornamentation, but many have a certain superficiality. His fugues are also in the early form, with double canonic repetition of the subject, little expansion in the development, and strong modulations and strettos. His orchestral compositions are fully developed symphonic works. None of his works was published; the manuscripts, including some autographs, are in church archives in Bavaria (particularly *D-WEY*). (*MGG1*, R. Machold; incl. list of works and bibliography)

ROBERT MACHOLD

Halvorsen, Johan (August)

(*b* Drammen, 15 March 1864; *d* Oslo, 4 Dec 1935). Norwegian composer, conductor and violinist. At the age of 15 he went to Christiania (now Oslo), where for four years he played the violin in theatre and operetta ensembles. He was to become one of Norway's greatest violin virtuosi, although he received violin instruction only for short periods, his teachers including Jakob Lindberg in Stockholm (1884–5) and Adolph Brodsky in Leipzig (1886–8). Halvorsen worked as a violin teacher and concert master in Bergen (1885–6) and Aberdeen (1888–9) before moving to Helsinki, where he became a professor of violin at the Helsinki Music Institute in 1889 and worked as a chamber musician. Among his colleagues was Busoni, and the large circle of musicians in Helsinki prompted him to begin composing. In 1893 he was offered the positions of conductor at the theatre and of the semi-professional symphony orchestra in Bergen. He rapidly became Norway's leading conductor after Svendsen, and in 1899 he was appointed conductor at the new national theatre in Christiania, a position he held until 1929. As well as stage music, often his own, he regularly conducted symphony concerts at the theatre, and more than 25 operas were staged under his musical direction.

As a composer Halvorsen was mainly self-taught, apart from some lessons in counterpoint from Albert Becker in Berlin (1893). His compositions develop the national Romantic tradition of his friends Grieg and Svendsen, but his was a distinctive style marked by brilliant orchestration inspired by the French Romantic composers.

WORKS

(selective list)

Incid music: *As You Like It* (W. Shakespeare), 1912; *Much Ado about Nothing* (Shakespeare), 1915; *Medea* (Euripides), 1918; *Macbeth* (Shakespeare), 1920; *Mascarade* (L. Holberg), 1922; *Reisen til Julestjernen* (S. Brandt), 1924; *The Merchant of Venice* (Shakespeare), 1926; *Der Kreidekreis* (Klabund), 1927; *Askeladden* (O. Frogg and A. Maurstad), 1930

Orch suites (orig. incid music): *Vasantasena*, 1896; *Gurre*, 1900; *Tordenskjold*, 1901; *Kongen*, 1902; *Fossgrimen*, 1905; *Suite ancienne*, 1911; *Norske eventyrbilleder* [*Scenes from Norwegian Fairy Tales*], 1922

Other orch: *Bojarenes intogsmarsch* [*Entry March of the Boyars*], 1893; *Danse visionaire*, 1898; *Norwegian Festival Ov.*, 1899; *Dance Scene from 'Queen Tamara'*, 1904; *Norway's Greeting to Theodore Roosevelt*, 1910; *Bjørnstjerne*

Bjørnson in memoriam, 1910; 2 Norwegian Rhapsodies, 1920; Marche chevaleresque, 1921; 'Bergensiana', Rococo Variations, 1921; Sym., c, 1923; Sym. 'Fatum', d, 1924; Sym., C, 1928

Vn and orch/pf: 6 danses norvégiennes: nos.1–2, 1896, orchd 1910, nos.3–6, 1930, orchd 1931, no.4 lost; Air norvégien, 1896; Veslemøy's Song, 1898; Andante religioso, 1899; The Old Fisherman's Song, 1901, rev. 1913; Vn Conc., 1909, lost; Norwegian Wedding March, 1914

Suites and pieces for vn, pf, for vn, va, incl. Passacaglia, vn, va, 1894; solo and choral songs, cants., arrs. of folk music

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F. Benestad, ed.: *Edvard Greig: brev i utvalg 1862–1907* (Oslo, 1998) [incl. 49 letters to Halvorsen]

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ØYVIN DYBSAND

Hamal.

Flemish family of musicians. They were active in Liège during the 18th century.

(1) [Henri-Guillaume Hamal](#)

(2) [Jean-Noël Hamal](#)

(3) [Henri Hamal](#)

PHILIPPE VENDRIX (1, 3), K. LENAERTS, G. VAN AVERMAET (2)

[Hamal](#)

(1) [Henri-Guillaume Hamal](#)

(b Liège, 3 Dec 1685; d Liège, 3 Dec 1752). Composer. He was a pupil of Lambert Pietkin before being appointed for two years (1711–12) at Notre Dame, Saint-Trond. He then returned to Liège as a musician at the cathedral of St Lambert. His grandchild (3) Henri Hamal had a tendency in his writings to exaggerate his role and the importance of his output. He had the reputation of being an honest, but not a society man. He married Catherine Corbusier in 1709 and they had six children. He is said to have composed masses, motets, cantatas and a *Tantum ergo*, which all seem to be lost.

[Hamal](#)

(2) [Jean-Noël Hamal](#)

(*b* Liège, 23 Dec 1709; *d* Liège, 26 Nov 1778). Composer, son of (1) Henri-Guillaume Hamal. He became a chorister at the cathedral of St Lambert, Liège, at the age of seven and studied with Henri-Denis Dupont, a lover of Italian music. He had already studied with his father, who had transmitted his musical spontaneity, use of the Liège language and Italian style to his son. He probably also studied under Arnold Delhay, who brought about an intense revival of Italian art in Liège. In March and September of 1726 Dupont mentioned Hamal's good progress, which led him to Rome to study with Giuseppe Amadori at the Liège College from summer 1728 to summer 1731. On 28 July 1731 he was ordained priest there. (3) Henri Hamal wrote that Jean-Noël made so much progress in Rome that Amadori arranged for his compositions to be performed in the Roman churches. In July 1738 he was appointed director of music at Liège Cathedral. In the same year he and his father organized *concerts spirituels* in the town hall. He took the oath of imperial canon in July 1745, and in 1750 he returned to Italy, where he met Jommelli in Rome and Durante in Naples and became immersed in the concertante style that characterized Italian music. He died of the after-effects of a paralytic seizure.

His secular works are more experimental and innovatory than his sacred ones, and his music in general became increasingly symphonic in style. Some is in an Italian late Baroque style, while some is more pre-Classical, with the use of sonata form. The op.3 sonatas, which follow the fast–slow–fast plan, are similar in manner to Alessandro Scarlatti's opera overtures. Hamal's expressive sense can be seen in his use of verbal instructions as well as in the implicit, and occasionally explicit, crescendos and decrescendos. His instrumentation reflects that typical of the Brussels composers (e.g. H.-J. de Croes) of the time.

His operas are notable for their use of folk music from Liège as well as librettos in the local dialect (this was not unusual in comic operas). Based mainly on the Neapolitan *opera buffa*, these works were also inspired by the French theatre of J.-J. Rousseau and Diderot, which strove towards spontaneity and simplicity. In his librettos Hamal also followed the example of Vadé's *genre poissard*, with the exception of *Li liegeoi ègagî*, which combines the comic with the pathetic. In musical terms, emphasis falls on the vocal line, which is often doubled by the strings above a simple bass.

WORKS

[complete index in De Smet \(1959\); MSS in B-Lc unless otherwise stated](#)

operas

[all opéras burlesques, first performed in Liège](#)

Li voëgge di Chôfontaine (3, S. de Harlez, de Cartier, J.-J. de Fabry and P.-G. de Vivario), Hôtel de Ville, 23 Jan 1757 (Act 1, concert perf.), 16 Feb (Act 2), 25 Feb (Act 3)

[Li liegeoi ègagî \(2, Fabry\), Hôtel de Ville, 14 April 1757](#)

Li fiess di Hoûte-si-ploû (3, Vivario), Hôtel de Ville, 8 Dec 1757

[Les hypocontes \(3, Harlez\), Ecole des Jésuites, 17 Feb 1758](#)

other vocal

3 orats: Davide e Gionata, 1745; Jonas, 1746; Judith triumphans, ?1747–50, rev. 1756

33 masses, 4vv, insts, bc; 6 individual mass movts, 4vv, insts, bc, 1 inc.; 5 requiem settings, 4vv, insts, bc; 2 Te Deum settings, 4vv, insts, bc; Te Deum, solo vv, 4vv, str, bc, 1763

32 grands motets and 51 petits motets, 7 at B-Bc

6 liits; 23 pss; 8 cants.; 5 Lamentationes Jeremiae settings, 1756; 1 Noël

instrumental

6 ouvertures de camera, a 4, op.1 (Paris, 1743)

6 sinfonie da camera, 2 vn, va, bc, op.2 (Liège, 1743)

6 sonate, vn, fl, bc, op.3 [?copy of 6 sonates (Paris, 1743), lost, advertised in op.1]

Recueil de pieces de clavecin [? vn, hpd], c1750; numerous ovs., various insts

Hamal

(3) Henri Hamal

(b Liège, 20 July 1744; d Liège, 17 Sept 1820). Composer, nephew of (2) Jean-Noël Hamal. At an early age he was placed under the care of his uncle Jean-Noël, who took charge of his education. He became *duodenus* at the cathedral of St Lambert, Liège, and at the age of 19 received a grant from the Fondation Darchis allowing him to go to Italy, where he remained until 1769. He stayed at the Liège College in Rome and visited Naples to study with Sarti. He returned to Liège, where he succeeded his uncle as director of music at the cathedral. His career there was less eventful than his uncle's, but on 17 February 1793 the revolutionary committee of Liège decided to demolish the cathedral and he lost his job. Though not a revolutionary, Henri was one of the enlightened persons who had founded the Société d'Emulation, which brought him into disfavour under Prince-Bishop Hoensbruck; Hamal wrote cantatas for him and his successor in the Walloon language, but he was absent from the solemn celebration of the last office at the cathedral, which was entrusted to Simon Leclercq.

Hamal, now retired, became a man of letters, and collected art works and scores. He refused the post of director of music at the collegiate church of St Paul, which had become a cathedral in 1804, but accepted membership, under the French regime, of the jury of public education in the Ourthe département. During his last years he wrote *Annales des progrès du théâtre, de l'art musical et de la composition dans l'ancienne principauté de Liège depuis l'année 1738 jusqu'en 1806: essai sur les concerts et le théâtre de Liège* (MS, B-Lc, ed. M. Barthélemy, Liège, 1989). He also wrote notes on painters and sculptors from the 16th century to the 18th.

He composed mostly sacred music, some in collaboration with his uncle; however, his talent is best seen in his secular music, in which he made a skilful synthesis of the Italian and French styles, devoting himself to the new requirements of the Classical style.

WORKS

all in B-Lc

vocal

Stage: Le triomphe du sentiment (comedy, 3, J. Bernars), Liège, 28 Jan 1775;

Pygmalion (opéra lyrique, 1, J.-J. Rousseau), Liège, ?1781

18 masses, incl. 2 requiem settings

Te Deum, chorus, orch, org; Te Deum, 2 choruses; Dies irae, 4vv, orch; Alma Redemptoris, S, orch; Magna vox, chorus, orch, org; In die palmarum, 1782; Domine salvum; Kyrie pour les pâques; Magnificat; various psalms and motets

Hymne civique; c15 secular cants., some collab. J.-N. Hamal; numerous ariettes (1 publ in Recueil d'ariettes d'opéras, Liège, 1777) and songs

instrumental

6 sonatas, hpd

2 syms., D, 1767; Sinfonie a due cori [ouvertures d'église]; conc., ob, orch; minuets and symphonic frags.

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K. Lenaerts and G. van Avermaet: *Jean-Noël Hamal als belangrijk vertegenwoordiger van de Luikse school in de achttiende eeuw* (diss., U. of Ghent, 1996)

Hamari, Julia

(b Budapest, 21 Nov 1942). Hungarian mezzo-soprano. She studied in Budapest at the Liszt Academy of Music and in 1964 won a prize that enabled her to continue her studies in Stuttgart. Although her career developed mainly in the concert hall – she became renowned as a contralto soloist, notably in Bach, and a lieder singer – she also sang a successful Carmen at Stuttgart, and was a member of the Deutsche Oper am Rhein in the 1970s; among her other roles have been Fatima (*Oberon*), Cornelia (*Giulio Cesare*) and Gluck's Orpheus, all of which she recorded. Her British operatic début was at Glyndebourne in 1979 as Celia in Haydn's *La fedeltà premiata*, and she first appeared at the Metropolitan Opera as Rosina (*Il barbiere*) in 1984. Hamari's singing was distinguished by a confident technique and smooth, full tone. Her other recordings included Lola (*Cavalleria rusticana*), Olga (*Yevgeny Onegin*), Giovanna (*Ernani*), Magdalene (*Die Meistersinger*) and the Mother (*Hänsel und Gretel*), in addition to Bach cantatas and other choral works.

NOËL GOODWIN

Hambacher, Josefa.

See [Dušek, Josefa](#).

Hambarcumian, Ofelia

(b Yerevan, 9 Jan 1925). Armenian singer. She studied singing with Yelena Musinyan at the Yerevan R. Melikyan School of Music. In 1944 she became a soloist with the Ensemble of Folk Instruments of Radio Armenia; she performed with the ensemble in concerts and radio and television programmes for many years, and there is a large collection of her recordings in the phonographic archive of Armenian Radio. In 1956 she took part in the Festival of Armenian Art and Literature in Moscow, and in 1959 she was named People's Artist of Armenia. In 1963 she won first prize in a competition for her performance of the song *Sayat-Nova*. She was also awarded the Red Labour Medal and the Medal of Honour, the Badge of Honour (1956) and the Order of the Red Banner of Labour (1985).

Her repertory has included *ashugh* and *gusan* songs, songs by Armenian composers, and traditional Russian, Moldavian, Arabic and Persian songs. Her soprano voice has been noted for its flexibility and warmth. She has performed throughout Armenia and has frequently given concerts in Moscow, Tbilisi, Baku, Alma-Ata and Kishinev. She has also toured widely in Europe, the Middle East and the USA; in 1994 she performed in the Armenian arts festival 'Bravo Armenia' held in Los Angeles.

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ALINA PAHLEVANIAN

Hambourg [Hamburg].

Russian family of musicians.

(1) [Michael \[Mikhail\] Hambourg](#)

(2) [Mark Hambourg](#)

(3) [Jan Hambourg](#)

(4) [Boris Hambourg](#)

Hambourg

(1) Michael [Mikhail] Hambourg

(*b* Yaroslavl, 12/24 July 1855; *d* Toronto, 18 June 1916). Pianist and teacher. He studied under Nikolay Rubinstein and Taneyev at the St Petersburg and Moscow conservatories, graduating from St Petersburg in 1879 and becoming a professor at Moscow in 1880. He emigrated to London with his family in 1890 and taught at the GSM and privately. In 1910 he again emigrated, this time to Canada, and in 1911 founded the Hambourg Conservatory of Music in Toronto, with his sons (3) Jan and (4) Boris as associates. Gerald Moore was a pupil of his in Toronto.

Hambourg

(2) Mark Hambourg

(*b* Boguchar, nr Voronezh, 31 May/12 June 1879; *d* Cambridge, 26 Aug 1960). Pianist and composer, son of (1) Michael Hambourg. First taught by his father, he was a child prodigy who played publicly in Moscow in 1888, made his London début the following year and had given 1000 concerts by 1906. He studied with Leschetizky (1891–5) before his first world tour. He became a British citizen in 1896. With his brothers (3) Jan and (4) Boris he formed a successful trio, and later played piano duets with his daughter Michal. But he was chiefly and internationally known as a solo pianist in the big Romantic tradition. An over-strenuous career possibly contributed to an eventual decline in the quality of his playing. His pupils in London included Gerald Moore. Hambourg wrote two volumes of memoirs, *From Piano to Forte* (London, 1931) and *The Eighth Octave* (London, 1951), as well as *How to Play the Piano* (London, 1923). Among his compositions is a set of Variations on a theme by Paganini (1902).

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G. Moore: *Am I Too Loud? Memoirs of an Accompanist* (London, 1962)

H.C. Schonberg: *The Great Pianists* (New York, 1963, 2/1987), 307–8

Hambourg

(3) Jan Hambourg

(*b* Voronezh, 27 Aug/8 Sept 1882; *d* Tours, 29 Sept 1947). Violinist, son of (1) Michael Hambourg. His teachers were Sauret, Wilhelmj, Heermann, Ševčík and Ysaÿe. In 1897 he accompanied his brother (2) Mark on a concert tour of Australia, and in 1905 with Mark and (4) Boris he founded the short-lived Hambourg Trio. He helped to found the Hambourg Conservatory at Toronto in 1911. After 1920 he pursued a solo career, and lived in New York and Europe. He was a violinist in the Ysaÿe tradition, taking a special interest in the sonatas and unaccompanied partitas of Bach, an edition of which he published in London in 1934.

Hambourg

(4) Boris Hambourg

(*b* Voronezh, 27 Dec 1884/8 Jan 1885; *d* Toronto, 24 Nov 1954). Cellist, son of (1) Michael Hambourg. He studied with his father, with Herbert Walenn in London, and from 1898 to 1903 with Becker at the Hoch Konservatorium, Frankfurt. In 1903 he toured Australia and New Zealand with (2) Mark, and in 1904 made his début as a solo cellist in London, where he gave a notable series of recitals of little-known early works. During 1904 he studied with Ysaÿe, whose bowing technique he adapted for the cello. He subsequently toured widely as a soloist and as cellist in the Hambourg Trio with his two brothers. His American début was at Pittsburgh in 1910. The same year, with his father and brother (3) Jan, he moved to Canada and settled in Toronto where they opened the Hambourg Conservatory, which Boris carried on until 1951. In Toronto he became a notable teacher and performer, especially of chamber music, and also maintained his solo reputation in Europe with occasional visits there until 1950. He was cellist with the Hart House Quartet during its entire existence from 1924 to 1946.

Hambraeus, Bengt

(*b* Stockholm, 29 Jan 1928). Swedish composer, teacher and broadcaster. He studied the organ with Linder, composition with Raphael (both 1944–8) and organ acoustics with Ernst Karl Rössler (beginning in 1949). In 1947 he began academic studies at the University of Uppsala, graduating in 1950 with a degree in musicology, art history and religious studies. He completed his doctorate in 1956. In 1957 he became a producer for Swedish Radio, being promoted to head of the Chamber Music Department in 1964 and head of Music Production in 1968. In 1972 he was appointed professor of composition at McGill University, Montreal, where he was named Emeritus Professor in 1995.

His compositional output includes operas, orchestral works, chamber music, choral works, electro-acoustic music and pedagogical pieces. His contributions to contemporary organ music are of particular importance: in *Interferenzen* (1962), for example, he elevated timbre – organ stop registration – to the importance of rhythm and pitch; his *Livre d'orgue* (1981), which features 48 organ pieces of progressive difficulty, was a major pedagogical contribution. His pioneering work in the field of electro-acoustic music, *Doppelrohr II* (Cologne, 1955), also relates to the organ in its simulation of organ sounds by way of additive synthesis of sine-tones. Stylistically his works can be divided into three periods. The works of his early period, the 1940s, are inspired by Raphael, Reger and Hindemith, and include the Organ Sonata in E minor (1946) and the contrapuntal Concerto for Organ and Harpsichord (1947, revised 1951). Hambraeus's second, modernist period, focussing on timbre, was influenced by his experiences at the Darmstadt summer courses during the 1950s; this period includes his earliest serial works, *Spectrogram* (1953) and *Psalm cxxii* (1953). Hambraeus's lifelong interest in music history and ethnomusicology has become a dominant characteristic of his third period, which dates from the end of the 1960s. In his orchestral work *Rencontres* (1971), quotations from the music of Beethoven and Mahler, among others, are blended with traditional Vietnamese music. The large-scale choral trilogy, *Constellations V*, *Symphonia sacra* and *Apocalypsis* (1983–7),

setting texts concerning the issues of violence versus freedom and peace, also includes historical and ethnomusicological references and demonstrates Hambraeus's commitment to ethics and humanity. In later works such as *Nocturnals* for chamber ensemble (1990) and the Piano Concerto (1992), Hambraeus experimented with a modal technique deriving pitch material from a single hexachord.

WORKS

(selective list)

Stage: *Klassiskt spel*, ballet, tape, 1965; *Experiment X* (chbr op, B.V. Wall), 1969; *Se människan* (*Ecce homo*), op, 1970; *Sagan* (radio op, L. Runsten after H. Bergman), 1979; *L'Oui-Dire* (chbr op, Hambraeus), 1986; much incid music

Orch: *Rota*, 3 orchs, tape, 1956–62; *Transfiguration*, 1963; *Rencontres*, 1971; *Pianissimo in due tempi*, 20 str, 1972; *Continuo a partire da Pachelbel* (Conc. for Org and Orch), 1975; *Ricordanza*, 1976; *Quodlibet re Bach*, 1984; *Litanies*, 1989; Conc. for Pf and Orch, 1992; *Concentio*, wind ens, perc, 1995; *4 tableaux: un concerto pour 24 musiciens-solistes*, 1996; *Concerto per corno principe ed orchestra*, 1996

Choral: *Triptychon*, chorus unacc., 1950; *Crystal Sequence*, S, chorus, 2 tpt, perc, 12 vn, 1954; *Responsories*, T, chorus, 2 org, church bells, 1964; *Praeludium–Kyrie–Sanctus*, T, 2 org, 2 chorus, church bells, 1966; *Motetum archangeli Michaelis*, chorus, org, 1967; *Constellations V*, chorus, org, 2 S, 1983; *Symphonia sacra in tempore Passionis*, chorus, 3 fl, 3 tpt, 3 trbn, tuba, 3 perc, 1986; *Apocalypsis cum figuris secundum Dürer 1498 ex narrationem Apocalypsis Joannis (Versio Vulgata)*, B, chorus, org, 1987; *5 Psalms*, chorus unacc., 1987; *Echoes of Loneliness*, chorus, va, perc, 1988; *St Michael's Liturgy – In memoriam Henry Weman (1897–1992)*, 2 org, 3 trbn, elec bass gui, 1 perc, chorus, liturgist, congregational singing, 1992; *Songs of the Mountain, the Moon, and Television*, 1993

Solo vocal: *Cantigas de Santa María*, SAT, vn, 2 va 1948; *Micrologus*, S, vn, 1949; *Cantata pro defunctis*, Bar, org, 1951; *Ps cxxii*, S, org, 1953; *Spectrogram*, S, fl, 2 perc, 1953; *Antiphonies en rondes*, S, 25 insts, 1953; *Gacelas y casidas de Federico Garcia Lorca*, T/S, fl, eng hn b cl, cel, perc, 1953; *Récit de deux pour 3 exécutants*, S, fl, pf, 1973; *Inductio*, S, Mez, chorus, 3 tpt, 3 trbn, 1979; *Loitsu (Incantation)*, S, pf, 1991

Ens: Conc., org, hpd, 1947, rev. 1951; *Music for Ancient Str*, 5 va da gamba, hpd, 1948; 2 str qts, 1948, 1949; *Recitative and Chorale*, pf, vn, 1950; *Diptychon*, fl, ob, hpd, va, vc, 1952; *Giuoco del cambio*, fl, eng hn, b cl, hpd, vib, pf, perc, 1954; *Composition for Studio 2*, 5 perc, pf, hpd, org, 1955; *Introduzione–Sequenze–Coda*, 3 fl, perc ens, loudspkr, 1959; *Segnali*, 7 str, 1960; *Notazioni*, hpd, chbr orch, 1961; *Mikrogram*, a fl, va, vib, hp, 1961; *Transit II*, trbn, hp, elec gui, pf, 1963; *Invenzione I (Str Qt no.3)*, 1964, rev. 1967; *Invocation*, 2 ob, brass, perc, 1971; *Jeu de Cinq*, wind qnt, 1976; *Constellations IV*, org, perc, 1978; *Relief-Haut et Bas*, 2 pic, 3 hn, trbn, 2 perc, 2 db, 1979; *Strata*, wind, 1980; *Sheng*, ob, org, 1983; *Trio Sonata*, accdn, trbn, pf (prep ad lib), 1985; *3 Dances*, accdn, perc, 1986; *Mirrors*, tape, 1 or more ob, 1987; *Night-Music*, gui, perc, 1988; *5 studi canonici*, 2 fl, 1988; *2 ricercadas*, gui, vc, 1988; *Nocturnals*, chbr ens, 1990; *Rondeau*, gui, 1991; *Eco dalla montagna lontana ... Scandinava ...*, eng hn, 1993; *Sonata per cinque*, fl/pic, cl/b cl, vn, vc, pf, 1995; *Archipel pour 15 musiciens-solistes*, 1997

Org: *Sonata*, e, 1946; *Toccata and Fugue*, 1946; *Kanonische Choralvorspiele*, 1948; *Toccata pro tempore Pentecostes*, 1948; *Introitus et triptychon*, 1949; *Music for Org*, 1950; *Liturgia pro organo*, 1951; *Permutations and Hymn*, 1953; *Constellations I*, 1959; *Constellations III*, org, tape, 1961; *Interferenzen*, 1962; 3

Pezzi per organo, 1967; 5 Org Pieces: Nebulosa, 1969, rev. 1976, Toccata: Monumentum per Max Reger, 1973, Ricercare, 1974, Icons, 1975, Extempore, 1975; Antiphonie, 1977; Livre d'orgue, 1981; La Passacaille errante – autour Handel 1985, 1984; Variations sur un thème de Gilles Vigneault, 1984; Après-Sheng, 1988; Cadenza, 1988; Canvas with Mirrors, org, tape, 1990; Missa pro organo: In memoriam Olivier Messiaen, 1992; Organum Sancti Jacobi, 1993; Meteoros, 1993; Triptyque, org with MIDI: In memoriam Michael Hambræus (1961–1994), 1994; A solis ortus cardine, 1995; FM 643765, 1997

Pf: Toccata, *ELL*, 1947; Prelude and Fugue, a, 1947; Paian e toccata seconda, 1949; Cercles, 1955; Invenzione II, 1968; Klockspel, 1968; Carillon (Le recital oublié), 2 pf, 1974; 3 intermezzi, 1984; Vortex, 2 pf, 1986; 2 Rhapsodies, 1994; Klavidar, 1995

Hpd: Capriccio I, 1980

Tape: Doppelrohr II, 1955; Konstellationer II, 1959; Rota II, 1963; Transit I, 1963; Tetragon, 1965; Fresque sonore, 1967; Tides, 1974; Intrada 'Calls', 1975; Tornado, 1976; Mirrors, 1987

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PER F. BROMAN

Hamburg.

City and port in Germany.

1. Church music.
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Hamburg

1. Church music.

Hamburg was chosen as the seat of a diocese in 831 and of an archdiocese in 834. A cathedral and a Benedictine monastery with a mission school were established under Archbishop Ansgar. The earliest recorded musical activity was confined to the context of the church and monastic practice; there is reliable evidence of occasional instrumental music. The oldest surviving musical document is an 11th-century cathedral missal (now in *I-Rv*), and other music manuscripts date from the 15th century (Offices of the Mass, one antiphoner, one rhymed Office). Hamburg's adoption of the Lutheran faith resulted in the expulsion of the priests and monks and the destruction of the cathedral and, with it, of important source material of pre-Reformation musical practices. In 1529 Johannes Bugenhagen brought together the secular musical establishments (those of the city and the schools) and the ecclesiastical institutions, to standardize the performance of sacred music. The successor to the old cathedral school, the newly founded Johanneum Lateinschule, continued the cultivation of sacred music. The importance of music in the school is illustrated by the music master's being third in the hierarchy, after the co-rector, until the mid-18th century. The Stadtkantor was responsible for sacred music in the four (later five) parish churches. His singing classes were part of the daily curriculum. The singing in the parish churches (the Petrikirche, Nikolaikirche, St Katharinen, Jacobikirche and later the Michaeliskirche) was under his direction. He had to be an MA and later bore the title Musikdirektor der Hauptkirchen, assisted by the younger teachers from the grammar school. The office was held by Franciscus Ehlers (to 1590), Eberhard Decker (to 1604), Erasmus Sartorius (to 1637), Thomas Selle (to 1663), Christoph Bernhard (to 1674),

Joachim Gerstenbüttel (to 1721), Telemann (to 1767), C.P.E. Bach (to 1788) and Christian Friedrich Gottlieb Schwencke (to 1822).

During the 17th century Hamburg prospered as the trading capital of north Germany, and increasing numbers of visiting foreign musicians brought the stimulus of southern European practices: the introduction of the polychoral style in the churches shows the influence of Gabrieli. The first polyphonic Passion was performed in the Gertrudenkirche in 1609 under Sartorius, and the use of instrumentalists is recorded from 1612, before Selle's appointment. Selle's term of office marked the zenith of the development of church music in Hamburg. In 1643 he established a *Kantorei* which included eight to ten salaried singers, and by about 1657 musical life in the city had expanded to such an extent that 'well-ordered' music could be heard throughout the year. The city deployed the full glory of its musical institutions on special occasions, such as the centenary of the Reformation in 1617, and the celebration of the peace treaty of 1648. Selle's *St John Passion* (1643), the first to include instrumental interludes, was the archetype of the oratorio Passion which subsequently developed as a distinct genre and made Hamburg the chief centre of German oratorio. The artistic authority with which Selle invested the office of *Stadtkantor* was reflected in the unusual honours accorded to Bernhard, a disciple of Schütz, when he was ceremoniously installed in the post by the city council in 1663.

However, the peak was already past. Bernhard's resignation in 1674 in favour of a vice-Kapellmeister's post at the court of Dresden marked the beginning of a decline in the attractiveness and importance of the Hamburg post which Gerstenbüttel, appointed in 1675, was unable to halt. The indifference towards *musica sacra* of both the public and the administration encouraged others to transform the musical life of the city-state. The council musicians (*Ratsmusikanten*) did everything to gain control over the music for the great festivals, and so to divorce the office of the *Stadtkantor* from civic musical life. This process of secularization promoted the foundation of the *Oper am Gänsemarkt*. Opera was thus immediately cast as the rival of church music, which was the real reason for the clergy's opposition to the changes. Gerstenbüttel was powerless to prevent them and died lonely and embittered. It was at the end of his term of office that J.S. Bach applied, without success, for the post of organist of the *Jacobikirche* (1720).

Telemann, who was appointed precentor at the *Johanneum* and *Musikdirektor* of the five parish churches in 1721, was able to restore some of the dignity and former reputation of the office, but he did not rely exclusively on his activities in the churches to support his artistic authority. In 1722 he took over the direction of the opera, but at the same time retained control over the various annual civic ceremonies, so that the ultimate authority in all sectors of musical life rested in him. Telemann (like Keiser, Handel and Mattheson, among others) set the strongly Pietist Passion text by the poet and senator Barthold Heinrich Brockes, and he took pains to ensure that all four versions were performed in Hamburg during Easter week for many years in succession. C.P.E. Bach (appointed 1768) did not confine the office to ecclesiastical duties; he no longer complied with the requirement that he should compose cantatas for

Sundays throughout the year, and the Passion settings he supplied for Easter week were by older composers (J.S. Bach, Telemann) in pastiche versions of his own. His popular oratorio *Die Israeliten in der Wüste* (composed 1768–9) was deliberately constructed in such a form that it could be performed 'in and outside the church'. After Bach's death in 1788 the authorities seriously considered abolishing the post of Musikdirektor; nevertheless, it was filled once more, by C.F.G. Schwencke. The facilities at his disposal were so sharply reduced, however, that he was unable to make any mark.

The political confusion of the years after the French Revolution hastened the decline, and with Schwencke's early death in 1822 the office of Stadtkantor was abolished. Thereafter the organization of church music in Hamburg rested with precentors and organists of individual churches, within the framework of the regular services. The performance of larger-scale works was no longer bound up with their liturgical context. With the Gesellschaft der Freunde Religiösen Gesanges, founded in 1819 and reconstituted as the Hamburger Singakademie in 1844, the transition from institutional church music to the modern practice of concert performances was completed. In 1823 the society arranged a large festival in the Michaeliskirche featuring Handel oratorios. The most prominent choirs in Hamburg are the Städtischer Chor (founded 1938 by Adolf Detel), the Monteverdi Chor (founded in 1955 by Jürgen Jürgens), the Bergedorfer Kammerchor (founded in 1946 by Hellmut Wormsbächer), the Altonaer Singakademie (founded in 1853 by John Böie), the Cappella vocale (founded in 1966 by Martin Behrmann), the choir of the Michaeliskirche, the Bachchor St Petri and the Kantorei St Jacobi.

Hamburg

2. Organ music.

The efflorescence of church music in Hamburg in the 17th century made the city the chief centre of north German organ music. There is evidence of organs in the cathedral and the parish churches at least as early as the 15th century. The most important organ builder was Arp Schnitger (1648–1719) of Neuenfelde near Hamburg, who supplied instruments of high quality to churches all over north Germany and the Netherlands; he built more than 20 organs for the Hamburg area alone, the largest being for the Nikolaikirche (1682) and the Jacobikirche (1689–93, fig.1). The latter survives, as do four others near Hamburg (Neuenfelde, Steinkirchen, Cappel, Lüdingworth), and they provided the model for the revival of organ building led by the poet and organ enthusiast Hans Henny Jahnn in the 1920s. In Amsterdam Sweelinck became known as the 'Hamburg organist-maker', with such distinguished pupils as Jacob Praetorius (ii) (Petrikirche), his brother Johannes Praetorius (Nikolaikirche) and Scheidemann (St Katharinen). The foundations of a reputable playing tradition had been laid by Jacob Praetorius (i), a pupil of Agricola, and his son Hieronymus Praetorius (1560–1629), both of whom were organists at the Jacobikirche. Organ playing in Hamburg reached its peak when J.A. Reincken, a pupil of Scheidemann, was at St Katharinen (from 1663), and Vincent Lübeck at the Nikolaikirche (from 1702). Matthias Weckmann, a pupil of Schütz and Jacob Praetorius (ii), gained special distinction while he was organist of the Jacobikirche by founding the great collegium musicum in 1660 and so

making the first move towards the organization of concerts in the city. Organ playing yielded some of its importance to other kinds of music in the 18th century. The fact that J.S. Bach withdrew his application for the post of organist at the Jacobikirche in 1720, after acquainting himself with all the local circumstances, is evidence of its declining significance. It was not until the 19th century that public organ recitals became popular, and then most of the performers were visitors to Hamburg. Alfred Sittard was the first local organist for many years to gain a wider reputation; he had studied with Carl Armbrust, the organist of the Petrikirche, who introduced historical organ recitals in 1886, and succeeded him in the post at the age of 18. In 1912 he drew up the specifications for an organ for the rebuilt Michaeliskirche; constructed by Walcker, it had 163 stops and was at that date the largest organ in the world. Sittard and Walcker were also responsible for the large concert organ in the Musikhalle (1908). In 1925 Hamburg played a dominant part in the Hamburg-Lübeck Organ Conference, organized by Jahn, whereby north Germany became a centre of the 20th-century organ movement. Heinz Wunderlich, Kirchenmusikdirektor at the Jacobikirche (1958–82) and a noted interpreter of Bach's organ works, directed the reinstallation of the Arp Schnitger organ in the nave (1961) and the building of a new symphonic organ (Kemper) in the aisle (1960, enlarged 1970). The Schnitger organ, which has nearly 4000 pipes and 60 stops, was faithfully restored by Jürgen Ahrend.

Hamburg

3. Opera.

By 1680 the city had a population of about 70,000. Most of its growth and commercial prosperity resulted from the influx of foreigners and a consequent policy of neutrality. A need for public musical entertainment developed, encouraging a group of enlightened citizens to establish the first public opera enterprise. In the face of violent opposition from the church authorities, patrician, lawyer and, later, Senator Gerhard Schott, the musicians N.A. Strungk, J.W. Franck, Johann Theile and J.A. Reincken and the physician and composer Johann Philipp Förtsch founded the first German opera company. In 1677 Schott engaged the Italian architect Sartorio to build an opera house on the Venetian model at the Gänsemarkt (close to the present Staatsoper). The first public opera house in Germany, it opened on 2 January 1678 with Theile's *Der erschaffene, gefallene und aufgerichtete Mensch*. The need to make concessions towards the watchful clergy is shown in the choice of exclusively biblical subjects in the early years (fig.2). By the turn of the century the company risked popular, even sensational, plots like *Störtebecker und Jödge Michaels*, featuring two infamous pirates (1701, music by Keiser). The most notable librettists writing for the Hamburg theatre were the Bürgermeister Lucas von Bostel (1649–1716), the lawyer C.H. Postel (1658–1705), the pastor of St Katharinen Heinrich Elmenhorst, the licentiate Hinsch, the jurist C.F. Hunold (known as Menantes, 1681–1720), the writer Barthold Feind (1678–1721), and Friedrich Christian Bressand and Ulrich König. The first composers at the Gänsemarktoper were leading local musicians (Theile, Strungk, Franck, Förtsch and J.G. Conradi), but Johann Sigismund Kusser who, together with Jacob Kremberg, took over the direction from Senator Schott in 1693, introduced Italian vocal techniques, thus giving the opera the artistic impetus it needed. Its heyday was under Keiser, who moved to

Hamburg in 1695. He wrote more than 60 operas for the company and under his direction (1703–7) there was a sharp rise in standards, interrupted by civil unrest and financial difficulties. The fame of the new opera drew Handel to the city (1703–6) to serve his theatrical apprenticeship under Keiser and Johann Mattheson. Handel composed four operas for Hamburg, of which only *Almira* survives. Mattheson was an important figure in Hamburg's musical life: after an early involvement in opera composition he turned increasingly to writing about music and became one of the most important theorists of his time.

The final flowering of this early phase of Hamburg opera was a series of successful stage works by Telemann, who took over the direction of the opera house in 1722. His 20 or so works written for Hamburg, beginning with *Der geduldige Sokrates* (1721), briefly halted the decline of the enterprise, but from 1738 travelling companies with an overwhelmingly Italian repertory dominated the scene. In 1765 the old opera house, which was probably demolished in 1757, was replaced by a new theatre built by K.E. Ackermann. The German national theatre advocated by Lessing remained unbuilt. Standards rose again while the house was directed by Friedrich Ludwig Schröder (1771–80, 1786–99, 1811–12). Although his interest lay chiefly in non-musical drama, he also gave Hamburg the opportunity to hear operas by Gluck and Mozart. In 1825 a new civic theatre, the Theater am Dammtor (fig.3), was built on the Kalkhof, near the old city gate, for the performance of plays, opera, operetta and ballet. It opened in 1827 with Goethe's *Egmont*. The Thalia-Theater, opened in 1842, was devoted primarily to light entertainment. The economic crisis of the mid-19th century precipitated a general slackening of interest and lowering of standards, but from 1874, in a modernized theatre, Bernhard Pohl (known as Pollini), an Intendant of international stature, brought Hamburg theatre up to date musically and technically. He made Hamburg one of the centres for the performance of Wagner; he had a reliable instinct for singers' potentialities, and the knack of attracting distinguished conductors, including Mahler (1891–7). By the time of Mahler's début Pollini had already had electricity installed. During the Mahler period the Stadttheater achieved a unique reputation in Germany.

After a production of *Tannhäuser*, Arthur Nikisch became permanent guest conductor from 1901. Eugen d'Albert and Gustave Charpentier also performed their own works, and in 1904 Richard Strauss conducted his *Feuersnot*. The operas of Siegfried Wagner and Strauss (especially *Der Rosenkavalier*) held a special position in Hamburg. The guest appearances of Enrico Caruso between 1906 and 1913 caused a sensation. Hans Loewenfeld, who managed the house from 1912, staged works by Mozart, Verdi and Wagner and even included Schreker's *Der ferne Klang* (1914) and Korngold's *Die tote Stadt* (1920). He engaged the outstanding conductors Klemperer (1910–12) and Egon Pollak (1917–32), the first 'Hanseatischer Musikdirektor'. After Loewenfeld's death in 1921 Leopold Sachse, who was also a stage director, took over the direction of the Stadttheater and continued to present contemporary operas such as Strauss's *Elektra* and *Ariadne auf Naxos*, Janáček's *Jenůfa*, Busoni's *Doktor Faust*, Krenek's *Jonny spielt auf*, Korngold's *Das Wunder der Heliane* and Respighi's *La campana sommersa*. Karl Böhm was appointed Generalmusikdirektor in 1931 and remained in the post for three years.

Soon after the Nazis came to power the Jewish director Sachse was dismissed without notice. Many fine artists of Jewish origin were obliged to leave the theatre (which was renamed the Hamburgische Staatsoper in 1933). In 1934 Eugen Jochum became music director. The stage director Oscar Fritz Schuh and the designer W. Reinking developed a scenic style of 'magic realism' that was not in keeping with the prevailing political climate. In 1940 Alfred Noller took over as Intendant from Hans Strohm, who had tried to protect Jewish artists as long as possible. In August 1943 the large auditorium was destroyed in an air raid.

Makeshift productions of staged music began again in the summer of 1946 under Günther Rennert, the first postwar director. In 1955 the provisional auditorium was replaced by a new structure with 1675 seats, but incorporating the old stage and machinery that had survived the bombing. The productions of Rennert and Generalmusikdirektor Leopold Ludwig (1950–71) were highly appreciated in the young republic. They mounted works by Britten, Hindemith, Honegger, Krenek, Menotti and Stravinsky, most of which had been suppressed during the Nazi period. Heinz Tietjen was director of the house from 1956 to 1959, later moving to Bayreuth. Rolf Liebermann's tenure as Intendant (1959–73) was marked by a deep commitment to contemporary opera, bringing the Staatsoper international recognition. Notable premières included Henze's *Der Prinz von Homburg* (1960), Stravinsky's *The Flood* (1963), Krenek's *Der goldene Bock* (1964), Bibalo's *The Smile at the Foot of the Ladder* (1965), Schuller's *The Visitation* (1966), Humphrey Searle's *Hamlet* (1968), Menotti's *Help, Help, the Globolinks!* (1968), Penderecki's *The Devils of Loudun* (1969) and Kagel's *Staatstheater* (1971).

Liebermann's successor, August Everding, was director of the theatre from 1973 to 1977, together with Horst Stein as chief conductor (1972–9) and Götz Friedrich as principal stage director (1973–7). John Neumeier became chief choreographer and ballet director in 1973 and developed a style that has become identified with Hamburg. The conductor Christoph von Dohnányi took over from Everding in 1977 and invited a number of influential directors, including Adolf Dresen, Achim Freyer and Herbert Wernicke. The chief Dramaturg Peter Dannenberg directed the experimental theatre Opera Stabile and initiated the first stagings of Wolfgang Rihm's chamber opera *Jakob Lenz* and Udo Zimmermann's *Die weiße Rose*. After the resignation of Kurt Horres, who succeeded Dohnányi in 1984 and left after one season, Liebermann returned as interim Intendant. From 1988 until 1997 the conductor Gerd Albrecht and the composer Peter Ruzicka realized a complete new *Ring* cycle and continued the rediscovery of operas by Zemlinsky, which Dohnányi had initiated. They gave premières of Zemlinsky's *Der König Kandaules* (1996) as well as Rihm's *Die Eroberung von Mexico* (1992) and H.F. Lachenmann's *Das Mädchen mit den Schwefelhölzern* (1997). In 1997 Albin Hänseroth became Intendant of the Hamburgische Staatsoper and Ingo Metzmacher chief conductor of the Philharmonisches Staatsorchester.

[Hamburg](#)

4. Concert life and instrument makers.

Secular music in Hamburg can be traced back to the references to minstrels, then still known as *histriones*, in treasury accounts of the 14th and 15th centuries. The city employed salaried musicians, *fistulatores et figellatores*, from the mid-14th century, some of them recorded by name; city trumpeters are recorded from the 15th century. In the mid-15th century the minstrels were added to the official establishment of council servants, under the direction of the council pastrycook. The number of council musicians was raised to eight in 1553. By then they were under the chief of police, the Weddeherr, and under them came the Roll-Brüder, who were entered in the roll of the guild and assisted the council musicians when needed. The extra musicians engaged for performances 'im Grünen' (i.e. in the open air) were called the Grün-Fidler, and the official register of their names the Grün-Rolle.

By the beginning of the 17th century the number of Roll-Brüder had grown so large as to endanger their very existence, so the number was restricted to 15, and new appointments were made only to fill vacancies. The posts of council musicians in Hamburg could be bought, on the French model: the retiring musician received a payment from his young successor, which could be regarded as a retirement pension. This usage was abolished in 1695, on the grounds that 'service as a musician involves the practice of an art' and could not be bought and sold like groceries. The more prominent of the directors of the council musicians (known collectively as the Ratsmusik) included William Brade (1608–10 and 1613–15), his pupil Johann Schop (i) (1621), Dietrich Becker (1667), Nicolaus Adam Strungk (1679), Friedrich Nicolaus Bruhns (1682), uncle of the Husum organist, and Hieronymus Oldenburg (1722). The participation of the council musicians in performances of sacred music augmented by the Roll-Brüder in large-scale works is recorded from 1638. The council musicians were less highly regarded than the church musicians at first, but under Brade and Schop standards rose to a level that excited respect even outside Hamburg. Schop was a leading figure of the Hamburg school of lieder writers, which drew on the Baroque poetry of Philipp von Zesen and Johannes Rist and produced both sacred and secular songs. The ambitious and energetic poetry of Rist, in particular, made him the centre of a circle which included Thomas Selle, Jacob Praetorius (ii), Peter Meier and later Matthias Weckmann and Johann Christoph Bernhard. They anticipated the popular, simple kind of melodic writing that was later developed by the Berlin circle round J.A.P. Schulz.

The first public concerts, held in the refectory of the cathedral, were organized by Matthias Weckmann and the collegium musicum he founded in 1660, comprising 50 musicians on occasion. The initiative of private citizens also helped to keep concerts going during the following decades. The imperial ambassador Count von Eckgh arranged concerts every Sunday throughout winter 1700, under the artistic direction of Mattheson or Keiser. The fact that the famous Passion text by B.H. Brockes was considered too modern to be performed in church gave a powerful impetus to public concerts in Hamburg. Outstanding musical occasions in the city included the annual jubilees of the citizen-captains and the events mounted by the College of Admiralty, under the direction of Telemann. Several public halls in the city were used for performances: the Zuchthausaal, the Baumhaus, the Drillhaus (fig.4), the Hof von Holland, the Kaiserhof, the

Klefkersche Orangerie and, from 1761, the new Konzertsaal auf dem Kamp. The senate granted the first permit to hold subscription concerts in the new Konzertsaal to Friedrich Hartmann Graf, but Hamburg was not able to hold this highly gifted musician, who was later famous in London. From 1768 public concerts were arranged by C.P.E. Bach, who also appeared as a keyboard player, particularly on the clavichord, thus stimulating the building of that instrument by Hieronymus Hasse and his sons. Other instrument builders of note were Joachim Tielke, who made string instruments between 1680 and 1710, including the 'Hamburger Cithrinchen', and Christian Zell, who built excellent harpsichords between 1722 and 1740. From 1770 the regular private concerts promoted by the music seller Johann Christoph Westphal gained importance. The Harmonie Gesellschaft held six concerts a year from 1789 to 1828.

In the 19th century leading musicians were no longer drawn to settle in the city (which had been the principal trading centre of north Germany) but merely visited it in their European tours. Only the cello virtuoso and teacher Bernhard Heinrich Romberg and his cousin, the violinist Andreas Romberg, lived in Hamburg. In 1823 Albert Methfessel founded the Hamburg Liedertafel. The founding of the Philharmonische Konzertgesellschaft (9 November 1828) led to the formation of a professional orchestra, under Friedrich Wilhelm Grund, which provided the basis for a substantial concert life and an inducement for visiting conductors. Beethoven's Fifth Symphony was the first work performed at the first concert on 17 January 1829. Artistic policies were parsimonious, however. Mendelssohn and Brahms were both born in Hamburg, but neither formed any artistic association with his birthplace. Although, in Julius Stockhausen, the city gained a thoroughly competent musician to succeed Grund in 1863, the appointment pales into insignificance beside the failure to keep Brahms in Hamburg. Neither Julius von Bernuth, who took over from Stockhausen in 1867, nor any of the minor musicians working in Hamburg at that time, such as Louis Lee, Karl Schwencke, K.A. Krebs, Eduard Marxsen, Karl Grädener, Ludwig Meinardus, Emil Krause, Cornelius Gurlitt or Felix Woyrsch, had more than local significance. The conversion of the Wörmerscher Konzertsaal (renamed the Conventgarten) in 1871 gave Hamburg a superior concert hall. The Philharmonie was unable to withstand the competition of the subscription concerts started by the Berlin Wolff agency in 1886, under Hans von Bülow, with the orchestra of the Stadttheater, and later with the Berlin Philharmonic. Bernuth was outclassed by the distinguished conductors, such as Richard Strauss, who visited Hamburg for these concerts.

The building of the Musikhalle in 1908 signified a revival of the city's cultural activity and standing. Siegmund von Hausegger (1910–20), the first director of the Philharmonie, and Gerhard von Keussler (1920–22) laid the foundations on which Carl Muck, who took over the conductorship in 1922, was able to raise the orchestra to the best European standards. The talented Eugen Papst worked with him, as conductor of the popular Wednesday concerts and director of the Singakademie. On Muck's retirement in 1933 the Philharmonie was merged with the orchestra of the Stadttheater (1934) to form the Philharmonisches Staatsorchester, which subsequently played both in the theatre and for public concerts, under the joint directorship of Eugen Jochum and Hans Schmidt-Isserstedt. Concerts

started again immediately after World War II (1 July 1945). Joseph Keilberth became conductor in 1950 and at once began to appoint younger players. In the same year the Philharmonische Gesellschaft was reconstituted under the chairmanship of the senator for culture, Heinrich Landahl. Wolfgang Sawallisch was appointed principal conductor of the Staatsorchester in 1961. The orchestra began to make foreign tours in 1960. That same year a series of university concerts were inaugurated. The Gustav Mahler Vereinigung was founded in 1988; a Telemann and a Brahms Society had already been established in the 1960s and 70s. Sawallisch was succeeded as Generalmusikdirektor of the Philharmonisches Staatsorchester by Horst Stein (1973), Aldo Ceccato (1975–83), Hans Zender (1984–7), Gerd Albrecht (1988–97) and Ingo Metzmacher (from 1997).

Although Hamburg never again experienced an age like that when musicians of international stature, Mattheson, Keiser, Handel and Telemann, chose to live in the city, it has never been entirely without creative musicians. Composers like Schwencke, Albert Methfessel, Karl Grädener, Eduard Marxsen, Emil Krause and Felix Woyrsch, though relatively minor talents, ensured that music was always a living force in the city. Composers who worked in and around Hamburg after World War II include Ilse Fromm-Michaels (1888–1986), Philipp Jarnach (1892–1982), Ernst Gernot Klussmann (1901–75), Felicitas Kukuck (*b* 1914), Hans Poser (1917–70), György Ligeti (*b* 1923), Diether de la Motte (*b* 1928), Alfred Schnittke (1934–98), Albrecht Gürsching (*b* 1934), Walter Steffens (*b* 1934), Dieter Einfeldt (*b* 1935), Günter Friedrichs (*b* 1935), Victor Suslin (*b* 1942), Jens-Peter Ostendorf (*b* 1944), Ulrich Leyendecker (*b* 1946), Peter Ruzicka (*b* 1948), Wolfgang-Andreas Schultz (*b* 1948), Manfred Trojahn (*b* 1949), Manfred Stahnke (*b* 1949), Wolfgang von Schweinitz (*b* 1953) and Babette Koblenz (*b* 1956).

Hamburg

5. Criticism.

The traditions of journalism in Hamburg reach back to the 17th century. The *Hamburgischer Relationscourier* and the *Holsteinischer Correspondent* were published continuously throughout the 18th century and carried regular reports on music in Hamburg, Germany and Europe as a whole. Musical journalism in Germany was founded by Mattheson in 1722 with his *Critica musica*. Regular, professional music criticism did not begin until the 19th century. Arrey von Dommer and Ludwig Meinardus, both of whom wrote for the *Hamburgischer Correspondent* (1863–70; 1874–85), were the 'classic' Hamburg music critics. Later leading figures included Emil Krause (1864–1907) and Carl Armbrust of the *Hamburger Fremdenblatt*, Josef Sittard of the *Hamburgischer Correspondent* (1885–1903), Ferdinand Pfohl (1892–1932) and Paul Mirsch of the *Hamburger Nachrichten*. From 1897 until after World War I the music critic of the *Hamburger Fremdenblatt* was the widely respected Heinrich Chevalley. In the 1930s and during World War II music criticism was the domain of Hermann Roth, Hermann Erdlen and Siegfried Scheffler, and after the war, of Hans Hauptmann (several newspapers), Heinz Joachim (*Die Welt*) and Ludwig Pollner (*Hamburger Echo*). Other well-known critics were Karl Grebe, founder of the Telemann-Gesellschaft, Sabine Tomzig and Carl-Heinz Mann (*Hamburger*

Abendblatt), and Peter Dannenberg (*Die Welt*). More recent writers include Heinz Josef Herbolt (*Die Zeit*), Georg Borchardt, Lutz Lesle, Kläre Warnecke, Hans Christoph Worbs (*Die Welt*), Helmut Söring (*Hamburger Abendblatt*), Werner Burkhardt (*Süddeutsche Zeitung*) and Klaus Wagner (*Frankfurter Allgemeine*).

Hamburg

6. Broadcasting.

The establishment of the Hamburg radio station by Hans Bodenstedt in 1924 prompted the founding of the Norag-Orchester, under the direction of A. Secker, to serve the station's internal needs. In 1928 José Eibenschütz became its conductor. From 1933 it had heavy commitments as the Grosses Rundfunkorchester des Reichssenders Hamburg, and in 1945 it was enlarged to a full-scale symphony orchestra, on the model of the London BBC SO, by the British music controller, Jack Bornoff. He engaged Hans Schmidt-Isserstedt, who had been Kapellmeister at the Staatsoper (1935–42), as chief conductor soon after the armistice. Musicians were assembled from all over Germany; some were released from prison camps in Schleswig-Holstein. The new orchestra performed in public, with Yehudi Menuhin, as early as August 1945. When radio services were reorganized (1951) it became known as the Norddeutscher Rundfunk-Sinfonieorchester. Its early foreign tours included England in 1951, the USSR in 1961 and the USA in 1963. Schmidt-Isserstedt's successful tenure ended in 1971. Moshe Atzmon was chief conductor from 1972 to 1976; after an interim he was succeeded by Klaus Tennstedt (1979–81). As principal conductor from 1982 to 1990 and honorary conductor thereafter, Günter Wand raised the North German RSO to a new artistic level. Wand was succeeded by John Eliot Gardiner (1991–94), Herbert Blomstedt (1996–8) and Christoph Eschenbach (from 1998).

The Hamburg Radio Chorus was founded in 1946, under the direction of the chorus master of the Hamburg Opera, Max Thurn, who was succeeded in 1965 by Helmut Franz. In 1951 North German Radio set up 'Das neue Werk' (founded by Herbert Hübner) as a platform for contemporary music with free public performances. The station's directors of music since World War II have been Fred Hamel (1947), Harry Hermann Spitz (1947–56), Rolf Liebermann (1957–9), Winfried Zillig (1959–63), Thomas M. Langner (1963–5), Herbert Sielmann (1965–76), Uwe Röhl (1976–89) and Bernhard Hansen (1990–95), whose responsibilities for the orchestra and chorus were assumed by Rolf Beck.

Hamburg

7. Education, musicology.

Institutions for teaching did not exist in Hamburg until 1873, when the Hamburger Konservatorium was founded on the initiative of Julius von Bernuth, with H. Grädener, Henry Schradieck, Louis Lee and H. Degenhardt. The Krüss-Färber-Konservatorium, founded in Altona in 1884, was directed by Albert Mayer-Reinach from 1924 to 1932. The Vogt'sches Konservatorium (founded 1899) was reorganized as the Schule für Musik und Theater in 1943, and raised to full academic status as the Staatliche Hochschule für Musik in 1950. Its directors since 1943 have been E.G. Klussmann (to 1950), Philipp Jarnach (1949–59), Wilhelm Maler (1959–

69), Hajo Hinrichs (1969–78) and Hermann Rauhe (from 1978). The Kirchenmusikschule der Hamburgischen Landeskirche founded in 1938 (director H.F. Micheelsen) was merged with the Staatliche Hochschule für Musik in 1950.

In spite of Hamburg's prosperity and its musical past, the Staatsbibliothek music collection was modest until 1875, when the purchase of part of Friedrich Chrysander's library gave it international status. In 1868 131 Handel manuscripts copied by John Christopher Smith were bought by local music lovers, and in 1875 F. Gültzow donated them to the Staatsbibliothek. Arrey von Dommer, appointed secretary of the library in 1873, began to compile a comprehensive catalogue which is still an invaluable bibliographical tool. The library was almost totally lost during World War II through dispersal and bomb damage; the most serious loss was the virtually unexplored and irreplaceable collection of Johann Mattheson's manuscripts, some of which were returned in 1989–90. Fortunately, the private collection of about 300 printed music editions and 25 theoretical studies which Kantor Selle had given the Stadtbibliothek in 1659 and 1663 survived. In 1956 the library was able to buy the rest of the Chrysander library: about 3800 volumes of printed music and autographs from the 18th and 19th centuries, which Chrysander had acquired between 1875 and 1901. In 1958, on the initiative of Kurt Richter, the library began to build up a Brahms archive, which contains some valuable autographs saved from the pre-war collection and new purchases. The music library, part of the Hamburger Öffentliche Bücherhallen, was founded in 1915 as the Öffentliche Musikalien Ausleihe. The Hamburger Musikbibliothek is one of the largest of its kind in Germany.

The first Hamburg musicologist was Johann Mattheson, and modern musicology was first represented in Hamburg by Chrysander and Arrey von Dommer. When the University of Hamburg was founded (1919) there was a musicology department in the Phonetisches Institut, and after 1945 it was enlarged and became independent. Hans Hoffmann and Hans-Joachim Therstappen were connected with the early phase; in 1956 an extraordinary professorial chair was founded for Heinrich Husmann. He was assisted by Fritz Feldmann, who taught principally at the Staatliche Hochschule für Musik. Hans Hickmann joined the department in 1958 as an ethnomusicologist. On the appointment of Georg von Dadelsen in 1960 the chair became a regular one, and the department has included Constantin Floros (1972–95), H.J. Marx (from 1973), Vladimir Karbusicky (1976–90), Wolfgang Dömling (from 1977), Albrecht Schneider (from 1983), Peter Petersen (from 1985) and Helmut Rösing (from 1994).

Hamburg

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Hamburg, Jeff

(b Philadelphia, 12 Nov 1956). American composer. He studied acoustics and composition at the University of Illinois (1975–8), continuing his studies at the Royal Conservatory in The Hague with Louis Andriessen (1978–84). Hamburg's music is steeped in Jewish culture but does not follow in the footsteps of his traditional musical education. Its fluent and vigorous idiom, whether lyrical or terse, may be inspired by multifarious Jewish musical 'dialects' from the diaspora, yet it manifests a profoundly personal texture in the way its harmonies move between tonality and modality, and in the use of an abundance of musical gestures with precision and of a lush, colouristic palette. Voices and language predominate, and melodic lines, particularly those for the solo voice, are often characterized by the inflections of folk music. Yiddish history and poetry inform much of his work. His chamber opera *Esther* is based on the biblical story, and the moving song cycle *Zey ...* traces events in modern Jewish history. Another song cycle, *Wine, Love and Death*, is set to texts by the medieval Jewish poets Samuel Ha-Nagid and Moses Ibn Ezra. Hamburg's translation of *The Apollonian Clockwork: on Stravinsky*, by Elmer Schönberger and Louis Andriessen, was published in 1989.

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FRANS VAN ROSSUM

Hamburger, Paul

(b Vienna, 3 Sept 1920). British pianist and musicologist of Austrian birth. He studied at the Vienna Music Academy (1932–8) with Berta Jahn-Bear and at the RCM with Frank Merrick (1941–2), then privately with Franz Osborn. He made his début in Vienna in 1936 playing Beethoven's First Piano Concerto. In 1949 he took part in the Proms première of Malcolm Arnold's Piano Concerto for four hands (with Helen Pyke). He was coach with the English Opera Group (1952–6) and with Glyndebourne (1956–62). For the BBC he was staff accompanist (1962–76) and a music producer (1976–81). At the BBC and in public recitals he regularly partnered, among others, Heather Harper, Janet Baker, Elisabeth Söderström, Thomas Hemsley, Max van Egmond and Yfrah Neaman, displaying acute musical perception and scholarship, and formed two-piano ensembles with Helen Pyke and Liza Fuchsova. Hamburger took part in first performances of works by Robin Holloway, Phyllis Tate, Christopher Headington and others. Latterly he was professor of singing and accompanying at the GSM and conducted regular seminars for singers and accompanists. He frequently gave talks on interpretation on BBC Radio and contributed chapters to symposia on Britten, Chopin and Mozart.

ALAN BLYTH

Hamburger, Povl

(b Copenhagen, 22 June 1901; d Copenhagen, 20 Nov 1972). Danish musicologist. He was taught music by S. Rung-Keller, Anders Rachlew and Thomas Laub (whose biographer he became), took the organ examination at the Royal Danish Conservatory of Music (1921) and studied musicology at Copenhagen University (MA 1928). After serving as choirmaster at Holmens Church in Copenhagen (1925–44), he was organist and choirmaster of Dyssegårds Church (1944–72); he also worked as music critic for the newspaper *Politiken* (1929–42). He taught music at the Royal Institute for the Blind (1940–60) and in 1945 began to teach at the musicology institute of the University of Copenhagen, where he was subsequently appointed lecturer (1951–72) and from where he received the doctorate in 1955 with a dissertation on harmonic theory. He was a dedicated teacher and wrote a number of widely used teaching manuals on music history, harmony and counterpoint. His *Studien zur Vokalpolyphonie* (1956; 1964–5) supplement and revise Jeppesen's exposition of Palestrina's contrapuntal style. He edited a revised second edition (1940) of the *Illustreret musikleksikon* by Panum and Behrend (later superseded by his *Aschehougs musikleksikon*, 1957–8) and various collections of early organ and choral music. He also composed liturgical organ music, songs and choral pieces, of which several have achieved wide popularity and become part of the traditional national song repertory. In 1971 the Festschrift *Elleve kortere musikhistoriske og musikteoretiske bidrag tilegnet Dr. phil. Povl Hamburger* (Copenhagen, 1971) was published to mark his 70th birthday.

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JOHN BERGSAGEL

Hamburger Cithrinchen

(Ger.).

See [Cithrinchen](#).

Hamdaouia, Hajja

(b Casablanca, c1940). Moroccan singer. She began her career in the tradition of the *shīkhāt* (women performers of song and dance). In the 1950s she was among the first *shīkhāt* to appear on the radio when she joined the radio troop of al-Hbīb al-Kedmīr, which included the famous singer Bouchaib al-Bidaoui. Thereafter she performed regularly in cabarets in Morocco, Algeria and Tunisia. She rose to popularity in the late 1960s through performances in cabarets in Casablanca and Rabat as well as broadcasting and recording. Her major innovation was the use of a large,

all-male orchestra to accompany the songs of the 'āīta genre. An 'āīta singer is typically accompanied by one male violinist and a small ensemble of women playing the *ta'rīja* (small goblet drum), the *bandīr* (frame drum) and the *nwaqset* (finger cymbals). Hamdaouia's orchestra included the 'ūd (lute), the *nay* (flute), several *kamanja* (violins), the *tār* (tambourine) and the *darbukka* (goblet drum) and played arrangements by the composer Maati el-Bidaoui. It was provocative for a classical orchestra of this type, with its connotations of sophistication, to be fronted by a *shīkha* with a *bandīr*, a virtual icon of low morals. Hamdaouia drew her songs from the compositions of violinist Maréchal Kibbo and from the standard repertory of 'āīta; improvisation of lyrics is valued in this genre and she was noted for the clever way she inserted new texts into existing songs.

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TIMOTHY D. FUSON

Hämeenniemi, Eero

(b Valkeakoski, 29 April 1951). Finnish composer. He studied with Paavo Heininen at the Sibelius Academy in Helsinki (diploma 1978), Bogusław Schäffer in Kraków and Donatoni in Siena, before spending a year in the USA at the Eastman School of Music, where he studied with Schwantner. He was, in 1977, one of the founding members of the Ears Open society, but soon distanced himself from their starting-point, which was the mainstream of Central European modernism. In the USA he became acquainted with the pitch class set theory, on which he is the author of a textbook. Since travelling to India, where he now stays yearly for a couple of months, his main interests have been the Karnatik music of South India as well as improvisation (often with Indian musicians and dancers) and jazz. Between 1982 and 1998 he taught music theory and composition at the Sibelius Academy. He now concentrates on composing and performing on the piano with his Nada ensemble, which consists of both classical and jazz musicians.

Hämeenniemi is primarily a composer of orchestral and instrumental chamber music, in a freely chromatic, lyrical style. Motives, melodies and chords, the basic elements of his music, form a network of intertextual references and layered structures, as exemplified in the two symphonies (1983, 1988) and the ballets *Loviisa* (1986) and *Leonardo* (1988). In the 1990s he began to adopt elements from outside Western art music, and they became an organic part of his language without any abrupt change of style. His melodies, embedded in a freely chromatic harmony, are based on stepwise motion, spiced by 7ths and augmented 4ths. Tonal poles are created and maintained by techniques such as sustained bass notes and octave doublings, but functional tonality is seldom used, except in the jazz

pieces. The influence of South Indian music is first apparent in works such as *Darshan* for flute and strings (1990); here he employs a kind of *rāga* principle, in so far as there are a number of fixed pitches which in turn involve specific types of melodic movement. In his works based on improvisation (the big band pieces, the Chamber Concerto of 1997, etc.) musicians are given a scale, its tonal hierarchy, and instructions concerning characteristic patterns on which to improvise. The blending of European and South Indian traditions increased in the 1990s and reaches its fulfilment in *Lintu ja tuuli* ('The Bird and the Wind', 1994) for soprano, strings and Indian classical dancers, realized in co-operation with the choreographer Shobana Jeyasingh, as well as in *Layapriya* (1996) for South Indian percussionists and orchestra.

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(selective list)

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Orch: ...vain maa ja vuoret [... only the Earth and Mountains], 1981; Sym., 1983; *Soitto* [The Playing], 1984; *Dialogi*, pf, orch, 1985; *Music from Loviisa*, 1987; Sym., 1988; Vn Conc., 1991; *Karnatika*, 1995; *Layapriya*, South Indian perc players, orch, 1996; Tpt Conc., 1997; *For Poets and Dancers*, str, 1988

Inst, ens: *Duo I*, fl, vc, 1976; *Aria*, hn, 1978; *Efisaes*, pf, 12 solo str, 1983; *Canterai?*, fl, 1983; *Sonata*, cl, pf, 1984; *Str Qt*, 1989; *Darshan*, fl, 12 solo str, 1990; *Str Qt*, 1994; *Tuulitanssit* [The Dances of the Wind], str, 1994; *Valkalam*, 2 viols, hpd, 1996; 3 *Nocturnes*, cl, vc, pf, 1996; *DaDaDiDi*, jazz drummer, str qt, 1997; *Chbr Conc.*, 1997

Vocal: *The Pillow Book* (Sei Shonagon, trans. I. Morris), S, pf, 1979; 3 Songs from *Loviisa*, Mez, orch, 1985; *Rakentaja* [The Builder], TTBB, 1987; *Nattuvanar*, TTBB, 1993; *Lintulaulut* [The Songs of the Bird], S, str, 1994

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JUHANI NUORVALA (text), ILKKA ORAMO (work-list and bibliography)

Hamel, Margarete.

See Schick, margarete.

Hamel, Marie-Pierre

(b Auneuil, Oise, 24 Feb 1786; d Beauvais, 25 July 1879). French organ building consultant and writer. An amateur organ builder from his youth (he was by profession a court judge), he oversaw and probably participated actively in the monumental organ project at Beauvais Cathedral (1826–8) by the Belgian builder Cosyn, and gained a reputation for knowledge and integrity in evaluating organ construction and restoration. In Beauvais he participated in the founding of the Société Philharmonique in 1825 and of the Société Académique in 1841 (he was vice-president from 1854 until his death). He was appointed a member of the Commission des Arts et Edifices Religieux and wrote official reports in this capacity, one of which, for Ste Marie-Madeleine in Paris, was published in 1846. His major work, however, was a revised and expanded edition of Bédos de Celles' mid-18th-century treatise, in the form of the much cited *Nouveau manuel complet du facteur d'orgues* (Paris, 1849, 2/1903), consisting of three volumes of text and one of plates.

GUY OLDHAM/KURT LUEDERS

Hamel, Peter Michael

(b Munich, 15 July 1947). German composer. Between 1965 and 1970 he studied composition with Büchtger and Bialas at the Munich Musikhochschule, as well as musicology (with Georgiades and Dahlhaus), sociology and psychology at Munich University and Berlin Technical University. From 1969 to 1974 he worked with Riedl (on intermedia projects), Morton Feldman, Luc Ferrari and Carl Orff. Between 1984 and 1992 he studied musical phenomenology and orchestration with Celibidache, who conducted the first performance of his symphony *Die Lichtung* (1985–7) in 1988. Hamel taught composition at Graz Hochschule für Musik from 1993 to 1997, before assuming a similar post at the Hochschule für Musik und Theater, Hamburg. He was the recipient of the Munich arts prize in 1988–9 and the Carl Orff prize in 1994–5.

In 1970, with five other musicians, Hamel founded the intercultural and pancultural improvisation group Between, an ensemble devoted to his fundamental concept of music as an expressive medium that tries to override distinctions between different cultures and styles. He has pursued this aim more intensively since 1972, exploring non-European music, especially of East Asia. He has spent several long periods in India studying traditional music, singing and breathing techniques. These experiences, as well as the influence of Jean Gebser's writings, have enabled Hamel to formulate his ideal of 'integral music', a union of mental, mythical and magical consciousness. Both his book *Durch Musik zum selbst* (Berne, 1976) and his part in founding the Freies Musikzentrum München (1978), where social work, music education, music therapy and ethnic musics are all brought together, illustrate his devotion to broadening Eurocentric musical horizons. Since the early 1980s he has been intensively involved with music theatre and the exploration of microintervals, seeking an amalgam of spirituality and socio-political action within music, which for him is the way to integral consciousness.

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Orch: Dharana, 1972; Diaphainon, 1973–4; Gestalt, 1980; Gralbilder, 1981–2; Semiramis, 1983; Die Lichtung, sym., 1985–7; Lichtung, sym. suite, 1985; Vn Conc., 1986–9; Stufen, pf, orch, 1994

Chbr and solo inst: Mandala, prep pf, 1972; Str Qt no.1, 1980; Str Qt no.2, 1985–6; Aus Claras Tagebuch, vn, pf, 1987; Str Qt no.3, 1991–3

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STEFAN FRICKE

Hamelin, Marc-André

(b Montreal, 5 Sept 1961). Canadian pianist and composer. He studied with Yvonne Hubert (a Cortot pupil) in Montreal before further studies in the USA with Harvey Weedon and Russell Sherman. In 1985 he won first prize in the Carnegie Hall International American Music Competition. He made his London recital début, performing Schumann's *Carnaval* and the Alkan Concerto, at St John's, Smith Square, in 1992, gave three Wigmore Hall programmes devoted to Romantic virtuoso music in 1994, and made his Berlin recital début in 1998. Although especially associated with modern

music, his repertory is exceptionally extensive. Hamelin has performed and recorded music by Sorabji, Stefan Wolpe, William Bolcom, Rzewski, Sophie-Carmen Eckhardt-Gramatté (the six piano sonatas), Ives, Maurice Wright and Villa-Lobos, as well as Liszt, Godowsky, Alkan, Medtner and Skryabin (the complete sonatas of the two last-named composers). He has also recorded a recital of cabaret songs by Schoenberg, Britten, Bolcom and others with his wife, the American soprano Jody Applebaum. His performances are notable for their mastery of the most outlandish difficulties. A talented composer and arranger, Hamelin has written works which take virtuoso pianism to its limit, for example a series of canonic studies on Liszt's *La campanella* and an arrangement of all three of Chopin's A minor études.

BRYCE MORRISON

Hamelle.

French firm of music publishers. It was founded by Julien Hamelle (*d* 1917) in 1877 when he took over the business of J. Maho (founded 1851) in the boulevard Malesherbes, Paris. The firm specializes in 19th-century French repertory, particularly piano, vocal and instrumental music. It published some of the early works of Saint-Saëns, Franck, d'Indy and Debussy as well as many works by Widor and, more especially, Fauré (virtually everything up to op.85); in 1995 it published the 1893 version of Faure's Requiem in an edition by J.-M. Nectoux and Roger Delage. In 1993 the firm was taken over by Alphonse Leduc.

ALAN POPE

Hamerik [Hammerich].

Danish family of musicians.

- (1) Asger Hamerik [Hammerich]
- (2) Angul Hammerich
- (3) Ebbe Hamerik

JOHN BERGSAGEL (1 and 2), NIELS MARTIN JENSEN (3)

Hamerik

(1) Asger Hamerik [Hammerich]

(*b* Frederiksberg, nr Copenhagen, 8 April 1843; *d* Frederiksberg, 13 July 1923). Composer, conductor and teacher. He was the son of the Rev. Frederik Hammerich, professor of church history at the University of Copenhagen, and was related on his mother's side to the Horneman and Hartmann families, hence to most of the leading musicians in Denmark at that time (including Gade and Winding) and his contact with them gave his own musical gifts early encouragement. From 1859 to 1862 he studied music theory with Gottfred Matthison-Hansen and the piano with Haberbier and received help in composition from Gade and Hartmann. Performances of his compositions followed at once – the ballade *Roland* (1859) and an unidentified orchestral work (1860). In 1862, after a brief stay in London, he went to Berlin, where he became a piano and conducting pupil of Bülow. At

the outbreak of hostilities between Germany and Denmark in 1864 he left Berlin and, declining Wagner's invitation to Munich, went to Paris, changed the spelling of his name from the Germanic Hammerich to Hamerik and, according to Bülow, became a pupil of Berlioz. (He later claimed to have been Berlioz's only pupil; it appears, at least, that he enjoyed a privileged relationship, being much encouraged and helped by him.) In 1865 excerpts from his first opera *Tovelille* op.12 were performed in concert at the Salle Pleyel, and during a brief stay in Stockholm in the same year he composed a *Frihetshymne* to celebrate the revision of the Swedish constitution. His *Hymne de la paix*, for chorus and a large orchestra (including two organs, 14 harps and four sets of bells), was warmly received at the Paris Exhibition of 1867, at which he sat on the music jury with Rossini and Auber. When Berlioz died in 1869 Hamerik left Paris and went to Italy, where his third opera, *La vendetta* op.20, was composed and produced.

During this time Hamerik's abilities as a conductor also attracted attention, and early in 1871 he was invited to go to the USA as the director of the conservatory of the Peabody Institute in Baltimore. During his 27 years in this capacity he exerted an important influence on American musical life. He became an exponent of Scandinavian Romanticism and during the next five years wrote his five *Nordische Suiten*, based on Scandinavian folk melodies. These were followed by a series of six symphonies which, like the suites and the Requiem op.34, were first performed in Baltimore. His last significant work was the Choral Symphony op.40 (1898) which, to his own text in three parts dealing with life, death and resurrection, is the culmination of the spiritual development revealed in his large-scale choral music and of his development as a symphonist; it also marked his farewell to the USA. After a conducting tour of Europe he settled in Copenhagen in May 1900; during the latter part of his life he composed little and assumed no leading role in Danish musical life. Hamerik seems never to have been properly appreciated by the Danish public, but despite his association with Berlioz, whose influence is apparent in his orchestral technique and in his adaptation of a kind of *idée fixe* technique in his symphonies, and despite his long stay in the USA, Hamerik's Danishness remains evident and his symphonies constitute an important chapter in the history of the genre in Denmark between those of Gade and Nielsen.

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stage

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La vendetta (op, 1, Hamerik), op.20, Milan, Dec 1870 (Milan, c1870)

Den rejsende (comic op, 1, Hamerik), op.21 (Vienna, 1871)

orchestral and chamber

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8 syms.: Sym., c, 1860, op.3, unnumbered and unpubd; no.1 'Poétique', F, op.29 (Offenbach, 1881); no.2 'Tragique', c, op.32 (Offenbach, 1883); no.3 'Lyrique', E,

op.33 (Offenbach, 1885); no.4 'Majestueuse', C, op.35 (Offenbach, 1889); no.5 'Sérieuse', g, op.36 (Leipzig, 1891); no.6 'Spirituelle', G, str orch, op.38 (Leipzig, 1897); no.7 'Choral', Mez, chorus, orch, op.40 (Leipzig, 1898), rev. 1901–6

Ov., 'Gurre', op.7, c1860; Jødisk trilogi, op.19 (Leipzig, 1868); Concert-Romanze, vc, orch, op.27 (Offenbach, 1879); Oper ohne Worte, op.30, ?1882; Folkeviser med variationer, str orch, hp, op.41 (1912)

Pf Qnt, c, op.6, c1860, *DK-Kk*; 4 praeludier, org, op.39a

choral

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R. Hove: 'Asger Hamerik: en dansk symphoniker', *Nordisk musikkultur*, vi (1957), 105–111

[Hamerik](#)

(2) Angul Hammerich

(*b* Copenhagen, 25 Nov 1848; *d* Frederiksberg, nr Copenhagen, 26 April 1931). Music historian, brother of (1) Asger Hamerik. He studied the cello with Rüdinger, later with Neruda, and the piano and theory with C.F.E. Horneman. Despite his interest in music he took a degree in political science at the University of Copenhagen (1872) and worked for some years in a government department. In 1876 he began writing music reviews for a weekly paper *Naer og fjern* and later also for the *Illustreret tidende*. When, in 1880, he became music critic for *Nationaltidende* as well, he gave up his government job and devoted himself entirely to music. After research trips to Germany, France and Italy, he submitted to the University of Copenhagen a thesis on music and musicians at the court of Christian IV, based on pioneering archival studies, for which he was awarded the first doctoral degree in music history from a Danish university (1892). In 1896 he became the first reader in music history at the University of Copenhagen, a post he held until 1922.

Hammerich became interested in the history of instruments and published an essay on Scandinavian Bronze Age horns (1893) and a valuable description of the 1610 Compenius organ in the Frederiksborg Castle (1897). His initiative led to the founding of the Museum of the History of Music in Copenhagen (1897), of which he was director until his death and for which he produced a catalogue in 1909. In 1899 he published his fundamental study of Icelandic music, and in 1912 he revealed the existence of more ancient musical source material in Denmark in

Musikmindesmaerker fra Middelalderen i Danmark, which contains a valuable collection of facsimiles. His essays on J.P.E. Hartmann include a study of the Danish national song *Kong Christian stod ved højen mast*. His last publication was a monograph on Danish medieval and Renaissance music. Hammerich's investigations and publications of the historical resources in Denmark and his reintroduction of the study of music into the university curriculum provided, together with the research of Thrane, Ravn and Hagen, the foundation for the modern development of musicology in Denmark.

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Hamerik

(3) Ebbe Hamerik

(*b* Copenhagen, 5 Sept 1898; *d* in the Kattegat, 11 Aug 1951). Composer and conductor, son of (1) Asger Hamerik. He was first taught theory and orchestration by his father, after leaving school in 1916. During the following years he studied conducting with Frank van der Stucken and, after a remarkable début as a conductor in 1919, was appointed second *kapelmester* at the Royal Theatre in Copenhagen the same year. Dissatisfied with the lack of stimulating work in the theatre, however, he resumed his studies abroad in 1922 and returned to Copenhagen only in 1927 as conductor of the Musikforening. In this capacity he weighted his repertory towards modern music, including works by Bartók, Ravel, Falla, Reger, Kodály and Prokofiev. By this time he had also made a name for himself as a composer. His first opera, *Stepan*, had its première in Mainz in 1924, and the ballet *Dionysia* in Antwerp in 1927. During the years after the

dissolution of the Musikforening in 1931, Hamerik continued to conduct in Denmark, notably with the Danish RSO and the Unge Tonekunstneres Orkester, and also in Austria and Germany. In 1939 he volunteered for service in the Finnish Winter War. After his return to Denmark in spring 1940, he had his greatest operatic success to date when he conducted the first performance of *Marie Grubbe* in the Royal Theatre in Copenhagen. From 1939 to 1943 he was guest conductor of the Danish RSO, but concentrated on composition from that time onwards. He frequently found inspiration for his music during solitary sea voyages, a passion which finally resulted in his death by drowning.

Opera and symphony were the two spheres in which Hamerik made his most substantial contribution to Danish music. He was the most important opera composer of his generation, and even though his success in Denmark was limited – two of his operas were given their premières abroad and his last, *Drømmerne*, was not produced until 23 years after his death – he remained preoccupied with the form throughout his life. His work ranged from a Danish national style of simple lyricism, as in *Marie Grubbe*, to the polytonal music drama of *Drømmerne*, where the text is spoken by actors and the orchestra has an illustrative function in preludes and interludes. As a composer of symphonies he found a personal solution for the problem of form created by the daunting example of Nielsen: his are short cantus firmus works, monothematic but in several movements, and cast in a contemporary orchestral polyphony that avoids stylistic pastiche in favour of closely knit orchestral writing of, at times, an almost eruptive power of expression. Hamerik's other works appear less substantial, though his Wind Quintet (1942) is important.

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Orch: Soranersuite, 1932; Quasi passacaglia e fuga, str, 1932; Orkestervariationer over et gammel-dansk motiv, 1933, rev. 1948; Sinfonie-ouverture, 1933; Sym. no.1 (Un cantus firmus: Sinfonia molto breve), 1937; Sym. no.2 (Cantus firmus ii: Sinfonia assai breve), 1947; Sym. no.3 (Cantus firmus iii: Sinfonia breve), 1947–8; Sym. no.4 (Cantus firmus iv: Una politonalità per quintetto doppia ossia orchestra piccola), 1949; Sym. no.5 (Cantus firmus v: Sinfonia breve), 1949; Conc. molto breve, ob, orch, 1950

Vocal: 4 sange, op.1, 1916; 2 sange, op.4, 1918; Sommer, Bar, orch, 1921; Syv Sejler og Sømandssange, 1943; choral pieces

Chbr: 2 str qts, op.2, 1917; Str Qnt, 1932; Wind Qnt, 1942; Solo-duo-trio, str trio, 1943

Kbd: Fantasi og fuge, op.3, pf, 1919; Praeludium og fuga, org, 1920; other pieces

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Hamidov, Abdurahim

(*b* Tashkent, 10 Aug 1952). Uzbek *dutār* player. From 1972 to 1977 he studied with Fakhriddin Sadyqov at the Tashkent State Conservatory and absorbed the traditions of the Fergana, Tashkent and Khorezm schools of *dutār* playing. He founded the *makom* instrumental ensemble at the Tashkent State Conservatory and developed the practice of ensemble performance of the *makom* repertory on instruments including the *nay*, the *ghidjak*, the *chang*, the *rubāb*, the *dutār*, the *qoshnay*, the *doira* and the *tanbūr*. His *dutār* playing displays mastery of several techniques of ornamentation including *kochirim* (melisma), *tolkinlatish* (vibrato), *molish* (long glissando from one tone to the next) and *kashish* (short glissando of a half-tone or a tone). He has written two books about Uzbek music.

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RAZIA SULTANOVA

Hamilton [née Barlow], Lady Catherine

(*b* Colby, Pembrokeshire, c1738; *d* Portici, 27 Aug 1782). Welsh or English keyboard player. In 1758 she married the Hon. William Hamilton, later (1772) Sir William, British Envoy Extraordinary at Naples from 1764 to 1800, better known through his second wife, Emma. Catherine became an accomplished and much admired player on the spinet, harpsichord and piano. Leopold Mozart, at Naples in 1770, testified to her 'unusual feeling' as performer and mentioned her Shudi harpsichord. 'She trembled', however, 'at having to play before Wolfgang'. A few months later Burney declared her the best harpsichord performer at Naples, better even than Paolo Orgitano, distinguished by 'great neatness, and more expression and meaning in her playing, than is often found among lady-players'. A portrait of Sir William and Lady Hamilton by David Allan shows her at an English

square piano in their *casino* near Portici. When Michael Kelly visited them in 1779 he found her to be 'considered the finest piano-forte player in Italy'.

William Beckford, the future author of *Vathek*, went there in 1780 and 1782, and in 1781 tried at Augsburg the hammerklavier ordered by her from Johann Andreas Stein. Beckford's correspondence tells much of the angelic spirit of Lady Hamilton and her art, even of her compositions, though one solitary minuet in C.F. Weideman's *Entradas and Minuets for the Balls at Court (GB-Lbl)* is all we know of her own work. Among her musical friends were John Burton, an eminent keyboard player, and Johann Franz Xaver Sterkel, who played piano duets with her on two instruments at the Naples court. She was buried at Milford Haven, where Sir William was laid beside her in 1803.

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OTTO ERICH DEUTSCH/SIMON McVEIGH

Hamilton, David (Blair)

(b Napier, 21 Dec 1955). New Zealand composer. He studied composition with Douglas Mews and John Rimmer at Auckland University. After graduating in 1979, he trained as a teacher and joined the staff of Epsom Girls' Grammar School, where he has been head of music since 1986.

Hamilton gained early recognition as a composer by winning three national competitions in 1978 and 1979. This led to numerous commissions, including one from New Zealand's National Youth Choir, of which he was a founder member. Two of his works were included in the choir's programmes when they toured internationally in 1982. He has since developed a special affinity with choral music, which forms a major part of his output. Early in his career he was influenced by Crumb, but around 1984 he became more interested in minimalism. He believes that music should appeal directly to the emotions and his works are notable for their effective sonorities, frequently changing asymmetrical rhythms and easy accessibility. This has made them popular with New Zealand audiences and has led, from the late 1980s, to an increasing number of overseas performances.

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1987; Excursion for Orch, chbr orch, 1993

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Chbr and solo inst: Nix Olympica, pf, ww qt, 1985; Kaleidoscope, ww octet, 1987; Hurdy Gurdy, fl, cl, vn, pf, 1989; Introduction, Rondo and Finale, 2 gui, 1996; No Other Heaven, T, gui, 1997

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ADRIENNE SIMPSON

Hamilton, David (Peter)

(b New York, 18 Jan 1935). American music journalist and critic. He took the BA (1956) and the MFA (1960) at Princeton University and the MA at Harvard (1960). While at Princeton he worked with Babbitt, Cone, Strunk and Mendel; at Harvard his teachers included Piston and Reese. He was music and record librarian at Princeton from 1960 to 1965. From 1968 to 1974 he was music editor at W.W. Norton & Co. and he was named music critic of *The Nation* from 1968 to 1994. In 1981 he was elected vice-president of the Music Critics Association and became co-producer of the Metropolitan Opera Historic Broadcast Recording series; he was also a contributing editor to *Opera Quarterly* (from 1983). He taught at the Manhattan School of Music (1989–92) and was appointed to teach at the Julliard School in 1994. His writings have appeared in *Opus*, *Opera News*, the *New Yorker*, *High Fidelity*, the *New York Times* and the *Financial Times*, and he was the editor of *The Metropolitan Opera Encyclopedia*. As a critic and writer Hamilton is particularly concerned with 19th- and 20th-century music, and his broad knowledge of the recorded literature has led to a special interest in discography.

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 'Early Puccini Performance: a Condition of Transition', *The Puccini Companion*, ed. W. Weaver and S. Puccini (New York, 1994), 303–14

PAULA MORGAN

Hamilton, Iain (Ellis)

(b Glasgow, 6 June 1922; d London, 21 July 2000). Scottish composer. He worked as an engineer for seven years before studying composition with Alwyn and piano with Craxton at the RAM in London (1947–51), concurrently with musical studies at the University of London (BMus 1950). He was awarded the Dove Prize at the RAM and in 1951 won several prizes for his compositions, including the Koussevitsky Foundation Award for the Symphony no.2 and the Royal Philharmonic Society Prize for the Clarinet Concerto. He was a lecturer at Morley College, London (1951–60) and at the University of London (1952–60), before taking a post in America as Mary Duke Biddle Professor at Duke University, North Carolina (1961–81). He was resident composer at Tanglewood in 1962, and held the Cramb lectureship at the University of Glasgow in 1971. He was elected a fellow of the RAM in 1958 and received an honorary DMus from the University of Glasgow in 1970.

The works of Hamilton's early period, from the Variations (1948) for string orchestra to the Symphonic Variations (1953), were conceived on a large scale and are Romantic in tone, making use of a highly chromatic, tonal harmonic language. Such works as the First Quartet and the Symphony no.2 demonstrate an imaginative use of conventional form and a propulsive rhythmic energy recalling Bartók. In the First Violin Concerto the intensity of expression and the characteristic lyric lines of wide compass suggest the influence of Berg. Between 1953 and 1956 two new elements emerged: an interest in vocal writing, seen in the *Border Songs* and the Burns cantata, and the simpler, more diatonic harmony that is particularly evident in the chamber music of the period. At the same time he composed works, including the Three Piano Pieces op.30 (1955) which, although remaining fundamentally tonal, began to make use of serial techniques. These he adopted fully in the Cello Sonata (1958–9) and the Sinfonia for two orchestras (1959). The form of the latter – a sequence of short, related sections separated by cadenza-like 'tessituras' – was developed in other works of this period, which frequently make virtuoso demands on the performer (e.g. Sonata for Flautist, 1966).

After several visits to the West Indies in the mid-1960s, a certain exoticism began to emerge in the Second Quartet and the *Dialogues* for soprano and ensemble, stimulating a movement from intricately wrought serial pieces to a more spacious style. This development coincided with Hamilton's work on two operas to his own adapted texts, *Agamemnon* and *The Royal Hunt of the Sun* (1968 and 1987), and a number of the instrumental works that came after these operas, though not conventionally programmatic, draw on literary sources: the score of *Voyage* quotes lines from Baudelaire and

Rimbaud, while *Circus* and *Commedia* have strong ties to *The Divine Comedy*. These works also incorporate a number of quotations from music of the 19th century, serving as focal points in the structure; on the other hand, there is a reaching towards new techniques in the use of microtones and aleatory techniques in *Voyage*. The opera *The Catiline Conspiracy*, first performed by Scottish Opera in 1974, and the *Te Deum* display new absorptions of tonality, continued in such works as the Third and Fourth Symphonies (both 1981). A number of his later works have their genesis in responses to nature and to landscape, as with *A Field of Butterflies* (1990) for piano and the orchestral work *Bulgaria* (1999).

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(selective list)

Ops (librettos by the composer): The Royal Hunt of the Sun (3, after P. Shaffer), 1968, London, Coliseum, 2 Feb 1977; Pharsalia (dramatic commentary, 1, after Lucan), 1968, Edinburgh, Freemason's Hall, 27 Aug 1969; The Catiline Conspiracy (2, after B. Jonson), 1973, Stirling, MacRobert Centre, 16 March 1974; Tamburlaine (lyric drama for radio, 4 scenes, after C. Marlowe), 1976, BBC, 14 March 1977; Anna Karenina (3, after L.N. Tolstoy), 1978, London, Coliseum, 7 May 1981; Lancelot (2, after T. Malory), 1982–3, Arundel Castle, 24 Aug 1985; Raleigh's Dream (prol, 8 scenes), 1983, Durham, NC, Duke U., 3 June 1984; Agamemnon (after Aeschylus), 1987; London's Fair, 1992; On the Eve, 1996

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Vocal: Cant. (R. Burns), S, A, T, B, pf, 1955; The Bermudas, op.33 (Hamilton, Jourdain, A. Marvell), Bar, chorus, orch, 1956; Dialogues (Chateaubriand), S, ens, 1965; Requiem, SATB, 1979; The Passion of Our Lord according to St Mark, S, A, T, B, chorus, orch, 1982; Prometheus, S, Mez, T, Bar, SATB, orch, 1986; The Summer Fields (J. Clare), SATB, 1987

Chbr and solo inst: Str Qt no.1, 1948; 3 Nocturnes, cl, pf, 1949–50; Sonata, va, pf, 1950–51; 3 Pf Pieces, op.30, 1955; Sonata, vc, pf, 1958–9; Sonatas and Variants, 10 wind, 1963; Sonata notturna, hn, pf, 1965; Str Qt no.2, 1965, rev. 1972; Sonata for Flautist, fl, pf, 1966; Palinodes, pf, 1972; Str Qt no.3, 1984; Le jardin de Monet, pf, 1986; A Field of Butterflies, pf, 1990

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RUTH C. FRIEDBERG/FRANCIS J. MORRIS

Hamilton, Newburgh

(fl 1712–59). English author and librettist. For many years (1725–54 and perhaps longer) he was steward to the 3rd Earl of Strafford, his widow and their son the 4th Earl. His farce *The Petticoat Plotter*, produced at Drury Lane in June 1712 (published 1720), was revived in 1715, 1718 and 1728. A more ambitious five-act comedy, *The Doating Lovers or The Libertine Tam'd*, managed only two performances at Lincoln's Inn Fields in June 1715. He was a friend and enthusiastic admirer of Handel, as is shown by the correspondence of the Strafford family. He provided the librettos for Handel's *Alexander's Feast* (1736), *Samson* (1743) and the *Occasional Oratorio* (1746). His prefaces to the first two, buoyantly celebrating Handel's genius for setting great English poetry to sublime music, imply that he chose the subjects; he added a verse dedication to the composer in the 1739 wordbook of *Alexander's Feast*. He showed greater respect for distinguished verse than previous arrangers of *Alexander's Feast*, and his transformation of Milton's closely argued epic into a pathetic tragedy was dextrously achieved by intertwining *Samson Agonistes* with 13 other poems by Milton. He used the same mosaic method with the Bible, Spenser and Milton for the *Occasional Oratorio*, and it is also a hallmark of the libretto for Handel's *Semele* (1744), which may also be his work (compiled from Congreve's opera text for Eccles and other poems by him). Lines from Hamilton's St Cecilia Ode *The Power of Musick* (1720, set by Robert Woodcock) were incorporated in Handel's *Alexander's Feast*, his cantata *Look down, Harmonious Saint* and his 1759 revival of *Solomon*. The composer bequeathed him £100. The political identities of Hamilton's patrons and dedicatees are markedly oppositionist.

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WINTON DEAN/RUTH SMITH

Hamlisch, Marvin (Frederick)

(b New York, 2 June 1944). American composer. After demonstrating precocious talent, he became the youngest student to attend the Juilliard School of Music, where he studied piano reluctantly from 1950 to 1965; while still there, he worked as a rehearsal pianist for *Funny Girl* (1964). In 1965 he attained early success as a popular songwriter when two songs he composed with a high school friend, Howard Liebling, *Sunshine, Lollipops, and Rainbows* and *California Nights*, were recorded by Lesley Gore; one

other song he composed as a teenager, *Travelin' Man*, was recorded years later by Liza Minnelli, another high school friend, on her first album. Concurrently with his studies in music at Queens College, from which he graduated in 1967, Hamlisch was employed for two seasons as a vocal arranger and rehearsal pianist for a wide variety of acclaimed performers on 'The Bell Telephone Hour'. An engagement as a pianist at a private party for the producer Sam Spiegel led to *The Swimmer* (1968), the first of more than three dozen film scores over the next 30 years. A prominent early film success was an Academy Award nomination for *Life is What You Make It* (lyrics by Johnny Mercer) from *Kotch* (1971). Three years later Hamlisch gained national celebrity when he became the first film composer to win three Oscars in one year, for both the score and title tune from *The Way We Were*, and for the adaptation of Scott Joplin's music in *The Sting* (the year's Best Picture). Among Hamlisch's later film scores several received nominations for Best Song. These included two songs with the lyricist Carol Bayer Sager, *Nobody Does It Better* from *The Spy Who Loved Me* (1977) and *Through the Eyes of Love* from *Ice Castles* (1979), two songs with Alan and Marilyn Bergman, *The Last Time I Felt Like This* from *Same Time, Next Year* (1979) and *The Girl Who Used to Be Me* from *Shirley Valentine* (1989), and *Surprise, Surprise* with the lyricist Edward Kleban, newly composed for the 1985 film version of *A Chorus Line*. He also received another Best Score nomination for *Sophie's Choice* (1982).

Hamlisch's first Broadway musical, *A Chorus Line* (1975), a show about the inner lives, dreams and fears of 17 dancers desperately auditioning for eight spots on a chorus line, was a triumph for the director and choreographer Michael Bennett and a major hit, running for over 6000 performances. In addition to winning the Tony and New York Drama Critics' Circle Awards for best musical and Tony Awards for Hamlisch's music and Kleban's lyrics, *Chorus Line* was also the first musical in 15 years to be awarded a Pulitzer Prize for Drama. A second international success followed four years later, *They're Playing Our Song*, with a book by Neil Simon and a pervasive disco score. The show, which featured only two stars, each however frequently backed by a trio of alter egos, was loosely based on a real-life romance between Hamlisch and Sager. Future musicals achieved neither commercial nor, with isolated exceptions, critical success. *Jean Seberg* (1983), which depicted the stormy and politically sensitive life of the actress, quickly opened and closed in London. The next musical, *Smile* (1986), an adaptation of a cult movie about a teenage beauty pageant, with the lyricist Howard Ashman also serving as both the librettist and the director, was quickly deemed a failure and closed after 48 Broadway performances, although it was later praised as 'perhaps the most underappreciated musical of the eighties' by Mandelbaum (1991). Hamlisch's second collaboration with Neil Simon, an adaptation of Simon's successful film *The Goodbye Girl* (1977), also closed after a short Broadway run in 1993 and, after extensive revisions and new lyrics by Don Black, fared even less well in London.

In a style with pronounced, albeit generally scaled-down, rock features, Hamlisch has produced both memorable lyrical ballads (*The Way We Were*, *What I Did for Love*) as well as rhythmically driving numbers (*I Hope I Get it*, *They're Playing Our Song*). *Chorus Line* in particular demonstrates Hamlisch's ability to evoke a wide variety of dance styles ranging from soft

shoe (*I can do That*) to the waltz (*At the Ballet*), with musical numbers that present formally complex musical biographical stories and dramas in a varied mixture of song, recitative, speech and intricate ensembles.

WORKS

musicals

unless otherwise stated, dates are those of first New York performances; librettists and lyricists are listed in that order in parentheses

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They're Playing Our Song (N. Simon, C. Bayer Sager), orchd R. Burns, R. Hazard and G. Page, Imperial, 11 Feb 1979 [incl. Fallin', They're playing our song]

Jean Seberg (J. Barry, C. Adler), London, National, 15 Nov 1983

Smile (H. Ashman), orchd S. Ramin, Byers, Hazard and T. Zito, Lunt-Fontanne, 24 Nov 1986 [after film, 1975; incl. Smile, In our hands]

The Goodbye Girl (N. Simon, D. Zippel), orchd Byers and Zito, Marquis, 4 March 1993 [after film, 1977; incl. No More]; rev. London, Albery, 1997

films

(selective list)

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The Fan, 1981; Pennies from Heaven, 1981; I Ought to be in Pictures, 1982; Sophie's Choice, 1982; Romantic Comedy, 1983; A Chorus Line, 1985; Three Men and a Baby, 1987; Little Nikita, 1988; The Experts, 1989; The January Man, 1989; Shirley Valentine, 1989; Frankie and Johnny, 1991; Missing Pieces, 1991; The Mirror has Two Faces, 1996

other works

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Hamm, Charles (Edward)

(b Charlottesville, VA, 21 April 1925). American musicologist. He graduated from the University of Virginia with the BA in music in 1947. In 1950 he received the MFA and in 1960 the PhD in musicology from Princeton University. His teachers included Oliver Strunk, Arthur Mendel, Stephen Tuttle and Randall Thompson. He taught at Princeton (1948–50; 1958) and at the Cincinnati Conservatory of Music (1950–57). From 1959 to 1963 he was an associate professor at Tulane University. In 1963 he became professor of musicology at the University of Illinois at Urbana-Champaign and in 1976 professor of music at Dartmouth College, Hanover, New Hampshire. He was president of the AMS from 1972 to 1974. He retired in 1989.

Hamm's main areas of study have been the music of the Renaissance and the 20th century, the media and popular music, American music and opera. His book *A Chronology of the Works of Guillaume Dufay* was an important contribution to musicological literature, arguing for the chronological ordering of works to be based on notational features. Hamm also suggested that this method could be applied to the works of other 15th-century composers, and could aid in the attribution of anonymous or dubious compositions. He later turned his attention to English music of the same period, editing the complete works of Leonel Power (CMM, I, 1969) and discussing English stylistic traits of anonymous pieces in continental sources.

Hamm's work in other fields has included the book *Opera* (1960), an edition of Stravinsky's *Petrushka* (1967) and *Music in the New World* (1983). *Opera* discusses the basic structures and techniques of its subject rather than its history and aesthetics; the edition of *Petrushka* includes the first English translation of the original Russian stage directions and an analysis of the work with references to the stage action. *Music in the New World* (1983) is a history of American music, in which Hamm maintains that the mixture of different cultural backgrounds in the USA has generated its 'most characteristic and dynamic music'. Hamm's later writings focus on the growing use of mass media in late 20th-century musical styles and rituals, and the intercultural reception of music. He has also composed several short operas, mainly to his own librettos, including *The Secret Life of Walter Mitty* (after James Thurber, given in Athens, Ohio, in 1953) and *The Box* (performed in New Orleans in 1961).

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PAULA MORGAN/R

Hamman, Johann [Hertzog]

(b Landau; d ?Speyer, after October 1509). German printer. Between 1482 and 1509 he printed 85 books, all in Venice except the last, printed in his native Speyer diocese. Most were liturgical books for dioceses from England to Hungary; 16 contain printed notes and staves, or staves. Large,

medium and small roman plainchant types appear in missals of corresponding formats – five folio, one quarto and five octavo. In addition he introduced a medium gothic plainchant type for an agenda for Passau. Together with his former partner Johann Emerich of Speyer, Hamman issued a third of the music books printed in 15th-century Italy.

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M.K. DUGGAN

Hammer-Orgelbau.

German firm of organ builders. Philipp Furtwängler (*b* Gütenbach, Baden-Württemberg, 6 April 1800; *d* Elze, Hanover, 5 July 1867), a clockmaker in Elze, taught himself to build organs, completing his first instrument in 1838. He took his son Wilhelm (*b* Elze, 5 June 1829; *d* Elze, 3 Sept 1883) into the firm in 1854, and his son Pius (*b* Elze, 14 July 1841; *d* Hanover, 16 Jan 1910) in 1862, when the firm's name was altered to Ph. Furtwängler & Söhne, Elze. Adolf Hammer (*b* Herzberg im Harz, 6 April 1854; *d* Hanover, 5 March 1921) entered the firm in 1883, in which year it moved to Hanover and changed its name to P. Furtwängler & Hammer, Hanover. Adolf Hammer's nephew Emil Hammer (*b* Wesermünde, 22 Feb 1878; *d* Hanover, 3 Dec 1958) became managing director in 1921 and sole proprietor in 1937. After the war the business had to be rebuilt, and there were several changes of premises in the vicinity of Hanover: Empelde in 1949, Hemmingen-Westerfeld in 1958 and Arnum in 1965. In 1961 Emil Hammer's grandson Christian Eickhoff (*b* Shanghai, 23 Dec 1935) became managing director; he trained with Emil Hammer, Theodor Kuhn AG (Männedorf), and Axel Starup (Copenhagen), and at the Technical Institute in Ludwigsburg.

Philipp Furtwängler had built slider-chests with tracker action and followed J.G. Töpfer's 'normal scaling'; the firm built its first *Kegellade* chests in 1875 and its last slider-chest for many years in 1889; it produced its first organs with tubular-pneumatic action in 1893, and its first with electro-pneumatic action in 1901; the first wind-chest with exhaust-pneumatic action was built in 1907. The firm's first organ built in accordance with the principles of the *Orgelbewegung* was that for the Marienkirche in Göttingen, 1925–6 (instigated by Christhard Mahrenholz), and the first instrument for a generation to have a slider-chest and tracker action, in Hamburg-Langenhorn, 1931 (H.H. Jahn). (These features are characteristic of most modern Hammer organs.) Their largest organ was built in 1914 for the Stadthalle in Hanover (four manuals, 124 stops). Recent instruments include those for the Stadtkirche in Bückeburg, 1966, the Jesus-Christuskirche in Berlin-Dahlem, 1970, St Martini in Stadthagen, 1974, and the monastery church of St Nicholas in Gdańsk, 1977.

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HANS KLOTZ/HERMANN FISCHER

Hammerich, Angul.

See [Hamerik](#) family.

Hammerich, Asger.

See [Hamerik](#) family.

Hammerschlag, János

(*b* Prague, 10 Dec 1885; *d* Budapest, 21 May 1954). Hungarian music critic and composer. After studying composition with Koessler and the organ with Dezső Antalffy-Zsiross at the Budapest Academy of Music he was a music critic of the leading German newspaper in Hungary, *Pester Lloyd* (1914–20), and later of *Nyugat* (1923–8). From 1919 he taught composition, music history and the organ at the Budapest Conservatory. In 1920 he founded a chamber music ensemble for early music (from 1923 the Motett és Madrigáltásulat), which he conducted in the first Hungarian performances of works by such composers as Schütz, Purcell and the English madrigalists; with the conservatory choir and orchestra he initiated a series of historical concerts. After the war he gave several extended lecture series on Hungarian radio. Hammerschlag's main interest was early music: he was an uncontested authority, pioneering its study in Hungary and doing much to promote its performance. He made a particular study of Bach and of his organ works, and was himself a noted organ teacher. His compositions include organ and piano pieces as well as *Zsoltárkantáta* ('Psalm Cantata', 1945) for soloists and chorus, *Énekek éneke* ('Song of Songs', 1947) for mixed choir, and *Hősi induló* ('Heroic March', 1950) for orchestra (for full list of writings and compositions, see *MGG1*).

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Wenn Bach ein Tagebuch geführt hätte ... (Budapest, 1955, 9/1967; Hung. trans., 1958, as *Ha Bach naplót írt volna*)

ZOLTÁN FALVY

Hammerschmidt [Hammerschmid, Hammerschmied], Andreas

(*b* Brůx [now Most], Bohemia, 1611/12; *d* Zittau, 29 Oct 1675). German composer and organist of Bohemian birth. He is the most representative composer of mid-17th-century German church music, of which he was a prolific and extremely popular exponent.

[1. Life.](#)

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[WORKS](#)

[BIBLIOGRAPHY](#)

JOHANNES GÜNTHER KRANER (with STEFFEN VOSS)

[Hammerschmidt, Andreas](#)

1. Life.

It is impossible to establish Hammerschmidt's exact date of birth since the church registers of the independent Protestant community at Brůx (which lasted only from 1609 to 1622) have been lost; the available information derives from his tombstone and from portraits of him. His father, Hans Hammerschmidt (*b* Carthause, nr Zwickau, 1581; *d* Freiberg, Saxony, 1636), was of Saxon descent and was a saddler in Bohemia, first at Saaz and from 1610 at Brůx, and his mother probably came from Bohemia; they were married by 1609. Because Bohemia again became Catholic during the Thirty Years War, the Hammerschmidt family had to leave Brůx in 1626. In 1629 Hans Hammerschmidt became a freeman of Freiberg, Saxony. Nothing is known about Andreas Hammerschmidt's early education: by this date there was no Gymnasium at Brůx, and his name does not appear in the registers of the Gymnasium at Freiberg. Christoph Demantius, Kantor and leading musical personality at Freiberg from 1604 to 1643, was probably not his actual teacher (though they probably knew each other), and he may have served some kind of apprenticeship with one of the other Freiberg musicians. No connection with the organist Balthasar Springer is known, and the assumption that he was taught by Christoph Schreiber is based solely on the fact that he later succeeded Schreiber in two of his posts. It is unlikely that he was a pupil of Stephan Otto, since Otto returned to Freiberg only in 1631, but there was a long-lasting friendship between them, as Hammerschmidt's commendatory poem in Otto's *Kronen-Krönlein* (1648) indicates. From July 1633 to 1634 Hammerschmidt was organist in the service of Count Rudolf von Büнау at the castle at Weesenstein, Saxony, where Otto was Kantor. After Schreiber's departure for Zittau, he applied on 9 October 1634 for the post of organist at the Petrikirche, Freiberg, and was elected on 8 December. He may have taken up his duties in the New Year, though he was formally appointed only in July 1635. The Petrikirche was the leading organist's post at Freiberg, though the salary was barely a living wage. Hammerschmidt's first printed work, *Erster Fleiss*, dedicated to the mayor and councillors of Freiberg, appeared there in 1636. He may well have composed the first part of the *Musicalische Andachten* (1639) for use in services at the Petrikirche. On 22 August 1637 he married there Ursula Teuffel, the daughter of a Prague businessman; of their six children, three died in infancy.

After Christoph Schreiber's death Hammerschmidt was appointed his successor as organist of the Johanniskirche, Zittau; on 18 November 1639

he parted from the Freiberg council with a letter of thanks; this was to be the last and most important position of his career. It was at Zittau that he produced the greater part of his music and became genuinely popular (the 'world-celebrated Herr Hammerschmidt', Johann Rist called him in 1655). An appointment to Denmark, alluded to in M.T. Petermann's laudatory poem in the *Ander Theil geistlicher Gespräche über die Evangelia* (1656), cannot be confirmed. Nothing is known of his applying for any other position or of his being away from Zittau except on journeys to such places as Bautzen, Dresden, Freiberg, Görlitz and Leipzig. (Archival records at Zittau covering his 36 years there were destroyed by fire in 1757.) Until 1662 he was the only organist at Zittau. The Johanniskirche, the principal church there, contained three organs opposite each other and thus provided ideal possibilities for the realization of the concerted style. Throughout Hammerschmidt's stay at Zittau the Kantor at the Johanniskirche and at the Johanneum (the local Gymnasium) was Simon Crusius. The early work of both men coincides with the Thirty Years War, during which the school and the choir were decimated. Conditions slowly improved after the war, but it was only after they were dead that musical life really began to flourish again. Nevertheless, during their partnership the position of organist became one of real importance. The organist was required to compose and perform vocal music to the organ. He directed the soloists from the school choir and the instrumental ensemble from the town musicians, while the Kantor was responsible for the choral liturgical music. Hammerschmidt consequently became a very prolific composer. The many laudatory poems prefacing his publications, among them verses by such prominent men as Schütz and Rist, bear witness to the high esteem in which he was held. He also had a large number of pupils and was the only person in Zittau entitled to give keyboard tuition. He was often called upon as an organ expert (for example at Bautzen in 1642 and at Freiberg in 1659 and 1672). The Zittau council appointed him village and forest superintendent for Waltersdorf an der Lauscha. All these activities enabled him to live in considerable affluence. In 1656 he bought a house in Webergasse, directly opposite the Johanniskirche, and added to it by the purchase of a garden; in 1659 he bought a plot of land outside the town and built a summerhouse on it. His dedications and prefaces and his personal correspondence reveal a notably cultured and educated man. Christian Keimann, vice-Rektor (1634) and Rektor (from 1638) of the Johanneum, whose poems he set to music, and Theophil Lehmann, the leading ecclesiastic, were among his closest friends; Keimann was almost certainly to blame for the later souring of their relationship. The two surviving portraits of him, in the fourth part of the *Musicalische Andachten* (1646) and in the *Missae* (1663; see illustration), reveal individual and passionate features, probably not incompatible with sudden outbursts of rage. The stories of fights with Johann Rosenmüller at Leipzig and with an innkeeper at Zittau are not well documented. In his last publication, in 1671, he wrote of his 'now wearisome life' and expressed the wish that his 'diligence shown up to now might be concluded'; he was apparently already suffering from senile decay. He died on 29 October 1675; his funeral (3 November) was well attended; and his tombstone describes him as the 'Orpheus of Zittau'.

[Hammerschmidt, Andreas](#)

2. Works.

Most of Hammerschmidt's output consists of sacred vocal works: he published more than 400 of them in 14 collections, all more or less adhering to the concertato principle. According to his own classification they comprise works in the forms of the motet, concerto and aria. He himself said that in his motets he felt bound by tradition, whereas he saw the concerto as a truly up-to-date form. He did not always escape the dangers of mechanical, stereotyped writing. His arias, however, in their melodic lines, treatment of text and formal plan, prefigure subsequent developments in the German cantata. The second and fifth parts (1641, 1652–3) of the *Musicalische Andachten* include motets that are madrigalian in their emphasis on the text. The second part contains 34 'sacred madrigals' to German words for four to six voices; 12 pieces for five voices and four for six may be reinforced here and there by a small chorus ('Capella'). The fifth part, containing 29 German and two Latin works for five and six voices, also contains 'choral music in the madrigal style'. In his preface Hammerschmidt indicated the similarity of this music to Schütz's *Geistliche Chor-Musik* (1648) and added a commendatory poem by Schütz. He returned to this motet style in his last collection, the six-part *Fest- und Zeit-Andachten* (1671), which contains 38 German works. Whereas previously the emphasis had been on the exposition of the imagery and affective elements in the text, these late pieces are in a clearer, more polished style alternating between imitative and homophonic sections. The fourth part of the *Musicalische Andachten* (1646) contains 40 pieces, four with Latin and 36 with German words; they are described as 'sacred motets and concertos' and are for five to 12 voices. 21 of them are recognizably motets; those for fewer than eight voices can also be sung without continuo, and the two choirs can combine to sing those for eight voices. Twelve works are concertos with definite solo parts, and the remaining seven are in transitional forms. The concertos scored for a large number of parts include the two sets of *Gespräche über die Evangelia* (1655–6), which contain a total of 59 works for Sundays and feast days scored for two to five solo voices and two to five obbligato instruments, usually violins but sometimes flutes, trumpets and trombones. The form of these works anticipates the later development of the German church cantata. The text, usually taken from the Gospels, is presented in the form of a musical conversation; where the biblical text does not provide a conversation, it is extended by the inclusion of meditative or edifying elements or by the insertion of chorale and aria sections so that certain passages begin to assume the character of independent movements. The *Kirchen- und Tafel-Music* (1662) includes a further 12 concertos for two to five voices with two to five obbligato instruments and also contains ten monodies. This collection makes the most frequent use of chorales, with nine chorale texts altogether.

Sacred concertos for few voices are contained in the first part of the *Musicalische Andachten* (1639), which consists of 21 pieces for one to four – usually two – solo voices; the words are German biblical or hymn texts. The concertato principle is dominant, and Hammerschmidt only occasionally cultivated true monody. The first book of dialogues (1645) is made up of similar music. *Gespräche zwischen Gott und einer gläubigen Seelen* ('Conversations between God and a believer') is the alternative title of this set of 22 concertos for two to four voices, in which, through 'dogmatic simultaneous dialogue' or 'allegorical didactic dialogue', as

Blume called them, Hammerschmidt achieved a really personal style. The motets for one and two voices (1649) inherited their misleading designation from their Italian models. These 20 works are in fact concertos, 18 with Latin and two with German words, and are Italian in taste, with much more ornamented vocal lines than are usual in Hammerschmidt's German monodies. In the third part of the *Musicalische Andachten* (1642), concertos for few voices are enlarged by the addition of instruments; the 31 compositions, with German words, for one and two voices and with two instrumental parts, usually violins, are subtitled *Geistliche Symphonien*. Finally, the *Missae* (1663), consisting of 16 Latin *missae breves* (Kyrie and Gloria, together with a Sanctus in no.15) for five to 12 and more voices, can for the most part be classified as concertos. 12 masses are marked 'pro organo' in the original and are concerted works for solo voices and tutti; the remaining four, marked 'pro choro', are more motet-like in style. Hammerschmidt ventured into new territory both stylistically and melodically with those works that may be classified as arias. The second set of dialogues (1645) contains 15 song-like arias, 14 for one and two solo voices and two instruments and one for three solo voices; the texts of 12 of them are from Martin Opitz's paraphrase of the *Song of Solomon*. The *Fest-, Buss- und Danklieder* (1658–9) is in the same up-to-date song style; its 32 songs to words by poets of the time are mostly scored for five voices with instruments and are in various forms of the aria for several voices.

Although Hammerschmidt was an organist all his life, no organ works by him have survived. His instrumental music is confined to the three collections of pieces that appeared in 1636, 1639 and 1650. With their fashionable dances of the time, continuo part, scoring for viols and their dynamic and tempo markings, the first two collections especially are in the tradition of the English-influenced suites cultivated in north and central Germany, while the third includes free forms such as the canzona, sonata and quodlibet, some of the pieces being scored for the typical brass ensemble (cornetts and trombones) of German town musicians. Finally, mention should be made of Hammerschmidt's importance as a composer of secular songs through the three parts of his *Weltliche Oden* (1642, 1643 and 1649). They contain a total of 68 solo songs, duets and trios with violin obbligato that are all settings of poems of the time. In their popular tone, finished workmanship and lyrical feeling they resemble the work of the Hamburg school of songwriters.

[Hammerschmidt, Andreas](#)

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sacred vocal

Musicalischer Andacht, erster Theil, das ist, Geistliche Concerten, 1–4vv, bc (Freiberg, 1639)

Musicalischer Andachten, ander Theil, das ist, Geistliche Madrigalien, 4–6vv, chorus 5vv (ad lib), bc (Freiberg, 1641)

Musicalischer Andachten, dritter Theil, das ist, Geistliche Symphonien, 1, 2vv, 2 vn, vc, bc (Freiberg, 1642)

Dialogi, oder Gespräche zwischen Gott und einer gläubigen Seelen, erster Theil, 2–4vv, bc (Dresden, 1645); ed. in DTÖ, xvi, Jg.viii/1 (1901/R)

Geistlicher Dialogen ander Theil, darinnen Herrn Opitzens Hohes Lied Salomonis, 1, 2vv, 2 vn, vc, bc (Dresden, 1645)

Vierter Theil, Musicalischer Andachten, geistlicher Moteten und Concerten, 5–10, 12 and more vv, bc (Freiberg, 1646)

Motettae, 1, 2vv, bc (Dresden, 1649)

Chormusic auff Madrigal Manier: fünffter Theil Musicalischer Andachten, 5–6vv, bc (Freiberg and Leipzig, 1652–3)

Musicalische Gespräche über die Evangelia, 4–7vv, bc (Dresden, 1655)

Ander Theil geistlicher Gespräche über die Evangelia, 5–8vv, bc (Dresden, 1656)

Fest-, Buss- und Danklieder, 5vv, 5 insts (ad lib) (Zittau and Dresden, 1658–9)

Kirchen- und Tafel-Music, 1–3vv, 4–6 insts, bc (Zittau, 1662)

Missae, tam vivae voci, quam instrumentis variis accommodatae, 5–12 and more vv (Dresden, 1663)

Fest- und Zeit-Andachten, 6vv, bc (Dresden, 1671)

2 pieces in C. Keimann: Samuel, school play (Freiberg, 1646)

5 hymn melodies in C. Keimann: Mnemosyne sacra (Leipzig, 1646)

10 hymn melodies, 1v, bc, in J. Rist: Neue himmlische Lieder (Lüneburg, 1651)

38 hymn melodies, 1v, bc, in J. Rist: Neue musikalische Katechismus Andachten (Lüneburg, 1656)

7 hymn melodies, 3, 4vv, in G. Vopelius: Neu Leipziger Gesangbuch (Leipzig, 1682)

occasional

Hertzliche Aufmerkung und heiligen Weihnachtsgruss zu Ehren Matthiä Albert und Jacob Rüdiger, 4vv (Freiberg, 1639), lost

Stölchen Schiessen bei der Hochzeit Herrn Rothens zu Zittau und Christine Stoll, 29 Oct 1640 (Görlitz, 1640), lost

Der auff den ... seligen Hintritt des ... Herrn M. Michaelis Theophili Lehmanns ... erwehlte Leichen-Text: Ich bin gewiss, dass weder Tod noch Leben, 5vv (Freiberg, 1650)

Lob- und Danck Lied aus dem 84. Psalm ... auff die rümliche Einweihung der wieder erbauten Kirche S Elisabeth in Breslau, 9vv, 5 tpt, 3 trbn, 5 va, bc (Freiberg, 1652)

Bussfertiges Friedens-Seuffzerlein ... Ihr Jungen und ihr Alten hört (M. Francke), 3vv (Coburg, 1658)

Sirachs Lob- und Dankspruch ... Concert, darein ... die Engel zu St Petri mit zu gebrauchen, 8vv, 1634, Freiberg, Ratsbibliothek

Hochzeitsgesang für Daniel Sartorius: Es ist nicht gut, dass der Mensch allein sei, 5vv, 2 vn, 2 trbn, bn, bc, transcr. C. von Winterfeld, *D-Bsb*

secular vocal

Erster Theil weltlicher Oden oder Liebesgesänge, 1, 2vv, vn obbl, va da gamba/theorbo (Freiberg, 1642); ed. in EDM, 1st ser., xliii (1962)

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Dritter Theil geist- und weltlicher Oden und Madrigalien, 1–5vv, bc (Leipzig, 1649) [also incl. sacred works]; ed. in EDM, 1st ser., xliii (1962)

instrumental

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französischen Arien, Courenten und Sarabanden, 5 viols, bc (Freiberg, 1636); ed. in EDM, 1st ser., xlix (1957)

Ander Theil neuer Paduanen, Canzonen, Galliarden, Balletten, Mascharaden, 3, 5 viols, bc (Freiberg, 1639); ed. in EDM, 1st ser., xlix (1957)

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Hammerschmidt, Andreas

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Hammerstein, Oscar, I

(*b* Stettin [now Szczecin, Poland], 8 May 1846; *d* New York, 1 Aug 1919). American impresario. He studied harmony and counterpoint, and also learnt to play the piano, flute and violin. While still in his teens he ran away to Hamburg, and later to New York, where he worked in a cigar factory. He began to speculate in real estate and, as his fortunes increased, built theatres in which he presented a variety of productions. He composed intermezzos, a ballet and the operettas *The Kohinoor* (1893) and *Santa Maria* (1896), none of which achieved any success. In 1906 he founded the Manhattan Opera Company, which opened with Bellini's *I puritani* on 3 December in the newly built Manhattan Opera House. The company challenged the entrenched Metropolitan Opera in presenting the standard Italian repertory as well as contemporary works, and gave the American premières of four operas by Massenet, Giordano's *Siberia*, Charpentier's *Louise*, and *Elektra* and *Pelléas et Mélisande*. Singers who performed with the company included Melba, Bonci, Nordica, Tetrizzini, Garden, Calvé, McCormack, Zenatello and Renaud. In April 1910 Hammerstein sold his interests in the company to the Metropolitan for \$1,200,000, and promised not to produce opera in New York, Boston, Philadelphia or Chicago for the next decade. Two seasons at the newly built London Opera House (later the Stoll Theatre) in 1911–12 were financial failures.

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JOHN FREDERICK CONE

Hammerstein, Oscar (Greeley Clendenning), II

(*b* New York, 12 July 1895; *d* Doylestown, PA, 23 Aug 1960). American lyricist, librettist, producer and publisher. Born into a notable theatrical family, his grandfather and namesake was the flamboyant opera impresario Oscar Hammerstein (1847–1919), who created and lost a handful of opera houses and companies around the turn of the century. Oscar studied law at Columbia where he became involved in the Varsity shows and, after graduation, continued to write songs. By 1919 Hammerstein had left the legal profession and begun to write plays and lyrics full time. His first Broadway musical was *Always You* (1920) with composer Herbert Stothart and, as would be the pattern throughout his career, Hammerstein wrote both the libretto and lyrics. During the 1920s he contributed to a handful of operettas, most notably *Rose-Marie* (1924) with composer Rudolf Friml and *The Desert Song* (1926) with Sigmund Romberg. After some experimenting, he and composer Jerome Kern created the landmark *Show Boat* (1927), the first musical play of the American theatre. With the demise of operetta and the emphasis on frivolous musical comedies and revues during the Depression, Hammerstein's career faltered and his Hollywood efforts were failures except for his song *The Last Time I Saw Paris* with Kern, which won the Academy Award for Best Song in 1941.

Hammerstein's second and equally productive career began with his collaboration with composer Richard Rodgers. The team presented the finest musical plays of the 1940s and 50s, including *Oklahoma!* (1943), *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951) and *The Sound of Music* (1959). The team also produced Broadway shows by others, most memorably Irving Berlin's *Annie Get Your Gun* (1946); wrote scores for Hollywood, such as *State Fair* (1945 and 1962); and for television they provided *Cinderella* (1957). Hammerstein had a solo hit with *Carmen Jones* (1943), his updating of *Carmen* using Bizet's music.

Hammerstein's heartfelt lyrics are distinguished by their simplicity and sincerity, often eschewing the clever rhymes and dazzling wordplay that was characteristic of his contemporaries. He brought an honesty to libretto and lyric writing that influenced all the major theatre songwriters of the postwar American theatre, and his works, particularly *Show Boat* and those with Rodgers, remain in the popular musical theatre repertory.

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(selective list)

composers in parentheses; dates those of the first New York performance unless otherwise stated

stage

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Rose-Marie (R. Friml), Imperial, 2 Sept 1924 [incl. Indian Love Call, Rose-Marie; films, 1936, 1954]

Sunny (J. Kern), New Amsterdam, 22 Sept 1925 [incl. Sunny, Who?; films, 1930, 1940]

The Desert Song (S. Romberg), Casino, 30 Nov 1926 [incl. The Desert Song, One Alone, The Riff Song; films, 1929, 1943, 1953]

Show Boat (Kern), Ziegfeld, 27 Dec 1927 [incl. Can't help lovin' dat man, Make Believe, Ol' Man River, Why do I love you?, You are love; films, 1929, 1936, 1951]

The New Moon (Romberg), Imperial, 19 Sept 1928 [incl. Lover, come back to me, One Kiss, Softly as in a Morning Sunrise, Stouthearted Men; film, 1940]

Sweet Adeline (Kern), Hammerstein's, 3 Sept 1929 [incl. Don't ever leave me, Why was I born?; film, 1935]

Music in the Air (Kern), Alvin, 8 Nov 1932 [incl. I've told ev'ry little star, There's a hill beyond a hill; film, 1934]

Very Warm for May (Kern), Alvin, 17 Nov 1939 [incl. All the Things You Are]

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Carmen Jones (G. Bizet), Broadway, 2 Dec 1943 [film, 1954]

Carousel (Rodgers), Majestic, 19 April 1945 [incl. If I Loved You, June is bustin' out all over, Soliloquy, You'll never walk alone; film, 1956]

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Hello, young lovers, I whistle a happy tune, Shall we dance?; film, 1956]
 Me and Juliet (Rodgers), Majestic, 28 May 1953 [incl. No Other Love]
 Flower Drum Song (Rodgers), St James, 1 Dec 1958 [incl. I enjoy being a girl, You are beautiful; film, 1961]
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 The Great Waltz (J. Strauss jr), 1938
 Lady Be Good! (Kern), 1941 [The Last Time I Saw Paris]
 State Fair (R. Rodgers), 1945, 1962 [incl. It might as well be spring, It's a grand night for singing, That's for me]
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THOMAS S. HISCHAK

Hammerstein, Reinhold

(b Lämmerspiel, nr Offenbach, 9 April 1915). German musicologist. From 1934 he studied musicology at the University of Freiburg under Gurlitt, and at Munich University under Ursprung. He took the doctorate at Freiburg in 1940 with a dissertation on C.F.D. Schubart. During the years 1938–50 (with interruptions for military service) he was assistant lecturer in the department of musicology of Freiburg University and then (1946–58) lecturer in music history at the Staatliche Hochschule für Musik, Freiburg. He completed the *Habilitation* in musicology at Freiburg in 1954 with a work on the medieval conception of music. He was a visiting lecturer at Basle (1955–6), and was deputy professor of musicology (1959–61) and a supernumerary professor (1962) at Freiburg. He was appointed professor at Heidelberg University in 1963 and was a visiting professor at Basle in

1964. He was editor of the *Neue Heidelberger Studien zur Musikwissenschaft* (from 1969) and co-editor of *Beiträge zur Musikforschung* (from 1975). He retired in 1980 and was honoured on his 70th birthday with the Festschrift *Claudio Monteverdi: Festschrift Reinhold Hammerstein* (ed. L. Finscher, Laaber, 1986). Hammerstein is recognized as a leading specialist on the representation of instruments and music-making in literature and the visual arts from classical antiquity to the Baroque era. His writings explore diverse readings of the emblems, allegories and symbols referred to in musical iconography. He also investigates how music recreates the visual images with which it is associated, and describes the relationship between developments in music history and the history of painting and literature.

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HANS HEINRICH EGGBRECHT/R

Hammond, Frederick (Fisher)

(b Binghamton, NY, 7 Aug 1937). American musicologist. He studied musicology with William G. Waite and Richard Crocker and the harpsichord with Ralph Kirkpatrick at Yale University (BA 1958), taking the doctorate there in 1965 with a dissertation on Odington’s *Summa de speculatione musice*. He was an instructor at the University of Chicago (1962–5), and taught at Queens College, CUNY (1966–8), and UCLA (1968–91). Since 1989 he has been Irma Brandeis Professor of Romance Culture and Music History at Bard College, New York. Hammond’s research has concentrated on 17th-century Italian keyboard music, especially the life and works of Frescobaldi; he is also interested in musical and artistic patronage in 17th-century Italy. As a professional harpsichordist and organist he has performed in the United States, Canada and Europe and has made a number of recordings. He was founder of and has continued to direct the E. Nakamichi Festival of Baroque Music in Los Angeles.

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Music and Spectacle in Baroque Rome: Barberini Patronage under Urban VIII (New Haven, CT, 1994)

PAULA MORGAN

Hammond, Dame Joan (Hood)

(*b* Christchurch, 24 May 1912; *d* Bowral, NSW, 26 Nov 1996). Australian soprano of New Zealand birth. She studied in Sydney where in 1928 she made her début as Giovanna (*Rigoletto*), then sang Venus and Helmwige (1935). After further study in Vienna, London and Florence, she was engaged at the Vienna Volksoper in 1938 to sing Nedda, Martha and Konstanze; in 1939 she sang Mimì and Violetta at the Staatsoper. Engaged by the Carl Rosa company (1942–5), she sang Butterfly, Tosca, Violetta, Marguerite (*Faust*) and the Marschallin. In 1947 she returned to Vienna, then made her Covent Garden début in 1948 as Leonora (*Il trovatore*), returning as Mimì, Beethoven's Leonore and Aida. She made her American début with the New York City Center Opera in 1949, and sang Elisabeth de Valois (1951) and Rusalka (1959) at Sadler's Wells, Tatyana and Fevroniya (*The Invisible City of Kitezh*) in Russian in Barcelona, Aida and Tatyana in Leningrad and Moscow (1957), and Desdemona and Tosca (1957) and Salome (1960) in Australia for the Elizabethan Theatre Trust. Hammond's other roles included Pamina, Donna Anna and Elvira, Agathe, Elisabeth, Elsa, Norma and Turandot. Her record of 'O my beloved father' from *Gianni Schicchi* sold over a million copies and won a golden disc in 1969. She had a strong, vibrant voice, which she used intelligently to project the meaning of what she sang. Her warm personality allied to her expressive manner made her an instantly communicative, if not specially subtle, artist. An operation in 1964 left her partially deaf, and she announced her retirement the following year. *A Voice, a Life*, her autobiography, was published in 1970. She was made a DBE in 1974.

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ALAN BLYTH

Hammond, John (Henry, jr)

(*b* New York, 15 Dec 1910; *d* New York, 10 July 1987). American jazz and popular record producer and critic. He was born into a wealthy family, and attended Yale University. As a teenager, he became fascinated by black music and was drawn to the clubs and theatres of Harlem. He produced his first records in the early 1930s, and in 1933 recorded an important series of sessions for English Columbia featuring Fletcher Henderson, Benny Carter and Benny Goodman, whose orchestra he helped to form in 1934; from

1935 to 1937 he supervised many of Teddy Wilson's sessions for Brunswick with Billie Holiday as soloist. Hammond was also an early advocate of Count Basie, and was influential in bringing his orchestra to national prominence in 1936. In 1938 and 1939 he organized the two historic 'Spirituals to Swing' concerts in Carnegie Hall. A tireless talent scout and champion of racial equality, he later furthered the careers of artists as varied as Charlie Christian (whom he teamed with Goodman in 1939), George Benson, Aretha Franklin, Bob Dylan and Bruce Springsteen. Although best known for his association with Columbia (1937, 1939–43, 1959–75), Hammond also served in executive positions with Brunswick/Vocalion, Keynote, Majestic, Mercury and Vanguard. From 1931 he wrote widely on jazz and popular music for music periodicals and the general press; he also published an autobiography, *John Hammond on Record* (New York, 1977/R).

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EDWARD BERGER

Hammond, Philip (Alexander)

(*b* Belfast, 5 May 1951). Northern Ireland composer, pianist and critic. At Queen's University, Belfast (BMus 1973, MA 1974), he studied composition with Raymond Warren and Adrian Thomas. He also studied the piano with Rhona Marshall at the Royal Irish Academy of Music, Dublin. In 1988, after a period of school and university teaching he became Music Director and subsequently Performing Arts Director of the Arts Council of Northern Ireland.

Hammond has written for a wide range of media and performers from school children to professionals. His music is direct in expression and tends to eschew excessive complexity. He describes himself as a romantic; the dark side of this comes through in *Thanatos* (1977), a pioneering work by a Northern Ireland composer in the field of electro-acoustic composition, and the introspective *Narcissus* (1981). Echoes of Schoenberg and Berg may be felt in his works of the early and mid-1980s, and Hammond's usually strong contact with tonality is here at its most tenuous. German poetry, particularly that of Hesse, has been an important influence. *Die ersten Blumen* (1996) is, in his words, a 'nostalgic and romantically melancholic' response to a poem by Hesse. Resonances from Messiaen and sometimes Poulenc can also be heard in Hammond's work; but it is the poetry, mysticism and visual images of Ireland that play a more crucial role.

Hammond does not utilize Irish folksong, yet works such as *Wavespace* for solo flute have an unmistakably Irish feel.

WORKS

(selective list)

Orch: Fanfare for Orchestra, 1984; Flute Concertino, fl, str [version of Sonatina, fl, pf] 1994; Die ersten Blumen, 1996

Chbr: Tyr na n'oc [Land of Youth], fl, hp, 1980; Elegiac Variation, vn, pf, 1984; Sonatina, fl, pf, 1978; Sextet, fl, ob, cl, bn, hn, pf, 1986; Wavespace, fl, 1991; Waterfront Fanfare, 3 fl, fl + pic, 3 ob, 3 cl, cl + b cl, 3 bn, 4 hn, 3 tpt, 2 trbn, b trbn, timp, perc, 1996

Kbd: Sonata, 2 pf, 1978; Suite, hpd, 1980; Sonata, org, 1983; *French Blue*, pf, 1990; *African Black*, pf, 1993; *Irish Green*, pf, 1994

Vocal: Narcissus (G. Barker), Mez, fl, cl, hn, vn, vc, pf, 1981; Träume (H. Hesse), S, pf, 1982; Nocturnes (J. Joyce), S, pf, 1982; The Children of Lir (Hammond), spkr, children's vv, fl, hp, recs, perc, 1984; Chanson d'automne (P. Verlaine), Mez, 2 vn, va, vc, 1987; Fuacht (R. O'Muirí), SATB, 1988; The Emigrant's Farewell (Hammond), T, children's vv, 2 vn, va, vc, recs, perc, 1991; The Gate of Heaven (Bible: Genesis), SATB, 2 tpt, org, 1993; Jubilate Deo, SATB, 2 tpt, org, 1994; The Boyhood of Christ (anon.), SATB, 1995; Elegy (M. Longley), Bar, pf, 1995

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MICHAEL RUSS

Hammond, Richard

(b Kent, England, 26 Aug 1896). American composer. He was educated in the USA, graduating from the Yale University school of music. After naval service in World War I, he continued musical studies with Whithorne, Mortimer Wilson and Boulanger. Together with Whithorne he founded the Composers' Music Corporation, a publishing house for contemporary music, and he has been on the executive boards of the League of Composers, the Franco-American Music Society and the Hollywood Bowl Association. He has also written extensively on new music for *Modern Music* and other journals. His compositions are essentially neo-romantic in style; they have received most performances from societies for modern music, and all remain unpublished.

WORKS

(selective list)

Orch: 5 Chinese Fairy Tales, 1921; West Indian Dances, 1930; Suite after Reading 'The Woman of Andros', 1930; Sinfonietta, 1931; 2 suites 'Dance Music', 1933, 1937; Suite 'Unto the Hills', 1939; Suite 'Excursion', 1940

Vocal: Voyage to the East, Mez/Bar, orch, 1926; 5 chansons grecques, Mez/Bar, 15 insts, 1928; 5 Madrigals, 1v, insts, 1930; songs

Other works: Sonata, ob, pf, 1928; ballets, choral music, pf pieces

Hammond organ.

An electronic organ. The Hammond Clock Co. was founded in Chicago in 1928 by the engineer Laurens Hammond (*b* Evanston, IL, 11 Jan 1895; *d* Cornwall, CT, 1 July 1973). From 1933 he developed the Hammond organ with the engineer John Marshall Hanert and patented it in 1934; the company began manufacture of the instrument in 1935. It was an immediate success – Henry Ford and George Gershwin were early purchasers – and by the late 1930s the company was producing about 200 instruments a month. The company, which became the Hammond Instrument Co. in 1937 and the Hammond Organ Co. in 1953, also produced the Novachord (1939–42), an unusual electronic organ, and the Solovox, a monophonic three-octave piano attachment (1940–50). About two million Hammond organs in many different models had been built by the 1980s, the firm having retained its leading position in the market; since the early 1970s the emphasis has been on home organs, although models designed for use in church, theatres and concert halls are also produced. In 1980 Hammond bought the Electro Music Co. (manufacturer of the [Leslie](#) loudspeakers) from CBS Musical Instruments; both were sold to the Australian Noel Crabbe in 1985, who sold Hammond to Suzuki in 1988. The company, renamed Hammond Suzuki USA, was based in Lombard, near Chicago, and later in nearby Addison. In 1992 it repurchased Electro Music.

Although its sound quality differed in some respects from that of a pipe organ (the chief difference is that its overtone series is not the natural one), the Hammond organ was purchased by some 1750 churches in the first three years of its manufacture (a third of all sales). From 1936 until 1938 the company fought a legal battle with the Federal Trade Commission for the right to call the instrument an organ; somewhat exaggerated claims made in early publicity were also involved. Although the case was decided against the company, the Hammond firm was allowed to continue to call its instrument an 'organ' and soon afterwards a blind test was held in Chicago in which experts failed to distinguish between a Hammond and a pipe organ in a third of the examples played to them.

In early models of the Hammond organ the sounds were generated by an electromagnetic system in which 91 (later 96) rotating metal tone-wheels were driven by a stable synchronous motor. The original Hammond organ Model A has two five-octave manuals and a two-octave pedalboard, variation and precise control of timbre being effected by a system of drawbars – two for the pedals and two sets of nine each for the manuals. During this period the company pioneered several other features of electronic organ design that are still common, including a 'spinet' organ in 1949 and a one-manual 'chord organ' around 1952. A feature of most Hammond organs is the external Leslie loudspeaker, which affects the sound like a tremulant stop on a pipe organ.

From the mid-1960s to 1974 the electromagnetic tone-wheels were gradually superseded by electronic oscillators, which were developed while electronic organs were manufactured for the Everett Piano Co. (South

Haven, Michigan), after Hammond bought the company from Wurlitzer in 1962 (it was sold to Yamaha in 1971). Advances in electronic technology around 1970 made possible several new features that are now widespread: rhythm and 'walking bass' units, arpeggiators, memories, and a choice of chord systems. Larger models (as well as some made by other companies) electronically mimic the 'key click' that forms a distinctive element of the sound of the original Hammond tone-wheel organ. In the early 1980s Hammond introduced microcomputer organs; current models, like Hammond Suzuki's digital pianos (produced since 1992), are based on sampled timbres. Most models (including sound modules without keyboards) continue to feature Hammond's unique system of drawbars, which are also found on similar instruments from other manufacturers.

The first Hammond organs were popularized by such musicians as Fats Waller and [Jimmy Smith](#), and a distinctive Hammond style of 'swinging' staccato playing (due to a lack of control over attack in the early models) soon became known. Since the 1960s the instrument has been included in many concert works, notably Kagel's *Tremens* (1963–5) and Stockhausen's *Momente* (1962–72). At about the same time it was also adopted by rock musicians, including Keith Emerson. A recent jazz soloist is Barbara Dennerlein.

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HUGH DAVIES

Hampel [Hampl, Hampla, Humple], Anton Joseph

(*b* Bohemia, 1710/11; *d* Dresden, 30 March 1771). Bohemian horn player, teacher, inventor and composer. He was appointed second horn of the Dresden Hofkapelle in 1737 and continued in that capacity until about 1768, being paired initially with J.G. Knechtel, later with [Carl Haudek](#). Hampel contributed to the development of both the instrument and its technique, and his innovations were widely imitated. He extended the horn's range downwards by developing the middle and low registers. During his tenure at Dresden, second horn parts became more independent of first parts and a new idiomatic second horn style appeared, the latter characterized by rapid arpeggios and wide leaps, sometimes extending down to the second harmonic, with occasional factitious tones in the low register (e.g. *e*, *f* and *f*₂). This new style was soon imitated elsewhere, and from it developed a species of second horn player (*cor basse*) whose style complemented that of the first horn (*cor alto*) and was in no way considered inferior.

Hampel worked with the Dresden instrument maker Johann Georg Werner to develop the *Inventionshorn* (c1753), on which crooks of varying lengths were inserted into the middle of the body of the instrument rather than the mouthpipe end, thus allowing the distance between horn and player to remain constant regardless of the crook used. The concept was soon adopted throughout Europe. Hampel also developed an early non-transposing mute. His experiments with mutes, related by Heinrich Domnich in his *Méthode* of 1807, apparently led Hampel to develop and codify hand-stopping (probably together with Haudek) in order to increase the note possibilities of the horn. According to Domnich, Hampel's application of hand-stopping occurred mainly in slow movements, and he was past his prime when he developed the technique; however specific dates for this development have not been determined. With the introduction of the hand into the bell on a regular basis the horn's tone became generally more mellow, and stopped notes, with their more nasal timbre, allowed the horn to be used effectively in dramatic spots for expressive ends. Though Hampel's exercises and compositions include passages that would require hand-stopping (e.g. including notes *d'*, *f* and *a'*, among others), no discussion of the technique appears in his pedagogical works, which included an autograph volume of exercises entitled *Lection pro Cornui* (c1762), formerly in *D-DI*, now lost.

Hampel's innovations were disseminated and developed further by his students, the most famous of whom was Giovanni Punto, who is reported to have studied with Hampel about 1733/4. Punto published Hampel's method as the *Seule et vraie méthode pour apprendre facilement les élémens des premier et second cors ... composée par Hampl et perfectionnée par Punto, son élève* (Paris, c1794, 3/1798). Among Hampel's other students was the Bohemian J.A. Mareš, who developed the Russian horn band.

Hampel composed a number of works for his instrument, including a set of trios for horns (*F-Pn*) and at least two concertos for two horns in D (lost; listed in the Breitkopf catalogue of 1769, p.361). He may have composed the duets and trios by 'Mr. Humple' in *A Collection of Duets for French Horns* (London, c1762), and an anonymous concerto in D (S-L) has been attributed to him (Rasmussen).

Hampel's son, Johann Michael (1732–93), sometimes listed as Joseph junior, was also a horn player. He reportedly played for a time at the Thurn und Taxis court at Regensburg, and was eventually engaged by the Dresden Hofkapelle as a supernumerary in 1768, becoming a permanent member in 1771.

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THOMAS HIEBERT

Hampel, Hans [Jean, Giovanni, Jan]

(*b* Prague, 5 Oct 1822; *d* Prague, 30 March 1884). Czech composer and pianist. He was a distinguished piano pupil of Tomášek and later a bank official by profession. Although no written reports about his public performances have survived, his Romantic character-pieces, strongly influenced by Schumann and Chopin, are evidence of his keyboard mastery. In such stylized dance pieces as *Aufforderung zur Polka* op.17 his work typifies Czech music of the period immediately preceding his contemporary Smetana. Procházka (1890) considered his *Lieb Ännchen* op.10 to be one of the most original and deeply felt pieces written for the piano since Schumann, and he praised Hampel's harmonic invention as combining a theoretical mastery of music with a deep understanding of higher mathematics. A catalogue of his works which was published in the musical periodical *Dalibor* in 1890 has remained the fullest account of his output, although it does not exactly correspond to the body of his printed and manuscript compositions in the National Museum in Prague.

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unless otherwise stated, works are for piano 2 hands and printed works were published in Prague

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JIRÍ VYSLOUŽIL

Hampshire [Hamshire], Richard

(*b* c1465; *d* before 1515). English musician. He became a chorister at St George's Chapel, Windsor, in 1474, and was a scholar at Eton College (1479–83). In 1483 he became a clerk at King's College, Cambridge, and later a scholar there. In 1487 he was again a clerk at King's, and by 30 September 1489 was back at St George's Chapel, Windsor, as a clerk. In 1493 he was appointed Master of the Choristers there, and he retained both offices until at least 29 September 1499. He is probably the composer of the incomplete two-part piece that begins *Lett serch your myndis*, ascribed to 'Hamshire' in the Fayrfax manuscript (*GB-Lbl* Add.5465; ed. in *MB*, xxxvi, 1975), an important collection of early Tudor songs. It is possible that this piece was written in honour of one of Henry VII's sons, either Arthur or, less likely, Henry (see Stevens).

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DAVID GREER

Hampson, Denis.

See [Hempson, Denis](#).

Hampson, (Walter) Thomas

(*b* Elkhart, IN, 28 June 1955). American baritone. He studied in Spokane and Los Angeles, making his début in 1978 at Spokane in *Hänsel und Gretel*. In 1981 he won first prize at the Metropolitan Opera Auditions. Engaged at Düsseldorf (1981–4), he sang the Herald (*Lohengrin*), Harlequin (*Ariadne auf Naxos*), Belcore, and Nanni (Haydn's *L'infedeltà delusa*). He sang Henze's Prince of Homburg at Darmstadt, Guglielmo at St Louis (1982), Malatesta at Santa Fe (1983) and Count Almaviva at Aix-en-Provence (1985). In 1984 he was engaged at Zürich, where over the next decade his roles included Massenet's Lescaut, Handel's Julius Caesar, Marcello, Don Giovanni, Rossini's Figaro (also the role of his Covent Garden début in 1993), Posa (*Don Carlos*) and the Prince of Homburg. In 1986 he made his Vienna Staatsoper début as Guglielmo, and his Metropolitan début as Count Almaviva, which he also sang at his Salzburg début (1988). Other roles at the Metropolitan have included Billy Budd and Coroebus (*Les Troyens*). At San Francisco he has sung Monteverdi's Ulysses (1990) and created Valmont in Conrad Susa's *Dangerous Liaisons* (1994). A charismatic actor, Hampson has a grainy, flexible voice perfectly suited to Mozart's three Da Ponte operas, all of which he has recorded to acclaim. His other operatic recordings include Rossini's Figaro, Yevgeny Onegin, Marcello and Thomas' Hamlet. He is also an outstanding recitalist with an enterprisingly wide repertory: he has performed and recorded little known songs by American composers, including Ives, Griffes and MacDowell, and created *Night Speech*, a song

cycle by Stephen Paulus, at Spokane (1989). He has been particularly closely associated with the songs of Mahler, and has co-edited the *Knaben Wunderhorn* songs for the critical edition of the Gustav Mahler Gesellschaft (Universal Edition, Vienna).

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ELIZABETH FORBES

Hampton, John

(*b* c1455; *d* after 1520). English church musician and composer. In 1474 there was a clerk of that name in the choir of the collegiate church of Westbury-on-Trym, near Bristol. In June 1484 Hampton became master and organist of the Lady Chapel choir at Worcester Cathedral, retaining this position until September 1521. In the 1470s John Alcock, Bishop of Worcester, had reorganized this choir, adding a permanent team of eight boys and rebuilding the chapel in which it sang. By his indenture of appointment Hampton undertook (among other things) to teach the boys plainsong and polyphony, and to direct the singing of the daily Lady Mass in the chapel, and of the Marian antiphon *Salve regina* each evening during Lent. A five-part setting of *Salve regina* by Hampton is in the Eton Choirbook (MB, xi, 1958, no.22). Among Hampton's other activities was the singing of carols with his boys on Twelfth Night. In 1495 King Henry VII paid 20s. to 'Hampton of Wourecester for making of balades', though none of these is known to survive.

ROGER BOWERS

Hampton, Lionel [Hamp]

(*b* Louisville, KY, 20 April 1908). American jazz vibraphonist, drummer and bandleader. Around 1919 he moved with his family to Chicago, where he began his career playing drums in various bands, including that of Les Hite. From the late 1920s he was based in the Los Angeles area. As a member of Hite's band he worked at the Cotton Club in Culver City, CA, initially accompanying Louis Armstrong (1930–31), with whom he recorded, and who encouraged him to take up the vibraphone. Hampton soon became the leading jazz performer on this instrument, and achieved wide recognition through his many film appearances with Hite. After playing informally with Benny Goodman in 1936, he began to work in Goodman's small ensembles, with which he performed and recorded regularly until 1940; as a result he became one of the most celebrated figures of the swing period, and his resounding success allowed him to form his own big band in 1940. This group, which at times included musicians of the stature of Cat Anderson, Illinois Jacquet, Clifford Brown and Quincy Jones, was one of the most long-lived and consistently popular large ensembles in

jazz. From the 1950s Hampton undertook numerous 'goodwill' tours to Europe, Japan, Australia, Africa, the Middle East and elsewhere, and made a large number of television appearances, attracting a huge and enthusiastic international following. He played at the White House for President Carter in 1978; during the same year he formed his own record label, Who's Who in Jazz, to issue mainstream recordings. In the 1980s and 1990s his band continued to draw capacity crowds throughout the world, although in the mid-1990s he suffered a number of strokes which disrupted his usually energetic routine.

Hampton was not the first black jazz musician to take up the vibraphone (Red Norvo had preceded him in the late 1920s), but it was he who gave the instrument an identity in jazz, applying a wide range of attacks and generating remarkable swing on an instrument otherwise known for its bland, disembodied sound. Undoubtedly his best work was done with the Goodman Quartet from 1936 to 1940, for instance on *Moonglow* (1936, Vic.), when he revealed a fine ear for small-ensemble improvisation and an unrestrained, ebullient manner as a soloist. The big-band format was probably better suited to the display of his flamboyant personality and flair for showmanship, but after a few early successes, especially the riff tunes *Down Home Jump* (1938, Vic.), *Flying Home* (1942, Decca) and *Hey Babarebop* (1945, Decca), the group was too often content to repeat former triumphs for its many admirers. Hampton at times also appeared as a singer, played drums with enormous vitality, and performed with curious success as a pianist, using only two fingers in the manner of vibraphone mallets.

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J. BRADFORD ROBINSON

Hamshire, Richard.

Composer, probably identifiable with [Richard Hampshire](#).

Hamuli, ‘Abdu al-.

Egyptian composer and singer. See Egypt, §II, 2(vii).

Han [Hahn], Ulrich [Gallus, Udalricus]

(*b* Ingolstadt; *d* Rome, c1478). German printer, active in Italy. He claimed in colophons to have been a citizen of Vienna (see Borsa). Colophons also tell us that Han was a priest (*venerabile vir*), attended a university (*magister*) and was a man of some social standing (*dominus*). He is probably the Ulrich Han from Ingolstadt who matriculated at the University of Leipzig in the winter of 1443–4 and the Udalricus of Ingolstadt registered for the winter term of 1438. He has been proposed (see Donati; reviewed by Wehmer) as the possible printer of the first book in Italy, an undated *Passio Christi* in Italian; the engraved illustrations are indicative of the work of Johann Numeister.

Between 1467 and 1478 Han published about 80 books in Rome. Early production focussed on classical works, many edited by Giovanni Andrea Campano. Between 1471 and 1474 Han was in partnership with Simone Cardella of Lucca, a Roman publisher of legal works. He was succeeded by Stephan Planck, probably a printer in his shop, who inherited his printing equipment and re-used his music type for eight more books (Duggan, 1992). Of great importance to music is Han's *Missale romanum* (1476; Hain no.11366), the first dated use of music printed from movable type and the first appearance of roman plainchant in type. Missals without music had already appeared (c1472, see Duggan, 1992, no.38; 1474, Milan, Antonio Zarotto, Duggan, 1992, no.39; 1475, Han, Duggan, 1992, no.40). Music printed from movable type had already appeared in the *Graduale* (c1470, see *Gesamtkatalog*, no.10977), using a gothic or *Hufnagelschrift* plainchant type. Han's music type, printed in black in a second impression over red staff lines, surpasses many later examples in clarity and careful alignment of red and black printing.

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M.K. DUGGAN

Hanart [Anart, Henart], Martin

(d Rome, 16 Nov 1482). Franco-Flemish composer. He was a cleric of the diocese of Cambrai and canon of Cambrai Cathedral. From December 1468 until his death he sang in the papal chapel; and Tinctoris dedicated his *Tractatus de notis et pausis* (c1474–5) 'to the illustrious Martin Hanart, canon of Cambrai and apostolic singer'. A florid two-voice *Le serviteur* (based on the discantus of Dufay's song) is ascribed 'Hanart' in Petrucci's *Canti C* (Venice, 1504³; it appears anonymously in *I-Bc* Q16, copied by 1487); given that it is one of the earliest known examples of this florid style, it can hardly have been composed long before Hanart's death. He is to be distinguished from [Jean Hemart](#).

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DAVID FALLOWS

Hanboys [Hauboyes], John

(fl ?c1370). English theorist. He was the author of a 14th-century treatise on mensural notation, the *Summa*, that survives in a single copy from the first half of the 15th century (*GB-Lbl* Add.8866, ff.64v–86v). The treatise may once have been part of a larger compendium that also dealt with plainchant and related issues, since a brief definition of *sinemmenon* (at the bottom of f.64r) concludes with reference to an otherwise unknown multi-volume work by Hanboys ('ut dicit hanboys libro primo capitulo sexto'). Furthermore, there appear to be traces within the *Summa* of earlier formulations by the author of some of its material.

Nothing certain is known of Hanboys's biography. The secondary literature, following the 16th-century English antiquary John Bale, formerly placed Hanboys and his *Summa* around 1470. Bale credited him with the one-volume *Summa* and also a volume of songs. Brian Trowell, however, compellingly identified Hanboys with the music theorist J. de Alto Bosco named in the famed English 'musicians motet' by Johannes Alanus, *Sub arturo plebs*, which some scholars now date to the very early 1370s. The name appears among those of musicians with documented careers in the

Chapel Royal or in service to the Black Prince from the 1340s to the 1380s. This timescale accords well with both the contents of the *Summa* and the age of its one surviving manuscript.

Hanboys's principal goal in the *Summa* is the elucidation of an eight-level mensural hierarchy that expands a six-level system (such as those advocated by the Englishmen Johannes Torkesey and Robertus de Brunham) by the inclusion of one additional higher and lower degree. The primary contents of the *Summa* are mechanical, repetitive descriptions of the properties of the eight notes of this system – *larga*, *duplex longa*, *longa*, *brevis*, *semibrevis*, *minor*, *semiminor* and *minima*. Each was given its own form and range of values, and was subject in varying degrees to perfection and imperfection, alteration and diminishment. Most of this was original, but about half of Robert de Handlo's *Regule* (1326) is incorporated into the chapters on the *longa*, *brevis* and *semibrevis*. The main body of the book is framed by introductory matter primarily drawn verbatim from Franco's *Ars cantus mensurabilis* and by closing chapters on ligatures, rests and the rhythmic modes that derive mainly from Handlo.

In digressions from or expansions upon his main exposition Hanboys introduced fascinating if sometimes obscure formulations about the naming and renaming of notes, uses of the dot and circle, mensuration signs, certain mixtures of note values, various systems of rests, syncopation, binary mensuration and the diminishment of altered values by extensive chains of ever-smaller notes. These were all essentially French Ars Nova concerns. He also documented particular English notational and mensural practices of the period after Franco and Petrus de Cruce, many of which appear in insular musical sources. These include the *longa* and *brevis erecta* and the doctrines of Johannes de Garlandia that had been reported by Handlo; the extension of Garlandia's concepts by W. de Doncastre and Robertus Trowell; the innovative rest shapes of Robertus de Brunham and Brunham's use of ligatures and the *cauda yrundinis* to indicate the alteration of semibreves; and various mensurations of the *brevis* and *semibrevis* by unidentified *antiqui* including binary subdivisions of the imperfect *semibrevis* called *curta* and *longa mensura*. In this valuable tracing of developments in 14th-century mensuration and notation, Hanboys carefully distinguished between the practices of the *antiqui*, that of the *moderni* and the practices that he himself advocated.

See also [Notation](#), §III, 3(vi).

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PETER M. LEFFERTS

Hancke, Karl.

See [Hanke, Karl](#).

Hancke [Hanke], Martin

(b Moravia, fl 1617). German poet and composer. He referred to himself as 'Moravus'. In about 1617 he is known to have been a citizen of Brieg (now Brzeg) in Silesia, where he worked as a copyist. His only extant work is the *Evangelia: auff alle Sontag, Hohe Fest und Feyertag durchs gantze Jahr; auff die ausserlesensten anmutigsten Frantzösischen Melodeyen der Lobwasserischen Psalmen*, printed in Leipzig and Breslau in 1617 (RISM, B/VIII 1617⁰⁴). The words and the four-part settings are Hancke's own, and they belong to the tradition of biblical paraphrases established about the mid-16th century by Martin Agricola and Nicolaus Herman. Hancke's publication is musically interesting in that it provides evidence of the spread of the Huguenot Psalter in Lutheran areas. This was probably not so much as a result of Lobwasser's German edition of the Genevan Psalter, which had appeared in many editions since 1573, but rather through personal contacts established by many German noblemen with the Huguenots during the troubles in France. Musically, the homophonic settings with tenor cantus firmus are not distinguished by any particular individuality.

The *Fünfzehn geistliche Lieder* (1685) by an author of the same name, as well as *Martini Hankii Sechzehn Lieder von der Ewigkeit* (Frankfurt an der Oder, 1690), are certainly not posthumous publications of M. Hancke, but could perhaps be by a relative.

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WALTER BLANKENBURG

Hancock, Gerre

(b Lubbock, TX, 21 Feb 1934). American organist. He took a BMus in the organ at the University of Texas at Austin in 1955 and subsequently studied at the Sorbonne and the Union Theological Seminary, New York. His organ teachers included E. William Doty, Jean Langlais and Robert Baker, and he studied composition and improvisation with Nadia

Boulanger, Kent Kennan and M. Searle Wright. He has held church appointments at St Bartholomew's, New York (1960), Christ Church Cathedral, Cincinnati (1962), and St Thomas's, Fifth Avenue, New York, where as organist and master of choristers from 1971 he has achieved international acclaim. Here the English cathedral tradition of all-male choirs is continued at a high level of excellence. In 1971 he also joined the faculty at the Juilliard School, and in 1974 he became a member of the faculty of Yale University. Since 1963 he has given recitals throughout the world, performed at many national conventions of the American Guild of Organists (AGO) and at the centenary celebrations of the Royal College of Organists in London (1963), and has made many appearances with the St Thomas Choir in concert and on television. Hancock is also active as guest conductor with Concert Royal and the Orchestra of St Luke's in New York. He is a fellow of the AGO, the Royal School of Church Music and the Royal College of Organists, and in 1985 received an honorary MusD from Nashotah House Episcopal Seminary. His compositions include a cantata, *The Plumb Line and the City*, the anthems *Missa Resurrectionis* and *Christus Vincit*, and *A Festival Alleluia*. His textbook, *Improvising: How to Master the Art*, was published in Oxford in 1994.

CHARLES KRIGBAUM

Hancock, Herbie [Herbert Jeffrey]

(b Chicago, 12 April 1940). American jazz pianist, electric keyboard player and composer. He was born into a musical family, and began studying the piano at the age of seven. Four years later he performed the first movement of a Mozart concerto with the Chicago SO in a young people's concert. By the time he graduated from Grinnell College in 1960, he was already working in Chicago jazz clubs with Coleman Hawkins and the trumpeter Donald Byrd invited him to join his quintet and move to New York, where, during Hancock's first recording session with the group, Blue Note was sufficiently impressed to offer him his first date as a leader, in May 1962. The resulting album, *Takin' off*, drew considerable public attention through an original tune with a strong gospel influence: *Watermelon Man*.

In May 1963 Hancock joined Miles Davis's quintet. His piano style had by that time evolved into a highly personal blend of blues and bop with colourful harmony and exquisite tone. While working with Ron Carter and Tony Williams, Hancock helped revolutionize traditional jazz concepts of the rhythm section and its relation to the soloists, and established a musical rapport with an extraordinary degree of freedom and interaction. During his five years with the quintet Hancock also led his own groups, composed several tunes which have become jazz standards, including *Maiden Voyage* and *Dolphin Dance*, and composed the music for Antonioni's film *Blow-Up* (1966). Although he officially left Davis's group in 1968, Hancock continued to record with him until 1970 and played electric piano and organ on many of Davis's important jazz-rock albums including *In a Silent Way*, *Bitches Brew* (both 1969, Col.) and *A Tribute to Jack Johnson* (1970, Col.).

From 1970 to 1973 Hancock led a sextet which combined elements of jazz, rock and African and Indian music with electronic devices and instruments. (He also used the name Mwandishi during this period.) Influenced by Davis's fusion recordings, the sextet was notable for its colourful doubling of instruments, tasteful blend of acoustic and electronic sounds and mastery of compound metres (*Mwandishi*, 1973, Warner Bros.; *Sextant*, 1973, Col.). Thereafter Hancock began to use electric and electronic instruments more extensively, including the Fender-Rhodes piano, which he played through a variety of signal processors such as wah-wah and fuzz pedals. Later he turned to the Mellotron and the Hohner Clavinet, and, finally, to various synthesizers, sequencers and electronic percussion units. The album *Headhunters* (1973, Col.) marked the beginning of a commitment to more commercial types of music, particularly rock, funk and disco, and contained the hit single *Chameleon*. Although Hancock returned occasionally to jazz projects from the late 1970s, particularly with his band V.S.O.P and his piano duos with Chick Corea, some critics felt that his inventiveness and clarity of development had suffered as a result of his extended absence from the jazz scene. During this period he enjoyed considerable commercial success; in 1983 the single *Rockit* reached no.1 on the pop charts, and the promotional video for this recording received widespread critical acclaim. *Rockit* demonstrated Hancock's ability to use the most complex innovations in electronic technology to produce fascinating music. After this success he turned his attention almost exclusively to jazz for the next two years. He acted and played in the film *Round Midnight* (1986) and won an Oscar for his score. From 1987 he has recorded and toured internationally with all-star groups that included Ron Carter, Tony Williams, Mike Brecker, Jack DeJohnette, Dave Holland, Pat Metheny, Vernon Reid (formerly of Living Colour) and Wayne Shorter; Hancock's album *Dis is da drum* (1994, Verve) included material in a hip-hop style, while on *The New Standard* (1996, Verve) he recorded versions of pop songs by the Beatles, Prince, Simon and Garfunkel, and Steely Dan among others.

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(selective list)

Inst: Watermelon Man, Driftin' (from Takin' Off; 1962, BN); Cantaloupe Island, One Finger Snap (from Empyrean Isles; 1964, BN); Dolphin Dance, Little One, Maiden Voyage (from Maiden Voyage; 1965, BN); Riot, Speak Like a Child, The Sorcerer (from Speak Like a Child; 1968, BN); Chameleon, Watermelon Man (from Headhunters; 1973, Col.); I thought it was you (from Sunlight; 1978, Col.); Rockit (from Future Shock; 1983, Col.)

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Oral history material in *US-NEij*

BILL DOBBINS

Handbell

(Fr. *clochette*, *sonnette*; Ger. *Tischglocke*, *Handglocke*; It. *campanello a mano*; Sp. *campanilla*, *esquila*).

A bell with a handle (shaft or loop), held in the hand for ringing. Usually it has a clapper inside and is swung to produce a sound, although it may also be held stationary and tapped with a hammer. Single handbells are used in music to provide an element of pitch, rhythm and tone-colour; from ancient times they have been used frequently in religious music because of the esoteric properties ascribed to bell sound. Handbells are mostly used in sets, which may contain about six to over 80 bells covering a range from a short melodic scale to seven chromatic octaves. There may be a slight increase in loudness towards the upper end of the range (the reverse of the pattern for carillon bells).

Western handbell music is usually performed by a 'team' or 'choir' of four to 15 'ringers' (fig.1). Each ringer either holds one or two handbells in each hand or lifts the appropriate bells from a table as the notes are required. Handbell music contains both harmonic and melodic elements and reflects the fact that handbells are about the only bells that can be damped. The repertory includes both original compositions and arrangements, solo works and combinations with voices and other instruments; there is also music for two handbell choirs. Several systems of scoring handbell music exist, some influenced by the use of numbers in English [Change ringing](#), others by the letters of tonic sol-fa notation; staff notation is most common, with the notes written an octave below sounding pitch.

1. History.

The oldest extant handbells are from China, dating from about 1600 bce. Chinese writings refer to still earlier handbells, and ascribe transcendental

powers to their sound. Early Chinese handbells are oval in horizontal section and usually have a concave or 'fish-mouth' rim ([fig.2a](#)). Around the 6th century bce the Chinese began to tune their handbells and attach them to a frame for striking (see [Chimes](#)).

In ancient India the handbell was venerated for both its sound and its appearance; for the Hindus it symbolized the 'world lotus', out of which issued the hosts of the created world, as sounds issue from a bell. The lotus determined its form, circular in horizontal section with sides flaring towards the rim in vertical profile ([fig.2b](#)); this proved also to be the best shape acoustically, and has been adopted for most modern handbells. The oldest extant examples are of the 5th or 6th century.

Buddhism inherited this shape of handbell, and spread its use across East Asia, and in the 6th century ce introduced it into Japan. In the 9th century handbells came to be used for accompaniment in the singing of Japanese *goeika* hymns. In *goeika* performance each singer alternately rings a *rei* (small handbell) and strikes a small metal disc. Both instruments have a high, indefinite pitch and add a sparkle to the vocal tone comparable to that which the Western triangle and cymbals give to Coptic plainchant. The *rei* is difficult to manipulate; it has a particularly long handle and is only about 5 cm in diameter ([fig.2c](#)), whereas the diameter of the average Buddhist handbell is closer to 10 cm ([fig.2d](#)). *Goeika* has always retained its religious nature, both in regard to repertory and to the sanctity of the bell; there are several thousand *goeika* societies in Japan, which hold annual conventions.

Handbells are indigenous to many parts of Africa as instruments for religious rites, signalling and musical performance. Africans use both cast and forged handbells, the latter having been more prevalent until the 20th century. The bells range in size from 10 cm to 40 cm, handle to rim, and are mostly of a flattened shape, recalling some early Chinese bell forms. In certain areas clusters of two to six or more bells are attached to a handle, and are played by tapping (see [Bell \(i\)](#), [fig.10](#)); these are used in ensemble music and to accompany songs and dances.

In ancient Egypt handbells were used in temple rites from the 8th century bce. Egyptian bells are datable chiefly on circumstantial evidence: on the early bells the gods are symbolized by animals ([fig.2f](#)); then under new religious influences animals gave way to flowers, the flowers to lines, and eventually, in the case of Coptic altar bells, to the Christian cross. Although small, extant examples show good castings, mostly of an ovoid shape said to be derived from the top of the canopic or funerary urn.

Christian missionaries carried handbells on their journeys from Mediterranean Africa, and made others along the way, although the latter were mostly forged and so lacked resonance. Like orchestral cowbells, they had loop rather than shaft handles and were intended to be joggled rather than swung. Their tone was suitable for funeral processions and wakes, an ancient and universal use based on the belief that the sound of blessed bells protects the souls of the dead. Cast handbells, with their more resonant tone, were made in Italy for church use from the 6th century, but did not become widespread until the 8th century or later. In

general the handbell preceded the tower bell as a means of calling to divine services.

In western Europe handbells are first shown in a musical use in manuscripts of the 13th century (fig.3), about the time that small bells were first tuned in diatonic series (see [Chimes](#)). Handbells may have been used in some late medieval and early Renaissance music for singers, other instrumentalists, or both, but without notation calling for them. They were apparently played in jubilant processions, where they would have been effective because of their brilliant tone-colour; their almost permanent retention of pitch caused them to be used for retaining standards of pitch and intonation. In the 20th century the use of handbells – usually mounted on a frame and played by one person with a mallet – became quite common. (Peter Maxwell Davies's *Worldes Blis*, 1966–9, employs seven pitches and Henze's *Cinque piccoli concerti*, from his opera *The English Cat*, 1983, uses four different pitches for each of three players.)

2. English handbell ringing.

The modern tuned English handbell was developed in the 17th century, cast of bronze with a fixed, directional clapper and leather strap handle. In some English towns it was conceived for use as a practice instrument for tower bell ringers, to rehearse the [Change-ringing](#) sequences then coming into fashion; thus, small sets were made to correspond to the bells in a specific tower. Wooden pegs, later changed to leather, were attached to the striking surface of the ball of the clapper, and springs attached to the clapper shaft kept the clapper from resting against the casting. As ringers began to realize the musical potential of handbells, semitones were added to form fully chromatic sets, enabling performers to play familiar melodies. Some extant sets were cast towards the end of the 17th century by the Cor Brothers of Aldbourne and the [Whitechapel Bell Foundry](#).

By the middle of the 18th century, group tune ringing was a favourite diversion in England, and soon nearly every village had its band of bell ringers. Some bands, particularly in the northern counties of Lancashire and Yorkshire, rang with as many as 200 bells, many of them duplicated, and took part in annual contests. The Lancashire Ringers were some of the best, and when the American impresario P.T. Barnum heard them in the late 1840s, he arranged for them to perform in the USA. Apparently to make them appear more exotic, Barnum dubbed them Swiss Bell Ringers and dressed them in appropriate costumes; as such they became popular performers on American Chautauqua and vaudeville circuits. In 1863 these same Lancashire Ringers began an eight-year tour of Australia, with an additional tour to India.

English handbells became a permanent part of the American scene in 1902 through the auspices of Margaret Nichols of Boston. She introduced from England eight Whitechapel handbells, a set which she continued to enlarge. Within a few years, as Mrs Arthur Shurcliff, she was introducing Boston to the joys of handbell ringing with the Beacon Hill Ringers, consisting of five of her six children and several friends. They became well known for their annual Christmas carolling on Beacon Hill. The popularity of handbells spread rapidly through New England in the early 20th century, although nearly all bells had to be brought from England and were owned

by families. Notable among the few early American bell makers was Rowland Mayland of Brooklyn who used the unique system of nickel-plating his bells rather than shaving metal from a casting, which is the commonly accepted tuning method.

Merle Kelly, an American who went to Japan as a Presbyterian missionary in 1957, introduced English handbells into his Kinjo University music classes. Handbell ringing spread throughout Japan primarily through Christian schools and the Japanese developed a mesmerizing combination of choreography and musical ringing which is as beautiful to watch as it is to hear.

By the beginning of the 21st century, handbell ringing outside England barely resembled that of a century ago. Sets of three to five octaves are now commonplace, and complete seven-octave sets are occasionally found. Community, church and school bell choirs often reach a highly professional degree of musical and technical proficiency. There is no single 'correct' way to do anything in handbell ringing. Numerous techniques have been developed to add variety of sound to straight ringing: various staccato methods, 'wow' effects, and so on, and ringers can become adept at controlling dynamics. Many English bell teams ring 'off the table', as do solo ringers primarily, while most other countries favour ringing 'off the shoulder'.

Since the 1970s a new industry has sprung up in the USA featuring a large array of handbell equipment and music. Until 1955, the majority of handbells were produced in England by the Whitechapel Bell Foundry. In 1955, Petit & Fritsen, Dutch bellfounders from 1660, began manufacturing handbells. Schulmerich Carillons, Inc., began mass producing handbells in the USA in 1963, and Jacob Malta, who completed the design of the Schulmerich handbell, opened his own business, Malmark, Inc., in 1974. While bell makers in England number their bells from the highest bell down, English handbells manufactured in the USA are numbered from the lowest bell upwards. Because of the extreme weight of large bronze bells, Malta patented a design for aluminium bass handbells in 1990. These bells, in the range C–F₂, give a strong fundamental with very few high partials, and weigh much less than bronze.

The first International Handbell Symposium was held in Arcata, California, in 1984. Participants in these biennial symposia include the American Guild of English Handbell Ringers, founded in 1954 by the New England Guild of English Handbell Ringers (1937); the Handbell Ringers of Great Britain, founded in 1967; the Handbell Ringers of Japan (1976); Handbell Society of Australasia (1983); Korean Handbell Association (1985); and several Canadian Guilds: Alberta (1983), Ontario (1985), Saskatchewan (1986), British Columbia (1993) and Manitoba (1995).

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PERCIVAL PRICE (1), JOAN SHULL (2)

Handel [Händel, Hendel], George Frideric [Georg Friederich]

(*b* Halle, 23 Feb 1685; *d* London, 14 April 1759). English composer of German birth. Though consistently acknowledged as one of the greatest composers of his age, his reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, *Messiah* in particular. In fact, he contributed to every musical genre current in his time, both vocal and instrumental. The composition of operas, mainly on Italian librettos, dominated the earlier part of his career, and are the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established.

1. Halle.
2. Hamburg.
3. Italy.
4. Hanover, Düsseldorf and London.
5. Cannons.
6. The Royal Academy of Music.
7. The Second Academy.
8. Opera at Covent Garden.
9. From opera to oratorio.
10. Oratorios and musical dramas.
11. The later oratorios.
12. Last years.
13. Personality.
14. Style and technique.
15. Borrowing.

- 16. Keyboard music.
- 17. Instrumental chamber music.
- 18. Orchestral music.
- 19. Minor vocal works.
- 20. Church music.
- 21. Operas.
- 22. Oratorio forms.
- 23. Handel and posterity.
- 24. Sources and editions.

WORKS

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ANTHONY HICKS

Handel, George Frideric

1. Halle.

He was the son of Georg Händel (1622–97), a barber-surgeon in the service of the Duke of Saxe-Weissenfels, and his second wife Dorothea Taust (1651–1730), daughter of a pastor. Though some documentation of Handel's life in Halle survives, the only substantial account of his early years appears in John Mainwaring's anonymously published *Memoirs* (1760) which seems to derive its information from Handel himself, perhaps recorded near the end of his life through intermediaries. Though its chronology is unreliable – Mainwaring's dates, when checkable, are usually found to make Handel about four years younger than he actually was – it is probably as accurate as reminiscence allows. The boy's early interest in music was at first frowned upon by his father; he was denied access to musical instruments and encouraged to study for the law. According to Mainwaring, he practised secretly on a clavichord in the attic. The Duke of Saxe-Weissenfels, having heard him playing the organ when he was about nine, persuaded his father to give him a musical education under Friedrich Zachow, organist at the Liebfrauenkirche at Halle, who gave him excellent tuition both on organ and harpsichord as well as in composition.

The death of his father on 14 February 1697, when the boy was not quite 12, perhaps removed a source of opposition to musical studies, but as the only surviving son of the marriage Handel also gained new responsibility for the maintenance of his family. He presumably kept open the possibility of a legal career, as is implied by his enrolment at the University of Halle in February 1702. A month later, however, he was appointed organist at the Calvinist Domkirche (Cathedral Church). The appointment was not renewed after the initial probationary year, by which time Handel had almost certainly become clear that he should devote himself to music, and that he needed to seek wider horizons. A taste for opera may first have been stimulated on a visit to Berlin; opera there 'was in a flourishing condition' and Handel is said to have met both Giovanni Bononcini and Attilio Ariosti. Such a visit is assigned by Mainwaring to 1698, but probably belongs to 1702, when both Italian composers were producing operas for the Prussian court. The fact that one of Handel's earliest musical works (the trio sonata op.2 no.2) appears to contain borrowings from Bononcini's operas of this period (*Cefalo* and *Polifemo*) suggests that the visit did indeed take place and was an important stimulant to the young composer. In summer 1703 Handel left Halle, to return only as an occasional visitor.

His new life was to be spent in the great opera centres of Europe, beginning with Hamburg.

Handel, George Frideric

2. Hamburg.

The advantage of Hamburg to an aspiring and independent-minded theatre composer was that it contained the only regular opera company in Germany operating outside the courts. Since 1696 it had been dominated by the energetic and influential figure of Reinhard Keiser. Handel went to the opera house in 1703 as a second violinist, later playing continuo harpsichord. He also took the opportunity to gain additional income by giving private lessons. He soon became friends with the composer, singer and theorist Johann Mattheson, and Mattheson's later writings (his *Grundlage einer Ehren-Pforte*, 1740, and his annotated translation of Mainwaring) provide much information on this period of Handel's life.

Opportunities for Handel arose in 1704 at the opera house. Keiser, being (in Mainwaring's words) 'a man of gaiety and expence, involved himself in debts, which forced him to abscond'. In fact he moved temporarily to Weissenfels, leaving the management of the opera house to his partner Drüsicke; this allowed the younger composers a chance to display their talents, and occasioned some rivalry. At a performance of Mattheson's *Cleopatra* on 5 December 1704 Handel refused to give up his place at the harpsichord to Mattheson after the latter had finished singing the role of Antony, and the two men fought an ineffectual duel, Handel's life being spared only because Mattheson's sword broke on a coat-button. After this, according to Mattheson, the pair became better friends than before.

Handel got the chance to compose his first opera because (again according to Mainwaring) 'Keiser, from his unhappy situation, could no longer supply the Manager, who therefore applied to Handel, and furnished him with a drama to set'. The drama was F.C. Feustking's *Der in Krohnen erlangte Glücks-Wechsel, oder Almira, Königin von Castilien* (usually known as *Almira*) – a challenging choice, since the libretto had been prepared for Keiser himself, who had already set it to music; only his enforced move prevented its performance in Hamburg. (He produced a revised version at Weissenfels on 30 July 1704; his original setting was never performed.) Handel's version, opening on 8 January, proved very successful, with about 20 performances, and was followed immediately (on 25 February) by the less successful *Nero* (again on a Feustking libretto), the music of which is lost. Handel remained in Hamburg until summer 1706, but his activities as a composer seem to have been cut off with Keiser's return in August 1705. He did however compose a pair of operas, *Der beglückte Florindo* and *Die verwandelte Daphne*, designed to be performed on successive nights, which were produced in Hamburg in January 1708 (both are lost except for some dances and other fragments). Since Handel is assumed to have been in Italy at that time, it has generally been thought that these works were composed shortly after *Nero* and were performed in the composer's absence after news of his successes in Italy had reached Hamburg. However, it is unlikely that so unusual a project would be mounted without the composer, and newly-found evidence (Roberts, C1995) makes it more plausible to suggest that these operas

were composed in Italy and that Handel returned to Hamburg late in 1707 to direct them.

Keiser's influence on *Almira* and the whole of Handel's subsequent operatic output can hardly be exaggerated. Not only did Handel incorporate fragments of musical material from several of Keiser's operas in his own works almost throughout his life, but he also absorbed from Keiser the eclectic mix of national styles apparent in so much of his music. Though he was soon to refine and consolidate the specifically Italian elements in his music in Italy itself, he never relinquished French forms for overtures and dance music, and his use of orchestral colour, particularly the occasional instrumental doubling of the voice *colla parte*, was derived from German models. Less happy was his adoption in *Almira* of Keiser's tendency to write for voice in quasi-instrumental style, but this was a fault that the next stage of his career was quick to remove.

Handel, George Frideric

3. Italy.

Mainwaring relates that 'the Prince of Tuscany', while visiting Hamburg, sought Handel out and met him several times, showing him examples of the latest Italian music and assuring him 'that there needed nothing but a journey to Italy to reconcile him to the style and taste which prevailed there'. The reference seems to be to Gian' Gastone de Medici, younger brother of Ferdinando de Medici, who travelled in Germany (Ferdinando, heir to Grand Duke Cosimo III, died in 1713, leaving Gian' Gastone to succeed in 1723). Handel is said to have refused an invitation to return with the prince to Italy, but instead resolved 'to go to Italy on his own bottom, as soon as he could make a purse for that occasion'. The journey seems to have been undertaken in the second half of 1706, and Handel may well have taken the advantage of Gian' Gastone's interest to present himself to Ferdinando at Florence, but his movements in this year are uncertain. By the beginning of 1707 he had reached Rome. His earliest patrons there were the cardinals Carlo Colonna and Benedetto Pamphili, and probably also Cardinal Pietro Ottoboni at whose concerts, says Mainwaring, Handel 'was desired to furnish his quota' of compositions; the latter remark must however be taken generally, as there is no confirmation that Handel wrote anything for Ottoboni. The most important compositions of the early months in Rome were for the church – perhaps surprisingly in view of Handel's Lutheran faith, but signifying a determination to display the full range of his compositional skills. It was probably Colonna who commissioned the large-scale setting of the psalm *Dixit Dominus*, completed early in April 1707, as well as settings of two other Vesper psalms (*Laudate pueri* and *Nisi Dominus*) in July. The latter (if not the *Dixit*) were performed with a motet and two short antiphon settings in services for the Feast of Our Lady of Mount Carmel on 15–16 July 1707. The Italian sacred cantata *Donna che in ciel*, commemorating the anniversary of the delivery of Rome from an earthquake on 2 February, also probably belongs to 1707, though the year is not certain.

Early in 1707 Handel composed a substantial solo cantata, *Da quel giorno fatale* (*Delirio amoroso*) on a text by Pamphili, and by May that year he had received from Pamphili his first major Italian libretto to set. It was not an

opera, because a papal ban forbade public operatic performances in Rome, but an allegorical oratorio, *Il trionfo del Tempo e del Disinganno*. In the same month he joined the household of his most important secular patron in Rome, the Marquess (later Prince) Francesco Maria Ruspoli, working partly at the Bonelli Palace in Rome and partly on Ruspoli's country estate at Vignanello, and collaborating with such excellent musicians as the soprano Margherita Durastanti. Among his earliest assignments for Ruspoli were two motets and a setting of the *Salve regina* for the church at Vignanello, and the little hunting cantata *Diana cacciatrice*. Otherwise Handel provided chamber cantatas for Ruspoli's weekly assemblies in Rome and larger cantatas for special occasions. A sequence of French songs and a cantata in Spanish were no doubt responses to special challenges. The lengthy cantata *Clori, Tirsi e Fileno*, performed in the early autumn, closed this period with Ruspoli. Meanwhile, Handel must already have drafted the score of his first all-Italian opera, almost certainly commissioned by Ferdinando de' Medici. It was produced at the Cocomero theatre in Florence, probably in October 1707, under the title *Vincer se stesso è il maggior vittoria*, but known to Mainwaring and posterity as *Rodrigo*. The opera shows the benefits of his Italian studies, showing touches of new elegance in several arias and confident handling of the language in the recitatives.

It is in connection with *Rodrigo* that Mainwaring brings in the name of a singer, Vittoria, coyly hinting at an affair with the composer that began in Florence and was later resumed in Venice. The reference seems to be to the soprano Vittoria Tarquini, who, Mainwaring implies, turned her attention to Handel after a liaison with the bisexual Ferdinando. The fact that she is not listed in the cast of *Rodrigo* casts doubt on Mainwaring's story, but in 1710 the Electress Sophia, discussing Handel's appointment to the Hanover court, mentions gossip that Handel had been the lover of Vittoria ('amant de la Victoria'). No other evidence of a sexual attachment is known for the rest of his life, though an early annotator of Mainwaring hints at occasional discreet affairs with women, adding that 'his amours were rather of short duration, always with[in] the pale of his own profession'.

In the absence of any report of Handel's movements in winter 1707–8, it is likely that he returned to Hamburg to direct the productions of *Florindo* and *Daphne*. The documentary record resumes in Rome, where, working once more for Ruspoli, Handel composed the dazzling score of his second oratorio *La resurrezione* in time for performance at the Bonelli palace on Easter Sunday (8 April) 1708. A specially designed set was prepared for the performance, with a backdrop illustrating scenes from the story, and the massive orchestra (at least 45 players) was led by Arcangelo Corelli. This unacted work illustrates Handel's dramatic flair more strikingly than any previous composition, not only in its characterizations (the blustering Lucifer, the grief-stricken yet resolute Mary Magdalene) but also in such effects as the Angel's interruption of the overture with a trumpet aria of great brilliance. His next major work was the dramatic cantata *Acì, Galatea e Polifemo*, written on a visit to Naples in June 1708, and almost certainly commissioned by the Duchess of Laurenzano for the wedding of her niece to the Duke of Alvito; she is the mysterious princess named as 'Donna Laura' in Mainwaring's account. Details of the actual performance are unfortunately not known, but the work must have created astonishment

with its writing for the bass voice of Polyphemus, demanding a range of two-and-a-half octaves.

After the Naples interlude Handel's movements are uncertain, though further excursions to Florence and Venice are likely. He was in Venice at the end of 1709, when his second Italian opera, the satirical comedy *Agrippina*, opened the carnival season at the S Giovanni Grisostomo theatre on 26 December with enormous success. This was the season most popular with visitors, and Handel's triumph before the international audience at once established a worldwide reputation and provided him with influential contacts. Among the latter were probably Prince Ernst Georg of Hanover, brother of the elector (the future George I of England), and the Duke of Manchester (the English ambassador), both of whom may have issued invitations for Handel to visit their respective countries. Much of the music of *Agrippina* was drawn from works Handel had composed earlier in Italy (with a little admixture of material from Keiser) and shows an assured mastery of the Italian idiom, the music more certainly reflecting character and dramatic context than in *Rodrigo*.

Handel, George Frideric

4. Hanover, Düsseldorf and London.

It is likely that Handel had several options open to him when the run of *Agrippina* closed near the end of February 1710. He journeyed north, passing through Innsbruck in March, where he was received by Prince Carl von Neuburg, Governor of the Tyrol, to whom he had been commended, but he did not take up an offer of assistance and continued to Hanover where he was appointed Kapellmeister to the electoral court on 16 June at a salary of 1000 thaler. The Electress Sophia reported that the electoral prince and princess (the future King George II of England and Queen Caroline) were delighted with his harpsichord playing. The Hanoverian appointment made generous allowance for travel, and by July Handel had moved on to Düsseldorf where he was received for several weeks by the Elector Palatine and the Electress Anna Maria de' Medici (Ferdinando's sister) before travelling to London in the early autumn. A few compositions can be assigned to this period, the most important being the splendid dramatic cantata *Apollo e Dafne*, apparently begun in Italy but not completed until 1710 (it may have been a substitute for the opera that the Electress Sophia believed Handel had been asked to write for Düsseldorf).

Italian-style opera had been introduced to London in 1705 and had gained popularity with the production (in English) of Nicola Haym's arrangement of Giovanni Bononcini's *Camilla* at Drury Lane on 30 March 1706. There followed three seasons of experiment and controversy among London theatre managers, in which attempts to establish a new genre of all-sung opera in English were swiftly suppressed by the more urgent public demand for real Italian music sung by Italian singers, especially the castratos. The Queen's (later King's) Theatre in the Haymarket, built by John Vanbrugh, became the London opera house. However, up to the time of Handel's arrival in autumn 1710, the Italian operas produced in London had all been arrangements of earlier works or pasticcios. It fell to Handel to compose the first specifically designed for London, using the all-Italian company engaged by the manager Aaron Hill for the 1710–11 season. (A

little of Handel's music had reached London before him: most of the overture to *Rodrigo* had been used as act tunes in a revival of Jonson's *The Alchemist* in January 1710.) The new opera, *Rinaldo*, opened on 24 February 1711, by which time Handel had already made a mark with 'a Dialogue in Italian, in Her Majesty's praise' (apparently no longer extant) performed at St James's Palace on Queen Anne's birthday, 6 February.

Giacomo Rossi wrote the libretto of *Rinaldo*, but the scenario had been designed by Hill himself to 'afford the Musick scope to vary and display its Excellence and fill the Eye with more delightful Prospects' than had been the case with earlier Italian operas in London. The combination of an elaborate series of scenic effects with music of great passion and brilliance made *Rinaldo* the sensation of the season, with 15 performances, despite mockery from Addison and Steele in the *Spectator*. The harpsichord improvisations provided for in Armida's aria 'Vo' far guerra' gave Handel opportunity to display his prowess as performer as well as composer. After the end of the season (2 June), he returned to Hanover, stopping at Düsseldorf on the way, and visited his family in Halle in November. He was not in England for the 1711–12 London season (though *Rinaldo* was revived in January 1712), but a reference to his study of English in a letter of July 1711 makes it clear that he intended to return. Mainwaring assigns to this period at Hanover the set of 12 chamber duets found collected in several manuscript copies, but some are earlier in origin. 'Towards the end of the year 1712, he obtained leave of the Elector to make a second visit to England, on condition that he engaged to return within a reasonable time' (Mainwaring).

On his return to London Handel (according to Hawkins) stayed at the town house of 'Mr Andrews, of Barn Elms', but he soon moved to the more luxurious and stimulating environment of Burlington House in Piccadilly, where the young Earl of Burlington exercised a wide range of artistic patronage. Handel seems to have lived there for about three or four years (1713–16). His next opera, *Il pastor fido*, opened on 22 November 1712, but its unsensational pastoral style proved disappointing after *Rinaldo* and Handel swiftly returned to heroic gesture and magical effects with the more successful *Teseo* (10 January 1713) and a revival of *Rinaldo* (6 May). A further opera, *Silla*, was apparently written for private performance in June before the newly appointed French ambassador, but despite the existence of a printed wordbook it is not clear whether it was actually given. There were no Handel operas in the season of 1713–14, and he composed only one more for the rest of the decade, *Amadigi* (25 May 1715). This, like *Teseo*, was based on a French libretto and was again of magical heroic character. However, Handel was not absent from the opera house in the 1715–16 and 1716–17 seasons (the last in London before 1720); additional arias for revivals of *Rinaldo* and *Amadigi* belong to this period, and Handel also provided three new arias for the castrato Bernacchi in the 1716 revival of *Pirro e Demetrio*, which he may have directed.

As in Italy, Handel was anxious to prove himself as a composer of choral music. In England that meant compositions for the church and to a lesser extent the setting of court odes, the latter being provided regularly for the New Year and the birthday of the monarch as well as for special celebrations. However, such work was largely the prerogative of the

musicians of the Chapel Royal and the court establishment. Handel was able to circumvent the difficulty by obtaining commissions directly from the monarch for ceremonial occasions, which also had the advantage of making available the substantial choral and orchestral forces he used with such great effect. What is probably his first English anthem, *As Pants the Hart* (HWV 251a, dating from 1711–12) is however exceptional, being scored for voices and continuo only (Handel seems to have held the piece in particular regard, making several later versions). His first public church compositions were the *Te Deum* and *Jubilate*, given their official first performance on 7 July 1713 at the thanksgiving service celebrating the Peace of Utrecht, though they had been publicly rehearsed in March. His one attempt at a court ode, *Eternal Source of Light Divine*, also dates from this time, being almost certainly composed for the birthday of Queen Anne on 6 February 1713, though the queen's ill-health may have prevented performance in that year and the next. It takes up several features of earlier English odes, including a ground bass movement, but with an expansiveness that is wholly individual.

At the beginning of June 1713 Handel was summarily dismissed from his Hanover post. The reasons probably relate to his involvement in the celebration of the Treaty of Utrecht (which was against Hanoverian interests); Handel may also have indiscreetly dropped a hint that he would prefer to remain in England. The Hanoverian representative in London, C.F. Kreienberg, expressed anxiety at the breach for the surprising reason that Handel had been useful in supplying reports on Queen Anne's failing health obtained through his friendship with John Arbuthnot, her physician. But matters were smoothed over and he was assured that he could enter Queen Anne's service and continue to serve when the elector became king. On 28 December 1713 the queen granted him an annual pension of £200, and when George succeeded to the crown on 1 August 1714 he kept his word: Handel's arrears of salary from Hanover were paid and his new *Te Deum* was sung in the king's presence on 26 September 1714.

Other musical activities in the period 1711–17 include the composition of Italian cantatas, some of them revisions of works written in Italy and perhaps given at private musical gatherings at Burlington House. A large cantata referring to the Spanish Succession, of which a substantial fragment (*Echeggiate, festeggiate*) survives, was apparently composed (again using earlier material) in 1711–12, but its purpose is unclear; it may not have been intended for performance in London. Handel also wrote and revised keyboard music. The threat of a pirated publication of a collection of his keyboard pieces, under the imprint of Roger of Amsterdam but probably prepared by London publisher John Walsh, prompted him to publish an authoritative collection of his own in 1720, under the title *Suites de pieces*, through the agency of Christopher Smith (originally Johann Christoph Schmidt of Ansbach), who became his chief copyist and business manager (Handel may have met him on a visit to Germany in 1716, but this journey cannot be confirmed). Handel checked the printing himself – there are indications of authorial proof changes on the plates – but this was to be the only time he ever directly supervised the publication of his music.

The most extensive non-operatic vocal work of this time was a setting of B.H. Brockes's Passion oratorio, of uncertain date (no later than early 1717, possibly three years earlier); its first known performance was in Hamburg Cathedral on 23 March 1719, with settings of the same text by Keiser, Telemann and Mattheson. According to Mattheson it was composed in England and sent to Hamburg in 'an uncommonly close-written score'. By far the best-known work of the period is the Water Music, an orchestral suite first played on 17 July 1717 to accompany a trip on the River Thames made by King George I and his entourage. Mainwaring's story that it helped to heal Handel's relations with the king in 1714 cannot be true, but Mainwaring may have confused the 1714 affair with a second period of difficulty in 1717, when a rift developed between the king and his son the Prince of Wales; the water trip (avoided by the Prince and Princess Caroline) was a political event, the first of a series arranged to allow the king to be more visible to his subjects. Handel's provision of music may have indicated that, despite his good standing with the younger members of the royal family, his first loyalty was to the king.

[Handel, George Frideric](#)

5. Cannons.

In summer 1717 Handel began a brief but fruitful period in the service of James Brydges, Earl of Carnarvon and later Duke of Chandos, based mainly at Cannons, Brydges's newly built mansion near Edgware. His presence at dinner there is recorded in August 1717; by the following summer he had completed 11 anthems and a large-scale *Te Deum*, all performed in the local parish church of St Lawrence, Whitechapel, which then served as Brydges' private chapel. The form and scoring of the 'Chandos' anthems (as they became known) is unique to English church music and reflects Brydges' maintenance of a substantial establishment of musicians at Cannons under the supervision of J.C. Pepusch. (Two of them were based on earlier anthems for the Chapel Royal, while a third was a revision of the Utrecht *Jubilate*.) Of greater significance for later activities were two dramatic works, the masque *Acis and Galatea*, composed in spring 1718, and the oratorio *Esther*, probably shortly afterwards. The first, unconnected with the Naples cantata, was modelled on the English masques by Pepusch and others produced at Drury Lane and Lincoln's Inn Fields in 1715–18 as a modest (and moderately successful) counterblast to the Italian opera; but it comprehensively transcends them with its profound evocation of tragedy in a pastoral setting, leavened by touches of grotesque humour in the characterization of the giant Polyphemus. *Esther*, based on Racine's biblical drama, is a less polished work, recycling portions of music from the Brockes Passion, but with several moments of high emotion. Given its importance as the first English oratorio, it is regrettable that nothing is known about how it came to be written; even the authorship of the libretto (variously attributed to Pope and John Arbuthnot, and drawing upon Thomas Brereton's translation of the Racine play) is uncertain. The revivals of both *Esther* and *Acis* in 1732 inspired the series of English oratorios and secular musical dramas that were to crown Handel's achievement.

[Handel, George Frideric](#)

6. The Royal Academy of Music.

On 20 February 1719 Handel wrote to his brother-in-law Michael Michaëlsen to apologize for not having visited the family at Halle since the death of Michaëlsen's wife (Handel's sister) the previous summer; he had been detained, he said, 'par des affaires indispensables, et d'ou, j'ose dire, ma fortune depend'. These urgent affairs were the establishment of the Royal Academy of Music, an organization designed to put Italian opera in London on a secure footing. It was founded as a joint stock company, financed by subscription and incorporated by Letters Patent. The directors were elected by the subscribers, who were entitled to one vote per £200 subscribed, and, like the subscribers themselves, were drawn from the nobility and landed gentry, many of whom had been on the Grand Tour and had personal knowledge of opera in Italy; some were also good amateur musicians. Their interest in the venture was therefore not merely formal, nor specifically financial. Though the original proposal for the founding of the Academy offered the optimistic forecast that 'the Undertakers will be Gainers at least five and twenty percent upon Twenty percent of the Stock', the subscribers (who received only one dividend payment in the nine seasons of the Academy's operation) cannot have harboured such illusions after the first couple of seasons. They subscribed partly from a genuine desire to see first-class opera in London and partly because subscribing was an appropriate way of exercising the artistic patronage expected from persons of their rank in society.

In May 1719 the king authorized an annual bounty of £1000 to the Academy and ordered its legal incorporation. On 14 May Handel was commissioned by the Lord Chamberlain to visit the Continent and contract 'with such Singer or Singers ... fit to perform on the English Stage', Senesino being particularly required. Handel seems not to have returned to Italy, however, but instead went to Dresden, probably taking in Düsseldorf and Halle on the way. He was there by July and stayed on until September, when an illustrious opera company (including Senesino and Handel's old colleague Durastanti) was assembled for a lavish production of Lotti's *Teofane* to celebrate a royal marriage. Four of the singers (Senesino, Durastanti, Berselli and Boschi) were later engaged for the Academy, though only Durastanti came for the short first season. On 30 November the directors recommended that Handel (apparently still abroad) be appointed as 'Master of the Orchester with a Sallary'; the duties and the salary are not known. At the same meeting it was agreed to approach Bononcini 'to know his Terms for composing & performing in the Orchester'.

The first season of the Academy opened belatedly at the King's Theatre on 2 April 1720 with Giovanni Porta's *Numitore*. This seems to have been a stop-gap: Handel's *Radamisto*, produced on 27 April, made a much greater impression and the première was marked by the first public appearance together of King George I and the Prince of Wales since their reconciliation earlier in the month. Handel's dedication of the opera to the king acknowledged this indication of royal favour. An arrangement by Thomas Roseingrave of Domenico Scarlatti's *Narciso* was the only other opera of the season. By the autumn the Academy was in full operation. Bononcini had been engaged, and the Academy's first full-length season opened with his *Astarto* on 19 November 1720, with Senesino making his London début in the title role. For the rest of the decade Handel's activities were closely

bound to the fortunes of the Academy, which gave seven more seasons, the last closing in June 1728. As a composer, however, especially in the early years, he did not have the wholly dominant position that posterity accords him, and some of the directors and singers (who ranked in importance above composers) seem always to have been hostile to him. In the 1720–21 season he provided no complete new opera, though he wrote new music for the extensively revised version of *Radamisto* produced on 28 December 1720 and for the third act of *Muzio Scevola* (15 April 1721, the other acts being by the Academy's cellist Filippo Amadei and Bononcini). *Floridante* (9 December 1721) was his only new opera of the following season, the main successes of which were Bononcini's *Crispo* and *Griselda*.

Political events gave Handel the opportunity to take a more prominent role in subsequent seasons. The exposure in May and June 1722 of the Jacobite conspiracies involving Francis Atterbury, Dean of Westminster, put all Catholics under suspicion and made it more difficult for the directors to support Bononcini. His close friend Paolo Rolli, who had provided most of the librettos for the Academy operas and acted as its secretary, also lost his position. As a result Handel gained more opportunity for composition as well as a more congenial librettist in Nicola Haym. His position was not affected by the arrival in the autumn of 1723 of a third composer, Attilio Ariosti, who made some impact with *Coriolano*, produced on 19 February 1723, but always remained a secondary figure. The most important event of the 1722–3 season as far as the public were concerned was the arrival of the soprano Francesca Cuzzoni, a worthy match to Senesino, and it was Handel's new opera *Ottone* in which she made her début on 12 January 1723. Handel was then sufficiently confident of his status to take her to task in rehearsals for refusing to sing her first aria ('Falsa imagine'), though he had composed the opera before her arrival and must soon have become aware that he had not done justice to her capabilities. The three new arias added to *Ottone* for Cuzzoni's benefit performance on 26 March could well have been a peace offering. There is no reason to suppose that Handel was always imperious with his singers: the role of Matilda in *Ottone* gave trouble to the contralto Anastasia Robinson, and was substantially reworked before performance in response to her requests (which however she diplomatically expressed through an intermediary). The season ended with a second new Handel opera, *Flavio* (14 May 1723), its lighter, satirical tone making a contrast to preceding Academy operas and perhaps reflecting a particular preference of the composer.

In the 1723–4 season Bononcini was again allowed two new operas (*Farnace* and *Calpurnia*); they were the last before *Astianatte* (6 May 1727), his final contribution to the London stage. They were quite outshone, however, by Handel's *Giulio Cesare in Egitto* (20 February 1724). This deservedly made a sensational effect with its sumptuous scoring and melodic richness, and gave Senesino and Cuzzoni (as Caesar and Cleopatra) roles that fully stretched their vocal and dramatic talents. Two comparably great though very different masterpieces dominated the next season. *Tamerlano*, which opened the season (31 October 1724), and *Rodelinda* (13 February 1725) are comparatively restrained in instrumentation, but possess a taut dramatic power to which it is hard to find a parallel in opera of this period; and *Rodelinda* is as well endowed

with melody as *Giulio Cesare*. These three operas marked the artistic peak of the Academy's operations. By spring 1725 the directors, ever anxious for new sensations, had determined to obtain the services of a second great soprano, Faustina Bordoni, and thereby sowed the seeds of dissension which were ultimately to prove disastrous to the Academy. The loss of Haym as librettist and the return of Rolli was an additional hindrance to Handel. The 1725–6 season hung fire until Faustina finally appeared in Handel's *Alessandro* on 5 May 1726, the time meanwhile having been filled in by a pasticcio (*Elisa*), revivals and Handel's hastily prepared *Scipione* (12 March 1726). The choice of subject for *Alessandro* (Alexander the Great's simultaneous wooing of the princesses Roxana and Lisaura), and Handel's ingenious equalization of Cuzzoni's and Faustina's music, amusingly but perhaps unwisely pointed up the rivalry between the two prima donnas.

The 1726–7 season began late because of the absence of Senesino and opened with Ariosti's *Lucio Vero* on 7 January 1727. Handel's only new work was *Admeto* (31 January 1727); it proved the finest of the Cuzzoni-Faustina operas, the contrasting styles of the two singers being made a significant element of the characterization. The sopranos themselves, no doubt egged on by their supporters, nevertheless became increasingly hostile and finally came to blows on the stage during a performance of Bononcini's *Astianatte* on 6 June. The incident caused great offence to the Princess of Wales, who was present, and brought the season to an abrupt end.

There were some directors who were prepared to resolve the matter by not renewing Cuzzoni's contract for the following season, but eventually the same company (apart from the contralto Anna Dotti) was re-engaged, perhaps to make sure there was an opera season to celebrate the accession of the new king, George II (George I had died on 11 June). The first of Handel's three new operas, *Riccardo primo* (11 November 1727), had been intended for the previous season, but its British subject proved particularly apt for the celebration of the new king's coronation. All the operas in the rest of the season were Handel's, including two new works: *Siroe* (17 February 1728), the first opera with a libretto by Metastasio to be heard in London, and *Tolomeo* (30 April 1728). By this time the directors and subscribers, riven by dissension and annoyed by the frequent calls for extra cash to meet the financial demands of the singers, were wearying of the whole venture. The production of John Gay's *Beggar's Opera* at Lincoln's Inn Fields on 29 January 1728, which included the Academy's troubles among its objects of satire, helped to devalue opera as a fit object for aristocratic support. Some subscribers indicated to the opera house manager J.J. Heidegger a willingness to carry on, but they were not enough to secure a season, and Heidegger fell back on masquerades to keep the theatre in use during winter 1728–9. At an ill-attended meeting on 18 January 1729 the directors effectively wound up the Academy as an active body and resolved (as the Earl of Egmont noted) 'to permit Hydeger and Hendle to carry on operas without disturbance for 5 years'. Within ten days Handel set off for Italy to engage new singers for the following season.

Despite his involvement with opera, Handel found time for other musical activities in the 1720s. On 25 February 1723 he was made Composer of Music for His Majesty's Chapel Royal – an honorary appointment because, as an alien, he could not hold an office of profit under the Crown. The title seems simply to have given official recognition to his role in supplying occasional music for the Chapel Royal, which in the mid-1720s included three orchestrally accompanied anthems and the *Te Deum* in A, all based to some extent on works written for Cannons. An exceptional opportunity for ceremonial church music arose after the unexpected death of George I in June 1727. For the coronation of his successor George II and his consort Queen Caroline at Westminster Abbey on 11 October Handel provided four new anthems of great splendour, showing how much he welcomed the chance to use the massed forces not available to him in the opera house. They included *Zadok the Priest*, which has been sung at every subsequent coronation of a British monarch. According to Burney (*Sketch*, p.34) Handel 'took offence' at being provided with the words of the anthems 'by the bishops', murmuring 'I have read my Bible very well, and shall chuse for myself'. In fact the anthem texts had long been traditional in English coronations, and it seems rather to have been the case that Handel took them from Sandford's description of the coronation of James II in 1685 (Burrows, G1977); but the anecdote may plausibly imply that Handel started composing the anthems before receiving a commission to do so. Notes made by William Wake, who as Archbishop of Canterbury presided at the service, indicate that the performances of the anthems were wretchedly confused, but Handel was later able to provide contexts in which they could be heard satisfactorily.

This decade also saw Handel settling into the London social scene. In August 1723 he took a lease on a house in Brook Street (now no.25) which was to be his home for the rest of his life. It was part of the new development of what became Mayfair, designed for upper-and middle-rank gentry, reflecting how Handel perceived his new status in society. He became music master to the royal princesses (the daughters of George II) and established an especially fond relationship with Anne, the Princess Royal; it was probably for her that he prepared a set of exercises in figured bass and counterpoint. Many of the solo sonatas and trio sonatas later published as his op.1 and op.2 were written at this period. They may well have been heard at private concerts given for the royal family, but nothing certain is known about their original purpose. In February 1727 Handel's application to become a naturalized British subject was effected in the usual way by Act of Parliament; it was a clear demonstration of his permanent commitment to his country of adoption.

Handel, George Frideric

7. The Second Academy.

Between February and July 1729 Handel was in continental Europe in search of new singers. After visiting Venice, Bologna and Rome he went on to Germany to see his mother at Halle for the last time (she died in December 1730) and took in Hamburg on his way back. He succeeded in engaging a full company of seven singers, all but one (the aging castrato Bernacchi) new to London; they included the soprano Anna Strada del Pò, to remain his leading female singer for the next eight years. The first

season under the new arrangements, much dependent on the support of the king, opened with *Lotario* (2 December 1729), newly composed but in the heroic style typical of the Academy period. This was followed (after a revival of *Giulio Cesare*) by the attractively satirical *Partenope*, suggesting a departure from tradition. But neither opera was well liked. The pasticcio *Ormisda* was more successful: it was the first of a number of such works compiled or arranged from the works of other composers (usually those of the new 'Neapolitan' school) that Handel was to offer over the next seven years in addition to his own compositions. For the ensuing season Handel had little choice but to re-engage Senesino, Bernacchi having proved a poor substitute. He opened with a revival of *Scipione* (3 November 1730). *Poro* (2 February 1731) was the only new opera and was well received. Handel strengthened his company for the following season with two newcomers to London, the tenor Pinacci and the excellent bass Antonio Montagnana, but his first new opera, *Ezio* (Handel's last on a Metastasio text), was taken off after only five performances. *Sosarme*, the second new work, fared better.

On 23 February 1732, during the run of *Sosarme*, Bernard Gates, Master of the Children of the Chapel Royal, celebrated the composer's birthday with the first of three private performances of the Cannons oratorio *Esther* at the Crown and Anchor Tavern in the Strand, beginning a long series of related events that eventually led Handel away from operatic composition and established English oratorio and unstaged musical drama as his main form of composition. The *Esther* revival stimulated the first public performance of the piece in London, by an unnamed group, on 20 April. This was without Handel's authority, and he responded by producing a newly enlarged version of the work at the King's Theatre on 2 May 1732, sung in English but using most of his Italian singers with English reinforcements. The many additions included new music and music taken from other works (Samuel Humphreys supplied new words where required) and the leading male role of Ahasuerus was adapted for Senesino. Two of the coronation anthems were among the additions, and were thus heard by a general audience for the first time in respectable performances. Though Gates's production of *Esther* (technically a private performance) had been staged, Handel's new version, presented in a public theatre, had to be given without action. (Burney's account of these events implies that the Bishop of London personally banned stage presentation, but the public staging of biblical drama had long been forbidden in Britain and the bishop would merely have confirmed the position.) On 15 May an unauthorized performance of Handel's other dramatic work for Cannons, *Acis and Galatea*, took place at the Little Theatre in the Haymarket. Handel again responded on 10 June with a new version of the same work – a combination of the Naples cantata *Aci, Galatea e Polifemo* with the Cannons masque and other music, sung in a mixture of English and Italian and presented as a serenata. In the space of six weeks two musical forms new to London, oratorio and serenata, had found a place in the city's theatrical entertainment, but only as an occasional alternative to opera.

The season of 1732–3 led to further developments and a crisis. The new works were the remarkable *Orlando* (27 January 1733) and a second English oratorio, *Deborah* (17 March 1733). The latter was partly new and partly adapted from earlier works, including the Brockes Passion, and took

in the two coronation anthems that had not been used in *Esther*. Unfortunately, Handel's attempt to charge double prices for *Deborah* was resented. His relationship with Senesino deteriorated – the singer may have been unhappy with the unusually difficult and irregular role of Orlando, and with having to sing in English again in *Deborah* – and Handel dismissed him. Meanwhile a group of the nobility and gentry, headed by Frederick, Prince of Wales, were moving to undermine Handel's position as the sole provider of Italian opera in London. Their motives are not easy to determine but were undoubtedly wider than personal hostility to the composer. Handel's position as the effective controller of opera performances, with no body of aristocratic directors to govern him, appeared presumptuous in an age when musicians were regarded as servants; and the fact that he owed this position primarily to the king allowed him to be seen as a symbol of the corrupt Whig government, making him a natural focus of hostility for the new opposition groups cultivating Frederick as a future 'patriot king'. In June a subscription was begun to form a new opera company (the so-called Opera of the Nobility), the directors of which immediately engaged Senesino and other members of Handel's company (Strada excepted) to sing for them the following season under the direction of Nicola Porpora.

The attacks on Handel had the beneficial effect of galvanizing his supporters and generating (especially after the performances of *Acis and Galatea* and the English oratorios) a wider recognition of his stature as a musician. He was invited to receive the honorary degree of Doctor of Music at the revival of the 'Publick Act', the degree ceremony, at Oxford in summer 1733 and to provide music for the occasion. He did not in the event accept the degree but gave a series of concerts of mainly English works including the first performance of a new oratorio, *Athalia*, on 10 July 1733. Following the precedent of *Esther*, Humpreys provided a libretto based on Racine's second biblical drama. Handel set it with newly composed music throughout, creating a powerful study of the apostate queen of the Israelites.

By the autumn, Handel had managed to assemble a new opera company – Heidegger may have done the negotiations – which included his old colleague Margherita Durastanti and a fine new castrato, Giovanni Carestini. He opened on 30 October 1733 with the pasticcio *Semiramide* and continued with a revival of *Ottone* and two other pasticcios; but his audiences were thin, and four opera nights in December passed without a performance. The rival opera company opened its operations with Porpora's *Arianna in Naxos* at Lincoln's Inn Fields on 29 December, beginning four years of operatic warfare. Handel seems to have held his own in this first season. Carestini swiftly gained admirers, and Handel's new opera *Arianna in Creta*, which opened on 26 January 1734, showed off his talents to the full. For the marriage of the Princess of Wales to the Prince of Orange in March Handel produced *Parnasso in festa*, his only full-scale Italian serenata, the music of which was partly new and partly adapted from *Athalia*. (The same oratorio also provided most of the music for the wedding anthem *This is the Day*, sung at the ceremony at the German Chapel of St James's Palace on 14 March.) Some of the new music for *Parnasso* was in Handel's best pastoral style and found appropriate inclusion in a much-altered revival of *Il pastor fido* that opened

on 18 May 1734 and had a very successful run, extending the season into July.

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8. Opera at Covent Garden.

Handel's five-year agreement with Heidegger ended in 1734 and the Nobility Opera took over at the King's Theatre. Fortunately another venue had become available: John Rich had opened his new theatre at Covent Garden on 7 December 1732 and saw advantage in offering Handel two opera nights a week as an alternative to the repertory of spoken plays. In the season of 1734–5 both opera companies gave of their best. The Nobility had managed to engage Farinelli, the greatest castrato of the age, as their leading singer and opened their season at the King's Theatre with *Artaserse* (a pasticcio using some of Hasse's setting) on 29 October 1734, following with a much-mangled version of Handel's own *Ottone*. Handel could also offer an extra attraction at Covent Garden, the French dancer Marie Sallé and her company, for whom he provided newly written ballets in all the operas of the season. He opened on 9 November with a further revival of *Il pastor fido*, to which a new prologue featuring Sallé as the muse Terpsichore was added. *Arianna* was revived, and was followed on 18 December by *Oreste*, a pasticcio assembled by Handel himself from his own previous works, with new recitatives and dances.

The wholly new compositions were *Ariodante* (8 January 1735) and *Alcina* (16 April 1735) – two of his greatest operas, fully comparable with those of the Academy's mid-1720s period. Their productions were separated by a Lenten season in which Handel gave the first London performances of *Athalia* and revivals of his two earlier oratorios, adding the further attraction of organ concertos – a new form of composition – in the intervals. Thus, in this one season, Handel displayed all aspects of his musical genius, both as performer (in the organ concertos) and as composer. These musical riches were not enough, however, to secure adequate financial returns, and Handel declined to attempt a further challenge to the Nobility Opera (again with Farinelli) in the following season. Instead he produced a brilliant setting of Dryden's ode *Alexander's Feast* at Covent Garden on 19 February 1736, filling out the evening with new concertos and an Italian cantata. The suggestion for this setting came from Handel's friend Newburgh Hamilton, who also provided the words for extra numbers at the end of the ode, but it was of course Handel's own introduction of major choral works to his public repertory that prompted the suggestion in the first place. Revivals of *Acis and Galatea* and *Esther* followed. The wedding of the Prince of Wales on 27 April gave Handel an excuse for a short celebratory opera season consisting of a revival of *Ariodante* (in which Gioacchino Conti, a new castrato, was allowed to include non-Handelian arias from his previous continental repertory) and eight performances of the newly composed *Atalanta* (12 May 1736) – light in mood, as befitted the occasion, but not at all shallow; Frederick ostentatiously refused to attend the first night. Handel again supplied a wedding anthem (*Sing unto God*) for the ceremony itself, most of the music being new but with the final solo and chorus from *Parnasso in festa* re-used to make an exhilarating conclusion.

By the autumn some sort of rapprochement between the opera factions seems to have taken place. The Nobility Opera remained at the King's Theatre, for what was to be their last season, but Handel was able also to offer a full season of opera and other works at Covent Garden, with Frederick and his wife making a point of attending the opening production (a revival of *Alcina* on 6 November 1736). Handel produced three new operas – *Arminio* (12 January 1737), *Giustino* (16 February) and *Berenice* (18 May) – as well as a substantially rewritten version of his first Italian oratorio, renamed *Il trionfo del Tempo e della Verità* (23 March 1737) and an adaptation of Leonardo Vinci's *Didone abbandonata* (13 April). The operas, all based on old-fashioned librettos with recitatives ruthlessly cut, display a level of musical invention lower than that in *Alexander's Feast*, despite individual numbers of high quality. Opera seemed no longer to be Handel's prime interest, though he was wary of abandoning it altogether. A crisis of confidence is suggested by a sudden deterioration in his health in April 1737, marked by the temporary paralysis of his right hand. In September he visited Aix-la-Chapelle (Aachen) where the vapour baths effected a complete cure.

Handel, George Frideric

9. From opera to oratorio.

By November 1737 Handel was back in London composing a new opera, *Faramondo*. The demise of the Nobility Opera enabled him to return to the King's Theatre, where he shared musical activities with the composers Pescetti and Veracini in a season organized by Heidegger. Both operatic parties were apparently satisfied by this arrangement, and it was agreed that Handel was to receive £1000 for two new operas. The season opened with a pasticcio on 29 October 1737 but the death of Queen Caroline on 20 November closed the theatre until the new year. It reopened with *Faramondo* on 3 January 1738, Handel's reappearance after his illness receiving acclaim along with the London début of the castrato Caffarelli. (In the closed period Handel had composed an expansive anthem for the queen's funeral, *The Ways of Zion do Mourn*, properly sombre in tone, and drawing on chorale melodies from the Lutheran tradition in which both he and the queen had been raised.) Handel next prepared *Alessandro Severo* (25 February), a pasticcio drawing mainly on the operas of the previous season, and composed *Serse* (15 April), based on a largely comic Venetian libretto. The latter, the finest of his late operas (and one over which he took much trouble), received only five performances. Any financial difficulties that Handel might have met during the season were cleared by a benefit concert at the King's on 28 March, when he presented what was effectively a pasticcio assembled from church music and oratorio under the title 'An Oratorio'. The concert reportedly earned him about £1000. He was now on the way to becoming a revered public figure, though perhaps on account more of his recent English choral works than of his operas. In May 1738 a marble statue of him by Louis Roubiliac was commissioned for the pleasure gardens at Vauxhall, showing the composer informally posed and playing the lyre to suggest an identification with the god Apollo – a unique honour for a living composer (see figs.3 and 4). Two months earlier the full score of *Alexander's Feast* (shown in the statue) was published: seven members of the royal family headed the lengthy subscription list. This was also the time when Handel first became involved

in charitable work with his contribution to the establishment of the Fund for the Support of Decay'd Musicians (now the Royal Society of Musicians).

Heidegger attempted to arrange a further opera season at the King's, but on 25 July announced that he had failed to obtain the requisite number of subscribers and 'could not agree with the Singers th'l offer'd One Thousand Guineas to One of them'. Handel turned resolutely to oratorio, beginning *Saul* the following day; he immediately went on to compose the biblical oratorio *Israel in Egypt*, but before finishing *Saul* he hastily drafted *Imeneo* (a 'wedding opera', like *Atalanta*), perhaps on hearing of the betrothal of Princess Mary to Prince Frederick of Hesse. (The opera was not performed until November 1740, no connection being made with the princess's marriage in May that year.) The libretto of *Saul* was the work of Charles Jennens, heir to rich estates in the Midlands. Scholar, man of letters and amateur musician, Jennens was one of the first of the composer's supporters to understand the dramatic potential of oratorio. (He had supplied Handel with a libretto in 1735, but whether this was an early version of *Saul* or something entirely different is not known.) Jennens took as his basis the biblical account of the last days of King Saul, consumed by jealousy at the success of young David in the war against the Philistines, and eventually driven to necromancy (the encounter with the Witch of Endor) and death in battle. To this he added elements derived from Abraham Cowley's unfinished epic *Davideis*, giving scope for female voices in the contrasting characters of Saul's daughters, Michal and Merab. The chorus, not mere commentators, played a role as the people of Israel, directly affected by the downfall of their king. On this framework Handel created a musical drama of remarkable power, drawing the listener with sympathy into the growing disturbance of Saul's mind while evoking vivid images of such scenes as the victory parade for David and the visit to the Witch. The expression of blended love and loss in the final elegy for Saul and Jonathan is one of the most moving moments in all Handel's output.

Saul opened a season of oratorio and ode at the King's on 16 January 1739, concluding on 19 April. Handel may have intended to perform *Imeneo* in a short post-Easter season, but instead he produced the semi-pasticcio *Giove in Argo* (generally called *Jupiter in Argos*, though the text was Italian) on 1 and 5 May; it used some music written for *Imeneo* and was described as a 'Dramatical Composition', presumably indicating that it was not fully staged. The new oratorios created a good impression, but audiences who hankered after Italian opera were not appeased by their massive choruses and rich orchestration; the mainly choral *Israel in Egypt* proved particularly difficult to swallow and its second performance was advertised as 'shortened and Intermix'd with Songs' (i.e. Italian arias).

Hints of a new move to revive Italian opera, and of a new rival for Handel, occurred at Covent Garden in April and May 1739, when Pescetti's serenata *Angelica e Medoro* was performed four times by a company almost certainly financed by Charles Sackville, Earl of Middlesex and heir to the Duke of Dorset (his mistress, known as La Muscovita, was one of the singers). He had just returned from an extended stay in Italy and became the leading light of a new 'opera party'. By May he had obtained a modest subscription for operas the following season. However, both he and Handel seem to have been anxious not to begin another operatic war. The King's

Theatre remained dark; Handel moved to Rich's old theatre at Lincoln's Inn Fields, giving English works at the end of 1739 and in Lent 1740. There were new works, a setting of Dryden's *A Song for St Cecilia's Day* (22 November 1739, the appropriate day) and *L'Allegro, il Penseroso ed il Moderato* (27 February 1740). Meanwhile, Middlesex offered a season of Italian works, mainly in a light pastoral vein, at the Little Theatre in the Haymarket, opening on 1 December. The music for *L'Allegro* is a perfect expression of the moods suggested by the imagery of the two short poems by Milton from which the words are mostly taken. The first draft of a libretto, drawn solely from Milton, had been provided by the philosopher and amateur musician James Harris, now part of a circle of friends including Jennens and the 4th Earl of Shaftesbury who had taken an intense interest in Handel's English works and were anxious to supply ideas for new ones. Handel wanted the contrasting attitudes of Milton's *Allegro* and *Penseroso* to be encompassed in 'one moral design', and it was Jennens who undertook the revision of Harris's text and who added a final part of his own praising the virtues of moderation – possibly in response to Handel's wish for a 'moral design' to the whole. For the concerts at Lincoln's Inn Fields and also (unusually) with publication in mind, Handel composed a set of concerti grossi or 'Grand Concertos' in a single burst of creative energy between the end of September and the end of October 1739. They were performed in the intervals of the concerts and in April 1740 were published by Walsh with an impressive subscription list led by six members of the royal family (fig.5). Their designation as Handel's op.6, though perhaps fortuitous as merely following the issue of a second set of trio sonatas as op.5, was nevertheless a significant echo of Corelli's much admired set of concertos with the same opus number.

Middlesex was not active the following season, a circumstance that led Handel to present himself once more as the nation's operatic provider. He made a continental journey in summer 1740 (the only known detail of which is his playing of the organ in Haarlem on 9 September), when he presumably engaged the two Italians who joined his company for the winter season, the castrato G.B. Andreoni and the soprano Maria Monza. *Imeneo* was finally completed for performance but given only twice, apparently because of the illness of Francesina, the soprano (Elisabeth Duparc). Handel's last opera, *Deidamia*, in which Monza appeared for the first time, opened on 10 January 1741, but after its second performance Handel continued his season with *L'Allegro*, with several new numbers sung in Italian by Andreoni. After the third and last performance of *Deidamia*, on 10 February, Handel returned to English works sung partly in Italian. The wide gaps between performances hint at a boycott of Handel, but the reference in a published letter of 4 April 1741 to 'a *faux pas* made but not meant' suggests that the gaffe was a social one, perhaps connected with Handel's renewed (and to some, arrogant) return to operatic promotion.

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10. Oratorios and musical dramas.

Whether Handel decided to forsake Italian opera at this moment is unclear; but such a decision had almost certainly been taken by the time he had completed his next venture – a series of oratorios and other concert works given in Dublin between December 1741 and June 1742. Before leaving

London he composed the oratorio *Messiah* and drafted *Samson*. Just before his departure Handel also saw the first production (the pasticcio *Alessandro in Persia*) of a new, full, season promoted by Middlesex at the King's; he later reported to Charles Jennens (a shade patronizingly) that it made him 'very merry all along my journey'. He arrived in Dublin on 18 November (after a delay due to bad weather at Chester, where he was observed by the young Charles Burney) and soon announced a subscription series of six 'Musical Entertainments' to be held at Neale's new music hall in Fishamble Street. All tickets were sold, and a second series of six concerts was equally successful. The repertory consisted mainly of English choral works from his recent London seasons, including *Saul* and *L'Allegro*. Among the singers was Susanna Cibber; she made a great impression, allowing her to recover a career that had previously been ruined by an adulterous affair. A concert version of *Imeneo* given as a serenata on 24 March 1742 was Handel's last farewell to Italian opera.

Messiah was the climax of the Dublin season, receiving a public rehearsal (9 April) and two performances (13 April, 3 June) for the benefit of three charities after the subscription concerts had been completed. The libretto, selected from Scripture, had been prepared by Jennens at the end of 1739, but this was when James Harris was also proposing *L'Allegro*, and the latter seemed more congenial to Handel at the time. Jennens's highly original conception has a didactic purpose, namely to justify the doctrine that Jesus Christ was truly the Messiah promised by the Hebrew prophets, but the message is conveyed subtly by telling the story of Jesus's mission through the Old Testament texts that were held to predict it; the story itself is therefore the foreground, yet is neither directly narrated (except in the description of the Nativity) nor dramatized. In the final part, the promise of redemption obtained through Christ is contemplated and celebrated. It was Jennens's intention that Handel should perform the oratorio in London in Passion Week, when staged entertainments were closed and the season was appropriate to the subject, but Handel saw its value for his Dublin visit and subdued possible controversy over the use of scriptural texts by performing it for charitable purposes.

The success of the Dublin season gave Handel the confidence to return to London with a clear view that the production of English concert works in oratorio form was enough for him to maintain his position as England's leading composer. With choruses added to the operatic forms of recitative and aria, all the vocal forms in which he excelled were brought together, and concertos and other orchestral music could also be included, either in the course of a work or in intervals. There was the added practical advantage that performances were under his sole control, free from the complications and expenses involved with stage presentation. Back in London in the autumn of 1742 Handel revised and completed the score of *Samson*. This was a realization of a project which had been in his mind since an evening with Lord Shaftesbury in November 1739, when James Noel, the earl's brother-in-law, read aloud the whole of Milton's *Samson Agonistes*. Shaftesbury reported that whenever Noel paused for breath 'Mr Handel (who was highly delighted with the piece) played I think better than ever, & his harmony was perfectly adapted to the sublimity of the poem'. Newburgh Hamilton converted the poem into an oratorio libretto with some skill, using verses from Milton's minor poems for the arias and choruses.

He explained in a preface that 'as Mr *Handel* had so happily introduc'd here *Oratorios*, a musical Drama, whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage: It would have been an irretrievable Loss to have neglected the Opportunity of that great Master's doing Justice to this Work'.

Handel gave the first performance of *Samson* (18 February 1743) and introduced *Messiah* to London (23 March) in a Lenten season of concerts at Covent Garden Theatre, setting a pattern that, except for the 1744–5 season, he was to follow for the rest of his life. He invited subscriptions to six concerts, with an option for further performances, and achieved a total of 12. In *Samson* the combination of 'Church-Musick' and 'Airs of the Stage' was well exemplified in two styles of choral writing (exuberant and homophonic for the Philistines, solemn and polyphonic for the Israelites) and solo arias of many moods, encompassing the bleak despair of the blinded Samson's 'Total eclipse' and Dalila's seductive 'With plaintive notes'. A largely English cast brought their theatrical experience to the performances: they included the tenor John Beard as Samson, Mrs Cibber in the advisory role of Micah, and the leading comic actress Catherine ('Kitty') Clive as Dalila. *Samson* was well received: Horace Walpole, a supporter of the Italian opera, grudgingly admitted that 'Handel has set up an Oratorio against the Operas, and succeeds'. *Messiah*, however, had a mixed reception, drawing objections to the singing of Scripture in a theatre. A correspondent in the *Universal Spectator* asked whether or not an oratorio 'is an Act of Religion ...; if it is, I ask if the Playhouse is a fit Temple to perform it in'. On the other hand, if it is 'for Diversion and Amusement only ... what a Prophanation of God's Name and Word it is, to make so light Use of them?' This seems to have been an extreme view, but was enough to cause Handel to advertise the work only as 'A New Sacred Oratorio' (though the wordbook retained the title *Messiah*; fig.6) and make him wary of reviving it during the rest of the decade.

In April 1743 Handel suffered what Jennens described as 'a return of his Paralytic Disorder, which affects his head and speech'. By July he had recovered, but the illness may have played a part in negotiations with Lord Middlesex, as the latter attempted to revive the flagging fortunes of his opera company. Christopher Smith reported to Lord Shaftesbury that Handel had promised Middlesex two new operas for 1000 guineas, but had then said 'that he could – or would do nothing for the Opera Directors, altho' the Prince of Wales desired him several times to accept of their offers, and compose for them, and said that by doing so he would only oblige the King and all the Royal Family but likewise all the Quality'. Instead Handel immersed himself in setting an English opera libretto – Congreve's *Semele* – for concert performance, causing Smith to wonder 'how the Quality will take it that he can compose for himself and not for them when they offered him more than ever he had in his life'. Handel did however allow Middlesex's company to revive his *Alessandro* under the title *Rossane* (as markings in the conducting score confirm) but the adaptation was presumably left to G.B. Lampugnani, the new musical director of the opera company. (A surprising interpolation was the aria 'Return, O God of hosts' from *Samson*, with new Italian words.) After completing *Semele* Handel went on to compose a large-scale *Te Deum* and an anthem (*The King shall Rejoice*) to celebrate the king's triumphant

return from Germany after the Battle of Dettingen, keeping the composition 'a great secret' (according to Smith) and almost certainly on his own initiative. The scoring of the music with three trumpets and timpani suggests that Handel was expecting a grand thanksgiving service at (following precedent) St Paul's, but the service was eventually held on 27 November in the small Chapel Royal at St James's Palace, into which the orchestra must have fitted with difficulty.

In August and September Handel composed his second work for the next year's season, the oratorio *Joseph and his Brethren*. The libretto was provided by a new collaborator, the Rev. James Miller, and was partly derived from an Italian libretto by Apostolo Zeno. In January 1744 he invited subscriptions for 12 Lenten concerts – twice the number first advertised for the previous season – and on 10 February opened with *Semele*. *Joseph* was given on 2 March, and there were revivals of *Samson* and *Saul*. Mary Delany, a long-standing friend and supporter of Handel, recognized the merits of *Semele*, but reported to her sister that it had 'a strong party against it, viz. the fine ladies and *ignoramus*'s. All the opera people are enraged at Handel'. Clearly there was lingering resentment of Handel's earlier snub to Lord Middlesex, but *Semele* itself – a secular drama presented 'after the manner of an oratorio' and dubbed 'a bawdy opera' by Jennens – was also a problem to some. The 'opera party' felt that Handel was encroaching on their territory, while others who (on the strength of *Samson* and *Messiah*) were now looking to oratorio to offer spiritual uplift were not prepared for the unabashed sensuousness of a score depicting both wittily and tragically the fate of one of Jupiter's paramours. (Mrs Delany noted that her husband, the Rev. Patrick Delany, did not 'think it proper' to go to *Semele*, 'it being a profane story'). The sentimental *Joseph* proved more acceptable.

Handel ignored the implications of his 1744 season. He had previously presented works with classical subjects alongside oratorio proper, and the quality of *Acis and Galatea* and *Alexander's Feast* confirms that the genre was important to him. *Semele* was a superb continuation of that line. Accordingly, he composed another classical drama that year, *Hercules*, as well as a new oratorio, *Belshazzar*. The Rev. Thomas Broughton's libretto for *Hercules* was based on the story of Hercules's death by the inadvertent action of his wife Dejanira, mainly as related in Sophocles' *Trachiniae* but with additions from Ovid's *Metamorphoses* and other classical sources. Handel set it to music of great seriousness and power, completing the draft score on 17 August. The libretto of *Belshazzar* was by Jennens, a remarkable treatment of the downfall of the Babylonian king based on the Bible but much expanded with details taken from Herodotus and Xenophon's *Cyropaedia*. The progress of work on *Belshazzar* is recorded in four of Handel's letters to Jennens. He acknowledged receipt of Jennens's first act on 19 July. On 21 August he wrote to say he was 'greatly pleased' by the second act and was anxious for the third. Two days later he began composition, finishing the draft of Act 2 on 10 September. On 13 September he wrote again to Jennens, urging him to send the third act and assuring him that the libretto was 'a Noble Piece, very grand and uncommon: it has furnished me with Expressions, and has given me Opportunity to some very particular Ideas, besides so many great Chorus's'. By 2 October Jennens had completed the third act, and Handel wrote to

say that the piece was 'a very fine and sublime Oratorio, only it is really too long, if I should extend the Musick it would last 4 hours and more ...' (fig.7). (As a result several passages in the libretto were not set to music, but they were printed, with an indication they would not be sung, in the wordbook of the first performance.) The score was completed on 23 October.

Meanwhile, Handel had taken advantage of the fact that the opera company, racked by financial difficulties and legal actions, was not able to present a season in 1744–5. He therefore returned to the King's Theatre and offered an extended subscription series of 24 oratorio-style concerts on Saturdays throughout the winter. This venture once again annoyed the opera party, or a faction of them, and a section of society led by Lady Brown, the wife of the British resident in Venice, boycotted the performances. A dignified newspaper announcement by Handel, offering subscribers their money back, had the effect of rallying his supporters and 16 of the promised 24 concerts were eventually given. *Hercules*, which opened on 5 January 1745, was seen by some as 'an English Opera', therefore meriting the same objections as *Semele*, and Jennens observed that 'for want of the top Italian voices, Action, Dresses, Scenes & Dances ... [it] had scarce half a house the first night, much less than half the second'; it received only two performances. *Belshazzar* had to be altered at the last minute because Mrs Cibber was ill and could not sing the part of Daniel, with the result that the solo roles had to be redistributed unsatisfactorily among the other singers. *Messiah* was revived on 9 April, apparently without fuss. After this difficult season, Handel was no doubt pleased to be able to join the Earl of Gainsborough and his family at their country seat in Exton, Rutland, where a 'Theatrical Entertainment' based on Milton's *Comus* was arranged, the music being supplied from Handel's operas and oratorios. James Noel (the earl's brother) reported that though Handel had come 'for Quiet and Retirement', he was ready to comply with a request to add new music to the entertainment. The addition took the form of three charming songs, linked by a repeated chorus, the words being adapted from the final scene of Milton's masque. Handel went on to Scarborough, where he could take the spa waters. By August he was back in London, but complaining (according to Thomas Harris, brother of James) of 'his precarious state of health' and not composing a major new work.

National events may themselves have made Handel uncertain about the prospects of another oratorio season. On 21 July 1745 Prince Charles Edward Stuart, the Young Pretender, landed in Scotland to lead the second Jacobite rebellion, the last attempt to overturn the Hanoverian Succession. His rapid progress in Scotland and, in November, into England, caused consternation in London. The theatres vied with each other to express support for the Hanoverian cause, and Handel made a modest contribution with *A Song for the Gentleman Volunteers of the City of London* ('Stand round, my brave boys'), first sung by Thomas Lowe at Drury Lane on 14 November. Charles's retreat north after reaching Derby on 4 December removed the immediate threat to London, and attention turned to the government's determination to crush the rebellion with troops led by Prince William, Duke of Cumberland (the king's younger son). At the beginning of 1746 Handel put together his *Occasional Oratorio*, partly new and partly reusing earlier material, especially from *Israel in Egypt*. Newburgh Hamilton compiled the libretto from Milton's paraphrases of the

psalms and an eccentric selection of verses by Edmund Spenser, designed (as William Harris noted) to be 'expressive of the rebels' flight and our pursuit of them'. On 31 January a press announcement stated that Handel would once again offer 'Musical Entertainments on Wednesdays and Fridays the ensuing Lent, with Intent to make good to the Subscribers (that favoured him last Season) the Number of Performances he was not then able to complete'. However, Handel merely gave three performances of the *Occasional Oratorio* at Covent Garden, the first on 14 February, though eight concerts were outstanding from the previous season. It is reasonably certain that Handel was already planning another oratorio to mark Cumberland's anticipated victory, but the season for oratorios had passed by the time that was achieved at Culloden on 16 April. A second song for Lowe 'on the Victory obtained over the Rebels' ('From scourging rebellion') had to serve as Handel's immediate tribute to Cumberland's success.

Handel composed *Judas Maccabaeus*, the planned victory oratorio, in July and August 1746. The libretto was the work of the Rev. Thomas Morell, who was to provide the words for three more oratorios and in later life left a fascinating account of his collaboration with the composer. On 6 March 1747 Handel began a new season of oratorios at Covent Garden similar to those of 1743 and 1744, but no longer on a subscription basis. Revivals of the *Occasional Oratorio* and *Joseph* had to be rescheduled to avoid clashing with the sensational trial of the Jacobite Lord Lovat for high treason. *Judas Maccabaeus* opened on 1 April, the printed wordbook carrying Morell's dedication of the work to the Duke of Cumberland as a 'Faint Portraiture of a Truly Wise, Valiant and Virtuous Commander'. It was highly successful and proved to be one of the most enduringly popular of the oratorios, though the alterations made for later revivals tended to emphasize its jubilant and military elements rather than the pleas for reconciliation and peace which Morell had thoughtfully incorporated and Handel had carefully set. The early performances also included a concerto for orchestra with two wind groups, the first of three such works partly but very effectively arranged from earlier music (especially choruses). The season seemed to mark the end of all opposition to Handel. Lord Middlesex's company returned to the King's Theatre and opened their season on 14 November 1747 with *Lucio Vero*, an all-Handel pasticcio, now more in tribute to the composer than in rivalry.

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11. The later oratorios.

The pattern of Handel's activities – composition in summer for performance the following year in Lent – became more settled for four years, although opportunities for other work were taken when they arose. Handel spent most of June 1747 setting a second libretto by Morell, *Alexander Balus*, and composed *Joshua* (on an anonymous text) in July and August. They were first performed in reverse order, *Joshua* on 9 March 1748, and *Alexander Balus* on 23 March. The subject of the former is the Israelites' conquest of Canaan, the 'promised land', under the leadership of Joshua, the bloodthirsty aspects of which are tempered by a decorous love affair between the young warrior Othniel and Joshua's daughter Achsah, and a sympathetic portrait of Othniel's old father Caleb. It is possible that the oratorio, like *Judas Maccabaeus*, was originally intended as a tribute to

Cumberland, and that its most famous number, the chorus 'See, the conquering hero comes', was written with him in mind, but no such association was ever made explicit; only a few numbers show Handel at his best. *Alexander Balus* is a more interesting if awkwardly constructed attempt to deal with an operatic subject in oratorio form, sympathetically relating the doomed love of the Egyptian queen Cleopatra for the Syrian king Alexander, with choral interpolations for the merry Syrians and the solemn Israelites colourfully characterized in the music. The librettos of the next pair of oratorios are again anonymous, but an examination of their literary style of *Solomon* and *Susanna* leaves no doubt that they are the work of the same writer. It is a pity he cannot be identified, as he had a real gift for polished lyric verse using clear images drawn from nature. He must have some credit for the new richness of style and depth of feeling that appears in the music, and which Handel subsequently sustained in all his late works. *Solomon* was composed between 5 May and 13 June 1748, *Susanna* between 11 July and 24 August; they were first performed (again in reverse order) on 17 March and 10 February 1749. *Solomon* presents three views of an ideal monarch ruling an ideal kingdom, all linked by the religious fervour attendant upon the building of the new temple in Jerusalem. In the first act Solomon and his queen appear as the young lovers of the *Song of Songs*, sensuously celebrating their mutual happiness. The second act shows Solomon's wisdom in resolving a dispute between two harlots, each claiming a baby as her own. In the third act Solomon is visited by the Queen of Sheba, and uses a musical masque to demonstrate the artistic achievements of his kingdom. The use of full brass and an extra body of *ripieno* strings in the orchestra, coupled with writing for double chorus, gives the music special power and colour. *Susanna*, based on the Apocryphal story of the wife falsely accused of adultery by two lustful elders, is less exotically scored, but displays a more subtle richness in its melodic radiance and in its vivid characterization. Susanna herself has both charm and spiritual strength, while the two elders (tenor and bass) are almost caricatures, yet possessing real menace. Lady Shaftesbury thought that *Susanna* 'will not insinuate itself so much into my approbation as most of Handel's performances do, as it is in the light operatic style'; but that is only one happy aspect of a complex and highly serious work.

The 1749 oratorio season ended on 23 March with *Messiah* (not revived since 1745 but from now on to become an annual fixture), by which time preparations were well under way for a national celebration of the Peace of Aix-la-Chapelle, the treaty ending the War of the Austrian Succession. The main public event was to be a fireworks display in Green Park, presented on an elaborate triumphal arch built by the stage designer Giovanni Servandoni (fig.8). Handel produced an anthem (*How Beautiful are the Feet*, or 'The Anthem on the Peace') for the official service of thanksgiving at the Chapel Royal, St James's Palace, on 25 April, mainly based on music from *Messiah* and other works. His more significant contribution was 'The Music for the Royal Fireworks', to be played outdoors at the display. It took the form of an orchestral suite, beginning with an especially splendid overture. Handel's original intention (as confirmed by the indications in his autograph score) was that it should be performed by a massive wind band of 24 oboes, 9 horns, 9 trumpets, 12 bassoons and three sets of timpani, but before completing the score he decided to reduce the numbers and to

double the woodwind with strings. This caused annoyance, as (according to letters written by the Duke of Montagu to Charles Frederick, 'Comptroller of His Majesty's Fireworks') it was the king's wish that there should be 'martial musick' only, without 'fiddles'. It seems, however, that Handel had his way. To satisfy the enormous public interest in the music an open rehearsal was held in Vauxhall Gardens on 21 April. Despite a charge of half-a-crown per person, the event attracted a huge crowd, reported to be 'above 12,000 persons' and causing 'such a stoppage on London Bridge, that no carriage could pass for three hours'. At the display itself on 27 April, the music was played at the start of the proceedings, the fireworks following immediately. Shortly afterwards Handel found an occasion at which the Fireworks Music could be played with normal orchestral forces. On 7 May he attended a meeting of the general committee of the Foundling Hospital, founded nine years earlier by Thomas Coram 'for the Maintenance and Education of Exposed and Deserted Young Children'. His proposal for a concert in the newly-built chapel of the hospital, for the benefit of the charity, was accepted, and he was elected a governor. The concert took place on 27 May, with a programme consisting of the Fireworks Music, the Anthem on the Peace, extracts from *Solomon*, and a new anthem, *Blessed are they That Considereth the Poor*, which became known as the Foundling Hospital Anthem. It was the start of an important relationship with the hospital which lasted for the rest of Handel's life.

Between 28 June and 31 July 1749 Handel composed his next oratorio, *Theodora*, with Morell acting once more as librettist. The subject was not taken from the Bible but from a story of two early Christian martyrs as related in Robert Boyle's novel *The Matryrdom of Theodora and of Didymus* (1687). It was Morell's best work for Handel, inspiring the composer to music of great profundity and tenderness in its portrayal of the doomed lovers, and vividly representing in its choruses the characters of the arrogant Romans and the persecuted Christians. It was Handel's only composition of that summer. In August he visited Bath, and in September advised Jennens on the specification of an organ the latter intended to install at Gopsall, his country seat in Leicestershire. On 1 December Handel voted for the Whig candidate, Viscount Trentham, in the Parliamentary election. In the same month he became involved in a new venture, the only occasion when he was to compose a substantial amount of music for an English spoken drama. The Scottish writer Tobias Smollett had persuaded John Rich to stage his play *Alceste* at Covent Garden, and Handel (in settlement of a debt to Rich, according to Hawkins) agreed to supply the music. It was composed between 27 December 1749 and 8 January 1750, and almost certainly reached rehearsal, since Handel made new settings of two of the songs intended for Cecilia Arne in the role of Calliope. However, for reasons unknown the play was never performed, and its text is lost, leaving Handel's music – a splendidly fresh, French-influenced sequence of movements lasting about an hour – as its only record. *Theodora* was first performed (with a new organ concerto, op.7 no.5 in G minor) in the 1750 oratorio season on 16 March. It was not well received. Its unusual subject and tragic ending no doubt told against it, and Handel, who (according to Morell) valued the work 'more than any Performance of the kind' was deeply disappointed. On hearing that one of his supporters was prepared to book all the boxes for a further performance, Handel replied: 'He is a fool; the Jews will not come to it (as

to Judas [Maccabaeus]) because it is a Christian story; and the Ladies will not come because it is a virtuous one'. And indeed *Judas Maccabaeus* was given four times in the season, *Theodora* only three. *Samson* was also revived, as in 1749, and with *Messiah* concluding the season a pattern was emerging in which these three oratorios were to become the mainstay of oratorio seasons both in Handel's lifetime and long afterwards. The special position of *Messiah* was confirmed by a repeat performance in May at the Foundling Hospital Chapel, an addition to the season regularly repeated in future years.

Now 65 years old, Handel made his will, dated 1 June 1750; it was later amended by four codicils. He left the residue of his estate to his niece Johanna Friedericke Flörcke (daughter of his sister Dorothea Sophia) and remembered other German relatives. Among specific bequests was one to his loyal copyist and manager Christopher Smith of 'my little House Organ, my Musick Books, and five hundred Pounds sterl.' He spent a week (28 June to 5 July) converting the music for *Alceste* into a 'Musical Interlude', *The Choice of Hercules*, using a libretto adapted (probably by Morell) from a poem by Robert Lowth. This 'interlude' was in effect a dramatic cantata in which the youthful Hercules, presented with a choice of following Pleasure or Virtue, resists the temptations of the former and opts for the ultimately more glorious future promised by the latter. In August it was reported that Handel had decided to visit Germany to see his relatives and friends again, a decision likely to have been connected with the making of his will. The journey was temporarily upset when Handel had an accident on the way from The Hague to Haarlem in the Netherlands (it was reported on 21 August that he 'had the misfortune to be overturned, by which he was terribly hurt, [but] is now out of danger'). He spent time in the Netherlands both in August and September, and in December, playing the organ at Deventer and at The Hague in the presence of his former pupil Princess Anne and her husband, and members of the Dutch nobility. On his return to London he took the trouble to send a crate of rare plants to Telemann in Hamburg, writing a lively letter which suggests a recent renewal of acquaintance.

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12. Last years.

The continental visit had probably prevented Handel from keeping to his usual course of writing an oratorio in the summer of 1750, and he returned to composition at the start of 1751. Between 1 and 4 January he wrote his last orchestral work, the organ concerto in B flat (op.7 no.3), and on 21 January he began the oratorio *Jephtha*, again to a libretto by Morell. Whether he planned to include it in the forthcoming Lent season – only a month away – is not clear, but the possibility was soon ruled out, for a distressing reason. On 13 February, as he was setting the final chorus of Act 2, 'How dark, O Lord, are thy decrees', he noticed that his eyesight was failing. On the autograph score he noted, in German, that the sight in his left eye had become 'so relaxt' that he could not continue. The deterioration – presumably a cataract – was, however, slow, so that he was able to open a new oratorio season with *Belshazzar* on 22 February (with some new music setting words previously omitted, probably at Jennens's insistence). The next day – his 66th birthday – he resumed work on *Jephtha*,

completing the second act four days later. On 1 March he directed a revised version of *Alexander's Feast*, with the new organ concerto and with *The Choice of Hercules* appended as 'an Additional New Act'. (In later revivals it was placed between the two parts of the ode.) Handel's personal misfortune soon became widely known: on 14 March Sir Edward Turner noted that 'Noble Handel hath lost an eye, but I have the Rapture to say that St Cecilia makes no complaint of any defect in his Fingers'. The season ended prematurely, after only eight performances had been given, because of the death of the Prince of Wales on 20 March. In June Handel paid visits to Bath and Cheltenham, returning to London on 13 June. He resumed work on Act 3 of *Jephtha* on 18 June, working at a slower pace than usual. He paused in mid-July, and finished the act on 30 August.

Handel retained sufficient sight to direct a normal Lent season of 12 concerts in 1752, *Jephtha* (opening on 26 February) being the sole new work. Morell's libretto is based on the biblical account of Jephtha's vow of a sacrifice if he is successful in battle, with the terrible consequence that his own daughter has to be the victim. It has parallels with *Theodora* in having a heroine (Iphis) displaying exemplary spiritual strength in the face of death and an ardent lover (Hamor, a character invented by Morell) ready to die in her place. A tragic ending is however avoided by the appearance of an angel who explains that it would be contrary to divine law for Iphis to be sacrificed; she must instead be dedicated to God in perpetual virginity. Morell could claim some theological justification for the avoidance of the sacrifice, if not for the implausible implication that Jephtha had misunderstood his own vow, and for a heavy emphasis on the supposed happiness of the outcome. In this final scene (later revised, with the addition of a quintet) the music loses the intensity of feeling it has previously sustained, whether depicting the initial radiant innocence of Iphis, or the anguish of Jephtha when he finds he is the victim of a divinely engineered fate. No doubt the music would have been of the same general quality if Handel had remained in perfect health when writing it, but the power of its darker moments must surely reflect something of the composer's own thoughts at the time. His sight continued to deteriorate, with the inevitable outcome. In August a newspaper announcement declared that he had been 'seized ... with a paralytick disorder in the Head, which has deprived him of sight'. An attempt at an operation was made in November by the royal surgeon William Blomfield, but any relief it produced was temporary. In January 1753 he was reported to have 'quite lost his sight'.

Blindness was a severe blow to Handel's activity as a composer, since his method of producing large-scale works by a process of drafting and revision was no longer available to him. Nor could he read scores of his earlier music and of other composers, a stimulant that seems always to have been important to him. He was nevertheless able to continue supervising his oratorio seasons, with help, and to play organ concertos by improvising the solo passages. He still relied on Christopher Smith as manager and copyist, but for musical preparation and direction he turned to Smith's son, John Christopher, who returned from residence in France for the purpose. *Judas Maccabaeus* and *Messiah* were performed every year, and the lack of new works prompted the revival of oratorios unheard for several years, including (in 1756) *Athalia* and *Israel in Egypt*, often with

substantial revisions, though no secular dramatic works were revived. Handel was also able to introduce nominally 'new' numbers from time to time, produced in collaboration with the younger Smith. Such additions became frequent from 1757 onwards, bearing out Lord Shaftesbury's comment (in a letter of 8 February 1757) that Handel 'is better than he has been for some years and finds he can compose Chorus's as well as other music to his own (and consequently to the hearers) satisfaction'. One particularly fine duet and chorus, 'Sion now her head shall raise', did appear that year in *Esther* (it was subsequently moved to *Judas Maccabaeus*), and according to Burney was 'dictated to Mr Smith by Handel, after total privation of sight'. Unfortunately nothing more is known of Smith's work as an amanuensis, but the style of most of the late additions suggests that they were mainly composed by Smith on themes provided by Handel. In 1757 Handel and Smith were even able to produce a 'new' English oratorio, *The Triumph of Time and Truth* (11 March), but it was mainly an English version (with text by Morell) of *Il trionfo del Tempo e della Verità* of 1737, incorporating several pieces from other works. Nine new arias appeared in the 1758 season, almost all based on music from Handel's Italian period: five in *The Triumph of Time and Truth*, two in *Judas Maccabaeus* and two in *Belshazzar*. In August that year Handel visited Tunbridge Wells with Morell, where it seems that he was operated on by the oculist John Taylor. A poem celebrated the 'recovery' of his sight, but probably not truthfully.

The last oratorio season Handel was able to supervise began on 2 March 1759 with a heavily revised *Solomon*, including six newly introduced songs. The composer was in poor health, however, and found it difficult to attend the performances. After the final concert (*Messiah* on 6 April) he became confined to his bed and had to cancel a proposed trip to Bath. On 11 April he dictated and signed the last codicil to his will, making several personal bequests as well as one of £1000 to the Society for the Support of Decay'd Musicians, the charity he had helped to found in 1738. He added a wish to be buried 'in a private manner' in Westminster Abbey, making provision for a 'sum not Exceeding Six Hundred Pounds' for the erection of a monument. He died at 'a little before Eight o'clock' on 14 April. His friend James Smyth reported that 'he died as he lived – a good *Christian*, with a true sense of his duty to God and man, and in perfect charity with all the world'. His request for burial at the Abbey was granted, and took place in the evening of 20 April; '3000 persons' were reported to have attended the service. Roubiliac's monument, showing the composer with the open score of 'I know that my Redeemer liveth' from *Messiah* (fig.10), was unveiled on 10 July 1762.

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13. Personality.

The image of Handel that has come down to posterity is largely based on the reminiscences of those who knew him personally, especially during his later years in England. Hawkins describes him as 'a large and very portly man, sauntering in his gait as distinguishes those whose legs are bowed'. His features 'were finely marked ... his countenance placid'; they were probably best captured in the sculptures of Roubiliac (see figs.3 and 10) rather than in the blander features of the portraits by Thomas Hudson

(fig.11), though the latter convey the dignity of the man. Burney, who played in Handel's concerts in the 1740s and was better placed to observe him more closely, gives a more vivid and rounded description:

He was impetuous, rough and peremptory in his manners and conversation, but totally devoid of ill-nature or malevolence; indeed, there was an original humour and pleasantry in his most lively sallies of anger or impatience, which, with his broken English, were extremely risible. His natural propensity to wit and humour, and happy method of relating common occurrences, in an uncommon way, enabled him to throw persons and things into very ridiculous attitudes Handel's general look was somewhat heavy and sour; but when he *did* smile, it was his sire the sun, bursting out of a black cloud. There was a sudden flash of intelligence, wit and good humour, beaming in his countenance, which I hardly ever saw in any other.

The combination of irascibility with humour and good-heartedness is consistent with what can be gleaned from the comments and reactions of earlier contemporaries, as well as from the regrettably few surviving letters of Handel himself that are other than purely formal communications. Mattheson noted that as a young man in Hamburg Handel behaved 'as if he did not know how many beans made five, for he was inclined by nature to dry jokes', and, despite the quarrel that led to their duel, clearly found him a congenial companion. The good reception he received from both ecclesiastical and temporal princes in Italy, and from the nobility in England, attests an ability to operate diplomatically while avoiding servility. At the same time there are signs of a fierce ambition, born of an awareness of his superiority as a musician, and a determination to maintain his independence. His early break from what would surely have been a safe living as a church musician in Germany attests as much, and in the two short periods when he was attached to a noble household, with Ruspoli in Rome and Brydges at Cannons, he was not a salaried employee, but a guest who honoured his host with compositions in return for the honour of association. His decision to settle in England, rather than in one of the many continental courts with substantial musical establishments, allowed him to remain independent. Though Italian opera in London depended on royal and noble patronage, it was managed as a public entertainment, and its personnel were not the servants of an individual patron. With oratorio, Handel was the promoter of his own performances, and he alone was responsible for their success or failure.

In personal relationships with professional colleagues he exercised absolute honesty and reliability in financial matters, and expected devotion to artistic ideals while taking account of the proper concern of performers to show themselves at their best. The two anecdotes that tell of Handel's rage when singers objected to arias composed for them (Cuzzoni's rejection of 'Falsa immagine' in *Ottone*, Carestini's of 'Verdi prati' in *Alcina*) have to be set against his compliance with Anastasia Robinson's plea for reconsideration of her arias in *Ottone* and the numerous alterations or replacements of arias in many other operas and oratorios (both before performance and for revivals) precisely to accommodate the needs of

singers. His attitudes to his fellow composers were ambivalent. He clearly took keen interest in the work of others, as is evident from his use of the musical material he borrowed from them, but his expressed opinions as recorded by Hawkins and others, seem to have been polarized between esteem for unquestionable masters such as Purcell and Rameau (the latter always spoken of 'in terms of great respect') and scorn for the second-rate. Burney comments on his long-standing dislike of Maurice Greene ('as a partizan for Bononcini, and confederate with his enemies'), adding that 'he had had a thorough contempt for all our [English] composers at this time, from Dr Green down to Harry Burgess'. Handel nevertheless subscribed to 15 scores or sets of published music (listed in Simon, B1985, p.288), all except Telemann's *Musique de Table* by composers working in England, including two by Greene's pupil William Boyce, whose superiority to his master Handel no doubt recognized.

Handel's role as a teacher is poorly documented and may be underestimated. After his early years in Hamburg, he had no need to give regular music lessons to supplement his income, and rarely did so except in the case of the younger John Christopher Smith and, more importantly, the daughters of George II. It is probable that all the royal princesses received tuition on the harpsichord from him (two harpsichord suites were written for the teenage Princess Louisa in 1739) but his chief pupil was Anne, the Princess Royal, until her marriage in 1734. It was almost certainly for her that he wrote out graded examples of figured basses and exercises in counterpoint in the mid-1720s, and through her he was able to maintain a personal connection with the court which was valuable to him during the operatic conflicts of the 1730s. He also played a role in helping the younger and less experienced singers with whom he worked, though in most cases (Strada, Francesina, Beard and Guadagni among them) this is visible only in the music he wrote for them and in the subsequent development of their careers. A more personal benefit is apparent in his employment of Susanna Cibber in the 1740s, enabling her to re-enter public life after being unjustly stigmatized by scandal.

Outside the world of professional music-making, and especially after he had established his own home in Brook Street in 1723, Handel generally confined his social life to cordial relationships within a private circle of friends, making contact with public affairs only in his support of charities. His presence at evening gatherings (such as that described by Mrs Delany in a letter of 12 April 1734) was always appreciated, though with a sense that it was a special privilege rather than part of the ordinary social round. He appears also to have been welcome in the country residences of his supporters when they moved out of London for the summer (as with the Earl of Gainsborough at Exton in 1745) though details of these visits are regrettably sparse. Elements of coarseness in his behaviour – a propensity to swearing in several languages and an excessive appetite for food and drink – were presumably excused as the faults of genius, and are in any case difficult to distinguish from the general manners of the age. A vicious caricature of him as 'The Charming Brute', with imposed porcine features and the motto 'I am Myself Alone' (dated 1754 and questionably attributed to Goupy) does however suggest some notoriety for gluttony and aloofness. In his later years, according to Hawkins, he 'gradually withdrew

into a state of privacy and retirement', but remained a regular and fervent worshipper at his parish church of St George's, Hanover Square.

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14. Style and technique.

Handel's music consolidates the characteristics of the main European styles of his day. A solid foundation in harmony and counterpoint, derived from his early training in Lutheran church music, always underpins the daring melodic invention and mercurial brilliance associated with the best Italian composers, while the French influence is apparent not only in the overtures and dances that follow French models but also whenever a special stateliness of utterance comes to the fore. A specifically English influence is more elusive, but echoes of Purcell, perhaps mediated through his immediate successors, are present in the setting of anthems and canticles, and in the occasional harmonic inflections heard in the English choral dramas, notably *Acis and Galatea* and *Semele*. The greatness of the music lies in the assurance with which Handel unites these styles and often quite disparate thematic elements under the control of well-directed harmonic progressions, and fashions melodic lines that are themselves shapely and memorable.

The Handelian synthesis as a whole did not undergo radical transformation during the composer's career, so that his earliest music superbly exemplifies the then current styles (particularly Italian), while by the 1750s it was increasingly heard as possessing the virtues of an earlier age, especially in comparison with the harmonically simpler and melodically florid *galant* manner spreading through Europe and apparent in England in the work of Arne and John Christopher Smith. Handel was nevertheless alert to changing trends. The first stirrings of the *galant* in the music of Vinci and Pergolesi are absorbed into several arias in the 1730s, though Handel's repeated-note basses invariably have more harmonic movement than those of the younger Italians, and he still prefers the Corellian walking bass for most movements. His move to oratorio awakened an interest in the choral compositions of earlier generations, producing a mix of older and newer styles which he is sometimes able to exploit for purposes of characterization: archaic for Israelites, modern for heathens. An explicitly *galant* movement finally appears in his last oratorio *Jephtha* (the duet 'These labours past', with sprightly violin lines and dainty appoggiaturas). The music has that character because it was borrowed from a Galuppi serenata written less than a year earlier, perhaps hinting that Handel would have absorbed more of the latest mannerisms had he been able to continue composing. Indeed there are further touches of the *galant* in the arias added to the oratorios after 1754, though these may be the result of the creative collaboration with Smith.

Handel's gift for melody is displayed most boldly in arias from his Italian period which are simply unharmonized melodic lines, apart from cadential ritornellos. 'Ho un non so che nel cor' (*La resurrezione* and *Agrippina*) and 'Bel piacere' (*Agrippina* and *Rinaldo*) are examples, the latter given extra fascination by its inconstant time signatures. The strength of the melody is such that the absence of harmony is not noticed, or perhaps the melody implies the harmony so clearly it does not need to be realized. Mostly,

however, Handel's harmony is explicit, and can support an eloquent major-key melody with simple purity ('Lascia ch'io pianga' in *Rinaldo*, 'Verdi prati' in *Alcina*) or grip the listener with minor-key chromaticism and suspensions in a great lament or heartfelt plea ('Voi ch'udite' in *Agrippina*, 'Soll mein Kind' in the Brockes Passion, re-used in *Esther*).

In choral and orchestral movements Handel was freed from the structural constraints of the formal aria and could make the sheer sonority of massed forces an essential element of the music, sometimes (in choruses) marking key points in the verbal text. Supremely typical of 'Handelian' style are the choruses in which elemental thematic tags are developed into extended structures through an innate confidence in the power of plain diatonic harmony. 'Sing ye to the Lord' in *Israel in Egypt* and the Hallelujah chorus in *Messiah* are deservedly well-known examples, as is the fabulous opening of the coronation anthem *Zadok the Priest*, in which the underlying harmony of the orchestral introduction is temporarily subverted to give maximum impact to the return of the tonic at the entry of the chorus. But minor-key and chromatic harmony in choruses are also just as congenial to Handel as in arias ('Ye sons of Israel mourn' in *Esther* is a fine early example of a choral lament) and can take unsettling forms, such as the quasi-recitative style and uncertain tonality of 'He sent a thick darkness' in *Israel in Egypt*, or the unexpected tonal shifts in the final section of 'Tyrants now' in *Hercules*, bringing out the sense of hopelessness in the words 'The world's avenger is no more'. Handel's formal fugal choruses are most effective when they are related to a dramatic context (as in 'He trusted in God' in *Messiah*, or 'And ev'ry step he takes' in *Belshazzar*) but otherwise may display only worthy competence. The fact that several such movements are based on material by other composers suggest that exercises in abstract counterpoint did not hold the same interest for Handel as for his great contemporary. (He is not known to have written a formal canon: the coda to the G major Chaconne, hww442/2, comes nearest, and like the occasional canonic points in the Italian cantatas, is only in two parts.) He did however make good use of ground basses, both for jubilation ('The many rend the skies' in *Alexander's Feast* and 'To song and dance' in *Samson*) and lamentation ('Ah, wretched Israel' in *Judas Maccabaeus*, 'How long O Lord' in *Susanna* – the latter using a chromatic bass similar to that of Dido's lament in Purcell's *Dido and Aeneas*).

Handel's technique in writing down his compositions can be studied in his autograph scores, the vast majority of which from about 1707 onwards are still happily extant. His practice in the case of large-scale vocal works, already set by the time he came to Italy, was to draft whole acts quickly and fluently, but entering only the words of the recitatives. He would then return to fill in the orchestration and set the recitatives. (This process of composition is recorded explicitly for later works in the dated notes made by Handel himself to record the progress of composition.) His writing is generally clear, but often untidy, and the process of preparing material for the performers to work from therefore always began with a fair copy of the autograph being made by a professional copyist, who would also (perhaps with assistance) prepare the vocal and instrumental partbooks. Before performance any of this material could be subjected to cuts, insertions, transpositions or other substantial alterations, which was not necessarily entered in the original autograph. Changes for revivals might be on a

similar scale, but whereas these can usually be attributed to the requirements of new singers or other practical considerations, Handel's pre-performance alterations seem often to have been made for purely artistic reasons. There are cases of Handel developing sketches to produce a polished result (an example in *Susanna* is set out in Dean, G1959, pp.552–3) but in others the first draft may itself be radically amended, with new material being incorporated (Roberts, D1987, analyses a case in *Serse*). Several scores (including *Tamerlano*, *Scipione*, *Saul* and *Solomon*) show massive restructuring before performance. This kind of compositional upheaval sets Handel apart from his contemporaries (autographs of operas and oratorios by other composers, insofar as they are available for study, usually exhibit only minor *pentimenti*) and show a self-critical composer striving for ideals in overall form as well as in matters of detail. In alterations for revivals, when the enthusiasm of creation had abated, these ideals often seem compromised, perhaps in pragmatic recognition that performances and audiences did not always share them.

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15. Borrowing.

The question of 'borrowing' – the convenient term for Handel's re-use of musical material both from his own works and, especially, those of other composers – looms large in any consideration of his compositional technique. He re-used his own music in several ways, not all of great interest, and in this respect he may not have been untypical of composers of the period, especially those working in the theatre. (Comparison is difficult because the output of his lesser contemporaries is much less studied and in many cases much of it is lost.) The simple transfer of a movement from one work to another, either because the earlier work was unlikely to be revived or simply because the movement was more useful in another place (such as a revived opera or pasticcio) is usually only a matter to be noted. In such cases Handel rarely wrote the piece out again, but left a scribe to copy a new score on which he would mark any necessary changes (e.g. to the words). Of more interest is Handel's reworking of material in an essentially new composition which may vary from a fresh continuation of an opening point, or the transformation of a complete movement with addition of further material (as in the case of the choruses in *Messiah* and *Belshazzar* based on Italian duets, notably the conversion of 'No, di voi non vuo fidarmi' into 'For unto us a child is born'). Composers of all periods have adopted such practices with their own music.

Handel's use of the music of other composers, however, seems to be unique to him, and, despite much literature on the subject, has yet to receive the comprehensive study it deserves. This is partly because it is only recently that the extraordinary extent and the varied nature of the borrowings has become apparent (particularly through the studies of John Roberts), and partly because many of the sources remain comparatively unknown and in some cases are still unpublished. It is clear that Handel borrowed musical material from others throughout his life. Notions that borrowing only occurred at certain periods, or could be specifically related to times of stress or illness, cannot be sustained. The impression that the practice reached a peak in the late 1730s still remains, however; possibly

that is because important source works for other periods have yet to be found, but Handel's change from opera to the broader canvas of oratorio may have prompted him to scan a wider range of potential sources and use them more intensely.

The fact that Handel borrowed was recognized in his lifetime. Mattheson refers in 1722 to a specific instance, Prévost in 1733 speaks of (as yet unconfirmed) indebtedness to French composers, and Scheibe in 1745 makes special mention of Handel's use of the ideas of Keiser. Prévost took the view that such reworking honoured the original composers, whereas the German writers are more equivocal, though clearly not regarding the practice as heinous especially when the reworking was itself creative. It was however only in the mid-19th century that the major borrowings in the oratorios became generally known, in particular the indebtedness of *Israel in Egypt* to a *Magnificat* by Dionigi Erba and to a lesser extent a serenata by Stradella and a *Te Deum* by Francesco Urio. (The Stradella and Urio works were drawn upon more extensively elsewhere, the former in *Joseph* and the *Occasional Oratorio*, the latter in *Saul* and especially the Dettingen *Te Deum*.) The oddest case is the chorus 'Egypt was glad' in *Israel in Egypt*, which is no more than a shortened transcript of a canzona by J.K. Kerll. It also became known that Handel made copies of themes and occasionally large extracts from other compositions (including works of C.H. Graun, Gottlieb Muffat and Habermann) which he subsequently used. (Most of these copies are found in the autograph fragments now in the Fitzwilliam Museum.) The presentation of the relevant passages of Handel in parallel with their models by Sedley Taylor (D1906) usefully brought the subject to wide attention. Subsequent studies (sometimes anticipated by notes made by William Crotch in his keyboard arrangements of Handel choruses, published between 1810 and 1825) exposed major indebtedness to Telemann's *Musique de Table* and *Harmonische Gottes-Dienst*, to Bononcini's opera *Xerse* (especially, but by no means exclusively, in Handel's own setting of the same libretto) and (in the op.6 concertos) to Domenico Scarlatti's *Essercizi*. Handel's use of Keiser's music has been shown to extend far beyond previously noted relationships with the latter's *Octavia*. Six volumes of Handel's sources were published by Chrysander between 1888 and 1902 as a supplement to the Händel-Gesellschaft edition; Roberts, *Handel Sources*, adds nine more.

Handel's borrowing does not affect his status as a composer, since his reputation is not built on any work or part of a work that is substantially the creation of another. His practice nevertheless needs to be recognized as peculiar, and cannot be regarded as common to the age; the same propensity to borrow has not been demonstrated in others (though a few instances in Vivaldi have been found). It is also distinct from the established traditions of reworking material in such compositions as parody masses, or in the 'imitation' of classical models in art and poetry, where the model is acknowledged and familiarity with it may be expected for full appreciation of the imitation. Handel did not expect his audiences to recognize his borrowings (though he presumably knew that a few colleagues or connoisseurs could be aware of them) and he never acknowledged them. Whatever may be thought of the morality of the practice – and it surely involves a trace of guile – it was obviously essential to Handel's composition process, helping him to maintain a flow of ideas

and opening new paths in his music. For the listener the existence of the borrowings is a bonus, allowing instructive comparisons between different ways of working the same musical material. Handel's reshuffling of the rhythmic patterns of the pedestrian opening of the *Urlo Te Deum* to create the enchanting tune of the Carillon Symphony in *Saul*, or his witty transformation of an already exuberant movement by Telemann (*Musique de Table*, ii, Air) in the organ concerto op.7 no.4 testify to his genius more eloquently than any verbal commendation.

Handel, George Frideric

16. Keyboard music.

The collections of keyboard music published in Handel's lifetime are only a partial representation of a larger corpus of such works (the remainder being preserved in early manuscript copies and a few autographs) and their dates of issue have little correspondence with dates of composition. Study of stylistic traits (notably the appearance of certain cadential formulae found in the opera *Almira* of 1704–5) indicates that 11 suites and several single movements can be assigned to Handel's Hamburg period or earlier (i.e. before 1706). The suites incorporate the traditional group of dance movements (Allemande–Courante–Sarabande–Gigue) but other movements, such as an opening Prelude, may be added. The Allemande–Courante pairs are invariably linked thematically in a manner adopted from French examples, a rhythmic transformation of the Allemande forming the basis of the Courante. Models for many movements may be found among the keyboard music of German composers of the previous generation. There are, however, no obvious precedents for the sarabandes, written in 3/2 and characterized by solemn two-bar phrases in the rhythm best known from the aria 'Lascia ch'io pianga' in *Rinaldo*, which is itself derived from an instrumental sarabande in *Almira*. The music of these early pieces has much lively invention, but several movements are thin in texture and tend to sprawl. Handel wrote little if any keyboard music in Italy – the Sonata in G for two-manual harpsichord hww579 is possibly an instance – but returned to it in the 1710s and especially, it seems, around 1717 when he became attached to Cannons. A keener sense of structure becomes apparent, coupled with greater stylistic diversity. To this period belong 11 extended fugues, contrapuntally elaborate but preferring brilliance of effect to ingenuity. After 1720 Handel rarely composed for solo keyboard (the organ concertos from 1735 onwards partly filled the gap), but he wrote a fine suite in D minor hww436 in the mid-1720s, and in 1739 two suites for the Princess Louisa, hww 447 and 452, reverting to the traditional four-movement form but otherwise displaying mature craftsmanship.

The most important volume among the early printed collections of keyboard music is Handel's own issue of *Suites de Pieces pour le Clavecin ... Première Volume*, which appeared in November 1720. In a preface Handel explained that he had been 'obliged to publish some of the following Lessons because surreptitious and incorrect copies of them had got abroad' – apparently a reference to a pirated edition of keyboard pieces prepared by Walsh and issued under the imprint of Jeanne Roger of Amsterdam about the same time. (It is not clear whether the Roger volume actually appeared before Handel's own.) The eight suites of the 1720 set draw upon the keyboard works of both the Hamburg and English periods,

but many movements were revised, five of the fugues were included in the suites and seven new movements were added. Handel supervised the publication: emendations made to the plates at proof stage and visible in some copies can only have been the composer's. The varied origins of the music make the collection a microcosm of Handel's stylistic eclecticism.

Allemande–Courante pairs are at the core of five suites, but no.2 in F has the slow–fast–slow–fast form of the *sonata da chiesa*, no.6 includes a Largo in the French-style dotted rhythms, and no.7 begins with a complete French overture (in fact a keyboard transcript of the overture to the cantata *Clori, Tirsi e Fileno* of 1707). The theme and variations that ends the E major suite (no.5) has nothing to do with the 'Harmonious Blacksmith' attached to it by a 19th-century legend, but is a splendid revision of an earlier set of variations in G.

Subsequent publications give a misleading impression. A few copies of a second volume of *Suites de Pieces* were issued by Walsh around 1730 and a revised version, regarded as standard, came out in 1733. This includes the post-1720 suite in D minor hww436 but otherwise gathers up movements printed in the unauthorized Roger volume which Handel had not included in his 1720 set and adds a G major suite of questionable authorship, hww441, and a long, presumably early, Chaconne in G hww442/2. Texts are unreliable, and the fact that the movements are not explicitly grouped into suites has led to the incorrect assumption that the suite in B flat hww434 ends with a Minuet in G minor; the latter is in fact a single isolated movement. (The air of the B \flat suite is that used by Brahms for his Variations on a Theme of Handel.) The contents of the 1733 set need to be regarded critically, and texts are best determined from manuscript sources. Further publications are also scrappy: in 1734 Walsh printed four keyboard pieces said to be from Handel's 'early youth', and in 1735 *Six Fugues or Voluntaries*, picking up the fugues of 1712–17 not used in the 1720 suites; these were well worth publishing, however, the fugues in A minor and C minor being particularly impressive. A further group of miscellaneous pieces, including the two suites of 1739 and sometimes called the 'Fourth Collection', appeared in Arnold's edition around 1793. It has been left to recent editors (notably Terence Best in the Hallische Händel-Ausgabe) to bring all of Handel's keyboard music to publication and establish a reliable chronology, showing it to have an important place in the work of his youth and early maturity.

[Handel, George Frideric](#)

17. Instrumental chamber music.

Handel's chamber music consists almost entirely of solo sonatas and trio sonatas, but defining the exact canon is difficult because of the odd circumstances of the earliest publications; there are also problems of attribution. (The six trios once cited as among Handel's earliest works, hww380–85, are certainly spurious.) A set of 12 solo sonatas and a set of six trio sonatas (the latter designated 'Deuxième Ouvrage' or op.2, implying that the solos were op.1) were published about 1730 with the false imprint of Jeanne Roger, but the issue was in fact the work of Walsh, who shortly afterwards published revised versions under his own imprint. The purpose of this deceit remains unexplained, though it may have been designed to

force Handel into allowing the music to appear. Another puzzle is that two of the violin sonatas in the Roger issue unlikely to be by Handel were replaced in the revised edition with two different sonatas which appear equally spurious. The ten remaining sonatas, designated for oboe, flute, recorder or violin, are certainly genuine, and most are extant in autographs datable from about 1712 (in the case of no.8, the C minor oboe sonata) to the mid-1720s, though manuscript versions are not always in the keys or for the instruments indicated by Walsh. Other solo sonatas are found in manuscript sources, including one for flute in D (hvv378), apparently dating from Handel's Italian period, the opening of which Handel took up again around 1750 for his last chamber work, the very fine sonata for violin in D (hvv371). The form of all the sonatas is invariably based on the four movements of the *sonata da chiesa*, though extra movements in dance style are often added. These solos remain among the basic repertory of the relevant instrumentalists.

The trio sonatas also follow the *sonata da chiesa* form. Autographs of the op.2 set are lacking, and so their dates have to be guessed from their style and relationship to other works. According to a note made by Charles Jennens, no.2 in G minor was 'compos'd at the age of 14', and certainly appears to be a very early work, but if the age cited (presumably from a comment by Handel himself) has the same degree of error as the ages mentioned in Mainwaring's *Memoirs*, a date of about 1703 is more likely, especially as the music is indebted to Bononcini's *Cefalo* of 1702. The other op.2 sonatas have relationships with works of the Cannons period (1717–18) and were probably composed or reworked shortly afterwards. Manuscript sources supply other trios, notably three from a collection in Dresden. One, in F (hvv392) has the characteristics of Handel's Italian period, but the others are hard to place and (despite the quality and popularity of the G minor trio hvv393) are of questionable authenticity.

The publication of a second set of seven trio sonatas as op.5 in 1739 seems to have been authorized by Handel, since nos.5 and 6, so numbered, are extant in autograph. The other sonatas are mostly compilations of movements originally written for orchestra, partly from the overtures to the Chandos anthems of 1717–18 and partly from the dances written for the operas of 1734–5. Nos.1, 2 and 3 appear to have new movements, presumably added by Handel for the publication. Inevitably the op.5 trios do not give the impression of being as well-wrought as those of op.2, but they usefully made some attractive music available for concert use, a function they still fulfil.

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18. Orchestral music.

The presence of overtures, sinfonias and dances in operas and other major vocal works meant that Handel wrote purely orchestral music throughout his composing career, and there is not a sharp distinction between such pieces and the category of independent orchestral works. The overtures to the operas *Rodrigo* (1707) and *Il pastor fido* (1712), for example, are substantial orchestral suites unlikely to have been written specifically for the operas to which they were attached, and there are also instances of Handel incorporating movements from overtures in unassociated

concertos. His first known independent orchestral work, probably written in Italy in 1707, is the three-movement *Sonata a cinque* with solo violin (hvv288), opening with a lovely melody Handel took up later in other works but otherwise disappointing. Two oboe concertos (hvv301 and 287) probably belonging to the early 1710s have more refinement (though the first cannot be firmly authenticated), and complete mastery is shown in four concertos from this decade which later formed part of the set published by Walsh in 1734 as Handel's op.3 (though almost certainly without the composer's approval or permission). In no.2 in B \flat and no.5 in D minor (hvv313 and 316), movements from earlier contexts are mixed with new material to create fully-formed concertos, no.2 being distinguished by delightful interplay between woodwind and strings and a ravishing oboe solo over arpeggios for two solo cellos. No.4 in F (hvv315) is another fine work, written for a benefit performance of *Amadigi* in 1716. No.1 (hvv312), consisting of a movement in B \flat followed by two in G minor, is presumably a fragment of a larger work; the music seems to cohere in performance. The major orchestral work of this period is the Water Music, a large-scale suite specially written to accompany a royal water party of June 1717, in which George I and his entourage were conveyed by barge along the Thames from Whitehall to Chelsea and back. The suite is remarkable for being the first orchestral work composed in England to include horns, crooked in both F and D; in movements in D major they are joined, sometimes in dialogue, by trumpets. The jovial opulence of such moments is balanced by lightly scored movements in both major and minor keys, mostly having G as their tonic. Though some of the music may have been written earlier for other contexts, the recent notion that the music was conceived or considered to exist as 'three suites' is questionable, since the earliest sources (keyboard transcripts from the early 1720s) show the movements in D and G in mixed order (as in the editions of Arnold and Chrysander). Ordering the movements by key had however become a practice by the 1730s, and is reflected in the keyboard arrangement published by Walsh in 1743.

The only movement in the op.3 concertos dating from the 1730s is the conclusion of no.6, a version for organ and orchestra of the last movement of the overture to *Il pastor fido* which also exists in several other forms. It is not known which is its original context, but it clearly presages the appearance of Handel's first organ concertos in 1735. (It had been anticipated much earlier by the Sonata for solo organ and orchestra in *Il trionfo del Tempo e del Disinganno* of 1707, a score that Handel had certainly perused when composing *Deborah* in 1733.) The organ concerto was effectively Handel's own invention, allowing him to display his abilities in both performance and composition simultaneously, and most of his oratorio concerts included one or more from 1735 onwards. Six (one originally a harp concerto, delicately scored for muted strings and recorders) were collected and published by Walsh in 1738 as Handel's op.4. No.2 in B \flat and no.3 in G minor, the earliest to be composed, draw on the op.2 trio sonatas for their material, and no.5 is simply an arrangement of a recorder sonata, but nos.1 in G minor and 4 in F are more expansive and original pieces. The Andante second movement of the latter imaginatively blends an organ registration of 'Open Diapason, Stopt Diapason & Flute' with *pianissimo* strings. In his next two organ concertos (hvv295 and 296a, called the 'Second Set' concertos because keyboard

arrangements of them and four of the op.6 concertos were published under that title in 1740), Handel indicates for the first time that improvised solo organ movements are to be inserted 'ad libitum'. The same requirement also appears in the later organ concertos composed between 1740 and 1751, and published posthumously as op.7. There are several striking movements in this set, none more so than the opening of no.1 in B♭, a magnificent chaconne (though not so called) in two sections with a part for pedal organ, though whether Handel was ever able to play it on such an instrument is not known.

The 12 concerti grossi or 'Grand Concertos' written in a burst of creative energy in September and October 1739 were consciously conceived as an integral set, clearly in emulation (though not imitation) of Corelli's famous set with the same opus number and the same scoring for a concertino of two violins and cello with four-part ripieno strings and continuo. (Handel later added oboe parts to nos.1, 2, 5 and 6, mostly doubling the ripieno violins.) Each concerto has an individual form. Many movements blend inextricably the majesty of the French manner with Italianate fluency, and a prodigious stream of invention coupled with intensity of feeling is maintained throughout the set. The fact that earlier material is sometimes drawn upon (three of the concertos are based on the overture to the Ode for St Cecilia's Day and the two 'Second Set' organ concertos) does not diminish the achievement, since the adaptations are fascinating and often radical in themselves, and the recognition that several thematic elements are derived from Scarlatti's *Essercizi* simply leads to admiration of the way Handel transforms them and uses them to build larger structures. The Polonaise in no.3 and the grave Musette of no.6 are haunting amplifications of standard dance forms. The set is an apotheosis of the Baroque concerto, to be set alongside the Brandenburg Concertos of Bach, as well as an epitome of Handel's art, drawing on many sources and influences and uniting them in a style uniquely his own.

In 1747 and 1748 Handel produced three examples of a new type of orchestral concerto, later to be designated 'concerti a due cori' since they are all scored for two wind groups (called 'cori' by Handel himself, and apparently intended to be placed antiphonally) with the usual strings. The first to be composed, hmv334, was performed with *Judas Maccabaeus* and set a pattern of a French-style opening followed by faster movements with a wistful Adagio at their centre. All rework earlier material, but the first is mostly original, and the arrangements of oratorio choruses in the other two (hmv332, 333) are well conceived for the new medium. The concertos with horns (333 and 334), both in F, contain some splendid orchestral writing. The first of them contains the last working of a ground bass first found in the Queen Anne Birthday Ode and then adapted for the 1732 *Esther*: the unexpected appearance of new thematic material before the final statement of the bass gives extra lift to an already exhilarating movement.

Handel's most massive orchestral project was his Music for the Royal Fireworks of 1748. In both its original conception for a large wind-band with parts heavily doubled, or the later version with strings and reduced winds, the sound is exciting, because Handel's scoring for three horns and three trumpets is always calculated for maximum sonority, the high notes of the horns in D being dovetailed with the trumpets. The huge overture is the

glory of the work, another ingenious modification of the French form in which the opening dotted rhythms are accommodated into a hymn-like melody, and the following Allegro is a kind of battle symphony dominated by fanfares exchanged between horns and trumpets. A pair of stately minuets, minor and major, concludes. As in other instances, Handel's music transcends the event it celebrates and has elevated the spirits of many generations since.

Handel, George Frideric

19. Minor vocal works.

Handel's contribution to the repertory of the Italian secular cantata is substantial and various. Most of it, as would be expected, dates from the three years (mid-1706 to mid-1709) he spent in Italy, and most of the rest from the following decade. About 60 cantatas for voice and continuo alone (the voice being usually soprano, sometimes alto and, in two examples, bass) come from the Italian period, and many of them are probably the product of meetings of the Arcadian Academy held by Ruspoli and other patrons, in which a poet, a composer and a singer could be challenged to write, set and perform a new cantata in the course of an evening. (*Hendel, non può mia musa*, the little cantata in praise of the composer himself, with text by Pamphili, has particular signs of being such a piece.) Another ten or so cantatas – numbers have to be approximate because of the complexity of multiple versions – may have been produced on similar occasions in England, perhaps at Burlington House or Cannons, though probably under gentler pressure; some are reworkings of earlier pieces composed in Italy, while at least three have new texts supplied by Paolo Rolli, later revised and published in the poet's *Di canzonette e di cantate libri due* (London, 1727). The continuo cantatas usually have two or three arias with introductory or linking recitatives, but otherwise have no fixed form. An exceptionally striking example is *O numi eterni* (*La Lucrezia*), probably composed in Rome in 1707, which is in effect a dramatic *scena* in which the singer impersonates the Roman heroine Lucretia, intent on suicide after being raped. It contains only two formal arias, one of grim resolution and one hectic, but several arioso sections amid the recitative also depict the rapid shifts in the character's emotional state. At the other end of the scale is *Zeffiretto, arresta il volo*, with a much more typical text of amorous anxiety: again two arias, but with just one linking recitative and amounting to no more than a charming trifle. The rest cover virtually all possibilities between these two extremes. Where comparison can be made between Handel's setting of a text and a setting of the same text by a native Italian composer, Handel's version tends to have greater emotional intensity. He is able, especially in minor keys, to suggest considerable harmonic density in the two-part writing for voice and bass.

The cantatas with instrumental or orchestral accompaniment range from quasi-operatic works of an hour or more in length to shorter pieces very similar to the continuo cantatas except for the presence of violins or an obbligato wind instrument in the arias. Again, most were composed in Italy, including two *cantate a tre*: *Clori, Tirsi e Fileno* (1707, for Ruspoli in Rome) and *Aci, Galatea e Polifemo* (1708, for a ducal wedding in Naples). The former has perhaps the more exquisite music, while the latter gains dramatic force from the classical myth which Handel was to treat even

more potently in English ten years later as well as providing the fascination of a bass role covering a vocal range of two-and-a-half octaves. The finest of the longer works is surely *Apollo e Dafne* (apparently started in Italy and finished later: the date is problematic), another treatment of classical myth but making more impact than *Acis* with its delectable characterization of the nymph, especially in her opening aria, and the final, touching farewell of the frustrated god at the close.

The chamber duets and trios for voices and continuo form a genre distinct from the monodic chamber cantata, since the singers do not impersonate characters and the music is conceived as formal counterpoint, expressing the emotion of the text in a general way; they are, in fact, madrigals with continuo accompaniment. Mainwaring's indication that 12 of the duets were written in Hanover to texts by Ortensio Mauro cannot be fully sustained: only six or seven come from that period (1711–12), the others being earlier. (The two trios also belong to the Italian period.) Another nine duets were written later in London, two around 1722 and the rest between 1741 and 1746. The latter group provided several ideas reworked in the English oratorios, including *Messiah* and *Belshazzar*. Some influence of Steffani is apparent in the fluidly melodious vocal lines, woven together with great care and with the musical points shared equally between the voices.

Handel wrote one English cantata (*Venus and Adonis*, with a text by John Hughes, unfortunately only partly extant) and, unlike most native British composers of the time, showed only slight interest in the English strophic song. (Several of the English songs attributed to him in contemporary song sheets are either spurious, or adaptations of Italian arias, or instrumental pieces with added words.) He did, however, provide three songs for plays, the third ('Love's but the frailty of the mind' for a revival of Congreve's *The Way of the World* in 1740) being particularly happy, and, as a gift, made a modest but apt setting of a Hunting Song ('The morning is charming') with words by his friend Charles Legh of Adlington Hall. His disinclination to make a wider contribution to the genre has the compensation that in the Attendant's song in *Susanna* ('Ask if yon damask rose be sweet') he produced one of its finest exemplars.

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20. Church music.

Handel was never, after Halle, a regular composer for the church, but he nevertheless produced a substantial body of anthems and liturgical settings over the course of his career, largely devised for particular ceremonies and all with orchestral or instrumental accompaniment. In Italy in 1707 he set Latin texts, including the three Vesper psalms *Dixit Dominus*, *Laudate pueri Dominum* and *Nisi Dominus* (all with chorus), together with motets and antiphons for solo voice. *Dixit* is an astonishing testimony to Handel's compositional technique near the start of his Italian period, notably in his grasp of large-scale form. Vigorous and vivid word-painting (such as the percussive setting of the word 'conquassabit') abounds, but even when the text is not emotionally expressive Handel devises memorable effects with it, as in the combination of cantus firmus and chattering counterpoint of 'Tu es sacerdos' or the intertwined solo lines, strange harmonies and mystical chanting of the lower voices in 'De torrente'. The other psalms, composed

for a celebration of the Feast of Our Lady of Mount Carmel in July 1707 also mix brilliance and gravity, but on a lesser scale. For the same occasion Handel also wrote two short antiphon settings and a motet (*Saeviat tellus inter rigores*) requiring accomplished vocal virtuosity. More subtle are the two motets and *Salve regina* composed for the Marchese Ruspoli's private chapel at Vignanello in May 1707, the daring harmonies of the *Salve* creating a peculiarly intense atmosphere.

Echoes of the Latin works, especially the psalms, are found in the earlier English church music, though what is probably Handel's first exercise in the genre, *As Pants the Hart* in the earlier (1711–12) of two versions for voices and continuo only (HWV251a), loosely imitates the verse anthems of the standard English repertory. For the *Te Deum* and *Jubilate* of 1713 the ceremonial settings of Purcell and Croft are Handel's formal models, but realized more fluently with richer musical material. The Chandos anthems and Chandos *Te Deum* of 1717–18 are set apart from other church works by their scoring (no normal alto parts and no violas) and a style combining expansiveness with a sense of intimacy, apt for the circumstances of their composition for the private delectation of James Brydges, Duke of Chandos. They were presumably performed in services held in the small church of St Lawrence, Whitechurch (still preserved), which then served as Brydges' private chapel. The comparatively small forces involved do not inhibit Handel from creating music of considerable power, as the choruses 'At thy rebuke, o God' and 'Though an host of men' (respectively in *Let God Arise* and *The Lord is my Light*). Several movements from the Chandos settings were re-worked in compositions for the Chapel Royal in the mid-1720s, the conversion of *Let God Arise* and the *Te Deum* into a linked pair of Chapel Royal settings in A (HWV256b, 282) being particularly happy (especially in the advantageous shortening of the *Te Deum*). The outstanding church music of this decade is however found in the four coronation anthems of 1727, where the promise of the occasion at Westminster Abbey and the opportunity to write for large forces spurred Handel to music of new and sublime opulence. His concern for contrast is not abandoned: alongside the sustained majesty of *Zadok the Priest* (repeated at all subsequent English coronations) is found the tenderness of 'Upon thy right hand did stand the queen' in *My heart is Inditing*, and the curious anxiety of 'Let justice and judgement' in *Let thy Hand be Strengthened*.

From the 1730s onwards Handel's church music becomes rarer and specifically related to public ceremonies. The first of the two royal wedding anthems, *This is the day* of 1734, is an oddly awkward pasticcio of movements, mostly from *Athalia*, given that it was prepared for the marriage of Handel's favourite pupil, the Princess Royal (fig.14). Handel provided a finer and more original anthem, *Sing unto God*, for her brother the Prince of Wales in 1736, though in the final movement the adaptation for tenor of a solo line originally conceived for the castrato Carestini in *Parnasso in festa* is unduly demanding. In 1737 Handel marked the death of Queen Caroline with his funeral anthem *The ways of Zion do Mourn*, where a real sense of personal grief is reinforced in the music by Lutheran Chorale fragments and other quotations from German masters (including Jacobus Handl's funeral motet *Ecce quomodo moritur justus*), surely in reference to the common heritage of the composer and the queen. With the

extensive Dettingen *Te Deum* of 1743, and its more succinct partner, the Dettingen Anthem, Handel returns to grand ceremonial mode, but the *Te Deum* is weakened by its heavy indebtedness to sections of Urio's *Te Deum* that Handel had previously (and with justice) not used; it does however have a fine central section, beginning at 'We believe that thou shall come', uninfluenced by Urio. This was Handel's last major work for the church. The Anthem for the Peace of 1747 (*How Beautiful are the Feet*) and the Foundling Hospital Anthem of 1749 (*Blessed are they that Considereth the Poor*) are as much compiled as newly composed, both using choruses from *Messiah*, though the expansion of the latter (in 1751) with new solos and a duet gives it greater substance.

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21. Operas.

Throughout the 36 years in which Italian opera was his major preoccupation, Handel adhered closely to the standard form of the period, determined by the priority given to solo singing and to stage presentation in which sets were changed in view of the audience and the curtain not lowered until the end of the evening. Solo arias, invariably in da capo form (though often with a shortened return to the main section), therefore dominate the operas, and scenes are generally constructed to begin with a number of characters on stage, each of whom sings an aria and leaves. The final scene usually ends with a *coro* sung by the soloists; ensembles are otherwise rare and largely confined to scenes of public rejoicing; only 'Dall'error' in Act 3 of *Alcina* touches the profundity of the choruses in the English choral works.

Handel's operas thus appear at a first glance very like those of his contemporaries; what sets them apart is the excellence of the music and its ability to express with immediate conviction the emotional states of the characters in the context of the drama. The latter quality, though already apparent in the prison scene of *Almira* (1705), is only intermittently present in the earlier operas (before 1720), in which the arias often hold the attention by musical interest alone. Much of the music of this period is worked out from ideas first found in the cantatas and other works of Handel's Italian period, and in *Agrippina* the characteristic harmonic quirks of this period are often attractively retained. The harmony of the first London operas is smoother, but the orchestration is richer, with its new use of bassoon tone colour; the extravagance of four trumpets in *Rinaldo* was not repeated.

The operas of the Academy period are generally more serious in tone (the enjoyable exception is *Flavio* (1723), though *Giulio Cesare* (1724) is not without touches of wit), arias are more expansive and musical expression is more consistently allied to drama. *Giulio Cesare* is all-encompassing; the deft characterization of Cleopatra's 'infinite variety', the sumptuous orchestration and the emotional power of so much of the music have rightly earned it a high reputation, though its odd structure with secondary characters commanding the final scenes of the first two acts (a circumstance dictated by the status of the original singers), presents problems in a modern context. *Tamerlano* (1724) and *Rodelinda* (1725) have less highly coloured scores but maintain dramatic force throughout,

the tenor roles for Borosini (Bajazet and Grimoaldo respectively) being especially striking. The later Academy operas, with the exception of the subtle and tender *Admeto* (1727), are slightly lesser achievements; the rivalry between the leading sopranos Cuzzoni and Faustina and the need to balance their parts proved more an inhibition than a stimulant to Handel's inspiration.

In the 1730s, when Handel was free to choose a wider range of librettos, a comic and fantastic note returns in *Partenope* (1730), *Orlando* (1733) and *Alcina* (1735), and the influence of the newer pre-classical manner developed by Vinci and Leo is often present. The mid-1730s operas attain a greatness comparable with the peak of the previous decade, with the *scena*, a potent element in many Handel operas, reaching new heights in the mad scene of *Orlando* and the end of Act 2 of *Alcina*. (For their full impact these works require the orchestral forces known to have been employed by Handel at the time: they include a band of over 30 strings – divided approximately 12.8.6.4.2 – with four bassoons and two harpsichords in addition to the stipulated winds.) Hints of new directions in opera are suggested in the later 1730s, but none, sadly, was followed up. A move to a synthesis with the French operatic style adumbrated in the sequences of dances and choruses in the operas of 1734–5 did not extend beyond that season. The romantic *Ariodante* (1735) also pointed to a more intimate, less artificial style, as did *Atalanta* (1736), but Handel turned back to older heroic librettos in 1737 and 1738 with what seems to be diminished musical inspiration (especially in comparison with the English choral works to which he was then giving attention); *Giustino* (1737) nevertheless has much to commend it. *Serse* (1738), a wholly successful comic opera deepened by moments of real anguish, indicated yet another line of development (also touched on in *Imeneo*), but by then external circumstances were drawing Handel away from opera, and his final effort in the genre, *Deidamia*, is uncertain in tone.

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22. Oratorio forms.

The two oratorios Handel wrote in Italy in 1707 and 1708 are in the well-established form of the Italian vernacular oratorio, very similar in style to the aria-dominated opera of the period, and, in Rome, forming a useful substitute for it at a time when public performance of opera was prohibited. Each, however, has an innovative moment exploiting the composer's special strengths. In *Il trionfo del Tempo e del Disinganno*, Cardinal Pamphili, the librettist and patron of the work, introduced 'un leggiadro giovinetto' making wondrous sounds as one of the delights offered by the allegorical character of Piacere (Pleasure). Handel could thus play a role in his own oratorio as the soloist in a short Sonata for organ and orchestra, the earliest known example of such a movement. In *La resurrezione* Handel made a last-minute change to the opening, allowing the overture to lead directly into the Angel's first aria, thus enhancing the sense of drama suggested by the Marchese Ruspoli's provision of painted backdrops for the performance, although the work was not actually staged. Both of these features were prophetic of elements in Handel's later English oratorios: the Sonata foreshadowed the introduction of organ concertos, and the opening

of *La resurrezione*, though not imitated in later oratorios, stressed Handel's interest in dramatic effect.

In England, Handel did not use his Italian works as direct models for oratorio, since his prime concern was to introduce the choral music which they lacked, but he was aware of the precedent of Latin oratorios with choral sections, such as Carissimi's *Jephte*. The first version of *Esther*, produced privately in 1718, is clearly something of an experiment, drawing first on Racine's declared intention (in the play on which the libretto is based) 'to unite the singing with the action and to use for singing the praises of the true God that section of the chorus which the pagans [i.e. classical Greek playwrights] used for singing the praises of their false divinities'. Other influences were the German passion oratorio, an example of which (the Brockes Passion) Handel had just composed and from which he took some of the music for *Esther*, and, for the choruses themselves, the English anthem. For arias, the da capo form of opera was a model, but vocal solos could in general be treated much more flexibly: they could lead into choruses or be episodes within them. All these precedents are reflected in the first *Esther*, and there is also a hint of the choral representation of different peoples which Handel was to exploit with great brilliance in later works: the chorus first appear as a group of bloodthirsty Persian officers, though for the most part they impersonate the persecuted Israelites. *Esther* may not be entirely satisfactory as a whole because of its clumsy structure, but it contained all the formal ingredients that Handel was to mix in many different ways in future oratorios and in secular works that took oratorio form.

English oratorio as a public entertainment began with Handel's production of a much revised version of *Esther* in London on 2 May 1732 (the circumstances are mentioned above, §7). The 1732 *Esther* included two of the coronation anthems of 1727, and its immediate successor, *Deborah*, included the other two as well as more music from the Brockes Passion, as if Handel was using his first English oratorios as a means of rehabilitating past work. *Athalia*, though still drawing a little on the Passion, moves decisively towards the conception of oratorio as an original and all-encompassing genre, especially with the addition of organ concertos in the 1735 London version as in other oratorio revivals that year. Parallel to this development runs Handel's introduction of secular works presented in concert, beginning with the revised version of *Acis and Galatea* in 1732 and continuing with the serenata *Parnasso in festa* in 1734 (partly re-using music from *Athalia* but also with newly composed choral music) and the setting of Dryden's *Alexander's Feast* in 1736.

With *Saul* (1738–9), Handel continued the line of dramatic oratorio from the precedent of *Athalia*, adding an extra measure of vividness by the inclusion of orchestral interludes implying action or marking the passage of time, and by the presence of the exotic sounds of trombones and a carillon in the orchestra. Its pair for the same season, *Israel in Egypt*, takes a new path, however, being the first non-dramatic English oratorio, with a libretto compiled from purely scriptural texts. It also has a substantial and unprecedented number of choral movements. *Israel in Egypt* achieved a commendatory notice in the *London Daily Post* – the only such appraisal for any oratorio in Handel's lifetime – but this was because its strong choral

element had proved difficult for the London audience, for whom the contribution of solo singers was always of importance, however elevated the musical entertainment. The only successor in the same line was *Messiah*, which not only provided a better balance of solo and choral music but achieved its eventual status as the most famous of all oratorios by articulating its statement of faith with music absolutely direct in its appeal, and in which the sense of progress from hope through despair to triumph is meaningful even for those who do not share Christian belief.

Between *Israel in Egypt* and *Messiah* Handel returned to secular works, with a setting of Dryden's shorter Cecilian ode, *A Song for St Cecilia's Day*, first presented as a pair with *Alexander's Feast*, and with *L'Allegro, il Penseroso ed il Moderato* (1740, revised 1741). This last is surely the most personal of the secular works. James Harris's perception in suggesting selections from Milton's two poems acutely recognized the presence of both 'Allegro' and 'Penseroso' aspects in Handel's make-up, and rightly expected that both would find equal expression in the music and would weave into a well-balanced whole. The fact that the contrasted moods are created through contemplation of images from an idealized English landscape also allowed Handel to reflect a serene appreciation of the country in which he had chosen to settle.

In the 1740s, with opera abandoned, Handel seems to have been determined to explore the possibilities of oratorio form just as widely as he had in the 1730s, but he was not always able to carry his audiences with him. Oratorio proper, on sacred subjects, gained interest from a new middle-class public suspicious of theatrical entertainments, but happy to find a format in which musical virtuosity could be enjoyed within an aura of respectable piety. The sacred nature of the subjects provided the reason why, even if written in dramatic form, an oratorio was not to be acted. *Semele* and *Hercules*, however, were secular dramas; there was no obvious reason why they should be presented in Lent 'after the manner of an oratorio' and only Handel's keenest supporters were prepared to accept them. Handel therefore refrained from new secular works in oratorio form after 1745 (other than for *The Choice of Hercules*, reworked from the abandoned music for *Alceste* as an addition to *Alexander's Feast*) but, with some credit to his librettists, still managed to find the variety that was important to him. In his last four oratorios – *Solomon*, *Susanna*, *Theodora* and *Jephtha* – he composed leading soprano parts, all for Giulia Frasi, combining loving warmth and spiritual strength (divided between three roles in the case of *Solomon*), but each within works of very different atmospheres: the public splendour of *Solomon*, the intimacy of *Susanna*, the contest of faith and oppression in *Theodora* and the heroic acceptance of divine fate in *Jephtha*.

It does not appear that the special quality of these late works was widely recognized by their first audiences. (In the case of *Theodora* it clearly was not.) After their initial performances they were seldom revived, with the partial exception of *Jephtha*, and when they were, it was in substantially cut or altered form. It may be that the clash between dramatic form and concert presentation that caused difficulty with the secular works also affected appreciation of sacred works seeming to demand visualisation of their action. According to Hawkins, Handel himself 'used to say, that, to an

English audience, music joined to poetry was not an entertainment for an evening, and that something that had the appearance of a plot or fable was necessary to keep their attention awake'. But the liveliness with which Handel told his 'fables' in music was inevitably dissipated in concert performance, especially for audiences not used to continuous concentration on theatrical presentations. Even in Handel's last years the standard oratorio repertory began to be reduced to *Messiah*, *Samson* and *Judas Maccabaeus*, where action is mainly absent or narrated. Only in the late 20th century, when recordings, radio broadcasts and concert performances of opera have made the concept of unseen musical drama familiar, has Handel's wide vision of what oratorio form could embrace become fully appreciated.

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23. Handel and posterity.

Handel's classic status as a composer, established by the end of the 1730s and symbolized by the presence of his statue in Vauxhall Gardens along with one of John Milton, was at first based on his choral music in general but became particularly associated with his oratorios. It was there that the union of musical excellence and sacred subject matter reached the sublimity to which, according to the philosophy of the time, the best of art should aspire. In 1753 William Hayes wrote of *L'Allegro* that 'there is not a Scene which Milton describes, were Claude Lorraine or Poussin to paint, could possibly appear in more lively Colours, or give a truer Idea of it, than our Great Musician has by his *picturesque* Arrangement of musical Sounds', but goes on to give greater praise to *Israel in Egypt*, in which 'sublime Composition' Handel has 'exerted every Power human Nature is capable of'. Mainwaring's *Memoirs* of 1760, the first separately published biography of any composer, has a section (attributed to Robert Price) appraising Handel's music in similar terms, noting the 'sublime strokes' that abound in the oratorio choruses, especially those of *Messiah*. In the 'three concluding choruses' of that work (i.e. from 'Worthy is the Lamb' onwards), 'each ... surpasses the preceeding, till in the winding up of the Amen, the ear is fill'd with such a glow of harmony, as leaves the mind in a kind of heavenly extasy'.

Messiah and its two regular companions, *Samson* and *Judas Maccabaeus*, epitomized this sublimity, and they remained dominant in the London oratorio seasons continued after Handel's death at Covent Garden and elsewhere, though *Alexander's Feast* also retained some popularity. An attempt was made to continue the master's legacy by the production of pasticcio oratorios based on Handel opera arias and choruses from the anthems and Latin psalms. In collaboration with Morell as librettist John Christopher Smith created *Nabal* (1764), *Gideon* (1769) and *Tobit* (apparently unperformed) in this way, while Samuel Arnold produced *Omnipotence* (1774) and *Redemption* (1786). Neither these nor entirely new works in the Handelian manner had much success, however, audiences preferring to stick with what were becoming ritual performances of their favourites.

The sense of ritual in Handelian performance was consolidated by the great Handel Commemoration of 1784 (the centenary of his birth as

erroneously recorded by Mainwaring). With encouragement from George III (a keen Handelian, to the annoyance of Burney and other progressive musicians of the period), it turned into a national celebration held mainly in Westminster Abbey, with huge choral and orchestral forces collected from all over Britain. The three planned performances (sacred music on 26 May, opera and oratorio extracts at the Pantheon on 27 May and *Messiah* on 29 May) were extended to five with repeats of the two Abbey concerts. More Commemorations followed in London up to 1791, and were continued in spirit in festivals in other English cities. One important guest at the 1791 Commemoration was Joseph Haydn, who (according to William Shield) found that it confirmed 'that deep reverence for the mighty genius of Handel, which ... he was even prone to avow'. The experience of this and his subsequent London visit of 1795 gave Haydn the impetus to compose *The Creation* on a libretto said to have been originally intended for Handel.

The Commemoration festivals stimulated a general interest in Handel's oratorios in continental Europe, but that had already begun through the efforts of individual enthusiasts. Earl Cowper, who had left England to settle in Florence in 1759, promoted performances of *Alexander's Feast* and *Messiah* there in 1768. Michael Arne, while touring in Germany, introduced *Messiah* to Hamburg in 1772, and C.P.E. Bach directed the work there again in 1775. Johann Adam Hiller brought *Messiah* to Berlin in 1786 and was one of the first to 'update' Handel's scoring with additional wind parts and other alterations to make it conform to current taste. Mozart continued this trend in Vienna between 1786 and 1790, when he arranged four of the choral works (*Acis and Galatea*, *Messiah*, *Alexander's Feast* and the *Ode for St Cecilia's Day*) for Baron von Swieten's concerts at the Imperial Library.

In Britain in the 19th century the development of amateur societies devoted to choral singing extended the veneration of *Messiah* and its regular companions, now including *Israel in Egypt*. Cheap vocal scores first produced by the publishing firm founded by Vincent Novello made the music conveniently available to amateurs. The idea of celebrating the centenary of Handel's death on the grandest of scales took root with the transfer of the Crystal Palace (erected for the Great Exhibition of 1851) to Sydenham, providing a concert venue of unparalleled size. A preliminary 'rehearsal' was held in June 1857 and the Centenary Festival in June 1859. The latter involved 2765 singers and 460 instrumentalists under the direction of Sir Michael Costa and consisted of three concerts: *Messiah*, a miscellaneous 'Selection', and *Israel in Egypt*. It set the pattern for a series of triennial Crystal Palace Festivals on a similar (in fact, generally larger) scale well into the next century, the last being in 1926. Several voices, including those of Sir George Grove and George Bernard Shaw, were raised against the musical distortions involved, but the festivals were as much expressions of national pride as celebrations of Handel's genius, and it was only after the deprivations of war and the advent of a less certain age that a firm reaction against massiveness set in.

The first signs of a fresher and broader view of Handel's oratorios appeared in England in the 1920s, ushered in by partly amateur stage performances of *Semele* (1925, Cambridge) and *Samson* (1929, Falmouth), and continued in the next decade with *Athalia*, *Saul*, *Susanna*

and *Hercules*. The performances involved drastic cuts and other compromises, but nevertheless revealed the works to be dramatic rather than devotional, and thus exposed an aspect of Handel that had become obscured by his status as master of the religious sublime. There was also similar activity in Germany, beginning with a staged *Hercules* at Münster in 1925. This, however, was an offshoot of a more significant effort in Germany to revive Handel's operas, begun by Oskar Hagen in Göttingen in 1920, and soon extending to Halle and other centres. The productions were characterized by even heavier alteration of the music, with high voice male roles allocated to tenors and basses, and revised orchestration. In Britain, revival of the operas was slower off the mark, but began in earnest in the 1950s, again with a mix of professional and amateur involvement. The Handel Opera Society, which at first staged both operas and oratorios, was founded under the directorship of Charles Farncombe in 1955, and its work was supplemented by revivals of operas under Anthony Lewis at the University of Birmingham and by Unicorn Opera (directed by Alan Kitching) at Abingdon. BBC broadcasts of the operas, including a *Rodelinda* as early as 1928, but especially a series under Arnold Goldsborough from 1948 to 1964, also helped reveal their musical riches.

In the 1970s the movement towards historically aware performances of early music, using period instruments, coupled with new scholarly understanding of the aesthetic validity of Baroque opera, suppressed the inclination to alter the form and scoring of Handel's operas and cleared the way to their acceptance on the modern stage. By 2000 all the operas had been given stage revivals of some sort, and productions of the best known works (especially *Giulio Cesare* and *Alcina*) were common on the stages of Europe and the USA. The rise of a new generation of countertenors and some fine mezzo-sopranos prepared to play male heroes helped remove the prejudice against high voices in male roles – and in any case octave transposition became ridiculous in performances attempting to re-create the sounds of Handel's own time. From the 1980s onwards the lesser-known oratorios as well as the rarer operas also became available to a wide public for the first time through recordings, partly thanks to the invention of the compact disc, which proved more suitable than its vinyl predecessor to accommodating the playing times of the works concerned. Not all the first recordings have been satisfactory textually or as performances, but it is nevertheless a matter for rejoicing that in the first years of a new century virtually all of Handel's music in its many diverse forms has become accessible through recordings and a range of stage and concert performances far broader than at any other time. *Messiah* retains the iconic status it had acquired by 1750 and has never relinquished, and will no doubt continue to do so while the great Christian festivals are celebrated, but it now takes its place alongside many other peaks of Handel's achievement which a happy combination of scholarly advocacy and the enthusiasm of practical musicians has, after much struggle, revealed.

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24. Sources and editions.

Something has already been said (§14) of Handel's compositional technique as exhibited in his autograph scores and, in the case of large-

scale vocal works, his working copies or 'conducting scores'. The survival of most of these documents from the period of his Italian visit to his final years is partly the result of the composer's own care in preserving them and partly good fortune. Both sets of manuscripts were presumably included among the 'Musick Books' bequeathed to the elder Smith by the terms of Handel's will, and both passed on Smith's death in 1763 to his son John Christopher Smith. The latter presented most of the autographs to George III in the 1770s, apparently in gratitude for the continuance of his pension after the death of the Dowager Princess of Wales. These remained in the possession of the British royal family and are now in the British Library with the rest of the former royal music collection. Seven volumes of material, mostly autograph, were acquired separately by the 7th Viscount Fitzwilliam in 1778 and 1779, under unknown circumstances, and (rebound in 15 volumes) now form part of the Founder's Bequest in the Fitzwilliam Museum in Cambridge. The conducting scores were presumably retained by Smith and passed on his death in 1795 to his stepdaughter Lady Rivers. Their fate became precarious after she died in 1835, but in the 1850s the book dealer Thomas Kerslake acquired them (so he said) 'from the waste-paper market' and sold them to Victor Schoelcher, then engaged on his biography of Handel. In 1868 they were purchased for the Hamburg State Library at the behest of Friedrich Chrysander, who had just begun to issue his collected edition of Handel. (The conducting score of *Messiah* had however become detached from this group after 1835 and, having passed through other hands into the collection of Sir Frederick Ouseley, is now in the Bodleian Library, Oxford.) The autographs and conducting scores have been comprehensively catalogued. All Handel's musical autographs, comprising some 8700 sheets, are described with analysis of their continuity, watermarks and rastra (patterns of staff rulings) by Burrows and Ronish (B1994); their work supplements the earlier descriptions of the British Library autographs by Squire (B1927) and of the Fitzwilliam autographs by Fuller Maitland and Mann (B1893). The conducting scores are catalogued by Clausen (B1972).

A few autographs and several manuscript copies from Handel's Italian period (including conducting scores of the two Italian oratorios) were left behind in the collections of his patrons, particularly Ruspoli. These were acquired early in the 19th century by Fortunato Santini, whose vast collection was subsequently purchased by the Roman Catholic diocese of Münster and is now housed in the Episcopal Seminary there. Other supplementary manuscript collections were formed in England during Handel's lifetime by several of his major supporters, including Charles Jennens (whose collection was incorporated into what became known as the Aylesford Collection), Elizabeth Legh of Adlington Hall in Cheshire (whose collection passed to the Earls of Malmesbury) and the 4th Earl of Shaftesbury. Information on these and other collections is given in *Handel Collections* (A1990), and detailed references to manuscript and other sources for all Handel's works are cited in the thematic catalogue (*Händel Werke-Verzeichnis* – hvv) prepared by Bernd Baselt, which forms part of the *Händel-Handbuch*.

The quantity and diversity of the sources – which include early printed editions, though the production of these was rarely supervised by Handel himself – often present complex problems to editors. Both autographs and

conducting scores make visible the changes made by Handel during composition and subsequently, presenting difficult decisions about how the variant versions should be taken into account in preparing a score for publication or practical use. In the case of the operas and oratorios it is usually possible to define distinct versions performed by Handel at different times (though not all will seem equally valid for modern revival), and in this task the printed wordbooks produced to accompany the original performances are a vital additional source of information. Careful analysis of all source material needs to be undertaken for a full scholarly edition, and even the task of producing a working text for performance of a large-scale vocal work should involve cross-checking of autographs, the working copy and librettos if the relationship between the modern text and Handel's own performances is to be properly understood.

The earliest editors of Handel were conscious of the problem of variant versions, but saw their task as one of producing the 'best' version of a work, often that hallowed by performing tradition. The first attempt at a collected edition of Handel's works – the first such project for any composer – was made by Samuel Arnold in the immediate wake of the 1784 Handel Commemoration. Between 1787 and 1797 Arnold issued 180 fascicles of music text (amounting to about 60 volumes when bound) covering most of the oratorios together with the instrumental and orchestral music. A loss of interest on the part of subscribers caused the project to close prematurely, leaving only five operas covered and a small selection of the vocal chamber works. The edition nevertheless contributed significantly to the dissemination of Handel's music, especially outside Britain, and has some continuing value in its preservation of readings derived from manuscripts available to Arnold but no longer extant. Arnold dealt with variants only casually, sometimes including alternative settings or interpolations in appendices, but without information about their origins. A new attempt at an edition taking account of Handel's autographs (which Arnold seems not to have consulted) was begun by the English Handel Society in 1843, but only 16 volumes (in inconveniently massive large folio) were issued to 1858, including 12 of the large choral works. Only George Macfarren's *Belshazzar* made a serious attempt to face the textual problems involved.

The Händel-Gesellschaft edition prepared almost single-handedly by Chrysander was the first to cover virtually the whole of Handel's output, including the Italian operas. All but one of the planned 94 volumes were issued between 1858 and 1902. (The exception was vol.xlix, covering miscellaneous vocal works, for which some plates were however prepared; offprints from them were issued by Moeck in 1960.) Some volumes (notably xxxii, lviii and part of xlviii) were reissued in revised form when access to new sources had been acquired. In addition Chrysander and Max Seiffert edited six supplementary volumes of works by composers whose music was significantly used by Handel, and facsimiles of the autographs of *Jephtha* and *Messiah*. For its time the edition was an astonishing achievement. It was finely printed and remains very useful, especially in the form of reduced size facsimile reprints (the first of which was published by Gregg Press in 1965). Nevertheless its deficiencies are serious, especially for major works with complicated textual histories. Chrysander had access to the autographs and (more conveniently placed

for him) the conducting scores at Hamburg, but his choice of readings from these and other sources is often arbitrary and incomplete. In several cases he was unaware of sources that would have filled lacunae in his scores.

In 1955 a new project was inaugurated in Halle, Handel's birthplace. The Hallische Händel-Ausgabe (Halle Handel Edition) was originally intended only to supplement Chrysander by issue of performing material based on his edition, but adverse comment on the first six volumes led to a change of policy, and in 1958 it was announced that a full critical edition would be produced. However, the editorial standards of the volumes that followed were extremely variable, partly as a result of the position of Halle in what was then communist East Germany and the consequent problems for scholars based there of travel restrictions and general communication with the West. In the 1980s the editorial directors responded to growing criticism, and new arrangements were made with the co-operation of organizations in Britain, West Germany and the USA. An active editorial board of German, British and American scholars was set up, new guidelines for the edition were prepared and procedures were established for monitoring the work of volume editors. The unification of Germany in 1990 removed communication problems, and the volumes issued since then have, with few reservations, shown a marked improvement in standards. Coverage of instrumental and orchestral music was broadly complete by 2000, with the deficiencies of the earliest volumes being remedied by issue of revised versions with appropriate critical reports.

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WORKS

Editions: *George Friedrich Händels Werke: Ausgabe der Deutschen Händelgesellschaft*, ed. F.W. Chrysander, i–xlviii, l–xcvi, suppl.i–vi (Leipzig and Bergedorf bei Hamburg, 1858–94, 1902/R) [HG] *Hallische Händel-Ausgabe im Auftrage der Georg Friedrich Händel-Gesellschaft*, ed. M. Schneider, R. Steglich and others (Kassel, 1955–) [vols. in progress are given in square brackets] [HHA]

hwv [Händel Werke Verzeichnis] refers to the numeration of works in the *Händel-Handbuch*, i–iii, which includes details of MS and printed sources. For further MS sources see Baselt, *Verzeichnis* (B1986) and *Handel Collections* (A 1990); for early printed editions (to 1800) see Smith (B1960).

†	printed libretto extant (facsimiles) of opera librettos in Harris, B1989)
HTG	Hamburg, Theater am Gänsemarkt
LCG	London, Covent Garden
LKH	London, King's/Queen's Theatre in the Haymarket
LLF	London, Lincoln's Inn Fields
LLH	London, Little Theatre in the Haymarket

[stage](#)

[odes, oratorios, etc.](#)

[sacred vocal](#)

secular cantatas

duets and trios with continuo

songs and hymns

orchestral

music for wind ensembles

sonatas

keyboard

harp music

clock music

didactic works

Handel, George Frideric: Works

stage

operas

operas in three acts unless otherwise stated

HWV	Title	Libretto	Première (perfs. under composer)	HG	HHA
1	Almira [Der in Kronen erlangte Glücks- Wechsel , oder Almira, Königin von Castilien]	F.C. Feustking, after G. Pancieri	HTG, 8 Jan 1705 (c20)†	iv	ii/1
Remarks : some music lost					

2	Nero [Die durch Blut und Mord erlangete Liebe]	Feustking	HTG, 25 Feb 1705 (?3)†	
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Remarks :
music lost

5	Rodrigo [Vincere se stesso è la maggior vittoria]	adapted from F. Silvani: <i>Il duello d'Amore e di Vendetta</i>	Florence, cOct 1707†	Ivi	[ii/2]
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Remarks :
some music lost

3, 4	Der beglückte Florindo; Die verwandelte Daphne	H. Hinsch	HTG, Jan 1708†	
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Remarks :
two operas designed to be perf. sequentially; music almost all lost, but
see 'Other orchestral'

6	Agrippina	V. Grimani	Venice, S Giovanni Grisostomo, 26 Dec 1709 (?27)†	Ivii	[ii/3]
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Remarks :
1 aria in Songs in ... Etearco (London, 1711); ov. and 1 aria in Songs in ... Antiochus (London, 1712); 1 aria in Songs in ... Hamlet (London, 1712)

7a, 7b	Rinaldo	G. Rossi, based on scenario by A. Hill after T. Tasso:	LKH, 24 Feb 1711 (15)†	Iviii (2 edns)	ii/4.1, 4.2
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		<i>La Gerusalemme liberata</i>			
			LKH, 23 Jan 1712 (9)		
			LKH, 6 May 1713 (2)		
			LKH, 30 Dec 1714 (11)		
			LKH, 5 Jan 1717 (10)†	rev., 4/5 new arias	
8a, 8b, 8c			LKH, 6 April 1731 (6)†	rev., many addns from other operas	
	Il pastor fido	Rossi, after B. Guarini	LKH, 22 Nov 1712 (7)†	lix, lxxxiv	[ii/5]
Remarks : end date 24 Oct 1712; ? 1 aria added during run					
			LKH, 18 May 1734 (13)†		[ii/31]
Remarks : rev., many addns incl. choruses from other works and 2 new arias					
			LCG, 9 Nov 1734 (5)†		
Remarks : further rev., ballet, prol. (Terpsicore) dances and 2 arias added					
9	Teseo	5 acts, N.F. Haym, after P. Quinault : <i>Thésée</i>	LKH, 10 Jan 1713 (13)†	lx	[ii/6]
Remarks : end date 19 Dec 1712; last perf. incl. addns (?2 new arias)					
10	Silla	Rossi	?LKH, 2 June	lxi	[ii/7]

		1713 (?1)†			
Remarks : misattrib. G. Bononcini in <i>GB-Lbl</i> Add.5334					
11	Amadigi di Gaula	after A.H. de Lamotte: <i>Amadis de Grèce</i>	LKH, 25 May 1715 (6)†	Ixii	ii/8
Remarks : main autograph lost; arias added during run					
		LKH, 16 Feb 1716 (6)			
Remarks : 5th perf. (20 June) incl. 2 new syms.					
		LKH, 16 Feb 1717 (5)			
Remarks : 3rd perf. incl. unidentified 'new scene'					
12a, 12b	Radami sto	adapted from D. Lalli: <i>L'amor tirannico</i> , o <i>Zenobia</i> , as rev. for Florence , 1712, after G. de Scudéry : <i>L'amour tyranniq ue</i>	LKH, 27 April 1720 (10)†	Ixiii	ii/9.1, 9.2
		LKH, 28 Dec 1720 (7)†			
Remarks : rev., 13 new items					
		LKH, 25 Nov 1721			

<div> <div></div> <div>Remarks :</div> <div>further revs., 1 aria added</div> </div>			LKH, Jan–Feb 1728 (c5)†		
13	Muzio Scevola	P.A. Rolli, after Livy, as rev. for Vienna, 1710	LKH, 15 April 1721 (10)†	lxiv	[ii/10]
<div> <div>Remarks :</div> <div>only Act 3 by Handel; Act 1, F. Amadei; Act 2, G. Bononcini; end date 23 March 1721</div> </div>					
<div> <div></div> <div>Remarks :</div> <div>rev. and shortened</div> </div>			LKH, 7 Nov 1722 (3)		
14	Floridante	Rolli, adapted from Silvani: <i>La costanza in trionfo</i> , ? as rev. for Livorno, 1706	LKH, 9 Dec 1721 (15)†	lxv	[ii/11]
<div> <div>Remarks :</div> <div>end date 28 Nov 1721</div> </div>					
<div> <div></div> <div>Remarks :</div> <div>5 arias added, 2 new</div> </div>			LKH, 4 Dec 1722 (7)		
<div> <div></div> <div>Remarks :</div> <div>shortened, 2 new arias (MS lib amendments <i>LbI</i>)</div> </div>			LKH, 29 April 1727 (2)		
			LKH, 3 March		

<div> <div></div> <div>Remarks :</div> <div>1727 version rev. and shortened</div> </div>			1733 (7)†		
15	Ottone, re di Germani a	Haym, adapted from S.B. Pallavici no: <i>Teofane</i>	LKH, 12 Jan 1723 (14)†	lxvi	[ii/12]
<div> <div>Remarks :</div> <div>end date 10 Aug 1722; last 3 perfs. with 4 new arias</div> </div>					
			LKH, 11 Dec 1723 (6)		
			LKH, 8 Feb 1726 (9)†		
<div> <div>Remarks :</div> <div>rev., 5 new arias</div> </div>					
			LKH, 11 April 1727 (2)		
			LKH, 13 Nov 1733 (4)†		
<div> <div>Remarks :</div> <div>rev., 3 arias and new duet added</div> </div>					
16	Flavio, re di Longoba rdi	Haym, adapted from M. Noris: <i>Flavio Cunibert</i> o, as rev. for Rome, 1696	LKH, 14 May 1723 (8)†	lxvii	ii/13
<div> <div>Remarks :</div> <div>end date 7 May 1723</div> </div>					
			LKH, 18 April 1732 (4)†		
<div> <div>Remarks :</div> <div>much rev.</div> </div>					

17					
	Giulio Cesare in Egitto	Haym, adapted from G.F. Bussani	LKH, 20 Feb 1724 (13)†	lxviii	[ii/14]
			LKH, 2 Jan 1725 (10)†		
Remarks : rev., 4 new arias; 2 more added during run					
			LKH, 17 Jan 1730 (11)†		

Remarks :
further revs., 2 new arias added during run (MS lib amendments *Lbl*, King's 442)

18					
	Tamerlano	Haym, adapted from A. Piovene and rev. version: <i>Il Bajazete</i> , 1719, after J.N. Pradon: <i>Tamerlano</i>	LKH, 1 Feb 1732 (4)† LKH, 31 Oct 1724 (12)†	lxix	ii/15
Remarks : first draft composed 3–23 July 1724					
			LKH, 13 Nov 1731 (3)†		
Remarks : shortened, but 1 new aria					

19	Rodelinda, regina de' Longobardi	Haym, adapted from A. Salvi, after P. Corneill	LKH, 13 Feb 1725 (14)†	lxx	[ii/16]
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		e: <i>Pertharite, roi des Lombards</i>		
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Remarks :
end date 20 Jan 1725

		LKH, 18 Dec 1725 (8)	
Remarks : 4 new arias and new duet (MS lib amendments <i>Lb</i>)			
		LKH, 4 May 1731 (8)	

Remarks :
2 arias and duet added from other operas

20	Scipione	Rolli, adapted from Salvi: <i>Publio Cornelio Scipione</i>	LKH, 12 March 1726 (13)†	lxxi	[ii/17]
Remarks : end date 2 March 1726					
			LKH, 3 Nov 1730 (6)†		
Remarks : rev. with 14 added items incl. 2 new arias					
21	Alessandro	Rolli, adapted from O. Mauro: <i>La superbia d'Alessandro</i>	LKH, 5 May 1726 (13)†	lxxii	[ii/18]

Remarks :
end date 11 April 1726; new aria added during run

		LKH, 26 Dec 1727 (over 3)	
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			LKH, 25 Nov 1732 (6)†	
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Remarks :
shortened

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Remarks :
revived as Rossane, LKH, 1743†, 1744, 1747, 1748†, probably with Handel's co-operation

22

Admeto, re di Tessaglia a	adapted from A. Aureli: <i>Antigon a delusa da Alceste</i> , as rev. Mauro for Hanover , 1681	LKH, 31 Jan 1727 (19)†	lxxiii	[ii/19]
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Remarks :
end date 10 Nov 1726; main autograph and perf. scores lost; new aria added during run

			LKH, 30 Sept 1727 (6)	
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			LKH, 25 May 1728 (3)†	
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Remarks :
new aria

			LKH, 7 Dec 1731 (6)†	
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Remarks :
rev., 6 arias added, 3 new

23

Riccardo o primo, re d'Inghilterra	Rolli, adapted from F. Briani: <i>Isacio tiranno</i>	LKH, 11 Nov 1727 (11)†	lxxiv	[ii/20]
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Remarks :
end date 16 May 1727

A ²					
	Genseri co [Olibrio]	after N. Beregan : <i>Genseri co</i> , as rev. for Hambur g, 1693			
Remarks : only pt of Act 1 drafted early 1728; music mostly used in Siroe and Tolomeo					
24	Siroe, re di Persia	Haym, adapted from P. Metasta sio, as rev. for Naples, 1727	LKH, 17 Feb 1728 (18)†	lxxv	[ii/21]
Remarks : end date 5 Feb 1728					
25	Tolomeo , re di Egitto	Haym, adapted from C.S. Capece: <i>Tolomeo e Alessan dro</i>	LKH, 30 April 1728 (7)†	lxxvi	[ii/22]
Remarks : end date 19 April 1728					
			LKH, 19 May 1730 (7)†		
Remarks : much rev. with 12 addl items					
			LKH, 2 Jan 1733 (4)†		
Remarks : 6 further addns					
26	Lotario	adapted from Salvi: <i>Adelaide</i> , as rev.	LKH, 2 Dec 1729 (10)†	lxxvii	[ii/23]

		for Venice, 1729		
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Remarks :
end date 16 Nov 1729

27	Partenope	adapted from Stampigia, as rev. for Venice, 1707	LKH, 24 Feb 1730 (7)†	lxxviii	[ii/24]
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Remarks :
end date 12 Feb 1730

			LKH, 12 Dec 1730 (7)†		
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Remarks :
rev., new aria

			LCG, 29 Jan 1737 (4)†		
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Remarks :
shortened and rearranged

28	Porro, re dell'Indie	adapted from Metastasio: <i>Alessandro nell'Indie</i>	LKH, 2 Feb 1731 (16)†	lxxix	[ii/25]
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Remarks :
end date 16 Jan 1731

			LKH, 23 Nov 1731 (4)†		
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Remarks :
rev., 3 arias added

			LCG, 8 Dec 1736 (4)†		
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Remarks :
rev., 6 arias added (1 by L. Vinci, 2 by G.A. Ristori)

A ⁵	[Tito]	after J. Racine: <i>Bérénice</i>			
Remarks : only Act 1 scenes i–iii composed, late 1731, entitled Titus l'Empereur; music partly used in Ezio					
29	Ezio	adapted from Metastasio	LKH, 15 Jan 1732 (5)†	lxxx	[ii/26]
30	Sosarme, re di Media	adapted from Salvi: <i>Dionisio re di Portogallo</i>	LKH, 15 Feb 1732 (11)†	lxxxi	[ii/27]
Remarks : end date 4 Feb 1732					
			LKH, 27 April 1734 (3)		
Remarks : shortened, but 4 arias added					
31	Orlando	adapted from Capece, after L. Ariosto: <i>Orlando furioso</i>	LKH, 27 Jan 1733 (10)†	lxxxii	ii/28
Remarks : end date 20 Nov 1732					
32	Arianna in Creta	adapted from P. Pariati: <i>Teseo in Creta</i> , as rev. for Naples, 1721, and Rome, 1729	LKH, 26 Jan 1734 (16)†	lxxxiii	[ii/29]
Remarks :					

end date 5 Oct 1733					
			LCG, 27		
			Nov		
			1734		
(5)†					
Remarks : rev., with 2 arias, 1 new, and ballet					
A ¹¹	Oreste	adapted from G. Barlocchi	LCG, 18 Dec 1734 (3)†	xlvi, 102 (ov.)	ii/suppl. 1

Remarks :
pasticcio, music by Handel incl. new recits. and ballet

33		Ariodante	adapted from Salvi: <i>Ginevra, principessa di Scozia</i> , after Ariosto: <i>Orlando furioso</i>	LCG, 8 Jan 1735 (11)†	lxxxv	[ii/32]
Remarks : incl. ballet music; composed 12 Aug–24 Oct 1734						
				LCG, 5 May 1736 (2)†		
Remarks : dances omitted; 7 arias added (none by Handel)						
34		Alcina	adapted from <i>L'isola di Alcina</i> , 1728, after Ariosto: <i>Orlando furioso</i>	LCG, 16 April 1735 (18)†	lxxxvi	[ii/33]

Remarks :
incl. ballet music; end date 8 April 1735

			LCG, 6 Nov 1736 (3)†		
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Remarks : dances omitted					
35	Atalanta	adapted from B. Valeriano: <i>La caccia in Etolia</i>	LCG, 10 June 1737 (2)	lxxxvii	[ii/34]
			LCG, 12 May 1736 (8)†		
Remarks : end date 22 April 1735					
36	Arminio	adapted from Salvi	LCG, 20 Nov 1736 (2)	lxxxviii	[ii/35]
			LCG, 12 Jan 1737 (6)†		
Remarks : end date 14 Oct 1736					
37	Giustino	adapted from Beregan, as rev. Pariati for Rome, 1724	LCG, 16 Feb 1737 (9)†	lxxxix	[ii/36]
Remarks : composed 14 Aug–20 Oct 1736					
38	Berenice	adapted from Salvi: <i>Berenice, regina d'Egitto</i>	LCG, 18 May 1737 (4)†	xc	[ii/37]
Remarks : composed 18 Dec 1736–27 Jan 1737					
39	Faramondo	adapted from A. Zeno, as rev. for Rome, 1720	LKH, 3 Jan 1738 (8)†	xci	[ii/38]
Remarks : composed 15 Nov–24 Dec 1737					

A ¹³	Alessandro Severo	adapted from Zeno, as rev. for Milan, 1723	LKH, 25 Feb 1738 (6)†	xlvi, 104 (ov.)	
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Remarks :
pasticcio, music by Handel, incl. new ov. and recits.

40	Serse	adapted from N. Minato, as rev. Stampiglia for Rome, 1694	LKH, 15 April 1738 (5)†	xcii	ii/39
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Remarks :
composed 26 Dec 1737–14 Feb 1738

A ¹⁴	Giove in Argo [Jupiter in Argos]	adapted from A.M. Lucchini	LKH, 1 May 1739 (2)†		
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Remarks :
pasticcio semi-staged; new recits., 5 arias and final chorus

41	Imeneo	adapted from Stampiglia	LLF, 22 Nov 1740 (2)†	xciii	[ii/40]
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Remarks :
drafted Sept 1738, rev. for perf. Oct 1740

			Dublin, New Music Hall, 24 March 1742 (2)†		
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Remarks :
concert perf.; cuts, but 2 arias and 2 duets added

42	Deidamia	Rolli	LLF, 10 Jan 1741 (2)†	xciv	[iii/41]
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Remarks :
composed 27 Oct–20 Nov 1740

LLH, 10
Feb
1741 (1)

3 arias in revival of Pirro e Demetrio (pasticcio, LKH, 1716): No, non così severo [MS sources ...]; Sento prima le procelle [MS sources ...]; Vieni, o cara, e lieta in petto [MS sources ...]

Miscellaneous operatic arias: Aure dolci, deh, spirate, c1722–6, hww211; Col valor del vostro brando, c1711–13, hww215, ed. in HHA, ii/4.1, 248; Con doppia gloria mia, c1722–6, hww212; Con lacrime sì belle, c1717–8, ed. in HHA, ii/4.1, 232; L'odio, sì, ma poi ritrovo, c1722–6, hww217; Lusinga questo cor, c1712–17 [MS sources ...]; Quanto più amara fu sorte crudele, c1721–3, hww222; Sa perché pena il cor, c1712–17, ed. in HHA, ii/4.1, 228; Sì, crudel, tornerà (frag.), c1738–41, hww224; Spera chi sa perché la sorte, c1717–18, hww225, ed. in HHA, ii/4.1, 237; S'un dì m'apparga, la mia crudele, c1738–41, hww223; Vo' cercando tra fiori (text in I. Zanelli: *Nino* (Rome, 1720)), c1726, hww227

arrangements of operas by other composers [not in HG or HHA]; all in three acts

HWV

Title

Libretto

Première
(perfs. in
London)

A ¹	Elpidia	adapted from Zeno: <i>Li rivali generosi</i>	LKH, 11 May 1725 (10)†, 30 Nov 1725 (5)
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Remarks :
pasticcio mainly from L. Vinci: *Ifigenia in Tauride* and *La Rosmira fedele*, and G.F. Orlandini: *Berenice*, Venice, 1725; perf. Nov 1725 with revs.

A ³	Ormisdà	adapted from Zeno	LKH, 4 April 1730 (14)†, 24 Nov 1730 (5)
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Remarks :
pasticcio with arias by Vinci, J.A. Hasse, Orlandini and others; 12 'new songs' announced from 21 April; 2 different sets of lib. amendments extant

A ⁴	Venceslao	adapted from Zeno	LKH, 12 Jan 1731 (4)†
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Remarks :
pasticcio with arias by Vinci, Hasse, N. Porpora and others

A ⁶	Lucio Papirio	Zeno, rev. C.I. Frugoni	LKH, 23 May 1732 (4)†
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Remarks :
by G. Giacomelli, Parma, 1729, slightly adapted

A ⁷	Catone	Metastasio	LKH, 4 Nov 1732 (5)†
Remarks : mostly by L. Leo, Venice, 1729, with arias by other composers			
A ⁸	Semiramide	Metastasio	LKH, 30 Oct 1733 (4)†

Remarks :
mostly by Vinci, with arias by other composers

A ⁹	Cajo Fabricio	Zeno	LKH, 4 Dec 1733 (4)†
Remarks : mostly by Hasse, Rome, 1732, with arias by other composers			
A ¹⁰	Arbace	Metastasio: <i>Artaserse</i>	LKH, 8 Jan 1734 (8)†

Remarks :
mostly by Vinci, with arias by other composers

A ¹²	Didone	Metastasio	LKH, 13 April 1737 (3)†
Remarks : mostly by Vinci, Rome, 1726			

Theatre music

HWV	Title (Description es)	Performanc es (no.)	HG	HHA
43	The Alchemist (for Ben Jonson's play)	LKH, 14 Jan 1710 (2); later revivals		—
Remarks : 9 items, nos.1, 3–9 from ov. to Rodrigo, no.2 ('Prelude') probably not by Handel, pubd Walsh (London, 1710), attrib. 'an Italian master' (copy <i>GB-BEN</i> coke); see Price, G1975				
44	[Comus] (3 songs and trio to conclude	Exton, Leics., June 1745 (1), 29 July 1748		—

	private arr. (1) of Milton: A Maske presented at Ludlow Castle)		
Remarks : music re-used in Occasional Oratorio; see Hicks, G1976; ed. C. Timms and A. Hicks as <i>Music for Comus</i> (London, 1977)			
45	Alceste (masque or semi-opera, T. Smollett, after Euripides)	composed Dec 1749– Jan 1750; music used in The Choice of Hercules; lib lost	xlviB [i/30]

For songs in plays, see under songs and hymns: I like the
am'rous youth that's free; Love's but the frailty of the mind;
'Twas when the seas were roaring

Handel, George Frideric: Works

odes, oratorios, etc.

DNMH	Dublin, New Music Hall, Fishamble Street
LCG	London, Covent Garden
LFH	London, Foundling Hospital
LKH	London, King's/Queen's Theatre in the Haymarket
LLF	London, Lincoln's Inn Fields
OCC	Oxford, Christ Church Hall
OST	Oxford, Sheldonian Theatre

HWV	Title (Libretto)	Performan ces under composer (no.)	HG	HHA
46a	Il trionfo del Tempo e del Disinganno (B. Pamphili)	? Rome, spr. 1707	xxiv	[i/4]
Remarks : <i>D-MŪs</i> score copied by 14 May 1707				
47	Oratorio per la Resurrezio ne di Nostro Signor	Rome, Palazzo Bonelli, 8 April 1708 (2)†	xxxix	[i/3]

	Gesù Cristo (C.S. Capece)			
74	Ode for the Birthday of Queen Anne (Eternal source of light divine) (? A. Philips)		xlviA	i/6
Remarks : probably composed Jan 1713 for perf. on 6 Feb but not perf.; rev. for 1714 celebration but again not perf.				
48	Der für die Sünde der Welt gemartete und sterbende Jesus [Brockes Passion] (B.H. Brockes)	? Hamburg, 1716†	xv	i/7
Remarks : see Becker, C1956, for Hamburg perfs., 1719–21				
49a, 49b	Acis and Galatea (J. Gay and others, after Ovid: Metamorp hoses, xiii)	Cannons, Edgware, 1718, LKH, 10 June 1732 (4)†, 5 Dec 1732 (4); OCC, 11 July 1733 (1)†, LKH, 7 May 1734 (1); CG, 24 March 1736 (2); LLF, 13 Dec 1739 (2)†, 28 Feb 1741 (2); DNMH, 20 Jan 1742 (2)	iii, liii	
Remarks : composed May 1718 (see Rogers, 1973), rev. for perfs. 1732–6 with added It. airs from cantata Sorge il dì (Aci, Galatea e Polifemo) and elsewhere				

50a, 50b

Esther (? A. Pope and J. Arbuthnot, after Racine, trans. T. Brereton; with addns by S. Humphrey s, 1732)	?Cannons, 1718; LKH, 2 May 1732 (6)†, 14 April 1733 (2)†; OST, 5 July 1733 (2)†; LCG, 5 March 1735 (6), 7 April 1735 (2), 6 April 1737 (2); LLF, 26 March 1740 (1); DNMH, 3 Feb 1742 (3)†; LCG, 15 March 1751 (1)†, 25 Feb 1757 (1)†	xi, xli	i/8 [i/10]
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Remarks :
extensively rev. for 1732 perf. with much new music; addns for 1735 perf.
incl. org conc.

51

Deborah (Humphrey s, after <i>Judges v</i>)	LKH, 17 March 1733 (6)†; OST, 12 July 1733 (1); LKH, 2 April 1734 (3); LCG, 26 March 1735 (3); LKH, 3 Nov 1744 (2)†; LCG, 8 March 1754 (2)†, 19 March 1756 (1)†	xxix	[i/11]
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Remarks :
music partly from earlier works; end date 21 Feb 1733

52

Athalia (Humphrey s, after Racine)	OST, 10 July 1733 (2)†; LCG, 1 April 1735 (5), 5 March 1756 (3)†	v	[i/12]
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Remarks :
end date 7 June 1733; 1735 perf. with addns incl. Italian arias; 1756 perf. rev.
with addns

73	Parnasso in festa (anon.)	LKH, 13 March 1734 (5)†; LCG, 9 March 1737 (2); LLF, 8 Nov 1740 (1)†; LKH, 14 March 1741 (1)	liv	[ii/30]
Remarks : music mostly from Athalia; 1741 perf. ? not under Handel				
75	Alexander's Feast (J. Dryden: Ode for St Cecilia's Day, 1697; addns from N. Hamilton: The Power of Music)	LCG, 19 Feb 1736 (5)†, 16 March 1737 (6); LKH, 17 Feb 1739 (3)†; LLF, 22 Nov 1739 (2)†; DNMH, 17 Feb 1742 (2)†; LCG, 1 March 1751 (4)†, 9 March 1753 (2)†, 14 Feb 1755 (2)	xii	i/1
Remarks : end date 17 Jan 1736; 1742 perf. with new solo (only bc extant) and duet; duet rev. 1751				
46b	Il trionfo del Tempo e della Verità (Pamphili, with anon. addns)	LCG, 23 March 1737 (4)†; LKH, 3 March 1739 (1)	xx, xxiv	[i/4]
Remarks : extensive rev. of Il trionfo del Tempo e del Disinganno with much new music; end date 14 March 1737				
53	Saul (C. Jennens, after <i>I Samuel</i> xvii– <i>II Samuel</i> i and A. Cowley: Davideis)	LKH, 16 Jan 1739 (6)†; LLF, 21 March 1740 (1), 18 March 1741 (1)†; DNMH, 25 May 1742	xiii	i/13

		(1)†; LCG, 16 March 1744 (2)†; LKH, 13 March 1745 (1); LCG, 2 March 1750 (2)†, 15 March 1754 (2)	
Remarks : composed 23 July–27 Sept 1738			
54	Israel in Egypt (mainly from <i>Exodus</i> xv and Prayer Book Psalter)	LKH, 4 April 1739 (3)†; LLF, 1 April 1740 (1)†; LCG, 17 March 1756 (2)†, 4 March 1757 (1)†, 24 Feb 1758 (1)	xvi i/14
Remarks : parts ii and iii composed 1 Oct–1 Nov 1738; perf. 1739 and 1740 with arr. of Funeral Anthem as pt.i; perf. 1756–8 with new pt.i, mostly from Solomon and Occasional Oratorio			
76	Ode for St Cecilia's Day (From harmony, from heav'nly harmony) (Dryden)	LLF, 22 Nov 1739 (2)†, 13 Dec 1739 (2)†, 21 Feb 1740 (2), 11 March 1741 (1), 8 April 1741 (1); DNMH, 20 Jan 1742 (2)†; LCG, 18 March 1743 (1), 23 May 1754 (1), 21 Feb 1755 (1)	xxiii [i/15]
Remarks : composed 15–24 Sept 1739			
55	L'Allegro, il Penseroso ed il Moderato	LLF, 27 Feb 1740 (6)†, 31 Jan 1741	vi i/16

	(pts. i–ii compiled from Milton by J. Harris and Jennens; pt.iii by Jennens)	(3)†, 8 April 1741 (1); DNMH, 23 Dec 1741 (1)†, 13 Jan 1742 (2)†; LCG, 18 March 1743 (1), 23 May 1754 (1)†, 21 Feb 1755 (1)		
	Remarks : composed 19 Jan–4 Feb 1740; MS word-book <i>US-SM</i> ; perf. Jan 1741 with 7 new items; pt. iii (Moderato) omitted after 1742			
56	Messiah (compiled from the Bible and Prayer Book Psalter)	DNMH, 13 April 1742 (2)†; LCG, 23 March 1743 (3)†; LKH, 9 April 1745 (2)†; LCG, 23 March 1749 (1)†; LCG, LFH, 13 April 1750 (3)†; LFH, 18 April 1751 (2)†; LCG, FH, 25 March 1752 (3), 13 April 1753 (2), 5 April 1754 (2), 19 March 1755 (3)†, 7 April 1756 (3), 30 March 1757 (3)†, 10 March 1758 (4)†; LCG, 30 March 1759 (3)†	xlv	i/17
	Remarks : composed 22 Aug–14 Sept 1741; 2 solos added 1743 (But lo! and Their sound); Rejoice and Their sound reset ?1745; But who may abide and Thou art gone up reset 1750			
57	Samson (adapted Hamilton)	LCG, 18 Feb 1743 (8)†, 24	x	[i/18]

	from Milton: Samson Agonistes and other poems)	Feb 1744 (2)†; LKH, 1 March 1745 (2)†; LCG, 3 March 1749 (4)†, 4 April 1750 (2)†, 6 March 1752 (3)†, 4 April 1753 (3)†, 29 March 1754 (1)†, 26 Feb 1755 (2), 14 March 1759 (3)†		
	Remarks : mostly completed Sept–Oct 1741; rev. for perf. Oct 1742; MS word-book, <i>US-SM</i> ; 1 air added 1745; air from Occasional Oratorio added 1754			
58	Semele (W. Congreve, rev. with addns from his poems and from Pope: Summer, or Alexis)	LCG, 10 Feb 1744 (4)†; LKH, 1 Dec 1744 (2)†	vii	[i/19]
	Remarks : composed 3 June–4 July 1743; MS word-book <i>US-SM</i> , 6 airs added for Dec 1744, some in lt.			
59	Joseph and his Brethren (J. Miller, after A. Zeno, <i>Giuseppe</i> , and <i>Genesis</i> xli–xliv)	LCG, 2 March 1744 (4)†; LKH, 15 March 1745 (2)†, LCG, 20 March 1747 (2)†, 28 Feb 1755 (1)†, 9 March 1757 (1)†	xlii	[i/20]
	Remarks : composed Aug–Sept 1743			
60	Hercules (T. Broughton, after Sophocles:	LKH, 5 Jan 1745 (2)†; LCG, 24 Feb 1749 (2)†, 21	iv	[i/22]

	Trachiniae and Ovid: Metamorphoses, ix)	Feb 1752 (2)†		
Remarks : composed 19 July–17 Aug 1744				
61	Belshazzar (Jennens, after <i>Daniel</i> v, <i>Jeremiah</i> , <i>Isaiah</i> , Herodotus: History, i, and Xenophon: Cyropaedia)	LKH, 27 March 1745 (3)†; LCG, 22 Feb 1751 (2)†, 22 Feb 1758 (1)†	xix	[i/21]
Remarks : composed 23 Aug–23 Oct 1744; MS word-book, <i>US-SM</i> ; some items rev. 1751; new air added 1758				
62	Occasional Oratorio (Hamilton, compiled mainly from Milton's paraphrases of the Psalms, with lines from E. Spenser: The Faery Queen, Hymn of Heavenly Beauty, Tears of the Muses)	LCG, 14 Feb 1746 (3)†, 6 March 1747 (3)	xlili	[i/23]
Remarks : some of Acts 2–3 from other works, esp. Israel in Egypt; MS word-book (frag.), <i>US-SM</i> ; 1 air added 1747				
63	Judas Maccabaeus (T. Morell, after <i>Maccabees</i> and Josephus: Antiquities, xii)	LCG, 1 April 1747 (6)†, 26 Feb 1748 (6)†, 9 March 1750 (4)†, 20 March 1751 (1)†, 18 March 1752 (2)†,	xx	[i/24]

		23 March 1753 (3)†, 27 March 1754 (2), 12 March 1755 (2), 26 March 1756 (2)†, 25 March 1757 (1)†, 3 March 1758 (2)†, 23 March 1759 (2)†		
	Remarks : composed 8/9 July–11 Aug 1746; MS word-book, <i>US-SM</i> ; items added during first run; further airs added in later perfs., incl. 2 new airs in 1758			
64		Joshua (anon.) LCG, 9 March 1748 (4)†, 14 Feb 1752 (2)†, 22 March 1754 (1)†	xvii	[i/26]
	Remarks : composed 19 July–19 Aug 1747; MS word-book, <i>US-SM</i> ; 5 items added 1754			
65		Alexander Balus (Morell, after <i>I Maccabees</i>) LCG, 23 March 1748 (3)†, 1 March 1754 (1)†	xxxiii	[i/25]
	Remarks : composed 1 June–4 July 1747; MS word-book, <i>US-SM</i> ; rev. 1754, with added items from <i>Alceste</i>			
66		Susanna (anon., after Apocrypha) LCG, 10 Feb 1749 (4)†, 9 March 1759 (1)†	i	i/28
	Remarks : composed 11 July–24 Aug 1748; MS word-book, <i>US-SM</i> ; shortened 1759, with added item from <i>Semele</i>			
67		Solomon (anon., after <i>II Chronicles</i> , <i>I Kings</i> v and Josephus: <i>Antiquities</i> , viii) LCG, 17 March 1749 (3)†, 2 March 1759 (2)†	xxvi	[i/27]

Remarks : composed 5 May–13 June 1748; MS word-book, <i>US-SM</i> ; rearr. 1759, with 5 added airs				
68	Theodora (Morell, after R. Boyle: The Martyrdom of Theodora and of Didymus)	LCG, 16 March 1750 (3)†, 5 March 1755 (1)	viii	[i/29]
Remarks : composed 28 June–31 July 1749; MS word-book, <i>GB-Mp</i>				
69	The Choice of Hercules (R. Lowth: The Judgement of Hercules, Glasgow, 1743, as revised for J. Spence's Polymetis, 1747, adapted)	LCG, 1 March 1751 (4)†, 9 March 1753 (2)†, 14 Feb 1755	xxviii	i/31
Remarks : composed 28 June–5 July 1750; music mostly from <i>Alceste</i> ; MS word-book (frag.), <i>US-SM</i>				
70	Jephtha (Morell, after <i>Judges</i> xi and G. Buchanan: Jephthes sive Votum, 1554)	LCG, 26 Feb 1752 (3)†, 16 March 1753 (2)†, 2 April 1756 (1), 1 March 1758 (1)†	xliv	[i/32]
Remarks : composed 21 Jan–30 Aug 1751; MS word-book, <i>US-SM</i> ; air from <i>Agrippina</i> and qnt added 1756				
71	The Triumph of Time and Truth (Morell, after Pamphili: Il	LCG, 11 March 1757 (4)†, 10 Feb 1758 (2)†	xx	[i/33]

	trionfo del Tempo, trans. G. Oldmixon)			
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Remarks :
music mainly from Il trionfo del Tempo e della Verità, with addns from other works; 5 airs added 1758

Handel, George Frideric: Works

sacred vocal

Latin church music

Edition:Three Antiphons and a Motet for Vespers, ed. G. Dixon (London, 1990) [D]

hmv	Title/first words, Key	Scoring	HG	HHA
231	Coelestis dum spirat aura, D/G, motet	S, 2 vn, bc	—	
Remarks : for St Antony of Padua; perf. Vignanello, 13 June 1707; ed. R. Ewerhart (Cologne, 1957)				
232	Dixit Dominus (Ps cix), g	2 S, A, T, B, SSATB, 2 vn, 2 va, bc	xxxviii, 53	iii/1
Remarks : completed April 1707				
233	Haec est regina virginum, G, ant	S, str, bc	—	
Remarks : ?perf. Rome, S Maria di Monte Santo, 15/16 July 1707; ed. R. Gorlini (Wiesbaden, 1984); ed. in D				
236	Laudate pueri Dominum (Ps cxii), F	S, 2 vn, bc	xxxviii, 1	
Remarks : ? Halle, 1701–2 or ? Hamburg, c1706				

237	Laudate pueri Dominum (Ps cxii), D	S, SSATB, 2 ob, 2 vn, 2 va, bc	xxxviii, 19	
Remarks : completed Rome, 8 July 1707				
238	Nisi Dominus (Ps cxxvi), G	A, T, B, SSAATTB B, 4 vn, 2 va, bc	xxxviii, 127 (psalm only)	
Remarks : completed Rome, 13 July 1707; autograph of Gloria patri reported to be destroyed in fire at Bristol, Feb 1860; vocal score of Gloria patri in Crystal Palace ... Handel Festival 1891: The Selection (London, 1891), and of complete work ed. T.W. Bourne (London, 1898); full score ed. S. Tsuji (Tokyo, 1928); ed. W. Shaw (Borough Green, 1985)				
239	O qualis de caelo sonus, G, motet	S, 2 vn, bc	—	
Remarks : for Pentecost; perf. Vignanello, 12 June 1707; ed. R. Ewerhart (Cologne, 1957)				
240	Saeviat tellus inter rigores, D, motet	S, 2 ob, str, bc	—	
Remarks : for Our Lady of Mount Carmel; ? perf. Rome, S Maria di Monte Santo, 16 July 1707; ed. in D				
241	Salve regina, g, ant	S, 2 vn, vc, org, bc	xxxviii, 136	
Remarks : perf. Vignanello, ? Trinity Sunday, 19 June 1707				
242	Silete venti, B♭, motet	S, 2 ob, 2 bn, str, bc	xxxviii, 144	
Remarks : c1723–5				
243	Te decus virgineum, g, ant	A, unis vn, bc	—	
Remarks : ? perf. Rome, S Maria di Monte Santa, 15/16 July 1707; ed. in D				

hvv 244 (Kyrie eleison) and hvv 245 (Gloria in excelsis Deo) are by A. Lotti (Missa saientiae), copied by Handel, c1749	Alleluias, S, bc Amens:		
Remarks : probably intended as vocal studies			
272, 273, 274, 270, 269, 271	Alleluia ... amen, d, G, a; Amen, F: Amen ... alleluia, d, g		xxxviii, 166
Remarks : c1735–46			
276, 277	Amen ... hallelujah, F; Hallelujah ... amen, F		—
Remarks : c1744–7; ed. A. Mann as <i>Two Sacred Arias</i> (New York, 1979)			

English church music

parenthesized numbers after titles refer to HG

hmv	Title/first words, Key	Scoring	HG	HHA
	'Chandos' anthems:			
Remarks : composed 1717–18 at Cannons, Edgware, for James Brydges, created Duke of Chandos April 1719				
251 ^b	As pants the hart (6A), e	S, T, STB, ob, bn, 2 vn, bc	xxxiv, 207	iii/5, 53
Remarks : related to Chapel Royal settings				
248	Have mercy upon me,	S, T, STB, ob, bn, 2 vn, bc	xxxiv, 79	iii/4, 103

247	O God (3), c In the Lord put I my trust (2), d	T, STB, ob, bn, 2 vn, bc	xxxiv, 3	iii/4, 51
Remarks : see 'Keyboard', 206				
250 ^a	I will magnify thee, O God (5A), A	S, T, STB, ob, bn, 2 vn, bc	xxxiv, 133	iii/5, 3
Remarks : movts The Lord is righteous and Happy, happy are addns; see Beeks (1978)				
256 ^a	Let God arise (11A), B	S, T, SATB, ob, bn, 2 vn, bc	xxxv, 211	iii/6, 163
252	My song shall be alway (7), G	S, A, T, B, SATB, ob, bn, 2 vn, bc	xxxv, 1	iii/5, 93
Remarks : Thou rulest the raging of the sea (trio), may be spurious; see Beeks, G1978				
246	O be joyful (‘Chandos’ Jubilate) (1), D	S, T, B, STB, ob, bn, 2 vn, bc	xxxiv, 1	iii/4, 3
Remarks : arr. of ‘Utrecht’ Jubilate				
253	O come let us sing unto the Lord (8), A	S, 2 T, STTB, ob, bn, 2 rec, 2 vn, bc	xxxv, 41	iii/5, 141
254	O praise the Lord with one consent (9), E	S, 2 T, B, STTB, ob, 2 vn, bc	xxxv, 98	iii/6, 3
249 ^b	O sing unto the Lord (4), F	S, T, STB, ob, bn, 2 vn, bc	xxxiv, 109	iii/4, 141
Remarks : partly based on Chapel Royal setting				
255	The Lord is my light (10), g	S, 2 T, STTTB, 2 rec, ob, 2	xxxv, 151	iii/6, 75

		vn, bc		
	Coronation anthems:		xiv	[iii/10]
Remarks : for coronation of King George II and Queen Caroline; perf. Westminster Abbey, 11 Oct 1727				
259	Let thy hand be strengthened, G	SAATB, 2 ob, [bn], str, bc		
261	My heart is inditing, D	SAATBB, 2 ob, [bn], 3 tpt, timp, str, bc		
260	The king shall rejoice, D	SAATBB, 2 ob, bn, 3 tpt, timp, str, bc		
258	Zadok the priest, D	SSAATBB, 2 ob, 2 bn, 3 tpt, timp, str, bc		
	Other occasional anthems:			
Remarks : mainly for Chapel Royal				
251 ^a	As pants the hart (6C), d	S, 2 A, 2 B, SAATBB, org, viol/vc	xxxiv, 277	iii/9, 3
Remarks : Chapel Royal, 1711–14				
251 ^d	As pants the hart (6D), d	S, 2 A, 2 B, SAATBB, viol/vc, org	xxxvi, 233	iii/9, 25
Remarks : for Chapel Royal, 1722–6; rev. of above				
251 ^c	As pants the hart (6B), d	S, 2 A, T, 2 B, SAATBB, ob, str, bc	xxxiv, 239	
Remarks : 1722–6, ? perf. Chapel Royal, 7 Oct 1722, related to Chandos and above versions				
251 ^e	As pants the hart, d	S, 2 A, T, 2 B,		iii/9, 247

		SAATBB, 2 ob, str, bc		
Remarks : rev. version of hmw251 ^c with new setting of Now when I think ... For I went with the multitude, and Allelujah (from Athalia) added for 'An Oratorio', 28 March 1738				
268	Blessed are they that consideret h the poor (‘Foundlin g Hospital Anthem’) (16), d	2 S, A, T, SATB, 2 ob, 2 tpt, timp, str, bc	xxxvi, 154	
Remarks : perf. Foundling Hospital, 27 May 1749; music partly from Funeral Anthem, Susanna and Messiah; ed. D. Burrows (London, 1983)				
266	How beautiful are the feet (‘Anthem on the Peace’), d	S, 2 A, T, B, SATB, fl, ob, bn, 2 tpt, timp, str, bc	—	
Remarks : for Peace of Aix-la-Chapelle; perf. Chapel Royal, 25 April 1749; music arr. from I will magnify (Chapel Royal setting), Occasional Oratorio and Messiah; see Burrows, G1973; facs. of 1st chorus in <i>Das Autograph des Oratoriums 'Messias'</i> , ed. F. Chrysander (Hamburg, 1892/R), 285; ed. D. Burrows as <i>The Anthem on the Peace</i> (London, 1981)				
267	How beautiful are the feet, D	S, SATB, 2 ob, 2 tpt, timp, str, bc	—	
Remarks : incomplete fragment associated with hmw266				
250 ^b	I will magnify Thee, O God (5B), A	A, T, B, SATB, ob, str, bc	xxxiv, 169	iii/9, 71
Remarks : 1722–6; ? perf. Chapel Royal, 5 Jan 1724; based on movts from 4 Chandos anthems				
256 ^b	Let God arise (11B), A	A, B, SATB, ob, bn, str, bc	xxxv, 263	iii/9, 187
Remarks : 1722–6; ? perf. Chapel Royal, 16 Jan 1726; partly based on Chandos				

setting				
249 ^a	O sing unto the Lord (4A), G	A, B, SATB, fl, 2 ob, 2 tpt, str	xxxvi, 219	iii/9, 49
Remarks : 1712–14; ? perf. Chapel Royal, 26 Sept 1714				
263	Sing unto God (14), D	S, A, T, B, SATB, 2 ob, 2 tpt, ? timp, str, bc	xxxvi, 80	
Remarks : for wedding of Prince Frederick and Princess Augusta of Saxe-Coburg; perf. Chapel Royal, 27 April 1736; final movt from Parnasso in festa; re-used, with addns from This is the day, for wedding of Prince Frederick of Hesse and Princess Mary, Chapel Royal, 8 May 1740				
265	The king shall rejoice ('Dettingen Anthem') (15), D	A, B, SSATB, 2 ob, bn, 3 tpt, timp, str, bc	xxxvi, 111	[iii/13]
Remarks : for victory at Dettingen; completed 3 Aug 1743; perf. Chapel Royal, 27 Nov 1743 with 'Dettingen' Te Deum				
264	The ways of Zion do mourn ('Funeral Anthem'), g	SSATB, 2 ob, 2 bn, str, bc	xi	[iii/12]
Remarks : for funeral of Queen Caroline; completed 12 Dec 1737; perf. Westminster Abbey, 17 Dec 1737; used with altered words as pt.i of Israel in Egypt, 1739				
262	This is the day (13), D	A, T, B, SSAATTB B, 2 fl, 2 ob, bn, 2 tpt, ? timp, str, bc	xxxvi, 27	
Remarks : for wedding of Princess Anne and Prince William of Orange; perf. German Chapel, St James's, 14 March 1734; music mainly arr. from Athalia, Nisi Dominus (Gloria Patri) and 'Caroline' Te Deum; see Sing unto God				
Liturgical settings:	Te Deum, 'Utrecht',	2 S, 2 A, T, B,	xxxi, 2	iii/3, 3

	D	SSAATB, fl, 2 ob, 2 tpt, str, bc	
Remarks : for Peace of Utrecht; completed 14 Jan 1713; perf. St Paul's, 7 July 1713			
279	Jubilate, 'Utrecht', D	2 A, B, SSAATTB B, 2 ob, 2 tpt, str, bc	xxxi, 46 iii/3, 79
Remarks : for Peace of Utrecht; perf. St Paul's, 7 July 1713; later arr. as O be joyful			
	Jubilate, 'Chandos', D		
Remarks : see 'Chandos' anthems, O be joyful			
280	Te Deum, 'Caroline', D	2 A, T, B, SAATB, fl, 2 tpt, str	xxxvii, 1
Remarks : ? perf. Chapel Royal, 26 Sept 1714; rev. with new version of Vouchsafe, O Lord, 1722–6, repeated 25 April 1749; later perfs. probably with 2 ob			
281	Te Deum, 'Chandos', B	S, 2 T, B, STTTB, fl, ob, bn, tpt, str, bc	xxxvii, 25
Remarks : c1718, for James Brydges, later Duke of Chandos			
282	Te Deum, A	A, T, 2 B, SAATBB, fl, ob, bn, str, bc	xxxvii, 109
Remarks : 1722–6; ? perf. Chapel Royal, 16 Jan 1726, based on 'Chandos' Te Deum			
283	Te Deum, 'Dettingen', D	2 S, A, T, B, SSATB, 2 ob, bn, 3 tpt, timp, str, bc	xxv [iii/13]
Remarks : for victory at Dettingen; composition begun 17 July 1743; perf. Chapel Royal, 27 Nov 1743			
Spurious:			
257	O praise		xxvi, 1

	the Lord, ye angels of his (12)			
Remarks : by M. Greene; see Johnstone, G1976 and G1988				
—	Behold, now is the acceptable time		—	
Remarks : edn (Hilversum, 1964); arr. of solo, The righteous Lord, from 'Chandos' anthem In the Lord put I my trust				

Italian sacred cantatas

230	Ah, che troppo inequali	S, str, bc	? Rome, c1708–9, cantata for BVM; ?frag.	liiB, 148
233	Donna che in ciel	S, SSATB, str, bc	for anniversar y of deliveranc e of Rome from earthquak e; ? perf. Rome, c2 Feb 1707; ed. R. Ewerhart (Cologne, 1959)	—

Giunta l'ora fatal (Il pianto di Maria), hww234, for 4 vn,
va, bc, is by G. Ferrandini, though attrib. Handel in
several MSS; see Riepe and others, C1992

German sacred music

German church cantatas, presumably composed at Halle before 1704, are no longer extant; see W. Serauky: *Musikgeschichte der Stadt Halle*, ii/1, music suppl and notes (Halle and Berlin, 1940/R), 70ff, for text incipits of 7 lost cantatas attrib. Handel (hww229¹–229⁷). The St John Passion (HG ix, HHA i/2), the cantata Ach Herr, mich armer Sünder (ed. M. Seiffert, Leipzig, 1928) and other unpublished works are almost certainly spurious; see Chrysander, C1858–67, i, 64–70, W. Braun, *HJb* 1959, and *Händel-Ehrung*, G1959. For Brockes Passion, see 'Oratorios'.

[Handel, George Frideric: Works](#)

secular cantatas

unless otherwise stated, composed in Italy, 1707–9

Dramatic cantatas

HMV	First words (title)	Scoring	HG	HHA
82	Amarilli vezzosa (Il duello amoroso)	S, A, 2 vn, bc	—	v/3, 47
Remarks : copyist's bill: 28 Aug 1708				
83	Arresta il passo (Aminta e Fillide)	2 S, 3 vn, va, bc	liiA, 21	v/3, 67
Remarks : perf. 14 July 1708				
—	Chi ben ama	2 S, str, bc	liiB, 140	
Remarks : frag. added to Arresta il passo				
96	Cor fedele (Clori, Tirsi e Fileno)	2 S, A, 2 rec, 2 ob, str, archlute, bc	liiB, 99	v/3, 96
Remarks : copyist's bill: 10 Oct 1707; HG prints only frag. extant in autograph; ov. used for Oreste				
	Echeggiate, festeggiate			
Remarks : see below [Cantata per Carlo VI]				
122	La terra è liberata (Apollo e Dafne)	S, B, fl, 2 ob, bn, str, bc	liiB, 1	v/4, 129
Remarks : completed ? Hanover, 1710, but begun earlier in Italy				
143	O come chiare e	2 S, A, tpt, 2 vn, bc	liiB, 38	v/4, 227

	belle (Olinto, II Tebro, Gloria)			
Remarks : copyist's bill: 10 Sept 1708				
72	Sorge il dì (Aci, Galatea e Polifemo) (N. Giuvo)	S, A, B, 2 rec, ob, 2 tpt, 2 vn, va, 2 vc, bc	liii	[i/5]
Remarks : completed Naples, 16 June 1708				
119	[Cantata per Carlo VI]	3 S, A, B, 2 rec, 2 ob, str, bc	liiB, 47	v/4, 53
Remarks : c1710, inc.; opening and title not known; extant frags. begin Echeggiate, festeggiate				

Solo and duo cantatas with instruments

78	Ah! crudel nel pianto mio	S, 2 ob, str, bc	c1707	liiA, 1	v/3, 3
79	Alla caccia (Diana cacciatrice)	S, coro (unison S), tpt, 2 vn, bc	copyist's bill: 16 May 1707	—	v/3, 27
81	Alpestre monte	S, 2 vn, bc	HG prints only frag. extant in autograph	liiA, 17	v/3, 37
85	Behold, where Venus weeping stands (Venus and Adonis) (J. Hughes)	S, ?vn, bc	London, c1711; only 2 airs extant in kbd transcr. Dear Adonis and Transporting Joy, separately ed. W.C. Smith and H. Brian (London, 1938); in <i>Songs and Cantatas</i> , ed. D. Burrows (Oxford, 1988), 1–9	—	
87	Carco sempre di gloria	A, str, bc	? for Annibali, March 1737; arr. from Cecilia, volgi un sguardo, with new aria; bc acc. only in HG	liiiA, 96	v/3, 265
89	Cecilia, volgi un sguardo	S, T, str, bc	perf. with Alexander's Feast, Covent Garden, 19 Feb	liiA, 78	v/3, 117

			1736			
92	Clori, mia bella Clori	S, 2 vn, bc		liiA, 107	v/3, 141	
97	Crudel tiranno amor	S, str, bc	? perf. King's Theatre, 5 July 1721; all 3 arias added to Floridante, Dec 1722	liiA, 113	v/3, 235	
98	Cuopre tal volta il cielo	B, 2 vn, bc		liiA, 121	v/3, 251	
99	Da quel giorno fatale (Il delirio amoroso) (B. Pamphili)	S, rec, 3 vn, va, vc, bc	copyist's bills: 12 Feb and 14 May 1707	liiA, 130	v/4, 3	
105	Dietro l'orme fuggaci (Armida abbandonata)	S, 2 vn, bc	copyist's bill: 30 June 1707	liiA, 153	v/4, 41	
110	Dunque sarà pur vero (Agrippina condotta a morire)	S, 2 vn, bc		liiA, 162	v/4, 53	
113	Figlio d'alte speranze	S, vn, bc	liiA, 174	v/4, 119	v/4, 17	
123	Languia di bocca lusinghiera	S, ob, vn, bc	/wci>	c1710–11	liiB, 156	
124	[Look down, harmonious Saint] (N. Hamilton: The Power of Musick)	T, str, bc	frag., ?1736; ? written for Alexander's Feast, incl. instead in Cecilia, volgi un sguardo	liiA, 101, 23, 80		
132 ^b , 12 ^c , 132 ^d	Mi palpita il cor	i: S, ob, bc; ii: A, fl, bc; iii: A, fl/ob, bc	for further versions see continuo cantatas Mi palpita and Dimmi, o mio cor	liiB, 152 (i); 1, 153 (ii)	v/4, 264, 185, 271	
134	Nel dolce dell'oblio (Pensieri notturni di Filii)	S, rec, bc		liiB, 30	v/4, 195	
140	No se emendará jamás (Cantata spagnuola)	S, gui	copyist's bill: 22 Sept 1707; final aria later arr. as song (see 'Spanish Song')	liiB, 34	v/4, 203	
142	Notte placida e cheta	S, 2 vn, bc	? copyist's bill: 28 Aug 1708	—	v/4, 211	
150	Qual ti riveggio, oh Dio	S, 2 ob, str, bc	see Kinsky and Sauchey, B1953, 1–4, and Marx, G1975	—	v/5, 3	
165	Spande ancor a mio dispetto	B, 2 vn, bc		liiB, 60	v/5, 31	
166	Splenda l'alba in oriente	A, 2 ?fl, ob, str, bc	c1710–12	liiA, 69	v/5, 41	
170	Tra le fiamme	S, 2 ob/rec, 2		liiB, 66	v/5, 55	

	(B. Pamphili)	vn, va da gamba, bc			
171	Tu fedel? tu costante?	S, 2 vn, bc	copyist's bill: 16 May 1707	liiB, 79	v/5, 79
173	Un alma innamorata	S, vn, bc	copyist's bill: 30 June 1707	liiB, 92	v/s, 97

Solo cantatas with basso continuo

77	Ah, che pur troppo è vero	S			I, 1
80	Allor ch'io dissi	S			I, 8
84	Aure soavi e liete	S	copyist's bill: 16 May 1707		I, 12
86	Bella ma ritrosetta	S			—
88	Care selve, aure grate	S	c1717–18		I, 16
90	Chi rapi la pace	S	copyist's bill: 31 Aug 1709		I, 20
91a, 91b	Clori, degli occhi miei	i: A; ii: B			I, 24
93	Clori, ove sei?	S			I, 30
94	Clori, sì, ch'io l'adoro	S			—
95	Clori, vezzosa Clori	S	copyist's bill: 9 Aug 1708		—
	Dal fatale momento		see <i>Doubtful and spurious cantatas</i>		—
102 ^a , 102 ^b	Dalla guerra amorosa	i: B; ii: S	copyist's bill: 31 Aug 1709		I, 34 (i)
100	Da sete ardente afflitto	S	copyist's bill: 31 Aug 1709		I, 39
103	Deh! lasciate e vita e volo	A	c1722–5; text partly P.A. Rolli: Di canzonette e di cantate (London, 1727), no.22		I, 44
104	Del bel idolo mio	S	copyist's bill: 31 Aug 1709		I, 48
106	Dimmi, o mio cor	S	similar to conclusion of <i>Mi palpita il cor</i>		I, 53
107	Ditemi, o piante	S	copyist's bill: 9 Aug 1708		I, 58
109 ^a , 109 ^b	Dolc' è pur d'amor l'affanno	i: A; ii: S	c1715–18; last aria taken from <i>Stanco di più soffrire</i>		I, 68 (i), 72 (ii)
111a ^a , 111 ^b	E partirai, mia vita?	i: S; ii: S	ii c1725–8		I, 76 (i), 81 (ii)
112	Figli del mesto cor	A			I, 86
114	Filli adorata e cara	S	copyist's bill: 31 Aug 1709		I, 90
115	Fra pensieri quel pensiero	A			I, 94
116	Fra tante pene e tante	S	copyist's bill: 31 Aug 1709		I, 98
117	Hendel, non può mia musa	S	copyist's bill: 9 Aug 1708; ed. D. Burrows, in <i>Songs and Cantatas</i> (Oxford, 1988), 28– 34		—
118	[H]o fuggito amore anch'io	A	c1722–5; text in Rolli: Di canzonette e di cantate (1727),		I, 171

			no.3; autograph of final aria (<i>È troppo bella</i>) in <i>GB-Lbl</i> , Zweig MS 36; ed. W.H. Cummings as <i>La bella pastorella</i> (London, c1887)	
120 ^a , 120 ^b	Irene, idolo mio	i: S; ii: A		I, 102 (ii)
121 ^a , 121 ^b	L'aure grate, il fresco rio (<i>La solitudine</i>)	i: A; ii: B	i, c1718; see Boyd, G1968; ed. M. Boyd (Kassel, 1970); ii, unfinished, c1721–3	I, 107 (ii)
127 ^a , 127 ^b , 127 ^c	Lungi dal mio bel nume	i: S; ii: A; iii: A	i, completed Rome, 3 March 1708; ii: after 1718; iii: c1725–9	I, 110 (i), 117 (ii)
125 ^a , 125 ^b	Lungi da me pensier tiranno	i: S; ii: A	copyist's bill for i or ii: 31 Aug 1709	I, 122 (ii)
126 ^a , 126 ^b , 126 ^c	Lungi da voi, che siete poli	i: S; ii: S; iii: A	copyist's bill for i or ii: 9 Aug 1708; iii: after 1710	I, 128 (ii)
128	Lungi n'andò Fileno	S	copyist's bill: 28 Aug 1708	I, 134
129	Manca pur quanto sai	S	copyist's bill: 9 Aug 1708	I, 140
130	Mentre il tutto è in furore	S	copyist's bill: 28 Aug 1708; autograph sold Sotheby's, London, 18 Feb 1963; <i>GB-Lbl</i> , facs. suppl.x, ff.116–21	I, 144
131	Menzognere speranze	S	copyist's bill: 22 Sept 1707	I, 149
132 ^a	Mi palpita il cor	S	<i>Cfm</i> 252, 5–6 has 1 aria for A; cf <i>Mi palpita</i> ('Solo and duo cantatas with instruments') and <i>Dimmi, o mio cor</i>	I, 161
135 ^b , 135 ^a	Nel dolce tempo	i: A; ii: S		I, 166 (i)
136 ^a , 136 ^b	Nell' africane selve	B		I, 172 (i)
137	Nella stagion, che di viole	i: S; ii: A	copyist's bill: 16 May 1707	I, 178 (i)
133	Ne' tuoi lumi, o bella Clori	S	copyist's bill: 22 Sept 1707	I, 182
138	Nice che fa? che pensa?	S		II, 1
139 ^a , 139 ^b , 139 ^c	Ninfe e pastori	i: S; ii: A; iii: S	i: copyist's bill: 28 Feb 1709; ii: after 1710; iii: c1725–8	II, 6 (i), 11 (ii), 16 (iii)
141	Non sospirar, non piangere	S		II, 20
146	Occhi miei, che faceste?	S		II, 24
144	O lucenti, o sereni occhi	S		II, 28
145	O numi eterni (<i>La Lucrezia</i>)	S	copyist's bill: 31 Aug 1709	II, 32
147	Partì, l'idolo mio	S		II, 43
148	Poichè giuraro amore	S	copyist's bill: 16 May 1707	II, 48
151	Qualor crudele sì	A		II, 53

	mia vaga Dori			
152	Qualor l'egre pupille	S	copyist's bill: 22 Sept 1707	li, 59
149	Qual sento io non conosciuto	S		—
153	Quando sperasti, o core	i: S; ii: A	copyist's bill: 9 Aug 1708	li, 64 (i)
154	Quel fior che all'alba ride	S	c1739; text also set as trio and duet; in <i>Songs and Cantatas</i> , ed. D. Burrows, and in <i>10 Solo Cantatas</i> , ed. A.V. Jones (London, 1985), ii, 24–27	—
155	Sans y penser		see 'Songs and hymns'	
156	Sarai contenta un dì	S		li, 68
157	Sarei troppo felice	S	copyist's bill: 22 Sept 1707	li, 72 (without final recits and aria)
160 ^a , 160 ^b , 160 ^c	Sei pur bella, pur vezzosa (La bianca rosa)	i: S; ii: S; iii: S	copyist's bill for i: 16 May 1707; i: c1725–8; iii: c1738–41	li, 71 (ii), 80 (i), 86 (iii)
161 ^a , 161 ^b , 161 ^c	Sento là che ristretto	i: A; ii: S; iii: S	copyist's bill: 31 Aug 1709; ii is i transposed; iii c1725–8	li, 90 (i), 96 (ii)
158 ^a , 158 ^b , 158 ^c	Se pari è la tua fe	S	copyist's bill for ii: 28 Aug 1708	li, 102 (i), 106 (iii)
159	Se per fatal destino	S	copyist's bill: 16 May 1707	li, 111
162	Siete rose rugiadose	A	c1711–12	li, 115
	S'il ne fallait (Cantate françoise)		see 'Songs and hymns'	
163	Solitudini care, amata libertà	S		li, 118
164 ^b , 164 ^a	Son gelsomino (Il gelsomino)	i: A; ii: S	i: c1717–18; ii: c1725–8; text in Rolli: Di canzonette e di cantate (1727), no.17	li, 125 (ii)
167 ^a , 167 ^b	Stanco di più soffrire	i: A; ii: S	copyist's bill for ii: 9 Aug 1708; last aria also in <i>Dolc'è pur d'amor l'affanno</i>	li, 130 (i)
168	Stelle, perfide stelle (Partenza di G.B.)	S		li, 134
169	Torna il core al suo diletto	S		li, 138
172	Udite il mio consiglio	S	HG erroneously incl. aria <i>Allor che sorge</i> ; copyist's bill for ii: 16 May 1707	li, 143
174	Un sospir a chi si muore	S		li, 153
175	Vedendo amor	A	in some MSS incl. as part of <i>Venne voglia</i> , but autograph headed separately	li, 158
176	Venne voglia ad amore	A	cantata <i>Amore uccellatore</i> , <i>Cfm</i> ,	li, 164

			incl. Venne voglia, Vedendo amor and additional material		
177	Zeffiretto, arresta il volo	S	copyist's bill for final aria: 31 Aug 1709	li, 168	

Unidentified cantatas

Burney (*BurneyH*, iv, 261; ii, 702) states that the aria Sposo ingrata in Radamisto was conceived 'for one of [Handel's] juvenile cantatas at Hamburg, "Casti amori"'. 'Casti amori, su volate' is however a single aria, perhaps written for Hamburg early in 1708; see Roberts, 'A New Handel Aria', C1995. Burney also mentioned (1785, 'Sketch', p.[*7], fn (a)) MS of 2 cants. 'which, C1967, 165, document 24; it probably refers to the March beginning, the cantata Alla caccia (HWV 79).

On 6 Feb 1711 (Queen Anne's birthday) 'a Dialogue in Italian, in Her Majesty's Praise, set ... by ... Mr. Hendel' was perf. at St James's Palace, London; reported in *The Political State of Great Britain*, i (1711), 227.

Doubtful and spurious cantatas

—			Dalle tenebr e orrend e (Orfeo ed Euridic e)	2 S, bc	<i>D- MÜs, GB- Lbl. Attrib. J.A. Hasse in other MSS</i>	—	
108			Dolce mio ben	S, bc	<i>Lcm</i> 257, ff.28– 32. Late inserti on into <i>Lcm</i> MS, not attrib. Handel	I, 62	
—			Lilla, vedi quel colle	A, bc	<i>Lbl</i> Add.14 182, ff.78– 80	—	
—			Pastor ella vaga bella	S, hpd, b	<i>D-DS, LEm, DK-Kk. Attrib. Telem ann in D-DS and DK-Kk; ed. M. Seiffert (Colog ne, 1935); see W. Menke</i>	—	

			: Das Vokal werk Georg Philipp Telem anns (Kasse l, 1942), 125, and R. Doning ton: 'Amore traditor e: a Proble m Cantat a', <i>Studie s in Eighte enth- Centur y Music: a Tribute to Karl Geirin ger,</i> ed. H.C.R. Lando n and R.E. Chap man (New York and Londo n, 1970), 171–2, 176n	
—	Selve cavern e e monti	S, bc	<i>D- MÜs, GB- Lbl. Lbl</i> Add.14 165, f.83, attrib. D. Scarlat ti	
—	Usignu ol che tra le	S, bc	<i>Lbl</i> Add.14 207,	

	fronde		ff.180–85		
—	3 Englis h cants.	1: S, T; 2: S, Bar; 3: T, bar; all with 2 vn, bc	<i>Ob</i> (score) , <i>US-</i> <i>W/c</i> (contin uo part), <i>I-Rsc</i> (parts, lacking vn 1). Dialog ue cants. arr. (? by W. Hayes) from items in Ottone , Flavio and Giulio Cesar e; duet Gentle Hymen is arr. of Non tardate a festeg giar (Otton e); rest of music identifi ed in Zanetti , G1959		
	1 To lonely shade s fair Delia stray'd 2 With roving and rangin g 3 So pleasin g the pain is				

Index of cantata titles: Aci, Galatea e Polifemo (dramatic: Sorge il di); Agrippina condotta a morire (solo ... with insts: Dunque sara pur vero); Aminta e Fillide (dramatic: Arresta il passo); Amore uccellatore (solo with bc: Venne voglia ad amore); Apollo e Dafne (dramatic: La terra è liberata); Armida abbandonata (solo ... with insts: Dietro l'orme fuggaci); Bianca rosa (solo with bc: Sei pur bella); Cantata spagnuola (solo ... with insts: No se emendará jamás); Cantate françoise (see 'Songs and hymns'); Clori, Tirsi e Fileno (dramatic: Cor fedele); Diana cacciatrice (solo ... with insts: Alla caccia); Delirio amoroso (solo ... with insts: Da quel giorno fatale); Duello amoroso (dramatic: Amarilli vezzosa); Ero e Leandro (unauthentic title) (solo ... with insts: Qual ti riveggio); Gelsomino (solo with bc: Son gelsomino); Lucrezia (solo with bc: O numi eterni); Olinto, Il Tebro, Gloria (dramatic: O come chiare e belle); Orfeo ed Euridice (spurious: Dalle tenebre orrende); Partenza di G.B. (solo with bc: Stelle, perfide stelle); Pensieri notturni di Filli (solo with insts: Nel dolce dell'oblio); Solitudine (solo with bc: L'aure grate); Tebro (see Olinto, Il Tebro, Gloria); Venus and Adonis (solo ... with insts: Behold where Venus)

Handel, George Frideric: Works

duets and trios with continuo

references to HG xxxii are to enlarged 2/1880

179	Ahi, nelle sorti umane	2 S	completed 31 Aug 1745	xxxii, 152	
178	A miravi io son intento	S, A	by 1710–11	xxxii, 68	
180	Amor gioje mi porge	2 S	by 1710–11	xxxii, 52	
181	Beato in ver chi può (after Horace: <i>Beatus ille</i>)	S, A	completed 31 Oct 1742	xxxii, 138	
181a	Caro autor di mia doglia		c1707; text also set by Keiser – see below under 'Spurious'	xxxii, 1	
181b	Caro autor di mia doglia	2 A	c1740–43, final movt inc.	xxxii, 10	
184	Che vai pensando	S, B	by 1710–11	xxxii, 45	
185	Conservate, raddoppiate	S, A	by 1710–11	xxxii, 89	
186	Fronda leggiere e mobile	S, A	c1744	xxxii, 144	
187	Giù nei tartarei regni	S, B	c1707–9	xxxii, 24	
188	Langue, geme, sospira	S, A	c1722–3; text in G.D. de Totis: <i>La caduta del regno dell'Amazzoni</i> (Rome, 1690)	xxxii, 102	
189	No, di voi non vuo fidarmi	2	completed 3 July 1741	xxxii, 122	
190	No, di voi non vuo fidarmi	S, A	completed 2 Nov 1742	xxxii, 130	
191	Quando in calma ride il mare	S, B	by 1710–11	xxxii, 75	
200	Quel fior che all'alba ride	2 S, B	?c1708; also with variant text Quel fior che all'alba nasce and slight musical differences; text also set as solo cant. and duet	xxxii, 166	
192	Quel fior che all'alba ride	2 S	completed 1 July 1741	xxxii, 116	
201 ^a , 201 ^b	Se tu non lasci amore	2 S, B	2 versions; i (201 ^a), completed Naples, 12 July 1708, has longer 1st movt; see W.H. Cummings's note in <i>MA</i> , iii (1911), 59–60, and Kinsky (1953), 4–6; shorter version probably later	xxxii, 158	
193	Se tu non lasci amore	S, A	c1721–4	xxxii, 108 (i)	
194	Sono liete, fortunate	S, A	by 1710–11	xxxii, 31	

196	Tacete, ohimè, tacete	S, B	by 1710–11; text by F. de Lemene (<i>Poesia Diverse</i> , Milan, 1692)	xxxii, 81
197	Tanti strali al sen mi scocchi	S, A	by 1710–11	xxxii, 94
198	Troppo cruda, troppo fiera	S, A	by 1710–11	xxxii, 36
199	Va, speme infida	2 S	by 1710–11; MS, ?autograph, sold White's, London, 1 March 1814; see <i>Notes and Queries</i> , 1st ser., v (1852), 247	xxxii, 59

Spurious

—	Cara sposa, io ti lascio	2 S	attrib. Handel in <i>GB-Cfm</i> 21, f.132R, attrib. A. Steffani in <i>I-Vnm</i> Cod.It.IV 768, f.27R; probably by neither	—
183	Caro autor di mia doglia	2 S	by R. Keiser, in his <i>Divertimenti serenissimi</i> (Hamburg, 1713) but attrib. Handel in some MSS	xxxii, 18
—	Dalle tenebre orrende (Orfeo ed Euridice)	2 S	see 'Doubtful and spurious cantatas'	
195	Spero indarno	S, B	attrib. Handel in <i>GB-LbI</i> Add.5322, f.72v, doubtful	
	When Phoebus the tops of the hills does adorn	S, A	see 'English songs'	

Handel, George Frideric: Works

songs and hymns

unless otherwise indicated all for high voice and continuo; none in HG or HHA

Edition: *Songs and Cantatas for Soprano Voice*, ed. D. Burrows (Oxford, 1988) [B]

English songs

published in contemporary songsheets and anthologies; few reliable MS sources known; details of printed sources in Smith, B1960, 160–204

HWV	First words (title)	Text
228 ¹	As Celia's fatal arrows (The Unhappy Lovers)	
Remarks : probably authentic; ed. in B		
	As near Portobello lying (Hosier's Ghost)	R. Glover
Remarks : spurious; see Come and listen		

228 ³	As on a sunshine summer's day	B. Griffin
Remarks : words added to authentic inst minuet (hww506); as 'Monsr Denoyer's Minuet' (Air XLIX) in C. Johnson: <i>The Village Opera</i> , Feb 1729, but as 'Handell's Minuet' (Air XX) in version of same work entitled <i>The Chambermaid</i> , Feb 1730		
	Ask not the cause (Charming Chloris)	J. Dryden
Remarks : words adapted to probably authentic music for another text; see The sun was sunk		
228 ⁴	Bacchus one day gaily striding (Bacchus' Speech in Praise of Wine)	T. Phillips
Remarks : words added to authentic inst minuet (hww530); tune is Air XVII in C. Coffey: <i>The Devil to Pay</i> , Aug 1731		
228 ⁵	Charming is your shape and air (The Polish Minuet, or Miss Kitty [The Reproof])	
Remarks : authentic; tune is Air V in G. Lillo: <i>Sylvia</i> , Nov 1730		
	Cloe proves false (The Slighted Swain)	A. Bradley
Remarks : see Faithless, ungrateful		
228 ⁶	Come and listen (The Sailor's Complaint)	
Remarks : spurious; for origins of tune see W. Chappell: <i>Old English Popular Music</i> (London, 1893), ii, 165; music not attrib. Handel until pubd as As near Portobello lying (see above)		
228 ⁸	Faithless, ungrateful (The Forsaken Maid's Complaint)	
Remarks : words added to authentic inst minuet (hww A 15 ⁷) derived from No non pianete (Floridante); in anthologies with adjusted vocal line as Cloe proves false (see above); ed. in B		
229 ⁹	From scourging	J. Lockman

	rebellion (A Song on the Victory obtained over the Rebels)	
Remarks : inst acc. indicated in the chorus		
228 ¹⁰	Guardian angels now protect me (The Forsaken Nymph [Leander])	
Remarks : probably spurious; not attrib. Handel until 1746 pubn; ed. in B		
228 ¹¹	I like the amorous youth that's free	J. Miller: <i>The Universal Passion</i>
Remarks : probably for 1st perf. of Miller's comedy, Drury Lane, 28 Feb 1737; with tr inst; ed. in B		
218	Love's but the frailty of the mind	W. Congreve: <i>The Way of the World</i>
Remarks : perf. in revival of Congreve's play, Drury Lane, 17 March 1740; ed. A.H. Mann, <i>Early English Musical Magazine</i> , i/6 (June, 1891); ed. in B		
228 ¹²	My fair, ye swains, is gone astray (Phillis)	
Remarks : spurious, by T.A. Arne (Lyric Harmony, ii; London, 1746)		
228 ¹³	Not Cloe that I better am	
Remarks : ?authentic		
228 ¹⁴	Oh! cruel tyrant love (Strephon's Complaint of Love)	
Remarks : probably authentic; tune is Air XXV in J. Ralph: <i>The Fashionable Lady</i> , April 1730		
	Oh my dearest, my lovely creature	
Remarks : words adapted to probably authentic music for another text; see Di godere ha speranza ('Italian songs')		

	On the shore of a low-ebbing sea (The Satyr's Advice to a Stock Jobber)	
Remarks : words adapted to probably authentic music for another text; see Says my uncle		
228 ¹⁶	Phyllis be kind	Parratt
Remarks : words added to probably authentic inst minuet (hww545)		
228 ¹⁷	Phyllis the lovely, turn to your Swain (Phyllis Advised)	
Remarks : probably spurious; anonymous in A Pocket Companion (1724), 111; not the same as Phyllis the lovely, the charming and fair (to a minuet from the Water Music)		
228 ¹⁵	Says my uncle, I pray you discover (Molly Mog, or The Fair Maid of the Inn)	[J. Gay] Mist's Weekly Journal (27 Aug 1726)
Remarks : probably authentic; in anthologies as On the shore of a low-ebbing sea (see above); tune also used for The Muses quite jaded with rhyming (Molly Lepell)		
228 ¹⁸	Stand round my brave boys (A Song made for the Gentleman Volunteers of the City of London)	
Remarks : perf. Drury Lane, 14 Nov 1745		
226	The morning is charming (Hunting Song)	C. Legh
Remarks : c1747; facs. of fair-copy autograph (Adlington Hall, Cheshire) in Streatfeild (1909), 304		
228 ²	The sun was sunk beneath the hill (The Poor [Despairing] Shepherd)	J. Gay
Remarks : probably authentic; in anthologies as Ask not the cause (see above); ed. in B		

228 ¹⁹	'Twas when the seas were roaring (The Melancholy Nymph [The Faithful Maid])	Gay: <i>The What d'ye call it</i> (1715)
Remarks : probably authentic; ?orig. setting; tune is Air XXVIII in Gay: The Beggar's Opera, Jan 1728; ed. in B		
	Venus now leaves her Paphian dwelling	
Remarks : words added to probably authentic inst minuet; without attrib. as one of 3 'Songs ... on the Approaching Nuptial of the Prince of Orange', March 1734; music = When I survey		
228 ²⁰	When I survey Clarinda's charms (Matchless Clarinda [The Rapture])	'Mr. B'
Remarks : words added to ?authentic inst minuet (hvv543); attrib. Geminiani as kbd minuet in The Lady's Banquet, ii (May 1733), and as That which her slender waist confined, in Amaryllis, ii (1746); see Venus now leaves		
228 ²¹	When Phoebus the tops of the hills does adorn (A Hunting Song [The Death of the Stag])	
Remarks : ?spurious; for S, A		
228 ²²	Who to win a woman's favour	<i>Cupid and Psyche, or Columbine Courtezan</i> (1734)
Remarks : words added to authentic inst minuet (hvv540 ^a , related to minuet in Almira)		
—	Why will Florella when I gaze (Florella)	anon. in R. Steele: <i>Poetical Miscellanies</i> (London, 1714), 211
Remarks : ?authentic; similar setting, in Amaryllis, ii (1746), attrib. W. Turner		
228 ²³	Ye winds to whom Collin complains (An Answer to Collin's Complaint)	

Remarks :
probably authentic; ed. in B

228²⁴

Yes, I'm in love
(The 'Je ne sçai
quoi')

W. Whitehead

Remarks :
?authentic; c1746; with tr inst

Many other Eng. songs using pre-existing music by Handel
pubd in 18th century; extensive cross-index in Smith,
B1960, 205ff, which should incl.: Let's be merry and banish
thinking (Poro); Love's a dear deceitful jewel (Water Music,
minuet); Love thou great ruler (Siroe); The birds no more
shall sing (Acis and Galatea); Wine's a mistress gay and
easy (Ottone).

English hymns

HWV

First words (title)

285

O love divine, how sweet thou art
(Desiring to Love)

Remarks :
for S, bc; words C. Wesley; tunes known respectively as Fitzwilliam, Gopsall and
Cannons; all ed. S. Wesley (London, 1826); ed. D. Burrows, *The Complete Hymns and
Chorales* (London, 1988)

286

Rejoice, the Lord is King (On the
Resurrection)

284

Sinners obey the Gospel word
(The Invitation)

Italian songs

for Italian arias intended for inclusion in operas, see above under operas

HWV

First words

Voice

214

Dell'onda in stabile

A

Remarks :
with tr inst; c1748–9

228⁷

Di godere ha speranza high
il mio core

Remarks : ?authentic; songsheet (c1719) with alternative Eng. words (see Oh, my dearest, my lovely creature in 'English songs'); also in The Monthly Mask of Vocal Music (Dec 1719)		
—	È troppo bella, troppo amorosa	A
Remarks : from Ho fuggito amore, see 'Solo cantatas with continuo'		
216	Impari del mio core	S
Remarks : c1748–9		
219	Non so se avrai mai bene	S
Remarks : c1710–18		
220	Per dar pace al mio tormento (frag.)	S
Remarks : c1748–9		
221	Quant'invidio tua fortuna	S
Remarks : c1748–9		

For Italian arias intended for inclusion in operas see 'Stage-operas'

French songs

155	7 items:	S	copyist's bill for 'una cantata francese', 22 Sept 1707; autograph indicates the last 6 items grouped as a 'Cantate françoise'; ed. in Raugel, G1959; ed. P. Young (Kassel, 1972)
	Sans y penser, chanson		
	S'il ne fallait [recit]		
	Petite fleur brunette, air		
	Vous, qui m'aviez procuré [recit]		
	Nos plaisirs seront peu durables [air]		
	Vous ne sauriez flatter [recit]		
	Non, je ne puis plus souffrir, air		
—	2 songs:	S	Geneva, Bibliotheca Bodmeriana (autograph)
	Sans y penser, chanson		
	Quand on suit l'amoureuse loi, chanson		ed. in B
	Lorsque deux cœurs d'un tendre feu	[S]	listed in Smith, B1960, 181, as by Handel; melody resembles Air and Variations from kbd

		suite in E (see 'Keyboard', 148); probably spurious
	Par les charmes d'un doux mensonge	[S] 'Air d'Hindil' in Ballard: Les parodies nouvelles et les vaudevilles inconnus, vii (Paris, 1737), 77, spurious

German songs

	9 arias (B.H. Brockes):	S	with [vn], bc; 1724–7; <i>GB-Lb</i> *; texts from <i>Irdisches Vergnügen in Gott</i> , i (Hamburg, 1721 and 2/1724); ed. H. Roth (Munich, 1921) and W. Siegmund-Schultze (Leipzig, 1981)
202	Künft'ger Zeiten eitler Kummer		
203	Das zitternde Glänzen der spielenden Wellen		
204	Süsser Blumen Ambraflocken		
205	Süsse Stille, sanfter Quelle		
206	Singe, Seele, Gott zum Preise		
207	Meine Seele hört im Sehen		
208	Die ihr aus dunklen Grüften		
209	In der angenehmen Büschen		
210	Flammende Rose, Zierde der Erden		
	Der Mund spricht zwar gezwungen Nein (Air en langue allemande)	S	version of aria from Almira with same text; ed. in B
	Dank sei dir, Herr	unspecified	spurious; pubd (London, 1906) as from unspecified cantata; ? intended as insertion in Ger. version of Israel in Egypt; ? by Siegfried Ochs

Spanish songs

Dícenle mis ojos (Air en langue espagnole)	S	version of last aria in cantata No se emendará jamás (see 'Solo cantatas with instruments'); ed. in B
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Handel, George Frideric: Works

orchestral

Orchestral concertos

scoring given as 'concertino; ripieno' where appropriate

[6] Concerti grossi, op.3 (London, 1734; rev. 2/c1734; 3/1741) [compiled from existing material composed 1712–33; no known autographs of movts not otherwise identifiable] Twelve Grand Concertos in 7 Parts, op.6 (London, 1740)

HWV	Op.	Key	Scoring	HG	HHA
312	3 no.1	B \flat	2 rec, 2 ob, 2 bn, vn; 2 vn, 2 va, vc, bc	xxi, 3	iv/11, 3
313	3 no.2	B \flat	2 ob, 2 vn, 2 vc; 2 vn, va, 2 vc, bc	xxi, 15	iv/11, 25

Remarks :

MSS of Brockes Passion begin with 1 or 2 movts

314	3 no.3	G	fl/ob, 2 vn; str, bc	xxi, 27	iv/11, 49
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Remarks :

movts from anthem My song shall be alway, 'Chandos' Te Deum, kbd fugue, G (see 'Keyboard', 231)

315	3 no.4	F	2 ob, bn, str, bc	xxi, 36	iv/11, 65
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Remarks :

in some MSS as ov. to Queen Anne Birthday Ode; movt 1 as 'Second overture in Amadis'; in 6 Overtures fitted to the Harpsichord, iii (London, 1728) and probably incl. in Amadigi, 20 June 1716; 1st edn of op.3 has different conc. here, see 'Spurious orchestral'

316	3 no.5	d	2 ob, str, bc	xxi, 45	iv/11, 79
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Remarks :

movts from Chandos anthems In the Lord put I my trust and As pants the hart

317	3 no.6	D/d	org/hpd, 2 ob, bn; str, bc	xxi, 54	iv/11, 93
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Remarks :

movt 1 used in Ottone, pr. in Otho an Opera (London, 1723); movt 2: copy Lb/ R.M. 18.c.6, ff.5-8 (printed version has spurious extra bar)

319	6 no.1	G	2 vn, vc; str, bc	xxx, 1	iv/14, 3
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Remarks :

29 Sept 1739; 2 ob added later

320	6 no.2	F	2 vn, vc; str, bc	xxx, 16	iv/14, 29
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Remarks :

4 Oct 1739; 2 ob added later

321	6 no.3	e	2 vn, vc; str, bc	xxx, 31	iv/14, 55
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Remarks :

6 Oct 1739

322	6 no.4	a	2 vn, vc; str, bc	xxx, 46	iv/14, 73
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Remarks :

8 Oct 1739

323	6 no.5	D	2 vn, vc; str, bc	xxx, 60	iv/14, 91
Remarks : 10 Oct 1739; 2 ob added later; arr. from ov. to Ode for St Cecilia's Day					
324	6 no.6	g	2 vn, vc; str, bc	xxx, 77	iv/14, 119
Remarks : 15 Oct 1739; 2 ob added later					
325	6 no.7	BL	2 vn, vc; str, bc	xxx, 95	iv/14, 153
Remarks : 12 Oct 1739					
326	6 no.8	c	2 vn, vc; str, bc	xxx, 107	iv/14, 169
Remarks : 18 Oct 1739					
327	6 no.9	F	2 vn, vc; str, bc	xxx, 118	iv/14, 185
Remarks : [26] Oct 1739; movts arr. from org conc., F, 2nd Set no.1, and ov. to Imeneo					
328	6 no.10	d	2 vn, vc; str, bc	xxx, 133	iv/14, 205
Remarks : 22 Oct 1739					
329	6 no.11	A	2 vn, vc; str, bc	xxx, 148	iv/14, 225
Remarks : 30 Oct 1739; arr. from org conc., A, 2nd Set no.2					
330	6 no.12	b	2 vn, vc; str, bc	xxx, 168	iv/14, 251
Remarks : 20 Oct 1739					
318	—	C	2 vn, vc; 2 ob, str, bc	xxi, 63	iv/15, 51
Remarks : 25 Jan 1736, perf. with Alexander's Feast, 19 Feb 1736; pubd in Select Harmony, iv (London, 1740)					

288	—	B $\frac{1}{2}$	vn; 2 ob, str, bc	xxi, 108	iv/12, 29
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Remarks :
c1707, entitled 'Sonata a 5'

301	—	B $\frac{1}{2}$	ob; str, bc	xxi, 85	iv/12, 17
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Remarks :
?early work; pubd in Select Harmony, iv (London, 1740); known as oboe conc. no.1

302	—	B $\frac{1}{2}$	ob; str, bc	xxi, 91	iv/12, 47
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Remarks :
pubd in Select Harmony, iv (London, 1740); Chandos anthem ovs. (O come let us sing, I will magnify) combined and transposed; known as oboe conc. no.2

303	—	g	ob; str, bc	xxi, 100	iv/12, 3
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Remarks :
?171—12; *D-ROu* (see Poppe, H1993); ed. (Leipzig, 1863) from unknown source; known as oboe conc. no.3

335 ^b	—	F	2 ob, 4 hn, bn, str, bc with org	xlvi, 72	iv/16, 77
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Remarks :
c1746, version of ov. to Fireworks Music

335 ^a	—	D	2 ob, bn, 4 hn, 2 tpt, timp, str, bc with org	xlvi, 80	iv/16, 37
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Remarks :
c1746, version of ov. to Fireworks Music

Organ, harp and harpsichord concertos

scoring given as 'solo instruments; ripieno'; parenthesized numbers in Op. column refer to G.F. Händel: Orgel Konzerte, ed. M. Seiffert (Leipzig, 1921)

Six Concertos, op.4 (London, 1738)

A Second Set of Six Concertos (London, 1740) [pubd in kbd transcrs. only; 4 are transcrs. of orch concs. op.6 nos.1, 5, 6 and 10]

A Third Set of Six Concertos, op.7 (London, 1761)

HWV

Op.

Key

Scoring

HG

HHA

289

4 no.1
(1)

g/G

org; 2
ob, str,
bc

xxviii, 3

iv/2, 2

Remarks :

1st perf. with Alexander's Feast, 19 Feb 1736

290

4 no.2
(2)

BL

org; 2
ob, str,
bc

xxviii, 22

iv/2, 36

Remarks :

? 1st perf. with Esther, 5 March 1735

291

4 no.3
(3)

g

org; vn,
vc; 2 ob,
str, bc

xxviii, 33

iv/2, 54

Remarks :

? 1st perf. with Esther, 5 March 1735; also with different finale without org,
see HHA iv/2, 116; also with altered solo part

292

4 no.4
(4)

F

org; 2
ob, 2 vn,
bc

xxviii, 43

iv/2, 72

Remarks :

orig. with Alleluia chorus, completed 25 March 1735; perf. with Athalia, 1
April 1735; chorus ed. in HG, xx, 164

293

4 no.5
(5)

F

org; 2
ob, str,
bc

xxviii, 58

iv/2, 94

Remarks :

arr. from rec sonata op.1 no.11; ? perf. with Deborah, 26 March 1735

294

4 no.6
(6)

BL

hp; 2
rec, 2
vn, bc

xxviii, 63

iv/2, 104

Remarks :

perf. in Alexander's Feast, 19 Feb 1736; pubd as org conc.

295

—(13)

F

org; 2
ob, str,
bc

xlvi, 3

iv/8, 3

Remarks :

2nd Set no.1; 1st perf. with Israel in Egypt, 4 April 1739; later autograph
revs. by Handel; incl. in Two Organ Concertos (London, c1761); 'The
Cuckoo and the Nightingale'

296 ^a	—(14)	A	org; 2 ob, str, bc	xlvi, 14	iv/8, 35
Remarks : 2nd Set no.2; ? 1st perf. with Alexander's Feast, 20 March 1739; see orch conc. op.6 no.11; incl. in Two Organ Concertos (London, c1761)					
306	7 no.1 (7)	B	org; 2 ob, 2 bn, str, bc	xxviii, 73	iv/8, 73
Remarks : 17 Feb 1740; perf. with L'Allegro, 27 Feb 1740; MSS incl. fugue from orch conc. op.6 no.11					
307	7 no.2 (8)	A	org; 2 ob, 3 vn, va, bc	xxviii, 90	iv/8, 115
Remarks : 5 Feb 1743; perf. with Samson, 18 Feb 1743					
308	7 no.3 (9)	B	org; 2 ob, 3 vn, va, bc	xxviii, 102	iv/8, 141
Remarks : 4 Jan 1751; perf. with Alexander's Feast and The Choice of Hercules, 1 March 1751; 2 versions of movts 1 and 3; 'Hallelujah'					
309	7 no.4 (10)	d	org; 2 ob, 2 bn, str, bc	xxviii, 115	iv/8, 189
Remarks : movt 3 not in MSS; possibly compiled after Handel's death from hwv303 and other frags.					
310	7 no.5 (11)	g	org; 2 ob, 3 vn, va, bc	xxviii, 126	iv/8, 217
Remarks : 31 Jan 1750; finale, not in autograph, ? spurious arr. from op.4 no.3					
311	7 no.6 (12)	B	org; 2 ob, 3 vn, va, bc	xxviii, 135	iv/8, 241
Remarks : perf. 1749; orig. as orch suite without org, not completed as such					
304	—(15)	d	org; 3 vn, va, bc	xlvi, 57	iv/12, 69
Remarks :					

c1746; ed. S. Arnold: *The Works of Handel* (London, 1797)

305 ^a	—(16)	F	org: ?2 ob, str, bc	xlvi, 68	
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Remarks :
c1748; arr. of Concerto a due cori no.3; HG follows spurious version in Arnold's edn; see also 'Keyboard', 188

296 ^b	—	A	org; str, bc	—	
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Remarks :
pasticcio conc.; movts from 2nd Set no.2, op.4 no.6, op.7 no.2

303	—	d	org; 2 ob, 2 bn, va, 2 vc, db, org	xlvi, 51	iv/12, 87
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Remarks :
?c1738; movt used for op.7 no.4

343 ^b	—	G	hpd; 2 ob, str, bc	—	iv/19, 28
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Remarks :
c1739; final ritornello and orch bass added to kbd chaconne (see 'Keyboard', 229); ed. T. Best in *Chaconne in G for Keyboard* (London, 1979)

Concerti a due cori

HG refers to 2/1894; each includes 2 wind choirs

HWV	Op.	Key	Scoring	HG	HHA
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332	1	B \flat	2 ob, bn; 2 ob, bn; str, bc	xlvi, 130	iv/12, 97, and iv/16, 3
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Remarks :
c1747, ? perf. with Joshua, 9 March 1748; movts arr. from Alexander Balus, Messiah, Belshazzar, Ottone, Semele and Lotario

333	2	F	2 ob, 2 hn, bn; 2 ob, 2 hn, bn; str, bc	xlvi, 159	iv/16, 89
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Remarks :
c1747, ? perf. with Alexander Balus, 23 March 1748; movts arr. from Esther,

334	3	F	2 ob, 2 hn, bn; 2 ob, 2 hn, bn; str, bc	xlvi, 203	iv/16, 175
Remarks : c1747, ? perf. with Judas Maccabaeus, 1 April 1747; movt arr. from Partenope; later arr. as org conc., F, c1748; see also 'Keyboard', 188					

Suites and overtures

printed works published in London

HWV	Title, key	Scoring	HG	HHA
336	Overture, B \flat	2 ob, str, bc	xlvi, 108	iv/15, 3
Remarks : ?1707; in Overtures, 11th Collection (1758)				
339	Sinfonia, B \flat	2 vn, bc	—	iv/15, 13 (as hww338)
Remarks : ?c1704–6; perhaps intended for solo str				
302 ^b	Suite des pièces, F	2 ob, 2 hn, 2 vn, va ad lib, bc	xxi, 98	iv/12, 63
Remarks : c1737–8; only movt 1 extant, related to ov. to Chandos anthem, O come let us sing				
342	[Suite], F	2 ob, 2 hn, str, bc	xlvi, 2	iv/13, 97
Remarks : c1722–3; 2 movts, related to Water Music; probaby all or part of 'New Concerto for French Horns' perf. London, Drury Lane, 20 March 1723				
348–350	Water Music:		xlvi, 18	iv/13, 3
Remarks : presumably all or part perf. during royal procession on River Thames, 17 July 1717; 2 minuets in A General Collection of Minuets (1729); 9 nos. pubd (by 1734); complete suites arr. hpd (1743); in score in Arnold edn, xxiii–xxiv (1788); orig. order of movts probably as in Arnold and HG, confirmed by MS kbd versions, c1721–3				

	Suite, F	2 ob, bn, 2 hn, str, bc		
	Suite, D	2 ob, bn, 2 tpt, 2 hn, str, bc		
	Suite, G	rec, fl, str, bc		
337 (–338)	Overture, D:	—		iv/15, 43
Remarks : c1722–3; movt 1 probably separate frag.; movts 2–3 ?intended to follow conc. movt used in Ottone (1723), i.e. 1st movt of orch conc. op.3 no.6				
	(i) —	2 ob, bn, 3 vn, va, bc		
	(ii) Adagio	fl, vn, str, bc		
	(iii) Allegro	2 ob, str, bc		
341	Water Piece, D	tpt, str, bc	—	iv/13, 106
Remarks : (1733); authenticity uncertain; movts arr. from Water Music and Partenope				
342	Overture, F	2 ob, 2 hn, str, bc	xlvi, 141; lxxxiv, 70	
Remarks : c1734; movts used in ovs. to Pamasso in festa and Il pastor fido (1734)				
347	Sinfonia, B	ob, 3 vn, va, bc	—	iv/19, 31
Remarks : c1745, inc.; used for org conc. op.7 no.6 and introduction to Joshua				
404	Sonata [Concerto] , g	ob, 2 vn, bc	—	iv/15, 29
Remarks : c1717; last movt version of kbd fugue (see 'Keyboard', 194)				
351	Music for the Royal Fireworks, D	3 [24] ob, 2 [12] bn, 3 [9] tpt, 3 [9] hn, [3] timp [str, bc]	xlvi, 100	iv/13, 61
Remarks : perf. 27 April 1749 for Peace of Aix-la-Chapelle (1749); movt 1 orig. for doubled wind only, str added in autograph and pubd parts; other movts originally for wind and str but str cancelled in autograph				

Other orchestral

in GB-Lbl unless otherwise stated

HWV	Title, key(s)	Scoring	HG	HHA
	Marches			
Remarks : see 'Music for wind ensembles'				
532–543, 15 ¹⁻³⁷	Minuets	tr inst, bc	ii, 143 (1); xlviii, 140 (1)	iv/19, 167
Remarks : 24 minuets out of 60 in A General Collection of Minuets made for the Balls at Court (London, 1729) appear not to derive from other works; others in MS sources				
421	Minuet, D	tr inst, bc	—	iv/19, 179
Remarks : 'for his Majesty's Birth Day', in Select Minuets, ii (London, 1745), 17, and Handel's Favourite Minuets (London, 1762), 62				
420	Minuet, D	tr inst, bc	—	iv/19, 178
Remarks : 'for the Prince of Wales's Birth Day', in Select Minuets, ii (London, 1745), 35				
413	Gigue, B	str, bc	—	iv/19, 24
352, 353	Coro and [Bourrée], B	2 ob, bn, str, bc	—	iv/19, 3
Remarks : ? dances from Daphne; rigadon and 2nd bourrée, 2 ob, bn, in <i>Rigaudon, Bourrée and March</i> , ed. K. Haas (London, 1958)				
354	Minuet	str, bc	—	iv/19, 12

	and Coro, B♭, Saraband e, F; Gavotte, g			
Remarks : ? dances from Florindo; kbd version of minuet, sarabande and gavotte, ed. in <i>Pieces for the Harpsichord</i> (London, 1928), nos.72, 23–4				
344 ¹⁻⁰	Chorus and menuet, D	str, bc	—	iv/19, 17
Remarks : ?from Florindo				
340	Allegro, G	2 vn, bc	xlvi, 140	iv/19, 22
355	Aria [Hornpipe] , c	str, bc	—	iv/19, 19
Remarks : kbd version (from <i>GB-Lbl</i> R.M. 18.b.8, f.70v), ed. in <i>Pieces for the Harpsichord</i> (London, 1928), no.52				
356	Hornpipe, D	vn, va, bc	xlvi, 144	iv/19, 29
Remarks : for Vauxhall concert, 1740				
—	Hornpipe, G	unspecifie d	—	
Remarks : <i>Lbl</i> Add.29371, f.76v; tune entitled 'Hendal's Hornpipe' = Air VI in Act 3 of C. Coffey: <i>The Female Parson</i> , April 1730; also in J. Rutherford: <i>Compleat Collection of 200 ... Country Dances</i> , i (London, c1756), 35, and elsewhere; authenticity doubtful				
—	Rigaudons , F and G	tr inst	—	
Remarks : in <i>A Collection of the Newest Minuets Rigadons and French Dances</i> (London, 1720) as part of a group of 6 minuets and 2 rigaudons attrib. to Handel				

Spurious orchestral

scoring given as 'solo; ripieno' where appropriate

HWV	Title, key	Scoring	HHA
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—	Forest Music, D		
Remarks : see 'Doubtful sonatas'			
—	Concerto, F	vn; 2 ob, str, bc	
Remarks : in 1st edn of op.3 as no.4, replaced in later edns; repubd anon. in Select Harmony, iii (London, 1735); ed. in HHA iv/11, 105			
—	Concerto, b	va; 2 fl, 2 vn, 2 va, vc, db	
Remarks : 'realised and orchestrated' and ?written by H. Casadesus (Paris, 1925)			
—	Concerto, E	ob; str, bc	
Remarks : <i>S-Uu</i> ; ed. F. Zobeley (Brunswick, 1935); by R. Woodcock			
—	Concerto, D	2 vn; 2 hn, 2 vn, bc	
Remarks : <i>D-RH</i> 616; ed. M. Seiffert (Leipzig, 1939); ed. in HHA iv/12, 131			
—	Concerto, g	rec, 2 ob, bn, str, bc	
Remarks : <i>PA</i> Fù 2741a; ed. J.P. Hinnenthal (Bielefeld, 1952)			
—	Concerto, D	fl, str, bc	
Remarks : <i>DS</i> ; ed. A. Hoffmann (Wolfenbüttel, 1954); spurious arr. of 4 arias from Flavio			
—	Suite, D	tpt, 2 ob, 2 bn, str, bc	
Remarks : <i>PA</i> Fù 17 (unattrib.); ed. J.P. Hinnenthal (Bielefeld, 1955), attrib. Handel			

Handel, George Frideric: Works

music for wind ensembles

mostly for military wind ensembles; not in HG unless otherwise stated

A General Collection of Minuets ... to which are added 12 Celebrated Marches, tr inst, b (London, 1729) [GCM, item no.]

Warlike Musick, tr inst, b (London, 1758) [WM, vol., p. no.]

30 Favourite Marches which are now in Vogue, tr inst (London, c1760) [TFM, p. no.]

346	March, F	2 ob, 2 hn, bn	GCM, 3, and WM, ii, 26, both in G; TFM, 13 as 'March in Ptolemy'; incl. in Tolomeo ov. in 6 Overtures ... in 8 Parts, vi (London, c1740); ed. in HG xlviii, 143	iv/19, 54
419 ²	March, G	unspecified	GCM, 5; Ladys Banquet, ii (London, 1733), 21; WM, ii, 28; TFM, 15 as Ld. Loudon's March	iv/19, 162
419 ³	March, G	unspecified	GCM, 6; Ladys Banquet, ii (London, 1733), 20; WM, ii, 28; TFM, 18 as Admiral Boscowin's March	iv/19, 163
419 ⁴	March, F	unspecified	GCM, 9; WM, ii, 33	iv/19, 164
419 ⁵	March, C	unspecified	GCM, 11; WM, ii, 36	iv/19, 164
345	March, D	tpt, 2 ob, bn	WM, iv, 71 (in G); in Trio Sonata, op.5 no.2; ed. in HG xlviii, 142	iv/19, 26
422	Minuet, G	2 ob, 2 hn, bn	c1745, version in Fireworks Music	iv/19, 58
423	Minuet, G	2 ob, 2 hn, bn	c1745	iv/19, 59
63/32 ^a , 32 ^b	Minuet, G	2 ob, 2 hn, bn	c1745, also in F; version in Judas Maccabaeus	iv/16, 262
416	March, D	tpt, 2 ob, bn	c1746, WM, iv, 74 as Dragoon's March	iv/19, 56
417 ^{a, b}	March, D	2 ?ob, 2 ?hn, bn	c1746, WM, iv, 73; related to chorus in Alexander Balus; only hn 2 part survives of fully scored version	iv/19, 166
415	March for the Fife, D	[fife], b	c1747, version of chorus from Joshua	iv/19, 60
414	March for the Fife, C	[fife], b	c1747, version of introduction to Joshua	iv/19, 60
—	March, C	3 tbn, timp	c1741, version of Dead March in <i>Samson</i> : see Burrows, H1990	—
	Music for the Royal Fireworks		see 'Suites and overtures'	
410, 411	2 Arias, F	2 ob, 2 hn, bn	no.1 is arr. of Benchè tuoni (Teseo); ed. K. Haas (London, 1958)	iv/19, 45
	Rigaudon, d, and Bourrée, g	2 ob, bn	ed. K. Haas (London, 1958); fom hwv352, 353; see 'Other orchestral'	
418	March, G	2 ob, bn	ed. K. Haas (London, 1958) [with above]	iv/19, 57
424	Ouverture [Suite], D	2 cl, hn	c1742; ed. J.M. Coopersmith and J. LaRue (New York, 1950); ed. K. Haas (London, 1952)	iv/15, 85
419 ⁶	March, C	unspecified	?authentic; WM, iv, 77, and TFM, 9, both as Handel's March	iv/19, 165
—	March, D	[2 ob, bn]	2 versions in WM, ii, 29 and iv, 76, both as Grenadier's	

			March; 2nd version in trio sonata, op.5 no.2	
—	Duo, F	2 [rec]	ed. T. Dart (London, 1948); see Trio sonatas hww405	

Handel, George Frideric: Works

sonatas

[12] Sonates, tr inst, bc [op.1] (? London, Walsh, c1730), rev. as [12] Solos [op.1] (London, c1732) [c1730 edn pubd under false imprint of Roger, Amsterdam]VI sonates, 2 tr insts, bc, op.2 (? London, Walsh, c1730), rev. as VI sonates, op.2 (London, c1732–3) [c1730 edn pubd under false imprint of Roger, Amsterdam]Seven Sonatas or Trios, 2 vn/fl, bc, op.5 (London, 1739) [incl. reuse of existing music]

Trio sonatas

HWV	Op.	Key	Scoring	HG	HHA
386 ^b	2 no.1	b	fl/vn, vn, bc	xxvii, 92	iv/10/1, 3
Remarks : HG, op.2 no.1b; most MSS have transposed version in c, not identical with ?orig. version in c (see hww386 ^a below)					
387	2 no.2	g	2 vn, bc	xxvii, 105	iv/10/1, 15
Remarks : in <i>GB-Mp</i> copy: 'Compos'd at the Age of 14'					
388	2 no.3	B \flat	2 vn, bc	xxvii, 115	iv/10/1, 23
Remarks : HG, op.2 no.4; related to ov. to Esther and org conc. op.4 no.2					
389	2 no.4	F	fl/rec/vn, vn, bc	xxvii, 122	iv/10/1, 35
Remarks : HG, op.2 no.5; related to ovs. to Chandos anthems O sing unto the Lord, O come let us sing, and ov. to Parnasso in festa					
390 ^a	2 no.5	g	2 vn, bc	xxvii, 128	iv/10/1, 45
Remarks : HG, op.2 no.6; related to org conc. op.4 no.3; arr. with org continuo (hww 390 ^b ; HG xlviii, 118) unlikely to be Handel's					
391	2 no.6	g	2 vn, bc	xxvii, 136	iv/10/1, 61

Remarks :
HG, op.2 no.7

396	5 no.1	A	2 vn, bc	xxvii, 156	iv/10/2, 3
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Remarks :
movts from ov. to Chandos anthem I will magnify and Arianna ballets, with 2 new movts

397	5 no.2	D	2 vn, bc	xxvii, 156	iv/10/2, 11
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Remarks :
movts from ov. to Chandos anthem O be joyful and Ariodante ballets; for movts 6–7 see Marches in 'Music for wind ensembles'

398	5 no.3	e	2 vn, bc	xxvii, 166	iv/10/2, 19
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Remarks :
movts from ov. to Chandos anthem As pants the hart, Terpsicore/Il pastor fido and Ariodante ballets, and Ezio, with new movt

399	5 no.4	G	2 vn, bc	xxvii, 172	iv/10/2, 29
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Remarks :
movts from ovs. to Athalia and Parnasso in festa, Il pastor fido, 1734, and Alcina ballets

400	5 no.5	g	2 vn, bc	xxvii, 182	iv/10/2, 49
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Remarks :
movts from Terpsicore, and new movts arr. from Tamerlano, Athalia and 2 kbd fugues (see 'Keyboard', 83, 163); movt 6 ? not new

401	5 no.6	F	2 vn, bc	xxvii, 188	iv/10/2, 63
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Remarks :
2 movts based on no.15; pubd version has orig. finale replaced by minuet

402	5 no.7	B ¹	2 vn, bc	xxvii, 195	iv/10/2, 75
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Remarks :
movts from ovs. to Chandos anthems Let God arise and O sing unto the Lord, Oreste ballets and Terpsicore

386 ^a	—	c	rec/fl, vn, bc	xxvii, 99	iv/10/1, 113
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Remarks :
HG, op.2 no.1a; ?orig. version of op.2 no.1

392	—	F	2 vn, bc	xxvii, 109	iv/10/1, 73
Remarks : c1707–9; HG, op.2 no.3; <i>D-DI</i> ; see op.5 no.6					

393	—	g	2 vn, bc	xxvii, 142	iv/10/1, 85
Remarks : HG, op.2 no.8; <i>DI</i> ; authenticity uncertain					

394	—	E	2 vn, bc	xxvii, 148	iv/10/1, 99
Remarks : HG, op.2 no.9; <i>DI</i> ; authenticity doubtful					

395	—	e	2 fl, bc	—	iv/19, 68
Remarks : ed. F. Nagel (Mainz, 1971); authenticity uncertain					

405	—	F	2 rec, bc	—	iv/19, 62
Remarks : movts 2 and 3 ed. T. Dart as <i>Grave and Allegro</i> (London, 1951); full version in <i>US-Wc</i> M350. M3 Case, ed. C. Hogwood (London, 1981); upper parts of movt 1 identical with Duo in F (see 'Music for wind ensembles')					

403	—	C	2 vn, bc	—	iv/19, 82
Remarks : version of ov. to Saul, ?sketch for ov. not independent work					

339	—	B \flat	2 vn, bc	—	iv/19, 82
Remarks : see 'Suites and overtures', hww339					

Solo sonatas with continuo

HWV	Key	Solo inst	Remarks	HG	HHa
362	a	rec	op.1 no.4	xxvii, 15	iv/3, 21
377	B \flat	rec	ed. T. Dart, <i>Fitzwilliam Sonatas</i> (London, 1948),	—	iv/18, 15

			no. 1		
365	C	rec	op. 1 no. 7; movt 3 = version of hvv363 ^a , movt 3	xxvii, 25	iv/3, 33
367 ^a	d	rec	pubd in b for fl as op. 1 no. 9 (hvv367 ^b), HG xxvii, 32, HHA iv/3, 42	—	iv/18, 19, 45
369	F	rec	op. 1 no. 11; see org conc. hvv293	xxvii, 40	iv/3, 52
360	g	rec	op. 1 no. 2; movts 2 and 4 also in no. 7	xxvii, 9	iv/3, 16
378	D	fl	attrib. 'Sr Weisse (?S.J. Weiss) but probably Handel's , c1707; see Lasocki and Best, H1981	—	iv/18, 41
379	e	fl	ed. in HG as op. 1 no. 1a; movts adapted from hvv359 ^a , 378, 360	xxvii, 2	iv/3, 2
357	B	ob	ed. A.H. Mann (London, c1892), for fl; ed. T. Dart (London, 1948), for ob	—	iv/18, 29
366	c	ob	op. 1 no. 8	xxvii, 29	iv/18, 32
363 ^a	F	ob	autograp	—	iv/18, 36

			h frag. of movt 3, <i>GB-Cfm</i> ; pubd for fl, in G, as op.1 no.5 (hww363 ^b), HG xxvii, 19, HHA iv/3, 28		
361	A	vn	op.1 no.3	xxvii, 12	iv/4, 2
371	D	vn	c1750; in HG as op.1 no.13	xxvii, 47	iv/4, 28
359 ^a	d	vn	pubd for fl, in e, as op.1 no.1, HG xxvii, 6, HHA iv/3, 10	—	iv/18, 10
358	G	vn	ed. K. Hofmann (Neuhau- sen- Stuttgart, 1974), for rec	—	iv/18, 3
364 ^a	g	vn	pubd for ob as op.1 no.6	xxvii, 22	iv/18, 6
364 ^b	g	va da gamba	adaptati- on of hww364 ^a , authoriz- ed by autograp h; ed. T. Dart (London, 1950)	—	
406	A	vn	?sketch for orch movt; ed. R. Howat, with no.4, as <i>Fantasia and Sonata</i> (London, 1976)	—	iv/19, 96
412	a	[vn]	frag., 1 movt	—	iv/19, 67
408	c	[vn]	frag., 1 movt;	—	iv/19, 80

related
to 4th
movt of
hww362
and 4th
movt of
Trio
sonata
hww387

Unaccompanied instrumental solos

407 Allegro, G (autograph, *Cfm* 262, 55, dated in pencil 1738), ?intended as prelude for unacc. vn — iv/19, 82

Doubtful and spurious sonatas

HWV	No.	Key	Scoring	HG	HHA
380	1	B \flat	ob, vn, hpd	xxvii, 58	iv/9, 3
Remarks : no.1 of 6 sonatas, c1696, cited as Handel's earliest music; attrib. doubtful					
381	2	d	ob, vn, hpd	xxvii, 63	iv/9, 13
Remarks : no.2 of 6 sonatas, as no.1					
382	3	E \flat	ob, vn, hpd	xxvii, 68	iv/9, 23
Remarks : no.3 of 6 sonatas, as no.1					
383	4	F	ob, vn, hpd	xxvii, 74	iv/9, 35
Remarks : no.4 of 6 sonatas, as no.1					
384	5	G	ob, vn, hpd	xxvii, 80	iv/9, 45
Remarks : no.5 of 6 sonatas, as no.1					
387	6	D	ob, vn, hpd	xxvii, 84	iv/9, 53
Remarks : no.6 of 6 sonatas, as no.1					

<p>Remarks :</p> <p><i>Lcm</i> 260; no.1 of 3 sonatas added to MS following 4 genuine sonatas; ed. J.A. Parkinson, attrib. Handel (London, 1969); spurious</p>	7	g	2 fl, hpd	—	
	8	D	2 fl, hpd	—	
<p>Remarks :</p> <p>no.2 of 3 sonatas, as no.7</p>					
<p>Remarks :</p> <p>no.3 of 3 sonatas, as no.7; in J.J. Quantz: 6 sonatas, op.3 (London, 1733)</p>	9	e	2 fl, hpd	—	
	10	d	fl, vn, vc, hpd	—	
<p>Remarks :</p> <p>attrib. Handel, <i>D-WD</i>, ed. F. Zobeley as Concerto a 4 (Mainz, 1935); attrib. Telemann, <i>DI, DS</i>; spurious</p>					
<p>Remarks :</p> <p>as no.10</p>	11	D	2 vn, vc, hpd	—	
	12	g	vn, va da gamba, bc	—	
<p>Remarks :</p> <p><i>DK-Kk</i>; ed. M. Seiffert (Leipzig, 1934); spurious</p>					
<p>Remarks :</p> <p><i>D-PA</i>; ed. M. Seiffert (Leipzig, 1938); spurious</p>	13	F	ob, bn, bc	—	
	14	B \square :	ob, vn, bc	—	
<p>Remarks :</p> <p><i>PA</i>; ed. W. Hinnenthal (Kassel, 1949); spurious</p>					
<p>Remarks :</p> <p><i>F-AG</i>; ed. W. Kolneder (Mainz, 1965); spurious</p>	15	g	ob, vn, bc	—	
	16	A	vn, bc	xxvii, 51	iv/4, 46
<p>Remarks :</p>					

op.1 no.10, doubtful; in HG as op.1 no.14

373	17	E	vn, bc	xxvii, 54	iv/4, 55
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Remarks :
op.1 no.12, doubtful; in HG as op.1 no.15

368	18	g	vn, bc	xxvii, 37	iv/4, 28
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Remarks :
rev. op.1 no.10, doubtful

370	19	F	vn, bc	xxvii, 42	iv/4, 40
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Remarks :
rev. op.1 no.12, doubtful

374	20	a	fl, bc	xlvi, 130	iv/3, 57
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Remarks :
doubtful; no.1 of Six Solos, Four for a German Flute ... Compos'd by Mr Handel, Sigr Geminiani, Sigr Somis, Sigr Brivio (London, 1730)

375	21	e	fl, bc	xlvi, 134	iv/3, 63
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Remarks :
doubtful; no.2 of Six Solos, Four for a German Flute (London, 1730); movts 1–2 from Solo sonatas hmv366; movt 4 = kbd minuet, g, see 'Keyboard', 242

376	22	b	fl, bc	xlvi, 137	iv/3, 68
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Remarks :
doubtful; no.3 of Six Solos, Four for a German Flute (London, 1730)

	23	C	va da gamba, hpd	xlvi, 112	
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Remarks :
D-DS, spurious; ? by J.M. Leffloth (1705–31), see A. Einstein, *SMG*, iv (1902–3), 170–72

	24	G	vn, bc	—	
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Remarks :
LEm, spurious; ed. M. Seiffert (Leipzig, 1924)

	25	D	fl, bc	—	
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Remarks :
PA, spurious; no.5 of J.J. Quantz: Solos for a German Flute [op.1] (London, 1730); misattrib. Handel in *PA*, ed. W. Hinnenthal (Kassel, 1949, 2/1960 with correct attrib.)

	26	g	2 vn, bc	—	
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Remarks :
GB-Mp ('not Handel's'); ed. S. Flesch (Kassel, 1976)

	27	G	fl, bc	—	
Remarks : <i>B-Bc</i> Litt. XY. 15, 115 'Sonata xxvii', spurious; ed. R. Kubik (Kassel, 1980); see Lasocki and Best, H1981					
	Forest music	D	vn, bc	—	

Remarks :
 ed. W. Ware (Dublin, c1803); all 3 movts arr. from anon. hn duets in Forrest Harmony, ii (1733); spurious

Handel, George Frideric: Works

keyboard

all probably for harpsichord and written before 1720, unless otherwise stated; full source information in HHA, iv/7 (forthcoming); numbers in left-hand column are for ease of cross-referencing contemporary printed sources and MSS, many of which have variant orderings

Editions: A Third Set of Lessons for the Harpsichord, ed. S. Arnold (London, c1793) [vols.cxxx–cxxxi of Arnold edn] [A]Pieces for the Harpsichord, ed. W.B. Squire and J.A. Fuller Maitland (London, 1928) [B]Unbekannte Meisterwerke der Klaviermusik, ed. W. Danckert (Kassel, 1930) [D]The Young Pianist's Händel, i, ed. M. Aldridge (London, 1969) [P]Pieces à un & deux clavecins (Amsterdam, Roger, ?1721) [based on pre-1720 sources] [Roger]Suites de pieces pour le clavecin, i (London, 1720) [partly new, partly earlier material]; HG ii, 1–60; HHA iv/1 [1720]Prelude et chaconne avec LXII variations, op.1 (Amsterdam, ?1732) [1732¹]Sonata pour le clavecin, op.2 (Amsterdam, ?1732) [1732²]Capriccio pour le clavecin, op.3 (Amsterdam, ?1732) [1732³]Preludio et allegro pour le clavecin, op.4 (Amsterdam, ?1732) [1732⁴]Fantasie pour le clavecin, op.5 (Amsterdam, ?1732) [1732⁵]Suites de pieces pour le clavecin, ii (London, 1733) [?unauthorized print of material from Roger excluded from 1720, and other items]; HG ii, 63–122; HHA iv/5 [1733]Six Fugues or Voluntaries, op.3 (London, 1735); HG ii, 161–74; HHA iv/6, 1–23 [1735] (nos. 264, 231, 37, 27, 17, 83)

No.	HWV	Key	Title	First published (contemporary; subsequent)	HG	HHA
1	426	A	Suite: Prelude	1720, no.1	ii, 1	iv/1, 2

Remarks : rev. for 1720						
2			Allema			
3			nde			
4			Couran			
			te			
			Gigue			
5	468	A	Air		—	iv/6, 58
6	477	A	Allema		—	iv/6, 50
			nde			
7	560	A	Passep	B i, 15	—	iv/19, 158
			ied			
Remarks : ? transcr. of orch dance						
	454	A	Suite			
			(Partita			
)			
Remarks : see under 'Doubtful and spurious'						
8			Allema			
9			nde			
10			Couran			
			te			
			Saraba			
11			nde			
			Gigue			
15	576/1	a	Prelud	B i, 38	—	iv/17, 106
			e			
16	576/2	a	Allegro	B i, 39	—	iv/17, 107
17	609	a	Fugue	1735, no.5	ii, 171	iv/6, 17
18	575	a	Prelud		ii, 140	iv/6, 67
			e			
Remarks : paired with 19 in HG						
19	496	a	Lesson	A, 9	ii, 140	iv/6, 68
Remarks : 2 copies in <i>GB-Ob</i> 1131, 1 in g						
20	584	a	Sonati	B ii, 33	—	iv/17, 134
			na			
Remarks : HHA disputes authenticity						
21	478	a	Allema	B ii, 32	—	iv/17, 86
			nde			
		b	Suite			

25	479		(frag.): Allema nde		—	iv/5, 102
Remarks : version of 118						
26	489		Couran te		—	iv/17, 130
27	608	b	Fugue	1735, no.4	ii, 168	iv/6, 12
	440	B	Suite: [Prelud e]	1733 [no.7] see 34		
Remarks : = 34						
30			Allema nde	Roger, 40; 1733, 47	ii, 97; xlviii, 146	iv/5, 56, 112
Remarks : 2 versions						
31			Couran te	Roger, 41; 1733, 48	ii, 98	iv/5, 58
32			Saraba nde	Roger, 42; 1733, 49	ii, 99; xlviii, 147	iv/5, 59, 113
Remarks : 2 versions						
33			Gigue	Roger, 42; 1733, 50	ii, 99	iv/5, 60
	494	B	Suite:	1733 [no.1]		
Remarks : modern edns erroneously incl. 242 here						
34			Prelud e	Roger, 55; 1733, 1	ii, 63	iv/5, 1, iv/19, 111
Remarks : before 30 in some MSS; 2 versions						
35			Sonata (Allegr o)	Roger, 56; 1733, 3	ii, 64	iv/5, 2

Remarks : autograph (<i>BENcoke</i>) is frag. of early version					
36			Air (with 5 variatio ns)	Roger, 58; 1733, 5	ii, 66 iv/5, 5
Remarks : 2 versions					
37	607	B	Fugue	1735, no.3	ii, 166 iv/6, 9
38	470	B	Air	B ii, 16	— iv/17, 124
Remarks : for 2-manual hpd					
39	471	B	Air	B ii, 26	— iv/17, 118
Remarks : in G as no.10 of A General Collection of Minuets (London, 1729)					
40	585	B	Sonati na		ii, 150 iv/6, 56
41	469	B	Air		— iv/19, 132
Remarks : arr. of movt in org conc. op.7 no.6					
50	443	C	Suite: Prelud e [and Fugue] Allema nde Couran te Saraba nde [and Double] Gigue	D, 17	— iv/17, 1
51					
52					
53					
54					
Remarks : version of 126					
55	484	C	Chaco nne (with 49 variatio ns)	B i, 22	— iv/17, 10

Remarks : D incl. version with 26 variations as part of above suite						
	578	C	Sonata	ii, 154	iv/6, 60	
Remarks : c1750; ? orig. for musical clock						
56			Allegro			
57			Trio			
Remarks : version of 268						
58			Gavotte			
Remarks : version of finale of orch conc., C						
59	577	C	Sonata	1732 ² ; The Ladys Banquet, v (London, c1734)	ii, 151	iv/6, 24
Remarks : in A Collection of Lessons ... by Dr Greene, ii (c1755), but probably Handel's						
60	490	C	Fantasia	1732 ⁵ ; The Ladys Banquet, v (c1734)	ii, 133	iv/6, 35
62	457	C	Air	P i, 2	—	iv/19, 159
Remarks : see Mann, C1964–5						
63	559	C	Passepied	B ii, 63	—	iv/19, 159
Remarks : version of 91, related to finale of Radamisto; see Mann, C1964–5						
64	472	C	Prelude (Allegro)	B i, 19	—	iv/17, 52

	446	c	Suite:	xlvi, 162	iv/19, 102
Remarks : for 2 kbd, 1 part lost; reconstruction in Suite for Two Keyboards, ed. T. Dart (London, 1950), and in Suite à deux clavecins, ed. D. Burrows (Wiesbaden, 1998)					
70			Prelude [Allemande]		
71			Courante		
72			Sarabande		
Remarks : version of 81					
73			Chaconne		
	444	c	Suite (Partita): Prelude Allemande	D, 40 —	iv/17, 96
74					
75					
Remarks : version of 80					
76			Courante		
77			Gavotte		
78			Menuet		
	445	c	Suite: Prelude Allemande	B ii, 27 B ii, 27	iv/17, 101
79					
80					
Remarks : version of 75					
81			Courante	B ii, 30	
Remarks : version of 72					
82	458	c	Air	B i, 20 —	iv/17, 138
Remarks : HHA disputes authenticity					

83	610	c	Fugue	1735, no.6	ii, 173	iv/6, 21
90	460	D	March	P i, 4	—	iv/19, 160
91	504	D	Passepied	B ii, 54	—	iv/19, 160
Remarks : version of 63, derived from finale of Radamisto						
95	448	d	Suite:		xlvi, 170	iv/17, 60
96			Overture			
97			Allemande			
98			Courante			
99			Sarabande I, II			
			Chaconne (with 10 variations)			
100	449	d	Suite:		xlvi, 152	iv/17, 68
101			Prelude			
			Allemande			
Remarks : version of 277						
102			Courante			
103			Sarabande			
104			Air (with 7 variations)			
Remarks : version of 116						
105			Gigue			
106			Menuet			
107	437	d	Suite:	1733 [no.4]		
			Prelude	Roger, 1	xlvi, 149	
Remarks : partly used in 112; also hww561						



108			Allema nde	Roger, 2; 1733, 25	ii, 81	iv/5, 29
109			Couran te	Roger, 3; 1733, 26	ii, 82	iv/5, 30
110			Saraba nde (with 2 variatio ns)	Roger, 4; 1733, 27	ii, 82	iv/5, 31
111			Gigue	Roger, 4; 1733, 28	ii, 83	iv/5, 33
	428	d	Suite:	1720, no.3	ii, 12	iv/1, 18
112			Prelud e			
Remarks : new for 1720 (partly from 107)						
113			Allegro [Fugue]			
Remarks : orig. independent; rev. for 1720						
114			Allema nde			
Remarks : new for 1720						
115			Couran te			
Remarks : new for 1720						
116			Air (with 5 variatio ns)			
Remarks : version of 104; rev. for 1720						
117			Presto			
Remarks : rev. for 1720 from keyboard version of Il pastor fido ov.; many versions incl. hww495 ^a , 495 ^b						
	436	d	Suite:	1733	ii, 75	iv/5, 20

				[no.3]		
Remarks : probably post-1720						
118			Allema nde	1733, 16		
Remarks : version of 25						
119			Allegro	1733, 18		
120			Air [Sarab ande]	1733, 19		
121			Gigue	1733, 20		
122			Minuet	1733, 22		
	447	d	Suite:	A, 3	ii, 125	iv/6, 38
Remarks : composed 1739 for Princess Louisa						
123			Allema nde			
124			Couran te			
125			Saraba nde			
126			Gigue			
Remarks : version of 54						
127	461	d	[Hornpi pe]	P i, 11	—	iv/19, 161
128	564	d	Prelud e	B i, 17	—	iv/17, 50
129	562	d	Prelud e		—	iv/6, 55
130	563	d	Prelud e		—	iv/17, 35
131	475	d	Sonata (Allegr o)	B ii, 50	—	iv/17, 128
132		d	Sonati na		xlviij, 150	iv/17, 84
Remarks : follows 111 in many MSS						
133	565	d	Prelud e	B ii, 45	—	
	430	E	Suite:	1720, no.5	ii, 32	iv/1, 44
145			Prelud e			

Remarks : new for 1720, replacing 149						
146			Allema nde			
Remarks : 3 versions, incl. rev. for 1720						
147			Couran te			
Remarks : 3 versions, incl. rev. for 1720						
148			Air (with 5 variatio ns; 'Harmo nious Blacks mith')			
Remarks : 2 versions, incl. rev. for 1720; see also 230						
149	566	E	Prelud e		—	iv/17, 121
Remarks : see 145						
150	612	E	Fugue	ed. H.D. Johnst one (Londo n, 1974)	—	iv/19, 112
Remarks : copy, <i>Lco</i>						
151	425	E	Saraba nde/Mi nuet	B i, 37	—	
Remarks : see B. Matthews, <i>ML</i> , xlii (1961), 127–31 for facs. of autograph						
160	438	e	Suite: Allema nde	1733 [no.5] Roger, 10; 1733, 29	ii, 84	iv/5, 34

161				Sarabande	Roger, 11; 1733, 30	
162				Gigue	Roger, 12; 1733, 31	
Remarks : 2 versions						
163	429	e	Suite:	1720, no.4	ii, 24	iv/1, 34
Allegro [Fugue]						
Remarks : orig. independent; incl. autograph of another version, <i>LbI</i>						
164			Allemande	Roger, 14		
Remarks : new version for 1720						
165			Courante	Roger, 14		
166			Sarabande	Roger, 16		
Remarks : ending rev. for 1720						
167			Gigue	Roger, 17		
	427	F	Suite/Sonata: Adagio	1720, no.2 Roger, 43	ii, 6	iv/1, 10
175	Remarks : rev. for 1720					
176			Allegro	Roger, 44		
177			Adagio	Roger, 45		
178			Allegro [Fugue]	Roger, 46		
179			Allegro	Roger, 49; 1733, 64 (in G)	ii, 142	iv/5, 76
Remarks : not in 1720: as prelude to 228 in 1733: variant is hww488						

180	464	F	Air		—	iv/13, 97
Remarks : version of Air in Water Music						
181	465	F	Air (with 2 variations)	B ii, 48	—	iv/17, 126
182	476	F	Allemande		—	iv/6, 51
Remarks : c1730–35						
183	481	F	Capriccio	1732 ³ ; The Ladys Banquet, v (c1734)	ii, 144	iv/6, 28
184	485	F	Chaconne	A, 16 (2 staves); B ii, 18 (4 staves)	ii, 136	iv/17, 54
Remarks : for 2-manual hpd						
185	611	F	Fugue	B ii, 42	—	iv/17, 87
186	492	F	Gigue	P i, 17	—	iv/6, 54
187	567	F	Prelude	B ii, 41	—	iv/17, 119
188	305 ^a , 305 ^b	F	Concerto	ed. F. Hudson as <i>Concerto in Judas Macca baeus</i> (Kassel, 1976)	—	iv/16, 253
Remarks : c1748; org part of conc. (arr. from Concerto a due cori no.3) adapted for solo perf.						
189	463	F	Air		—	iv/19, 159
193	433	f	Suite: Prelud	1720, no.8	ii, 54	iv/1, 72

			e			
Remarks : new for 1720						
194			Fugue			
Remarks : orig. independent						
195			Allema	Roger,		
196			nde	50		
197			Couran	Roger,		
			te	51		
			Gigue	Roger,		
				53		
Remarks : rev. for 1720						
198	568	f	Prelud e	B ii, 41	—	iv/17, 120
Remarks : orig. preceded 195						
204	431		Suite: Prelud e	1720, no.6	ii, 39	iv/1, 54
Remarks : new for 1720, replacing 208						
205			Largo			
206			Allegro			
			[Fugue]			
Remarks : from fugue in ov. to In the Lord put I my trust						
207			Gigue			
Remarks : 2 versions						
208	570		Prelud e		—	iv/6, 57
Remarks : orig. preceded 205						
	450	G	Suite (Partita):	D, 34	—	iv/17, 27

211			Prelud			
212			e Allema			
213			nde Couran			
214			te Saraba			
215			nde Gigue			
216			Minuet			
	441	G	Suite:	1733 [no.8]	ii, 100	iv/5, 61
Remarks : authenticity questionable						
217			Allema	1733,		
218			nde Allegro	51 1733,		
219			Couran	52 1733,		
220			te Aria	54 1733,		
221			Minuet	56 1733,		
222			Gavott	57 1733,		
223			e Gigue	59 1733,		
				62		
	571	G	Prelud		xlvi	iv/17,
			e and Capric		iii, 166	38
224			cio: Prelud			
225			e Capric			
			cio/Toc	ed. E. Rimba		
			cata	ult: <i>The Pianoforte</i>		
				(London, 1860), 340		
Remarks : see Pestelli, H1972						
	487	G	Concer			
			to: Allegro			
226				B i, 59	—	iv/17, 114
Remarks : version of sinfonia in Scipione, Act 3						
227			Andant	B i, 62	—	iv/17, 116
			e			

Remarks :
version of Andante in orch conc., op.3 no.4

228	442	G	Chaconne (with 62 variations)	1732 ¹ ; 1733, 65	ii, 110	iv/5, 77
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preceded in 1732¹ by part of fantasia by W. Babell (HG xlviii, 230; HHA iv/5, 114), and in 1733 by 179 in G

229	435	G	Chaconne (with 20/21 variations)	Roger, ii, 69; 1733, 9	iv/5, 11
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Remarks :
2 versions in MSS; prints have different versions with omissions; 2 authentic versions ed. T. Best as *Chaconne in G for Keyboard* (London, 1979)

230	430/4a, 4b	G	Chaconne/Aria (with 5 variations)	—	iv/1 (rev.), 106
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Remarks :
2 versions: see 148 for other versions in E

231	606	G	Fugue	1735, no.2	ii, 163	iv/6, 4
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Remarks :
orch version as finale to orch conc.. op.3 no.3

232	579	G	Sonata	Roger, — 60; B ii, 4	iv/6, 80
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Remarks :
for 2-manual hpd

233	491	G	Gavotte	B i, 15	—	
234	582	G	Sonatina (Fuga)	B ii, 46	—	iv/6, 56
235	474	G	Air		—	iv/19, 130

Remarks :
based on chorus in *Acis and Galatea*: ? for org

241		g	Overture: Overture	Roger, 34	—	
Remarks : version of ov. to cant. Cor fedele; rev. as 250						
242	434/4		Minuet	Roger, 36; 1733, 8	ii, 68	iv/5, 10
		g	Suite:			
Remarks : in a in Roger; other sources in g						
243	572		Prelude	Roger, 6	—	iv/6, 79
244			Andante (Sonata)	Roger, 6	—	
Remarks : = 251						
245			Allegro	Roger, 8	—	
Remarks : = 252						
	439	g	Suite:	1733 [no.6]	ii, 88	iv/5, 40
Remarks : 1733 and modern edns omit sarabande						
246			Allemande	Roger, 24; 1733, 34		
247			Courante	Roger, 26; 1733, 37		
248			Sarabande	Roger, 28	xlvi, 148	
Remarks : 2 versions; rev. as 253						
249			Gigue	Roger, 28; 1733, 40; other		iv/5, 106, 108

				version s: B i, 41, 44		
Remarks : 3 versions, incl. hww493 ^a , 493 ^b						
250	432	g	Suite: Ouverture	1720, no.7 see 241	ii, 45	iv/1, 61
Remarks : 241 rev. for 1720						
251			Andante	see 244		
Remarks : = 244						
252			Allegro	see 245		
Remarks : = 245						
253			Sarabande	see 248		
Remarks : 248 rev. for 1720						
254			Gigue			
Remarks : orig. independent; rev. for 1720						
255			Passacaille (Chaconne)	Roger, 37		
Remarks : orig. independent						
	453	g	Suite:			
Remarks : ? transcr. of orch items						
256			Ouverture	B i, 8	—	iv/17, 44
257			Entrée	B i, 10	—	iv/17, 46
258			Menuets I, II	B i, 11	—	

259			Chaconne	B i, 12	—	iv/17, 47
	452	g	Suite:	A Favourite Lesson (London, c1770)	ii, 128	iv/6, 42
Remarks : composed 1739 for Princess Louisa; copies, <i>Cfm</i> , <i>Lbl</i>						
260			Allemande Courante Sarabande Gigue			
261						
262						
263						
264	605	g	Fugue	1735, no.1	ii, 161	iv/6, 1
	574	g	Prelude and Allegro :	1732 ⁴ ; The Ladys Banquet, v (c1734)	ii, 148	iv/6, 32
265			Prelude Sonata (Allegro)			
266						
267	466	g	Air	B ii, 13	—	iv/17, 122
Remarks : for 2-manual hpd						
268	467	g	Air	B i, 52	—	iv/17, 109
Remarks : version of 57						
269	494	g	Bourée ('Impertinence')	B ii, 46	—	iv/17, 126
270	483	g	Capriccio	Lessons by Handel (London, ?1787), 10	ii, 131	iv/6, 48
Remarks : c1720						

271	486	g	Chaconne	B ii, 36	—	iv/17, 90
272	573	g	Prelude	B i, 41	—	iv/17, 120
273	580	g	Sonata	B i, 58	—	iv/17, 113
274	583	g	Sonata	B i, 54	—	iv/17, 112
275	533	g	[Sonata/Minuet]	P i, 5	—	iv/19, 167
Remarks : c1749–50; basis of In gentle murmurs (Jephtha)						
276	586	g	Toccata	B i, 53	—	iv/17, 110
	451	g	Suite (frag.):		—	iv/19, 100
Remarks : copy: A-Wm XIV 743, f.34						
277			Allemande			
Remarks : version of 101						
278			Courante			
279	480	g	Prelude on Jesu meine Freude		—	iv/19, 131
Remarks : pr. in Mann, 1964–5						

doubtful and spurious

probably spurious, unless otherwise stated; only published works listed

Title, key	Remarks
Suite, a	GB-BENcokes Aylesford MS, without attrib.; minuet anon. in Minuets, Rigadons or French Dances For the Year 1722 (London, 1722), 19; attrib. Handel in Pièces de clavecin de Mr Handel (Paris, ?1739) and

	Recueil de pièces ... accomodé pour les flûtes travers, i (Paris, c1738), and attrib. Loeillet, <i>LbI</i> Add.31577, ff.18v–19R; minuet, transposed to g, pubd as theme of Pastorale et thème avec variations, harp/pf (Vienna, 1799), attrib. Handel; see 'Harp music'
Ten Select Voluntaries for the Organ or Harpsichord ... by Mr Handel, Dr Green etc., ii (London, ?1771)	not individually attrib.; almost certainly none by Handel
Twelve Voluntaries and Fugues for the Organ or Harpsichord with Rules for Tuning by ... Mr Handel, iv (London, c1780)	not individually attrib.; incl. 6 'little' fugues, ed. in HG xlviii, 183–90 no.2 of which is by J. Sheeles, Suites of Lessons ... Second Work (London, c1730), 16–17
'Microcosm' Concerto, B $\frac{1}{2}$:	attrib. Handel in Musical Remains ... selected ... Edward Jones (London, 1796); adapted from tunes written by John James for Henry Bridges's clock 'The Microcosm'
Grand March, G Partita, A	(London, 1848), arr. M.R. Lacy ?partly authentic; pubd as Partita ... d'apres le manuscrit de J. Chr. Smith (Leipzig, 1864); MS, now lost, sold London, June 1860; see Chrysander (1858–67), iii, 200, and preface to HG xlviii; ed. in HG xlviii, 176, HHA, iv/6, 70; see AMZ, new ser., i (1863), no.38, col.652; no.39, cols.665–6
Sonatina, d; Allemande, g	attrib. Handel, <i>D-HVs</i> 146, ff.6r, 45v, with Allemande attached to Suite, g (see 'Keyboard', 250–55); ed. T.W. Werner, <i>Deutsche Klaviermusik aus dem Beginne des 18. Jahrhunderts</i> (Hanover, 1927)
'Schicksalsfuge', f	ed. K. Anton (Halle, 1940); repr. in W. Serauky: 'Karl Loewe als Händel-Verehrer', <i>Händel-Festspiele</i> (Halle, 1958), 38
12 fantasias, 4 pieces	<i>CH-Zz</i> ; ed. G. Walter, <i>Zwölf Fantasien und vier Stücke für Cembalo</i> (Leipzig and Zürich, 1942); incl. Sonata, C (see 'Keyboard', 59), other items probably spurious
2 preludes and fugues, C	kbd, 4 hands; ed. H. Schüngeler, <i>Zwei Fugen</i> (Magdeburg and Leipzig, 1944); by J. Marsh
Concerto, F; Preludes, Capriccios, Introduzione, Allemande, Badinage, Canzone	<i>H-Bn</i> , ed. F. Brodsky, <i>Cembalodarabok</i> (Budapest, 1964); incipit of Badinage, HG xlviii, p.VII
Air, c	<i>GB-LbI</i> Add.31467, f.10v; ed. in HHA iv/17, 133

harp music

For harp conc. see 'Orchestral: organ, harp and harpsichord concertos'. The only authentic music for unacc. harp is a solo in Saul, based on the air 'O Lord whose mercies numberless'. The Pastorale et Thème avec Variations pour harpe ou pianoforte (Vienna, 1799) consists of an adapted version of the Pastorella from Sonata V of P. Meyer's Sei sonate a solo per l'harpa ... opera terza (Paris, 1768) and variations on a transposed version of the minuet from the Suite in a, described above under 'Keyboard: doubtful and spurious'.

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clock music

c1735–45, all single movements; edited in W.B. Squire (1919)

HWV	Title, Key	Remarks	HHA
473	Allegro, C	dated 25 Aug 1738; incipit in Chrysander, C1858–67, iii, 200	iv/19, 139
578	Sonata, C	original version of Sonata, C ('Keyboard' 56–8) in 2-octave compass	iv/19, 150
587–597	Set I: F, C, C, C, F, C, C, G, C, C, C	'Tunes for Clay's Musical Clock; no.2 = variant of Set II no.3; no.4 = arr. of Vola l'augello (Sosarme); no.5 = arr. of Lungo pensar (Muzio Scevola); no.6 = arr. of Alla fama (Ottone); no.7 = arr. of Deh lascia un tal desio (Arianna); no.8 = arr. of last movt of Scipione ov.; no.9 = arr. of Del onda ai fieri moti (Ottone); no.10 = arr. of In mille dolci modi (Sosarme);	iv/19, 140

		no.11 = arr. of In mar tempestoso (Arianna)	
598–604	Set II: Sonata, C; [untitled], C; A Voluntary or a Flight of Angels, C; [untitled], C; [untitled], a; Menuet, a; Air, a	no.3, see Set I; no.6 = version of Minuet in Almira, g, pubd in Pieces for the Harpsichord, ii (London, 1928), 59	iv/19, 135

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didactic works

Short exx. illustrating fugal procedures and types of figured bass, *GB-Cfm* 260, 27–72; copies of the basses, *BEN*coke Rivers MS; see Mann, C1964–5; ed. (with other, doubtfully related material) in HHA, Supplement Band i (1978)

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A General. B Catalogues, descriptions of sources. C Biographies, biographical sources. D Works: general. E Operas: general. F Operas: individual. G Oratorios, other vocal works. H Instrumental works.

a: general

b: catalogues, descriptions of sources

c: biographies, biographical sources

d: works: general

e: operas: general

f: operas: individual

g: oratorios, other vocal works

h: instrumental works

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Handel and Haydn Society.

Musical organization in Boston, Massachusetts. See [Boston \(i\)](#).

Handel Commemoration.

Festival held in London in 1784. See [London](#), §V, 2.

Handelius, Jacobus.

See [Handl](#), [Jacobus](#).

Handel societies.

Two kinds of societies have been founded under such a title as 'Handel Society' (or its equivalent in another language), some with the object of publishing Handel's works, others to perform his music. The first publishing society was the Handel Society founded in London 'for the production of a superior and standard edition of the works of Handel' (according to its prospectus, issued on 16 June 1843); its council for the first year included G.A. Macfarren (secretary), William Sterndale Bennett, Sir Henry Bishop, William Crotch, Ignaz Moscheles, E.F. Rimbault and Sir George Smart. By January 1848 the society had dissolved for lack of subscribers, but its publishers, Cramer, Beale & Co., sustained the production of editions until 1858, by which time 12 major works (mostly oratorios) and two collections had appeared. Mendelssohn was among the editors (*Israel in Egypt*, 1846). The next Handel Society devoted to publication was the Deutsche Händel-Gesellschaft, founded in Leipzig in 1856 for the publication of a critical and uniform edition of the whole of Handel's works. The prime movers were Friedrich Chrysander and the literary historian Gottfried Gervinus. Chrysander himself was the sole active editor, and when the society collapsed in 1860 he took over the production of the editions himself, though retaining the society's name; from 1866 he also took over the printing and distribution of the edition. A Neue Händel-Gesellschaft was founded on Arnold Schering's initiative in Leipzig in 1925; it published a *Händel-Jahrbuch* (1925–33, ed. R. Steglich) and performing editions of Handel's works, and organized a number of festivals. The Georg-Friedrich-Händel-Gesellschaft was founded in Halle in 1955 for the publication of a new collected edition, known as the Hallische Händel-Ausgabe. It also supports the annual Handel festivals that have been mounted in Halle since 1952, and from 1955 has published a *Händel-Jahrbuch* (see [Halle](#)).

Among performing societies, the earliest was the Handel and Haydn Society of Boston, founded in 1815 (see [Boston](#) (i)). An amateur choral and orchestral Handel Society was founded in London in 1882 to revive his less well-known oratorios, as well as other choral music; it ceased its activities in 1939 (see [London](#), §VI, 3). In Germany the Göttinger Händel-Gesellschaft was formed in 1931 to run Göttingen's Handel Festival, already well known for its Handel revivals (see [Göttingen](#)); since 1984 it has published the *Göttingen Händel-Beiträge*. The Deal and Walmer Handelian Society was founded by the Handel scholar James S. Hall (1899–1975) in 1946, principally to give performances of the choral works, and the Handel Opera Society (renamed Handel Opera in 1977) was founded in London in 1955, primarily to give stage performances of dramatic works. In all, 28 works were staged; its last production was of

Rodrigo in 1985 (see London, §IV, 2; Handel, George Frideric, §24; Editions, historical).

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ANTHONY HICKS

Handford, George

(b 1582–5; d London, bur. 14 Aug 1647). English composer. A connection with Cambridge, from which place Handford himself wrote the preface to his collection of songs (1609), suggests the possibility that he may have been the 'George Holdford' who was admitted pensioner at Emmanuel College in 1604. There can be little doubt that he is identical with the George Handford twice married in the church of St Dunstan-in-the-West. The marriage documents, in which his status is given as 'gent', show that on the first occasion, in 1636, he gave his age as 51, but on the second, in September 1641, as 58. He seems to have lived in the same parish until his death. His will, dated 10 June 1647, gives no indication of any musical connections and it seems likely that as a young man he was a talented amateur but later failed to develop his art.

His manuscript collection, *Ayres to be sunge to the Lute and Base Vyole* (GB-Ctc; facs., Menston, Yorks., 1970; ed. A. Rooley, London, 1988), was compiled in 1609 and probably intended for presentation to Prince Henry, to whom it is dedicated, rather than for publication. There is evidence that through Prince Henry it passed via his tutor, Adam Newton, to Henry Newton, Adam's son. Henry Newton presented the manuscript to Trinity College, Cambridge. The verse is anonymous except for one poem by Samuel Daniel. The songs, with the chordal accompaniment favoured by Campion and Rosseter, are not particularly distinguished. The collection originally contained 18 solo songs (one leaf is now missing). An anthem by Handford, *Long have I lifted up my voice*, is in two sources (both in GB-Lbl).

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DIANA POULTON/ROBERT SPENCER

Handglocke

(Ger.).

See [Handbell](#).

Handharmonika

(Ger.).

See [Accordion](#).

Hand horn

(Fr. *cor simple*, *cor à main*; Ger. *Naturhorn*; It. *corno naturale*).

Natural horn. See [Horn](#), §2.

Handke, Mořic.

See [Hantke](#), [Mořic](#).

Handl [[Gallus](#), [Händl](#), [Handelius](#)], [Jacobus](#) [[Jacob](#), [Jakob](#)]

(*b* probably at Ribnica, between 15 April and 31 July 1550; *d* Prague, 18 July 1591). Slovenian composer resident in Austria, Moravia and Bohemia. He was one of the most skilful contrapuntists of his time and a notable composer of polychoral works whose music presents a fusion of the styles and techniques of his time.

1. Life.

Handl may originally have been called Petelin, meaning 'rooster', of which 'Handl' is the German diminutive and 'Gallus' the Latin equivalent. He probably received his early formal education at the Cistercian monastery at Stična in Lower Carniola. Between 1564 and 1566 he left his homeland for Austria. He stayed first at the Benedictine abbey at Melk where he was encouraged to compose by the canon Johannes Rueff to whom he dedicated his fourth book of masses (1580). The statement, repeatedly quoted in the literature on Handl, that in 1574 he was a *Sängerknabe* at the imperial chapel in Vienna, is doubtful. It is difficult to believe that at the age of 24 Handl was still a boy singer. The Jacob Han documented in the imperial registers as *Sängerknabe* in 1575 must have been another, evidently younger, person. He left Austria in about 1575 and spent the next few years travelling in Moravia, Bohemia and Silesia, living in monasteries and taking the opportunity, as he put it, 'to understand the muse and meditate on the shepherd's pipe'. Among the places he visited were Breslau (now Wrocław), Olomouc, Prague and the Premonstratensian monastery at Zábřehovice near Brno. Handl dedicated several works to the monastery's abbot, Caspar Schönauer.

In 1579 or early in 1580 Handl was appointed choirmaster to the Bishop of Olomouc, Stanislaus Pavlovský, whom he served until 26 July 1585 and who had a high regard for him. He celebrated Pavlovský's election as

bishop with a seven-part hymn of praise, *Undique flammatis Olomucum sedibus arsit* (1579), his first printed work. Shortly after leaving Olomouc and no later than mid-1586 he became cantor of St Jan na Brzehu, Prague, where he remained until his untimely death. He undoubtedly became acquainted with the members of the literary society at St Jan as well as with members of the imperial court of Rudolf II; he dedicated a six-part ode to the court chaplain, Jacob Chimarraeus. Handl never married; his brother Georg was his sole heir. After his death several poets contributed elegies in his honour to an anthology that also contained his woodcut portrait (see illustration). His reputation from that time on has remained consistently high. During his lifetime, however, his music was the subject of some criticism, largely, it would seem, on account of its complexity, and in the third book of his *Opus musicum* (1587) he felt obliged to defend the number of voices he used in his polychoral works.

2. Works.

Despite his relatively short life, Handl's output is of monumental dimensions comprising about 500, mostly sacred, works. His greatest achievement, the *Opus musicum*, contains four volumes of motets for festivals of the liturgical year with, in total, 374 works for four to 24 voices. The first three volumes contain music for the Proper of the Time, among them Handl's most famous composition *Ecce quomodo moritur iustus*. The fourth volume provides music for Marian festivals, the Common of Saints and various festivals from the Proper of Saints. Most of the texts are found in the Roman breviary, but a few are taken from pre-Tridentine sources. The collection ends with four 'triumphant' psalms for All Saints' Day, two of which are settings for 24 voices disposed in four choirs; in the 18th century they attracted the attention of Walther and Burney. There are also three settings of the Passion, all based on a single text compiled from the four gospels in the tradition of the Longaval Passion. Handl also wrote 20 masses. Many of these are parodies of his own motets, but some are based on motets by Clemens non Papa, Hollander, Vaet and Verdelot and on secular songs by Crecquillon and Lassus. Towards the end of his life, Handl composed 100 secular works called *Moralia*. Many of these works set didactic texts including morals on human vices and virtues. There are settings of Latin words, taken from Ovid, Virgil, Catullus, Horace and Martial and from the *Carmina proverbialia* (Basle, 1576), a collection of epigrams and aphorisms. Some texts were probably also written by his friends and Handl himself.

Handl's music displays a distinctly Netherlandish imprint. For instance, many of the sacred works – not only the parody masses but motets too, with their reliance on chant – are developed from borrowed material, which he treated with great skill and imagination. Canons abound, many of considerable complexity, and many subtleties arise from his handling of rhythmic notation: Michael Praetorius singled out the motet *Subsannatores subsannabit Deus* (*Opus musicum*, iii, no.70) as a notable example of the use of proportional signs. Handl's polychoral compositions, though undoubtedly inspired in part by Willaert, also demonstrate Netherlandish influences, particularly that of Lassus. He exploited the possibilities of a *cappella* polychoral idioms as fully as any Venetian, and he clearly had a particularly good ear for unusual choral sonorities while always avoiding

dense, word-obscuring textures. He managed the rhythmic relationships between words and notes with great sensitivity, particularly in his secular pieces, which move with the lightness and ease of madrigals and are full of the most remarkable syncopations. His music shows a preponderance of full triadic harmony and numerous chromatic progressions, many of which arise from the juxtaposition of chords whose roots lie a 3rd apart. Affective texts call forth rich, occasionally chromatic harmonies, as in the justly famed *Mirabile mysterium* (*Opus musicum*, i, no.53). The association between text and melody is particularly sympathetic, and there is a good deal of word-painting. Handl organized much of his music in abstract formal patterns, demonstrating an unusually firm grasp of the principles of formal balance and contrast that were so conspicuously to inform 17th-century music. Much of his music seems remarkably tonal; at the very least it attests to his awareness of the implications of major–minor polarity.

At the same time progressive and conservative, Italianate and Netherlandish-influenced, Handl's music offers a fascinating blend of the styles and techniques of the day. Yet however progressive some of it may have been, it exerted little influence on the coming age; instead of pointing the way to the future it represents a summation of an era.

WORKS

masses

[16] *Selectiores quaedam missae* (4 books), 4–8vv (Prague, 1580); ed. in MAMS, xviii–xxi (1991)

Missa super 'Apri la fenestra', 6vv, *PL-WRu*

Missa super 'Iam non dicam vos servos', 8vv, *WRu*

Missa super 'Levavi oculos meos', 4vv, *CZ-Pu* (inc.)

Missa super 'Maria Magdalena', 8vv, *D-DI*

All ed. in MAMS, xxvii (1996)

motets

Opus musicum (4 books), 4–24vv (Prague, 1586–90); ed. in MAMS, v–xvii (1985–90)

Undique flammatis Olomucum sedibus arsit, 7vv (Prague, 1579; inc.)

O Herre Gott, in meiner Not ruf ich zu dir, 4vv, in N. Selnecker: *Christliche Psalmen, Lieder und Kirchengesänge* (Leipzig, 1587)

O miserum, hoc tristi qui vitam ducere saeculo (Salomon Frencelius) (Prague, 1587), lost [on the death of Wilhelm von Oppersdorf]

Epicedion ... Caspari Abbatis Zabrdovicensis ac Syloensis, 8vv (Prague, 1589)

15 motets (incl. MS copies of printed works), 4–8vv, *A-Wn*; *D-Rp*; *Z*; formerly Stadtbibliothek, Breslau, now ?*PL-WRu*; Gymnasium-Bibliothek, Brzeg; formerly Ritterakademie-Bibliothek, Liegnitz, now ?*PL-WRu*

secular

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Moralia, 5, 6, 8vv (Nuremberg, 1596); ed. in RRMR, vii–viii (1970); ed. in MAMS, xxvii (1995)

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ALLEN B. SKEI/DANILO POKORN

Handley, Vernon

(b Enfield, Middlesex, 11 Nov 1930). English conductor. After taking a degree in philology at Oxford, he studied at the GSM in London. His

conducting début was with the Bournemouth SO, shortly before he became, in 1962, music director of the Guildford PO, an occasional orchestra which he then developed on a professional basis. From 1966 to 1972 he taught at the RCM. He worked frequently as assistant to Boult, on whose restrained gestures he consciously modelled his own conducting technique, believing economy of means to be 'a moral necessity'.

Handley came to wider attention in 1970 when the LSO engaged him as a last-minute replacement for the opening concert of the Swansea Festival, and subsequently for some of the LSO's regular concerts. During the 1980s he had regular associations with the LPO and the BBC Scottish SO, and from 1985 to 1989 was artistic director and principal conductor of the Ulster Orchestra. He has broadcast frequently, and has consistently championed works by British composers. Handley's numerous recordings with various orchestras include acclaimed cycles of symphonies by Vaughan Williams and Robert Simpson, music by Bax, Bliss and Delius, and Elgar's symphonies and Violin Concerto (with Nigel Kennedy), which have been much praised for their warmth and eloquence of spirit, sensitively balanced textures and masterly control of pacing and rubato.

NOËL GOODWIN

Handlo, Robert de.

See [Robert de Handlo](#).

Hand organ.

See [Barrel organ](#).

Hand piano.

See *under* [Lamellophone](#).

Handschin, Jacques (Samuel)

(*b* Moscow, 5 April 1886; *d* Basle, 25 Nov 1955). Swiss musicologist and organist of Russian birth. He received his early education and organ lessons in Moscow. Despite his promise, he was sent by his father to a school of commerce at Neuchâtel; by completing the three-year course in 18 months he managed to return to Moscow for further study. He entered Basle University in 1905 to study history and mathematics, and in the same year went to Munich to study not only history, mathematics, philology and national economics, but also theory and the organ with Reger, which led to a final breach with his parents. When Reger moved to Leipzig, Handschin followed him on foot. A few lectures there by Riemann and a short spell with von Hornbostel in Berlin were the only musicological instruction he ever received. He was also an organ student of Karl Straube (1906–7), returning to Moscow with glowing testimonials from him. To broaden his outlook as an organist as he became active as a soloist he travelled to Widor in Paris, where he became familiar with the Cavallé-Coll organs.

Between 1909 and 1920 Handschin taught the organ at St Petersburg Conservatory, being appointed professor in 1916. From 1909 to 1914 he gave on the organ of the Assembly Hall of the Imperial Institute of Obstetrics a series of concerts that were significant in the development of secular solo organ music in St Petersburg and from 1914 was organist at the Lutheran Church of St Peter. This established a flourishing career as a virtuoso organist and accompanist to prominent performers. He inspired a number of Russian composers, including Glazunov, Lyapunov, Taneyev and Kryzhanovsky, to compose for the organ and during this decade performed their work in a programme of Russian organ music. He was also important in the Bach movement in Russia and was involved from 1916 to 1918 in the performance of Bach's complete organ and keyboard works at the conservatory, planned by Alexander Siloti in collaboration with Taneyev and Ossovsky. In 1920 he set up an acoustics laboratory with Kovalenkov.

After the Revolution the fuel shortage compelled Handschin to return destitute to Switzerland (1920); he was a minor government official in Basle and then organist of the Linsebühl Church, St Gallen (1921–4), but these posts failed to extricate him from dire financial straits, and it was not until his appointment in 1924 as organist at St Peter, Zürich, that he was able to concentrate on musicology. A manuscript on the musical history of the 14th century, which would have qualified him for the *Habilitation*, had been stolen on his journey from Russia. He immediately began a dissertation on 13th-century polyphonic music, and took the doctorate with Karl Nef in Basle in 1921. He was subsequently an external lecturer (1924–30), reader (1930–35) and professor of musicology (1935–55) at Basle University, where he compiled comprehensive microfilm archives of about 70,000 examples of medieval manuscripts. He remained organist at St Martin, Basle, until shortly before his death, making rare appearances as a recitalist.

Handschin's chief achievements as a musicologist are in medieval music: following Ludwig and Wolf he was one of the first to initiate and develop an approach to the period through style criticism. He was an unrivalled authority on the schools of St Martial and Notre Dame (the subject of his *Habilitationsschrift*, 1924) and on English polyphony before the 13th century. He did research on neumes and wrote essays defining conductus, trope, sequence and *estampie* by means of style criticism. His interest in the Middle Ages extended to Byzantium and Syria; he also had a clear insight into non-European music, aided by his command of languages and phenomenal memory, though he was almost totally dependent for sources on rolls from the Berlin Phonogramm Archiv. He collected the results of his research in systematic musicology in *Der Toncharakter* (1948), a study of sound in its historical context which is still influential and in which he refuted any primarily experimental and systematic psychology of sound. Having written chiefly in the form of short studies on specific historical topics he felt obliged – particularly as an academic teacher – to write *Musikgeschichte im Überblick* (1948). This was planned as an objective history of music giving each period equal attention; the 19th century, for instance, was treated far more tersely than is usual in general music histories. At his death Handschin had almost completed a comprehensive edition of polyphonic pieces of the St Martial era.

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HANS OESCH/JANNA KNIAZEVA

Handstück

(Ger.: 'hand piece').

A term used by D.G. Türk for a didactic keyboard piece suitable for the development of a student's technical proficiency. In the late 18th century such pieces were often written by keyboard teachers but were seldom published. The 12 *Handstücke* included in Türk's treatise were joined by another 60 in his later collection *Sechzig Handstücke für angehende Klavierspiele* (1792). In the early 19th century, the term was superseded by the French word 'étude'.

See also [Study](#).

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Handy, W(illiam) C(hristopher)

(b Florence, AL, 16 Nov 1873; d New York, 28 March 1958). American composer and bandleader. His main claim to fame is summarized by the controversial attribution of 'Father of the Blues' that he assiduously cultivated, that others applied to him and that became the title of his autobiography (1941). Whether or not he deserved this lofty reputation, there can be no doubt that Handy played a major role in the early popularization of the blues form and in the arrangement and adaptation of what was essentially a type of folk music into something that was

acceptable and accessible to mainstream American and international tastes.

There are two main problems in cutting through the hagiography and arriving at an objective assessment of Handy's role and importance in the blues and in American music. One is the fact that he viewed and treated the blues primarily as a musical form, whereas throughout most of its history it has existed also as a performance art and an evolving set of musical styles. The other is the fact that most of what we know about his life comes directly or indirectly from Handy himself. In different accounts details have varied and been altered, reinterpreted and polished to support his status as a central figure in blues music and an icon in 20th-century American music.

Handy's life and career in music can be divided into several distinct phases. Up to 1903 there was a period of formal training in music, absorption and observation of various types of music ranging from folksongs and spirituals to popular ragtime and light classics, and an itinerant life with participation in late 19th-century currents in popular music, including quartet singing, leading a minstrel show band and college music teaching. From 1903 to 1911 Handy underwent a period of intensive exposure to African-American folk music, especially the newly emerging blues, in the Mississippi Delta and Memphis, and this music influenced his repertory as a bandleader, arranger and performer. The year 1912 saw him launch a successful career as a composer, arranger and publisher of blues music, in which he drew inspiration and material from what he had been exposed to earlier. His success lasted into the early 1920s. The remainder of his life was spent in consolidating his business position and reputation through high-profile performances and through his writings, in exploring other types of music with somewhat less success, in receiving many honours, and in serving as a spokesman and advocate for blues and black American folk music in general.

Handy was the son and grandson of Methodist ministers in Florence and his family expected him to follow in their footsteps. However, he showed an early interest in a musical career and eventually became proficient on organ, piano, guitar and especially cornet and trumpet. He studied vocal music for 11 years in the Florence District School with Professor Y.A. Wallace, a graduate of Fisk University, also studying popular music with the violinist Jim Turner. He left Florence in 1892 and organized a brass band in Bessemer, Alabama, and later a vocal quartet in Birmingham, Alabama. The quartet went on the road but was stranded in St Louis in 1893 without work. Handy drifted to Evansville, Indiana, and worked with local brass bands there and in Henderson, Kentucky. In 1896 he joined the band of Mahara's Minstrels, where he became a lead cornettist, arranger, and eventually bandleader. For the next several years he toured throughout the United States, Canada, Mexico and Cuba, taking two years off (1900–02) to teach at the Agricultural and Mechanical College in Normal, Alabama.

In 1903 Handy took over the leadership of the Knights of Pythias band in Clarksdale, Mississippi. During his travels through the state's Delta region he frequently heard performances of folk blues and was impressed by their

popularity with both black and white audiences. He began arranging these songs and other popular ragtime tunes for his band. By 1907 Handy was resident in Memphis, leading the Knights of Pythias band there. They were hired to play for the 1909 mayoral campaign of E.H. Crump for which Handy arranged an instrumental version of a folksong that had been critical of Crump's reform pledges. The tune was successful and helped Crump to win the election.

In 1912 Handy published *Mr Crump as Memphis Blues*, combining it with typical 12-bar, three-line blues strains to create a medley along the lines of a ragtime instrumental tune. Although it was not the first published blues, as Handy would later claim, it was certainly the most popular to date, especially after the publication the following year of lyrics by George A. Norton that prominently linked Handy and his band with the blues and Memphis. With Harry Pace, Handy established a publishing company, Pace and Handy (known as 'The Home of the Blues'), later to become Handy Brothers, and had successes for the next several years with *Jogo Blues* (1913), *St Louis Blues* (1914), *Yellow Dog Blues* (1914), *Joe Turner Blues* (1915), *Hesitating Blues* (1915), *Ole Miss* (1916), *Beale Street Blues* (1917), *Loveless Love* (1921), *Aunt Hagar's Children Blues* (1921), *Harlem Blues* (1923) and *Atlanta Blues* (1924). He recorded with his band for Columbia Records in 1917 and for Paramount and Okeh Records in 1922 and 1923. In 1918 he shifted his base of operations from Memphis to New York City.

From 1924 onward, Handy turned his attention increasingly to the arrangement and publication of traditional spirituals and to songs and tunes on broader African-American themes, including collaborations with a variety of lyricists. He consolidated his position in the blues with the publication in 1926 of an anthology of his works and those of other composers, and his autobiography in 1941. He produced concerts of African-American music and was a leading figure in the Harlem Renaissance of the 1920s. A park on Beale Street in Memphis was dedicated in his honour in 1931 and a statue erected there in 1960. In his later years Handy frequently appeared at civic and charity events and spoke on behalf of the dignity of blues and folk music. A film based on his life, *St Louis Blues*, starring Nat 'King' Cole, was released in 1958, and in 1969 the United States honoured Handy with a postage stamp. The major annual awards for accomplishment in blues music are known as Handys in his honour.

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(selective list)

dates are those of copyright; first published in Memphis until 1918, thereafter in New York

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Blues, 1916; The Kaiser's Got the Blues (D. Browne), 1918; Darktown Reveille (W. Hirsch), collab. C. Smith, 1923; Golden Brown Blues (L. Hughes), 1927; Opportunity (W. Malone), 1932

Inst: Jogo Blues, pf, 1913; Aframerican Hymn, military band, chorus, 1916; Aunt Hagar's Children Blues, pf, 1921, repd with lyrics (J.T. Brymn), 1922; Go down, Moses, org, band, 2 pf, 1930; other works

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DAVID EVANS

Handzt'a [Khandzta], Gregory [Grigol] of

(759–861). Hymnographer of the Georgian Church; see [Georgia](#), §II, 2.

Hanelle, Jean

(*b* ?1380–85, diocese of Théroutanne; *d* after 16 Dec 1436). French singer, composer and ?scribe, also active in Cyprus. He was first recorded as a *petit vicaire* at Cambrai Cathedral, between 24 June 1410 and 24 June 1411. After this date he entered the service of Charlotte of Bourbon, Queen of Cyprus from 1411 to 1422. A papal register of 4 August 1428 mentions him as a candidate for the *scribendaria* at Nicosia Cathedral. He was at the Savoy court after the wedding of Anne de Lusignan to Louis of Savoy in February 1434; here he is identified as 'cantor Regis Chippra' and 'mestre de chappelle du Roy de Chippre'.

After his early career at Cambrai, he apparently rose to a distinguished position within the Lusignan court's musical establishment. He is likely to have been the author of at least some, and perhaps many, of the works preserved in the Cyprus Codex (*I-Tn* J.II.9), although none is directly attributed to him; he may also have played a prominent role in the compilation of that manuscript, including the copying of text and music.

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KARL KÜGLE

Hanet, Jean-Baptiste.

See [Anet, Jean-Baptiste](#).

Hanff, Johann Nicolaus [Nikolaus]

(*b* Wechmar, Thuringia, 1665; *d* Schleswig, winter 1711–12). German composer and organist. Mattheson reported that for four years from the age of seven, in 1688, he studied keyboard performance and composition with Hanff in Hamburg. Before 1696 Hanff was appointed court organist to the Prince-Bishop of Lübeck at his residence at Eutin. When the court at Eutin was dissolved after the death of Bishop August Friedrich in 1705, he apparently returned to Hamburg; at least two of his sons were born there during the next few years, in 1706 and 1711 respectively (Mattheson was godfather on the latter occasion). Hanff was promised the post of cathedral organist at Schleswig, but the position did not become vacant until 1711; he took over the position on 26 August 1711 but died a few months later. Of his compositions only three church cantatas and six organ chorale preludes survive. The cantatas are good examples of those that follow north German models, with a typical reliance on contrasting performing groups (e.g. chorus–soloist–chorus) as well as on sections in different tempos. The chorale preludes, which exist in copies made by J.G. Walther, are generally in the style developed by Buxtehude with the chorale melodies expressively ornamented in the upper keyboard part. One example, however, *Erbarm dich mein, o Herre Gott*, has a two-part form concluding with a chorale fugue that is perhaps more typical of Hanff's middle German, Thuringian musical heritage (see *Apel/G*).

WORKS

all in D-Bsb

Alleluja, der Tod ist verschlungen, cant., 3vv, 2 vn, bn, bc

Gott sey uns gnädig, cant., 4vv, 2 vn, 2 va, bc

Wolauff mein Herz, cant., 2vv, 2 vn, bn, bc

6 chorale preludes, org: Ach Gott, von Himmel sieh darein; Auf meinen lieben Gott; Ein feste Burg ist unser Gott; Erbarm dich mein, o Herre Gott; Helft mir Gott's Güte preisen; Wår Gott nicht mit uns diese Zeit; ed. in *Masterpieces of Organ Music*, lxi (New York, 1949)

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GEORGE J. BUELOW

Hangal, Gangubai

(b Dharwar, 5 March 1913). Indian singer. She was born into a South Indian family and her mother was an accomplished Karnatak musician, but Gangubai studied North Indian music rather than South Indian. At the age of 13 she began formal training in Hubli at Krishna Acharya's music school. She became a disciple of Sawai Gandharva of the Kirana *gharānā*, but she was only able to study with him for 15 days a year when he returned to his village. After he settled there in 1938, Gangubai received three years of intensive training, then sporadic training until his death in 1942. It is remarkable that Gangubai managed to become a musician and to achieve success. She performed throughout India and broadcast for All-India Radio stations until 1945; her performances included lighter genres such as *bhajan*, *thumrī* and Marathi songs, but she finally devoted her creative attention to *khayāl*. She received the Padma Bhushan from the Government of India and the President's Award for Hindustani Vocal Music from the Sangeet Natak Akademi.

Gangubai's voice was powerful and vigorous. She cultivated dramatic contrast through ornamentation and vocal production; with minimal use of textual material and little emphasis on rhythm, her style resembles that of the Kirana *gharānā*.

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Gangubai Hangal, HMV 7 EPE 1239 (1961) [*Khayāl* in rāgas *Devagiri*, *Jaijaiwantī*]

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BONNIE C. WADE

Hängende Traktur

(Ger.).

See [Suspended action](#).

Hanke [Hancke], Karl

(*b* Rosswald, Moravia [now Rudoltice, Czech Republic], 1750; *d* Flensburg, 10 June 1803). German composer. In his youth he was in the famous orchestra at Count Albert von Hoditz's Rosswald estates praised by Frederick the Great. Some time between 1772 and 1775 he was a pupil of Gluck at Vienna (as shown by the dedication in the vocal score of his Singspiel *Robert und Hannchen*); according to an obituary in the *Flensburgisches Wochenblatt* he was also taught by J.G. Graun. He led the Rosswald court orchestra from 1776 until it was disbanded in 1778 on the count's death; after visiting Italy he was successively musical director at theatres in Brno, Warsaw, Hamburg (from 1783) and Schleswig (from 1786). In 1792 he settled in Flensburg, where he was *Stadtmusikant*, a post comparable to that of *Stadt-pfeifer* or *Kunstgeiger* at other German cities. About this time the increase of middle-class music-making had begun to undermine the earlier importance of the guild-orientated *Stadtmusikant*, but Hanke was able to retain some of the authority of his position by taking on the function of a Kantor; to this end he founded a Singschule (municipal choral society), patterned on recent models in other German cities, to replace the obsolete Kantorei. However, the regular public concerts which he instituted in 1792 (the first such series in Flensburg) soon became secondary in importance to those of middle-class musical societies and non-resident ensembles.

Hanke's comprehensive oeuvre (first catalogued in *GerberNL*) shows him to have been a skilled, versatile composer of *Gebrauchsmusik* to meet the changing requirements of his varied career. His most successful work was the Singspiel *Robert und Hannchen* (or *Der Wunsch mancher Mädchen*, as it was first produced in Warsaw); his other works, apart from two published symphonies and various lieder collections, are apparently lost.

WORKS

MSS lost unless otherwise stated

stage

Cassandra abbandonata (int), Rosswald, before 1781

Der Wunsch mancher Mädchen (Spl, 2, C. Plümicke), Warsaw, 1781, *B-Bc*; vs, as *Robert und Hannchen* (Hamburg, 1786)

Xaphire (romantisches Oper, 'A.B.C. d'Arien'), Hamburg, 1786

Doktor Fausts Liebgürtel (Spl, 2, 'd'Arien', after J.-J. Rousseau and W.C.S. Mylius), composed by 1786, perf. Flensburg, 1794

Hüon und Amande (romantisches Spl, 5, S. Seyler, after C.M. Wieland: *Oberon*), Schleswig, Hof, 1789

Ballets: *Pygmalion*, Rosswald, 1777; *Die Spitzenputzerin*, c1786; *Cato*; *Die Jäger*; *Die Wassergötter*; *Phöbus und Daphne*; *Die Dorfschule*

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other works

Lieder: Gesänge beim Clavier für Kenner und Liebhaber, i–ii (Flensburg, Schleswig and Hamburg, 1790), iii–iv as Gesänge und Lieder welche bei Gelegenheit des Hohen Vermählungs-Festes (Schleswig and Hamburg, 1791); Gesänge und Lieder einheimischer Dichter für Kenner und Liebhaber (Altona, nr Hamburg, 1796–7); others in Einige auserlesene Klavier und Singstücke (Rinteln, 1789) and perhaps Winterblumen am Clavier (Berlin, c1795)

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Inst: Serenate ou sinfonie, op.5 (Brunswick, 1797); Sinfonie, op.6 (Brunswick, 1797); syms., hn concs., other concs., sextets, qts, trios, duets [incl. c300 for 2 hn], solos for vn, fl, all cited in *GerberNL*

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KLAUS RÖNNAU

Hanke, Martin.

See [Hancke, Martin](#).

Hanlon, Kevin (Francis)

(*b* South Bend, IN, 1 Jan 1953). American composer and guitarist. He studied composition at Indiana University, South Bend (BA 1976), the Eastman School of Music (MM 1978) and the University of Texas, Austin (DMA 1983). His principal teachers included Barton McLean, Samuel Adler, Warren Benson and Mario Davidovsky (at the Berkshire Music Center). He has taught at the University of Kentucky (1982–3), the University of Arizona (1983–8) and Southern Methodist University (from 1988). As a guitarist he has performed with, directed and helped to found a variety of ensembles, ranging from those focussed on contemporary concert music to those exploring rock and inter-arts improvisation. He has also appeared as a singer and conductor. His honours include a Koussevitzky award (1981) and fellowships from the Fromm Foundation (1981) and the AMC (1982).

Hanlon's musical career began as a guitarist in rock bands. As his musical experience widened, he remained committed to the creative and expressive roots of progressive, improvisatory vernacular music. He has produced a broad spectrum of works, usually tonally focussed and rhythmically charged, and has created compelling unity from diverse styles. His orchestral music has been performed by the Chicago SO and other prominent American orchestras.

WORKS

Orch: Cumulus nimbus, 1977; Lullabye of my Sorrows, chbr orch, 1982; Sym. no.1, 1982; Stratae, 1983; Relentless Time, small orch, 1984; Kaleidoscopic Image, 1986; On an Expanding Universe, 1986; Chronological Variations, str, 1987; Nuit d'étoiles, 1987; The Lark of Avignon, wind ens, pf, 1993; Clarion, 1997

Chbr and solo inst: Second Childhood, s rec, a rec, ukulele, elec gui, pf, bells, toys, 1976; Variations, a sax, tape delay, 1977, rev. 1981; Toccata, pf, 1980; Str Trio, 1981; Clarion, trbn choir, 1982; Centered, chbr ens, tape, 1983; Prelude, org, 1990; Cripples, chbr ens, 1991

Vocal: Through to the End of the Tunnel, 1v, tape delay, 1975–6, rev. 1980; An die ferne Geliebte (A. Jeitteles), 1v, pf, 1980; A.E. Housman Song Cycle, 1v, chbr ens, 1982; 5 Choral Introits, chorus, ens, 1982

Principal publisher: Broude

LANCE W. BRUNNER

Hann, Georg

(*b* Vienna, 30 Jan 1897; *d* Munich, 9 Dec 1950). Austrian bass. After study with Theodor Lierhammer in Vienna, he joined the Staatsoper in Munich in 1927. There he sang a wide variety of roles ranging from the deep bass of Sarastro to dramatic baritone parts such as Scarpia and Tonio. In 1942 he created La Roche in *Capriccio*. He also appeared at the Salzburg festivals of 1931, 1946 and 1947, and was a guest artist in Vienna and Berlin. At Covent Garden he sang in *Salome* in 1924 and reappeared there, with the Vienna Staatsoper, in 1947 as Leporello and Pizarro. His strong personality, vivid characterization and tendency to roughness and exaggeration are evident in many recordings of opera and lieder, some of them taken from wartime broadcasts; among the best is his Daland in *Der fliegende Holländer*.

J.B. STEANE

Hannay, Roger (Durham)

(*b* Plattsburgh, NY, 22 Sept 1930). American composer. He studied composition at Syracuse University, Boston University and the Eastman School of Music (PhD 1956); his teachers included Howard Hanson and Lukas Foss. In 1966 he was made head of the department of theory and composition at the University of North Carolina, Chapel Hill, where he founded the New Music Ensemble, the Composer-Concert series and the

electronic music studio. His awards include an NEA grant (1975) and a fellowship from the MacDowell Colony (1982).

Hannay's compositions fall into four distinct periods. His earliest works (1952–4) employ dissonant tonality, a musical language that expanded rapidly to an extensive use of the 12-note system. His music from 1955 to 1964 exhibits an alternation and mixture of serial techniques, free atonality and tonal elements. From 1966 to 1969 he was deeply involved in experimental electronic and percussion music, and mixed-media theatre works on social and political topics (*Marshall's Medium Message, Live and in Color!*). In 1970 his music took on a new lyricism, often involving re-interpretations of music of the past (*Listen, Tuonelan Joutsen*). His Third and Fourth Symphonies (1967–77, 1977), subtitled 'The Great American Novel' and 'American Classic' respectively, are collage works based on re-compositions of American symphonic music of the 19th and early 20th centuries. In 1983 he completed *The Journey of Edith Wharton*, a large 'dramatic-musical exploration'.

WORKS

(selective list)

for fuller list up to 1984 see [GroveA](#)

Stage and mixed-media: Two Tickets to Omaha (The Swindlers) (chbr op, 1, J. Lamb), 1960; America Sing!, tape, opt. visuals, 1967, collab. D. Evans; Live and in Color! (Hannay), 2 pfms, perc, tape, visuals, 1967; Glass and Steel, tape, opt. film, 1970; Cabaret Voltaire, female spkr, S, sax, perc, tape, visuals, 1971, rev. 1978; Tuonelan Joutsen, eng hn, 4-track tape, opt. film, 1971 [after Sibelius]; Arp-Dances, dance, film, 1977; The Journey of Edith Wharton (op, 2, R. Graves), 1982 [rev. as Scenes from a Literary Life (op, 1), 1990]; The Nightingale and the Rose (O. Wilde, Hannay), 1986

Vocal: Requiem (W. Whitman), S, chorus, orch, 1961; The Fruit of Love (E. St Vincent Millay), S, pf, 1964, arr. S, chbr ens, 1969; Marshall's Medium Message (Hannay), female spkr, 4 perc, 1967; Sayings for Our Time (Hannay), chorus, orch, 1968; Choral Fantasias I–II (Hannay), chorus, orch, 1970; Vocalise, S, tape, opt. brass, 1972, rev. S, inst ens, 1993; Songs from Walden (H.D. Thoreau), T, pf, 1980 [rev. as New Songs from Walden, S, pf, 1990]; Hold the Fort (Hannay), SATB, pf, 1989; Prologue to the Tales of Canterbury (G. Chaucer), SATB, pf, 1989; Dates and Names (monodrama, Slonimsky), S, pf, 1991; Make We Joy, carols, SATB, org, 1991

Orch: Sym. no.1, 1953, rev. 1973; Dramatic Ov. (Homage to Arnold Schoenberg), 1955, rev. 1981; Sym. no.2, 1956; Sym. no.3 'The Great American Novel', large orch, opt. chorus, 1967–77; Listen, 1971; Celebration, 1975, rev. 1980, 1993; Sym. no.4 'American Classic', solo vv, orch, opt. tape, 1977; The Age of Innocence, 1983 [suite from The Journey of Edith Wharton]; Sym. no.5, 1988; Rhapsody, pf, orch, 1991 [orch of Serenade, pf, synth, 1979]; Arriba! (Fiesta caribeana), 1992 [orch of Arp-Dances, 1977]; Sym. no.6, str, 1992; Vikingrwest, orch, 1993; Sym. no.7, 1996

Chbr: Rhapsody, fl, pf, 1952; Designs (Str Qt no.3), 1963; Structure, perc ens, 1965, rev. 1975; Elegy (Peace for Dawn), va, tape, 1970; Chanson sombre, fl, va, hp, 1972; Four for Five, brass qnt, 1973; Sphinx, tpt, tape, 1973, rev. 1993; Str Qt no.4, 1974; Pied Piper, cl, tape, 1975; Nocturnes, ww qnt, 1979; Suite, fl, cl, vc, pf, 1981; Addendum, ob, pf, 1982; Souvenir, fl, cl, vn, vc, perc, pf, 1984 [rev. as

Souvenir II, 1986]; Trio-Rhapsody, fl, vc, pf, 1984; Sic transit spiritus, wind ens, 1984, rev. 1992; Consorting Together, viol consort, 1985 [arr. as Consortium, orch, 1994]; Ye Musick for the Globe Theater, brass, perc, 1985 [arr. brass qt, timp, 1986]; Duo concertante, 2 gui, 1986; Pavane, fl, ob, gui, 1986; Modes of Discourse, fl, vn, vc, 1988; A Farewell to Leonard Bernstein, chbr ens, 1990

Kbd (pf, unless otherwise stated): Abstractions, 1962; Pf Sonata, 1964; Sonorities, 1966, rev. 1991; The Episodic Refraction, pf, tape, 1971 [rev. as Pf Episodes, 1991]; Mere Bagatelle, pf 4 hands, synth, 1978 [arr. as 3 Bagatelles, prep pf 4 hands, inst octet, 1991]; Serenade, pf, synth, 1979; Dream Sequence, pf, tape, 1980 [arr. pf, 1991]; Luminiere, 1988, rev. 1991; Scarlatti on Tour, hpd, 1988, rev. 1991

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DON C. GILLESPIE

Hannikainen.

Finnish family of musicians.

- (1) Pekka [Pietari] (Juhani) Hannikainen
- (2) (Toivo) Ilmari Hannikainen
- (3) Tauno (Heikki) Hannikainen
- (4) Arvo (Sakari) Hannikainen
- (5) Väinö (Aatos) Hannikainen

TIMO MÄKINEN

Hannikainen

(1) Pekka [Pietari] (Juhani) Hannikainen

(*b* Nurmes, 9 Dec 1854; *d* Helsinki, 13 Sept 1924). Composer, conductor, educationist and writer. The son of a cantor, he held a degree in chemistry but was almost entirely self-taught in music. In 1882 he formed and conducted the Helsinki student choir 'YL' to give Finnish-language performances, and from 1885 to 1887 was theatre and music critic for the newspaper *Uusi suometar* (now *Uusi suomi*). For 30 years from 1887 he pioneered musical education and taught choral singing at the training college (now university) in Jyväskylä, forming the men's Sirkat choir there in 1899 and directing it for 16 years. He was active in national song and music festivals, made collections of folk music from Finnish and Russian Karelia, and founded the first Finnish music journal, *Säveleitä* ('Melodies'), which he published for four years. Many of his school songs and other choral works became well known nationally, and he played a leading part in

his country's musical growth. As well as writing more than 70 poems, he translated literary works into Finnish (including the libretto of *Lohengrin*). His wife Alli (Laura Alfild) (*b* Helsinki, 21 June 1867; *d* Helsinki, 12 April 1949) was a singing teacher and choral conductor who founded the Vaput women's choir at Jyväskylä in 1909 and directed it until 1917.

[Hannikainen](#)

(2) (Toivo) Ilmari Hannikainen

(*b* Jyväskylä, 19 Oct 1892; *d* Kuhmoinen, 25 July 1955). Pianist, composer and teacher, son of (1) Pekka Hannikainen. He studied the piano and composition at the Helsinki Music Institute (1911–13), in Vienna with de Conne and Schreker (1913–14), and in Petrograd (St Petersburg) with Ziloti and Steinberg (1916–17), later continuing his studies in Paris with Cortot and in Antwerp with Ziloti, who was a significant influence on him. He made his début at a Helsinki concert in 1914 and began to tour abroad, appearing with the Queen's Hall Orchestra in London from 1921, and as a member of the Hannikainen Trio with his brothers (4) Arvo and (3) Tauno. He was regarded as one of Finland's leading pianists, especially in music by Sibelius and Rachmaninoff. After teaching at the Helsinki Music Institute, he became professor of the piano in 1939, the year the Music Institute was renamed the Sibelius Academy. He held this post until his death, and was an important influence on the younger generation of Finnish pianists. His compositions include a piano concerto, the lyric play *Talkootanssit* ('Harvest Dances'), and songs; they are Impressionistic and are marked by unaffected warmth of melody. He also compiled and made arrangements of folk music.

[Hannikainen](#)

(3) Tauno (Heikki) Hannikainen

(*b* Jyväskylä, 26 Feb 1896; *d* Helsinki, 12 Oct 1968). Conductor and cellist, son of (1) Pekka Hannikainen. He studied the cello under O. Forström in Finland, and in 1921 with Casals in Paris, having made his début in Helsinki the previous year. He also first appeared as a conductor in 1921, was engaged in this capacity at the Finnish Opera (1921–7), and was conductor of the Turku PO (1929–39). At the same time he continued to appear as a cellist, both in solo concerts and in the Hannikainen Trio with his brothers (2) Ilmari and (4) Arvo. He went to the USA in 1940, becoming music director of the Duluth SO (1942–7), and second conductor of the Chicago SO (1947–50). In 1951 he returned to Finland as conductor of the Helsinki City Orchestra and toured widely as a guest conductor, including appearances in South America and East Asia. He specialized in Sibelius's music, which he conducted with other contemporary Finnish works at London concerts with the LSO in 1952 and 1953. His recordings include Sibelius's second and fifth symphonies and his Violin Concerto.

[Hannikainen](#)

(4) Arvo (Sakari) Hannikainen

(*b* Jyväskylä, 11 Oct 1897; *d* Helsinki, 8 Jan 1942). Violinist, son of (1) Pekka Hannikainen. He studied the violin in Helsinki (1915–17), in Berlin and Weimar (1920–23), later with Thibaud, Ysaÿe and others in Paris, and in 1931 with Jacobsen in Berlin. Meanwhile he was engaged as a violinist

with the Helsinki City Orchestra from 1917, making his début as a soloist in 1920 and becoming the orchestra's first violin in 1923. He also appeared at home and abroad in the Hannikainen Trio with his brothers (3) Tauno and (2) Ilmari. He taught the violin and ensemble playing at the Helsinki Music Institute, where he was conductor of the student orchestra from 1926. His wife Mary (Helena) (née Spennart) (*b* Helsinki, 12 Jan 1901; *d* Stockholm, 8 Feb 1974) was a singer and actor.

[Hannikainen](#)

(5) Väinö (Aatos) Hannikainen

(*b* Jyväskylä, 12 Jan 1900; *d* Kuhmoinen, 7 Aug 1960). Harpist and composer, son of (1) Pekka Hannikainen. He studied the harp at the Helsinki Music Institute (1917–20), with Max Saal in Berlin (1921–3) and also in Paris. In 1923 he was appointed principal harp with the Helsinki City Orchestra. He composed much music for the stage, and the ballet *Onnen linna* ('The Happy Castle'); he also made a collection of north Karelian songs and dances, including an arrangement of 42 published as *Kiihtelysvaarasta*.

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Hannover

(Ger.).

[See Hanover.](#)

Hannreither, Erasmus.

[See Rotenbucher, Erasmus.](#)

Hanon, Charles-Louis

(*b* Renescure, 2 July 1819; *d* Boulogne-sur-Mer, 19 March 1900). French composer and writer of pedagogical works. Born into a devout Catholic family, he studied with a local organist. In 1846 he settled in Boulogne as a choirmaster and organist but was dismissed in 1853 and, together with his brother, taught singing and piano privately and also began to publish his own compositions. Except for playing the organ occasionally, he took little part in local musical life, which was dominated by Guilmant. As a Third-Order Franciscan and member of the Society of St Vincent de Paul, Hanon led a devotedly religious and charitable life; ultra-conservative in nature, he showed a marked aptitude for business.

All of Hanon's works have a didactic or popularizing purpose or are religious and moral in inspiration: he composed methods for the piano,

organ, accompaniment etc., teaching pieces, and simple hymns and canticles for church use. But it is for *Le piano virtuose*, a set of 60 technical exercises, that he is chiefly remembered. Published in Boulogne in 1873 and approved for use at the Paris Conservatoire during his lifetime, this work has been frequently reprinted, translated into several languages (the English translation appeared in 1894), and arranged for piano by several authors. This method was simpler than other methods existing at that time. Other piano works include *L'étude complète du piano*, a collection of 25 pieces of progressive difficulty, some taken from the earlier *Les délices des jeunes pianistes*; the insignificance of their content is matched only by the vacuity of their titles. He also arranged various Italian opera arias and, after the defeat of France in the Franco-Prussian war, works by German composers as easy salon pieces. His *Système nouveau ... pour apprendre à accompagner tout plain-chant à première vue sans savoir la musique et sans professeur* (Boulogne, c1859) is a primer on how to accompany church services on the harmonium, an instrument of growing popularity in small country churches; the harmonizations are rudimentary, but the method was so successful that the pope named him honorary *maestro* in composition of the Accademia di S Cecilia in Rome.

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PHILIPPE ROUGIER

Hanot, François

(*b* Dunkirk, 10 July 1697; *d* Tournai, 26 Feb 1770). French composer and violinist. He lived at first in his native town, then in Lille and finally in Tournai. Not to be confused with a namesake who was an *ordinaire de la musique royale*, he was active as a teacher of the violin and dancing in colleges and monasteries, in Rouen, Mons and elsewhere; he styled himself 'maître de danse et de violon, pensionné des Dames de Marquette pour y enseigner à danser aux demoiselles pensionnaires' and 'maître de ballets qui se font dans les tragédies des colleges des RR.PP. Jésuites et Augustins'. He seems to have followed this career both in Lille and in Tournai, where, after a petition of 1742, he is mentioned as a dancing and violin master. The town granted him a substantial pension which continued to be paid to his widow. Hanot's reputation seems to have reached Paris at the time of the publication of the 'Airs' which form part of the *Récréations de Polymnie*. His sonatas, which are in three or four movements, are still monothematic; compared with those of Jean-Marie Leclair, they appear distinctly weaker both in inspiration and in virtuosity. His works have a marked italianate accent, with clear and simple themes of little originality but much ornamentation.

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Les époux par chicaune: parodie d'Hypermnestre, en 2 actes, en vers libres, mêlée d'ariettes, 1–2vv, bc (Paris, 1759)

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PHILIPPE MERCIER

Hanover

(Ger. Hannover).

City in Germany, capital of Lower Saxony. It is first mentioned in about 1100. Duke Georg of Calenberg established a residence there in 1636; it soon became an important musical centre, particularly in the introduction of Italian opera to Germany. In 1692 Duke Ernst August of Brunswick-Lüneburg was granted the rank of elector and adopted the town as his capital; the court remained musically important up to 1918, despite a decline after 1714 when Georg Ludwig became King George I of England. The city was capital of the Kingdom of Hanover from 1815 until it was absorbed into Prussia in 1866.

1. Up to 1714.

2. 1714–1866.

3. Since 1866.

BIBLIOGRAPHY

HEINRICH SIEVERS/R

Hanover

1. Up to 1714.

In the Middle Ages Hanover belonged to the diocese of Minden and the archdiocese of Cologne, and presumably liturgical Offices used in Hanover were governed by Cologne. The main churches were the St Georg und St Jacobus (the Marktkirche), the Aegidienkirche and the Kreuzkirche. The Franciscans and several other monastic orders had settlements in the city, although none was of musical significance. The Marktkirche developed a musical tradition, and had an elaborate Easter procession dating back at least as far as 1441; the Good Friday ceremonies are described in a manuscript of 1506 in the Stadtarchiv. An organ in the Marktkirche is recorded in 1350, and between 1590 and 1593 it was rebuilt. At the Aegidienkirche an organ builder named Hans is mentioned between 1533 and 1537. In 1542 Harmen Maler was organist at the Aegidienkirche, and from 1547 to 1569 the position was held by Gerdt Schildt, grandfather of Melchior Schildt. Zacharias Funke succeeded him in 1569 and was followed by his son Vitus, previously organist at the Kreuzkirche, in 1614.

Accounts for 1557 give details of a major rebuilding of the organ, and between 1574 and 1630 various repairs and conversions are recorded.

After the Reformation (1533) there is evidence of more intensive musical activity. Precise instructions for the use of music in worship are given in the church ordinances of Urbanus Rhegius in 1536: for example, those with little education sang hymns in German while the youth sang in Latin 'since there are many fine hymns in Latin'. The liturgy for Sundays and feast days was musically elaborate. The principal church for music was the Marktkirche, where the first notable Lutheran Kantor (1568–1616) was Andreas Crappius, also Kantor at the Ratsgymnasium. Antonius Schildt and his sons Ludolph and Melchior were organists at the Marktkirche; Melchior, a pupil of Crappius and of Sweelinck in Amsterdam and Hanover's most talented native musician, held the post from 1629 to 1667. A school *Kurrende* was set up in 1561 at the Lateinschule, where there had been a Kantor since at least 1546. Church music maintained its standards throughout the 17th, 18th and 19th centuries, although there were few church musicians who were important as creative artists.

Little is known of early secular music in Hanover apart from the existence of a city musician who, with his assistants, performed such traditional duties as *Turmmusik* from the Marktkirche. However, when Duke Georg of Calenberg established a residence at Hanover in 1636, the city's first Hofkapelle was formed, consisting of the lutenist J.P. Sponderino, the violinists Ernst Abel, Jobst Heider and S. Strohmeier and two choirboys, to which could be added six trumpeters and a timpanist. From 1639 to 1641 Schütz acted as temporary Kapellmeister there. As early as the mid-17th century a definite French influence was evident in the Hofkapelle's music. Great improvements were made during the reign of Duke Johann Friedrich (1665–79): the Hofkapelle was enlarged, and in addition to Italian and French musicians C.H. Abel and N.A. Strungk were appointed; Johann Friedrich's Kapellmeister was Antonio Sartorio. After the duke's conversion to Catholicism (1651) the ducal chapel was until 1680 a notable centre of Italian church music, with Vincenzo De Grandis (ii), Kapellmeister from 1674 to 1680, achieving a considerable reputation.

The first opera performance in Hanover was of Cesti's *Orontea*, produced in the Guelph's ducal castle, the Leineschloss, in 1678. In 1688 Duke Ernst August completed the building of the magnificent Grosses Schlosstheater in the Leineschloss which was opened in January 1689 with a performance of Steffani's *Henrico Leone* (fig.1). The opera was under the direction of Steffani from 1688 until Duke Ernst August died in 1698. There were also performances at the Gartentheater in Herrenhausen, built in 1689–91 and the oldest surviving garden theatre in Germany, which came to occupy an important place in the musical life of the court. Steffani wrote at least eight operas for Hanover, and with Leibniz, the court poet Ortensio Mauro and the Duchess Sophie, he was a member of an intellectual circle that might well stand comparison with that of Versailles. The Hofkapelle, modelled on French lines, was distinguished by its excellent oboists. Chamber music was composed by J.B. Farinel and Francesco Venturini; Telemann became familiar with Hanover's chamber music during his schooldays at Hildesheim, and Mattheson wrote a critical study on the subject. The number of chamber musicians employed reached a peak under the Elector

Georg Ludwig, the successor of Ernst August. In about 1680 and again after 1695 Farinel was Kapellmeister; he was succeeded on 16 June 1710 by Handel, who had an orchestra of 18 musicians at his disposal. However, he stayed in Hanover only nine months; Farinel then held the appointment again until he was succeeded in 1713 by Venturini. After Georg Ludwig had become King George I of England in 1714, music at the Hanover court declined rapidly, although the post of Kapellmeister was not abolished.

Hanover

2. 1714–1866.

In the late 18th century a revival of musical activity was brought about by itinerant opera companies who performed Singspiele and operas. The Singspiel was introduced to Hanover by Seyler's company in 1769, but more significant productions of opera and Singspiel began in 1773 with F.L. Schröder; he produced works by J.F.G. Beckmann, F.G. Fleischer, Hiller, Grétry and Paisiello. Great success was achieved by Georg Benda's melodrama *Ariadne auf Naxos*. Schroeder produced 23 different operas and Singspiele, as well as numerous ballets. On 10 April 1787 G.F.W. Grossmann's theatre company presented its first production in Hanover; in the next decade, with mixed success, it staged 92 operas, of which 40 were German, 36 Italian and 16 French. The repertory included Holzbauer's *Günther von Schwarzburg*, Gluck's *La rencontre imprévue*, and Mozart's *Die Entführung aus dem Serail*, *Le nozze di Figaro* and *Don Giovanni*, the last two in German versions by Adolph von Knigge and his daughter Philine (1791). The musical director of Grossmann's company was B.A. Weber. Concerts began to flourish once more in about 1775. Performances by the small Hofkapelle under J.B. Vezin (Kapellmeister from 1765) alternated with amateur concerts of oratorios and cantatas. Handel's *Messiah* was first heard in 1775. In 1790 Grossmann founded a series of *concerts spirituels*; there were also private concerts by such virtuosos as G.J. Vogler, Luisa Todi and Carl Stamitz, and opera performances with the poorly paid members of the Hofkapelle constituting the orchestra. In 1795 the Duke of Cambridge, son of George III of England, took up residence at Hanover; he reorganized the Hofkapelle, engaging A.W. L'Evêque as director. It then consisted of nine chamber musicians, supplemented by ten of the garrison's best oboists.

With the formation of the Kingdom of Hanover in 1815, a particularly flourishing period began in the history of opera in Hanover. Wilhelm Sutor, the royal Kapellmeister, succeeded Lüdgers as musical director of the opera in 1818. In the same year Hanover had its first permanent opera and theatre, where the works of Spontini and Rossini featured prominently. Weber's *Der Freischütz* was received enthusiastically in 1822, and Beethoven's *Fidelio* was given in 1824. Sutor died in 1828, and was succeeded in 1829 by H.A. Praeger. Carl Kiesewetter was appointed Konzertmeister on 28 October 1814. Beethoven's music was first heard in Hanover when the Third Symphony was played in 1815. In 1817 a large-scale music festival took place in the Marktkirche, organized by the director of music in Hildesheim, G.F. Bischoff. Amateur concerts were given on a subscription basis on Sundays in the Ballhof, where Kiesewetter conducted the instrumental music and Sutor the vocal music; an innovation of Kiesewetter's was that symphonies were always performed without cuts.

He relinquished his duties in 1822; his successor from 1824 to 1832 was Ludwig Maurer, who during the Kapellmeister's absence also directed the opera.

The Singakademie, a mixed choir founded some time after 1802, gave performances of oratorios. In March 1830 the Alte Hannoversche Liedertafel was founded, the first male-voice choir in Hanover. In 1831 Heinrich Marschner was appointed Kapellmeister, his *Der Vampyr* already having been successfully performed in Hanover in 1828. His works met with some success there, but French and Italian opera also remained popular under King Ernst August. The theatre was rebuilt and renamed the Hofoper in 1837, but the standard of opera fell considerably between 1841 and 1846 because of inadequate finances and personnel, although there was an outstanding production of Flotow's *Alessandro Stradella* in 1845. Concerts changed in character between 1830 and 1850, under the Konzertmeister Maurer, Anton Bohrer, F.W. Lübeck and Georg Hellmesberger (ii): the orchestra of the Hofoper then consisted of about 40 musicians, and concert programmes came to include contemporary works alongside those of Haydn, Mozart, Beethoven and Weber. Choral music flourished after 1830, and in 1834 the Singakademie gave the first Hanover performances of Bach's *St Matthew Passion*, Mozart's Requiem and Haydn's *The Creation*. Two male-voice choirs were founded in 1850: the Union and the Neue Liedertafel, the latter conducted by Karl Klindworth. The Hannoverscher Männergessangverein was founded in 1851 and has continued to be active. Although church music declined in the 19th century, the tradition was maintained by the Schlosskirche choir founded in 1840 and the Verein für Kirchlichen Gesang founded at the Marktkirche in 1856.

The building of a new Hoftheater was commissioned by King Ernst August in 1843, but was completed in 1852 (fig.2) under his successor, the blind Georg V, a notable pianist and composer, who ratified Marschner's appointment as court Kapellmeister, and appointed C.L. Fischer from Mainz as Kapellmeister and Joachim as Konzertmeister in 1852. Music in Hanover flourished during his reign: *Tannhäuser* was performed there in 1855, followed by *Lohengrin*, *Der fliegende Holländer* and *Rienzi*. In 1859 Marschner was pensioned with the honorary post of Generalmusikdirektor. The new Kapellmeister ('assistant' until Marschner's death in 1861) was Bernhard Scholz; he resigned in 1865 and was succeeded by Spohr's pupil J.J. Bott. At that time the orchestra was enlarged to 75 members, while the opera chorus had 51 singers. In 1862 Gounod conducted his *Faust* with great success. From 1852 subscription concerts were given under Joachim's direction in the concert hall of the new Hoftheater. He gave the first performances in Hanover of works by Schumann and added variety to the symphonic programmes by including chamber music. Clara Schumann often appeared as a soloist at the subscription concerts. In 1856 the Joachim Quartet began to give regular recitals, including Beethoven's late quartets and the early chamber works of Brahms.

[Hanover](#)

3. Since 1866.

In 1866 the Kingdom of Hanover became a province of Prussia and its music became strongly influenced by that of Berlin. Bülow succeeded

Fischer as court Kapellmeister (1877–9), assuming responsibility for both theatre and concert music. Until World War I the Hoftheater remained in the hands of excellent administrators and Kapellmeister. The Stadthalle, built shortly before World War I, was the first in Hanover to accommodate public concerts; its two halls are the Kuppelsaal, whose great concert organ was destroyed in World War II, and the Beethovensaal for chamber music. In 1921 the Hoftheater's administration was transferred to the municipal authorities, and it became known as the Städtisches Opernhaus. Rudolf Krasselt was Generalmusikdirektor from 1924 to 1943, the zenith of the Hanover opera.

The opera house, severely damaged in 1943, was completely rebuilt and reopened as the Landestheater in 1950; in the interim the Galeriegebäude in Herrenhausen provided temporary accommodation. In 1970 the Landestheater was renamed the Niedersächsisches Staatstheater; its personnel comprises the Staatstheater company and the Staatsoper company. From 1945 to 1949 Franz Konwitschny was Generalmusikdirektor and conducted the operas and subscription concerts; he was succeeded by Johannes Schüller (1949–59), Günther Wich (1961–5) and G.A. Albrecht (1965–93) and Christoph Prick (from 1993). The theatre's centenary was celebrated in 1952 with the première of Henze's *Boulevard Solitude*; it was later renowned for its ballet productions under Yvonne Georgi (*d* 1975). In 1984–5 the theatre was renovated; the auditorium (cap. 1207) is modern in style, but with classical elements relating it to the external façade. The Staatsoper has an active education department which holds children's festivals and performs children's operas.

Hanover, a provincial capital from 1945, has followed far-sighted policies in encouraging music since the war. In this a number of institutions have played a significant part. The opera orchestra is of a high standard, as was the Niedersächsisches Symphonie-Orchester, conducted by Helmuth Thierfelder (*d* 1966), which ceased to exist in 1968. The Hanover RO (from 1992 the Radio Philharmonie Hanover) was formed in 1950; it plays principally for broadcasts but has also mounted subscription concerts. The city has numerous choirs, notably the Städtischer Chor, which gives regular performances of oratorios. A festival of contemporary music was established in 1958; more recently the Hanover Gesellschaft für Neue Musik, founded in 1987, has promoted concerts of new music and other events. Other festivals include music and theatre at Herrenhausen and an international organ festival in the Gartenkirche. The main centres of Protestant church music are the Marktkirche and the Gartenkirche, both of which have notable organs.

The Hanover Konservatorium was founded privately in 1890. After World War I it established a comprehensive range of courses under the leadership of Walther Höhn (*d* 1953); it became the Städtisches Konservatorium in 1921 and the Landesmusikschule in 1943. It was known as the Akademie für Musik und Theater from 1950 until 1961, when it was renamed the Niedersächsische (later the Staatliche) Hochschule für Musik und Theater (rebuilt 1973). The Kammermusik-Gemeinde (1929) has had much influence on the city's musical life. Since World War I Hanover has been an important centre of the German organ movement, largely through the work of Christhard Mahrenholz and his colleagues. The firm of

Furtwängler & Hammer (now Hammer-Orgelbau), one of its most important organ builders, has been internationally known since the 19th century; after 1945 the firms Gebrüder Hillebrand and Schmidt & Thiemann also built up fine reputations.

[Hanover](#)

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Hanover Band.

English period-instrument orchestra. Formed by Caroline Brown, its artistic director, in 1980 on the Viennese Classical model, it was the first period orchestra to record the complete symphonies of Beethoven, Schubert and Schumann. Its repertory subsequently expanded, back to the Baroque and forward to Dvořák, Brahms and Sullivan. Directed initially by its leader, Monica Huggett, it has subsequently been conducted by Roy Goodman (1986–94), with whom it recorded a series of Haydn symphonies, and then by specialist guest directors. The orchestra makes regular tours in Europe and the USA.

GEORGE PRATT

Hanover Square Rooms.

London concert room, opened in 1775; it was the site of the series of subscription concerts organized by J.C. Bach and C.F. Abel up to 1782, and of the Salomon concerts at which Haydn appeared between 1791 and 1795; see London, §V, 2.

Hänsel, Peter

(*b* Leipa, Silesia, 29 Nov 1770; *d* Vienna, 18 Sept 1831). German violinist and composer. He was educated and taught the violin by an uncle in Warsaw. In 1787 he played under Sarti in Prince Potemkin's orchestra at St Petersburg. He became Princess Lubomirsky's Konzertmeister in Vienna in 1791, and from 1792 he took composition lessons with Haydn for some years. He started to publish music in 1798. He was in Paris for six months from 1802 to 1803, and wrote his first string quintet there. Returning to Vienna, he continued in the princess's service until her death in 1817, after which he received a pension, and spent the summers at the castle of Prince Lubomirsky in Łańcut. His death was probably caused by the cholera epidemic.

Hänsel's autobiography (MS in *A-Wgm*) reveals an essential modesty which is reflected in his musical style, which developed from that of Haydn (he was not influenced by Beethoven), and his works were widely played, especially in Germany. His printed works include 58 string quartets, four string quintets, six string trios, 15 duos and 30 polonaises for strings.

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See [Henselt, \(georg martin\) adolf \(von\)](#).

Hansen.

Danish firm of music publishers. It was founded in Copenhagen in 1853 by Jens Wilhelm Hansen (1821–1904), and until 1988 was continuously owned and managed by his descendants. In 1847 he established himself as an engraver, printer and lithographer, and in 1853 began printing and publishing music from his home; in 1857 he opened a music shop that included a music hire library, and in 1874 he took into partnership his two sons, Jonas Wilhelm Hansen (1850–1919) and Alfred Wilhelm Hansen (1854–1923). The following year the publishing firm of C.E. Horneman (founded in 1861) was acquired and amalgamated with the Hansen firm. At first Hansen had published mainly educational and salon music, but it then began to issue new works by Danish composers, including Niels Gade and J.P.E. Hartmann, thus establishing a practice that is still continued. In 1879 the firm acquired a leading position in Danish music by taking over, on 25 June, the two dominating music publishers and dealers, [Lose](#) (founded in 1802) and [Horneman & erslev](#) (founded in 1846). Their numerous and valuable publications and their very extensive retail departments gave Hansen a virtual monopoly of the music trade in Denmark. In the following year the firm took over Lose's premises at Gothersgade 11, where it has remained.

Expansion continued with the incorporation of more Danish music publishing firms, and in 1887 a branch office was opened in Leipzig; this was very active until it was closed during World War II. In 1908 Hansen and the firm of Brødrene Hals in Oslo took over the house of Carl Warmuth (founded in 1843), and jointly established Norsk Musikforlag in Oslo (1 January 1909). When Hansen took control (1910) of the only competing Danish firm, Nordisk Musikforlag (begun in 1880 as Kgl. Hof-Musikhandel), the firm again acquired an exclusive status in Denmark. In 1915 a Swedish house, Nordiska Musikförlaget, was founded in Stockholm. After Alfred Wilhelm Hansen's death business was carried on by his sons Asger Wilhelm Hansen (1889–1976) and Svend Wilhelm Hansen (1890–1960), whose two daughters, Hanne Wilhelm Hansen (*b* 1927) and Lone Wilhelm Hansen (1929–94), subsequently took over the management. In 1951 a new German branch was established, Wilhelmiana Musikverlag in Frankfurt, and in 1957 the house of J. & W. Chester, London, became associated with the Copenhagen mother firm. A Finnish branch office was opened in 1986 in Helsinki.

Since 1879 Hansen has been the leading Scandinavian music publisher, promoting the music of most northern European composers. Through the Leipzig branch many Scandinavian works were brought to the attention of a receptive international public. Denmark was represented by Peter Heise

and Emil Hartmann, and later by Carl Nielsen and the following generation, including Riisager, Tarp and Holmboe; Norway by Sinding, Backer-Grøndahl, Johan Svendsen and Halvorsen; Sweden by Alfvén, Stenhammar, Sjögren, and later Hilding Rosenberg and Sven-Erik Bäck; and Finland by Sibelius (the later symphonies), Kilpinen and Palmgren. The firm has also published progressive international works, including (in the 1920s) compositions by Schoenberg, Stravinsky, Honegger and Poulenc, and (more recently) works by Lutosławski and Antonio Bibalo. It reflects educational and national trends, and its programme includes critical editions by Knud Jeppesen and others.

In November 1988 the Hansen family sold the entire business, with the exception of Norsk Musikforlag in Oslo, to Music Sales, also disposing of its retail business and concert agency. Publishing continues in Copenhagen under the name of Edition Wilhelm Hansen with Tine Birger Christensen, the daughter of Lone Wilhelm Hansen, as managing director.

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DAN FOG

Hansen, Finn Egeland

(b Århus, 13 March 1938). Danish musicologist. He studied musicology under Søren Sørensen and Finn Mathiassen at the University of Århus (MA 1964), gaining the university's gold medal in 1962 for a survey of the most important Western modal and tonal systems from classical antiquity to the 20th century. From 1968 he was assistant professor at Århus University, where he also took the doctorate in 1979 with a dissertation on Gregorian tonality. He was appointed professor of musicology at the Royal Danish School of Educational Studies in Copenhagen in 1978, then at the Department of Music and Music Therapy of the University of Ålborg in 1990. His research interests are wide-ranging: he has provided the basis for important studies in Gregorian tonality with his valuable edition of the 11th-century Tonary of St Bénigne, Dijon (Montpellier H 159), while with a research team at Århus (1972–7), he contributed to the development of one of the first purely digital sound synthesizers, the EGG synthesizer. He has also been active in the administration of governmental support for research and education in music as a member (1983–91) and chairman (from 1987) of the Danish Music Council. In 1990 he took the initiative for establishing the Foundation for the Publication of the Works of Niels W. Gade, of which he is the chairman. From 1980 to 1990 he was president of the Danish Musicological Society.

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JOHN BERGSAGEL

Hansen-Eidé, Kaja Andrea Karoline.

See [Norena, Eidé](#).

Hans Jacob von Mailandt.

See [Albuzio, Giovanni Giacopo](#).

Hanslick, Eduard

(*b* Prague, 11 Sept 1825; *d* Baden, nr Vienna, 6 Aug 1904). Austrian music critic, aesthetician and historian. Sensing his vocation as a critic and writer on musical topics early on, he became one of the first widely influential music critics in the modern sense; he was also among the first to receive an official university appointment in music, as professor of the history and aesthetics of music at the University of Vienna, in 1861. His early treatise on questions of musical form and expression (*Vom Musikalisch-Schönen*, 1854) challenged a long tradition of aesthetic thought that located the essence and value of music in a loosely defined 'expression of feelings', and it has remained a touchstone in musical-aesthetic debates to the present day. As a critic he covered a huge cross-section of musical life in the second half of the 19th century. His journalism – trenchant and entertaining in style – remains of great interest for the historical as well as critical insights it offers.

1. Life.
2. Aesthetics.
3. Criticism.

THOMAS GREY

Hanslick, Eduard

1. Life.

Hanslick's father came from a family of German-speaking small landowners in Bohemia (Rakonitz/Rakovník). Having first trained for the priesthood, the senior Hanslick decided to devote himself to the study of philosophy, aesthetics and music. An accomplished pianist and singer, he earned a meagre living from giving lessons and working part-time for the university library. A winning lottery ticket enabled him to marry one of his pupils, the daughter of well-to-do Jewish merchant, Salomon Abraham Kisch. The daughter (Caroline, or 'Lotti') converted to Catholicism upon her marriage to Eduard's father. Her enthusiasm for French novels and for the theatre was passed on to her son, as were the father's combined scholarly and musical inclinations. The young Eduard Hanslick received a solid musical training from Tomášek, whom he described as the 'Dalai Lama' of musical Prague in the *Vormärz* era. Influential acquaintances from his school years included the philosopher Robert Zimmermann and the music historian and fellow-critic Ambros, both of whom, like Hanslick, were studying law in preparation for the civil service appointments that supported so many middle-class citizens of the Austrian empire. With Ambros, he soon came to devote much of his spare time to making music, studying classical and modern repertory and writing criticism. From 1844 Hanslick wrote occasional pieces for the journal *Ost und West* (and its literary supplement, *Prag*), from 1846 for the *Wiener Allgemeine Musik-Zeitung* (which featured his extensive and enthusiastic critique of Wagner's *Tannhäuser*), and from 1848 for the *Wiener Zeitung*, the *Sonntagsblätter* and other journals and papers both in and outside Vienna.

After receiving his law degree at the University of Vienna in 1849 he took up a temporary post in the state finance office in Klagenfurt (1850–52). This period he regarded as one of spiritual as well as geographical exile, but his cultured conversation and musical skills made him a welcome figure in local society ('I was the Liszt of Klagenfurt', he comments sardonically in his memoirs). In 1852 Hanslick obtained a transfer to the finance ministry back in Vienna, with a promotion, and soon thereafter moved to a still more sympathetic position in the ministry of education. These positions left him ample time to continue his activities as a music critic for the ('imperial') *Wiener Zeitung* and, from 1855, for the liberal-minded and more widely influential paper, *Die Presse*. When two sub-editors broke away to found the *Neue freie Presse* in 1864 Hanslick joined them; he remained the music critic for this paper to the end of his career. In the meantime he had been spending afternoons in the library and the occasional free evening at home studying a wide variety of scores as well as books on aesthetics and music history. This extensive reading, he claimed, provoked him to write his own reflections on the nature of 'the beautiful in music' (*Vom Musikalisch-Schönen*) as a corrective to so much loose thinking about music and 'feelings' and to the exaggerated philosophical and cultural pretensions of the writings by and about Wagner and Liszt beginning to

proliferate around this time (see illustration). The cogent and pithy character of Hanslick's arguments quickly brought his book to the attention of the whole of German-speaking Europe. It generated a sizeable literature of reviews, rebuttals and revisions, as well as some significant commendations. Hanslick himself published no further books or essays on general questions of music aesthetics, although he did continue to revise and expand his one short treatise through numerous later editions.

Acknowledging *Vom Musikalisch-Schönen* as a *Habilitationsschrift* in 1856, the University of Vienna appointed Hanslick to an external (unpaid) lectureship, and from then until the late 1890s he offered regular lectures on the history and 'appreciation' of music. In 1861 he was promoted to associate professor in the 'history and aesthetics of music', and was able to devote himself entirely to lecturing, scholarship and journalism. (Full professorship followed in 1870, and the awarding of the doctorate *in honoris causa*.) This official distinction and his high standing as a critic enabled Hanslick to travel throughout Europe as an adjudicator in competitions and exhibitions of instruments, as a representative to conferences on the normalization of concert pitch and other such practical issues, and of course as a reporter on musical affairs in other European capitals. Much of the latter half of the memoirs (*Aus meinem Leben*) is taken up with accounts of Hanslick's multiple visits to Paris, London, Milan, Rome, Berlin and other German cities. In Vienna, too, his advice was often sought in official matters relating to the musical life of the city, such as the building of the new opera house in 1866 (he claims to have argued broad-mindedly in favour of including a bust of Wagner among the musical luminaries to be honoured there). At the age of 51 he married the young singer Sophie Wohlmuth, whom he had coached for some time. She agreed to forgo a career on the stage (for which, Hanslick argued, her delicate voice and unworldly simplicity did not suit her), and limited her appearances to vocal illustrations for her husband's lectures and the occasional private soirée. In 1895, one year after completing his memoirs, he retired from regular service as a critic and lecturer, though he did still cover some notable premières up to the end of the century (Verdi's *Falstaff*, Strauss's tone poems up to *Zarathustra*, Mahler's *Gesellen* and *Wunderhorn* songs, and Zemlinsky's opera *Es war einmal*). Brahms and Theodor Billroth remained intimate friends through his later years.

Hanslick, Eduard

2. Aesthetics.

Hanslick's early fame as the author of the contentious treatise, *Vom Musikalisch-Schönen*, was later overshadowed by his fame as the leading critical antagonist of Richard Wagner and the New German School in general, opposing their claims that programmatic instrumental music and the symphonically through-composed, naturalistically declaimed 'music drama' represented the way of the musical future. The roles of aesthetician and conservative critic have both played a part in his posthumous reputation, though that of aesthetician has received wider attention, while that of advocate for the continuity of a 'classical' tradition has tended to recede to a position of historical interest. The two roles are congruent, in any case, when Hanslick is viewed as an opponent of the radical dissolution of melodic and formal convention celebrated by the

‘progressives’ of the day as a means of achieving greater expressive truth or the articulation of an ideal or conceptual content – goals that would be judged specious by Hanslick’s aesthetics.

The core of Hanslick’s treatise is in its first three chapters. Here he lays out the logical deficiencies of the traditional ‘aesthetics of feeling’ that had dominated writing on music for at least 100 years (chapter 1) and presents his own ‘negative thesis’ that the expression or representation of distinct feelings cannot be considered the ‘content’ of music or the basis of its aesthetic value (chapter 2), which should instead be sought in the properties of its own ‘sonically moving forms’ (*tönend bewegte Formen*) – the alternative, ‘positive thesis’ expounded in chapter 3. Another positive thesis, or an important concession, is developed in chapter 2: that music will often possess the dynamic properties characteristic of different emotional states, while the correlation is not sufficiently direct or consistent to qualify as representation. Hanslick also argues that the lack of a distinct object or referent in the case of non-programmatic instrumental music renders the expression of distinct, specific feelings impossible. The discussion of the ‘subjective impression’ of music (chapter 4) anticipates modern reception theory in distinguishing between the nature of the musical work as aesthetic object and the activity of the listener. Hanslick upholds the postulate of aesthetic autonomy, asserting that ‘aesthetic contemplation cannot be based on any circumstances existing outside the art-work itself’. The foundations of a formalist aesthetic present in chapters 3 and 4 are extended in the fifth chapter, which distinguishes between the active aesthetic contemplation of music as ‘composition’ and the passive, unreflective or ‘pathological’ reception of music as mere sound stimulus, associated with the aesthetics of feeling. (Subjective response to the basic acoustic and timbral qualities of music, Hanslick argues, is outside the bounds of aesthetic analysis proper.) Throughout the last three chapters, and most explicitly in the final one, Hanslick returns to the problem of identifying a ‘content’ in music independent of its detailed formal structure. Natural objects and literary or historical characters and events can no more constitute the objective ‘content’ of music than can emotions (or their representation). He allows that the ‘thematic idea’ might be construed as a specifically musical content that is elaborated within the larger form (chapter 7). The net result of the thematic idea as deployed in the overall structure will determine the aesthetic quality and value of the work, and can be identified as its ‘spiritual/intellectual substance’ (*geistiger Gehalt*). This alternative to traditional categories of content or subject matter is seen as better suited to the medium of music; it also represents an alternative to Hegel’s view of music as the expression of ‘pure subjectivity’, un-individuated and lacking substantial traces of mind or spirit.

The torrent of responses to Hanslick’s radical ‘contribution to the revision of musical aesthetics’ (as it is subtitled) began almost immediately and shows that he had struck a nerve in contemporary musical thought. While earlier Romantic critical theory prepared the way for an aesthetic of autonomous art, and while many philosophers and scholars of Hanslick’s own generation shifted their allegiances from idealism toward positivist materialism, little of that is reflected in the reception of *Vom Musikalisch-Schönen* by musicians and critics. Many, like Lobe, Franz Brendel or Hanslick’s long-time associate Ambros, worried that Hanslick’s rigorous,

unsentimental objectivity threatened music's precarious new status as a significant cultural product. Others, like Ferdinand Graf Laurencin (a Viennese acquaintance), wilfully ignored the logic of Hanslick's arguments, motivated by a blind sense of chivalrous duty to defend the honour of musical expression. Even though Hanslick was arguing in favour of a 'specifically musical' aesthetics that would be accountable to the technical specifications of the medium, his advocates came principally from the ranks of philosophers and writers rather than musicians; among them were his childhood friend Robert Zimmermann, Hermann Lotzke, F.T. Vischer, Karl Köstlin, D.F. Strauss and the Englishman James Sully but also the music theorist Hauptmann and the acoustical researcher Helmholtz. By the end of the 19th century the combined influence of Wagner, Schopenhauer and Nietzsche on German aesthetic thought tended to prejudice even professional philosophers (such as E. von Hartmann) as well as aestheticians of music (F. von Hausegger, F. Stade, Arthur Seidl) against Hanslick, although he was eventually able to cite Nietzsche's later writings in defence of his own anti-Wagnerism. He is still routinely cited as the godfather of musical 'formalism', but if Hanslick's treatise may be said to provide a philosophical justification for 20th century 'formalist' analysis, it is not an activity he himself ever pursued or consciously promoted. His own position on music's capacity to represent the emotions or to exemplify character and other kinds of 'ideas' remains a matter of debate, since his treatise is neither dogmatic nor wholly systematic. Philosophers who consider Hanslick solely as the author of *Vom Musikalisch-Schönen* overlook the extent to which he came to view aesthetic arguments as ultimately subordinate to particularities of history and culture. Still, his demand for a more philosophically and musically responsible discourse of musical 'expression' continues to challenge writers of all kinds who seek to describe, analyse and interpret music.

Hanslick, Eduard

3. Criticism.

Throughout his adult life, Hanslick's principal metier was that of music critic. As a professor at the University of Vienna he did give regular lectures and serve as musical authority in various civic capacities, and he never ceased to immerse himself in music history and *belles lettres*; but apart from the aesthetic treatise and his chronicle of musical institutions and activities in Vienna (*Geschichte des Concertwesens in Wien*, 1869) he produced no scholarly work. From his student years in Prague and Vienna up almost until his death, Hanslick consistently reported on the musical life of his time, and it was in this capacity, rather than as aesthetician or academic, that he was regarded as such an influential figure in his own day. While one can observe in the course of his career the steady growth of a fixed canon of 'classics' in both the opera house and the concert hall, the majority of his criticism concerns new works, less often the revival of works from the 18th or earlier 19th centuries. Even so, his treatment of older repertory is instructive with respect to the evolving music-historical consciousness of his day (to which he made significant contributions). Unlike such musical 'antiquarians' as Kiesewetter, Winterfeld, Baini, Anton Thibaut or Ambros, Hanslick showed virtually no interest in repertory from before 1700, and his appreciation of Bach and Handel was at best highly qualified. (Robert Hirschfeld's 1885 pamphlet *Das kritische Verfahren E.*

Hanslicks denounced this lack of receptivity for the 'old masters'.) For his own part, Hanslick was sceptical of those who made a pious display of respect for any music predating the Viennese classics; he viewed the scholarly efforts of Spitta, Chrysander and Jahn, for example, as tending toward special pleading, and made no secret of his low opinion of Gluck's 'specifically musical' talents and the dubiously 'puritanical' element of his operatic reforms. As a scholar and lecturer Hanslick did cultivate an interest in some aspects of pre-Classical repertory; but it was precisely his growing belief that 'the beautiful in music' is historically dependent, that is to say that musical style and expressive means are grounded in a broader cultural-historical context, that led him to distinguish between an older repertory of mainly antiquarian interest and what he considered a viable modern canon.

The role of the virtuoso instrumentalist and the international operatic star also grew considerably in Hanslick's lifetime, and (as he complains in the memoirs) lesser talents were constantly fishing for a 'good review in Vienna' to bolster a career teaching, singing, or playing in the provinces. Yet relatively little space in his reviews is devoted to the critique of specific performances. Among performers, singers naturally receive the most attention, instrumental soloists and chamber ensembles considerably less, while evaluation of orchestral performance, conductors and 'interpretation' is scarcely a concern at all. His activity as critic merged rather with that as professor in combining the educative and entertainment functions of criticism to promote a general cultural awareness among the concert- and opera-going public.

Posterity remembers Hanslick above all as the champion of Brahms and the antagonist of Wagner (along with Liszt and other self-identified progressives). His attitudes toward both composers were less one-sided than is generally supposed, and while it is true that by the end of his career Hanslick had become a conservative voice, his tastes and opinions were not as narrow, pedantic and backward-looking as Wagner's vengeful tribute in the figure of Beckmesser (in *Die Meistersinger*) would have one believe. Hanslick clearly appreciated the Romantic and 'modern' elements in Brahms as much as the perpetuation of Classical instrumental forms. Although he generally took the side of the average concert-goer in his reviews, he repeatedly defended the demanding, dense and intellectual qualities of Brahms's compositions and their right to repeated hearings before passing judgment. The 'charms' of the Fourth Symphony he admitted, for example, are not exactly 'of a democratic nature'. (He professed a private fondness for the Third.) It has often been noted that Hanslick relaxed his scruples about applying affective descriptions to music in his own reviews, and there is no shortage of evocative, even flowery metaphor even in his Brahms criticism. (There is nothing in *Vom Musikalisch-Schönen*, in fact, that would prohibit the use of interpretative metaphor in music criticism.) But it is also interesting to see how the music of Brahms prompted him to revise his thesis that the musical theme might be regarded as the essential 'content' of a composition: reviewing the F major Cello Sonata op.99 and the A major Violin Sonata op.100, he dismissed the utility of printing thematic examples in the fashion of 'English concert programmes' – 'what does one know of Brahms if one knows merely his naked themes?' (As if to reciprocate, when Brahms came to

revise his op.8 Piano Trio later in life he omitted the prominent fugato episode in the first movement that Hanslick had described as a 'Latin schoolroom exercise interpolated into a love-poem'.) Above all Hanslick seems to have admired Brahms as the musical and 'spiritual' heir to Schumann, whose music lay closest to Hanslick's heart. For years he would play a Schumann piano piece before retiring to sleep, in order to compose his mind and 'cleanse his soul' from daily cares: the cult of Romantic poetic 'inwardness' became a kind of private religious devotion.

A rather different cult, that of the Wagnerian *Gesamtkunstwerk*, provoked Hanslick's unceasing opposition. Indeed, in his later writing he tended to restyle his notorious opposition to Wagner's works as an opposition to the composer's exaggerated self-promotion and the dogmatic rhetoric of the 'Wagner cult' (the subject of a sarcastic essay written in the wake of the 1882 *Parsifal* première). The anti-Wagner stance evolved from mixed motives, critical and personal. On one hand he was firmly convinced that the 'naturalistic' dialogic principle that emerged in *Lohengrin* and governed the idiom of the *Ring* and later works was a fundamental mistake – that opera thrived precisely in its concessions to musical-formal artifice, in dynamic equilibrium with values of dramatic truth and poetic expression. On the other hand, it is possible that (as Eric Sams suggested) he took affront at Wagner's *Judaism in Music* (1850) even before, or apart from, the tracts on operatic-cultural reform and before getting to know *Lohengrin* and the subsequent music dramas. This affront became a directly personal matter with the famous reading of the *Meistersinger* draft at the home of Josef Standhartner in 1862 in Hanslick's presence (Beckmesser is styled at this point 'Veit Hanslich'), and with the egregious swipes at Hanslick and *Vom Musikalisch-Schönen* in the preface to the 1869 edition of the *Judaism* essay ('Aufklärungen über das Judenthum in der Musik'), where Wagner portrays the postulate of autonomous musical beauty as a kind of ideological conspiracy to promote the ideals of a 'Judaized' musical culture (the legacy of Mendelssohn and Schumann) against those of the *Gesamtkunstwerk*.

The original edition of Hanslick's treatise made only passing mention of Wagner's writings or his operas (comparing *Lohengrin* unfavourably with *Tannhäuser*, for instance). Disparaging remarks about Wagner's ideas and his works accumulated with later editions, the first of which coincided with Hanslick's first negative review of the composer (the first Viennese production of *Lohengrin* in 1858). Between that date and the 1862 'Beckmesser affair' in Vienna the antagonism between critic and composer solidified; the same period saw the debates over the 'music of the future' reaching their loudest and most acrimonious levels in the musical press. After this point it is difficult to know what Hanslick might have made of Wagner's output without the issue of personal animus (and his distaste for the rhetorical public persona). He clearly, and predictably, preferred *Die Meistersinger* to *Tristan und Isolde* (Beckmesser notwithstanding). He later regretted, privately, some of the disparaging criticisms he made of the former work at its première (attributing them to a short deadline and personal stress), yet he did not bother to revise those criticisms when reviewing *Die Meistersinger* in Vienna two years later. He defended himself against the Beckmesser caricature in asserting that he had never attacked Wagner on pedantic details of perceived harmonic or contrapuntal

infractions but only on general principles of style and dramaturgy, or perhaps infractions of dramatic logic and plausibility.

The series of communications to the *Neue freie Presse* on the 1876 première of the *Ring* cycle in Bayreuth (reprinted in *Musikalische Stationen*) gives a good impression of Hanslick's views on Wagner, including his attempts to be even-handed and objective. The 'affected' poetic diction of the texts, the emphasis on symbol and obscure psychological suggestion at the expense of natural and 'logical' exposition, and the general atmosphere of worshipful, pseudo-religious awe surrounding the event (as with *Parsifal* later on) arouse more opprobrium than the actual musical setting of the tetralogy. Wagner's genius for effective musical-scenic 'pictures' elicits Hanslick's repeated admiration (he speaks of the composer as a great musical *regisseur*, as distinct from his failings as a dramatist). All the manifestations of a consciously theorized 'reform' of opera, on the other hand, provoke censure. The full-scale application of associative musical motifs is dismissed as an inartistic experiment (Hanslick seems to be the one who coined the popular image of Wolzogen's thematic indexes as 'musical Baedeker guides'). The forfeit of independently formed vocal melodies in favour of an 'endless' orchestral melody feeding off leitmotivic fragments is regarded as the cardinal sin of the Wagnerian 'music drama', together with the lack of ensemble and choral singing. He finds little to appreciate in Wagner's conception of dramatic monologue or dialogue as a freely evolving musical form supported by 'psychological' motivic commentary in the orchestra. In his later Wagner criticism Hanslick repeatedly resorted to metaphors of physical and mental 'pathology'. He denounced in Wagner symptoms of cultural sickness and decay, the atavistic and anti-rational side of modernism that he and many others regarded as a threat not only to tradition, but also to the healthy, pragmatic, properly 'progressive' aspect of modern bourgeois culture. (His resistance to Bruckner's symphonies is grounded in similar responses, and there can be little doubt that he was sensitive to precisely the qualities in Wagner and Bruckner that would eventually appeal to the nationalistically tinged mystical exaltations of the fascist ethos.)

It is easy to fault Hanslick for his wilful blindness to the symbolic and psychological dimensions of Wagner's works, their profoundly inventive approach to harmonic progression or their fluid conception of musical form. (Like most critics of musical 'progressives' in his day, Hanslick granted the virtuosity of orchestration, though in speaking of its 'fascinating fragrance' or 'demoniac charm' the praise is backhanded, at best.) Some of his criticisms, however, are more difficult to refute, such as the frequent opacity of the diction, rendered further inaccessible by the musical setting. And however wide of the mark his judgments often appear in hindsight, his prediction (from an 1883 'epilogue' to essays on *Parsifal* and on Wagner's passing) that 'a time not too distant from now will clearly recognize the unhealthy, over-refined, and corrupting qualities of his poetry and his music' was borne out accurately enough by the generation after World War I.

A logical corollary of Hanslick's critique of Wagner and Wagnerism was his resistance to the increasingly chauvinistic discourse of German music

criticism in the latter half of the 19th century and his consistent defence of French grand opera and *opéra comique*, including the more successful works of Auber, Meyerbeer, Halévy, Thomas, Gounod and others. An early bias against the Italian bel canto repertory and the operas of Verdi softened with time, as some of these works entered the international canon. His sceptical position towards the nationalist cultural 'identity politics' of his native Bohemia in the later 19th century, on the other hand, reflects his own sense of identity as an Austrian citizen and a cosmopolitan. In most of these opinions, as in his attitude towards Wagner and the 'New Germans', Hanslick was a representative spokesman for his audience in Vienna and beyond. He valued the qualities that made an opera or a concert work successful with the public, even while he was committed to educating the popular taste, and 'correcting' it (or at least taking issue with it) when he felt it necessary. His obvious pleasure in the effective coordination of music, drama and spectacle in opera, and his innumerable comments on the apt (or inapt) expression of poetic text and dramatic situations in the works he reviewed, belie the popular misapprehension of Hanslick as a purveyor of some modernist or formalist creed of 'pure music'. (Indeed, he explicitly and repeatedly spoke of opera as a 'hybrid' medium that must be evaluated accordingly.) On the other hand, his scepticism towards modern programme music – even by composers he championed, such as Dvořák – remains consistent with the views articulated in *Vom Musikalisch-Schönen* that instrumental music is not a representational medium, and that representational impulses are likely to distract both composer and listener from music's true nature as 'beautiful' (and freely or abstractly expressive) form. In this opinion he saw himself as aligned with the Romantic poetics of Robert Schumann rather than as the cold-blooded 'classical' pedant portrayed by his detractors. Altogether, Hanslick's affection for a Classical-Romantic tradition of recent vintage and his aim to speak for his audience, while also trying to educate them as to what was best (by his lights) in newer music, suggest a figure rather closer to Hans Sachs than to Beckmesser.

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Hanson, Howard (Harold)

(*b* Wahoo, NE, 28 Oct 1896; *d* Rochester, NY, 26 February 1981). American composer, educator and conductor of Swedish ancestry. He studied at Luther College, Wahoo (diploma 1911), with Percy Goetschius at the Institute of Musical Art (1914) and at Northwestern University (BA 1916), where he was an assistant teacher in 1915–16. Subsequently he was a theory and composition teacher at the College of the Pacific in California (1916–19) and became dean of the Conservatory of Fine Arts in 1919. During his time in California, Hanson wrote his first important compositions, including the *Concerto da camera*, a Grieg-influenced work, and *California Forest Play* of 1920, which won the Rome Prize in 1921. Hanson became the first American winner of the prize to take up residence in Rome and during his three years in Italy he studied orchestration with Respighi and the work of the great Italian visual artists. These experiences were to play a crucial role in Hanson's later compositions; his post-1921 compositions frequently feature lush Respighi-like orchestrations, and his

variation-form work *Mosaics* was acknowledged by the composer as having been directly influenced by his study of Italian mosaics over 35 years before.

Back in the USA in 1924, Hanson was appointed director of the Eastman School of Music, Rochester, a post he held until 1964. He built the institution into one of the finest university schools of music in the Americas, broadening its curriculum, improving its orchestras and attracting outstanding faculty members. Among Hanson's composition students were Beeson, Bergsma and Mennin. In 1964 Hanson founded the Institute of American Music at the Eastman School, making a substantial financial contribution to help the Institute in meeting its goal of publishing and disseminating American music and providing for research in the history of 20th-century styles. Hanson was also deeply involved with national music organizations, such as the National Association of Schools of Music, the Music Teachers National Association (president, 1930–31), and the Music Educators National Conference. He was also a founder and president of the National Music Council. His addresses at conferences of these organizations frequently dealt with advocacy issues in the performing arts. Among Hanson's numerous awards were 36 American honorary degrees, membership of the Swedish Royal Academy of Music, a Pulitzer Prize for Symphony No. 4, the Ditson Award, and the George Foster Peabody Award. He was elected to the National Institute of Arts and Letters in 1935 and to the Academy of the American Academy and Institute of Arts and Letters in 1979.

Hanson was also active for five decades as a conductor, making his American début in 1924, directing the New York SO in the première of his symphonic poem *North and West*, at the invitation of Damrosch. He subsequently conducted widely in both the US and Europe, his association particularly strong with the Boston SO, for which he wrote the *Elegy* and the Symphony No. 2. As a conductor, Hanson especially featured American compositions, and was an early champion of William Grant Still and John Alden Carpenter.

Hanson has generally been considered a neo-Romantic composer, influenced by Grieg and Sibelius, due in part to the success of the second symphony. However, he also took at times a more abstract approach to musical structure, as in the *Mosaics* and in the Concerto for piano and orchestra in G op.36, notable for its prevalence of short thematic fragments and traces of jazz and Tin Pan Alley. His multi-movement works also tend to be thematically cyclical. Hanson's combination of quotations from Gregorian chant and little-known chorales, sometimes biting bitonal harmonies and driving motor rhythms proved highly applicable to the concert band – a medium he explored from the mid-1950s to the 1970s, in such works as *Chorale and Alleluia* and *Dies natalis II*. His frequently performed *Serenade* for flute, harp, and strings op.35 and the *Fantasy* for clarinet and chamber orchestra (the second movement of the ballet suite *Nymph and Satyr*) of 1978 combine transparent textures with melodic and harmonic touches of Impressionism. All Hanson's works display rhythmic vitality, frequently using tonally-based ostinatos and sensitivity towards timbral combination.

Hanson was the author of articles in professional journals, particularly related to music education and support for the performing arts in America. He contributed regularly to the *Rochester Times-Union* until the mid-1970s and wrote *Music in Contemporary American Civilization* (Lincoln, Nebraska, 1951). His most important publication, however, was *Harmonic Materials of Modern Music: Resources of the Tempered Scale* (New York, 1960), a seminal work in what would later be termed pitch-class set theory.

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orchestral

Sym. Prelude, op.6, 1916; Sym. Legend, op.8, 1917; Sym. Rhapsody, op.14, 1918; Before the Dawn, sym. poem, op.17, 1919; Exaltation, sym. poem, op.20, with pf obbl., 1920, arr. 2 pf, small ens; Sym. no.1 'Nordic', e, op.21, 1922; Lux aeterna, sym. poem, op.24, with va obbl., 1923, arr. vc, pf; Pan and the Priest, sym. poem, op.26, with of obbl., 1926; Org Conc., op.27, 1926, rev. as Conc. for Org, Hp and Str, op.22 no.3, 1941; Sym. no.2 'Romantic', op.30, 1930; Sym. no.3, op.33, 1937–8, rev. with wordless choral finale; Merry Mount, suite, 1938; Fantasy, str, 1939 [based on Str. Qt, op.23]; Sym. no.4 'The Requiem', op.34, 1943; Serenade, op.35, fl, hp, str, 1945, arr. fl, pf; Pf Conc., G, op.36, 1948

Pastorale, op.38, ob, hp, str, 1949; Fantasy-Variations on a Theme of Youth, pf, str, op.40, 1951; Sym. no.5 'Sinfonia sacra', op.43, 1954; Elegy, op.44, 1956; Mosaics, 1957; Summer Seascape, 1958; Bold Island Suite, op.46, 1961 [incl. Summer Seascape]; For the First Time, 1963; Summer Seascape II, va, str qt, str, 1966; Dies natalis I, 1967; Sym. no.6, 1968; Rhythmic Variations on 2 Ancient Hymns, str, lost; see also Choral

other works

Wind ens: Chorale and Alleluia, op.42, band, 1954; Centennial March, band, 1967; Dies natalis II, band, 1972; Young Person's Guide to the Six-Tone Scale, pf, wind, perc, 1972; Laude: Chorale, Variations and Metamorphoses, band, 1976; Variations on an Ancient Hymn, 1977

Chbr: Conc. da camera, op.7, pf, str qt, 1917; 3 Miniatures, op.12, pf, 1918–19; Scandinavian Suite, op.13, 1918–19; Str Qt, op.23, 1923; Vermeland, pf, 1926, arr. org; Dance of the Warriors, pf, 1935; Enchantment, pf, 1935; Pastorale, op.38, ob,

pf, 1949, arr. ob, hp, str, 1949; Elegy, va, str qt, 1966

Songs, pf pieces, arrs.

Principal publisher: Fischer

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M. Alter: 'Howard Hanson', *MM*, xviii (1940–41), 84–9

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W.M. Skoog: *The Late Choral Music of Howard Hanson and Samuel Barber* (diss., U. of Northern Colorado, 1992)

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A.L. Cohen: *Theory and Practice in the Works of Howard Hanson* (diss., City U. of New York, 1996)

RUTH T. WATANABE/JAMES PERONE

Hanson, Raymond Charles

(*b* Sydney, 23 Nov 1913; *d* Sydney, 6 Dec 1976). Australian composer and music educator. Self-taught as a composer, except for one year of study with Alex Burnard at the NSW State Conservatorium of Music (1947–8), Hanson's understanding of virtuoso pianism is evident in the powerful Piano Sonata and Preludes, while the most consistent seam of his creativity appears in the Tagore settings for solo voice and for chorus, ranging from 1935 (*I dreamt that she sat by my head*) to the magisterial oratorio *The Immortal Touch*, completed in 1976. A concert of his works in 1941, comprising songs and the sonatas for piano, flute and violin, drew praise from Cardus, who observed in his music an originality that avoided anglocentrism. As a lecturer at the Sydney Conservatorium, Hanson developed new approaches to the teaching of aural training and composition, and was active in curriculum development and the introduction of the BMEd. He became a mentor to many Australian musicians, including composers Nigel Butterley, Barry Conyngham, Richard Meale and Larry Sitsky, pianist Roger Woodward and jazz musicians Don Burrows and Frank Smith. He was honoured with the Award of Merit in 1976.

WORKS

(selective list)

Dramatic: Dhoogor (ballet), 1945; Three in One (film score), 1955; The Lost Child (radio or TV op), 1958; Surfing (film score), 1958; Captain Cook (Cook's Voyage) (film score), 1959; Temptation (film score), 1960; Jane Greer (op), 1964; other film scores

Orch: Vn Conc., 1946; Novelette, 1947; Ov. for a Royal Occasion, 1948; Tpt Conc., 1948; Sym. 1952; Trbn Conc., 1955; Gula, 1968; Movt 'Homage to Alfred Hill', 1969; Pf Conc., 1972; Fanfare, 1973

Vocal: I dreamt that she sat by my head (R. Tagore), Mez/Bar, pf, 1935; Fallen Veils (D.G. Rossetti), S, pf, 1938; This is my delight (Tagore), S, pf, 1941; Spindrift (M. Memory), Mez/Bar, pf, 1946; Do not keep to yourself (Tagore), v, pf, 1952; My love, once upon a time (Tagore), T, pf, 1960; The Web is Wove (T. Gray), SATB, pf, 1968; Fern Hill (D. Thomas), 1v, orch, 1969; The Immortal Touch (Tagore), solo vv, orch, 1976; many other songs

Chbr and solo inst: Sonata, pf, 1938–40, rev. 1963; Procrastination, pf, 1939; Sonata, vn, pf, 1939; Quizzic, pf, 1940; Preludes, pf, 1941; Sonata, fl, pf, 1941; Idylle, D, pf, 1942; Pf Qnt, 1944; Fancies, vn, pf, 1946; Legende, vn, pf, c1946; Episodes on Tarry Trowsers, pf, 1948; 5 Portraits, pf, 1948; Sonatina, pf, 1949; Seascape, vn, pf, 1953; Sonatina, va, pf, 1956; Still Winds, fl, gui, db, vib, 1956; Str Qt, 1967; An Etching, vn, pf, 1969; Divertimento, wind qnt, 1972; Dedication, 2 fl, cl, 1973

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M. John: 'Raymond Hanson', *Australian Composition in the Twentieth Century*, ed. F. Callaway and D. Tunley (Melbourne, 1978)

G. Hardie: 'Raymond Hanson', *Oxford Companion to Australian Music*, ed. W. Bebbington (Melbourne, 1997)

G. Hardie: *The Music of Raymond Hanson: a Catalogue Raisonné* (Sydney, 1998)

GRAHAM HARDIE

Hanson, Sten (Håkan)

(b Klövsjö, 15 April 1936). Swedish composer and administrator. He is self-taught as a composer, and since the early 1960s has worked within a wide range of artistic activities in experimental music, literature and the arts. As a lecturer and performer of his own works, he has made extensive worldwide tours. He directed the language group of the concert organization Fylkingen from 1968, and for many years was responsible for its text-sound festival. His several administrative roles include that of chairman of Fylkingen (1982–4) and President of the Society of Swedish Composers (1984–93). He is a member of the executive committees of ISCM, ICEM and the Electronic Music Studio (from 1984). In 1982 he became a member of the Collège de compositeur de GMEB.

After working with happenings and instrumental theatre he became, towards the close of the 1960s, one of the pioneers of text-sound composition in Sweden. He first composed works that alternated between burlesque diction experiments, as in *Coucher et souffler*, *How Are You* and *The Flight of the Bumblebee*, and provocative social criticism, as in *Che (hommage à Guevara)*, *Western Europe* and *Revolution*. Later he created

wholly electro-acoustic works such as *Fnarp(e)*, *Oips* and *Ouhm*, as well as instrumental and vocal music. The voluminous *John Carter Song Book* (1979–85), based on texts by Edgar Rice Burroughs, concerns adventures among little red men on Mars. The ingenious *Wiener-Lieder* (1986) seems to be a summation of all his experiences to that date.

WORKS

(selective list)

Music theatre and intermedia: *Somnambulistique fugue*, 6 dancers, tape, 1961; *Visual & Conceptual Music*, various performers, 1962–75; *Robespierre's Last Night*, intermedia-opera, 1975; *Take the Cage-Train*, 1978, collab. N. Monostra; *Nature morte avec le portrait d'une jeune fille inconnue*, 1980, collab. I. Flis; *The Heavyweight Sound Fight*, 1981, collab. C. Morrow, C. Santos; *The John Carter Song Book*, 1979–85; New York, New York, 1985, collab. P.R. Meyer; *Musique Montgolfier*, 1988, collab. Morrow; *Portrait of the Composer as an Unrestrainable Genius*, 1990; ... und so weiter, 1990; *Am strengsten verboten*, 1990

Text-sound compositions: *Che*, 1968; *Coucher et souffler*, 1968; *Don't Hesitate*, 1969; *Western Europe*, 1969; *How Are You*, 1969; *La destruction de votre code génétique par drogues, toxines et irradiation*, 1969; *The Glorious Desertion*, 1969; *Fnarp(e)*, 1970; *Double Extension*, 1970, collab. H. Chopin; *Railroad Poem*, or *Kaffe i Hackås*, 1970; *Revolution*, 1970; *Subface*, 1970; *L'Inferno de Strindberg*, 1971; *Oips*, 1972; *Ouhm*, 1973; *Tête à tête*, 1973, collab. Chopin; *Double Extension*, 1973, collab. Chopin; *The New York Lament*, 1981; *For Fylax with Love*, 1986; *Little Mama and Big Papa Turtle*, 1993; *After John*, 1993; *Soundings*, 1993, collab. Morrow; *La aile, la taupe*, 1995; *Pronto pronto*, 1998

El-ac: *A Living Man*, elec music sym., 1972; *Au 1970*, ballet music, 1976; *Computer Music Sym.*, 1980; *The Flight of the Bumble Bee*, 1982; *Le vol d'Icare*, 1983; *Suite brasileira*, 1993; *Requiem*, 1987; *Le torche cul*, 1994; *Elektronischer Nachtgesang*, 1994; *Hymne à la beauté*, 1994; *Peckos*, 1995; *Longhorns*, 1996; *Les sabots du bouc*, 1997; *A Postcard from Jurassic Park*, 1997; *Pierre chemin de fer*, 1997; *Das grosse Kuckkucksuhr – Pingpong Rondo*, 1998

Vocal: *Lamentatio*, S, tape, 1973; *Extrasensory Conceptions II*, S, chbr ens, 1973; *Naked Software*, SATB, elec, 1976; *5 Frantic Lullabies*, S, vc, pf, synth, perc, 1977; *Sens interdit 1789–1989*, 8vv/chorus, 1989; *Wiener-Lieder* (G. Rühm, E. Jandl), female v, 3 spkrs, pf/toy pf, tape, 1986; *Korfu-Suite*, reciter, 2 S, SATB, 1996

Chbr: *Extrasensory Conceptions I–VI*, various ens, elec/tape, 1964–73; *Play Power I–IX*, various solo insts, tape, 1964–90; *Nightwoods I–IV*, various inst groups, tape, 1981–97; *Es ist genug*, org, 1985; *Pf Sonata I*, for D.T., 1990; *5 Stones in the River*, taegum/a fl, tape, 1992; *Fasabrass till Hillborglied*, brass qnt, tape, 1994; *Elégie septentrionale*, fl, cl, vn, va, pf, 1994; *8 Variations on a Polska from Hammerdal*, perc, tape

WRITINGS

'Elektronmusikens heroiska tid', *Artes*, ix/4 (1983), 62–8

'Text/ljud-komposition under 60-talet, en genres framväxt', *Nutida musik*, xxxi/6 (1987–8), 23–6

Poetry collections

ROLF HAGLUND

Hanson-Dyer, Louise.

See [Oiseau-Lyre, L'](#).

Hanssens.

Flemish family of musicians.

(1) [Joseph-Jean Hanssens](#)

(2) [Charles-Louis\(-Joseph\) Hanssens \[l'aîné\]](#)

(3) [Charles-Louis Hanssens](#)

JOHN LADE

[Hanssens](#)

(1) Joseph-Jean Hanssens

(*b* Ghent, *c*1770; *d* Amsterdam, 6 Oct 1816). Conductor. He was city musical director at Ghent and moved later to Amsterdam, where in 1808 he became assistant musical director of the Dutch theatre.

[Hanssens](#)

(2) Charles-Louis(-Joseph) Hanssens [l'aîné]

(*b* Ghent, 4 May 1777; *d* Brussels, 6 May 1852). Violinist, conductor and composer, brother of (1) Joseph-Jean Hanssens. He was taught the violin by Wauthier, first violin at the Ghent theatre, and composition by Verheyem, choirmaster at the cathedral. After over a year in Paris studying harmony with Henri-Montan Berton he returned to Ghent and completed his studies with his brother Joseph and the violinist Ambroise Femy. He began his career in 1802 as conductor of a theatre for amateurs in Ghent, the Théâtre de Rhétorique; soon he left to conduct a French company performing in Amsterdam, Utrecht and Rotterdam. In 1804 he went to Antwerp as conductor of the theatre, but returned to Ghent, where he was conductor of the theatre until 1825. In that year he succeeded Charles Borremans at the Théâtre de la Monnaie in Brussels. In 1827 King William of the Netherlands chose Hanssens as his musical director and later in the same year he became inspector at the school of music (forerunner of the conservatory). During the Revolution in 1831 he fell under suspicion and was arrested. On being released he remained in obscurity until 1835 when he returned to direct the orchestra at La Monnaie. He was dismissed in 1838 but took over a third time in 1840, at the same time taking a financial interest in the theatre: this speculation was a failure and he spent the last years of his life in poverty.

WORKS

4 ops: *Les dots* (oc), Ghent, 1804; *Le solitaire de Formentera* (2, after A. von Kotzebue), Ghent, 1807, *B-Bc*; *La partie de trictrac, ou La belle-mère* (oc, 2), Ghent, 1812; *Alcibiade* (grand opéra, 2, E. Scribe), Brussels, Monnaie, 1829, *Bc*

6 motets, 4vv, orch, incl. *TeD*, 1833, *Bc*; 6 masses; cantata

[Hanssens](#)

(3) Charles-Louis Hanssens

(*b* Ghent, 12 July 1802; *d* Brussels, 8 April 1871). Cellist, conductor and composer, son of (2) Charles-Louis Hanssens. By the age of ten he was

already a cellist in the orchestra of the Stadsschouwburg in Amsterdam; at 20 he was assistant conductor. In 1824, after a disagreement with the theatre management, he went to Brussels and became a cellist and, before long, assistant conductor at La Monnaie. He was appointed professor of harmony at the school of music in 1827, but left both positions during the Revolution and returned to Holland. In 1834 he went to Paris, becoming successively solo cellist, composer and conductor at the Salle Ventadour, but the bankruptcy of that theatre soon sent him to The Hague. Back in Paris in 1835 he could not find a position and went to Ghent, where he conducted at the theatre until 1848 when he became conductor at La Monnaie. He retired in 1869. As a composer he was, Fétis noted, not strikingly original; his avowed sympathy with German music and distaste for contemporary French musical fashions inhibited his success.

WORKS

8 ops, incl.: *Le siège de Calais* (4, E. Wacken), Brussels, Monnaie, 20 March 1861; *Marie de Brabant*, not perf.

15 ballets, incl.: *Le 5 juillet* (1), Brussels, 9 July 1825; *Le château de Kenilworth*; *Pizarre* (3), not perf.

Requiem, 4 solo vv, 4vv, orch, 1837 (Brussels, c1850); 2 masses

Le sabbat (orat), solo vv, 4vv, orch, Brussels, 1870, vs (Paris, c1875)

4 cants.; several unacc. choruses

Orch: 9 syms.; 26 ovs.; fantasies; 5 concs., cl, cl, pf, vn, vc; *Concertino*, cl, *US-Bp*

Band music; str qts

BIBLIOGRAPHY

*Eitner*Q

*Fétis*B

L. de Burbure: *Notice sur Charles-Louis Hanssens* (Brussels, 1872)

L. Bärwolf: *C.-L. Hanssens: sa vie et ses oeuvres* (Brussels, 1894)

Hänssler.

German firm of music publishers. Founded in 1919 by Friedrich Hänssler in Stuttgart, it quickly built up a reputation for scholarly yet practical editions of Lutheran church music including cantatas, motets and instrumental settings. In particular, Hänssler has issued collections of the motets of Calvisius, Crüger, Gumpelzhaimer, Hammerschmidt, Raselius, Selle and Vulpus in its series *Das Chorwerk Alter Meister*. The series *Die Motette* contains many individual motets by such composers as Melchior Franck, Giovanni Gabrieli, Praetorius, Rosenmüller and Scheidt. Apart from building up a catalogue of modern German composers, the firm has started publishing the collected *Stuttgarter Schütz-Ausgabe* under the general editorship of Günter Graulich, as well as practical performing editions to accompany the series. In addition the *Stuttgarter Ausgabe* series contains editions of J.S. Bach, Bach's sons, Buxtehude, Eccard and Telemann. The company has become the sole German agent for publications of the American Institute of Musicology and the scholarly publications of Friedrich Gennrich as well as agent for numerous other foreign publishers.

ALAN POPE

Hans von Basel.

Alternative name of [Hans Tugi](#) and of Johannes Gross.

Hans von Bronsart.

See [Bronsart von Schellendorf, Hans](#).

Hans von Wurms.

See [Folz, Hans](#).

Hanták, František

(*b* Planá nad Lužnicí, 19 June 1910; *d* Prague, 23 Sept 1990). Czech oboist. He attended the military music school in Prague (1924–7) and then played in a regimental band in Valašské Meziříčí (until 1931). While still a student at the Prague Conservatory, where he graduated from Skuhrovský's class in 1936, he joined the Czech PO as first oboist. He then moved to the Czech RSO and from 1956 to 1970 was soloist with the State PO in Brno. He was a member of the Czech Nonet (1937–46, 1950–56) and from 1960 of the wind quintet of the Philharmonic. Hanták worked as a soloist from 1927, his repertory including works by Handel, Telemann, Bach, Haydn, Mozart and the Czech Franz Krommer (Kramář); his interpretations displayed a virtuoso control of oboe technique and of the instrument's wide dynamic possibilities, and stimulated discussion on the individuality of his approach, which made notable use of agogic accentuation. His fine recording of the Concerto in F by Krommer attracted attention in Britain. Hanták also devoted himself to the modern oboe repertory and his masterly playing inspired many Czech composers (including Jaroslav Kvapil, Jan Novák, Sláva Vorlová, Jan Hanuš, Miroslav Kabeláč, Viktor Kalabis and Petr Eben) to dedicate works to him. He gave concerts in many European countries and toured in China, Korea and Mongolia (1956).

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P. Skála, ed.: *Čeští koncertní umělci: instrumentalisté* [Czech concert artists: instrumentalists] (Prague, 1983)

ALENA NĚMCOVÁ

Hantke [Handke], Mořic

(*b* c1723; *d* Kroměříž, bur. 13 June 1804). Czech composer. He devoted himself intensively to composition while working in the accounts department of the archiepiscopal estate at Kroměříž (1769–90), and was perhaps engaged in the bishop's orchestra or at the church of St Mořic. In

1769 and 1777 he applied, unsuccessfully, for the position of Kapellmeister at the Olomouc Cathedral, stressing in his applications that he had studied composition according to Fux's principles. He spent the rest of his life in retirement in Kroměříž. Hantke's compositions (mostly in manuscripts in CZ-Bm and KRa) include ten masses, a Requiem, a litany, 25 pairs of graduals and offertories and 20 smaller sacred works, as well as two organ concertos and a parthia for wind quintet. The sacred works are predominantly for four voices, doubled by violins and trombones; only in the masses is the accompanying ensemble enlarged to the proportions of the Classical orchestra. The pieces have simple phrase structures and an impersonal style, the severity of which contrasts with contemporary secularized church music; perhaps because of these qualities they remained in the Moravian church-choir repertoires to the mid-19th century. The organ concertos are in three movements and are pre-Classical in both melody and expression. The solo parts are not particularly idiomatic, but like other Viennese-influenced organ concertos contain writing more associated with the harpsichord.

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- J. Sehnal:** 'Die Musikkapelle des Olmützer Erzbischofs Anton Theodor Colloredo-Waldsee (1777–1811)', *Haydn Yearbook* 1978, 132–50, esp. 137
- J. Sehnal:** *Hudba v olomoucké katedrále v 17. a 18. století* [Music in Olomouc Cathedral during the 17th and 18th centuries] (Brno, 1988), 171

JIRÍ SEHNAL

Hantzsch, Andreas

(*d* after 1610). German printer, son of Georg Hantzsch. He took over his father's press in 1583 and printed in Mühlhausen until 1599, when he was invited to become city printer at Hildesheim. He started there in 1600 with an ambitious list, but production fell away and he was back in Mühlhausen in 1609. His last recorded edition is dated 1611; all the music that survives from his press appeared before 1600, with the exception of a treatise by Martin Scheffer, printed in 1603. The rest comprises, almost exclusively, volumes dedicated to works by Burck, several of which are editions of music first printed by his father.

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- J.H. Gebauer:** 'Das Buchgewerbe in der Stadt Hildesheim', *Niedersächsisches Jb*, xviii (1941), 223–58
- W. Hartmann:** 'Hildesheimer Drucke der Zeit vor 1650', *Alt-Hildesheim*, xxxi (1960), 1–36 [catalogue with illustrations]
- J. Benzing:** *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet* (Wiesbaden, 1963, 2/1982)

STANLEY BOORMAN

Hantzsch, Georg

(b ?c1520; d Mühlhausen, 1583). German printer, father of Andreas Hantzsch. When he was accorded citizenship of Leipzig in 1545 he was already called a printer. In 1550 he married the widow of Michael Blum, a local printer, and acquired his press. At Leipzig he printed some theoretical writings, editions of Zanger, and of Heinrich Faber, Figulus and Listenius that had appeared elsewhere. In 1560 he went to Weissenfels and by 1567 to Mühlhausen, where he printed several volumes of music, including most of the work of Burck, and some music by Eccard and others. He also reprinted some of Faber's works and other titles. When he died his press passed to his son.

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- J. Rodenberg:** 'Alte Leipziger Druckereien', *Graphische Nachrichten*, xiii (1934), 420
- E. Sägenschnitte:** 'Buchdruck und Buchhandels in Weissenfels', *25 Jahre Städtisches Museum Weissenfels* (Weissenfels, 1935), 79
- H. Koch:** 'Regesten zur Leipziger Buchdruckergeschichte im 16. Jhdt', *Gutenberg-Jb 1955*, 174–8
- J. Benzing:** *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet* (Wiesbaden, 1963, 2/1982)

STANLEY BOORMAN

Hanuš, Jan

(b Prague, 2 May 1915). Czech composer. He studied composition with Otakar Jeremiáš (1932–40) and at the Prague Conservatory (1940), where he also studied conducting with Pavel Dědeček. After further studies at a business school, he joined the music publishers F.A. Urbánek & Sons and in 1963 became director of the publishers Panton, a post he held until 1970. Hanuš played an important role in the commissions overseeing the complete editions of Dvořák, Fibich and Janáček. In 1960 he received the Gottwald State Prize for his ballets *Otello* and *Sůl nad zlato* ('Salt More Precious than Gold'), and in 1965 and 1988 respectively he was created Outstanding Artist and National Artist; he relinquished all these awards, however, in 1989 in protest at the politically motivated prosecution of students. In 1985 he was appointed honorary vice-president of the International Society of A. Dvořák in Great Britain, and after 1990 he served as honorary president of the Union of Czech Composers. In his stage and vocal works Hanuš draws on esteemed poetry such as that of the Nobel prizewinner Jaroslav Seifert, who was a friend of his. Besides remarkable chamber music with high musical and technical demands, his output contains instructive works for laymen and young persons; a particular aim of his is to provide childrens' choirs with suitable and worthy repertory. Though based on the tradition of Smetana, Dvořák and Janáček, his music continually explores new directions in composition and instrumentation.

WORKS

(selective list)

Stage: Plameny [Flames] (Spl-rhapsody, 2, J. Pokorný and Hanuš), op.14, 1944, Plzeň, Tyl, 8 Dec 1956

Sůl nad zlato [Salt More Precious than Gold] (ballet, after B. Němcová) op.28, 1953, Olmütz, Kreistheater, 13 May 1956

Othello (ballet, Hanuš, after W. Shakespeare), op.36, 1956, Prague, Národní

Sluha dvou pánů [The Servant of 2 Masters] (op, 5, Pokorný, after C. Goldoni), op.42, 1958, Plzeň, Tyl, 18 April 1959

Pochodeň Prométheova [Prometheus's Torch] (op-ballet, 3, Pokorný, after Aeschylus), op.54, 1961–3, Prague, National, 30 April 1965

Pohádka jedné noci [The Story of One Night] (op, Pokorný, after *The Thousand and One Nights*), op.62, 1965–8

Labyrint [The Labyrinth] (ballet, Hanuš and Pokorný, after Dante), op.98, 1982

Spor o bohyni [The Quarrel over the Goddess] (TV op, 1, Hanuš, J.F. Fischer and A. Moskalyk, after Aristophanes), op.105, 1983–4, Czech TV, 13 July 1986

Vocal: 8 Choral masses: op.13, 1943; op.25, 1950, rev. 1983; op.33, 1954; op.44, 1959; op.60, 1966; op.77, 1973; op.106, 1985; Messa da Requiem, op.121, 1994; Ecce homo (orat), op.97, 1980

Songs, 1v, pf/org

Instrumental: 7 syms.: op.12, 1942; op.26, 1951; op.38, 1957; op.49, 1960; op.58, 1965; op.92, 1978; op.116, 1990

Orch: Sinfonia concertante, op.31, org, hp, timp, str, 1954; Petr a Lucie, op.35, 1955; Double Conc., op.59, ob, hp, orch, 1965; Musica concertante, op.67, vc, pf, wind, perc, 1970; Notturmi di Praga, op.75, chbr orch, 1973; 3 eseje, sym. triptych, op.86, 1976; 3 Dante Preludes, op.98a, 1983; Variations and Collages, op.99, 1983; Vn Conc., op.112, 1987; Conc. fantasia, op.117, vc, orch, 1991

Chbr: Sonata rapsodia, op.9, vc, pf, 1941, rev. 1988; Suite, op.22, vn, pf, 1946 [after paintings by Manes]; Sonatine, op.37, va, pf, 1956, arr. op.37a, vn, pf, 1984; Fresken, op.51, vn, vc, pf, 1961; Suita domestica, op.57, wind qnt, 1964; Sonate quasi una fantasia, op.61, ob, pf, 1968; Sonata quasi una serenata, op.73, fl, pf, 1971; Sonata seria, op.80, vn, perc, 1974; Divertimento in pensieri, op.82, 2 vc, 1974; Partita pastorale, op.83, fl, ob, vc, hpd, 1975; Sonata variata, op.87, cl, pf, 1976; Praise of the Chamber Music, op.94, fl, ob, vn, va, vc, hpd, 1979; Sonata capricciosa, op.96, bn, pf, 1980; Passacaglia concertante, op.102, 2vc, cel, str, 1985; Sonata piccola, op.107, db, pf, 1985; Divertimento notturno, op.111, 2 str trios, 1987; Lyrical Triptychon, op.114, str qt, 1985

Principal publishers: Dilia, Panton, Supraphon

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J. Berkovec: 'Hanusovo taneční drama "Othello"', *HRO*, xii (1959), 154–7

L. Šip: *Česká opera a její tvůrči* [Czech opera and its creators] (Prague, 1983), 269–78

K. Mlejnek: 'Jan Hanus – tvorba z let 1980–1985' [Hanus – works, 1980–85], *HRO*, xxxix (1986), 178–82

J. Hanuš: *Labyrint svět* [Life and work] (Odeon, 1996) [incl. work-list by H. Müller]

HARALD MÜLLER

Happy Mondays, the.

English rock group. It was formed in Manchester in 1985 by Shaun Ryder (*b* Little Hulton, Lancs., 23 Aug 1962; vocals), Paul Ryder (*b* Manchester, 24 April 1964; bass guitar), Gaz (Gary Whelan; *b* Manchester, 12 Feb 1966; drums), Paul Davis (*b* 7 March 1966; keyboards) and Bez (Mark Berry; *b* Manchester, 1964; percussion and dancing). The Happy Mondays made an important contribution to the development of popular music in the UK. They were one of the first indie groups to recognize the potential in contemporary dance music, and fused the rhythms of hip hop and acid house with minimal rock grooves. Ryder's half-spoken, sneering Mancunian accentuation was instantly recognizable on songs such as *Wrote for Luck* (1988), which became an instant classic in the independent charts. By 1990 the band was one of the most successful UK indie acts with its seminal album, *Pills 'n' Thrills and Bellyaches* (Factory). With such bands as the Stone Roses, the Happy Mondays encapsulated the early 1990s 'Madchester' rave scene – a hedonistic, creative environment that produced some of the most resonant music of the decade and whose sounds were echoed later by groups such as Oasis. The band split up in 1992, and after a brief hiatus Ryder and Bez formed the equally intriguing Black Grape with rappers Kermit and Jed (of the Ruthless Rap Assassins), and guitarists Wags and Craig Gannon. Their 1995 album *It's Great when You're Straight...Yeah* (Radioactive), a fusion of rap and contemporary rock styles, brought Ryder his biggest commercial success. In 1999 the Happy Mondays reformed for live dates to promote their retrospective album *Happy Mondays' Greatest Hits*.

DAVID BUCKLEY

Hapsburg.

See [Habsburg](#).

Haquinus, Johan Algot

(*b* Stockholm, 30 July 1886; *d* Stockholm, 6 Feb 1966). Swedish composer, pianist and teacher. He studied the piano with Thegerström and Lundberg at the Swedish Royal Academy of Music (1898–1906), where he later studied composition with Ellberg and Lindegren. Thereafter he continued his piano studies with Moszkowski in Paris and Friedmann in Berlin. He established himself as one of the finest pianists in Sweden, performing both as a soloist and in chamber ensembles, and he was also an appreciated teacher. In 1941 he was elected to the Swedish Academy of Music. His music has an intimate, individually coloured, Scandinavian Romantic tone, which moved gradually towards impressionism. In some of his songs of the 1940s he developed a harsh, expressionist style with strong dramatic accents. (B. Sjögren: *Algot Haquinus, 1886–1966: svensk pianist, tonsättare och pedagog*, diss., U. of Stockholm, 1990)

WORKS

(selective list)

Orch: Offerlunden, Paris, 1923; Romance, e, vn, orch, 1918–31; Pf Conc., b, 1940s; suites

Chbr: 3 str qts, a, 1916–28, e, 1931, A, n.d.

Pf: 2 sonatas, g, 1906, f, 1906–7; 6 Preludes, 1935–8

c150 songs

BERTIL WIKMAN

Hara, Kazuko

(b Tokyo, 10 Feb 1935). Japanese composer. She studied with Ikenouchi and later with Dutilleux in Paris (1962) and with Alexander Tcherepnin. She also studied singing with I.A. Corradetti at the Venice Conservatory (1963) and Gregorian chant on her return to Japan, both experiences that greatly expanded her creative horizons. She made her début as an opera composer in 1981 with a chamber opera, *Shārokku Hōmuzu no jikenbo*; her second opera, *Iwai-uta ga nagareru yoru ni* (1982–3), an anti-war drama describing the downfall of a rich and traditional family, was a sensational success in Tokyo, establishing her name and winning a Giraud Opera Prize as well as a prize for its libretto. She wrote a dozen more operas in quick succession, including a revision of an early work, *Chieko-shō* (1978, revised 1984), describing the mutual devotion of the poet-sculptor Kōtarō and his wife Chieko, *Sute-hime* (1986), for which Hara received another Giraud Opera Prize, and *Sonezaki shinjū* (1986), her version of a well-known puppet play by Chikamatsu. *Nōshi o koete* (1987) created another sensation for its topical subject matter of organ transplants as well as its Expressionistic music; it won a Ministry of Education Prize at the National Art Festival. After 1990 Hara started to write a series of operas for provincial towns; *Iwanaga-hime*, based on another classic by Chikamatsu, was commissioned by the city of Amagasaki.

Hara is particularly skilled at depicting character in her music, which is spare, never Romantic and always well controlled, creating tension with minimal material. Her melodies are usually simple and expressive, the rhythms pulsating and effective, and each note is placed with care.

WORKS

Stage: *Cheiko-shō* [A Selection for Cheiko] (op. J. Maeda), 1978, rev. 1984; *Shārokku Hōmuzu no jikenbo: kokuhaku* [The Casebook of Sherlock Holmes: the Confession] (chbr op, 2, Maeda, after A. Conan Doyle), 1981; *Iwai-uta ga nagareru yoru ni* [On the Merry Night] (op, 2 Hara, after I. Kikamura), 1982–3; *Sute-hime: shita o kamikitta onna* [Princess Sute: the Woman who Bit off her Tongue] (op, 2, Hara, after S. Murō), 1985; *Sonezaki shinjū* [A Love Suicide at Sonezaki] (op, 4, Hara, after M. Chikamatsu), 1986; *Nōshi o koete* [Beyond Brain Death] (chbr op, 1, Hara, after S. Fujimura), 1987; *Yosakoi-bushi kien* [The History of Yosakoi-bushu] (op, 2, Hara, after F. Tosa), 1988; *Iwanaga-hime* [Princess Iwanaga] (op, 2, B. Yoshida, after Chikamatsu), 1990; *Nasu-no-Yoichi* (op, 3, Y. Narushima), 1991; *Petro Kibe* (op, 2, Hara), 1991; *Tonēru no fushigi no ki* [Tonnerre's Miraculous Tree] (operetta, 1, Hara), 1992; *Maria no shōgai* [The Life of the Virgin Mary] (orat), 1993; *Otowa no tsubaki* (op, 4, S. Nakamura), perf. 1995; *Sanshō-day ū* [Lord Sanshō] (op, 2, H. Hasegawa), 1995; *Nukata-no-ōkimi* [Princess Nukata] (op, 4, Hara), 1996; *Taki Rentarō* (op, 2, Hara), 1997; *Tsumi to batsu* [Crime and Punishment] (op, 2, Maeda, after F.M. Dostoyevsky), 1998

Vocal: *Yūgatō-Eika* (C. Nakahara), S, T, fl, vn, va, vc, 1966; *Shōmyō-Jion*, S, Bar,

cl, bn, hn, tpt, trbn, vn, vc, perc, 1972; Psyche, a ballade (Kimura), S, Bar, orch, 1979; 2 Songs on Poems by Jean Cocteau, 1989; No no Maria [Mary in the Field], S, shakuhachi, pf, 1997

Inst: Concertino, fl, hpd, str, 1966; Frammento, orch, 1969; several chamber pieces

MASAKATA KANAZAWA

Harahap [Oe'Harahap], Irwansyah

(b Medan, Sumatra, 21 Dec 1962). Indonesian composer. He taught himself the guitar at the age of seven and played the bass guitar in a band at school; after leaving school he played in several pop bands around Medan and developed an enthusiasm for jazz. Harahap's interest in ethnomusicology, beginning in 1983, arose from his involvement with local musical traditions in Medan as well as with the varieties of world music he encountered during his academic training. The instruments he studied exemplify this cultural diversity: bass guitar, *gambus*, *'ud* (Turkish lute), *setār* (Persian lute), *tablā* (Indian pair drum), *taganing* (Toba Batak drum-chime), *gondang hasapi* (Toba Batak string and xylophone ensemble), *gordang sambilan* (Mandailing Batak 9-drum set) and *qawwālī* (Pakistani singing style that he studied with Nusrat Fateh Ali). These experiences influenced his work as a composer, which began in 1985, in both a theoretical and practical way; his compositions have been described as neo-traditional, cross-cultural and as ethnic jazz. The themes he most often deals with are those concerning humanity, community, the environment and the deepening of personal spirituality. Harahap studied ethnomusicology at the University of Washington in Seattle (MA 1994) and at the University of North Sumatra in Medan, where he subsequently became a teacher. He founded and became director of the group Gaung Sumatera Utara ('Echoes of North Sumatra') in 1995, bringing together various performance traditions and fostering the development of a cross-cultural approach to contemporary music, dance and drama.

WORKS

(selective list)

Inst: Playing Gambus, Malaysian gambus, tablā, tār, 1986, rev. 1998; Dikr, gambus, tār, rebana, 1993; Bahtara, female v, sruti-box, darbuka, 1994; Fajar di Atas Awan, vv, gui, sruti-box, rebana, cymbals, 1994; Nyanylan Kekasih [Poetry Song], male v, gambus, rebana, tār, 1994; Acoustic Gig, gui, tār, jembe, snare drum, cymbal, 1996; Niesya, solo db, gui, Toba Batak gordang bolon, snare drum, cymbals, perc, 1996; I've Got Ya, jazz band, 1998; Path Finder, jazz band, 1998; Dream-Drums, Mandailing gondang bulu, jembe, Javanese drum, Mandailing mong-mongan, 1999; Inter-Modes, elec sitār, 1999; Jembatan Waktu, elec sitār, fretless b gui, jembe, accdn, snare drum, cymbal, perc, 1999; Jembatan Waktu, elec sitar, fretless b gui, jembe, accdn, snare drum, cymbal, perc, 1999; Sound of the Beauty, 9-str gambus, 1999

Vocal: Lobulayan Sulta, female v, fretless b gui, kbd, Mandailing drum, Brazilian perc, 1985; Sang Hyand Guru, male v, gui, tablā, sruti-box, Toba Batak gordang bolon, 1985; Silang Bertaut Bunyi, chorus, gui, tār, snare drum, cymbals, 1993; Hijrah, chorus, gambus, tār, rebana, 1995; Lullaby for Niesya, female v, gui, perc, 1995; Tong-Poceng-Kong (Ghazal Kota), male v, chorus, gambus, Sundanese gamelan, snare drum, cymbals, 1995; Zapin Shirat-Ghazal Ingatan Diri, male v,

chorus, gambus, rebana, tablā, tār, 1995; Habibulah, male v, male chorus, 'ud, tār, rebana, 1996; Kidire (Take Seven), gui, db, Toba Batak gordang bolon, snare drum, perc, 1996; Lebah, female v, male chorus, 'ud, tār, shaker, 1996; Zappa-Zappina (Zapin Rindu), vv, gambus, tār, rebana, 1996; Merangkai Warna, female v, male chorus, 'ud, tablā, Javanese and Sundanese kendang, snare drum, cymbal, sapulidi, percussion, 1997; Journey, vv, 9-str gambus, ney, darbuka, sruti-box, snare drum, cymbal, 1999

JODY DIAMOND

Harant z Polžic a Bezručic, Kryštof

(b Klenové Castle, nr Klatovy, 1564; d Prague, 21 June 1621). Czech composer and writer. He came from the lower Czech nobility attached to the Habsburg monarchy. At the age of 12 he was sent to be educated at the court of Archduke Ferdinand II at Innsbruck. Here, as a page, he received an all-round education, studying music with Gerard van Roo and Alexander Utendal and mastering the technique of Netherlandish polyphony. On his father's death in 1584 he returned to Bohemia and with his brother took over the management of the family estates. He was in the emperor's army, taking part in the Turkish wars from 1593 to 1597, and for this he was awarded an allowance for life. In 1597 he set out with the knight Heřman Černín z Chudenic on a pilgrimage to the Holy Land and Egypt. He described his experiences in a book which contains his six-part motet *Qui confidunt in Domino*, written in September 1598 on his visit to Jerusalem.

When he returned to Bohemia he became valet to the Emperor Rudolf II in Prague and in 1603 was ennobled. He served Rudolf until the latter's death in 1612 and he continued for a time as valet to his successor, Matthias. In 1615 he was unexpectedly released from his court duties and he went to live in seclusion at Pecka Castle, where, on the evidence of an inventory, he kept a musical establishment. Although he had been brought up from childhood as a Catholic, he was converted, by 1618 at the latest, to neo-Utraquism. In the rebellion of the Czech Estates he sided with the rebels and as commander of their artillery in 1619 ordered the imperial palace in Vienna to be bombarded while the Emperor Ferdinand II was inside. The Elector Palatine Friedrich V (the 'Winter King') named him court and chamber adviser and president of the Czech chamber. On 25 July 1620 a mass by him was performed with great show in – surprisingly – the Catholic church of St Jakub, Prague. He did not take part in the Battle of the White Mountain in 1620, but in spite of his plea for mercy to the emperor for his part in the uprising he was arrested in his castle at the beginning of March 1621 and taken to Prague, where he was condemned to death and to the sequestration of his property. On 21 June he was beheaded in the Old Town square with the other 26 leaders of the uprising.

According to his contemporaries he was a good singer and instrumentalist and his compositions were performed not only at the emperor's court but also at those of German noblemen. The seven pieces that survive are

predominantly contrapuntal and conservative, with only occasional up-to-date touches where melodic writing takes precedence over polyphony.

WORKS

Edition: *Harant z Polžic a Bezruč, Kryštof: Opera musica*, DHM, ii (1956)

Mass, 5vv, 1602¹⁰ [based on *Dolorosi matir* by Marenzio]

Maris Kron (motet), 1604⁷

Qui confidunt in Domino (motet), 6vv, Sept 1598, in *Putowanj, aneb Cesta z Kralowstwj Českého do Města Benátek* [Wandering, or Journey from the Bohemian kingdom to the city of Venice] (Prague, 1608), 400–05

4 other sacred pieces, 3–8vv, *CZ-Pnm* (inc.)

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J. Berkovec: Introduction to *Harant z Polžic a Bezruč, Kryštof: Opera musica*, DHM, ii (1956)

J. Racek: *Kryštof Harant z Polžic a jeho doba* [Harant z Polžic and his time] (Brno, 1970–73)

JIRÍ SEHNAL

Harapi, Tonin

(*b* Shkodra, 4 June 1928; *d* Tirana, 30 July 1992). Albanian composer and teacher. From the age of six he was a member of the choir of the Franciscan church in Shkodër, where he was introduced to music by Filip Mazreku and Gjoka. In c1936–41 he studied the clarinet, theory and solfège in the children's band of the Franciscan society Antoniana, under Jakova, later he studied the piano at the Jordan Misja Art Lyceum, Tirana (1946–51), and after a period working in Shkodra, studied composition with Chulaki at the Moscow Conservatory (1959–61). His studies there having been cut short by the breach between Albania and the USSR, he enrolled at the newly founded Tirana Conservatory, where his teachers included Zadeja and Daija (1962–4). He taught composition there from 1964 until his death.

In spite of his studies in Moscow, there is not a hint of Russian or Soviet influence in Harapi's output. His music shuns grandiloquent statement, displaying an instinctive elegance of proportion and a miniaturist's attention to detail, though with no loss of emotional depth. His melodies often betray the influence of Shkodran folksongs and their modal inflections. Harapi's skill in choosing texts enabled him to excel in larger vocal forms, such as oratorios and cantatas. His opera *Zgjimi* ('Awakening', 1976, rev. 1986) is striking for its lyrical inventiveness and exquisite choral passages. Harapi wrote a number of songs in the romancat genre, and was also one of the pioneers of Albanian chamber music, composing four string quartets and a piano trio.

WORKS

(selective list)

dramatic

Kufitarët [Frontier Guards], (children's melodrama, 3, Harapi), ?1953; Mësimi i pyllit [The Lesson of the Forest], (children's operetta, 3, Harapi), 1953; Djali guximtar [The Dauntless Lad], (children's fairy tale), 1955; Lugina e pushkatarëve [The Valley of the Gunmen] (film score, dir. T. Bozo), 1970; Zgjimi [Awakening] (op, 2, M. Markaj, after N. Prifti: *Mulliri i Kostë Bardhit* [Kosta Bardhi's Watermill]), Tirana, Theatre of Opera and Ballet, 15 Feb 1976, rev., Tirana, 9 May 1986; Mësojmë dhe punojmë [We Teach and We Work] (choreographic scene, A. Aliaj), Tirana, 1980; Mira e Mujsit/Mira prej Mujsit [Mira of the Muji Clan/Mira, Daughter of Muji] (op, 2, Markaj), 1983–4, only one aria perf.; Kush e fitoj garën [Who Wins the Game?] (choreographic scene for children, R.H. Bogdani), 1987, unperf.

vocal

Choral: Fletë Lavdie [Pages of Glory] (orat, L. Qafezezi), nar, S, A, T, mixed chorus, orch, 1954; Elegji për Luigj Gurakuqin [Elegy for Luigj Gurakuqi] (F. Noli), Bar, female chorus, orch, 1962; Qielli yt i dritë [Your Sky is Clear] (cant.), 1963; Choral suite (on Kossovan Wedding Songs), 1963; Choral suite, 1963; Kënga e maleve [The Song of the Mountains] (orat, Ll. Siliqi), Mez, B, mixed chorus, orch, 1964; Kënga e planit IV pesëvjeçar [The Song of the Fourth 5-Year Plan], vv, orch, c1966; Vullnëtarët [Volunteers] (suite, various), S, mixed chorus, orch, 1966; Tunde, Parti, tunde [Thunder, O Party, Thunder] (folksong of Lezha), 5-pt mixed chorus, ?orch, 1968; Luftetarë të një kolonë [Fighters of the Same Column] (suite, Siliqi), chorus, 1969;

Maleve bie boria [Blares the Trumpet on the Mountains], suite, chorus, 1969; Poema e dritës [The Poem of Light] (cant., Siliqi), T, Bar, mixed chorus, orch, c1970; Choral suite (folksongs of Shkodër), 1971; Choral suite (folksongs of Berat), 1972; Mendohem për një plis të tokës sime [A Clod of Albanian Earth] (cant., D. Agolli), mixed chorus, orch, 1988; Kohë të reja [A New Era] (cant., Xh. Spahiu), S, mixed chorus, orch, 1989; 10 Songs (Albanian Renaissance poets and others), mixed chorus, 1989–90; Deus in adjutorium intende (Ps lxxix), S,A,T,B, org/hmn, 1990; Rini, më e bukur se pranvera [Youth, Fairer than Spring] (cant. A. Mamaqi), mixed chorus, orch, 1990; Requiem (Lat., verse only, orchd by Gj. Simoni), S, Mez, T, B, chorus, orch, 1992; transcrs. of folksongs for chorus, orch

19 romancat, 1v, pf/orch (composed before 1979), incl.: Tregimi i peshkatarit [The Fisherman's Narration], 1945 or after; Biri [Son] (Agolli); Djaloshare [Youthful] (Agolli); E mora Shoqezën për krah [I walked with the little comrade arm in arm] (L. Poradeci); Ku po shkon ashtu? [Where do you walk in such a way?] (Poradeci); Fyell [Shepherd's Flute] (N. Frashëri); Gjithmonë [Always] (Siliqi); I tretuni [Exhausted] (N. Mjeda); Këngë për dritat [Song about Lights] (I. Kadare); Syrgjyn vdekur [Dead in Exile] (Noli); Tingjellim [Resounding] (Asdreni)

Other songs (1v, pf/orch unless otherwise stated): Kur bije nata/Baladë për Skënderbeun [Night is coming on/Ballad for Scanderbeg] (Kadare), B, pf/orch, 1961; Trimat që s'harrohen [Unforgettable Heroes], 6 songs (Siliqi), before 1982; Burimi [The Fountain-Head], 10 songs (V. Ujko), c1983–7

instrumental

Orch: Rhapsody no.1, f, pf, orch, 1967 [after Shkodran folksongs]; Pf Conc., D, 1969; Gëzimi i çilter [Genuine Joy], children's suite, 1970; Sym. Poem, 1972; Pf

Concertino, 1973; Suite [?no.1], str, Këngë për rinine [A Song for Youth], suite, 1970; 1974 [after folksongs]; Rondo-Conc., pf, orch, 1978; Rhapsody no.2, pf, orch, 1981; Suite [?no.2], str, 1985 [after folksongs]; Suite [?no.3], E♭, str, 1990; Suite [?no.4], orch, 1990

Chbr: Vallë [Dance], wind qnt, 1958; Vallë-poema, str qt, 1961; Dance on Folksongs of Berat, vn, pf; Str Qt no.1, D, 1964; Str Qt no.2, d, 1981; Pf Trio, c, 1984–7; Str Qt no.3, g, 1986; Vallë, pf trio, 1986; Str Qt no.4, c, 1987; Lirikë, pf trio, 1988 [? mvt of Pf Trio, c]; 10 Pieces, vc, pf, 1989–90

Pf: Album, 15 short pieces for beginners, c1954–6; Një ditë shkolle [A Day in School], 12 short pieces, 1958; Një ditë në fshatin i ri [A Day at the New Village], short pieces, 1959; Sonatina, c, 1961; Theme and [6] Variations, 1962 [on Shkodran folksong Delja rude]; Tingujt e parë [The First Sounds], children's album, 1969; Waltz (Ampleforth, 1993)

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R. Sokoli: *Figura e Skënderbeut në muzikë* [The figure of Scanderbeg in music] (Tirana, 1958)

Sh. Vani: *Kur dëgjomë opëren* [Listening to opera] (Tirana, 1979), 232–42 [on *Zgjimi*]

S. Kalemi: *Arritjet e artit tonë muzikor: vepra dhe krijues të muzikës Shqiptare* [Achievements in our musical art: creations and creators of Albanian music] (Tirana, 1982)

T. Daija: 'Bisedë me Toninin' [Conversation with Tonin], *Drita* (16 Aug 1992)

S. Kalemi and S. Cefa: *Historique muzikës Shqiptare: Analiza e veprave* [A history of Albanian music: analysis of works] (Tirana, 1979)

GEORGE LEOTSAKOS

Harašta, Milan

(b Brno, 16 Sept 1919; d Brno, 29 Aug 1946). Czech composer. As a child he was strongly impressed by a stay in Transcarpathian Ukraine; the influence of this experience is evident in such works as *Poloninské tance* ('Polonina Dances') and the opera *Nikola Šuhaj*. He studied musicology with Helfert at Brno University from 1938 until the closure of the Czech universities by German occupying forces. Then until 1942 he studied composition under Kaprál and conducting under Quido Arnoldi and Antonín Balatka at the Brno Conservatory. He earned his living through music criticism and teaching at music schools; the additional strain of wartime duties undermined his health, and he died from tuberculosis.

At the age of 14 he began composing in the Czech Romantic tradition, but within four years he was writing atonally. He was markedly influenced by the modality and block construction of Janáček's music – particularly in his Second Symphony (1942–3) and the orchestral *Cocktail* – and, despite the isolation caused by the war, was able to adopt other advanced techniques. Harašta and Haas were the only composers to make progress from Janáček's style, which it had been thought impossible to imitate or pursue. The great development that Harašta achieved in his short life is most evident in the orchestral works. Dramatic works on subjects and texts from Rolland, Eluard, Tzara, Březina and Soviet writers were planned, but only the opera *Nikola Šuhaj* was completed.

WORKS

(selective list)

Stage: Nikola Šuhaj (op., F. Mikulica, after I. Olbracht), op.9, 1941–4

Orch: Sym. no.1, op.1, 1940–41; Dech smrti [The Breath of Death], op.4, 1941; Poloninské tance [Polonina Dances], op.5, 1940–42; Cocktaily, 5 musical jokes, op.6, 1942; Sym. no.2, op.7, 1942–3; Suite, op.11, 1944

Chbr, pf: Str Qt, op.2, 1940–41; Sonatina, op.8, vn, pf, 1942; Sonety [Sonnets], pf: nos.1–5, op.3, 1940–41, nos.6–9, op.10, 1944–5; Klavírní skladby [Pf Pieces] (Fantasie a Sonata, Cl), op.15

Male choruses, incl. op.12 (P. Bezruč), 1939–45; several songs

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JIRÍ FUKAČ (text, bibliography), KAROL STEINMETZ (work-list)

Haraszi, Emil

(b Nagyvárad, Hungary [now Orádea, Romania], 1 Nov 1885; d Paris, 27 Dec 1958). Hungarian musicologist. After studying the piano with Albert Geiger, composition with Edmund von Farkas and musicology in Leipzig and Paris, he taught musicology at Budapest University (from 1917) and served as music critic of several newspapers and journals (*Pesti Hirlap*, *Zenevilág*). He was director of the music section of the Budapest National Library (1917) and head of the Budapest Conservatory (1918–27), which he reorganized with Aurelian Kern. In the choral and orchestral concerts that he revived he conducted the first Hungarian performances of works by Janequin, Rameau, Lully and Grétry. In 1928 he was sent as an embassy official to Paris, where he settled after the war, doing research in archives and libraries there and elsewhere.

Haraszi's main areas of research were Liszt, Hungarian music history and French music; he was particularly interested in the relation between Hungarian and European music during the Renaissance and 19th century. His research on Liszt brought much new thought and information to the subject; in *Franz Liszt* (published posthumously) he claimed that French Romanticism, rather than Austro-German culture, was the determinant influence on Liszt – a view that he attempted to justify with detailed documentation of Liszt's relationships with Marie d'Agoult and Carolyne Sayn-Wittgenstein. Bartók was dismissive about Haraszi's biography of him.

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AGNES GÁDOR

Harbison, John

(b Orange, NJ, 20 Dec 1938). American composer. Born into an intellectually and culturally vigorous environment, his earliest significant musical impressions were of jazz (he was the pianist in his own jazz band by the age of 11) and Bach. Together with Stravinsky they were to remain his chief musical influences. Harbison has written that the Bach cantatas were formative for him in the way that the Beethoven quartets are for most musicians. He studied with Piston at Harvard, winning honours in both composition and poetry (BA 1960). Later studies were with Blacher at the Berlin Musikhochschule (1961) and Sessions and Earl Kim at Princeton (MFA 1963). Very decisive for Harbison was a summer (1963) spent at the Santa Fe Opera Co. at the invitation of Sessions, where the complete operas of Stravinsky were being rehearsed and performed in the presence of the composer. He has been composer-in-residence with the Pittsburgh SO (1981–3) and the Los Angeles PO (1985–8), and was the recipient of the 1987 Pulitzer Prize for *The Flight into Egypt*, a MacArthur Fellowship (1989) and the Heinz Award (1997). In 1969 he became a professor at the Massachusetts Institute of Technology, receiving the honorific position of Institute Professor in 1996.

The works from his earliest period show the dual influences of serialism and Stravinskian neo-classicism. Jazz, too, is apparent in such early works as the *Duo* for flute and piano. From a conflict between serial segmentation and a concern for pitch centres at the opening, the work moves towards a more defined tonality in the uninhibited jazz impulses of the neo-classical final movement. Harbison went through a period of intense engagement with serialism before finding his own distinctive voice. *Confinement*, for large chamber ensemble, is structured so that the pervasive serial

procedures themselves become restraints against which the emotional thrust of the music must pit itself. Jazz elements, as typified by the saxophone, are present throughout. In the operas *Winter's Tale* and *Full Moon in March*, with librettos adapted by the composer from Shakespeare and W.B. Yeats, the element of ritual, implicit in Harbison's earlier work, becomes overt in the hieratic nature of scene construction. The operas are psychological in the sense that archetypal situations are explored, but the focus is on using the music to reveal the universal rather than the personal utterance of the texts. An abhorrence of the notion of composition as an emotional diary informs Harbison's music, making it all the more striking when a deeply personal note sounds, as in the darkly turbulent Symphony no.2 or the harrowing lament of the final movement of the Piano Quintet.

Exceptional in Harbison's prolific output are his many song cycles, and the most significant of these is the work with which he consolidated his mature style, *Mottetti di Montale*, an engagement with Eugenio Montale's love poems that recalls the Müller cycles of Schubert. He establishes tonal centres by various means, employs jazz-derived chords without imparting the flavour of jazz and unifies the cycle with linear planning. Magical effects are accomplished with an economy of means reminiscent of Stravinsky or Britten. The music achieves its effect in part through a subtle allusion to stylistic elements which remain suggestively or provocatively in the background. His conducting commitments have included the Cantata Singers and the new music group Collage and his active involvement with Emmanuel Music in Boston has prompted the composition of a body of choral works that includes the remarkable motets *Ave verum corpus* and *Concerning Them which are Asleep*. Unconnected with Emmanuel but of great significance is *Emerson* for double chorus, an intense, radiant meditation on two excerpts from Emerson's *Essays*, almost Schütz-like in its text specificity and in the remarkable way that Harbison carves a powerful dramatic structure out of meaning and syntax in Emerson's prose.

Central to his extensive chamber music output are the three string quartets, which are studies in contrast: the first austere and determinedly self-referential, the second spacious and refulgent and the third warmly mysterious. Among the most frequently played of Harbison's chamber works are the Piano Quintet and the Wind Quintet. Of the concertos, which figure prominently in Harbison's work, the most important is that for violin; it was written for his wife, the violinist Rose Mary Harbison, who has been the inspiration for many of his important works. In 1995 the Metropolitan Opera commissioned him to write a full-scale opera, enabling Harbison to fulfil an ambition to set F. Scott Fitzgerald's novel *The Great Gatsby* as a stage work. Jazz accents inform the music at all levels, ranging from freshly composed pop songs to the darker inflections of Gatsby's monologues.

Harbison has defined his artistic credo as an attempt 'to make each piece different from the others, to find clear, fresh, large designs, to reinvent traditions'. His work is eclectic, ever open to fresh sources of development in the music of any style or period, and always rigorously self-disciplined. Revelling in ambiguities of all kinds, it reveals further levels of meaning upon repeated listening.

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(selective list)

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Ulysses (ballet, 2), 1983

The Great Gatsby (op, 2, Harbison and M. Horwitz, after F. Scott Fitzgerald), 1999, New York, Met, 20 Dec 1999

instrumental

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vocal

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DAVID ST GEORGE

Harburg, E(dgar) Y(ipsel) [Yip] [Hochberg, Isidore]

(*b* New York, 8 April 1896; *d* Brentwood, CA, 5 March 1981). American lyricist and librettist. Born of poor Russian immigrant parents on the East Side of Manhattan, he started writing light verse in high school and attended City College where he worked on the college newspaper and submitted comic pieces to the city's newspaper columnists. After graduation Harburg went into business but his electrical supply firm failed with the Wall Street Crash of 1929 so he started writing full-time. His first of many collaborators was composer Jay Gorney and some of their songs were seen in Broadway revues as early as 1929. In *Americana* (1932) their song 'Brother, Can You Spare a Dime?' was featured and it subsequently swept the nation, becoming the theme song of the Depression. Throughout the 1930s and 40s Harburg contributed to several Broadway musicals, most memorably *Finian's Rainbow* (1947) with composer Burton Lane, and films, including *The Wizard of Oz* (1939) with composer Harold Arlen, which became the peak of both their careers. During the 1950s Harburg was blacklisted from Hollywood because of his political ideas but he did write a handful of Broadway musicals, few of them successful. His last stage work was the commercial failure *The Darling of the Day* (1968) with composer Jule Styne.

Harburg was one of the very few American lyricists with a political agenda. Although his works are musical comedies and fantasies, he tackled such subjects as racial prejudice, government corruption, the atom bomb, women's rights and the ravages of war. Ironically, his shows, for which he usually wrote the librettos as well as the lyrics, were unusually sprightly and his satire was often light-footed. Harburg's lyrics are known for their sly wit, clever wordplay and short, terse phrasing.

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(selective list)

lyrics by Harburg unless otherwise stated; names of composers given in parentheses

stage

dates are those of the first New York performance

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Walk a Little Faster (revue, V. Duke), 7 Dec 1932 [incl. April in Paris]

Life Begins at 8:40 (revue, H. Arlen), 27 Aug 1934 [incl. You're a builder upper, What can you say in a love song?]

Hooray for What! (musical, Arlen), 1 Dec 1937 [incl. Moanin' in the Mornin', Down with love]

Hold On to Your Hats (musical, B. Lane), 11 Sept 1940 [incl. There's a great day coming mañana]

Bloomer Girl (musical, Arlen), 5 Oct 1944 [incl. Right as the Rain, The eagle and Me]

Finian's Rainbow (musical, Lane), 10 Jan 1947 [incl. If This isn't Love, How are things in Glocca Morra?, Look to the rainbow, Old Devil Moon, When I'm Not near the Girl I Love]; film, 1968

Flahooley (musical, S. Fain), 14 May 1951 [incl. Here's to your illusions]

Jamaica (musical, Arlen), 31 Oct 1957 [incl. Ain't it de truth, Coconut Sweet, Napoleon]

The Happiest Girl in the World (musical, J. Offenbach), 3 April 1961 [incl. Adrift on a Star]

The Darling of the Day (musical, J. Styne), 27 Jan 1968 [incl. Sunset Tree]

films

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THOMAS S. HISCHAK

Hard, Johann Daniel.

See [Hardt, Johann Daniel](#).

Hardanger fiddle [Harding fiddle]

(Nor. *hardingfela*, *hardingfele*).

A folk violin of western Norway, generally having four melody strings above the fingerboard, four or five wire sympathetic strings below, and characteristic national decoration. The earliest known example, which has only six strings altogether, is by Ole Jonsen Jaastad of Hardanger and controversially dated 1651 (see [illustration](#)). The next ones known to survive are from c1750, by Isak Nielsen Skar (1663–1759) and his son Trond Isaksen (1712–72), who popularized the instrument. These fiddles are narrower than the ordinary violin, often with deeper ribs and more pronounced arching of the belly and back. The neck is short, as the music is normally played in the first position, but the pegbox is long and surmounted by a carved head. The fingerboard is flat and the bridge only slightly curved, to facilitate double stops and droning...[\Frames/F002532.html](#));

During the 19th century the instrument's shape became nearer to that of the violin, owing mainly to the work of Eric Johsen Helland (1816–68), one of a celebrated fiddle-making family in Telemark. A recent addition is the chin rest: the fiddle nowadays is often bowed at the shoulder, whereas before it was usually held at the chest of the performer.

Over 20 tunings are known, the most usual being *a–d'–a'–e''* (melody strings) and *d'–e'–f'–a'* (sympathetic strings). The repertory consists of folksongs, dances (*slåtter*) such as the *halling*, *gangar* and *springar*, and bridal marches, often embellished. In some districts, especially the coastal provinces north of Bergen, most tunes are straightforward bipartite dances. Elsewhere, notably in and near the province of Telemark, an 'organic building technique' prevails: two-bar blocks are each repeated several times, with each repetition adding small changes which are cumulatively quite dramatic. Torgeir Augundson (1801–72), a miller's son of Telemark, fired the enthusiasm of the violinist [Ole Bull](#); the traditional melodies have subsequently been collected and they were much used by Grieg.

In the late 20th century both the Hardanger fiddle and the conventional violin have flourished in a nativistic folk revival centred on contests. Competitors are required to play the type of instrument, the tunes and the styles of music peculiar to their own region, thus reflecting the local essence of Norwegian nationalism. Although the conventional violin is somewhat more common than the Hardanger fiddle, the latter is more frequently used to symbolize Norway, both to Norwegians and to outsiders.

(See also [Norway](#), §II, 3, and fig.3.)

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MARY REMNANT/CHRIS GOERTZEN

Hard bop.

A substyle of **Bop** dating from the mid-1950s. It stands in opposition to cool jazz and particularly to West Coast jazz in its re-emphasis on the African-American roots of bop and its reaffirmation of forthright musical and emotional qualities. Its leading practitioners were based in New York, but an oppositional stylistic label, East Coast jazz, is a literary conceit that never acquired wide currency. As practised by the Clifford Brown-Max Roach quintet (which, ironically, was organized while they were working in the heart of the West Coast jazz movement in Los Angeles), the Miles Davis quintet and Sonny Rollins's small groups of the mid-1950s, hard bop is largely indistinguishable from the parent style, bop. However, other exponents, most notably Horace Silver, Art Blakey, Jimmy Smith, Charles Mingus and Cannonball Adderley, introduced elements of greater simplicity and tunefulness, linking hard bop to the swing era through the use of riff themes, and at the same time linking it to African-American gospel music through the incorporation of melodic devices that served as an instrumental parallel to preaching. This latter tendency was developed into a further substyle that was initially called funky jazz and later came to be known as soul jazz.

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BARRY KERNFELD

Hardebeck, Carl

(*b* London, 10 Dec 1869; *d* Dublin, 11 Feb 1945). Irish composer of English birth. He moved to Belfast in 1893 as a partner in a music business. When this venture failed, he taught and served as the organist at St Peter's Cathedral (1904–19). He later assumed the mastership of the Cork School of Music and held the Cork Corporation chair of Irish music at Cork

University. These appointments proved controversial however, causing him to resign the latter post after only one year. He returned to Belfast in 1923.

Hardebeck became one of the strongest advocates for a distinctly Irish music. He dedicated his life to the preservation and propagation of Irish folk music and produced a substantial number of arrangements of Irish airs. Despite the blindness which afflicted him at an early age, he was indefatigable in his role as a musical pioneer, trusting that his work would inspire future generations of Irish composers. His own compositions, which include two Irish Rhapsodies, *Meditation on an Irish Lullaby* and *Seoithín Seó* (Lullaby), are faithful to his interpretation of the Irish idiom, but do not stand out as his primary contribution to Irish music.

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JOSEPH J. RYAN

Hardel [Hardelle, Hardelles, Ardel].

French family of instrument makers and musicians. They were active in France from 1611 at the latest, when Gilles Hardel is recorded as a 'maître facteur d'instruments'. His son Guillaume (*d* 1676) became a master lute maker and had two children, Françoise (*b* 1642) and Jacques (*d* March 1678), who in 1663 was old enough to be a godfather. Guillaume is mentioned in 1673–4 as harpsichord teacher of the daughter of Philippe d'Orléans and in 1676 as an officer of the Duchess of Orleans. An inventory of his belongings after Jacques' death shows him to have been a wealthy musician; it includes a two-manual harpsichord by Philippe Denis, a spinet, harpsichord parts, various viols, lutes and other instruments.

In 1680 Le Gallois referred to Jacques as 'the late Hardel', placing him at the head of all the pupils of Chambonnières whose pieces, especially the last ones, Hardel took down by dictation, thus becoming their 'sole possessor'. His own pieces 'delighted the court and particularly the king, who ... took special pleasure in hearing them played every week by Hardel himself in concert with the lutenist Porion'. He bequeathed all his music (and possibly that of Chambonnières too) to a pupil, an unidentified 'Gautier', with whom he had lived for several years in 'very close friendship'. His surviving output amounts to only eight short pieces, all but one for harpsichord; the exceptional lute piece may be a transcription of a lost harpsichord work. Their quality, however, confirms Le Gallois's judgment. It was Hardel, rather than Louis Couperin or d'Anglebert, who inherited Chambonnières' strong sense of line. No piece by either of those composers achieved the popularity of Hardel's Gavotte in A minor, to which Couperin (?Louis) composed a *double* and which is found in many manuscript collections into the 18th century, sometimes in versions for lute and voice. But while Chambonnières concentrated his talent on the melody, Hardel also gave direction to the bass, thereby tightening the harmonic logic and making a more modern sound. Six of his pieces – an allemande, three courantes, a sarabande and a gigue, all in D minor –

constitute a very early example of the fully 'classical' French harpsichord suite (see [Suite](#), §§2 and 6 (iii)).

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DAVID FULLER/BRUCE GUSTAFSON

Hardelot, Guy d' [Rhodes (née Guy), Helen M.]

(*b* Château Hardelot, nr Boulogne, c1858; *d* London, 7 Jan 1936). French composer, pianist and singing teacher. She was the daughter of an English sea captain and the singer Helen Guy. At the age of 15 she was taken to Paris, where she studied at the Conservatoire under Renaud Maury, and success came in her early 20s with the song *Sans toi* (words by Victor Hugo). Gounod and Massenet were among those who encouraged her in composition, and those who introduced her songs included Nellie Melba, Victor Maurel and Pol Plançon, as well as Emma Calvé, with whom she went to the USA in 1896 as accompanist. After marrying an Englishman she settled in London, where she continued to produce sentimental songs, about 300 in all, notable for their easy melody and typical dramatic climax. They include *Three Green Bonnets* (H.L. Harris; 1901), *Because* (E. Teschemacher; 1902), *The Dawn* (Teschemacher; 1902), *I know a lovely garden* (Teschemacher; 1903) and the song cycle *Elle et lui* (F.E. Weatherly; 1895). She was also a singing teacher, her pupils including Miriam Licette.

ANDREW LAMB

Hardenberger, Håkan

(*b* Malmö, 27 Oct 1961). Swedish trumpeter. He studied the trumpet with Bo Nilsson (1969–78) and then at the Paris Conservatoire with Pierre Thibaud (1978–81); he subsequently studied with Thomas Stevens in Los Angeles and Edward Tarr in Basle. In 1981 he won the Toulon Competition and was joint first prizewinner in the Geneva Competition. Hardenberger has pursued an exclusively soloistic career, and has recorded extensively. Although he performs the entire repertory, his particular contribution has been to contemporary music. He frequently performs the concertos by Maxwell Davies and Zimmermann, and has given the first performances of works by Birtwistle (*Endless Parade*, 1987), Blake Watkins, Börtz (the concerto *Songs and Dances*, 1992), Ligeti (*Mysteries of the Macabre*, 1992), Henze (*Requiem*, 1993), Pärt (*Concerto piccolo on B–A–C–H*, 1994

version) and Takemitsu. Hardenberger also performs with the pianist Roland Pöntinen. In 1995 he became professor at the Malmö Conservatory and was appointed honorary Prince Consort Professor at the RCM.

EDWARD H. TARR

Harder, August

(*b* Schönerstedt, nr Leisnig, 17 July 1775; *d* Leipzig, 22 Oct 1813). German composer and teacher. He received his basic musical training from his father, a schoolteacher in Schönerstedt, and completed his secondary education in Dresden. He then studied theology at the University of Leipzig, but his aptitude as a teacher, apparently inherited from his father, led him to give up theology for music. He settled in Leipzig as a composer, singer, guitarist and pianist.

Known today only for the melody to Paul Gerhardt's hymn *Geh aus, mein Herz*, Harder was one of the most popular composers of songs and guitar music of his time. The esteem he met with in the professional world, as a composer of the petite bourgeoisie, is documented amply by reviews of his works in the *Allgemeine musikalische Zeitung* and by the publication of several songs both there and in the *Zeitung für die elegante Welt*, then a widely circulated periodical, as well as in song collections and almanacs. He was praised for 'his talent for inventing appropriate, flowing, songful melodies and his simple, natural good taste'. In keeping with the ideals of the Berlin lieder composers, Harder preferred the simple strophic song, although he occasionally used alternating strophes or the alternation of the major and minor modes in his settings, as well as harmonic or melodic variants from strophe to strophe. He kept his piano and guitar accompaniments simple, in accordance with the abilities of players 'of moderate training' for whom he wrote them; it was for such circles that he wrote his pedagogical works for the guitar (the 'poor man's piano') and arranged various songs by Himmel, Righini, Reichardt and Zumsteeg for voice and guitar. Noteworthy, too, is his contribution to the development of the folksong arrangement and to school songs and children's songs; the emphasis on moral and religious intentions in his prefaces to Kühne's folksong collections and to his settings of texts from Krummacker's *Sonntag* is evidence that Harder himself strove 'to further simple singing in schools, in institutions and at home'.

WORKS

Geh aus, mein Herz, und suche Freud (cant., P. Gerhardt), solo vv, chorus, insts
Partsongs: Gesänge und Lieder aus dem Sonntage (F.A. Krummacker), 1–4vv, pf (Duisburg, 1807); 6 Gedichte (E. von der Recke), 1–4vv, pf, op.31 (Leipzig, c1810); 3 dreystimmige Lieder, 2 T, B, op.34 (Berlin, 1811); Lenzgespräch (A. Kuhn), 2vv, pf (Berlin, 1811); Gesänge und Lieder aus dem Christfeste (Krummacker), 1–4vv, pf (Duisburg and Essen, 1811); Vierstimmige Gesänge für Schulen und Singchöre, op.39 (Berlin, c1812); Wein und Liebe in Liedern (G.E. Lessing), 3–4vv, pf acc. ad lib, op.46 (Leipzig and Berlin, 1812)

Numerous songs: 1v, pf; 1v, gui; 1v, pf/gui

Pieces and didactic works, gui

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GUDRUN BECKER-WEIDMANN

Harding, Daniel

(b Oxford, 31 Aug 1975). English conductor. In 1994, while still a student at Cambridge University, he made his professional début conducting the CBSO, for which he won the Royal Philharmonic Society's 'Best Début' award. After assisting Rattle at the CBSO in 1993–4 he was Abbado's assistant at the Berlin PO in 1995–6, making his début with the orchestra at the 1996 Berlin Festival. In 1996 Harding also became the youngest conductor to appear at the Proms. The following year he became principal conductor of the Trondheim SO and in 1999 was appointed music director of the Deutsche Kammerphilharmonie, Bremen, with which he has recorded a disc of Beethoven overtures. He is also principal guest conductor of the Norrköping SO in Sweden, and of the Mahler Chamber Orchestra, and has appeared with the Leipzig Gewandhaus Orchestra, the Los Angeles PO, the LPO, the LSO and other leading orchestras. His major operatic début was at the Aix-en-Provence Festival in 1998, when he conducted *Don Giovanni* and *Jenůfa*. Harding's other recordings include music by Lutosławski and an award-winning disc of works by Britten.

RICHARD WIGMORE

Harding, James [Harden, Jeames]

(b c1550; bur. Isleworth, 28 Jan 1626). English flautist and composer of French extraction. He was appointed flautist at the English court on 22 May 1575, holding the post until his death. His son Edward was also a court musician. In the 1590s the family moved from Holy Trinity Minories (where James was at one time churchwarden) to Isleworth.

The few compositions by Harding that survive show him to have been a competent composer. Two sturdy fantasias for keyboard (ed. in MB xlv, 1979–88; lv, 1989) probably originated as consort pieces. Undoubtedly his most popular work was the five-part galliard, which Byrd arranged for keyboard (*Cfm*, Fitzwilliam Virginal Book no.122) and which is found in several manuscript sources. A mutilated arrangement of it was published in Zacharias Füllsack's *Ausserlesener Paduanen und Galliarden erster Theil* (RISM 1607²⁸). His other surviving compositions are a six-part almain for wind (*Cfm* Mus.24.E.13–17), seven incomplete five-part pavans and galliards (*US-NH* Filmer 2) and a canonic-style duo (ed. in MB, xlv, 1979–88).

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ANDREW ASHBEE

Hardingfele [hardingfela]

(Nor.).

A folk violin of western Norway. See [Hardanger fiddle](#) and [Norway](#), §II, 3.

Hardouin, Henri

(*b* Grandpré, Ardennes, 7 April 1727; *d* Grandpré, 13 Aug 1808). French composer. In 1735 he entered the boys' choir of Reims Cathedral. He later entered the seminary and took low orders, prematurely, in 1748. Soon after he became a sub-deacon and by 1749 he was *maître de musique* of the *maîtrise*. The appointment at such an early age may have been caused by an attempt to end the rapid turnover of imported musicians in that position; Hardouin remained for 42 years. In 1751 he was received into the priesthood and in 1776 he became a canon.

Apart from his duties at the cathedral, Hardouin directed weekly concerts in the Reims town hall for the Académie de Musique from 1752 until 1773; he was often the conductor, impresario, programme director and composer. Surviving programmes indicate that he was well acquainted with Rameau's works. Hardouin's music was known outside Reims: works by him were performed at Lyons (1759 and 1760) and at the Paris Concert Spirituel (1765).

Hardouin apparently revised and embellished the plainchant in the *Breviaire du diocèse de Reims* (1759). His *Méthode nouvelle pour apprendre le plainchant* (1762) was commissioned by the Archbishop Jules de Rohan. In 1772 he published six unaccompanied masses in four parts and in 1775 he collaborated with the king's musicians Giroust and François Rebel on a *Messe solennelle* to celebrate the coronation of Louis XVI.

During the Revolution Hardouin lost both his canonry and his position in the *maîtrise*. His whereabouts between 1792 and 1795 are uncertain; Leflon has suggested that he hid with his niece and her husband. Simon mentioned a farm in Cléville that fugitive priests visited for the illegal celebration of Mass. Among these was a 'M. Hardouin, Curé of Cantalou'. After the death of Robespierre (1794), Hardouin resumed his duties in the *maîtrise*. On retirement in 1801 he donated his manuscripts to Reims Cathedral and returned to Grandpré.

WORKS

Sacred: Lauda Jerusalem, in *La musique de l'église* (?Paris, 1760); 6 missae, 4vv (Reims, 1772): 1 Incipite Domino in tympanis, 2 Cantate Domino in cymbalis, 3 Jucundum sit ei eloquium, 4 Exaltate et invocate nomen ejus, 5 Laudate nomen Domini, 6 Collaudate canticum; MSS at Reims Cathedral before World War I (some destroyed in war): 22 masses, acc. orch, 24 masses unacc., 5 Requiem, masses for Advent, masses for Lent, 91 hymns, 85 motets, 6 TeD, 9 Mag, other works for

Advent, Lent, Holy Week, Easter; Musique du sacre, 4vv, incl. 6 motets and Messe solennelle, 1775 [for the coronation of Louis XVI]; masses in Méthode nouvelle pour apprendre le plainchant

Pedagogical: Méthode nouvelle pour apprendre le plainchant (Charleville, 1762, 3/1790, rev. 1818, 1828); Principes de la musique, frag., *I-Mc*; Leçons de musique suivies de duos, *Mc*

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DAPHNE SCHNEIDER

Hardouin, Pierre(-Jean)

(b Paris, 9 Aug 1914). French musicologist. He was an organ pupil of Brunold and studied classics (diplôme d'Etudes Supérieures 1937; agrégation, 1939) and musicology with Pirro and Masson at the Sorbonne. After teaching arts subjects at schools in Paris, he was successively general editor of two reviews devoted to the organ, *Renaissance de l'orgue* (1968–70) and *Connaissance de l'orgue* (1971). He became vice-president of the French Association for the Preservation of Ancient Organs in 1968, the year of its foundation.

Hardouin is a specialist in the French classical organ, its music, history and in particular its structure and technique. He has written many important general articles, monographs on the organ and biographies of organ makers, organists and composers. The value of his work lies in his careful scholarship, marked by continual return to the sources, exhaustive use of archives and first-hand investigation.

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'Le grand orgue de Notre-Dame de Paris à l'époque classique', *L'orgue*, nos.66–9 (1953), 26–7; 47–51; 74–82; nos.70–73 (1954), 15–22

'La composition des orgues que pouvaient toucher les musiciens parisiens aux alentours de 1600', *La musique instrumentale de la Renaissance: Paris 1954*, 259–68

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'François Roberday', *RdM*, xlv (1960), 44–62

'Essai d'une sémantique des jeux de l'orgue', *AcM*, xxxiv (1962), 29–64

'Les flottements du diapason', *Musique de tous les temps*, no.23 (1963)

'Notes biographiques sur les organistes parisiens du XVIIe siècle: les Racquet', *RMFC*, iv (1964), 41–53

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'De l'orgue de Pépin à l'orgue médiéval', *RdM*, lii (1966), 21–54

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- 'Naissance et élaboration de l'orgue français classique d'après sa composition', *ReM*, nos.295–6 (1977), 7–34
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- with C. Noisette de Crauzat:** 'Les grandes orgues de la basilique St-Denis en France', *Connaissance de l'orgue* (1979–80) [special issue]
- 'Les variations d'équilibre dans l'orgue français classique', *L'orgue à notre époque: Montreal 1981*, 169–77
- 'Le grand orgue de la cathédrale de Rouen', *Connaissance de l'orgue*, nos.43–4 (1982), 15–52
- 'Les pleins-jeux classiques français', *L'orgue français classique: Souvigny 1983*, 83–136
- 'Facteurs d'orgues flamands en France sous Henri IV et Louis XIII: Les Dubois, Jean de Villers', *Connaissance de l'orgue*, nos.55–6 (1985), 18–26
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CHRISTIANE SPIETH-WEISSENBACHER

Hard rock.

An imprecise term, partly co-extensive with heavy metal, referring to a group of styles originating in the late 1960s as a response to and development of the prevailing counter-culture. Dominant techniques include deep-tuned drums and ringing cymbals played with a marked absence of local syncopation, and declamatory vocals inherited from Mick Jagger. The characteristic and frequent use of organs can be heard in the works of Deep Purple, the Doors and Steppenwolf, along with guitar riffs, power chords and boogie patterns largely from the blues-based playing of Cream, the Groundhogs and Led Zeppelin. Slower ballads mix these features with ringing arpeggios. Gary Moore's *Victims of the Future* (1984) encapsulates many of these techniques.

The subject matter of the songs emphasizes a misogynistic, macho sexuality and an unfocussed but often environmentally aware liberal politics. Hard rock, however, avoids heavy metal's leanings towards madness, violence and the occult. Steppenwolf's early *Born to be Wild* (1967), which popularized the term heavy metal, typifies hard rock's crucial connotations of rootlessness and individual autonomy. Like heavy metal, the style has found worldwide exponents. Leading performers include: Deep Purple, Whitesnake and Def Leppard in Britain; Meatloaf, Bon Jovi and Aerosmith in the United States; Bryan Adams and Rush in Canada; the Scorpions and Running Wild in Germany; StageDolls in Norway; Otokogumi in Japan and AC/DC in Australia.

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ALLAN F. MOORE

Hardt [Hard, Hart], Johann Daniel

(b Frankfurt, 8 May 1696; d after 1755). German bass viol player and composer. Details of his early life are obscure, but von Uffenbach evidently met him at Strasbourg in 1714 (see Preussner). Hardt then spent five years as treasurer and viol player to King Stanislas during his residence at Zweibrücken. In 1720 he entered the service of the Bishop of Würzburg, and when this Kapelle was disbanded in 1724 he found employment at the court of Württemberg. He remained there for the rest of his career, serving first as an ordinary member of the orchestra and later as Konzertmeister and Kapellmeister. When Charles Alexander died (1737) severe economies were made at the Stuttgart court and Hardt was one of the few musicians retained. In 1738 he was listed as Kapellmeister (under Brescianello) with a basic salary of 400 guilders and gifts in kind to the value of 300 guilders. On the accession of Charles Eugene (1744) the Kapelle was enlarged and figures of international repute were attracted to

the court. Hardt thus served under both Ignaz Holzbauer (from 1751) and Nicolò Jommelli (Oberkapellmeister from 1753). In 1755 Hardt's name appears among the list of pensioners. He wrote several pieces for bass viol which are now lost (see Pauls). A keyboard sonata was published by Haffner in 1761; it is in four movements and exhibits the melodic grace of the *galant* style.

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PIPPA DRUMMOND

Hare.

English family of music publishers and violin makers. The business was founded by John Hare (*d* London, bur. 9 Sept 1725), who by July 1695 was established in London as a printer and publisher. In August that year he acquired additional premises in London which he probably took over from John Clarke (the 11th edition of *Youth's Delight on the Flageolet*, earlier editions of which had been issued by Clarke, was one of Hare's first publications). He gave up these two premises for new ones in April 1706 and remained in business alone until December 1721. His son Joseph Hare (*d* London, bur. 17 July 1733) joined him in January 1722, and they published jointly until John's death in September 1725. Joseph then carried on the business in his name, probably on behalf of his mother Elizabeth Hare ('the elder') (*d* Islington, London, bur. 8 July 1741), until June 1728 when he formed his own business. Elizabeth apparently continued her late husband's business with [John Simpson](#) until July 1734, when it was sold and she retired to Islington; Simpson then took over her sign and set up on his own account. Joseph Hare's concern was continued after his death by his widow Elizabeth Hare ('the younger'), who was active as a publisher at least until July 1752.

The number of independent publications by the Hare family is comparatively small. From 1695 until about November 1730, however, John, and later Joseph, Hare had close ties, perhaps family ones, with [John Walsh](#) (i), and a great number of Walsh's publications bear their names in conjunction with his own. John Hare was also associated with Henry Playford for a time. The Hares presumably supplied the Walshes with the instruments sold to the royal court. Several Hare instruments have survived, those by Joseph indicating that he was among the first to adopt Stradivarian design in London.

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WILLIAM C. SMITH/PETER WARD JONES, DAVID HUNTER

Harelava, Halina Kanstantsinawna

(b Minsk, 5 March 1951). Belarusian composer. In 1977 she graduated from Smol'sky's composition class at the National Conservatory in Minsk, and since 1980 has taught theory and composition there. She first attracted attention with her Violin Concerto (1979), which while displaying the influence of Shostakovich is notable for its emotive expression and richness of melodic development. In the chamber and vocal works of the early 1980s, she developed themes of the love and life of woman in a Schumannesque vein while employing contemporary modal techniques and modern interpretations of Belarusian folk idioms. Works written at the beginning of the 1990s, especially *Tisyacha let nadezhdi* ('A Thousand Years of Hope') – noted for its impressionistic oriental colouring – and *Anno mundis ardentis* (for which she received the State Prize of Belarus' in 1992), have been regarded as important phenomena in the history of Belarusian music. In the concertos written from the second half of the 1980s onwards, she finds new reserves of timbre through the imitation of practices specific to folk music performance traditions, yet still relies on orthodox forms. Her achievements in the field of children's music are significant and many of her programmatic works – such as *Pésazhī* ('Landscapes') and *Alyoshin ugolok* ('Alyosha's Corner') – feature regularly in many repertoires. Her musical style shares affinities with that of both Sviridov and Bartók. At the same time it is distinguished by its lyricism, poetic spirituality and peculiarity of instrumental colour.

WORKS

Vocal orch: *Liricheskaya kantata* [Lyrical Cant.] (trad. Belarusian texts), female chorus, orch, 1979; *Anno mundis ardentis* (P. Antokol'sky, G. Appolinaire, L. Aragon, V. Bryusov, S. Kirsanov, A. Rimbaud, A. Tarkovsky), Mez, Bar, orch, 1989; *Tisyacha let nadezhdi* [A Thousand Years of Hope] (poets of the 10th–20th centuries), female v, orch, 1990

Orch: Vn Conc., 1979; Ob Conc., 1984; *Bandarowna*, sym. poem, 1986; *Balalaika Conc.*, 1991; Tpt Conc., 1992; Gui Conc., 1994; *Pésazhī* [Landscapes], sym. poem; *Alyoshin ugolok* [Alyosha's Corner], sym. poem

Chbr and solo inst: *Ballade*, vc, pf, 1987; *Sonata*, vn, pf, 1987; *Legenda*, tbn, pf, 1990; *Sonata 'Al fresco'*, db, pf, 1995; *Pf Sonata*, 1996; *Sonata*, cl, 1996

Song cycles: *Dzyavochiya pesni* [Girls' Songs] (M. Bogdanovich), 1979; *Grustniye*

pesni [Sad Songs] (A. Akhmatova), 1980; Khvala bednyakam [In Praise of the Poor] (P. Béranger), 1991

Incid music

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RADOSLAVA ALADOVA

Harelbecanus, Sigerus Paul

(fl c1590). Flemish composer. In 1590 he was living in Cologne. His only known work is *Psalmodia Davidica* (Cologne, 1590), 50 psalms translated into German and set in three to six parts, so written that they could be either sung or played on various instruments.

LAVERN J. WAGNER

Harepa.

Neo-traditional musical style found among Pedi-speaking peoples of South Africa. The *harepa* style is named after the German autoharp which was introduced to the Pedi by Lutheran missionaries in the 19th century. The instrument was adapted to indigenous musical forms, with the strings plucked individually to accompany singing. The style draws on African call-and-response patterns, but also includes uncharacteristic descending lines. Among the principal post-1970s musicians performing *harepa* is Johannes Mohlala, who recorded for the Gallo label. R. Allingham discusses *harepa* in 'Township Jive', *World Music: the Rough Guide* (London, 1994), 373–90.

GREGORY F. BARZ

Harewood, 7th Earl of [Lascelles, George Henry Hubert]

(b London, 7 Feb 1923). British administrator and writer. Educated at Eton and Cambridge, he began writing opera criticism for the *New Statesman* and *Ballet and Opera* in 1948; in 1950 he founded the periodical *Opera*, which he edited until 1953. The following year he brought out a revised edition of *Kobbé's Complete Opera Book* (further revised and enlarged editions, 1976 and, with much new material, 1987 and 1998). His own entries are mastery in delineating plot and its musical treatment. He was a director of the Royal Opera House, Covent Garden (1951–3, 1969–72),

and an administrative assistant there (1953–60), and was also a director of the Edinburgh Festival (1951–5) and Leeds Festival (1958–74). He was managing director of English National Opera (Sadler's Wells Opera until 1974) from 1972 to 1985, where he oversaw the many positive changes in policy of that period, and held the same post at English National Opera North (1978–81). His musical tastes show a particular leaning to Slavonic music and the operas of Verdi; his years as the head of the ENO were marked by their imaginative artistic policy. He is an acknowledged expert on vocal recordings of which he has a large and discerning collection. He was, for a time, chairman of the advisory committee of the NSA. His memoirs, *The Tongs and the Bones*, were published in London in 1981.

HAROLD ROSENTHAL/ALAN BLYTH

Harfa (i)

(It.; Ger. *Harfe*).

See under [Harp](#).

Harfa (ii).

See under [Organ stop](#).

Harfenett

(Ger.).

See [Arpanetta](#).

Harfen-Zither

(Ger.).

See [Harp zither](#).

Harich-Schneider, Eta

(*b* Oranienburg, Berlin, 16 Nov 1897; *d* Vienna, 16 Oct 1986). German harpsichordist, musicologist and authority on Japanese music. After studying the piano and musicology (under Kurt Sachs and others), she made her début as pianist in Berlin in 1924 (when she gave the first performance of Hindemith's *1922 Suite*), and the following year was awarded the City of Frankfurt Kulturpreis. Attracted by the harpsichord, she studied with Günther Ramin (1928–9) and Landowska (1929–35), making her concert début on this instrument in Berlin in 1931. She had already formed an ensemble for early music; in 1934 she won acclaim for the first complete performance in Berlin of Bach's *Goldberg Variations*. She became a professor at the Berlin Hochschule für Musik, but in 1940 was dismissed after refusing to join the Nazi party and fled to Tokyo, where she lived until 1949; in 1945 she directed the music department of the US Army

College there, and for two years from 1947 taught Western music to the musicians of the imperial court, becoming herself increasingly interested in Japanese music.

In 1949 Harich-Schneider moved to New York, and pursued her Japanese studies at Columbia University. After taking the MA in sociology at the New School for Social Research in 1955, she received research fellowships from the Guggenheim Foundation (1955–7) and Bollingen Foundation (1962–6); meanwhile she held a post as professor of the harpsichord at the Vienna Academy (1955–61). She was a guest lecturer in Japanese music at the universities of Chicago, London, Paris, Utrecht, Amsterdam and Leiden, and in 1968 she was decorated by the Austrian government for her services to musical scholarship.

Harich-Schneider's writings on harpsichord playing form a thorough and concise introduction to matters of technique and style. Besides performances of music by Rameau, Bach and Scarlatti, and a complete recording of Couperin's keyboard works, she recorded commentaries on sacred music of the Tenri cult and, for UNESCO, Shintō music and Buddhist music (which won a Grand Prix du Disque in 1967). Her writings on Japanese music dealt mainly with art music rather than folk music. Her first major work (1954) was devoted to the court music of Japan (*gagaku* and *bugaku*). The later *History of Japanese Music* (1973) dealt not only with court music and dance, but also with Noh, Buddhist and Shintō music, and brought to light much previously unavailable source material on these subjects.

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The Rhythmical Patterns in Gagaku and Bugaku (Leiden, 1954)

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'Renaissance Europe through Japanese Eyes', *EMc*, i (1973), 19–25

on european music

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Die Kunst des Cembalo-Spiels (Kassel, 1939, 3/1970; Eng. trans., 1953, as *The Harpsichord*)

Zärtliche Welt: François Couperin in seiner Zeit (Berlin, 1939)

Kleine Schule des Cembalospiels (Kassel, 1952; Eng. trans., 1954/R)

'Über die Angleichung nachschlagender Sechzehntel an Triolen', *Mf*, xii (1959), 35–59

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LIONEL SALTER

Harington, Henry

(*b* Kelston, Somerset, 29 Sept 1727; *d* Bath, 15 Jan 1816). English physician, author and composer. He came of a landed Somerset family, and entered Queen's College, Oxford, on 17 December 1745, graduating BA in 1749 and MA in 1752. While there he sang and played the flute, and joined the Club of Gentlemen Musicians directed by William Hayes. Instead of taking orders, as he had originally intended, he studied medicine, and on leaving Oxford in 1753 he began to practise as a physician at Wells. In 1762 he took the degrees of MB and MD at Oxford. In 1771 he moved to Bath, where he continued to practise, and became a well-known and well-loved local personality. He was in turn alderman, magistrate and mayor. He was appointed physician to the Duke of York, and in 1784 'composer and physician' to the Harmonic Society of Bath on its foundation by Sir John Danvers.

Though an amateur, Harington (like Lord Mornington) established a position as one of the leading glee writers of the day. He published four collections between about 1780 and 1800, as well as many single glees, catches, duets and so on. Many of his glees also appeared in the anthologies of the period. One of them, *Retirement* ('Beneath the silent rural call', c1775) was converted by Thomas Williams into a hymn tune, still well known under the alternative names 'Harington' and 'Retirement'. Otherwise his most popular pieces were two duets, *How sweet in the woodlands* (for two sopranos), first published in the *London Magazine* for October 1774, and *Damon and Clora* (soprano and tenor), composed 1745, published in about 1770. He was particularly successful in satirical catches, such as *The Stammerers*, *The Alderman's Thumb* and *Dame Durden*; in lyrical or sentimental vein his music is pleasing, though hardly profound. He also produced a few sacred pieces, similar in style to his serious glees. His hymn *Eloi! Eloi!* was sung on Good Friday in Bath Abbey

for many years. He wrote a good deal of unimportant poetry, *A Treatise on the Use and Abuse of Music*, and some theological works.

WORKS

secular vocal

46 glees, catches and trios, and c30 songs and duets pubd singly, in 18th-century anthologies, and in Harington's collections: *A Favorite Collection of Songs, Glees, Elegies and Canons*, 1–5vv (London, c1780); *3 Remarkable Admir'd Catches*, 3vv (Dublin, c1780); *A Second Collection of Songs, Glees, Elegies, Canons and Catches*, 1–36vv (London, c1785); *A Third Collection of Trios, Duetts, Single Songs & Rotas*, 1–3vv (Bath, c1790); *Songs, Duetts, and other Compositions ... never before published* (London, c1800)

Lucy, or Fixt Air, a Cantata set to music by l'Abbate Burletti on the Model of the Ancient Chromatic System (London, c1780)

sacred vocal

I Heard a Voice from Heaven (A Requiem), 3vv (London, c1775)

Eloi! Eloi! or, The Death of Christ, chorus, orch (Bath, c1800)

4 anthems and 1 hymn pubd singly and/or in 18th-century anthologies

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M. Frost, ed.: *Historical Companion to Hymns Ancient and Modern* (London, 1962), 604, 673

NICHOLAS TEMPERLEY

Harjanne, Jouko

(b Rauma, 21 June 1962). Finnish trumpeter. He studied with Raimo Sarmas at the Tampere Conservatory from 1976 to 1983 and subsequently with Henri Adelsbrecht and Timofey Dokshitzer. After serving as co-principal trumpeter with the Tampere PO from 1978 to 1984, he became principal in the Finnish RSO; in 1989 he was appointed to the Sibelius Academy.

Very active as a soloist, Harjanne made his début on 14 November 1978 with the Finnish RSO. He has given the first performances of concertos by Segerstam (1984), Gruner (1987, 1992), Linkola (1988, 1993), Wessman (1991) and Bashmakov (1992). He also gave the European première of Shchedrin's Concerto (Moscow, October 1995). Harjanne has recorded concertos by Haydn, Hummel, Shostakovich, Jolivet, Goedicke, Harut'unyan, Vasilenko, Tamberg and B.A. Zimmermann, as well as works by Finnish composers. He won second prize in the Prague Spring International Competition in 1987. In 1996 he became artistic director of the Lieksa Brass Week.

EDWARD H. TARR

Harline, Leigh

(*b* Salt Lake City, 26 March 1907; *d* Long Beach, CA, 10 Dec 1969). American composer and conductor. He studied music at the University of Utah and took private piano and organ lessons with the conductor of the Mormon Tabernacle Choir, J. Spencer Cornwall. After working for radio stations in his native city, he moved to California (1928), where he arranged music and conducted for radio stations in Los Angeles and San Francisco. From 1932 to 1941 he worked for Walt Disney, writing for the Silly Symphony series and many other short films. He also composed for Disney's first two animated feature films: *Snow White and the Seven Dwarfs* and *Pinocchio*; for the latter he won Academy Awards for best original score and best song (*When You Wish Upon a Star*). After leaving Disney he worked at various studios (mainly RKO and 20th Century-Fox), composing, conducting and arranging for more than 120 feature films and several television programmes. Although sometimes typecast as a scorer of comedies, Harline was a skillful, imaginative and often original craftsman, whose best work reveals a genuine dramatic flair. Two of his Disney scores, *The Pied Piper* (1933), a miniature operetta, and *The Old Mill* (1937), in its lyrical expression, musical unity, use of 'symphonic' scoring and textless female chorus, must be considered among his most agreeable and imaginative works.

WORKS

(selective list)

Film scores: Silly Symphonies, 1932–9 [incl. *The Pied Piper*, 1933, *Music Land*, 1935, *The Country Cousin*, 1936]; *The Old Mill*, 1937; *Snow White and the Seven Dwarfs*, 1937, collab. P.J. Smith, F. Churchill; *Pinocchio*, 1940; *Mr. Bug Goes to Town*, 1941; *The Pride of the Yankees*, 1942; *Tender Comrade*, 1943; *China Sky*, 1945; *Isle of the Dead*, 1945; *Johnny Angel*, 1945; *Man Alive*, 1945; *A Likely Story*, 1947; *The Farmer's Daughter*, 1947; *The Boy with Green Hair*, 1949; *They Live by Night*, 1949; *Perfect Strangers*, 1950; *Broken Lance*, 1954; *Good Morning, Miss Dove*, 1955; *The Enemy Below*, 1957; *The Wayward Bus*, 1957; *Ten North Frederick*, 1958; *Seven Faces of Dr. Lao*, 1964

Orch: *Civic Center Suite*, 1941; *Centennial Suite*, 1947

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FRED STEINER

Harman, Carter

(*b* Brooklyn, NY, 14 June 1918). American critic and composer. He studied composition with Sessions at Princeton University (BA 1940) and with Luening at Columbia (MA 1949), having taught at Princeton from 1940 to 1942. Babbitt introduced him to the possibilities of film soundtrack manipulation, and in 1954 he made his first experiments in tape

composition. He held positions as a music critic with the *New York Times* (1947–52) and *Time* (1952–7), and has written many journal articles as well as *A Popular History of Music* (New York, 1956, rev. 2/1969). He has worked as a recording engineer as well as a location sound engineer for such films as *Lord of the Flies*. He served as president of the West Indies Recording Corporation in Puerto Rico (1960–69); in 1967 he became executive vice-president and producer for CRI and from 1976 to 1984 its executive director. His compositions are lyrical and expressive, and his vocal works demonstrate an ability to set words naturally and attractively. He sees himself principally as an advocate for contemporary music, both as a writer and as a producer of recordings, for which services he received in 1981 both the Commendation of Excellence from BMI and the Laurel Leaf Award of the ACA.

WORKS

Stage: *Blackface* (ballet), 1947, arr. orch suite, 1948; *The Tansy Patch* (musical fantasy, 2, N. Hallanan), 1949, renamed *The Food of Love*, 1951; *Circus at the Opera* (children's op, D. Molarsky), 1951

Orch: *3 Episodes*, 1949; *Music for Orch*, 1949

Vocal: *From Dusk to Dawn* (e.e. cummings), S, str qt, 1951; *A Hymn to the Virgin* (anon.), vv, 1952; *You and I and Amyas* (anon., Oxford Book of English Verse), round, 3 vv, 1952; *Castles in the Sand* (Molarsky), song cycle, female v, 1952; many children's songs, 1947–52

Other: several ens works, incl. *Variations*, str qt, 1950; pf pieces; *Alex and the Singing Synthesizer*, elec, 1974–7

BARBARA A. RENTON

Harmat, Artúr

(*b* Nyitraújvár [now Bojna, Slovakia], 27 June 1885; *d* Budapest, 20 April 1962). Hungarian composer, conductor and writer on music. He completed training as a schoolmaster in Esztergom, where he took lessons in composition and church music with Ferenc Kersch. Then he settled in Budapest, graduating in composition from the High School of Musical Art in 1908. His studies of church music were continued in Prague, Berlin and Beuron, and concluded under Dominicus Johner in 1927. Harmat was professor of liturgy and Gregorian chant at the High School of Musical Art (1924–50). In the 1920s he directed the Palestrina Kórus, which he developed into a leading ensemble, and in 1926 he was appointed principal of the Budapest St Cecilia Society. He was director of music at St Stephen's Cathedral, Budapest, from 1938, receiving the Papal Order of St Gregory in 1942. Apart from his work in Catholic church music, he took an interest in the music of other Christian faiths, in religious folk music and in church music education, on all of which he published numerous articles in Hungarian music periodicals. His autobiography and a full list of works appear in J. Marosné Harmat: *Harmat Artúr: Emlékkönyv születésének* (Budapest, 1985).

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(selective list)

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Hungariae filia, solo vv, chorus, org, small orch, 1918; Missa in honorem Sancti Gerardi episcopi martyriae, solo vv, chorus, org, orch, 1924; Missa di Sancti Stephani regis, solo vv, chorus, org, 1941; Star of Bethlehem (cant.), T, chorus 3vv, small orch; Ecce sacerdos, chorus, org, small orch; Psalm cl, chorus, org, brass, perc; Szép Ilonka (cant.), chorus, 1955; numerous other masses, motets and other church works

Edns.: *Lyra coelestis* (Budapest, 1926); *Szent vagy Uram* [Holy art Thou my Lord] (Budapest, 1931); *Liturgikus zenénk válogatott remekei* [Choice selections from our liturgical music] (Székesfehérvár, 1943)

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‘Vegyeskarok’ [Mixed choruses], *Magyar muzsika könyve*, ed. I. Molnár (Budapest, 1936)

‘Egyházi zenénk ezer éve’ [The 1000 years of our Catholic church music], *A magyar muzsika hőskora és jelene* (Budapest, 1944)
Ellenponttan [Counterpoint treatise] (Budapest, 1948–56)

JOHN S. WEISSMANN/R

Harmonia (i)

(Gk., pl. *harmoniai*; Lat. *harmonia*).

A term with various meanings in ancient Greek literature and philosophy, and specifically in the tradition of ancient Greek music theory. In its most general sense it signifies a joining together or adjustment of parts. [Plato](#), in his *Timaeus*, follows the Pythagorean tradition by investing the term with metaphysical and ethical meaning when he defines the perfect proportional ordering of the cosmos as *harmonia*; but he also uses the term in the *Republic* in the more technical musical sense of an octave consisting of eight tones, a definition perhaps derived from the scale of [Philolaus](#). The term is also regularly applied to one of the three basic genera, the enharmonic (see [Greece](#), §I, 6(iii)(c)); to each of the seven octave species (see [Greece](#), §I, 6(iii)(d)); to a ‘style’ of music associated with one of the ethnic types or *tonoi* (see [Greece](#), §I, 6(iii)(e)); and, in its adjectival form (*harmonikos*, -ē, -on), to musical science and those who study the science (see [Greece](#), §I, 6(ii)). This breadth of meaning enabled writers to draw elaborate parallels in which music could be viewed as a paradigm for any number of orders ranging from the socio-political to the structure of the cosmos.

THOMAS J. MATHIESEN

Harmonia (ii).

See under [Organ stop](#).

Harmonia Mundi.

French classical record company, later divided into two separate companies, Harmonia Mundi France and Deutsche Harmonia Mundi. Harmonia Mundi was founded in 1958 in Saint-Michel de Provence by

Bernard Coutaz; the firm moved to Arles in 1986. Early recordings were devoted to organ music played by Michel Chapuis and others. A series of recordings was also licensed from Balkanton. From 1966 until his death Alfred Deller made over 50 recordings for the label; initially these were identified on the label as Deller Recordings. In the USA Deller's recordings were briefly licensed to RCA Victor, while other French productions were licensed to Columbia's Odyssey label. Later HNH Recordings issued the French productions using the original cover art. The roster of performers grew with the addition of René Clemencic, the countertenor (and later conductor) René Jacobs with Concerto Vocale, Les Arts Florissants directed by William Christie, the Ensemble Clément Janequin, the conductor Philippe Herreweghe, Marcel Pérès with Ensemble Organum (in medieval music), and others. In 1976 the firm established its own distribution, adding other labels; a year later, separating from its German affiliate, the label became Harmonia Mundi France. In the early 1980s the firm established branches in Britain, the USA, Germany (Helikon Harmonia Mundi), Spain (HM Iberica) and the Netherlands and Belgium (HM Nandi). The US branch has a sizable recording programme with the vocal ensemble Anonymous 4 (in medieval music), the conductor Nicholas McGegan (in several Handel operas and oratorios) and others.

The German branch of Harmonia Mundi was opened under the direction of Rudolf Ruby in 1959. The producer Alfred Krings built up a catalogue of music of the Classical, Baroque and earlier periods using Collegium Aureum, a period-instrument ensemble from Cologne. Cooperative ventures with Angelicum and Vanguard soon followed. In the USA the German productions were briefly licensed to RCA Victor. In 1971 the German company, along with others, was bought by BASF, but in 1977 the two businesses were separated as Harmonia Mundi France and Deutsche Harmonia Mundi. When BASF dispersed its record holdings, EMI acquired Deutsche Harmonia Mundi and continued to operate it as a separate label. Günter Wand recorded the symphonies of Beethoven, Schubert, Brahms and Bruckner; Sequentia Ensemble and the Schola Cantorum Basiliensis provided recordings of medieval music. At the end of 1989 the label was sold to BMG, still under Ruby's direction. The firm remained in its offices at Freiburg until 1993.

JEROME F. WEBER

Harmonica (i) [mouth organ]

(Fr. *harmonica à bouche*; Ger. *Mundharmonika*; It. *armonica a bocca*).

An instrument consisting of a small casing containing a series of free reeds in channels leading to holes on the side of the instrument (for illustration, see [Reed instruments](#)). It is placed between the lips and played by inhalation and exhalation, unwanted holes being masked by the tongue. By moving the instrument to and fro, the varying notes available are brought into play.

There are two main types of harmonica – the diatonic and the chromatic. Basically, the diatonic harmonica is designed to produce the notes of the tonic chord of the key in which it is tuned by exhalation and the other notes

of the diatonic scale by inhalation. On this type of instrument only the middle octave of the three-octave range is complete, the lower and upper octaves having a 'gapped' scale ([fig.1a](#)). This applies to both the 'Richter' or 'Vamper' type and the so-called 'Tremolo' or Wiener type which has two reeds for each note, one reed being slightly off-tuned to create a 'voix céleste' or vibrato effect. The chromatic harmonica consists basically of two harmonicas in keys a semitone apart, and originally was based on the 'Vamper' system, two reed plates being fitted, one tuned in C, the other in C \flat (or D \flat), with a slide mechanism operated by a small hand-lever enabling the player to change from one set to the other. This early type of chromatic instrument (10 holes, 40 reeds) was soon superseded by the 12-hole instrument with 48 reeds ([fig.2](#)) in which the tuning of the middle octave of the previously mentioned types was adopted throughout the three-octave range ([fig.1b](#)). This type of instrument is now virtually standard, although a larger model (16 holes, 64 reeds) with a range of four octaves is also available. Many other types of harmonica exist, designed for special purposes, and include bass and chord accompaniment instruments for use in group and band performance.

The introduction of the Chinese *sheng* into Europe in 1777 led to many experiments in the use of the free reed. In the 1820s a succession of free-reed instruments were invented (see [Accordion](#); [Concertina](#); and [Reed organ](#)), including Anton Haeckl's Physharmonika (1821) and Christian Friedrich Ludwig Buschmann's Handäoline (1822). In the wake of these developments the harmonica came into being in Vienna in the mid-1820s. Although it is not known for certain who invented it, a possible candidate is Georg Anton Reinlein who took out an early patent in February 1824 'for the fabrication of a harmonica in the "Chinese manner"'. Early harmonicas were hand-made, the wooden body-work carved and the reeds beaten from brass wire and fitted individually into the brass or bell metal reed-plates. Soon a second reed-plate, which produced notes by sucking the air in, was added below the original one, greatly expanding the harmonica's potential.

Originally perceived as a novelty instrument, the harmonica was first sold as a children's toy at markets and by door-to-door peddlers. It later became popular with adults as an instrument for private use, played for entertainment on walks or at indoor parties. The harmonica spread rapidly all over Europe and beyond. By the early 1830s it was already known from England to Australia. Four more production centres arose at that time, in the small towns of Trossingen (where the firm of [Hohner](#) was founded in 1857) and Knittlingen in south-west Germany, Klingenthal in Saxony and Graslitz (now Kraslice), Bohemia. The instrument sold well and became widely popular because it was inexpensive, small and easily portable, and relatively easy to play. Because it had fixed notes it demanded little prior musical knowledge, and no tuning was necessary. As a result of mechanization in the 1880s it became an instrument of mass production and was soon played in almost every country in the world. It reached its peak in the late 1920s when the German harmonica industry, which by then had gained a worldwide monopoly, was producing more than 50 million instruments a year. 22.8 million were exported to the USA, 5.4 million to Great Britain, 3.1 million to India and 1.3 million to Italy. German

harmonicas were also sold in Argentina, Canada, Romania, the Netherlands, Mexico, South Africa, Brazil and Turkey.

Harmonica manufacturers increased their sales by adopting new advertising methods. Catalogues and leaflets flooded the shops and retailers, while posters, whirling display stands and complete shop window decorations were also on offer. Instructors travelled thousands of miles visiting schools, youth groups and scout camps to introduce young people to the instrument and to form harmonica bands. Mail order companies made the instrument available in even the most isolated areas. Famous movie stars such as Buster Keaton were hired for big screen advertisements, harmonica players gave recitals and talent contests were organized for children. In America, in 1925, the Christmas tree in the White House was decorated with 50 harmonicas which prompted huge media interest. In New York a weekly radio programme, the 'Hohner Harmony Hour', taught people how to play. The designs of the instruments and their boxes also boosted sales. They were an ideal medium for reaching specific social groups and manufacturers reacted quickly to changes in politics (fig.3), technology, fashion and culture (fig.4). A harmonica was produced in the shape of a boomerang for the Australian market which proved a big success (fig.5). In Britain an instrument in the shape of a bombshell named the 'Cartridge Harp' was sold during the Boer War. Images of politicians, kings and queens on the boxes, as well as national symbols and important events, were also used as a marketing ploy.

The USA became the heartland of the harmonica. Nearly all styles of popular music embraced the instrument. It was played in hillbilly and gospel music, but the blues became its real domain, the bent notes and whimpering sounds produced by the harmonica adding emotion to the guitar players' vocals. Musicians such as Sonny Terry, the two Sonny Boy Williamsons and Little Walter developed distinctive styles of playing, sometimes imitating the sound of trains and fox hunts. In the 1920s and 30s harmonica bands, pioneered by the Borrah Minevitch Harmonica Rascals, became popular on the vaudeville circuit. This kind of band reached a peak in the years of the recording ban from 1942 to 1944, when harmonica players substituted for all the other instrumentalists who were on strike. At that time players were not granted membership of the musicians' union because the harmonica was not recognized as 'a real musical instrument'.

In the 1920s the chromatic harmonica was developed; it was brought into prominence by Larry Adler in the late 1930s, followed later by Tommy Reilly. But despite the fact that serious works were written for it by composers such as Darius Milhaud, Ralph Vaughan Williams, Malcolm Arnold and Arthur Benjamin, the harmonica was never fully accepted in the classical field. In jazz the harmonica gained respect through Jean 'Toots' Thielemans, who collaborated with Benny Goodman, Ella Fitzgerald and Oscar Peterson. At the end of the 20th century Howard Levy was exploiting its potential even further. The harmonica also regularly featured in pop music from the 1960s onwards. It was used by bands such as the Beatles, the Rolling Stones and the Yardbirds, as well as by singers such as Bob Dylan, Neil Young and Bruce Springsteen.

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IVOR BEYNON, G. ROMANI/CHRISTOPH WAGNER

Harmonica (ii).

See [Musical glasses](#).

Harmonic degree.

A not wholly adequate English rendering of the Schenkerian term [Stufe](#).

Harmonichord.

See [Sostenente piano](#), §3.

Harmonic rhythm.

Literally, the rhythm or rhythmic pattern of harmonic progression in a musical passage; that is, the rhythm articulated by the chords that make up the progression. Usually, however, the term refers simply to the rate of change of chords, which could equally well be called 'harmonic tempo'.

See [Harmony](#) and [Rhythm](#).

Harmonics.

Sets of musical notes whose frequencies are related by simple whole number ratios. A harmonic series is a set of frequencies which are successive integer multiples of the fundamental (or first harmonic). For example, the set of frequencies 100, 200, 300, 400, 500 Hz ... is a

harmonic series whose fundamental is 100 Hz and whose fifth harmonic is 500 Hz. In general, the n th harmonic of a series has a frequency which is n times the fundamental frequency.

1. General.

The importance of harmonics in various branches of music theory and practice derives ultimately from the way in which sound is perceived by the human ear and brain. The pressure fluctuations at the eardrum of a listener, which give rise to the sensation of sound (musical or otherwise), normally have a complex pattern or waveform. In 1822 the French mathematician Fourier showed that any waveform, however complex, could be decomposed into a set of simple sine wave components. If the waveform is periodic, corresponding to a regularly repeating pattern of pressure variation, then its sine wave components are members of a harmonic series. In this case it is difficult to perceive the components separately; they are fused into a single sound with a definite musical pitch. In contrast, a sound which has a set of components which are not harmonics (or close approximations to harmonics) will not normally be perceived as having a clear pitch, and the components can be heard separately. The pitch associated with a harmonic series is that of the fundamental or first harmonic; the frequency spectrum, which describes the relative strengths of the frequency components, helps to determine the timbre of the note, with an increase in the strength of upper harmonics giving an increased brightness to the sound.

The 19th-century acoustician Helmholtz developed a theory which related the dissonance of a musical interval to the degree of beating between the harmonics of the different notes forming the interval. Notes whose fundamental frequencies are related by small whole number ratios have reduced beating because of coincidences between the frequencies of the harmonics concerned (see [Interval](#)); this may at least partially explain why several of the intervals between successive members of the harmonic series are of great importance in Western music. The intervals between the first 25 harmonics, to the nearest cent, are shown in Table 1, which also gives the pitches of the harmonics for a series whose fundamental pitch is C.

TABLE 1

<i>Harmonic</i>	<i>Interval from fundamental</i>	<i>Note</i>	<i>Interval between harmonics</i>
1		C	1200 cents (octave)
2	1 octave	c	701cents (perfect ·965th)
3	1 octave + 701·96 cents	g	498cents (perfect ·044th)
4	2 octaves	c'	386cents (major 3rd) ·31
5	2 octaves + 386·31 cents	e'	315cents (minor 3rd) ·64
6	2 octaves + 701·96 cents	g'	266cents ·87

7	2 octaves + 968·83 cents		231cents ·17
8	3 octaves	<i>c''</i>	203cents (major ·91tone)
9	3 octaves + 203·91 cents	<i>d''</i>	182cents (minor ·40tone)
10	3 octaves + 386·31 cents	<i>e''</i>	165cents ·00
11	3 octaves + 551·32 cents		150cents ·64
12	3 octaves + 701·96 cents	<i>g''</i>	138cents ·57
13	3 octaves + 840·53 cents		128cents ·30
14	3 octaves + 968·83 cents		119cents ·44
15	3 octaves + 1088·27 cents	<i>b''</i>	111cents (diatonic ·73semitone)
16	4 octaves	<i>c'''</i>	104cents (used by J. ·96Wallis)
17	4 octaves + 104·96 cents		98·cents (used by J. 95Wallis)
18	4 octaves + 203·91 cents	<i>d'''</i>	93·cents (used by J. 60Wallis)
19	4 octaves + 297·51 cents		88·cents (used by J. 80Wallis)
20	4 octaves + 386·31 cents	<i>e'''</i>	84·cents 47
21	4 octaves + 470·78 cents		80·cents 64
22	4 octaves + 551·32 cents		76·cents 96
23	4 octaves + 628·27 cents		73·cents 68
24	4 octaves + 701·96 cents	<i>g'''</i>	70·cents (chromatic 67 semitone)
25	4 octaves + 772·63 cents	<i>g_♯'''</i>	

2. Wind instruments.

A wind instrument, conventionally blown, generates a continuous pitched note corresponding to a periodic waveform and a harmonic set of frequency components. Usually several different pitches can be obtained for a fixed pattern of fingering or valve depression; these pitches are described as the natural notes of the instrument. The fundamental frequency of a natural note is determined by a complex interaction between the tone generator (air jet, reed or lips) and the air column of the instrument (see [Acoustics](#), §IV).

In most wind instruments, the air column has a series of resonances whose frequencies are close to being members of a harmonic series. It is important to realize, however, that in real wind instruments the air column resonances are never perfectly harmonic. The fundamental frequency of the sounded note is usually close to one of the air column resonances; to move from one resonance to another the player modifies the tone generator (for example, by changing the lip pressure on a reed), sometimes also opening a register key to modify the air column. When a new air column resonance has been selected, a new note is established, for which the fundamental frequency is close to the new air column resonance. Associated with the new note will be an exactly harmonic set of frequency components, since the new vibration pattern is periodic; but whether the interval between the new note and the old corresponds to an exactly harmonic interval will depend on the skill with which the instrument maker tuned the air column resonances, and the extent to which the player 'pulls' the note by adjusting the method of blowing.

Despite the fact that the natural notes obtained in the way described above are not necessarily exact harmonics, the term 'harmonic' is customarily used as a synonym for 'natural note', and this usage will be followed in the remainder of the article. On the flute, the second air column resonance is approximately an octave above the first, so that an octave harmonic can be obtained; subtle adjustment of blowing pressure and angle can correct the intonation as required. On the clarinet the second air column resonance frequency is approximately three times that of the first, so the second register is a 12th above the first, corresponding to the third harmonic. In the harmonic flute organ pipe, a small hole is bored approximately half way along the tube, at a point which is a pressure antinode for the first resonance of the air column. This effectively kills the first resonance, encouraging the pipe to sound at the second harmonic, an octave above the first.

On brass instruments, with their longer and narrower tubes, a greater number of harmonics is obtained by tightening the lips; these harmonics provide the only basic notes on the natural (i.e. slideless, keyless and valveless) trumpet and horn. Bach regularly wrote for the trumpet notes between the 3rd and 18th harmonics and once, in Cantata no.31, wrote for the 20th harmonic. Mozart wrote for the horn from the 2nd harmonic to the 24th (12 Duos for two horns K487/496a).

It can be seen from Table 1 that harmonics which are multiples of prime numbers above 5 (e.g. nos.7, 11, 13 and 14) do not correspond to recognized notes in the equal-tempered scale. However, on a C trumpet nos.7 and 14 can fairly easily be lipped up to $b\flat$ and skilled trumpeters can lip no.11 down to f or up to $f\sharp$ and no.13 up to a ; composers regularly wrote these notes. Some trumpeters were more skilled at this than others, as can be seen in the writings of 18th-century music historians. The problem was solved by means of hand-stopping on the horn and the use of a slide on the trumpet, before the invention of valves made it unnecessary to use these particular harmonics. Harmonics nos.17 and 19 are good approximations of $c\sharp$ and $d\sharp$, but composers do not seem to have used them.

The timbral effects of harmonics have long been used in organ building. Although organ pipes possess a wide harmonic range, the effect can be heightened without forcing by adding further pipes whose fundamentals are the harmonics of the foundation or 'diapason' ranks. Since the 15th century these extra ranks have been made to draw separately, and the organist can synthesize a variety of tone qualities by combining stops corresponding to the 1st to 6th harmonics and compound stops of pre-set combinations of harmonics such as nos.6, 8, 12 and 16 (Mixture), 3, 4 and 5 (Cornet), 3 and 5 (Sesquialtera) or even occasionally 5, 6, 7 and 8 ('harmonics'). Harmonics nos.1, 3 and 5 on flute-toned stops, for example, synthesize quite a good imitation of a clarinet. Some keyboard [Electronic instruments](#) also use this principle to synthesize various tone-colours, a technique known as additive synthesis. For further discussion of the acoustical basis of harmonics see [Sound](#), §6(ii).

3. Strings.

It was noted in the previous section that the resonance frequencies of the air column in a real wind instrument are never exact harmonics; the same is true of the resonance frequencies of a real musical instrument string. An ideal, completely flexible string with absolutely rigid supports would have an exactly harmonic set of resonances; in practice these conditions are never met, and the resonance frequencies are usually slightly further apart than a true harmonic series (see [Inharmonicity](#)). This results in an interesting distinction between plucked and bowed notes. Bowing a string in the normal manner gives a periodic vibration of the string, and the sound therefore has a frequency spectrum containing exact harmonics (neglecting some minor transient effects). When a string is plucked or struck, in contrast, each resonance of the string radiates sound at its own frequency, giving a slightly inharmonic frequency spectrum. The inharmonicity is usually negligible for violin and guitar strings, but is of considerable significance in pianos.

A bowed string normally vibrates at a frequency very close to that of the first string resonance. The mode of vibration corresponding to this resonance has a displacement antinode (point of maximum amplitude of vibration) at the centre of the string. Touching the string lightly at this point kills the vibration of the first mode, but leaves the second mode unscathed, since it has a node at the centre; the string then establishes a new vibration pattern, with a vibration frequency corresponding to the second string resonance. Neglecting the very small inharmonicity of the string resonances, this new note is described as the second harmonic of the string.

Upper harmonics are often used for special effects on string instruments and on the harp. In the violin family, the use of harmonics of open strings, 'natural' harmonics ('flageolet tones'), was introduced by Mondonville in *Les sons harmoniques: sonates à violon seul avec la basse continue* op.4 (c1738). In his preface he explained how to obtain harmonics nos.2, 3, 4, 5, 6, 8 and above by lightly fingering at a node on any string. The sonatas make considerable use of harmonics nos.2, 3, 4 and 5. For the 2nd harmonic, the note is fingered in its normal position but only lightly. For the 3rd, 4th and 5th harmonics, the player fingers lightly as if to play a perfect

5th, 4th or major 3rd above the open string (or at other nodal points: at any multiple of an n th of the distance along the string for an n th harmonic); harmonics sounding a 12th, two octaves and a 17th above the open string are obtained. In [ex.1a](#) the special sign above each notehead indicates that the player fingers in the positions of the lower notes on the g string and the upper notes (only) are sounded. The passage in [ex.1b](#) sounds as in [ex.1c](#), assuming that both written notes are played as harmonics, the upper line on the d' string and the lower on the g . Mondonville also used 2nd (octave) harmonics on the G and d strings of the cello in the same sonatas. In modern notation there is either a small circle over the actual note or a diamond-headed note in the position of the nodal point to be touched (e.g. Ravel: *Ma mère l'oye*).



The most commonly used 'artificial' harmonics are 4th harmonics of the written fingered notes, which sound two octaves above those notes; they are obtained by fingering the written note and lightly touching the string a perfect 4th above, and are notated by writing diamond-headed notes a perfect 4th above the main note.

With a long string strongly bowed as many harmonics may be obtained as on the trumpet. This was the principle of the one-string [Trumpet marine](#), which could play trumpet music with a characteristic out-of-tune effect on the 4th and 6th of the scale.

On the harp 2nd harmonics, sounding one octave above, are obtained by plucking the upper half of the string with the side of the thumb and lightly touching the mid-point of the string with the ball of the thumb. Harp harmonics are designated by a small circle above the written normal note of the string.

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Harmonic seventh.

A term used by Euler and others for the interval between the fourth and seventh harmonic partials of a note. See [Septimal system](#).

Harmonie (i)

(Fr., Ger.).

See [Harmony](#).

Harmonie (ii)

(Fr., Ger.).

A term used extensively in Germany and elsewhere to mean wind instruments or a small wind band (oboes, horns, bassoons etc.) employed by the aristocracy (and others) from the mid-18th century or a small military band (see [Band \(i\)](#), [§II, 2\(ii\)](#)); the repertory for such a band is known as [Harmoniemusik](#) (Fr. *musique d'harmonie*). In France, *harmonie* is distinct from *fanfare*, a band of brass and percussion players.

Harmonie Gesellschaft

(Ger.).

See [Harmony Society](#).

Harmonielehre

(Ger.).

The study, teaching or theory of [Harmony](#).

Harmoniemusik.

In its widest sense, music for wind instruments. Within its ambit have come a variety of musical styles: for instance, the French commonly use the term 'harmonie militaire' to refer to military bands, even the massed wind bands of the Napoleonic era: Elgar wrote *Harmony Music* for his domestic wind quintet; the Germans refer to the wind quintet as the 'Harmonie-Quintett'. The title of Haydn's *Harmoniemesse* (1802) is explained by the prominence of wind instruments in that work. Mendelssohn's *Harmoniemusik* op.24 (1824) is for 23 wind instruments and percussion. In its more limited sense the term was fully current only from the mid-18th century until the 1830s when it was primarily applied to the wind bands (Harmonien) of the European aristocracy and the music written for them, and secondarily to their popular imitations in street bands (Mozart told in a letter to his father, 3 November 1781, of being serenaded by a street band containing two clarinets, two bassoons and two horns with his Serenade K375) and small military bands without heavy brass instruments or percussion. To translate 'Harmonie' simply as 'wind band' is vague, and as 'military band' generally wrong.

The nucleus of the Harmonie was a pair of horns, beneath which were bassoons (in early Harmoniemusik where there was only a single part two

players would commonly play in unison) and above a pair of treble instruments, usually oboes or clarinets; by the 1780s it was standard practice to employ both oboes and clarinets in an octet *Harmonie*. Flutes, english horns and basset-horns were also occasionally used as alternatives, or in addition. The trombone, serpent, double bass and double bassoon were variously employed to give a 16' quality: the instrument used depended upon availability, and such parts were often optional. The principal function of *Harmonien*, the only sources of musical entertainment for some patrons, was to provide background music at dinners and for social events, but they also performed in public and private concerts, where they occasionally accompanied a soloist.

Wind bands of clarinets, horns and bassoons were employed in France by the 1760s, and of clarinets and horns even before that. The Duke of Orléans, the Prince of Condé and the Prince of Monaco retained the three best known, and these were probably the first to give public performances, appearing frequently at the Concert Spirituel during the 1760s and 1770s. French military bands of the period were modelled on the court *Harmonien*, and in general remained no larger than a sextet even as late as the Revolution. English *Harmoniemusik* existed at a popular level in public performances given, for instance, in the open air at St James's by one of the small military bands (of clarinets, horns and bassoons) and at Ranelagh Gardens in the 1790s; pairs of horns were often played in the pleasure gardens. At the court, only the Prince of Wales retained a *Tafelmusik*, during the 1780s. The repertory of French and English *Harmoniemusik* also differed: the French used *pièces d'harmonie*, which were a group of six or so short pieces normally selected and arranged from opera originals, whereas the English developed a peculiarly individual repertory of 'military divertimentos', long sequences of short movements which were a mixture of original, dance and military movements, sometimes with pieces taken from the works of other composers. Somewhat rarer was the sonata type, best exemplified by J.C. Bach's six sinfonias and four quintets or 'Military Pieces'.

In central Europe, the traditions of employing a wind band go back at least to the beginning of the 18th century: a band of oboes and horns was employed at the Prussian court in 1705 and bands of oboes, tenor oboes and bassoons were known even earlier. *Harmoniemusik* became more widespread in the second half of the century. Prince Paul Anton Esterházy retained a sextet *Feldmusik* from 1761, and the divertimentos for pairs of oboes, horns and bassoons recently written by the new Kapellmeister Haydn probably formed part of its repertory. When Emperor Franz I visited Prince Philipp Carl of Wallerstein in 1764 he heard French horns and clarinets play at table. Dinner music was written by Mozart for the Archbishop of Salzburg in the mid-1770s, and a wind band played such music in Albert's tavern in Munich in 1777.

The octet, or 'full *Harmonie*' was introduced in central Europe by Prince Schwarzenberg, who in about 1776 gathered together a group of oboe, english horn, horn and bassoon players. But it only came of age when in 1782 Emperor Joseph appointed a *Harmonie* consisting of the finest available performers on oboe, clarinet, horn and bassoon. This ensemble founded a Viennese tradition, its characteristics later mirrored by the

ensembles of several other aristocrats, including Prince Esterházy and Prince Liechtenstein. The performers were first-class professional musicians, not liveried servants such as had often been employed for this kind of domestic music previously. The emperor's Harmonie, for example, originally consisted of Georg Triebensee and Went (oboes), the Stadler brothers (clarinets), Rupp and Eisen (horns) and Kauzner and Drobney (bassoons), all members of the Burgtheater orchestra. Their repertory was technically and musically more advanced than anything written earlier; there can be little doubt, for instance, that Mozart's two serenades, K375 and 388/384a, and Krommer's 13 Harmonien were composed for one of the Viennese Harmonien. The greater part of it, and that which they used principally as dinner music, was something completely new, although it undoubtedly had strong connections with the French *pièces d'harmonie* of the 1760s and 1770s. This consisted of full-length transcriptions of opera and ballet scores. It was normal for these to contain 12 or more near-complete movements, and sometimes even the recitative was included. It was rare for a composer to make such arrangements himself (although Mozart undertook such a task with *Die Entführung aus dem Serail*; letter to his father, 20 July 1782); usually it was the work of the director of the Harmonie that played it. Thus Went made many transcriptions for the emperor's Harmonie, and Joseph Triebensee and his successor, Sedlak (who was responsible for the authorized transcription of Beethoven's *Fidelio*), still more for Prince Liechtenstein's Harmonie. The emperor's library acquired many of their transcriptions. The influence of this Viennese practice was widespread throughout Europe; Maximilian Franz, in taking his Viennese Harmonie to Bonn when he became Elector of Cologne in 1784, pioneered the new vogue in Germany and the Lobkowitz Harmonie was probably the leading exponent of the Viennese tradition in Prague. Many Harmonie transcriptions were published throughout Europe during the next half-century, and many more existed in manuscript in various court and monastery libraries. Probably the best-known of all transcriptions is Mozart's of 'Non più andrai' from his *Le nozze di Figaro* (along with music by Sarti and Soler) as dinner music in *Don Giovanni*; he also used a Harmonie ensemble for a serenade in the garden scene of *Così fan tutte*.

The privations caused by the Napoleonic wars forced most of the Viennese aristocracy to discontinue patronage of their Harmonien, though those of the emperor and Prince Liechtenstein apparently survived with little interruption even into the 1830s. In Germany the Duke of Sondershausen retained his until 1835 when it was replaced by a full orchestra. References to Harmoniemusik beyond this date are rare.

European Harmoniemusik was imported by emigrant Moravians into the USA, where it remained in vogue well into the 19th century. It became a custom to play Harmoniemusik in the evenings from the roof of the Single Brethren's House at Bethlehem, Pennsylvania, and 14 Parthien for clarinets, horns and bassoons were written by the Moravian composer David Moritz Michael for this purpose. He was also responsible for the Harmoniemusik which accompanied a peculiar local event at Bethlehem every Whit Monday (c1809–13), a boat trip down the Lehigh River to a whirlpool and back. The music was planned to reflect the moods of each phase of the journey.

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For further bibliography see [Divertimento](#) and [Band \(i\)](#).

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Harmonika.

See under [Organ stop](#) (*Harmonia*, *Physharmonika*).

Harmonium.

The name given by [Alexandre-François Debain](#) to a small [Reed organ](#) patented in 1842. This original instrument had a three-octave keyboard, one set of reeds and a single blowing pedal. The name was later extensively used in England and on the Continent to refer to all reed organs, of whatever size or construction. Larger instruments in Germany were sometimes called 'Kunstharmonium'.

Such instruments were widely disseminated, especially by the colonial powers, in Africa and India, where they came to play an important role in local traditions. The harmonium was introduced into India by French missionaries, probably around the middle of the 19th century (Indian terms for it are *hārmo niam*, *hārmoniā*, *ārmoniā*). Though upright models are found, the most common is a small portable instrument set in a box. Models are made in various sizes with a range of stops and couplers. The instrument is usually played while sitting on the floor, the player fingering the keyboard with one hand and pumping a bellows at the back with the other. Its use is widespread in the provision of heterophonic contrapuntal texture for vocal music (where it is often played by the singer himself) in a wide range of classical and urban popular styles. It is less frequently found in village music contexts. It has for a long time been manufactured in India and Pakistan; Palitana, in Gujarat, is regarded as a centre of manufacture of the reeds.

As it is a fixed-pitch instrument, its use in Indian music has been criticized (and was banned on Indian radio for some years) on the grounds that it does not conform to the traditional flexible intonation.

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Harmony

(from Gk. *harmonia*).

The combining of notes simultaneously, to produce chords, and successively, to produce chord progressions. The term is used descriptively to denote notes and chords so combined, and also prescriptively to denote a system of structural principles governing their combination. In the latter sense, harmony has its own body of theoretical literature.

1. [Historical definitions.](#)
2. [Basic concepts.](#)

3. Historical development.
4. Theoretical study.
5. Theory since 1950.
6. Practice.

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Harmony

1. Historical definitions.

In Greek music, from which derive both the concept and the appellation, 'harmony' signified the combining or juxtaposing of disparate or contrasted elements – a higher and a lower note. The combining of notes simultaneously was not a part of musical practice in classical antiquity: *harmonia* was merely a means of codifying the relationship between those notes that constituted the framework of the tonal system. In the course of history it was indeed not the meaning of the term 'harmony' that changed but the material to which it applied and the explanations given for its manifestation in music.

According to the conception of classical writers, taken over by medieval theorists, harmony was a combining of intervals in an octave scale – a scale understood not as a series but as a structure. Consonances based on simple, 'harmonic' numerical proportions – the octave (2:1), the 5th (3:2) and the 4th (4:3) – form the framework of a scale (*e'–b–a–e*), and in addition to the octave structure resulting from the interlocking of consonances, the consonance itself also qualifies as harmony, as a combining agent (see [Consonance](#), §1).

In the Middle Ages the concept of harmony referred to two notes, and in the Renaissance to three notes, sounded simultaneously. An anonymous writer of the 13th century (*CoussemakerS*, i, 297) defined the *concordantia* (the simultaneity employed in polyphonic music, and not merely used to test out the relationship between notes) as 'the harmony [*harmonia*] of two or more sounds produced simultaneously [*in eodem tempore prolatorum*]'. Gaffurius and Zarlino spoke of three-note harmonies, though Gaffurius (A1496, bk 3, chap.10) considered only combinations of octaves, 5ths and 4ths. Zarlino (A1558, bk 3, chap.31) was the first also to include in his concept of harmony triads consisting of 5ths and 3rds; this he was able to do because, besides perfect consonances, he defined imperfect ones – the 3rds – by means of simple, 'harmonic' numerical proportions (5:4 and 6:5) rather than by the complicated Pythagorean proportions.

In addition to the simultaneous sounding of two or three notes in isolation, the concept of harmony takes in the relationships between such sounds. In 1412 Prosdocimus de Beldemandis designated the regulated alternation of perfect and imperfect consonances as 'harmony' (*CoussemakerS*, iii, 197); in the 17th century, among other prerequisites for the composition of *contrappunto moderno*, Christoph Bernhard (ed. Müller-Blattau, A1926, p.40) described 'harmonic counterpoint' as an articulated sequence of 'well-juxtaposed consonances and dissonances' and d'Alembert, Rameau's

commentator and popularizer, defined *harmonie*, in contradistinction to *accord* (three or four notes sounded simultaneously, forming a unit), as a progression of simultaneously sounded notes intelligible to the ear: 'l'harmonie est proprement une suite d'accords qui en se succédant flattent l'organe' (1766, pp.1–2).

The word 'harmony' has thus been used to describe the juxtaposition of the disparate – of higher and lower notes – both in the vertical (in the structure of chords or intervals) and in the horizontal (in the relationship of intervals or chords to one another). There is a widespread tendency, probably too deep-rooted to be corrected, to take harmony as meaning no more than the vertical aspect of music, disregarding the fact that chordal progression is one of the central categories dealt with in the teaching of harmony. This tendency entails a bias that not only misrepresents the terminology but can also influence the listener's way of hearing, which is not wholly independent of a verbal understanding of what is involved in music.

Moreover, the concept of harmony refers less to actual musical structures than to the structural principles underlying intervals and their combinations or chords and their relationships. (In Riemann's theory of harmonic function, a harmony is the essence of all chords having a like function and thus exists at a much more abstract level than chords with their inversions and notes 'foreign to the harmony'.) However, harmony considered as a structural principle is just as much an intrinsic part of ancient and medieval music as it is of the tonal system of modern times. The two-note consonance constituted the foundation of the old tonal system, the three-note consonance that of the new. From the 18th century onwards, the scale of any key has been explained as being the result of a reduction of the three principal chords, the tonic, dominant and subdominant: C–E–G + G–B–D + F–A–C = C–D–E–F–G–A–B–C.

Harmony

2. Basic concepts.

- (i) The chord.
- (ii) Chordal inversion.
- (iii) Dissonance.
- (iv) Constructional technique and note relationships.
- (v) Tonality and key.

Harmony, §2: Basic concepts

(i) The chord.

The harmonic theory of recent times, which evolved gradually between the 16th and the 18th centuries, is based on the idea that a chord – three or four notes sounded simultaneously – is to be taken as primary, as an indivisible unit. While in earlier counterpoint two-part writing was regarded as fundamental (with four-part writing as a combination of two-part counterpoints), in the later study of harmony a chord was regarded as a primary element rather than as an end-product and was indeed considered as such regardless of the difference between homophonic and polyphonic style. (J.S. Bach's counterpoint, despite the complexity of its polyphony, was undoubtedly based on harmony and not merely regulated by it: the harmonic aspect arises as a foundation, not as a resultant.)

In the idea of the chord as a given entity, it is necessary to distinguish between two aspects: that of psychology and that of musical logic. Stumpf defined or characterized the psychological entity as a 'fusion' of the notes in a consonant triad (and to a lesser extent in the chord of a 7th too). The logical factor, however, is to a large extent independent of the psychological, although the conception of a chord as a logical entity could not have arisen in the first place without the psychological phenomenon of fusion. Whether, in terms of logic, a chord presents an entity, and not merely a combination of intervals, depends on the function it fulfils in the musical context. A chord each of whose notes is resolved in contrapuntal fashion will nevertheless be conceived as a primary element in the mind of the composer if – for example as a supertonic preceding the dominant and the tonic – it is intrinsic to the harmonic continuity.

Harmony, §2: Basic concepts

(ii) Chordal inversion.

The doctrine of chordal inversion, namely the proposition that the root-position chord C–E–G, and 6-3 chord E–G–C and the 6-4 chord G–C–E are different manifestations of an identical harmony and that the bass note of the 5-3 form (C–E–G) must count as the fundamental note, the basis and centre of reference (*centre harmonique*) of the other notes, was for a long time thought to be the remarkable and epoch-making discovery of Rameau; on the basis of this theorem he was held to have been the founder of harmonic theory. The concept of the inversion had in fact been anticipated by a number of theorists of the 17th and early 18th centuries – by Lippius (A1612) and his follower Baryphonus (A1615), by Campion (Ac1613), by Werckmeister (A1702) and also by the ingenious dilettante Roger North (c1710). It was not anticipated, as Riemann claimed, by Zarlino. What was decisively new in Rameau was not the theorem as such but its incorporation into a comprehensive theory of musical coherence, in which the conception of the chord as a unit, primary and indivisible, the concept of the root note, the doctrine of the fundamental bass (*basse fondamentale*) and the establishment of a hierarchy between the fundamental degrees were interdependent elements, complementing and modifying each other.

The roots of chords (which are no longer their bass notes when the chords are inverted) link together to give the *basse fondamentale*. The latter is a purely imaginary line, in contrast to the basso continuo, which is the sequence of actual bass notes. It is a construction designed to explain why a progression can become a compelling, intelligible coherence rather than a mere patchwork of separate chords. According to Rameau (whose theories were further developed in the 19th century by Simon Sechter) the cohesive principle is the fundamental progression, from root to root; in fact, the 5th is reckoned a primary, stronger fundamental progression, the 3rd a secondary, weaker one. A fundamental progression or apparent progression of a 2nd (according to Rameau the 2nd, which as a simultaneity is a dissonance, is also not self-sufficient as a bass progression) is reduced to progressions of a 5th: in the chord sequence G–C–D minor, C is indeed a tonic degree (I), related to G as the dominant (V), but it is also a fragment of the 7th on the submediant (VI⁷), related to the supertonic (II) – the root A being introduced for the sake of the 5th

progression A–D: see [ex.1](#) (Rameau, B1722, p.204). For similar reasons, the chord F–A–C–D in C major is considered as a triad of F major with added 6th (*sixte ajoutée*) provided that it is followed by the C major triad (fundamental 4th progression); on the other hand it is considered an inversion of the 7th on D if it moves on to G major (fundamental 5th progression): F–A–C–D is a chord with two applications (*double emploi*).



Harmony, §2: Basic concepts

(iii) Dissonance.

The idea that a chord presented not a mere combination of intervals but a unit, primary and indivisible, was associated with a far-reaching change in the concepts regarding the nature and the functions of dissonances. In counterpoint before 1600, a dissonance in strict writing was a relation between two voices; and the dissonant note was regarded as being the one that had to advance to the resolution of the dissonance, hence in [ex.2a](#) the lower note, in [ex.2b](#) the upper. (The second, or ‘reference’, voice could either remain on the same note or move to a new one at the resolution.) A suspension on the strong beat is produced by a step in the ‘reference’ voice ([ex.2a](#)), and a dissonant passing note on a weak beat by a step in the voice making the dissonance ([ex.2b](#)).



From the 17th century the formation of dissonances in strict counterpoint was complemented by new approaches that extended the system of contrapuntal writing without violating any of its fundamental characteristics. But at the same time it was confronted with phenomena grounded in basic principles of a different kind, relating to other categories of musical listening. Among the new approaches to dissonance that merely extended the system were some that characterized the modern counterpoint of the 17th century, the *seconda pratica*: for example, changing note quitted by downward leap ([ex.3a](#)), the suspension resolved by downward leap ([ex.3b](#)), and the accented passing note ([ex.3c](#)), which in Palestrina’s style was permitted only in a rudimentary form as a weakly accented passing note of the duration of a *semiminima* ([ex.3d](#)).



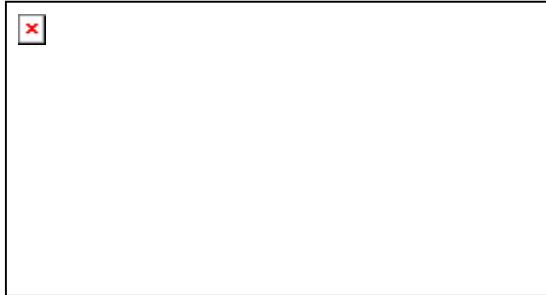
These dissonances, which are to be found in contrapuntal practice, in no way invalidate the strict rules of counterpoint. They require, if their intended effect is to be understood, an awareness of the norms with which they conflict. It is precisely as exceptions to the conventional rule, which they infringe and in so doing confirm as valid, that they gain their expressive or symbolic meaning: the downward-leaping suspension ([ex.3b](#)) owes its character of pathos to its very deviation from the normal resolution by step.

The modern counterpoint of the *seconda pratica* may seem in consequence an accumulation of licences, of artificial infringements of earlier rules. On the other hand, the distinction between dissonant chords and notes foreign to the chord (or to the harmony) involved a fundamentally new conception of dissonances. It was this differentiation that gradually came to permeate compositional practice from the 17th century onwards and theory from the 18th. Not only was the stock of approaches to dissonance changed, but at the same time so was the basic idea of what a dissonance actually was.

In harmonically based writing a dissonance is accounted a dissonant chord – that is, a chord of which the dissonance is an essential component – if two conditions apply: if, in the first place, the dissonant chord can be meaningfully explained as a piling up of 3rds (‘meaningfully’ because at a stretch it is possible to reduce absolutely any chord to piled-up 3rds); and if, in the second place, the resolution of the dissonance is associated with a change of harmony (a change of root, which moreover will be in some part the result of the dissonance’s pull towards resolution). According to the modern conception (Kurth, C1920), the dissonance factor is not so much a note (F as an adjunct to the harmony G–B–D) or an interval (the dissonance G–F as distinct from the consonances G–B and G–D) as rather the chord, which as a whole is permeated by the character of dissonance, originally a property of individual intervals.

Notes foreign to the chord (or to the harmony) are distinguished from fundamentally dissonant chords in that, in the first place, they appear as dissonant adjuncts to the chords (Kirnberger spoke of ‘incidental’ dissonances) and, in the second place, their resolution is not dependent on a change of harmony ([ex.4](#)). In 16th-century counterpoint there was no essential difference between a suspended 4th ([ex.4a](#)) and a suspended 7th ([ex.4b](#)). In the 18th and 19th centuries, however, the suspended 4th was regarded as a note foreign to the chord: it is neither intelligible as a result of piling up 3rds (unless one accepts the sort of far-fetched explanation propounded by Sechter in 1853), nor does the resolution of the dissonance correlate with a change of harmony. However, the note C in [ex.4b](#) is not free from ambivalence: if, either in the imagination or in

musical reality, the root notes D and G are inserted underneath, a fundamental discord (II⁷) results; but if the C is merely conceived as a suspension to a 6-3 chord on D the dissonance is a note foreign to the chord.



Harmony, §2: Basic concepts

(iv) Constructional technique and note relationships.

In a composition whose structure is determined by rules governing the progress of the *basse fondamentale* and the treatment of dissonances, two factors can be distinguished, just as in counterpoint at an earlier date. These factors are in themselves abstract, but their combined effect forms the basis from which actual composition proceeds. One of these is constructional technique, the other the regulation of relationships between the notes.

In earlier, more precise musical terminology, it was the regulated note relationships, as distinct from constructional technique or counterpoint, that were covered by the term 'harmony' (in keeping with the ancient and medieval meaning of the term). From the 18th century onwards both aspects of composition became subsumed in the concept of harmony – that is, in addition to the note relationships, the chord progressions built on a *basse fondamentale*, for which the expression 'harmony' was used in an attempt to distinguish it from 'counterpoint'. This constitutes a linguistic confusion and produces a blurring of the distinction between constructional technique and harmony, in the narrower sense of the word, that has marred many methods of teaching harmony.

The rules of early counterpoint refer not to precise, diastematically defined intervals such as major or minor 3rds but to classes of intervals – 3rds in general. And a distinction must be made between the rules of counterpoint, which are exclusively concerned with abstract musical construction, without regard to the difference between minor, major and augmented 6ths, or between perfect 4ths and tritones, and the directions for a harmonic (in the stricter sense of the word) arrangement of the composition – directions formulated as rules governing the use of *mi* and *fa*: a diminished 5th appearing in the place of a perfect 5th did not count as a dissonance, for whose legitimate application there were constructional rules, but as a 'non-harmonic note relationship' (*relatio non harmonica*) which was supposed to be avoided (though could not always be avoided in fact; many of the controversial problems of accidentals are insoluble). Tinctoris spoke of a *falsa concordantia* in contradistinction to a *dissonantia* (CoussemakerS, iv, 124b) in order to indicate the discrepancy between the contrapuntal (*concordantia*) and the harmonic (*falsa*) import of the interval. The essence of the 'true concords' (*verae concordantiae*), the *relationes harmonicae*, is

represented by the hexachord that excludes both the chromatic intervals and the tritone.

Constructional technique and note relationships, which normally work together in perfect agreement, can sometimes get out of proportion with one another: in technical terms, the mannerism of Gesualdo depends on the device of clothing what is in abstract thoroughly regular, even conventional, counterpoint in an excess of chromaticism. A similar divergence between simplicity of constructional technique and complexity of note relationships can occasionally be observed in late Baroque tonal structure, in sequences of 5ths in the bass: for instance, the C major chord progression I–IV–VII–III–VI–II–V–I can be realized chromatically as C major–F major–B major–E minor–A major–D major–G \flat major–C \flat minor; and it is to the simplicity of the *basse fondamentale*, made up of steps of a 5th, that the tonally extremely complicated chord progression (a headlong modulation from C major via E minor and D major to C \flat minor) owes its compelling, intelligible effect.

Since the 17th century, keys have been constituted by note relationships as well as by constructional means. Taken in itself, a major or minor scale is not sufficient to define a key; the fact that a chord progression remains within the bounds of a major scale in no way precludes the possibility of its remaining tonally indeterminate. Conversely, as has already been demonstrated, a sequence of 5th steps (which in its tonally self-contained form is often spoken of in German parlance as a ‘Sechter cadence’) can lead into remote and alien areas of tonality rather than circumscribe a particular key. It is only by correlating a given scale with a fundamental bass relying primarily on steps of a 5th that a key can be unmistakably defined.

The cadence I–IV–V–I, or tonic–subdominant–dominant–tonic, relies first on the wholeness of the scale, second on the clear effect of the 5th progressions in the fundamental bass and third on the effect of ‘characteristic dissonances’ (Riemann) in establishing continuity: these would include the 7th on V and also the 6th on IV (related to I, the 6-5 chord is a subdominant with *sixte ajoutée*, and with respect to V it is an inversion of II 7 , in which the 6th emerges as the root and the 5th as a dissonance requiring resolution). Individual features, since they alone do not define the cadence, may be altered or even omitted without the sense of the whole being lost; the scale may be chromatically altered, the subdominant replaced by a double dominant or a Neapolitan 6th, and the characteristic dissonances may be dropped.

Rival theories maintain either that the key is founded on the scale or that the scale is founded on the key. What is known as the theory of *Stufen*, or degrees, ascribes intrinsic importance to the scale. It asserts that seven chord degrees coalesce into a key by virtue of the fact that they form a unique scale. It sees the sequence of 5ths (I–IV–VII–III–VI–II–V–I), which passes through all the degrees of the scale, as a paradigm of the comprehensive realization of a key. (The emphasis on the gamut as the foundation of a key would have impeded the explanation of chromatic alterations as tonal phenomena if the theory of *Stufen* had not been linked by Sechter with a theory of fundamental steps; the alteration of the

supertonic degree to a chord of the Neapolitan 6th, which does not fall within the scale, is accordingly justified by the fact that the altered degree, like the unaltered one, is usually associated with a step of a 5th leading to the dominant, thereby integrating the degree into the tonality.)

In contrast to the theory of *Stufen*, Riemann's theory of function starts from the tonic–subdominant–dominant–tonic cadence in order to establish the key, and deduces the scale by analysing the three principal chords (C–E–G, F–A–C, G–B–D = C–D–E–F–G–A–B–C). The chords and their relationships to each other are taken as given; the scale results from them. Furthermore, as the derived phenomenon, the secondary product, the scale is susceptible to virtually unlimited alteration without the key becoming unrecognizable; by interpolations and chromatic inflections in the chords, hence by modifications whose consequence is an extension of the scale, the cadence is in no way restricted in its function of defining the key, but rather it is aided.

Harmony, §2: Basic concepts

(v) Tonality and key.

The term 'tonality' has now become widespread in addition to the older term 'key'. It was first used by Choron in 1810 to describe the arrangement of the dominant and subdominant above and below the tonic. In 1844 it was defined by Fétis as the essence of the 'rapports nécessaires, successifs ou simultanés, des sons de la gamme'. Its currency during the long and complex history of the concept is due to a variety of causes. In the first place the expression 'tonality' designates the intrinsic governing principle of key (Fétis: 'le principe régulateur des rapports') as distinct from its outward aspect, the individual key. In the second place, the concept of key is usually associated with the idea of a given diatonic scale; but tonality also covers chords with notes foreign to the scale (and even with roots foreign to the scale) provided that they are integrated into the tonal context and do not bring about any impression of a change of key. And in the third place, tonality can be taken to mean a complex of several related keys, a broad key-area.

Thus on the one hand the term refers to the principle that governs a key from within, instead of to the key's audible exterior. On the other hand it refers to broader relationships, the consequence of carrying the intrinsic principle a stage further and transcending the bounds of the key as it is defined in material terms. Thus Réti (1958), in order to emphasize the specific relation of the notes to a centre, a basic note or chord, in place of the general 'rapports des sons', distinguished between the concept of tonality and that of 'tonicity' (see [Tonality](#)).

Harmony

3. Historical development.

(i) To the end of the Baroque.

(ii) The Classical era.

(iii) The Romantic era.

(iv) Early 20th century.

(v) Late 20th century.

Harmony, §3: Historical development

(i) To the end of the Baroque.

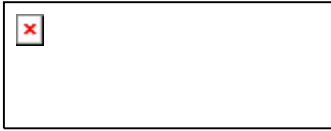
That modern tonal harmony began about 1600 has been a commonplace since Fétis, who extolled certain spectacular dissonances in Monteverdi's madrigal *Cruda Amarilli* as the beginning of the modern era in music. The standard account of this as the replacement of a contrapuntal 'horizontal' style by a harmonic 'vertical' way of writing, however, is unsatisfactory. It was not that counterpoint was supplanted by harmony (Bach's tonal counterpoint is surely no less polyphonic than Palestrina's modal writing) but that an older type both of counterpoint and of vertical technique was succeeded by a newer type. And harmony comprises not only the ('vertical') structure of chords but also their ('horizontal') movement. Like music as a whole, harmony is a process. (For discussion of the principles of consonance underlying medieval counterpoint see [Discant](#); see also [Organum](#) and [Counterpoint](#).)

To be understood from a historical point of view, tonal harmony must be seen in the context of compositional technique in the 15th and 16th centuries, a technique founded first on the opposition between imperfect and perfect consonances, second on the principle of the semitone as a means of connecting consonance with consonance (the leading note), and third on the treatment of dissonances as relationships between two voices. The progression from an imperfect to a perfect consonance – from a 6th to an octave, or from a 3rd to a 5th or unison – was experienced as a tendency comparable to that 'instinctual life of sounds' of which Schoenberg spoke in tonal harmony. And intervallic progressions that contain movement by a semitone in one of the voices were reckoned specially intelligible or compelling ([ex.5](#)).

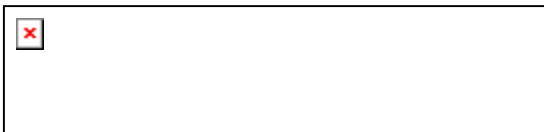


As a means of effecting semitone steps, chromatic alteration, or [Musica ficta](#), often (though not always) led to progressions that in retrospect look like anticipations or prefigurations of tonal harmony. The consonance with the leading note ([ex.5a](#)) can be heard as a dominant. But the Phrygian cadence ([ex.5b](#)) was understood as a self-contained progression and not as a fragment (subdominant–dominant) of a D minor cadence; and the fact that in spontaneous chromatic alteration the Dorian (and also the Aeolian) form of the progression 6th-to-octave ([ex.5a](#)) could be exchanged for the Phrygian ([ex.5b](#)) is just as alien to tonal feeling (which tends towards harmonic unambivalence) as the alteration of the 3rd before the 5th ([ex.5c–d](#)). (See also [Mode](#), §III, 5.)

That dissonances were treated as relationships between two voices means that they were neither integrated into chords nor contrasted with chords as notes foreign to the harmony. The 7th, C, in [ex.6](#) is neither a component of a chord (II⁷) which is in itself dissonant nor a dissonant suspension preceding a 6–3 chord on the seventh degree of the scale; it is a dissonance in relation to D and a consonance in relation to F.



Tonal composition using chords, as it gradually evolved during the 17th and 18th centuries, can be distinguished from modal composition using intervals, first (as already mentioned) by its conception of the chord as a primary, indivisible unit, second by its referral of every chord to a single tonal centre and third by its segregation of intervallic dissonances into the categories of dissonant chords and notes foreign to the harmony. In modal composition using intervals the penultimate chord of the Dorian cadence ([ex.7a](#)) was conceived as a secondary combination of two intervallic progressions ([ex.7b–c](#)); and the progression could be specified as cadential by altering the 3rd, G, to G♭. In tonal harmony the chord of the 6th ([ex.7a](#)) presents itself as an indivisible unit and as a fragment of a dominant 7th chord on A, whose root has to be supplied by the imagination if the tonal coherence (dominant–tonic) is to become discernible. The 3rd, G, thus becomes a dissonant 7th which is resolved downwards on to the 3rd of the tonic chord. The change in quality between the penultimate chord and the final chord, perceived tonally, no longer lies in the antithesis of imperfect and perfect consonances but in the contrast between the chord of the 7th and the triad. This change is experienced not merely as a juxtaposition but as a logical sequence in which the second chord forms the goal of the first.



The integration of all the chords, and not merely some of them, in a tonal context related to a single centre was a new principle in the 17th century. While in the modal use of intervals in the 15th and 16th centuries the cadence points (properly clausulas) represented one of the means of defining a modal centre, the intervallic progressions that occurred elsewhere in the context than at cadence points remained on the whole modally neutral.

The relationship of the practice of figured bass to the development of tonal harmony was an ambivalent one. On the one hand, figured bass encouraged the conception of the chord as the primary unit by designating vertical structures; the simultaneity was thought of as a tactile gesture rather than as the result of interwoven melodic parts. On the other hand, the experiencing of chords as based on roots, and the perceiving of the relationships between roots that build harmonic cohesion, were obstructed by the practice of figured bass: the emphasis on the actual basso continuo discouraged the awareness of the imaginary fundamental bass that was essential to the harmonic logic. Those theorists who in the 17th century formulated the principle of chordal inversion and root (Lippius in 1612 and Baryphonus in 1615) did not indeed concern themselves with figured bass but rather with the technique of Lasso; and Rameau's decisive establishment of the concept of inversion is more a symptom of the end of the figured-bass era than one of its typical manifestations.

The relationship of *contrappunto moderno* ('licentious' counterpoint) to tonal harmony was similarly complex in the 17th century. The dissonant structures that deviate from the norms of classical counterpoint can certainly often be interpreted from the point of view of tonal harmony, though by no means always. The 7th on the subdominant ([ex.8a](#)) soon became established as a dissonant chord that did not have to be prepared in order to be understood. (In Monteverdi, IV^7 is an even more frequent 7th than V^7 .) But the irregularity at the downward-leaping suspension ([ex.8b](#)) does not give it independent status as a harmonic phenomenon; it is rather a case of a dissonant figure which is understood in terms of intervallic writing and whose pathos derives from the fact that it forms a striking exception to the conventional resolution.



The old and the new ways of conceiving music were inextricably interlinked in the minds of many contemporaries. Bernhard, who sought to codify 'licentious' counterpoint about 1660 (ed. in Müller-Blattau, A1926, pp.84–5), described in his explanation of the passage in [ex.9a](#) the dissonant 4th ($c-f''$) as the result of an 'ellipsis' – an omission of the preparatory consonance $d-f'$ on the first beat. Thus, in keeping with the 16th-century way of listening, f'' is a dissonant suspension leading to a resolution on the consonance $c-e''$. However, Bernhard made his own reduction ([ex.9b](#)), intended to demonstrate the real sense behind the unreal outward manifestation. This shows how the traditional interpretation has become coloured, or even overshadowed, by an interpretation based on tonal harmony. Since the underlying progression $II-V-I$, consisting of two steps of a 5th, is stronger and more intelligible than $II-I-V-I$, the bass note c should be heard as a passing note (and is thus omitted in the reduction). Thus f'' , as the 3rd on the supertonic, is a consonance and e'' a dissonant passing note; and the fact that it forms a consonance with the equally dissonant transitional c in the bass is secondary.



By about 1600 chromaticism had reached a culmination that it is difficult to distinguish from excess. During the 17th century this became both simplified and tonally integrated, the simplification being a necessary part of the integration. Gesualdo's technique, which in historical terms represents an end and not a beginning, was virtually without consequence for the development of tonal harmony. It relied on the use of extreme chromaticism to render a contrapuntal sequence 'strange' while completely obeying the rules of traditional intervallic writing by, for instance, displacing a 'reference note' chromatically by a semitone in the course of resolving a dissonance over it.

Chromaticism can qualify as being tonally integrated when the directional pulls of the leading notes, which arise through chromatic alteration, are in agreement with the fundamental progression. The sense of the plagal cadence in a major key (IV–I) is underlined by chromatic alteration of the subdominant chord to a minor triad, just as the sense of the perfect cadence in a minor key (V–I) is underlined by converting the dominant chord to a major triad. And the indeterminate direction of the 5th on the chord of the dominant can be resolved by raising or lowering (G–B–D \flat –F or G–B–D \sharp –F) or by both at once (what Kurth termed *Disalteration*: G–B–D \flat –D \sharp –F; see [ex. 11](#) below). Chromatic alteration gives the note a directional tendency.

Harmony, §3: Historical development

(ii) The Classical era.

Among the most striking features that distinguish harmony after about 1730 from that of the Baroque era are the slowing down of harmonic rhythm, the change in function of the bass and the presence of a formally constructive harmonic technique leaning on the principle of correspondences. The fact that the rate of harmonic rhythm (measured as the average distance between changes of harmony) became slower was associated with the stylistic ideal of *noble simplicité* as opposed to Baroque ostentation; at the same time, it was necessary if the tonal outline of larger-scale form was to be accessible to a public comprising more ordinary music lovers than connoisseurs. In instrumental music above all, where the music's unity had to be conveyed without the assistance of a text, it was necessary to provide a view of the tonal layout of any movement that was intended to be a closed form, so that it should not appear to be a mere jumble of ideas.

The music of the Baroque era was undoubtedly tonal, but it evolved a type of tonal harmony different from the Classical or Romantic. In contrast to Rameau's doctrine, the real basso continuo could by no means always reasonably be reduced to a *basse fondamentale*; many of the harmonic procedures were determined by genuine melodic movement in the bass rather than by an imaginary fundamental progression. (In the 17th-century bass formulae the melodic formula itself appears as the primary factor, and the harmonic elaboration, which is variable, as the secondary factor.) On the other hand, after the decline of figured bass, which represented not only an aspect of performing practice but also a form of musical thought in its own right, it was the tonal functions that established harmonic continuity serving in the background of the music as an abstract regulative force. It was only in the pre-Classical and Classical eras that harmony was moulded into the system that Riemann described. The bass, expressed with emphasis, took the guise of an audible signal of the intended tonal functions, and not, or only occasionally, that of a part on whose individual progress the harmonic sequence depends.

The harmony of the Viennese Classical composers, if it is to be properly understood rather than merely identified by chord names, must be analysed in relation to metre, syntax (i.e. the laws by which musical phrases combine to make larger units) and form. The metrical relationship between anacrusis and termination, or between weak and strong beats, and also the syntactical relations between statement and answer, or

between antecedent and consequent, are all relationships of tonal harmony: syntax is founded on, or partly determined by, harmony, and conversely harmony derives its meaning from the syntactical functions it fulfils. Tonal functions do not exist in their own right. They arise as a result of chords of differing tonal strengths – some prominent, some fleeting. And the strength with which a chord fulfils the function of, for example, the dominant depends on its position within the surrounding metrical and syntactic schemes. These factors determine whether it is simply a passing chord or a half-close marking the end of an antecedent phase. The fact that musical forms spanning hundreds of bars are sustained in their effect as a unity primarily through a comprehensible layout of keys was well known to 19th-century theorists such as A.B. Marx. But harmonic theory has still not really accepted the idea that Classical harmony, whose theory it purports to be, cannot be adequately understood other than in relation to musical form.

The meaning of any sequence of chords must depend on where, formally, it occurs. The widespread theory that in Classical music all harmonic relationships can be seen as expansions or modifications of the cadence is thoroughly mistaken. It is necessary to distinguish between closing sections, whose harmony constitutes a cadence, and opening and middle sections. The astonishing harmony at the beginning of Beethoven's Waldstein Sonata op.53, for example, would be out of place at the end of a movement: its effect as a beginning is compelling and forward-driving. And harmonic sequences characteristic of development sections cannot convincingly be traced to the cadence; nor could they be used as beginnings or endings.

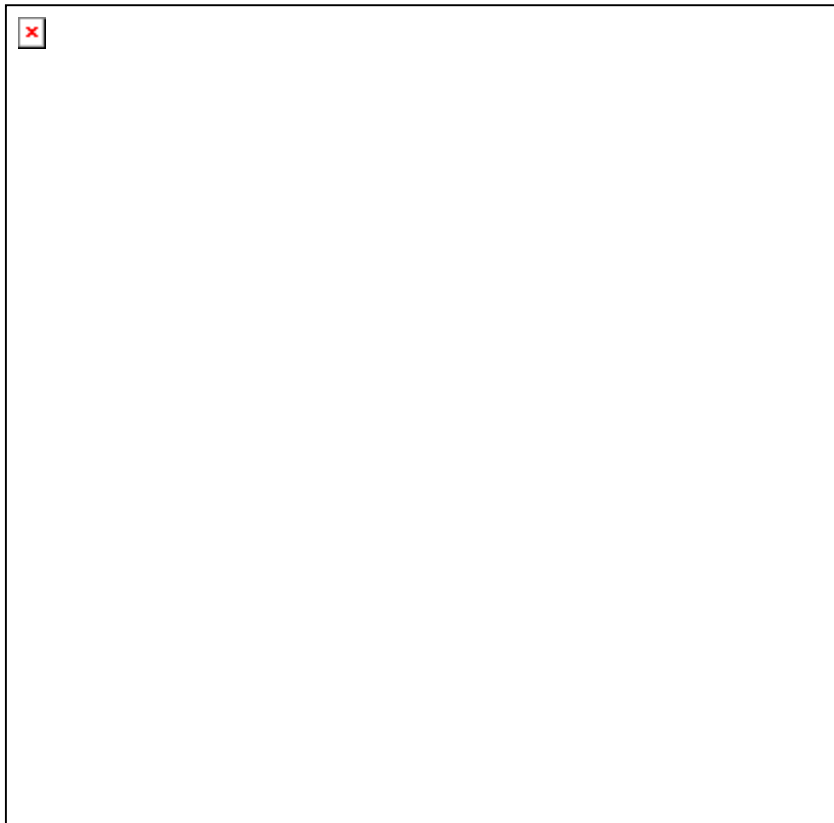
Moreover, the force of a harmonic model is not independent of the formal level on which it appears. The cadence I–IV–V–I, taken as a sequence of chords, cannot be reversed to form I–V–IV–I without some loss of effect; yet as an arrangement of keys, a harmonic outline for an entire movement, the reversed form is commoner than the original. The fact that the dominant key must be arrived at and established in spite of the conflicting pull of the dominant chord back towards the tonic – a goal generally achieved via the dominant of the dominant – imbues the harmonic process with a tension that it would not have if it were merely a reiteration of the same cadential model on different levels of formal organization.

Harmony, §3: Historical development

(iii) The Romantic era.

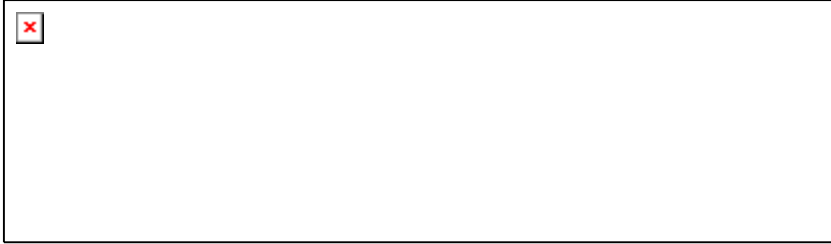
The development of harmony in the 19th century reflected in its ideas the thinking of the age as a whole: the idea of continuous progress, the postulate of originality and the conception of an organism as a self-contained network of functions. In the 17th and 18th centuries the proportion of chromaticism and unusual dissonant figures that seemed admissible or adequate for any one composition depended largely, together with the emotional content of a text, on the genre to which the work belonged. The notion that harmony at any one point was in a single 'general state of evolution' is a 19th-century idea that has been applied retrospectively to earlier times. Theatrical style was in reality sustained by criteria different from those applicable to ecclesiastical or chamber style, and the harmony of a recitative or of a fantasia was hardly comparable with

that of an aria or a sonata movement. In contrast to this, it is possible (as shown by Kurth, C1920) to describe the history of harmony in the 19th century as a totally interconnected development, propelled by the conviction that every striking dissonance and every unusual chromatic nuance was another step forward in musical progress, towards freedom, provided that the discovery could somehow be successfully integrated into a musical structure. What was of decisive importance about the 'Tristan chord' was not the simultaneity as such, which as II^7 in D_{\flat} minor would have been a mere trifle, but Wagner's clever discovery that it could be interpreted as an inversion of a chord of the 7th on the dominant of the dominant (B), with a lowered 5th (F_{\flat}) and a suspended 6th (G_{\flat}) leading to the 7th ([ex.10a](#)).

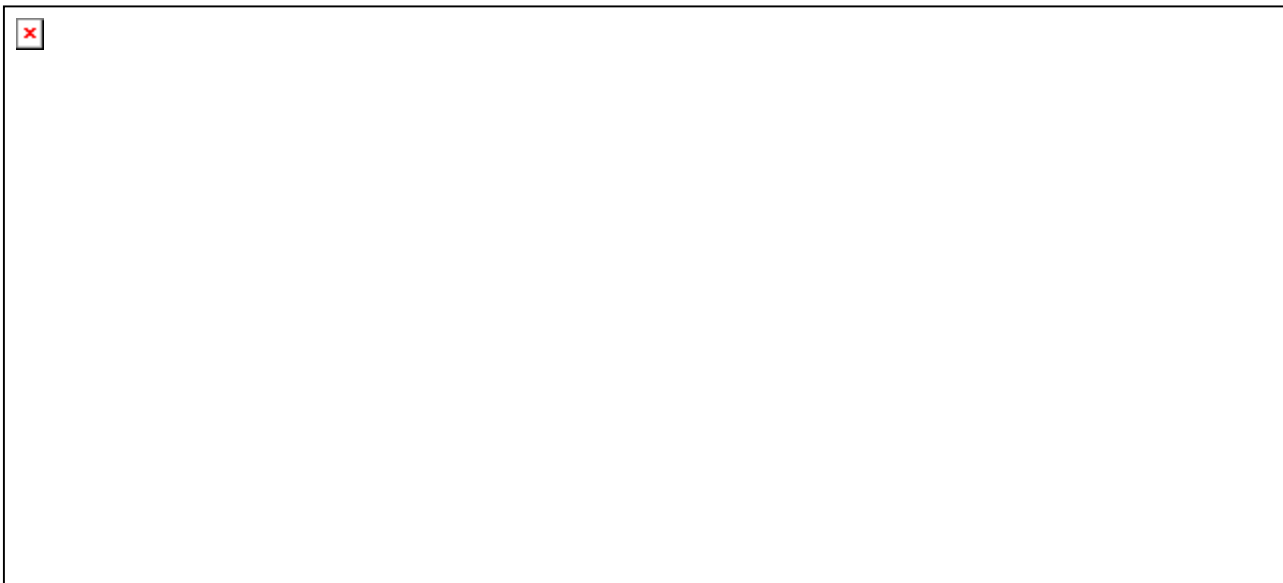


The idea of originality, which imposed itself as the dominant aesthetic principle in the late 18th century, combined the demand that in 'authentic' music the composer should express the emotions of his inner self with the postulate of novelty. Alongside melodic ideas, what the 19th century valued most as 'inspirations' were chords that were surprising and yet at the same time intelligible. Such chords were felt to be expressive – the word 'expression' being used in a strong sense to refer to the representation of out-of-the-ordinary inner experience by the use of unusual means – and were expected to take their place in the historical evolution of music, an evolution that was seen as a chain of inventions and discoveries. Thus, for instance, the chord of the dominant 7th with raised 5th (see [ex.11a](#)), otherwise viewed as the transferring of the augmented triad to the chord of the 7th, provoked as its antithesis the construction of a chord of the dominant 7th with lowered 5th ([ex.11b](#)); later the two chords were combined to form a 7th with doubly altered (*disalteriert*) 5th that could be complemented with a 9th ([ex.11c](#)); and finally, by a transposition (forbidden in harmonic doctrine) of the 9th to a lower octave ([ex.11d](#)), the tonal

phenomenon of the chromaticized dominant chord was transformed into a metatonal phenomenon, the whole-tone scale ([ex.11e](#)).



The interpretation of a musical structure as an organism was one of the arguments used to justify the principle of aesthetic autonomy, that is the claim of music to be listened to for its own sake. The orientation to the organism model means that the harmonic as well as the motivic structure of a work represents a self-contained network of functions in which, ideally, there is not a single superfluous note. One particular problem arose for the composer: if he accepted the principle of autonomy, he committed himself to finding new ways of refining the chords on the various degrees of the scale, the types of chromaticism and the uses of dissonance, such as was demanded by the idea of originality and progress, and at the same time to making all these elements appear integrated increasingly closely into the tonal context. The multiplicity of chords on the degrees of the scale that Schoenberg praised in Brahms was intended to consolidate rather than to loosen the tonal articulation. The more comprehensive a supply of chords a key has, the more emphatically must its gravitation round a tonal centre be experienced. Thus the opening of Brahms's G minor Rhapsody op.79 no.2 for piano contains in its first four bars ([ex.12](#)) the harmonies D minor–E♭–C–F–C–D⁹–G. The underlying key of G minor is implied but never explicitly stated; and yet it is the common denominator among the fragmentary key centres of D minor (I–II[♭]–Neapolitan), F major (V–I) and G major (IV–V–I), in that the listener, because of the thematic character and the formal position of the opening bars, feels impelled to look for tonal unity among so many harmonic steps.



Similarly, Wagner's chromaticism was not designed to achieve merely momentary effects of harmonic colour. It also served to link chords more closely together. For example, the progression in the opening bars of

Götterdämmerung may at first seem wayward, but even though it cannot be heard as a basic tonal progression the ear can (if it is not prejudiced) recognize it as a strong harmonic movement (ex.10b).

Harmony, §3: Historical development

(iv) Early 20th century.

Since the 19th century there has been an alternative to chromatic harmony as a means of extending tonality, namely modal harmony. It arose as part of a general interest in the past, in folk music and in oriental music and served to introduce 'foreign' elements into tonal harmony by drawing from other historical and cultural areas. It was not so much a system of harmony in itself as a way of deviating from the normal functions of tonal harmony to achieve particular effects. It was unlike the modality of the 16th century in that it was the relationships between chords, rather than melodic considerations, that determined the key centre. In the 19th century the modes came to be thought of as variants of major and minor, and this is implied by phrases such as 'Mixolydian 7th' and 'Dorian 6th'. The Mixolydian 7th, with the chords of D minor and F major, for example, in the key of G major, is not 'modal in character' in the medieval and Renaissance modal system (where the 3rd and 4th were just as much determinants of the modal centre as was the 7th); only against the background of major and minor did it become significant. Modal harmony, for all its apparent dependence on the past, was thus a 19th-century innovation.

The most significant aspects of 20th-century harmony (if indeed harmony is still the appropriate term) include, first, its decline in importance as a factor in composition; second, the 'emancipation' of the dissonance, leading directly to atonality; and third, the construction of individual systems.

Whereas in the 19th century harmony appeared to be the central factor by whose evolution the progress of music as a whole was measured, in the new music of the 20th century rhythm, counterpoint and timbre came to the fore, since the structural function of harmony was either too indistinct or too difficult to perceive for it to be capable of establishing musical continuity for long stretches. Harmony, which in a good deal of 20th-century music is regulated solely by negative rules (instructions about what to avoid), became both more intractable and less significant.

The emancipation of the dissonance was something that Schoenberg resolved upon in the years 1906–7 – not in any spirit of iconoclasm, in fact rather reluctantly but with a sense of inner inevitability. What is meant by it is that a dissonance no longer needed to be resolved since it could be understood in its own right; it no longer needed to rely on a consonance as its goal and its justification. The obverse of this was that the dissonance became isolated; its pull towards resolution and forward movement may indeed have been a restraining force, but it had also been a force for coherence, for the relationship of parts. Schoenberg felt the inconsequentiality of the emancipated, self-sufficient dissonance as a deficiency. To counter this isolation he adopted in particular two procedures: the principle of complementary harmony, and the conception of a chord as a motif. By complementary harmony is meant the procedure of relating chords to one another through the number of notes by which

they differ. Thus in ex.13 (no.5 of *Das Buch der hängenden Gärten* op.15) the two four-note chords in bar 1 of the accompaniment have only one note in common, and those in bar 2 no note at all (with the exception of the second bass note, sounded a beat later). The conception of a chord as a motif means that it can present in vertical form a configuration of notes or a structure that can also be presented in horizontal form without losing its identity. The fact that that configuration exists as a common denominator between the different presentations establishes a musical coherence that brings the chord – the emancipated dissonance – out of its isolation. Inherent in the techniques that provide a solution to the problem of emancipation is the change to dodecaphony: complementarity tends towards the 12-note principle; equivalence of horizontal and vertical is a basic feature of serial technique.

In free atonality and 12-note writing the borderline between consonance and dissonance was considerably higher than in tonal music. The emancipation of the dissonance by no means implies, however, that the degrees of dissonance between different intervals had lost their significance. On the contrary, the combining of sounds continued to be governed by what Hindemith called the 'harmonic fluctuation' (i.e. the graph of harmonic intensity from chord to chord in a progression).

12-note harmony moves between two extremes: at one extreme, the principle of 'combinatoriality' (Babbitt), the bringing together of fragments from the different forms of a row that make up the material of the 12-note system, so that any undue predominance of individual notes (which might suggest tonality) is avoided; at the other, overt or latent association with tonal chord structures and progressions, such as is found in Berg's Violin Concerto and the beginning of the Adagio of Schoenberg's Third String Quartet op.30 (ex.14). The idea of stating all or part of a row in vertical form presents problems: in simultaneous presentation the notes of a row are interchangeable, because the vertical order of the row (upwards or downwards) has to follow not only the succession of pitch classes of that row, which are fixed, but also their octave register, which is not.

Harmonic tonality, which broke down about 1910, had dominated the scene for three centuries. It had been a universal system of reference, marking out the boundaries within which a composition had to move in order to correspond with the European concept of what music was. In contrast, none of the systems projected in the early 20th century, apart from the 12-note technique as such, extended beyond specific validity for any individual composer. Skryabin based his later works on a central sound that determined both vertical and horizontal structures – the 'mystic chord', which has been interpreted first as a piling-up of 4ths (C–F \square –B \square –E–A–D), second as a chord of the 9th with lowered 5th (C–E–G \square –B \square –D) with unresolved suspension of the 6th (A), and third as a section of the natural harmonic series (upper partials 8–11 and 13–14 imprecisely pitched). The first interpretation is prompted by Skryabin's way of using the chord in his late works, the second has regard for the chord's historical provenance, and the third adopts the premise on which scientific rationalizations of harmonic phenomena were based during the 18th and 19th centuries.

Stravinsky frequently used the technique of overlaying triads, for example the chords of C major and E \flat major in the third movement of the *Symphony of Psalms* (ex.15a). By this means (a manifestation of his wider use of the [Octatonic](#) collection) he created bitonal effects and an ambiguity between major and minor (C major and C minor) and gained the possibility of further transformations by interchanging major and minor 3rds, so that, for example, C \flat -E-G \flat may appear in place of C-E-G. ex.15b, from the same movement, shows D major and F major alternately superimposed on C \flat major/minor.

Bartók, continuing certain ideas explored by Liszt, developed a harmonic system based primarily on the principle of symmetrical octave division (C \flat -f \flat -C', C-e-g \flat -C', C-e \flat -f \flat -a-C'): a region of harmony that had lain at the edge of traditional tonality or beyond it was established as the centre by Bartók and subjected to systematic organization. The tonal organization that Hindemith developed from the natural harmonic series (using methods that were sometimes idiosyncratic) was intended as a comprehensive system equally valid for Machaut and Bach as for Schoenberg. Seen in perspective it was a projection of Hindemith's own stylistic peculiarities into a natural scheme that did not have the universality that Hindemith claimed for it. Nonetheless, it was in principle one that sought to measure dissonance level in complex chords and make possible the controlled gradation of dissonance in chord progressions. It used a type of abstracted fundamental bass comparable, though not identical, with that of Rameau.

[Harmony, §3: Historical development](#)

(v) Late 20th century.

By the mid-20th century many composers and commentators no longer regarded harmony as a discrete musical category in its own right, independent of more general questions of pitch organization. Certainly it seemed difficult, above all in 12-note and serial music, to conceive of harmony in diachronic terms, as regulating the succession of simultaneities over time. But still there was a recognition among a number of postwar serial composers that Schoenbergian 12-note technique, in which pitch classes had been ordered at least predominantly in the horizontal dimension, had left the vertical dimension underdetermined. Two possible ways of compensating for this perceived arbitrariness were widely explored: on the one hand, techniques that sought to assert more direct control over the construction of chords or pitch-class simultaneities; and, on the other, attempts to create greater harmonic definition through the distribution of pitches in register.

Stravinsky's sensitivity to questions of harmony and intervallic polarity by no means lessened with his turn to serialism in the 1950s. In a number of later works, including the *Variations (Aldous Huxley in memoriam)* for orchestra, he employed the technique of hexachordal rotation pioneered by Krenek in his *Lamentatio Jeremiae prophetae*, which involves splitting the 12-note row into two hexachords each of which is then successively rotated, the rotations being transposed each time back onto the same initial pitch (see [Twelve-note composition, §7](#)). By forming successions of chords from the homophonic superimposition of these rotated forms, Stravinsky created a highly personal form of serially generated harmony, often

incorporating the split octaves and simultaneous major and minor 3rds which had been prominent features of his middle period. These rotation techniques have been adapted by a number of younger composers, including Wuorinen and Knussen.

Boulez, likewise convinced of the inadequacy and arbitrariness of complementary harmony, developed from 1951 onwards the technique of multiplication. This involves partitioning the series into unequal segments (*blocs sonores*), each of which is then taken and in turn transposed onto each of the component pitch classes of another segment, the product of the 'multiplication' consisting of all the pitches of each of these transpositions combined (see [Boulez, Pierre, §3](#)). In practice the distinctiveness of the harmonic results obtained from multiplication depends on the intervallic constitution, and above all the density, of the harmonic objects in question. Where the sonorities being multiplied share a concentration of the same interval class, that concentration will be reinforced in the sonority that results. Elsewhere, however, multiplication results in dense aggregates approaching full chromatic saturation, in which such individual intervallic characteristics are neutralized.

The products of multiplication are groups of pitch classes whose articulation in both time and in register remains unspecified. Hence Boulez, along with other composers of his generation such as Stockhausen and Berio, also explored the potential of pitch register for creating a sense of harmonic definition within a chromatically saturated texture. The device, observable in Webern's late works, of fixing each pitch class in a single registral position over a substantial number of bars, features in a number of serial works of the 1950s and beyond (such as Stockhausen's *Kontra-Punkte*), while the third cycle of Boulez's *Le marteau sans maître* (see L. Koblyakov, *Pierre Boulez: a World of Harmony*, Chur, 1990) systematically exploits the transposition of a 'vertical row', in which the 12 notes are ordered in register rather than time. Within these fixed-register 'harmonic fields' the hard and fast distinction between horizontal and vertical textures is transcended. Such a field can be articulated as pure simultaneity (12-note chord), pure succession (12-note row) or as part-simultaneity and part-succession. While a row or similar ordering might regulate the horizontal dimension (the temporal succession of pitches), the vertical dimension (the registral distribution of pitches) can be structured according to quite different criteria: such pitch fields, for instance, might display the kind of inversional symmetry around a central pitch or interval found earlier in the century in works of Bartók (*Music for Strings, Percussion and Celesta*, Piano Concerto no.2) and Webern (Symphony op.21, Cantata no.2, op.31), where its function had often resided in the harmonic control of canon or other forms of imitative polyphony.

Often associated with this kind of symmetrical harmony is the attempt to give 12-note chords or pitch fields a distinctive harmonic identity by restricting the number of interval types occurring between registally adjacent pitches. Such limited interval (or interval class) construction had been adumbrated by Schoenberg (B1911, p.454), who had not only observed that the chord of 4ths employed to notable effect in the *Kammersymphonie* no.1 could be extended to produce a 12-note chord, but had created further 12-note chords whose adjacent intervals consisted

solely of major and minor 3rds (ibid., 456–7). Textures dominated by such ‘characteristic intervals’ interested both Pousseur and Stockhausen in the mid-1950s, while independently Lutosławski developed his own rich vocabulary of 12-note chords based on limited interval-class construction. Many of these chords restrict themselves to just two adjacent interval types (such as perfect 4ths and minor 3rds, or tritones and semitones). Other composers meanwhile have gravitated to all-interval chords, in which the 11 pitch intervals within the octave each occur only once between pairs of registrally adjacent pitches. In the music of Elliott Carter, these prove ideally suited to controlling the vertical superimposition of separately evolving musical layers, enabling each to be defined by its own tessitura and limited repertory of intervals.

The global effect created by such fixed-register distributions is that of a static articulation of space rather than a dynamic movement through time. This view of harmony as an essentially synchronic phenomenon was not restricted to composers of a serialist persuasion. A similar sense of stasis is provided by harmonic fields based on the omnipresence not of the total chromatic but of a more limited pitch-class collection. What Slonimsky termed ‘pandiatonicism’, the free, non-functional employment of diatonic modes as neutral pitch ‘collections’ rather than as scales with a hierarchy of degrees, had been a prominent feature of mid-century neo-classicism, but it equally came to characterize the minimalist works of Reich, Glass and later Adams. The harmonic consequence of Reich’s phasing processes, in which unison statements of diatonic (but generally non-triadic) melodic fragments move gradually out of synchronization, is often this kind of static modal field. Likewise the later works of Pärt, while often homophonic in texture, are characterized by unpredictable harmonic encounters generally within a closed modal or diatonic collection.

The reintegration of consonance was, from around 1970, perhaps the most noticeable harmonic development in the work of composers of almost any stylistic persuasion. The harmonic taboos characteristic of serial music (such as the avoidance of octaves and triadic formations) started to be abandoned in the 1960s even by such composers as Berio and Pousseur who still saw their work as belonging broadly within the serial tradition. Many composers reintroduced the materials of functional tonality in the context of non-functional syntaxes: the use of triads linked by conjunct motion between voices (a combination of common tones and stepwise progression by tone or semitone) characterizes works as diverse in sound and aesthetic as John Adams’s *Phrygian Gates* and Scelsi’s *Anahit*. In the work of neo-Romantic composers such as Rihm or Holloway, the rehabilitation of consonance involved explicit reference to Romantic harmony, even at times outright quotation, but often in a way that fostered a sense of historical distance from the model, resulting in a sense of rupture and dislocation rather than an overarching harmonic unity. In his symphonic works of the 1970s onwards Peter Maxwell Davies has attempted to reinvent a directional harmonic syntax capable of sustaining large-scale tonal structures: such attempts, however, encounter the problem of adequately affirming points of harmonic arrival in the absence of communally recognized criteria of tonal stability.

Electronic transformation has proved an especially fruitful way of exploring the continuum between acoustic consonance and dissonance. In each of the 13 cycles of Stockhausen's *Mantra* the sounds of the two pianos are ring-modulated by sine tones whose frequency corresponds to the 'fundamental' of that cycle. The degree of dissonance of the modulated complex consequently depends on the dissonance of each piano note in relation to the fundamental note. The simulation of techniques of ring-modulation in the instrumental domain became just one of the techniques associated with [Spectral music](#), especially in the 1980s. This movement evolved under the influence of the work of Messiaen and Stockhausen, as well as the new possibilities opened up by the computer analysis of timbre. Murail, a leading spectralist, compared the many dense harmonic complexes found in Messiaen's later work to inharmonic resonances of bell sounds, whose spectra can be replicated by means of frequency modulation. Spectral music takes such complex inharmonic spectra as a unifying model for both harmonic and temporal structuring. At the end of a century in which harmonic theory had been sparing in its appeals to science or 'nature', spectral music seemed to revive, in principle at least, the acoustic rationalizations that had been central to harmonic thinking from its very beginnings.

Harmony

4. Theoretical study.

The difference between the theoretical and the practical study of harmony consists not so much in a divergence between the reasons for rules and their application but rather in dissimilarities that arise out of the differing historical origins of the two disciplines. The theoretical study of harmony owes its inception to a remodelling of *musica theoretica* – that is, of mathematical speculations on the foundations and structures of the tonal system. The practical study of harmony proceeded from the doctrine of figured bass, which was expanded at the beginning of the 18th century and elevated into a theory of free composition, as opposed to counterpoint, the theory of strict composition (see §6 below). Part of the legacy of *musica theoretica* is the claim of harmonic theory to be scientific, a claim that has constantly shifted its ground but has never been abandoned. Harmonic theory affects to be a 'theory' in the strongest sense of the word instead of being merely a collection of rules for musical craftsmanship.

On the philosophical assumption that numbers and numerical proportions, conceived of in the Platonic sense as ideal numbers, represent founding principles and not mere measurements, the numerical demonstration of intervals and intervallic complexes was taken to be the mathematical basis of musical phenomena up to the 17th century (and in peripheral traditions up to the present day). Zarlino (A1558, bk 3, chap.31), who took 'harmonic proportion' (15:12:10) as the basis of the major triad and 'arithmetical proportion' (6:5:4) as that of the minor triad (from measurements of string lengths), propounded the musical priority of the major triad by virtue of the mathematical and philosophical prestige of the concept of 'harmonic'. The same result, the exalting of the major triad, was arrived at two centuries later by Rameau but in a different way. First, his measurements were made by reckoning vibrations instead of string lengths, so the proportion 4:5:6 shifted from the minor triad to the major and the proportion 10:12:15 shifted

from the major to the minor. Second, following contemporary natural science rather than humanism, he gave precedence to the simple (hence the proportion 4:5:6) rather than the ancient (the term 'harmonic', which was saturated in ideas). Third, he sought to discover the scientific foundations of musical actualities not in Platonically interpreted mathematics but in physics, the most advanced discipline of his times: the Platonic idea of number had lost its force and had sunk from a scientific status to a poetic or sectarian one. The basis of musical phenomena was henceforth discovered in the physically determinable nature of the note, that is, in the natural harmonic series. There was one fundamental fact which from the 18th century on was invoked by authors of textbooks on harmony in order to claim scientific legitimacy: this was that the major triad is contained within, or prognosticated by, the natural harmonic series (in the upper partials 1–6, C–c–g–c–e'–g', notably as partials 4–6).

As opposed to a physical foundation for musical theory, Hauptmann (B1853) presented a foundation that was dialectical and idealistic. He construed such phenomena as the triad or the cadence as instances of the Hegelian model of thesis, antithesis and synthesis. According to Hauptmann, in the cadence I–IV–I–V–I the tonic is first 'set up as a direct entity' (as if it were being stated unquestioningly rather than being argued); it is then 'divided in itself' (as the dominant of IV and sub-dominant of V), finally to be 'reinstalled as a result' and thus confirmed (retrospectively, IV and V appear no longer as tonics to which I relates but as subdominant and dominant of I: I's 'existence as dominant' turns to 'possession of dominant'). This dialectic, which he evolved in detail, Hauptmann thought of as an active dialectical process, an intellectual process in the subject matter itself, not a mere mode of description. He saw dialectical construction as a valid theoretical representation of a principle that was active in music and that established it as 'logic in sound' and to that extent as a science.

Riemann made various attempts to forge a link between the physical explanation and the dialectical. He gradually came to minimize the importance of the former and finally almost to deny it altogether. In accordance with the philosophical tendencies of his times, he transformed Hauptmann's Hegelianism into a kind of Kantianism in his later writings, above all in the 'Ideen zu einer "Lehre von den Tonvorstellungen"' of 1914–15. But the prevailing means by which the theory of harmony was given a scientific basis in much of the 20th century was the explanation of harmonic phenomena in historical terms. It was no longer Nature (physically definable) but History that constituted the final court of appeal. After mathematics, physics, Hegelian dialectics and psychology (Kurth, B1913, C1920), it was the role of history to guarantee the scientific character of music theory. The next step, in recent years, has been a psychological approach dealing with musical cognition and perception (see §5 below). The mathematical, physical and idealistic dialectical theorems have indeed not been forgotten; but, in spite of important efforts to restore them (Handschin's 'Pythagoreanism', 1948), they have become peripheral.

Since Rameau there has been a constant endeavour to explain the historical phenomenon of tonal harmony during the 17th, 18th and 19th centuries by reference to the physical properties of the single note, and

thus to establish harmonic theory as a strict science. This has involved music theory in problems that would have been less difficult to solve were it not for this fixation on the natural harmonic series. Above all, the minor triad presented this approach through physics with a challenge that it expanded to meet only with difficulty and with some questionable theorizing.

None of the endeavours to discover an acoustical explanation for the minor triad analogous to the rationalization of the major triad (by means of the natural harmonic series) met with success. Significantly, the one physicist among music theorists, Hermann von Helmholtz, forwent any reduction to physical terms. The repeated attempts that were made, persistently and futilely, from Rameau's postulation (B1737) of a sympathetically vibrating f and A beneath c through to Riemann's idea of a series of lower partials (as a symmetrical inversion of the series of upper partials) all started with certain assumptions. They took for granted on the one hand that the major triad derived from the physical properties of the single note, and on the other that the minor triad enjoyed a status equal to that of the major; from these it followed logically that there must be a physical explanation for the minor triad. The notion that the minor was a shading of the major, an artificial variant of the natural triad (Helmholtz), was not really taken as a satisfactory explanation. It was regarded as no more than a description, and an admission of defeat in the face of the impossibility of explanation.

A third hypothesis, or group of hypotheses, proceeded from the idea that the 5th and the major 3rd were the only 'directly intelligible' intervals, that is, intervals essential for note relationships. The major triad $C-E-G$ would thus be a combination of $C-G$ and $C-E$ with C as the common point of reference (*centre harmonique*) of the intervals, and the minor triad $C-E\flat-G$ would be a combination of $C-G$ and $E\flat-G$ with G as the common point of reference (Hauptmann, B1853) or with C and $E\flat$ as a double root. The assertion that the minor triad must be read from the top downwards contradicts the musical fact that it attempts to rationalize. The division of the root, if it is to be empirically valid, must be perceived as an ambivalence and not as a simultaneous appearance of two roots: in other words, as the possibility of allowing either C or $E\flat$ to become alternately the *centre harmonique* (Helmholtz, E1863). A variant of Hauptmann's theory of the minor triad appears in Oettingen's thesis (C1866) that the unity of the chords resides in the fact that the notes of a major triad ($c'-e'-g'$) have a 'tonic' root (C) and those of a minor triad ($c-e\flat-g$) have a 'phonic' overtone (g'') in common. As a rationalization of the unity of sound the principle of 'tonicity' is complemented by that of 'phonicity'.

According to Kurth (B1913), who substituted psychological for physical explanations, the major and minor triads are to be regarded not as stable, self-contained structures but as states of tension: the 3rd, E , in the (dominant) major triad on C pushes towards F (as the root of the major triad on F), while the 3rd, $E\flat$, of the (subdominant) minor triad on C pulls towards D (as the 5th of the G major triad). Rationalization is sought no longer in the nature of things, definable in physical terms, but in the nature of people, interpretable in psychological terms.

The understanding of a theory does not merely mean the grasping of the principles from which it derives. It also particularly means the apprehension of the questions that prompted it in the first place. The difficulty of explaining the minor chord through physical premises – the conviction that acoustics must form the foundations of music theory – represents one of the challenges that harmonic ‘dualism’, most clearly exemplified in Riemann’s theory of harmonic functions, set out to meet. A second objective that was in Riemann’s mind was to formulate a theory of the secondary degrees II, III and VI which would establish their differences from the primary degrees I, IV and V more precisely than had the theory of degrees. The term ‘mediant’ is not an explanation but merely a descriptive label without any theoretical content; and the idea that primary degrees are connected to the tonic by direct relationships of a 5th whereas secondary degrees are indirectly so connected may do justice to some applications of the secondary degrees (for example, their role in the sequence of 5ths, I–IV–VII–III–VI–II–V–I, the prime harmonic model in the early 18th century) but cannot do justice to all their functions.

Riemann proceeded from the observation that the secondary degrees can sometimes appear as ‘representatives’ of primary degrees. Thus, in major keys II can fulfil the function of IV, III that of V or I, and VI that of I or IV. (VII, except in sequential passages where the bass moves by 5ths, is an incomplete form of the dominant 7th.) Riemann failed to take into account, or else his system led him to suppress, the affinity or intrinsic proximity of II to the dominant of the dominant. Impressed by the musical experience of functional similarities between the degrees, Riemann attempted to rationalize them through his theory of ‘apparent consonances’ or ‘understood dissonances’. Here, IV can be represented by II (so that II appears as a relative minor to the subdominant – *Subdominantparallele*, abbreviated as ‘Sp’) since II has its basis in IV, having arisen from it by a substitution of the 5th on the subdominant (in C major, C) by the 6th (D). The note D, regarded by the theory of fundamental progressions as the root of the chord on the supertonic, is according to Riemann only apparently a consonance. For its true importance for the harmonic context to be recognized it must be perceived as a dissonant adjunct to the subdominant. Thus in Riemann’s system the terms ‘consonance’ and ‘dissonance’ refer less to phenomena of actual perception than to categories in musical logic. Indeed it might be asked whether the speculative theory of ‘apparent consonances’, which flatly contradicts the usual empirical perception of the supertonic degree, is necessary at all in order to explain the functional similarity between degrees II and IV: that two structures fulfil the same or an analogous function in no way presupposes that the one must be materially derivable from the other.

The theories of function and of fundamental progressions, which are generally presented as alternatives, can in large part be understood as contrary but complementary. In the first place the distinction made by the theory of fundamental progressions between primary and secondary steps is certainly not stated as such by proponents of functional theory, but neither is it ignored or actively denied. And modern proponents of the fundamental progression, like Kurth, have not found the explanations attempted by functional theory superfluous; rather they find them too speculative on the one hand and too narrow on the other to do justice to all

the functional differentiations between the degrees of the scale. In the second place it is obvious that the theory of fundamental progressions is primarily orientated to early 18th-century harmony (namely to the harmonic model of the sequence of 5ths), while the theory of functions, in common with Riemann's doctrine of metre and rhythm, is developed from the music of Beethoven. It is thus to some degree not a case of competitive theories dealing with the same matter in hand, but of theses concerning different stages of a historical development. Third, the fundamental progressions described or reconstructed by that theory and the direct and indirect relationship of chords to the tonic conceptualized in the theory of functions are factors in composition that are perfectly capable of existing side by side. The description of the degree of relatedness between individual chords and the tonal centre, and the delineation of the path followed by the *basse fondamentale* within the chord sequence, are not mutually exclusive but complementary. Similarly, the different stages of historical development mentioned above represent not a total change of principles but merely a shift of emphasis between progression from chord to chord, and the relationship of chord to tonal centre.

Harmony

5. Theory since 1950.

Since the mid-20th century theoretical approaches to harmony have developed in several new directions, particularly in the anglophone world. Of primary importance is the influence of [Heinrich Schenker](#), whose theory of harmony is ultimately absorbed into a thorough-going account of tonal structure (see [Analysis](#) and [Tonality](#)). Schenker assigns to a vertical formation the status of a harmony only if it is heard to represent a *Stufe* (scale-step, from Sechter) that is prolonged through a (finite) span of time. Formations that fail this criterion are interpreted as an amalgam of conjunct melodic lines, whose interaction is constrained by principles of counterpoint rather than harmony. Furthermore, a vertical formation that achieves the status of a harmony when considered within the context of its own time-span of prolongation dissolves into linear motion when considered beyond those boundaries. With a single exception, every formation thus ultimately fails the *Stufe* criterion and reverts to prior linear and contrapuntal processes. The exception is the *Ursatz*-generating tonic triad, whose time-span of prolongation is co-extensive with the entire piece. It alone is generated by harmonic rather than contrapuntal principles. Thus although harmony, represented by the tonic triad, is the foundation of the Schenkerian view of tonality, the status of individual harmonic structures is nonetheless attenuated. Those aspects of music that traditionally count as harmonic – chord and chord progression – are subsumed by, and inseparable from, the broader concept of tonality. In this sense, 'harmony' reclaims the earlier sense of the Greek *harmonia* (see §1 above).

A similar absorption of harmony is evident in recent analytic approaches to atonal repertoires, but for entirely different reasons. Once the diatonic gamut gives way to the set of 12 equal-tempered pitch classes, the distinction between the diatonic step and leap that underwrites the dichotomy of tonal melody and harmony is altered. Harmonic formations are composed of the same materials and relationships as pitch categories (scales, melodies, motifs, contrapuntal conjunctions) from which they are

traditionally held distinct. Each of these categories is considered, rather, as a specific mode of projecting (or formatting) a more abstract category, the pitch-class set, the properties, potentials and interrelations of which exist independently of its realization in time and in register. Consequently, although atonal theory, in the tradition of Forte, Perle and Morris, furnishes a descriptor for all harmonic formations, the study of harmony now warrants different treatment. It is for this reason that there is no distinction in subject matter between books entitled *Harmonic Materials of Modern Music* (Hanson, D1960), *The Book of Modes* (Vieru) or *The Structure of Atonal Music* (Forte, D1973), although each of these works pursues its subject in a different way.

Where 'harmony' (as a category designating the description and interpretation of simultaneously attacked or perceptually fused pitches) most retains its categorical integrity is in the analysis of the chromatic repertoires of the later 19th century, specifically those connecting consonant triads and dominant-7th and half-diminished-7th chords via semitonal part-writing. While some such chromatic events elaborate or replace diatonic ones and are readily interpreted in terms of linear generation along Schenkerian lines, others resist a determinate diatonic interpretation, and are a hybrid of tonality and atonality. They maintain the leap/step and hence harmony/melody distinction of diatonic tonality, but reinterpret it in reference to the tempered 12-note gamut that also underlies atonal music: semitones are melodic, all other intervals harmonic. In this larger, symmetric gamut, tonics are mercurial and *Stufen* lack identity, so the distinction between prolonged and prolonging events is occluded. Vertical formations are thus safeguarded against absorption into a linear-generated framework at higher structural levels. At the same time, the leap/step and harmony/melody demarcation protects harmony from subsumption under the context-free pitch-class-set umbrella of atonal theory: because harmony and melody are made up of different intervals, each retains its categorical autonomy.

In 12-note triadic and 7th-chord chromaticism, then, harmony retains the primary cognitive status that it bears in the approaches of Rameau and Riemann to classical tonality. Yet the ontology and behaviour of harmonic objects in a symmetric, tempered chromatic universe are different from those in a (conceptually) just or Pythagorean diatonic universe, and these differences warrant distinct interpretative strategies. The tonal indeterminacy of chromatic harmony leads to two classes of interpretation: individual harmonies are orientated either towards multiple tonics simultaneously or towards no tonics at all. The first approach (multiple tonics) traces its origin to early 19th-century notions of *Mehrdeutigkeit* (Vogler, Weber), leads through Schoenberg's notion of hovering tonality, and is represented by theories of double tonality (Bailey, C1977–8) and functional extravagance (Smith, C1986). The second approach (no tonics) traces its origin to Fétis's observation (B1844) that diatonic sequences suspend a listener's sense of tonality; leads through writings of Capellen (C1902) and Kurth (C1920); is represented by more recent work (e.g. Proctor, C1978) on transposition and symmetric division, and has achieved a particularly systematic synthesis in the neo-Riemannian transformational theory arising from the writings of David Lewin.

The fundamental insight of neo-Riemannian theory is that the relationships of the harmonic structures of 12-note chromaticism are direct, unmediated by the tonal centres inherent to both functional and *Stufen* theories. The connection to Riemann is not through his influential theory of harmonic functions but rather to his development, in *Skizze einer neue Methode der Harmonielehre* (1880), of the system of *Schritte* (triadic transpositions) and *Wechsel* (exchanges of major for minor triads) first introduced by von Oettingen in 1866. Initially conceived in the context of just intonation, the *Schritte* and *Wechsel* are translated by neo-Riemannian theory into equal temperament, with particular attention to the characteristic 19th-century transformations that maximize common tones and semitonal motion. The Table of Tonal Relations developed by Leonhard Euler (E1739) and appropriated by Oettingen and Riemann furnishes an elegant geometric model for triadic progressions consisting of such transformations. When conceived in equal temperament, the geometry of the table is circularized in multiple dimensions, yielding a torus. Analogous transformations and geometrical representations are available for progressions involving various species of 7th chords.

The torus, as a model of harmonic relations, also turns up in empirical studies of musical cognition and perception, a branch of scholarship with a methodological and conceptual legacy quite independent from that of music theory. Recent work in these areas merges the traditional concerns of *Tonpsychologie* (Helmholtz, Stumpf) with the epistemology of contemporary cognitive science, which emphasizes learning and memory and hence affords a role for style and culture as well as for phenomena characteristically associated with 'nature'. Cognitive and perceptual work includes psychoacoustic studies of harmonic similarity; strategies for modelling assignments of tonal centres to harmonic progressions and for assessing their closural strengths; and probes of the psychological reality of concepts of historical significance to music theorists. Harmony figures heavily as a primary category in such studies, which are generally more concerned than analytically orientated approaches with well-defined atomic musical relationships, and less with their absorption into an integrated vision of the artistic masterwork. (See [Psychology of music](#), §II, 1.)

Harmony

6. Practice.

Writings on harmony are practical rather than speculative if they satisfy purposes other than the theorist's passion for explanation. The distinction is porous, if not flimsy: there is a clear pragmatic value when 'laws' of harmony are pressed into service as aesthetic filters in support of political or nationalist agendas (as in post-Revolutionary France or Stalinist Russia), for example. In standard usage, however, 'harmonic practice' refers more narrowly to writings that place harmonic knowledge at the service of the education of performers and composers. It has an unbroken history whose origin roughly coincides with that of harmonic tonality, reinforced, during the 19th and 20th centuries, by a robust institutional framework of conservatories, universities and preparatory academies that continue to place harmony at the core of the elementary training of performers, composers and musical amateurs.

All works of practical musicianship project, perhaps only implicitly, a theory of *harmonia* (in its original sense – see §1 above). If the focus is limited to the subset of writings that take ‘chord’ and ‘chord progression’ as primary lexical and syntactic categories, the boundary that divides theory from practice is still difficult to locate. Explicitly speculative tomes such as Lippius’s *Synopsis* (A1612) offer compositional instruction in part-writing, while classroom primers develop concepts that eventually migrate into the mainstream of speculative writings (e.g. the seminal treatments, in the *Lehrbücher* of E.F. Richter (B1853) and Mayrberger (B1878), of passing chords, which were to become conceptually crucial to Schenker’s theories of *Schichten* and *Ursatz*).

Practical harmony has served largely as preparatory training for three activities – improvisation, composition and analysis – that are distinct in principle but frequently overlap. Most practical works on harmony in the 17th century were aimed primarily at training continuo players in the improvisational art of thoroughbass realization, while the greatest thoroughbass treatise of the 18th century, by Heinichen, was entitled *Der General-Bass in der Composition*. On the other hand, the most influential of all practical writings in the years between Rameau and Riemann, Gottfried Weber’s *Versuch einer geordneten Theorie der Tonsetzkunst* (B1817–21), has a primarily analytical purpose, despite its title (‘Attempt at a systematic theory of composition’): to give the reader a means ‘to conceive and communicate a rational idea of the good or ill effect of this or that combination of tones and of the beauty or deformity of this or that musical passage or piece’.

The origins of practical training in harmony may be traced to Italian and German counterpoint treatises of the early 16th century that enumerate the combinations usable in four-voice composition. A century later, the concept of triadic invertibility stimulated an emerging awareness of such combinations as primary categories. Although this awareness is adumbrated in German composition manuals (e.g. Baryphonus, A1615) that focus on principles of four-part writing, it is in contemporary improvisation primers that chords are first fully hypostasized. The new chordal autonomy is more evident in guitar treatises from the Iberian peninsula (notably Amat, A1639) than in the better-known thoroughbass manuals of central and southern Europe, which only began to integrate principles of triadic invertibility around the mid-17th century.

In 18th-century Germany, thoroughbass realization was increasingly cultivated not only by continuo players but also as part of composition training. C.P.E. Bach reported that his father’s composition pupils ‘had to begin their studies by learning pure four-part thorough bass. From this he went to chorales; first he added the basses to them himself, and they had to invent the alto and tenor. Then he taught them to devise the basses themselves’. The more advanced of these tasks required understanding not only of part-writing but also of harmonic syntax, a topic that had first been addressed in thoroughbass manuals of the late 17th century dealing with the realization of unfigured basses (e.g. Penna, A1672). As the role of the basso continuo waned in the later 18th century, improvisation ceased to be a primary goal of harmonic training. Although isolated passages on ‘preluding’ (e.g. Friedrich Wieck, B1853) attest that a thorough

understanding of harmony was prerequisite to the improviser's art in the 19th century, there is no continuing tradition of improvisation primers again until the 1950s, when jazz musicians began to codify their methods.

Rameau's theory of fundamental bass, which has constituted a nearly universal foundation of harmonic training since 1800, was initially disseminated in his own writings for composers and accompanists. It was only after Rameau's death in 1764 that his ideas became the basis of a standard pedagogical practice. During the second half of the 18th century several other core concepts of harmonic teaching began to appear in a form resembling current usage. In the 1750s, Marpurg developed a taxonomy of non-harmonic tones. In his *Two Essays*, published in 1766, John Trydell indicated fundamentals as scale degrees in relation to a tonic, representing them by Arabic numerals; this system subsequently reappeared, with Roman numerals, in Vogler's writings. Perhaps most importantly, the composition treatises of Kirnberger (B1771–9) and H.C. Koch (B1782–93) began to consider the role of harmony as a formal articulator on the scale of phrases and movements. Each of these concerns (non-harmonic tones, scale-degree root representation, and form) was put to analytical as well as compositional purposes in the following century. (See also [Analysis](#).)

Harmonic analysis, in the form of fundamental basses laid under existing compositions, is already present, albeit sparsely, in the writings of Rameau and Kirnberger. Vandermonde (1778) advocated fundamental bass analysis as part of preparatory training in composition, and by the turn of the 19th century analysis had become a central concern of writings on music. In the empirical compendia of Momigny, Weber and Reicha, fragments from 18th-century works provide exemplars of all manner of musical phenomena, and stimulate nuanced formulations of harmonic principles in place of the coarse normative pronouncements that often dominated composition pedagogy of the era. Harmonic analysis is recommended to students as a fruitful activity for its own sake. Reicha suggests the following procedure:

First, all the inessential notes of the piece are eliminated, and the essential notes alone are entered; then the fundamentals of the chord are entered on a separate staff; the piece in its original form is compared with that giving just the essential notes; then the succession of fundamentals is examined so as to see how the chord successions form progressions.

Reicha's procedure has endured since, although the fundamentals entered on a staff were soon replaced by Roman numerals, which were disseminated in Weber's influential treatise and put to more scholasticist ends in the didactic harmony writings of Jelensperger (E1830) in France, Sechter (B1853–4) in Austria and Richter (B1853) in Germany, Richter's *Lehrbuch der Harmonie* staying in print for a full century, through 36 editions, and being translated into ten European languages. These three textbooks are among the earliest or most influential representatives of a stream, eventually a raging torrent, of prescriptive, ahistorical harmony textbooks created to fill the demand created by the institutionalization of advanced musical training during the first half of the century in northern

and western Europe and the British Isles, and by 1860 in North America and Russia. Such primers typically offered lessons in figured-bass realization and Roman-numeral analysis of synthetic examples, without reference to any particular repertory.

Roman-numeral analysis was challenged at the end of the 19th century by Riemann, who proposed the theory of dual principles, together with the theory of tonal functions, in a series of pedagogical writings. In 1917 Riemann wrote that 'the Roman numeral method is being more and more marginalized as outmoded', and that dualism and functional theory 'ever more certainly takes its place'. His vision of universal monopoly, however, failed to materialize. After Riemann's death, functional theory was divorced from dualism, which has found few advocates among modern writers (an exception is Levarie, E1954). The theory of harmonic functions has dominated harmonic pedagogy in Germany, Scandinavia and eastern Europe, but even there it has not totally supplanted the Roman numeral method. Riemann's influence in southern Europe and in the anglophone world has been minimal.

The *Harmonielehren* of Schenker (B1906) and of Louis and Thuille (C1907) marked the revival of a thoroughly empirical attitude toward practical harmony for the first time since Weber. These are not exclusively, or even primarily, works of practical harmony, despite their titles: each presents an original conceptual synthesis, bolstered by presentation and discussion of abundant examples from the German tradition since 1700. The repertorial orientation represented by these writings soon took hold in didactic works, particularly in the United States. Of central importance are the harmony textbooks of Mitchell (E1939) and Piston (B1941), both of which are explicitly empirical and analytical rather than normative and pre-compositional. Almost every page of Piston's *Harmony* includes at least one illustrative score fragment from the musical canon, while Mitchell's *Elementary Harmony*, the first harmony text influenced by Schenker's theory of tonality, leads the reader through a set of rudimentary linear-graphic analyses of movements from Beethoven's sonatas.

Since the mid-20th century, Schenker's influence on tonal theory in North America has had an increasing impact on practical harmony. Sessions (E1951) analyses a progression from Brahms's Violin Concerto, which uses a variety of diatonic harmonies, as an 'elaboration of a tonic triad', and suggests that the prolongational attitude behind this claim is broadly applicable. Forte's *Tonal Harmony* (E1962) advances a view of harmonic progression as dynamic motion towards a cadential goal, and generates local harmonic formations via linear motion or temporal displacement. The first page of the ambitious and widely used textbook of Aldwell and Schachter (E1978) reproduces the opening of a Mozart piano sonata; its second page introduces a two-voice reduction that serves as a platform from which to explore and express some rudimentary observations. And in Gauldin (E1997), linear reduction of examples from the literature sits alongside Roman numeral analysis as an activity that develops the student's sense for the inner workings of tonality.

In retrospect, the most significant articulation point in the history of practical harmony was its separation from contemporary compositional practice in

the early 19th century, a development that roughly coincided with the rise of harmonic analysis and institutional musical training, the waning of improvisational primers and the consolidation of the western musical canon. The first stage of this isolation was marked by a synthetic, scholastic and arepertorial approach to elementary compositional training; the second stage, a century later, sought to overcome the limitations of the first by reorientating harmonic knowledge towards the development of an analytical practice directed at classical repertoires, and whose explanatory power wanes as chromatic writing is liberated from diatonic tonality. Several developments in the late 20th-century academy – notably a suspicion of historicizing teleologies and the re-evaluation of the distinction between classical and vernacular – stimulated a recognition of diatonic tonality as a living tradition. Perhaps the most important trend in practical harmony at the beginning of the 21st century is the reintroduction of contemporary music, in the form of folk music, jazz, show-tunes, rock and so on into manuals of practical harmony, in both Europe and North America, in the service of compositional and improvisational as well as analytical training.

Harmony

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a: harmony before 1700

b: diatonic and functional tonality

c: triadic and post-tristan chromaticism

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Harmony box.

See [Appalachian dulcimer](#).

Harmony of the spheres.

See [Music of the spheres](#).

Harmony Society [Harmonie Gesellschaft].

American Separatist group founded by George Rapp (*b* Iptingen, Württemberg, 1 Nov 1757; *d* Economy [now Ambridge], PA, 7 Aug 1847). Rapp and several hundred followers emigrated from Germany to the USA in 1804, and formed a communal society near Pittsburgh; they chose their name to reflect the intense religious spirit that bound them together. They built three towns (Harmony and Economy, Pennsylvania, and Harmony, Indiana) and grew wealthy through agricultural and industrial enterprises, but the practice of celibacy gradually reduced their membership and the society disbanded in 1906.

Harmonist musical activities were extensive, and were encouraged by Rapp, who was perhaps a flautist. Between 1825 and 1831 the society's physician, Johann Christoph Mueller (1777–1845), led an orchestra with a repertory of over 300 marches, dances, overtures and symphonies by Vanhal, Sterkel, Pleyel, Jommelli, Rossini, Mozart, Joseph Haydn and others. The orchestra and Harmonist choirs performed works by Haydn, Cherubini and J.G. Schade. Much of the music was arranged by Mueller and by the music publisher William C. Peters, a non-member engaged in 1827–8 to teach the society's musicians; Peters also wrote a Symphony in D (1831) for the orchestra. Charles von Bonnhorst, a Pittsburgh attorney and amateur violinist who was a close friend of Rapp, wrote more than 30 quadrilles and waltzes for the orchestra during the 1820s. Mueller and Jacob Henrici (1804–92), both Harmonist composers, wrote short keyboard pieces, odes for voices and instruments and hymns; five compilations of hymn texts and tune names were printed, some on the society's own press.

A schism in 1832 greatly depleted the musical ensembles, but after 1835 singing classes and brass bands thrived, notably under Jacob Rohr (1827–1906), an Alsatian-born bandmaster who was employed by the Harmonists from 1878. Musical activities of the society culminated with John S. Duss (1860–1951); an admirer of Patrick Gilmore, he used Harmonist funds to organize professional bands and to hire the New York Metropolitan Opera orchestra, its leader Nahan Franko and two of its singers, Lilian Nordica and Edouard de Reszke, with whom he toured the USA and Canada between 1903 and 1907. Duss composed marches (*America up to Date*, *March G.A.R. in Dixie*), foxtrots and two-steps, sacred solos and choruses

and a *Mass in Honor of St Veronica*. Most of his works were published by the W.C. Ott Co., which he financed, and by Volkwein Bros. in Pittsburgh.

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RICHARD D. WETZEL

Harms.

American firm of music publishers. It was founded in New York in 1875 by the brothers Alexander T. Harms (*b* New York, 20 Feb 1856; *d* New York, 23 Oct 1901) and Thomas B. Harms (*b* New York, 5 Jan 1860; *d* New York, 28 March 1906). T.B. Harms & Co. issued contemporary popular music, and the success of such early publications as *When the robins nest again* (1883) and *The letter that never came* (1886) led other Tin Pan Alley publishers to emulate the firm's promotional activities. In 1901 Max Dreyfus (*b* Kuppenheim, 1 April 1874; *d* Brewster, NY, 12 May 1964), who had been working for Harms as an arranger, bought a 25% interest in the firm, and though over the next few years he achieved complete managerial and financial control, he retained the Harms name for the firm, making it the leading publisher of musical stage songs. In 1903 he employed Jerome Kern as a composer; Kern subsequently became a partner. The firm also issued the works of George Gershwin, who was engaged in 1918 as a songwriter, and in the 1920s it began to publish the music of Richard Rodgers. Dreyfus sold his interest in the company to Warner Bros. in 1929 when it became part of the Music Publishers Holding Corporation; he stayed on as a consultant until he set up in 1935 the American branch of Chappell, a company affiliated with Chappell of London, owned by his brother Louis Dreyfus (1877–1967). In 1969 that part of Harms connected with the estates of Louis Dreyfus (who had been a director of Harms) and Kern was bought by Lawrence Welk and became part of the Welk Music Group.

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FRANCES BARULICH

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(b Hamburg, bap. 30 April 1643; d ?Brunswick, 1708). German stage designer and painter. He was a pupil of the Hamburg painter Ellerbrock and from the mid-1660s studied panel and mural painting in Rome in the circle of Salvator Rosa and Pietro da Cortona. A stay in Venice from about 1669 made him familiar with the artistically and technically most advanced forms of opera production and stage design. On his return to Germany Harms worked first as a painter of panels and murals, but from the time of his appointment as the chief theatrical designer to the Dresden court (1677), most of his work was done in the theatre, in the operatic centres of north and central Germany (about 50 works): Dresden (1677–81), Eisenberg (1681–6), Weissenfels (1681–6), Hanover (1684 and later), Wolfenbüttel (1686–90 and later), Brunswick (1691–8) and Hamburg (1695–1705).

Harms was the most important designer for the German Baroque operatic stage, designing sets for numerous first performances of operas by Kusser, Steffani, Krieger, Keiser, the young Handel and others. His designs for the stage benefited, in particular, from his experience as a muralist; he united the middle-class realism typical of art in Hamburg with the bold, expansive compositional techniques of Italian mural painting. His artistic achievement advanced beyond his Venetian and Viennese models: the realism of his urban and rural settings, especially those for Kusser's *Cleopatra* (1690, Brunswick) and Keiser's *Störtebecker und Jödge Michaels* (1701, Hamburg; see illustration), anticipate the principle of the imitation of nature that was a cornerstone of later theories of design for middle-class theatre in Germany.

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MANFRED BOETZKES

Harness bells.

See [Jingles](#).

Harney, Ben(jamin) R(obertson)

(*b* Middletown [now in Louisville], KY, 6 March 1871; *d* Philadelphia, 11 March 1938). American ragtime songwriter, pianist and singer. Despite statements to the contrary by Eubie Blake, Harney came from an established white Kentucky family. He apparently received formal training on the piano for, in later years, he played classical compositions as written and then repeated them in ragtime. At the age of 14 he entered a military academy in Kentucky, where he remained for four years. During this period he probably visited saloons where black pianists played because, one year before leaving school, he composed what is now considered the earliest ragtime song, *You've been a good old wagon but you've done broke down*. From 1889 he was active in Louisville, playing in a saloon at the corner of Eighth and Green Streets. In 1895 a Louisville businessman financed the publication of *You've been a good old wagon* and it became an immediate hit. On the strength of this success Harney moved to New York where, in 1896, he achieved popularity playing and singing in the new musical style. From this time until 1923, when he suffered a heart attack, Harney pursued a successful career in show business, touring throughout the USA, England, Europe and East Asia. Thereafter he seldom performed, and with the eclipse of ragtime by jazz he was soon forgotten. By 1930 he was living in poverty in Philadelphia.

Harney produced a large number of ragtime songs, but three stand out from the others: *You've been a good old wagon* (1895), *Mr Johnson turn me loose* (1896), perhaps his most popular song, and *The Cakewalk in the Sky* (1899). The syncopated rhythm in these songs, and Harney's own renditions of them, were described by contemporaries as being black in character. Harney's *Ragtime Instructor* (1897) was the first method book to teach the new syncopated piano style.

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(selective list)

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See *under* American composer and lyricist [Bock, Jerry](#).

Harnisch, Otto Siegfried

(*b* Reckershausen, nr Göttingen, c1568; *d* Göttingen, bur. 18 Aug 1623). German composer. From 1585 to 1593 he studied at the University of Helmstedt, though in 1588–9 he was Kantor at Brunswick Cathedral. In 1593–4 he was Kantor at Helmstedt and from 10 March 1594 until 1600 at the Gymnasium and also at the Marienkirche, Wolfenbüttel. In the latter capacity he was required from 1597 onwards to teach the choirboys of the ducal chapel, whose director was Thomas Mancinus, and to conduct them from time to time in the court church. Probably in 1600 he became Kapellmeister to the Duke of Wolfenbüttel's brother, Duke Philipp Sigismund of Brunswick-Lüneburg, at Iburg, near Osnabrück. In 1603 he moved to Göttingen as Kantor at the Academy and the Johanniskirche, and he held both appointments until his death. That he dedicated several of his late works – as he had some of his earlier ones – to members of the Brunswick nobility testifies to the goodwill that he continued to enjoy in influential Brunswick circles. He was one of the first German composers to adopt the style of the three-part Italian villanella; his numerous pieces in this genre constitute the core of his creative work. Three other facets of his work are also important: the settings of humanist odes dating from his years at Helmstedt, his theoretical and practical works for school use, and especially his sacred music. His responsorial *Passio dominica* (or Passion according to St John), probably inspired by Mancinus's setting, constitutes an important advance in the history of the Passion, since it is the earliest in which the turbae are scored for five voices.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Harnoncourt, Nikolaus

(b Berlin, 6 Dec 1929). Austrian conductor, cellist and viol player. Brought up in Graz, he was a cello pupil of Paul Grümmer, and of Emanuel Brabec at the Vienna Music Academy. During his years as cellist with the Vienna SO (1952–69) he became interested in early music, and his studies, alongside experiments in period instruments, led to the formation in 1953 of the Concentus Musicus of Vienna. The ensemble, of which his wife Alice (b Vienna, 26 Sept 1930) was for many years leader, was one of the first to specialize in performing early music with instruments appropriate to the period. After four years of preparation they began giving concerts, and in 1962 made their first recording, of Purcell's *Fantasias* for viol consorts. This was followed by highly acclaimed recordings of Bach's *Brandenburg Concertos* (1964) and orchestral suites (1966) which Harnoncourt directed from the cello desk, the *St John Passion* (1965), the *B minor Mass* (1968), the *St Matthew Passion* (1970) and the *Christmas Oratorio* (1972). A major pioneering project, shared with Gustav Leonhardt, to record all of Bach's sacred cantatas was launched in 1971 and completed in 1990. This enterprise established a landmark in Bach recording, both for its overturning of hitherto accepted interpretative conventions and for the almost invariable use of boys' voices to sing the soprano solos. His other

notable Baroque recordings with the Concentus Musicus include Monteverdi's three surviving operas (which he conducted at Zürich (1975–9) and later at the Edinburgh Festival and elsewhere), Rameau's *Castor et Pollux*, Telemann's oratorio *Der Tag des Gerichts* and his *Musique de table*, and music by Biber, Schmelzer and Fux, with whose styles Harnoncourt shows a particular affinity.

More recently Harnoncourt has extended his activities to Classical and Romantic repertory, both with the Concentus Musicus (with whom he has recorded sharply etched, highly individual readings of symphonies and choral works by Haydn and Mozart) and with modern instrumental groups, above all the Chamber Orchestra of Europe, with whom he has toured extensively, and the Concertgebouw Orchestra. His recordings with the Chamber Orchestra of Europe, which include the symphonies of Beethoven and Schubert, have won many international prizes. He has also made a number of operatic recordings, notably a compelling, if characteristically provocative, series of Mozart operas. Harnoncourt has taught and lectured extensively, and was appointed a professor at Salzburg University and the Salzburg Mozarteum in 1972. His research into period instruments and performance has played an important part in the revival of early music and its wider public dissemination. His views on performance are outlined in his books and in numerous articles.

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NICHOLAS ANDERSON

Harp

(Fr. *harpe*; Ger. *Harfe*; It., Sp. *arpa*).

Generic name for chordophones in which, as defined in the classification system by Hornbostel and Sachs, the plane of the strings is perpendicular to the soundboard. See also [Organ stop](#).

[I. Introduction](#)

[II. Ancient harps](#)

[III. Africa](#)

[IV. Asia](#)

[V. Europe and the Americas](#)

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[Harp](#)

I. Introduction

Normally triangular in outline, all harps have three basic structural components: resonator, neck and strings. Hornbostel and Sachs divided them into two categories: 'frame harps' and 'open harps'. Frame harps have a forepillar or column which connects the lower end of the resonator to the neck, adding structural support and helping to bear the strain of string tension. Harps without forepillars are 'open harps'. Only European harps and their descendants are consistently frame harps: most others are open. Hornbostel and Sachs further subdivided open harps into two sub-categories: 'arched' and 'angular' harps. According to Hornbostel and Sachs, the neck of an arched harp curves away from the resonator while the neck of an angular harp makes a sharp angle with it. The term [Bow harp](#) is often applied to arched harps; some organologists have applied the term to a type of [Musical bow](#) with attached resonator. The [Ground harp](#) (or ground bow) has characteristics of both harps and musical bows.

Resonators of harps may be spoon-shaped, trowel-shaped, boat-shaped, box-shaped (square, trapezoidal or rectangular, often with rounded edges), hemispherical or, rarely, waisted. Resonators are topped with a wood or skin soundtable and a string holder to which one end of a string is usually attached. In some West African [Bridge harps](#) (harp-lutes) the strings pass

over a bridge and are then attached in some manner to the lower end of the harp. The other end of a string is attached to the neck either directly with special knots or indirectly to fixed plugs, movable tuning-pegs, or to tuning-rings or nooses which are themselves attached to the neck. Mechanisms which themselves buzz or which modify the string's overtones and vibratory patterns, or both, may be attached near one end of the string, either on the neck or the soundtable, and activated by the plucked string. Mechanisms of these types were used on European harps from the Middle Ages to the early Baroque (i.e. brays; see §V, 1, below) and are used on many African harps. The number of strings on a harp can range from only one to over 90. Mechanisms for chromatic alteration of the strings range from manually operated hooks or levers to complex pedal-activated systems.

The earliest known use of the word 'harpa' was by Venantius Fortunatus, Bishop of Poitiers, in about 600; he wrote, for example: 'Romanusque lyra, plaudat tibi barbarus harpa'. The old Norse word 'harpa' is believed to have been a generic term for string instruments. Around the year 1000, Aelfric glossed *hearpe* as 'lyre'. By this broad definition, even the Sutton Hoo instrument, reconstructed for the second time in 1969 in the form of a long lyre, might have been called a harp. Similarly, the word 'hearpan' in *Beowulf* and other Anglo-Saxon literature is taken to mean playing a string instrument. Early medieval Latin terminology is also ambiguous. 'Cithara' was used for both lyres and harps, while in the 10th and 11th centuries the terms 'lira' and 'lyra' were used for a certain type of bowed instrument. A rare example of a specific use of 'cithara' is in an illustration, said to be from a 12th-century manuscript, which was reproduced in the 18th century by Martin Gerbert in his *De cantu et musica sacra*. It shows a 12-string harp, captioned 'Cythara anglica'. Confusions as to terminology still existed as late as 1511, when Virdung wrote: 'What one man names a harp, another calls a lyre'. Further confusion persists in the application of such terms as 'table harp' to a type of zither, 'mouth harp' to the harmonica, 'jew's harp' to a plucked idiophone (the *guimbarde*) and 'glass harp' to a form of musical glasses. The instruments described by Hornbostel and Sachs as 'harp-lutes' have now been redefined as bridge harps; see §III below. Hybrid instruments with harp-like features include the [Harp-piano](#) (or keyed harp) and an English guitar-like instrument of the early 19th century (see [Harp-lute \(ii\)](#)).

The harp is played in six basic performing positions ([fig.1](#)), of which five were used in ancient civilizations and are still in use today; the sixth (position F) appears only in Africa. Analysis of performing positions along with structure is vital to understanding the dispersal and evolution of the harp across time and the globe. Harp tunings are pentatonic, tetratonic, heptatonic (including diatonic) and chromatic. Strings are usually plucked with the fingers, but they may also be struck with a stick or strummed with a plectrum while strings which are not wanted to sound are damped; occasionally the bass wire strings may be stroked with the palm of the hand. Resonators may be used as percussion instruments and struck with the fingers, hands or with hooked rattles. Harpists may use any number of digits from the thumb of one hand with the thumb and forefinger of the other to the thumb and first three fingers of both hands; rarely only a single index finger is used. The fifth finger is seldom used because of its lack of

strength and its shortness, which generally causes a clawlike and nearly unusable performing position when all five digits are placed on the strings.

The harp's use ranges from religious ritual to pure entertainment. Harpists are depicted in royal chambers, salons, banquet scenes and processions as soloists or in ensembles. Harpists have accompanied themselves singing ballads, reciting oral history and epic poetry or accompanying rituals of various types. In the ancient world, solo harpists and harpists in large ensembles were usually men while harpists who played in small chamber ensembles were often women. In the Western world until the late 19th century, professional harpists were usually men, while women played the harp as a domestic instrument probably from the 17th century. Today, men and women play harps throughout the world; but throughout Africa, in India, Georgia and Siberia women are rarely professional harpists and, in a few cases, are not even allowed to touch the instrument.

Harp

II. Ancient harps

1. Introduction.

2. Numbers of strings.

3. Regional inventories.

Harp, §II: Ancient harps.

1. Introduction.

In ancient times harps were, with some isolated exceptions, all of the 'open' type, arched or angular. Many kinds and sizes were developed, with various performing positions and playing techniques (see figs.2, 3, 4 and 7 below). The way that the harp is held determines the angle of the strings to the body of the performer. The evidence shows that the majority of ancient harps were held with the strings either vertically (figs.2 and 3) or horizontally (fig.4). (A few were held with the strings at an oblique angle, but classifying harps according to whether they are horizontal or vertical, and arched or angular, is still useful when considering general trends in the development of ancient harps.) The strings were either plucked by the fingers (figs.2*f*, *g*, *k–t*; fig.3*a–c*, *e*; fig.7*b* and fig.8 below) or struck with a long plectrum held in the right hand (figs.3*f* and fig.4*c–e*). Both methods are seen on ancient representations by the 2nd millennium bce, but vertical harps were often plucked with the fingers and horizontal ones with a plectrum. In representations with plectra, the left hand is often obscured by the strings, but it may have been used to dampen the strings that should not sound when the plectrum was strummed across all strings. On most of the earliest harps tuning was effected by rotating collars ('tuning nooses') encircling the neck, although some had tuning pegs (see fig.8 below).

Arched harps were first introduced during the 3rd millennium bce in the Middle East (fig.2*a*, *c–h*) and Egypt (fig.2*i–k*) and angular harps appeared in about 1900 bce in Mesopotamia, from where they quickly spread. The latter were used throughout the Hellenistic period, entered the Buddhist and Islamic worlds, but died out after the end of the 17th century ce.

There were two major types of vertical angular harp, 'heavy' and 'light'. Up until 600 ce a sturdy design predominated, with a thick neck passing

through the robust resonator. This gave way to a much more delicate design where a thin neck was attached to an extension or 'tail' below the resonator and rested against a short pin extruding from the resonator (fig.7*d*). In effect, the neck formed a lever and the pin a fulcrum. The contraption was stable because the torque of the strings around the fulcrum was counteracted by the torque of the tail. Light vertical angular harps appeared on Iranian and East Asian monuments within a few decades of 600 ce, but because of the closeness of dates it is difficult to be certain which region first adopted them or whether they were invented in some intermediate region. The latter possibility is suggested by the rounded ends of their resonators (fig.7*a*, *c* and *d*), a feature already present on a horizontal angular harp dating from 400 bce found near Pazīrīk in the Altai mountains. Mouth organs typical of China were depicted alongside light vertical angular harps in the rock reliefs at Taq-i Bostan, Iran (7th century ce, see Iran, §I, fig.8); as the former were certainly imported from the East, this kind of harp may also have had its origin there.

Frame harps appeared briefly in Greece (c450–350 bce, fig.3*h*) and Italy, when some angular harps had a forepillar inserted between the top of the resonator and the far end of the neck. They were subsequently forgotten, and did not return until the modern harp emerged in Europe in about 800 ce. Just as the classical Greek frame harp was an isolated case, so was the Cycladic harp (fig.2*b*) two millennia earlier. The latter has sometimes been identified as a frame harp, but is more likely to have been an arched harp: the 'forepillar' being nothing more than a long and curved extension to the neck.

[Harp, §II: Ancient harps.](#)

2. Numbers of strings.

Iconographical evidence is helpful in showing the ways in which ancient harps were constructed, but to determine the number of strings employed on the various types one must turn to the fragments of instruments that have survived, since pictures and carvings are often sketchy or schematic. The dry sands of Egypt have preserved a large number of harp fragments dating from the middle of the 3rd millennium to the end of the 1st millennium bce, and several have been excavated elsewhere, e.g. several horizontal arched harps at Ur (c2500 bce, now housed in the British Museum; see §II, 3(i), below) and the angular harp at Pazīrīk (400 bce; now in the Hermitage, St Petersburg). Fragments of two light vertical angular harps that were brought to Japan from China in the 8th century bce have been held ever since in the Imperial Treasury of the Shōsōin, Nara.

Although these survivals demonstrate a considerable variety in the number of strings used, the overall trend is that the early arched harps had few strings (usually less than ten, in one case only three) but angular harps, from their first appearance onwards, always had many (between 15 and 29, but averaging at 21). The re-invented frame harp of medieval Europe could support many more strings, partly because the structure was stronger and partly because, with the 'harmonic' curve of the neck, the string lengths increased exponentially, resulting in an even distribution of tension across a wide compass.

Because the number of strings used on ancient harps discloses the number of pitches available to the harpist (considering that unison strings are unlikely), the increase in compass made possible by the switch from arched to angular harps presumably reflects contemporary changes in the musical material.

[Harp, §II: Ancient harps.](#)

3. Regional inventories.

(i) Iraq (Mesopotamia).

The image of a vertical arched harp was used in a Sumerian pictogram of 3000 bce (fig.2d–e; see also [Mesopotamia](#), fig.1). The same shape is found on stone plaques (2600 bce; fig.2f–g) and seals (3000 bce; fig.2c). A horizontal arched harp is shown on a vase from Bismaya (fig.4c) dating from the later half of the 3rd millennium bce. No complete harp has been found, but a reconstruction has been made of a composite of two fragments of an arched harp with 13 strings from the Royal Cemetery at Ur (c2500 bce; the original neck is in the British Museum, and the resonator is in the University of Pennsylvania Museum, Philadelphia; see [Mesopotamia](#), fig.4). Although all the wooden parts had decayed, their shapes were discernable by the silver and gold foil that partly covered the instruments and from the bitumen that had been used as a filler. Stauder (A1957) arrived at a similar reconstruction based on iconography.

Angular harps were introduced in about 1900 bce to the complete exclusion of arched ones, and the conversion brought about a sudden increase in the number of strings available to harpists (see §II, 2, above). It is not surprising that this change occurred in Mesopotamia since, as shown by the Ur harp, Sumerian harp makers were already making arched harps with as many as 13 strings by about 2600 bce. By contrast, contemporaneous harps in Egypt typically held only four or five strings. The switch may be linked to the development in Mesopotamia of codified tuning systems in the middle of the 2nd millennium bce (see [Mesopotamia](#), §8). The known tuning texts, which include tuning instructions, concern a nine-string *sammû*, but the theory could in principle apply to any number of strings. (There are two interpretations of the Old Babylonian term *sammû*: Gurney and Lawergren (A1987) argue that it was a harp; see fig.4d–e. According to Kilmer it meant ‘lyre’; see [Mesopotamia](#), §5.)

Side-views of Old Babylonian vertical angular harps (fig.3a) show an incised cross near the top of the resonator, and similar figures can be found on neo-Assyrian harps (800–650 bce; fig.3b). It was known as the ‘ear of the *sammû*’, i.e. its soundhole. Angular harps were prevalent throughout the neo-Assyrian period. The pinnacle of their popularity was reached in the palace of King Ashurbanipal (reigned 668–627 bce), where wall reliefs show large numbers of harps: for example, one depicts a victory celebration accompanied by five angular harps.

(ii) Iran (Persia).

Harps were depicted in Iran from at least 3100 bce to 1600 ce, a longer period than elsewhere. Arched harps were shown on seals, being played vertically at Chogha Mish (fig.2a; see also [Iran](#), fig.2a; 3300–3100 bce) and

Susa (2750–2600 bce), but horizontally at Shar-i Sokhta ([fig.4b](#); 3000–2300 bce) and in south-eastern Iran (see Iran, [fig.2c](#)). In the 2nd millennium bce the focus shifted to the Elamite region in western Iran. As in Mesopotamia, Elamite harps were angular, but the latter were smaller. During the 1st millennium bce Elamite harps acquired full size, as shown on a metal bowl dating from about 650 bce, found at Arjan, Elam (see Iran, [fig.7](#)). Judging from the presence of large harp ensembles (larger than those of Mesopotamia), Elam had a major harp culture. Nine harps are shown at Madaktu and groups of six, three and two harps at Kul-e Fara (9th–7th century bce; see [Iran, §I, 4\(i\)](#) and [Iran](#), [fig.6](#)).

In Iran light vertical angular harps appeared first at Taq-i Bostan (600 ce; [fig.7b](#)). They co-existed with heavy vertical harps, but grew to dominance from 1400 to 1600 (see [fig.3i](#)). Islamic book illustrations during this period form the largest corpus of harp iconography before the standardization of modern instruments. Angular harps continued to be used in the Islamic world up to the end of the 17th century. In his census of instrument makers living in Istanbul (c1650) Ewliya Çelebi reported ten *chang* (angular harp) makers (Farmer, 1936). The question remains as to why they then disappeared after such an illustrious history spanning 3500 years. Perhaps the delicate design of light angular harps was unable to keep stable tuning, or that compared to lutes and zithers, which steadily increased in popularity, harps may have come to be seen as unwieldy anachronisms, incapable of adapting to new musical demands.

In Europe Islamic travellers brought angular harps as far West as Spain.

(iii) Egypt.

Harps were the most prominent type of Egyptian instrument and they existed through most of the pharaonic period. Some were covered with ‘silver, gold, lapis lazuli, malachite, and every splendid costly stone, for the praise of the beauty of his majesty’ and others with ‘ebony, gold and silver’. The generic Egyptian name for harp was *benet*.

During the Old and Middle Kingdoms (2600–1500 bce) there was only one type – the shovel-shaped harp – but it existed in several sizes ([figs.2i–k](#) and [fig.8](#)). Since the harp arose later in Egypt than in the Middle East, Sachs (*SachsH*) assumed that the harp came to Egypt from the Middle East. However, the Egyptian shape differed from the contemporary Sumerian one ([fig.2h](#)): Egyptian harps had a thick neck and relatively small resonator while Mesopotamian ones had the reverse proportions.

During the New Kingdom (1500–1200 bce) new types with Mesopotamian proportions were introduced with ladle shapes ([fig.2l](#) and *n*). Another shape has also been identified: the seven-shaped harp ([fig.2p, r](#) and *o*, the latter with an added ladle-like base and a finial head). Strongly curved harps are called ‘round ladle-shaped harps’ ([fig.2q](#)). Shoulder harps ([fig.4f](#)) also flourished during this period. During the Ptolemaic period (332–30 bce) crescent-shaped harps were introduced ([fig.2s](#)). Angular harps were subject to much experimentation with the angle of the neck to the resonator and with playing position ([fig.3e–g](#)). Similar experiments were being carried out contemporarily in Greece. Ladle-shaped harps are the most prevalent types still being played in Africa today (see §III below).

The relative popularity in Egypt of the various types of harp is summarized in [fig.9](#). The most notable trend is the slow but steady increase in proportion of angular harps, which grew from a modest start in the New Kingdom to dominance in Hellenistic period. At the time of Athenaeus (160–230 ce) a *trigōnon* (angular harp) player from Alexandria had become so popular that Roman citizens were whistling his tunes in the streets (*Deipnosophistae*, iv.183e).

Angular harps conquered Egypt nearly two millennia after they had replaced arched harps in Mesopotamia, i.e. the latter region craved instruments with many strings, whereas Egypt did not. Egyptian musicians may have resisted angular harps because they feared the consequences of easy access to many pitches. That was the attitude of Plato when he condemned harps in *Republic* (iii.399c):

“Then”, said I, “we shall not need in our songs and airs instruments of many strings or whose compass includes all the modes.” “Not in my opinion”, said he. “Then we shall not maintain makers of harps [*trigōnon*, *pēktis*] and all other many-stringed and polymodal instruments.”

In fact, Greece too had been very slow in accepting the angular harp. It preferred lyras and kitharas with approximately seven strings. Egypt's long preference for harps of narrow pitch range amounted to inveterate musical conservatism, a condition praised by Plato (*Laws*, 656d):

clinias: How, then, does the law stand in Egypt?
an athenian stranger: ... It appears that long ago they determined on the rule ... that the youth of a State should practice in their rehearsals postures and tunes that are good: these they prescribed in detail and posted up in the temples, and outside this official list it was, and still is, forbidden ... to introduce any innovation or invention ... in any branch of music.

There were, however, attempts to increase the numbers of strings on Egyptian arched harps, especially during the reign of the heretic pharaoh Akhenaten (1353–1335 bce), when foreign harps seem to have gained temporary acceptance.

(iv) Greece.

Marble statuettes from the Cycladic islands show some arched harps in the Aegean by the middle of the 3rd millennium bce ([fig.2b](#)), but angular harps did not arrive until about 400 bce when they are shown on Red-figured Attic and Apulian (south Italian) vases. Some were actually frame harps, being made with a forepillar, often given a fancy shape, such as the bird shown in [fig.3h](#). Frame harps disappeared with the demise of the classical Greek civilization. (See [also Trigōnon](#).)

Harps with a cigar-shaped resonator are called spindle harps. Their odd shape may be an attempt to acquire the beneficial acoustical properties now associated with exponential string-length distribution (i.e. the curve given by the increase in the length of strings which, with the same tension

and thickness, give a musical scale; it is given on modern frame harps by the 'harmonic curve' of the neck). As drawn on the example from an Attic Red-figure vase in [fig.10](#), the exponential curve lies quite close to the spindle shape of the resonator.

According the ancient texts, the *sambyke* ('siege-engine'; see [Sambuca](#)) was a musical instrument that looked like a warship used to attack harbour forts. Most likely, it was a horizontal angular harp. During the Hellenistic period angular harps remained popular, but their design had reverted to the earlier Near Eastern model that lacked a forepillar.

To understand the relatively late introduction of harps in the Aegean, Plato's *Republic* again serves us well. But his opinion was formulated at the beginning of the 4th century bce and does not explain why Aegean inhabitants did not adopt the harp in the 2nd millennium when neighbouring regions (Anatolia, Mesopotamia and Egypt) all enjoyed harps with wide compasses. Instead they took to the relatively narrow compass of the lyre (see [Lyre, §2](#)). The reason for the choice is an enigma, but it resulted in a segregation between lyre and harp cultures in the eastern Mediterranean.

[Harp](#)

III. Africa

Nowhere is there a larger variety of harps than in Africa. The harp has a place in the traditions of nearly 150 African peoples. The variations in the construction and decoration of African harps serve as excellent examples of the ingeniousness of African instrument makers in creatively utilizing locally available materials. African harp makers – often harpists themselves – incorporate formal and design elements that make each instrument a unique expression of a particular culture and performing practice. Harps and harp playing often have rich symbolic meanings; harpists are frequently historians and genealogists as well as the central figures in religious rituals.

For further details of West and central African harps, see [Bridge Harp](#) and [Kora](#).

- [1. History and distribution.](#)
- [2. Organology and construction.](#)
- [3. Performing techniques.](#)
- [4. Performing practices.](#)

[Harp, §III: Africa](#)

1. History and distribution.

In construction, the harps of Africa belong to a continuous tradition that is at least 5000 years old. Several types of African harps, especially those of Mauritania, Gabon, Central and East Africa, are so strikingly similar to ancient harps, that one suspects harps began to be played in Africa south of the Sahara in ancient times. The ancient construction methods were quite probably preserved through oral tradition because of the extraordinary importance of the cultural functions and meanings assigned to African harps. While one would assume from the construction of African harps that they are most closely related to those of ancient Egypt, it is surprising to discover that some of the basic performing positions used on African harps resemble those of ancient Mesopotamia and were not found in Egyptian iconography. Whether harps originated in the Middle East and spread to Africa or vice versa is still a matter for debate. While there is specific iconographic evidence to prove the existence of black harpists in ancient Egypt, there is nothing for the remainder of Africa in ancient times; however, the presence of at one basic type of African harp in Praetorius's *Theatrum instrumentorum* (1620; the *ngombi* type: see [fig.11d](#)) suggests that it has remained virtually unchanged at least since the early 17th century.

African harps share some basic structural components with the [Pluriarc](#) and the [Lyre](#). On the harp-like pluriarc, each string has its own neck rather than sharing a common one. The similarity of the wooden bowl-resonator and soundtable lacing of the Ganda harp, *ennanga* ([fig.11b](#)), to those of the Soga lyre indicates a relationship between them.

Harps, lyres and pluriarcs each predominate in their own geographical area to the exclusion of the others. Harps are distributed in a belt across Africa from Mauritania to Uganda and occur mostly north of the equator. Lyres occur east and north-east of harp territory, while pluriarcs appear south of the equator. In the few locations where more than one of these categories of instrument co-exist, the older instrument seems to die out as the newcomer to the area takes over (in parts of Uganda, for example, the lyre is slowly replacing the harp). Closer relationships between these categories could probably be established on the basis of a comparative study of bridges and string-holders, musical and social customs, geographic distribution and, most importantly, performing techniques. However, only those instruments considered as harps in the classification system of Hornbostel and Sachs (where the defining characteristic is that the plane of the strings is perpendicular to the soundtable) are discussed here.

[Harp, §III: Africa](#)

2. Organology and construction.

All members of the African harp family share basic structural components (see [fig.11a](#) and [12b](#) below): (1) a neck, usually made from the branch of a tree, and fitted with tuning pegs or tuning nooses to which one end of the strings are tied; (2) a resonator, the hollow body of the harp which amplifies the sound of the strings; (3) a soundtable, usually of skin stretched over the open top of the resonator, which vibrates when the strings are plucked, thereby enhancing the duration of the sound of the strings as well as helping to transmit their vibrations into the resonator to be amplified; and (4) either a string-holder, to which the other end of the strings are tied, or a

bridge, which the strings pass over before being tied in some way to the far end of the harp. All African harps are thus classed as 'open' harps because they lack the additional structural support of a forepillar of most Western or 'frame' harps.

DeVale (New York, B1989) has classified instruments in the African harp family as belonging to two basic groups based on whether the string-holder or bridge is placed lengthways on the soundtable in line with the neck, or whether it stands perpendicular to the soundtable (or leaning somewhat toward the neck).

(i) Harps with longitudinal string-holders.

African harps with longitudinal string-holders are the direct relatives of ancient harps and are related by their basic construction to all the harps of the world outside of Africa. In these harps, the string-holder lies on (fig.11a) or under (fig.11b and d) the soundtable, or is inserted pin-like into it (fig.11c), and lies parallel to the centreline of the soundtable in line with the neck. In addition to the placement of their string-holders, the tuning mechanisms for all harps of this group are tuning pegs inserted into the neck of the harp. Harps with longitudinal string-holders are found throughout Central and East Africa but not in West Africa, with the exception of the Mauritanian *ardin*.

Harps with longitudinal string-holders have been classified into three types by Klaus Wachsmann (B1964) based on the manner in which the neck is attached to the resonator. In the first type (fig.11a and b), found in Mauritania and Uganda (the extreme ends of African harp territory), the neck simply rests in the resonator like a 'spoon in the cup', and if the strings were removed, the whole structure would collapse. Harps of this type are arched, except for the *ardin* (fig.11a) which is angular. The second type (fig.11c) is the most common, being found throughout Central and parts of West Africa and related to one type of Asian harp. Its neck is tanged and fitted into a hole at one end of the resonator or sometimes forced in like a cork into a bottle. Harps of this type are all arched. The third type (fig.11d) is known as a 'shelf' harp. When this type of harp is carved, a projection ('shelf') is left remaining at the back half of the top of the resonator and sometimes carved into an anthropomorphic form (see §III, 4, below). The neck is either laced to the shelf with fibre or thong (fig.11d) or tanged and fitted into it (in either case this type is classified as an angular harp). Shelf harps are found primarily in Gabon and the Central African Republic and are related in basic structure and performance position to Western European harps and their descendants.

(ii) Harps with vertical string-holders or bridges.

Although harps with vertical string-holders or bridges (fig.12) are classified in the system of Hornbostel and Sachs as 'harp-lutes' (see [Chordophone](#)), they have little in common with lutes except that some have straight necks and some have bridges. Unlike lutes their string-holders and bridges are vertical not horizontal, and the plane of their strings is perpendicular to the soundtable (like all harps), not parallel. Additionally, the performing position, in which the neck is pointed away from the performer (fig.1, Type A), and the techniques used are unquestionably those of a harp, and are

nearly identical to those of most harps of Uganda and the eastern part of the Democratic Republic of the Congo. It is this basic position, not found in ancient Egypt, that relates all of these harps to the horizontally-held harps of ancient Assyria.

Harps with vertical string-holders or bridges are the unique creation of West African harpists and harp makers. Bridges are usually placed perpendicular and string-holders sometimes at an angle to the soundtable. The necks are not fitted with tuning pegs; instead, either each string is tied to its own ring made of braided hide which is 'strung' onto the neck, or 'nooses' in the form of rope or leather extensions are tied to each string on one end and then wrapped around the neck in some fashion.

Following Wachsmann's lead in classifying harps with longitudinal string-holders by the manner in which the neck is connected to the resonator, DeVale has identified two types of harp with a vertical string-holder or bridge: tanged and spiked. In the first type (fig.12a), the neck is tanged and fitted into a hole in the end of the resonator or, like its counterparts with longitudinal string-holders, forced in like a cork into a bottle. The tension of the strings on the string-holder is counterbalanced by cordage which anchors the tip of the sound holder directly to a stubby protrusion on the far end of the resonator. Its resonator is carved from wood, and the morphology of the harp as a whole resembles a ship, often complete with masthead, a sculptural form peculiar to this type of harp. Because 'shiplike' harps are found primarily in museums in Western countries and there is little evidence that they were played in Africa, speculation has it that they are either obsolete or may have been made only for tourists.

The neck of a 'spike harp' passes entirely through the resonator like a spike, protruding a bit at the lower end (fig.12b–d). There are two categories of spike harp, those with string-holders and those with true bridges. In the first category the vertical string-holder is anchored with cordage to the short protruding end of the neck (fig.12b and c). Instruments in the second category (fig.12d), named 'bridge harps' by Knight (B1972), have a bridge in place of a string-holder, which the strings pass over before being tied, usually to a metal ring or a small metal arch (like a croquet hoop) nailed into the protruding end of the spiked neck.

The resonator of a spike harp is usually made from a calabash (a prevalent material in West Africa), and ranges from hemispherical to nearly spherical in shape. Occasionally it is made of wood, as in the now rare *seperewa* of the Asante of Ghana whose resonator is a rectangular box. Most spike harps have two handles threaded through the skin soundtable, which the harpist holds with the last three fingers of each hand while plucking the strings with the thumbs and forefingers, the neck pointing away from the performer. The handles allow the resonator to be braced securely against the harpist's body or the ground, and thus the harpist has great control over the pressure exerted to pluck the strings, whether strolling or sitting while playing. In the Jola *furakaf* and the Wasulu *donso ngoni* traditions, however, the harp is held with the neck pointed guitar-like to the side: the harpist wraps one arm around the harp to hold the handle, plucking with the thumb and index finger, while the other hand holds the neck about two-thirds of the way up its length and only the thumb plucks.

Spike harps can have one or two parallel ranks (rows) of strings. In those with one rank of strings (fig.12a and b), the string-holder is usually a rod drilled with a single row of holes. In those with two ranks of strings (fig.12c), the string-holder is usually rectangular with holes drilled along each of the long sides resulting in a rank of strings tied to each side, the rank on the right played by the thumb and forefinger of the right hand, and the rank on the left played by those of the left hand. Bridge harps always have two ranks of strings fitted into notches on each side of the rectangular bridge (fig.12d).

The bridge-harp category, prevalent in Senegal, Gambia, Guinea and Guinea-Bissau, includes the largest members of the African harp family. The 21-string Mandinka *kora* is the best known. Smaller bridge harps, usually with four to eight strings, have been played in the Ivory Coast, Mali and Ghana. Bridge harps are believed to be the newest members of the African harp family, developing from spike harps with string-holders probably sometime during the 17th or 18th centuries.

(iii) Construction, materials and stringing.

African harp makers demonstrate imaginative use of local materials in making their instruments. The resonators of African harps come in a wide variety of forms including boat-shaped, waisted, triangular, trapezoidal, ovoid, hemispherical and, most rarely, rectangular. They are usually carved from a solid piece of wood, but, in West Africa, often a hollow gourd (calabash) is used, resulting in a hemispherical resonator, while the Acholi, Lango and Labwor peoples of Uganda generally use a tortoise carapace. The soundtables are usually mammalian skin or, more rarely, of lizard or snakeskin. Soundholes in the soundtables amplify the sound, and for most harps with longitudinal string-holders also provide access for the replacement of strings. The skin of the soundtable is fastened to the harp in various ways, usually requiring twisted hide or vine thongs. Sometimes the skin is tied to itself, its ends being stretched over the back or sides of the resonator, or laced through holes in a ledge which encircles and projects from the body of the resonator. Or, as on the *ennanga*, a separate smaller piece of skin placed over the bottom of the resonator is decoratively laced to the soundtable skin. Often in West Africa the soundtable is nailed to the sides of the resonator and then the nails are covered with upholstery tacks; nailing is rare in Central and East Africa. Strings were formerly made of animal tendons, twisted hide, metal, vine or raffia, but nylon fishing line, which comes in a variety of gauges perfect for strings, is rapidly replacing traditional materials. Nearly all African harps have bowed or curved necks; but the Mauritanian *ardin* and the Mandinka *kora*, both from West Africa, have straight necks. String-holders and bridges, necks and tunings pegs are traditionally made of wood. Any part of a harp (except, of course, the strings) may be decorated; many carved or even sculpted. The elaborate ivory-necked harps of the Mangbetu (Democratic Republic of the Congo) found in many museums were probably carved for collectors.

The aesthetic of 'buzzing' sounds is integral to the timbre of many African harps, as to many other African instruments. The objects added to create these effects – an intensification of sonority or an increase of the noise to pitch ratio – are usually activated, directly or indirectly, by plucking the

strings, but their material and position on the harp vary widely. On the *ennanga* rings of banana fibres wrapped with the skin of a monitor lizard are placed below each tuning-peg at a point where the strings can vibrate against the rings ([fig.11b](#)). Circular metal plaques attached to the *ardin* soundtable skin are bordered with tiny loose metal jingles ([fig.11a](#)). West African *kora* players may attach a similarly constructed metal plaque, but rectangular in shape, to the tips of the bridge. One soundhole of the *ougdyé* of the Kirdi is covered with membranes from spider's-egg cocoons.

On harps with longitudinal string-holders, i.e. those in Central and East Africa, there are usually five to ten strings (although nine-string harps are exceedingly rare), notable exceptions being the *ardin* (ten to 16 strings) and the single-string *zamataba* of Gabon. These two are also the only African harps played exclusively by females: the former by professional musicians of the *griot* caste, the latter by Fang adolescents. Harps with five or more strings are generally tuned to a pentatonic scale, but not necessarily diatonically (see the tuning key in [ex.1](#)). The Gwere of eastern Uganda, however, tune their six-string *tongoli* to a tetratonic scale with nearly equal intervals (sounding like a chain of 3rds to Western ears) and the *ardin* player frequently changes her tuning to fit the particular mode of the classical poetry she sings. Harps with vertical string-holders, i.e. those of West Africa, range from one (rare) to 21 strings, with several having three or four to eight strings. Those with large numbers of strings (seven to 21) are usually tuned heptatonically; those with fewer strings, pentatonically. Like the *ardin* players, *kora* players are also professional musicians of the *griot* caste and have multiple scales to which they tune their harps, both traditions reflecting their synthesis of African and Islamic musical traditions.



[Harp, §III: Africa](#)

3. Performing techniques.

In the history of the harp throughout the world, harpists have used only six basic performing positions (see [fig.1](#)); only in Africa are all still used, where they depend on local tradition. The position directly affects what can be played on the harp, and harps of the same structural type are often played in different positions. For example: among harps with longitudinal string-holders, harps of the first structural type ('spoon in a cup') are used in

positions A (the *ennanga*) and B (the *ardin*); harps of type 2 ('cork in a bottle') are used in positions A (the *kinanga* of the Konjo in western Uganda and eastern Democratic Republic of the Congo), C (the *dilli* of the Masa), D (the harp of the Mara of Chad), E (the *kundi* of the Zande of northern Democratic Republic of the Congo) and F (the *kinde* of the Barma and others south-east of Lake Chad); harps of type 3 ('shelf harps'), like harps of European origin, are apparently played only in position C (e.g. the *ngombi* of the Fang and other neighbouring peoples). Among harps with vertical string-holders and bridges, most are played in position A (e.g. the Mandinka *kora* and *simbi*) although two (the Jola *furakaf* and the Wasulu *donso ngoni*) are played in position E.

In Africa, the harp is performed most often as a solo instrument in dialogue with the harpist's own voice, and a repertory of songs or sung poetry is performed either for an audience or for the harpist's own pleasure. African harp songs generally have the same basic form. While the harp is usually played throughout a song, predominantly instrumental and vocal sections alternate. It is sometimes impossible to make a rigid distinction between vocal and instrumental sounds: although the preludes and postludes are almost entirely harp solos, during the interludes the harpist may hum or utter syllables which duplicate the pitches of the harp pattern and imitate the sound of the plucking, or use glottal stops in imitation of a percussion instrument. In the large-harp traditions of West Africa, the interludes are frequently elaborate improvisations.

African harpists generally play repeated patterns which vary in length from one song to another but remain constant within a song. Patterns range from simple ostinatos to those which closely imitate the vocal melody. Particularly in West Africa, the patterns may be ornamented during repetitions. Sometimes a people use more than one style, even within the same song. Strings are seldom plucked simultaneously, but when they are the intervals produced are mostly octaves (ex.1) or 4ths, a notable exception being the 5ths of the Teso of Uganda. The vocal melody of a harp song is usually hidden within, although its range is not necessarily limited by, the harp pattern (see ex.1), and during the course of a song both the harp pattern and the vocal line may be varied, or, more rarely, changed for another.

Harp patterns are divided between both hands, but the division is most often melodically and rhythmically unequal; however, *ennanga* patterns have equal parts which dovetail: the *ennanga* player uses the thumb and first finger of each hand, the patterns consisting of the isochronal notes of a single melody presented successively by the alternation of hands (see ex.1). This form of dovetail interlocking has also been noted as peculiar to Kiganda xylophone playing.

Harp, §III: Africa

4. Performing practices.

The subject matter of harp song texts is extremely varied. Topical songs, apparently the commonest, are often oblique in meaning and laden with personal allusions. Harp songs frequently record historical events and the deeds of legendary heroes, and are performed in ritual or social contexts. Genealogy, praise, and eulogy are sometimes included, as is the

performer's name and people. Songs about war and love, those used to incite warriors to battle or to protect and encourage hunters, are also common. Often the harpist improvises repetitions of important musical and textual phrases or entire verses; the frequency and method of repetition depends on the performer's emotional involvement at the moment, sense of timing and responsiveness to the audience.

The harp is sometimes used in ensembles with other harps. Harp duos are frequent among the Nzakara *ba-ya-bia* (poet-musicians) of the Central African Republic who play the harp patterns together but alternate in singing the text. Trios are played on the *dilla* of the Masa. In Kotoko exorcism rituals three harps (*galdyama*, *direndana* and *kolo*) form a family with overlapping ranges. In both these trios one harpist is considered the leader and does all the singing. Among the Barma a women's song and dance encouraging warriors to battle is accompanied by men playing a quartet of *kinde* harps and a calabash rattle. Acholi harpists form a quintet and play the same pattern simultaneously while the leading harpist sings; the others softly sing the refrain with him. The harp is also played in mixed ensembles. The *ardin* player is usually accompanied by one or more of the following: another *ardin*, a *tbol* (drum), a *tidinit* (four-string lute) or another singer. During a performance she sings in dialogue with another singer, or stops plucking the strings and beats the rhythm on the resonator, or another member of her group taps on the resonator while she continues to play. In Busoga (Uganda) a harpist playing a *kinzasa* is sometimes accompanied by three other performers, one playing a single-headed drum (of *engabe* type), another, a small pair of kettledrums, and the third alternately striking the edge of the harp's resonator with a drumstick in his left hand, and the soundtable of the harp with a rattle on a hooked beater held in his right hand; at the same time they all sing together. When two Jola harpists perform together, only one of them normally plays the harp while the other, with two sticks, beats a simple rhythmic pattern on the calabash of the harp being played. In a Padhola dance a solo harpist is sometimes accompanied by a percussion trough, single-headed drum, cone flute, side-blown trumpet, the pellet bells on the dancers' ankles and a chorus.

Symbolism is an important aspect of African harps and can lie in the intangible, such as the names given to strings, or in the tangible, in the form of geometric, anthropomorphic or zoomorphic designs. For example, the *ngombi* is the most important instrument used in Bwiti rituals of the Fang, and represents Nyingwan Mebege, the sister of their god and a benevolent life-giver to whom the Bwete appeal in their songs. The strings of the *ngombi* are considered to be her sinews and tendons; the tuning pegs, her spine; the resonator, her womb; her features are represented in the carved anthropomorphic figure ('shelf') on the top of the resonator; the sound of the harp is her voice.

Harp

IV. Asia

Both the arched and angular harps of the ancient world (see §2 above) were carried eastwards: the arched to South and South-east Asia, where it

has been played continuously to this day, and the angular to East Asia where it was revived in the 20th century.

The earliest depictions of arched harps in India are ideograms in the Indus script from before 1800 bce. After the demise of the Indus civilization, harps were not shown again in Indian iconography until the 2nd century bce with a narrow, boat-shaped resonator and a strongly bent neck (fig.4j above, and fig.13). Their dispersal coincided with the spread of Buddhism. According to the *Nāṭyaśāstra* (300 ce), this harp – the *Vīṇā* – had seven or nine strings, but soon after 600 ce the term *vīṇā* came to refer to a stick zither. Arched harps spread eastwards through India to Myanmar (Burma), Thailand, Cambodia and Indonesia. Harps betraying distant Indian influences appear in Javanese stone carvings at the Buddhist monument of Borobudur in Central Java dating from the 9th century and at the Cambodian site of Angkor Wat (12th century), but it is debatable whether they were ever popular in Java, perhaps played only among the upper classes. Chinese documents reported that a large Burmese ensemble including an arched harp with 14 strings visited China in 801–02.

While the arched harp appears to have died out in most of South and South-east Asia after the end of the 17th century, three living harp traditions remain: the *Saṅg-gauk*, the classical harp of Myanmar which goes back at least to the 7th century, the *bīn-bājā* that survives among the Pardhan of Madhya Pradesh, and the *vaj* or *wajī* of Nuristan (Afghanistan; fig.14). The *saṅg-gauk*, played by both sexes, is plucked with the right hand. No plectrum is used; instead the left hand rests on the neck of the harp so that the left thumbnail, the tip v-notched for accuracy and clarity, can be used to stop a string to raise its pitch. The *bīn bājā* and the *vaj* are played only by men, but with the same technique as that depicted in the 2nd millennium bce in Mesopotamia (see fig.4e) and in ancient India at least until the Gupta period (4th and 5th centuries ce; see *Vīṇā*, §1): they are strummed with a plectrum in the right hand while the left damps the strings.

Although strikingly different in appearance, both the *bīn bājā* and the *vaj* probably derive, ultimately, from the Mesopotamian and Iranian traditions of the 4th–3rd millennia bce. Whether they can be linked morphologically with the Indian *vīṇā* tradition is uncertain, but they are etymologically related in that *bājā* and *vaj* are both derivatives of the Sanskrit word meaning ‘instrument’. In addition to sharing performing positions and techniques, both have a neck/string-holder that is one continuous piece of wood. The strings are attached to the neck end with tether cords creating tuning collars, and are fed through holes in the string-holder end and then knotted there. Like ancient Egyptian harps (fig.4g), the *vaj* has ‘guide pegs’ (not tuning pegs) in its neck over which the strings are draped to prevent them from sliding down the neck; the *bīn bājā* is pegless. In neither case do the strings penetrate their skin soundtables. The strings of the *bīn bājā* are made of cow or deer veins; those of the *vaj* of calf or cow tendons. Both have waisted resonators, that of the *vaj* wide with a rectangular cross-section, while the resonator of the *bīn bājā* is long, smooth and slim. The method of fastening their continuous neck/string-holders to their resonators, however, is very different. That of the *vaj*, a pronounced C-shape resting on its side, is pinned through the soundtable so that only a

small amount of it is in contact with it. The neck/string-holder of the *bīn bājā* is pinned into the skin soundtable at both ends of the notched string-holder section which is thus entirely in contact with the soundtable. The *bīn bājā* has five long strings (although there are eight sawtooth notches on its stringholder) with a low tuning, and the *vaj* has four (there are some reports of five) strings and a higher tuning, approximately within a tetrachord. The *vaj* is played as a melodic instrument and is apparently not accompanied by singing, while the *bīn bājā* produces a kind of rhythmic ostinato or drone to accompany the narrative singing of excerpts from the *Mahabharata* or from Gond epic poetry.

The vertically held angular harp spread eastwards through Central Asia, probably along the Silk Road. Cave paintings along this route show harps being played in Buddhist ensembles: the arched harp seen in Pendzhikent, Tajikistan (700–20 ce; [fig.4i](#)), suggests Indian influence, but most sites display the light angular type (e.g. [fig.7a](#)) of Persia. According to written histories, the angular harp entered China during the Han Dynasty (206 bce to 220 ce) and was later taken from there, apparently along with Buddhism, to Korea and Japan. The dominant type remained the light angular type which in China (called *konghou*) reached the zenith of its popularity during the Sui and Tang dynasties (581–907). The only two surviving Chinese harps (collected in the 9th century, but possibly manufactured some centuries earlier) are now in the Shōsōin Repository at Nara, Japan. By about 1100 when purges had decimated Buddhism in China, the harp ceased to be illustrated, although Tang dynasty paintings were continuously copied (including the harps), a fact that is apt to cause confusion among scholars.

Vertically held angular harps probably continued to be played for several more centuries in the Middle East, possibly reaching India during the Muslim period (13th century or later); they were depicted in Persian and Mughal miniature paintings until the 17th century. Occasionally these later harps were depicted with what appears to be a thin forepillar. Most frequently the strings were attached to the neck via tuning nooses as they were in most previous Asian iconography; a few depictions showed tuning pegs but only in the later centuries.

In Japan the angular harp was once used in gagaku, the court orchestral tradition. In the 1970s, the Japanese Gagaku Society commissioned a replica of the larger of the two Shōsōin harps, thus reviving the tradition. However, the replica omitted the small pin between the neck and the resonator ([fig.7d](#)), the original of which was not found until later, but a more exact replica was made in the early 1980s. It then became apparent that the light angular harp had a crucial weakness: when one string was tuned, others were strongly affected. Most likely, this shortcoming affected most harps of the light angular type.

Harps spread to regions far north of the ancient Middle Eastern heartland. In Georgia (see Georgia, §II, [fig.3](#)) there is an angular harp, the *changi* (derived from *chang*, the Persian term for harp). An arched harp, the *tor-sapt-iukh* is an arched harp of the Khantys, one of the Finno-Ugric people of western Siberia. Both harps survived well into the 20th century and may still be played in some regions. Although these two harps have been

classified as angular and arched respectively, the distinction is not as clear-cut as on ancient harps. Georgian and Khanty harps sometimes have a thin forepillar inserted between the distal ends of the resonator and the neck and, in view of the formalistic nature of classification schemes, one might call them 'frame harps'. But the very light dimension of the sticks, and their absence on some specimens, suggest that they may be disregarded for the purposes of classification, and the harps can still be regarded as arched and angular. The Khanty harp is laminated so that the neck end rises smoothly from the resonator like the neck of a swan. On the Georgian harp the neck is also laminated to the body, but it forms a 90° angle with the body.

Harp

V. Europe and the Americas

1. The Middle Ages and the early Renaissance.
2. Ireland and Scotland: diatonic harps from the 14th century to the 18th.
3. Other single-rank harps.
4. Spain, mid-16th century to the early 18th.
5. Multi-rank harps in Europe outside Spain.
6. Latin America.
7. Mechanized harps and later 'harpes chromatiques'.
8. Electronic harps.
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Harp, §V: Europe and the Americas

1. The Middle Ages and the early Renaissance.

The distinguishing characteristic of the medieval harp is its resonator carved out of a single piece of wood. Harps made in this way were played in Europe from the 8th to the 18th centuries. Some resonators may have been carved from the front and covered with leather, tightly stitched up behind, so that the skin served as the soundboard. Strings were probably made from materials close to hand, including those derived from animals (gut, sinew, leather, horsehair), metal (brass, bronze), precious metal (electrum, silver) and exotic materials (silk). Medieval harps generally had a range no wider, and often much narrower, than the human voice.

Though the oldest extant European harps date from the 14th century ce, the earliest European depictions of harps are those on Greek and Italo-Greek vases of the 5th and 4th centuries bce. These, however, show Asiatic-type harps, mostly derived from Mesopotamian and Persian harps of the previous millennium (see §II above). At present, no iconographical evidence is known that suggests the existence of harps in western Europe in the millennium between the Italo-Greek depictions and those of the 8th century ce. The origins and early development of European harps remain a matter for speculation and debate. Terminology provides little assistance. The Anglo-Saxon *hearpe*, from which the word harp is derived, originally denoted a Teutonic lyre. In some early Western depictions, harps are labelled 'cithara', 'lyra' or even 'barbitos': Greek terms for various kinds of lyre.

The primary source of information about medieval European harps is in Christian iconography. Open harps continued to be depicted occasionally up to the 12th century; after that time, frame harps are virtually the only kind shown. Most appear in illustrations of the psalms, in the hands of David himself or one of his attendants.

The Dagulf Psalter, a product of the Court School of Aachen, was presented to Pope Hadrian I by Charlemagne some time before 795. Its carved ivory cover carries two David scenes, one with harp. In the lower scene, soldiers look on as an enthroned David plays the harp accompanied by two musicians: one with clapper cymbals, the other with a plucked three-string lute (fig.15). This harp is reminiscent of a Greek type, but it has only a vestigial resonator and is held in medieval and not west Asiatic position (see fig.1, positions C and D respectively). There is no trace of such a harp in European use, but similar depictions continue to occur later; for example, in a Greek psalter written and illustrated by Theodorus of Caesarea in 1066. As many as 12 frame harps are found on Picto-Scottish cross slabs and free-standing crosses, dating from the 8th to the 10th centuries, all shown within the context of David iconography. If the dating of the stone at Nigg (Scottish Highlands) to the second half of the 8th century is accurate, its depiction of a triangular frame harp would be the earliest known (post-Classical) appearance of the instrument in northern Europe, although it soon spread south to the Continent and west to Ireland. Pictish stones from Lethendy, near Perth, and Ardchattan, near Oban, both 10th century, present harp players alongside other instrumentalists, including triple-pipers and a horn player, evoking Davidic choirs, such as that seen in the Dagulf Psalter.

Harps in the Byzantine-influenced Utrecht Psalter (816–35) continue to have straight necks as found on all angular harps, with five to eight strings and forepillars either imperfectly delineated or absent. In some cases there is a suggestion of a trefoil or clawed foot at the base of the resonator. Harps are more clearly drawn in the 11th-century Harley Psalter and the Canterbury Psalter (before 1170), both of which derive from the Utrecht Psalter. These harps demonstrate features common to most European harps for several following centuries: the neck is slightly curved inwards towards a trapezoidal box resonator; the neck is joined to the narrower end of the resonator by a narrow shank; and the forepillar is curved outwards, away from the longest string.

Variations on this basic shape (fig.16a), perhaps regional, can be seen. The harp played by the seated figure on the 11th-century Irish Shrine of St Mogue (in the National Museum of Ireland, Dublin) already has the characteristic Irish T-formation strengthening the forepillar (see §V, 2 below). The late 12th-century Hunterian and Westminster Psalters depict harps with about 13 strings, zoomorphic, slightly overhanging neck finials, carved or turned forepillars, and resonators whose quatrefoil and oblong markings are probably nonperspective representations of soundholes.

In psalm illuminations dating from the 12th to the 14th centuries, David is often tuning his harp, symbolically imposing order on the world. In the Hunterian initial, David is plucking a 5th with his right hand (assuming the forefinger and not the middle finger is used and the harp is tuned

diatonically) while turning the peg of the upper string with a tuning key in his left (fig.17). This hand position is also often shown in depictions where he is not tuning; it appears to be a thumb and two-finger technique that continued to be the primary playing method used in Spain until the mid-18th century.

Another small harp-type instrument was quadrangular. Its string holder was at the top and it had a slim forepillar. Such an instrument is depicted on the cover of a book probably made between 1131 and 1144 for Melissenda, Countess of Anjou, played by one of David's musicians, while another plays a small triangular harp (see Dulcimer, fig.10). Other examples are in a Greek psalter and canticles of Eusebius Pamphili, 11th-century Bishop of Caesarea, and on the North and South Crosses at Castledermot in Ireland, probably from the same century.

In the 12th century harps were often shown in the hands of some of the 24 Elders. Large examples with zoomorphic finial and plain forepillar are found on the Pórtico de la Gloria of the cathedral in Santiago de Compostela and the Portail Royal of Chartres Cathedral. A book of Old Testament illustrations of about 1250, with text in an Italian hand and pictures probably by various French artists, shows small, highly decorated 12- or 13-string harps of this type with trefoil foot. Plainer forms were still depicted in the 14th century; one example of 1376 (the Irish Shrine of St Patrick's Tooth, National Museum of Ireland, Dublin) has 22 strings, and was made after French models for Thomas de Bramighem, Baron of Athenry. Another with 22 strings, played by one of six attendant angels, was portrayed by the Catalan painter Pere Serra (1375–1404) in his *Virgen de Tortosa* (Museu Nacional d'Art de Catalunya, Barcelona).

A significant change can be seen in some instruments depicted in the 13th century. While the gentle curve of the neck is retained, the neck extends upwards somewhat at the front, thus giving slightly more length to the lowest strings, and the forepillar is now only gently curved (fig.16b). The stained glass in Chartres Cathedral contains a figure of David with this kind of harp, as does the Beatus initial in the English Peterborough Psalter (c1300).

By the 14th century, another harp form had developed: its forepillar was still strongly curved, but its neck swept up at the front into a pointed finial balanced by another pointed finial at the neck-to-shank joining point (fig.16c). A harp of this type, with nine strings, is depicted being tuned by David in the Tree of Jesse on an orphrey of *opus anglicanum* made between 1310 and 1340 (fig.18). Stringing can be deduced from the remains of a late 14th- or early 15th-century ivory harp (now in the Louvre); it has 24 original pegholes and one which seems to be a later addition, bringing the total to the number given by Machaut in his poem *Dit de la harpe* (*Oeuvres de Guillaume de Machaut*, ed. Hoepffner, 1908–21). If modally tuned throughout, it would have a range of a little more than three octaves. With a more probable partly chromatic tuning in at least one octave, it would have slightly less than three octaves overall. The forepillar is 47 cm high on the external curve and is mortised into the neck. Presumably this was the kind of harp used in French 14th-century polyphonic music. The performing instructions of Jacob de Senleches's *La*

harpe de melodie (a copy in *US-CHAhs* 54.1 is uniquely notated in the shape of a harp) indicate that its somewhat slow-moving tenor was to be played on the harp and the injunction 'harpe toudis sans espasse blechier' seems to imply that its long notes should be sustained by reiteration.

While most medieval and Renaissance harps were probably gut-strung, it is likely that a proportion were metal-strung. Irish harps, in which many medieval features were retained, had brass strings which were alternately plucked with long fingernails and damped or stopped with the fingerpads. The fingernail technique is mentioned in the 13th-century *Geste of Kyng Horn*, where the direction 'Teche him to harpe with nayles scharpe' occurs. Extant tuning-pegs from the 12th, 14th and 15th centuries are either perforated or slotted; most are made of bone, which has a higher chance of survival than wood or metal, though the latter materials were also used.

During the early 15th century considerable experimentation in harp design took place, resulting in several forms, with some common and some individual features. These changes were contemporary with the downwards extension of bass registers in general and with the development of keyboard instruments. In the late 14th and 15th centuries the harp and organ were frequently depicted with clerics (as well as in the earlier context with angels), and both instruments must have fulfilled functions which were parallel in some ways.

The methods of achieving a downwards extension of harp compass involved changes in the angles between the rigid parts of the instrument. In one type of harp the neck and curved forepillar were swept upwards to form a high point (i.e. 'high-headed'), accommodating bass strings considerably longer than was possible on earlier harps ([fig. 16d](#)). The other type showed more fundamental changes. Longer string length was achieved by lowering the bass end of the resonator in relation to the neck. The angle of the forepillar-to-resonator joint thus became more acute at the lower end, while that of the neck-to-resonator joint became wider. The forepillar, at first gently curved, was later straight or nearly so, and of T-formation in section. The neck was no longer set directly into the treble end of the resonator but was set on a slim shank. To some extent this improved the line-up of the shortest strings, which had been somewhat splayed and out of plane on earlier harps. Points or scrolls decorated the forepillar finial and the neck-to-shank point ([fig. 16e](#)).

There was little change in the size of the resonator in either type of harp. It remained slim and fairly shallow, though there was some variation in shape, later examples being generally oval or hexagonal in section and made from two hollowed-out parts put together length-ways. There was one completely new feature common to both types. Each string was fixed into the resonator with a right-angled wooden pin, which later became known as a bray (Fr. *harpion*; Ger. *Schnarrhaken*; It. *arpione*; Welsh *gwrach*). When a string was plucked, it vibrated against the bray, producing an aesthetically desired buzzing quality. This was comparable with the sound obtainable on other contemporary instruments, such as the krummhorn and the hurdy-gurdy; an annotation in a copy of Mersenne's *Harmonie universelle* (1636–7) likened the effect to 'le doux tremblement d'une orgue'. There are a few instances of brays on much later types of

harp, including two-rank chromatic harps (see §V, 5 and fig.25 below) and high-headed single-strung harps with ribbed-back resonators (see §V, 3 below). The new Renaissance harps were gut-strung; some continued to be played with the older nail technique in the stopped style and others may have been played with the fingertips. This Renaissance harp must have been well suited to the music of the time as it remained in use, across the British Isles and into central Europe, until well after the next significant redesigning of harps at the end of the 16th century.

Besides a great number of depictions of Renaissance harps, several instruments have survived. The earliest, now in Eisenach, was made in the Tyrol, possibly in the 15th century. It has 26 strings, stands 104 cm high and has delicate inlaid geometrical decoration of a kind found on other 15th-century instruments. Two undecorated 16th-century examples, now in the collections of Leipzig University and the Germanisches Nationalmuseum, Nuremberg (fig.19b), are 92 cm and 102 cm high, with 25 and 26 strings respectively.

A method of sharpening individual notes by stopping or pinching the string near the neck or close to the soundboard was used to some extent, but sustained change of mode required retuning of some strings. Simple tunings of a kind already in use were given in several 16th-century printed treatises: Martin Agricola (*Musica instrumentalis deudsch*, 1529) mentioned a harp with one row of 26 strings (*F* to *c'''*) in which the B strings could be tuned either flat or natural; Venegas de Henestrosa (*Libro de cifra nueva*, 1557) indicated that the fourth string (B) and the seventh (E) could be tuned either natural or flat. Mersenne also illustrated the simple single-strung harp with brays (which had been superseded in France by his time), giving the range of the 24-string harp as *G* to *g''* with natural B in the lowest octave and both flat and natural Bs in the other two. He said the performers of his day tuned by 'putting flats in all sorts of keys', though the tuning of certain strings (known as *modales*) was constant. These tuning methods continued to be used on later single-rank harps.

In Wales the classic Renaissance harp had brays, horsehair strings, bone tuning pins and mare's skin stretched over the soundbox. Descriptions of such instruments appear in many Welsh poems of the 15th and 16th centuries, soliciting the gift of a harp. A small silver model of a Renaissance harp, made by a Chester silversmith, was one of the awards at the Eisteddfod at Caerwys in Flintshire in 1567. Renaissance harps were still used in Wales long after they had been abandoned elsewhere. James Talbot, Regius Professor of Hebrew at Cambridge (1689–1704), made extensive notes on many instruments in use towards the end of the 17th century (Talbot MS; *GB-Och* Music 1187). 'The proper Welch harp' and 'Welch or Bray Harp' referred to by some of his informants were in fact large Renaissance harps, with either 31 (*A'* to *c'''*) or 34 (*G'* to *e'''*) strings. Welsh harp players employed five standard and guaranteed tunings, as enumerated in 16th-century treatises and repertory lists: *is gywair*, *cras gywair*, *lleddf gywair y gwyddil*, *go gywair* and *bragod gywair*; *tro tant* was not a standard tuning, but was commonly used. Such tunings are required by the music of the Robert ap Huw manuscript (*GB-Lbl* Add.14905). This manuscript, written in a unique tablature, contains examples of harp music composed by 14th- and 15th-century bardic harpers in Wales and gives

precise playing instructions, indicating specific fingerings for both striking and stopping the strings.

Harp, §V: Europe and the Americas

2. Ireland and Scotland: diatonic harps from the 14th century to the 18th.

The Irish and Gaelic name for the harp, [Cláirseach](#) (Scottish: [Clàrsach](#)), is documented from the 15th century onwards; the terms 'ceirnin' and 'cruit' are also found. Harps depicted in medieval shrines (see §5(i) above) show structural features of the type of instrument used in Ireland until the late 18th century (see [Irish harp \(i\)](#)).

The oldest extant Irish harp, now at Trinity College, Dublin, had legendary associations with Brian Boróimhe (or Boru, 926–1014), but dates in fact from no earlier than the 14th century (fig.20). This harp is low-headed: the upper end of its forepillar meets the neck at a point only slightly higher than the joint between the treble end of the neck and the resonator. Two other harps, known as the Queen Mary and Lamont harps (now in the Royal Museum of Scotland, Edinburgh), are also of this type and have been dated to the 15th century. Later, perhaps by the beginning of the 16th century, a larger but still low-headed form emerged.

These three instruments share features which characterize the Irish harp as it was used in Ireland, Scotland and Europe until its disappearance: brass wire as stringing material; large, flat soundboxes hewn from a single piece of wood with metal 'shoes' to protect the string-holes and a thin panel rebated into the back; strong, deeply curved necks further reinforced by metal cheek-bands which sandwich the timber and are pierced by bronze or brass tuning pins of large diameter; and curved pillars with T-formation. The neck, pillar and resonator are held together by the tension of the strings alone, without glued joints.

By the 18th century, however, the typical instrument, as played by itinerant Irish harpers, was much larger. Whereas the panels which closed the backs of the medieval instruments had no holes, causing stringing to be done through open sound-holes in the bellies of the harps, from the 17th century onwards most instruments had sound-holes filled with tracery, so stringing was done through large holes in the back panel. Unlike previous harps with solid backs, these had a drier, simpler tone. The big, one-piece resonator was retained but the forepillar, now only slightly curved, was very tall (the low-headed Lamont harp has a forepillar height of 59.7 cm; that of the high-headed, 18th century Sior harp – in the National Museum of Ireland, Dublin – measures 111.8 cm) and the neck swept upwards to meet it. The bass strings were therefore much longer in relation to the treble strings than on a low-headed harp. Irish harps were strung to the left side of the neck, but tuning was done from the right; the left hand played the treble, the right hand the bass. Irish harpers struck the brass strings of their harps with specially trimmed long fingernails. It seems unlikely that this technique was used by gentleman amateurs in England who took up the Irish harp in the later 17th century.

The sonority of the individual notes varies greatly, depending on whether the wires are struck by the fleshy fingertips or the fingernails; the use of the

latter implies a quite different playing technique and type of attack. It also means that the melodic ornamentation typical of Irish performance on an Irish harp properly 'strung with brass strings and beaten with crooked nails' cannot be reproduced by a player using the fingertips. Even in Ireland the old technique gradually died out in the 17th and 18th centuries, and of the ten harpers present at the famous harpers meeting in Belfast in 1792 only one, Denis Hempson, then 97 years old, used the traditional fingernail technique. It was very soon to die out altogether – during a period, ironically, of revived interest in Irish music and the Irish harp (see §10(i), below).

Harp, §V: Europe and the Americas

3. Other single-rank harps.

Diatonically or partly chromatically tuned harps with one rank of strings continued in use long after the invention of double- and triple-strung fully chromatic harps (see §V, 4–5 below) and, later, of pedal harps. In most cases, they were adaptations of earlier types, often structurally influenced in some respects by newer forms. Two chief kinds are traceable. One seems to derive from that regarded by Praetorius in Germany as the 'ordinary' ('gemeine einfache') harp (fig.21). The resonator was generally fairly shallow, four-sided and rectangular in section, though some instruments had a convexly curved soundboard; strings were pegged into a string holder, a wooden strip that ran lengthwise down the middle of the soundboard. Soundholes were sometimes circular, more often clusters of small perforations. Some instruments were plainly made; others had very elaborately carved necks with anthropomorphic or zoomorphic finials (heads of David, Cupids, warriors, lion heads etc). Forepillars were slightly curved in earlier harps, later generally straight. Though low-headed harps of this kind were made even in the 18th century, high-headed forms had already appeared in the 17th century and these were still played by some professional virtuosos at the end of the 18th century. Presumably their repertory (like that in some regions of Latin America) was not more chromatic than could be accommodated by the old system of partly chromatic tuning or different tuning in different octaves. In hooked form, some harps of this type lasted even longer in certain regions (see §V, 8, below).

The other main type had a resonator with a ribbed back, a flat soundboard, and a straight forepillar in either low- or high-headed form. Most of the later single-strung Welsh harps are of this type. Although a low-headed form became the predominant type in Latin America (see §V, 6, below) few European examples have been preserved and its early history is difficult to ascertain. It seems to have been derived from Mediterranean (not northern) sources and may have been a byproduct of early triple harps.

A very small harp (forepillar height of 84 cm), bearing the mark 'Stradivarius, Cremona 1681' (in the Naples Conservatory), has a flat pine soundboard (now slightly lifted with string tension) with violin-like double purfling, set on a resonator shaped as if in five ribs, though it is actually made in one piece. The 27 strings are pegged directly into the soundboard, except for the lowest three, which are toggled through large holes; there are four tiny heart-shaped soundholes. In another small Italian instrument

(owned by one family since 1860 but possibly of earlier manufacture), the resonator is five-ribbed, 31 strings are pegged into a central strip on the soundboard and there are four soundhole clusters.

A small harp now in the Royal College of Music, London, must have been made for a Welsh player, who traditionally balanced the harp on his left shoulder, since it is strung to the (player's) right of the neck. Its resonator is five-ribbed; the strings are pegged into the soundboard and above each string-hole is the metal strip found on most 18th-century triple harps. The Richard Hayward harp (so-called after its last private owner, who gave it to the National Museum of Ireland, Dublin, in 1947) is similarly strung. It is 150 cm high, with a nine-ribbed resonator 109 cm long and 31 strings. Except that it is single-strung, it is structurally like 18th-century Welsh-made triple harps. The inscription in Irish ('May you never want a string while there are guts in an Englishman') and the unlikely date 1657, which are incised on the forepillar, must have been added during its use in Ireland where it is said to have been played in the streets and parks of Belfast about 1780 by the itinerant harper Paddy Murphy.

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4. Spain, mid-16th century to the early 18th.

Various techniques used to obtain chromatic notes on diatonic (single-rank) harps are described or depicted in Spanish sources, mainly of the mid-16th century to the early 18th. Alonso Mudarra (*Tres libros de musica en cifras para vihuela*, 1546), Juan Bermudo (*Declaración de instrumentos musicales*, 1555; describing the technique of the harpist Ludovico) and Diego Fernández de Huete (*Compendio numeroso de zifras ... para arpa de una orden y arpa de dos órdenes, y de órgano*, 1702–4) all described sharpening the required string by stopping it close to the neck of the instrument with the thumb, and Mudarra and Huete also described re-tuning certain strings to obtain the required accidentals. Although it is never mentioned in the writings, another technique which may have been used was that of stopping the string with the tuning key, held in the fourth and fifth fingers of the right hand – which are not used for plucking the strings – in a manner similar to the current practice in some Latin American regions. This technique is depicted in a painting from the second half of the 17th century (*Herod's Banquet and Salome's Dance* by Domingo Nieto, S Juan Bautista de Taragabuena, Toro, Zamora), the only known reference in Spain to this practice.

In his *Declaración*, Bermudo described diatonically tuned, single-rank harps (of 24 to 27 strings), but he considered them imperfect compared with the fully chromatic keyboard instruments; he stated that the harp was little played on account of its difficulty and suggested adding eight or ten coloured strings to make it possible to play cadences correctly, or even five coloured strings to each octave for a complete chromatic range. A manuscript note added to the copy of Bermudo's book in the Library of Congress, Washington, DC, indicates that at the time when Bermudo was writing his treatise, Francisco Martínez, harpist to the infantas, used harps with chromatic strings added and had written tablature for harp (Stevenson, 1960). Martínez had commissioned harps for the royal household from the luthier Juan de Carrión (d c1606), who was probably one of those who

developed the harp with two ranks of strings; it is possible that this book of tablature (now lost) was written for a chromatic harp. All this indicates that the chromatic harp, probably with crossed strings, was in use in Spain by the middle of the 16th century. The florid and fairly chromatic pieces in Hernando de Cabezón's *Obras de música para tecla, arpa y vihuela* (1578) could have been played only on a harp with considerable chromatic possibilities.

Ever since it first appeared in musical sources in the middle of the 16th century, the harp has been linked with keyboard instruments in terms of musical function and repertory, and in the chromaticism required of these instruments. The first known piece of music specifically written for harp is *Tiento IX, Cifras para harpa y órgano* by Alonso Mudarra (in *Tres libros de música en cifras*, 1546), written in tablature (Sp. *cifra*) for a diatonic harp of 28 or 29 strings. Mudarra stated that this was an example from an entire book of tablature for harp and organ which he had written but not published. Mudarra's *Fantasia* no.10 (for vihuela) was written in imitation of the playing of Ludovico, who contrived chromatic notes with good effect on a single-rank harp – perhaps by means of string stopping but more probably by pre-tuning selected strings. Another tablature, invented for harp, vihuela and keyboard by Venegas de Henestrosa (1557), was used by several composers from the late 16th to the early 18th centuries, including Antonio de Cabezón (1578), Ruiz de Ribayaz (1677) and Diego Fernández de Huete (1702) (see also *Tablature*, §2(iv), fig.3). In this tablature the letters *y*, *l* and *p* are used for the fingers – index (*índice*), middle (*largo*) and thumb (*pulgar*), respectively – and *q*, *o*, and *s* for the left-hand chords (*quinta*, *octava*, *sexta*). Some harp music has survived in normal notation.

In Spain, single- and double-rank harps coexisted from the mid-16th century (slightly later elsewhere) until the 18th. In 1702–4 Huete still devoted part of his treatise to the single-rank harp, although he pointed out that double-rank ones were more commonly used. Iconographic sources, texts, and the only surviving example of a single-rank harp (made c1700 by Joseph Fernández de Valladolid, and now in the Museo de la Encarnación, Ávila, this harp has the resonator of a diatonic harp but a neck of a chromatic harp), all indicate that, except for in the number of strings, diatonic and chromatic harps were similar in their morphology, proportions and style of construction. One early 16th-century painting (Juan Correa de Vivar, *King David*, c1535; fig.22) shows a single-rank harp that displays all the main characteristics of the Renaissance and Baroque Spanish harp: several ribs in the soundbox, the head slightly raised, the forepillar narrow though still lightly curved, two soundholes with parchment, and 20 strings (though only 14 pegs; see also fig.23).

Spanish documentation from the 17th century to the early 18th indicates that diatonic and chromatic harps were all built according to the same set pattern, differing only in the number of strings. This pattern was possibly already established in the second half of the 16th century. The guild of luthiers, regulated since the second half of the 15th century in the Kingdom of Aragon and since the beginning of the 16th century in Castilla, was ruled by a strict set of guidelines. In Madrid there are ordinances going back to at least 1578 (which indicates a pre-existing tradition) requiring the use of

specific woods and patterns in the construction of string instruments, among them the harp. This explains the continuity of a particular harp-making style over more than a century.

In the 1680s, there were at least six players of a Spanish kind of harp in London. The low-headed, 33-string instrument measured and described in the James Talbot Manuscript (c1690–1700, *GB-Och* MS 1187) was a little over 147 cm tall, with a seven-ribbed resonator 137 cm long, widening from 12.7 cm at the top to 45.8 cm at the bottom. Like several of the cross-strung Spanish chromatic harps that have survived, its soundboard was of pine and the rest of the instrument of walnut. (Talbot mentioned the existence of a double-strung Spanish harp with five chromatic strings per octave, but he gave no measurements and appears not to have encountered one personally.)

Single- and double-strung Spanish harps from the late 17th century and early 18th, though approximately as tall as that described by Talbot, had much larger resonators, closer to those prescribed by Nassarre in 1724 (for double-strung harps). In Latin America, very large resonators are found on some instruments which are otherwise still of 17th- or early 18th-century type (see §5, 1(iv), below).

Nine complete two-rank harps and one fragment survive, all from the late 17th and early 18th centuries; several of them are signed by luthiers of the royal household. In all of them the diatonic and chromatic ranks cross approximately one third of the way up the length of the strings (i.e. they are 'cross-strung'), and in four instances numbers representing the notes as they were given in tablature are written on the neck or on the soundboard. In each example, the soundbox is made up of seven ribs, usually of walnut; the head is slightly raised and the forepillar is narrow and straight, and carved with decorative rings. The base of the forepillar is usually open, with two strips of wood crossed over it that serve as feet. There are seven polygonal soundholes in the soundboard; in two examples, both from 1704, they are rhomboidal. Inside the box there is very little reinforcement; there are wooden bars only under the soundboard; the ribs are joined together by glued strips of cloth. Two of these harps have 27 diatonic and 15 chromatic strings, and the rest have 29 diatonic and 18 chromatic. Their characteristics approximate those stated by theorists, especially Nassarre.

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5. Multi-rank harps in Europe outside Spain.

(i) The instruments.

(ii) Harpists and repertory.

(iii) Wales and England.

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(i) The instruments.

Several types of harps were developed with more than one rank of strings to make chromatic notes available as they are on the keyboard. One type, used in Spain and Portugal, had two ranks crossing approximately one third of the way up the length of the strings, yielding the term 'cross-strung' (see §V, 4, above). In other parts of Europe, harps with two or three

parallel ranks in various configurations were used, known in general by the term *arpa doppia* ('double harp': in this sense the term refers to a harp with 'additional strings', not specifically in two ranks, nor does 'double' that the instrument is 'doubled' in size – as in 'double bass' – as some scholars have speculated).

Iconographical evidence shows that experiments with more than one rank of strings began at least as early as the 14th century. A triptych of 1390 (Real Academia de la Historia, Madrid) from the monastery at Piedra shows a small medieval harp with two parallel ranks.

Literary references to harps with more than one rank of strings date from the early 16th century. In his *Tetrachordum musices* (Nuremberg, 1511) Johannes Cochlaeus reported that the English play a harp with three ranks. A second annotation scribbled in the Library of Congress's copy of Bermudo's *Declaración* (see §V, 4, above) complains that Bermudo was unaware 'que en flandres abia harpas de tres ordenes' ('that in Flanders there are harps with three ranks of strings'; see Stevenson, 1960).

The term *arpa doppia* has caused confusion since the 17th century. In *Harmonie universelle* (Paris, 1635–6), Mersenne used the term *double Harpe* when referring to a large harp with three ranks of strings, comparing it to the smaller *Harpe ordinaire à trois rangs*. In the 1770s Charles Burney referred to a three-rank harp as 'our double Welsh harp' (*Burney GN*). On another occasion, when viewing the painting *Allegory of Music* (c1625–34; now in the Palazzo Barberini, Rome) by Giovanni Lanfranco, which features a large three-rank harp, Burney noted that 'St Cecilia is playing a large double harp' (*Burney FI*). A similar harp appears in the painting of King David by Domenico Zampieri ('Domenichino', 1581–1641), an artist of the school of Bologna (fig.24). Domenichino portrayed triple harps in several other paintings (*Martyrdom of St Agnes*, c1619–22, Pinacoteca Nazionale, Bologna; *Virgin and Child with SS John the Evangelist and Petronius*, c1626–9, Pinacoteca di Brera, Milan; *Dance of David*, Silvestro al Quirinale, Rome). A large *arpa doppia* (it is not quite clear if it has two or three ranks) is included in the *Portrait of the Artist's Family* (c1646; Pinacoteca di Brera, Milan) by Carlo Francesco Nuvolone.

Three treatises survive that contain detailed information on the structure and tuning of harps with more than one rank of strings: *Dialogo della musica antica e della moderna* (Florence, 1581) by Vincenzo Galilei, Mersenne's *Harmonie universelle*, and the *Tratado de la música* (Ms, 1634, E-Mn 8931) by Bartolomé Jovernardi (Bartolomeo Giovenardi, a Roman harpist working at the Spanish court). Galilei's is the only known detailed description of a harp with two parallel ranks. His schematic diagram shows 58 strings comprising a compass of four octaves and one tone (C–d^{'''}). The two ranks were divided around c' into an upper half used by the right hand, where the second or chromatic rank lay to the (player's) left of the main diatonic rank, and a lower half, used by the left hand, where the chromatic rank lay to the right of the main rank; i.e. the chromatic rank changed sides half way up so that with each hand the player had to reach through the outer diatonic rank to pluck the chromatic strings. The problem with this type of stringing was outlined both by Galilei and Jovernardi: when playing with the right hand below the cross-over point (c') or with the left hand

above, in each case the fingers must reach through the chromatic rank to play the diatonic notes, unless strings on the chromatic rank could be tuned in unison with the diatonic rank. This complication is eliminated on three-rank (triple) harps with two parallel outer ranks tuned in unison and the inner rank of chromatic notes set between them.

Jovernardi and Mersenne gave detailed descriptions of three-rank harps. In 1634, while in residence at the court in Madrid, Jovernardi observed that Spanish harps did not have three ranks of strings as did the harps in Italy. Features found on extant instruments corroborate the details Mersenne gave concerning the structure of the three-rank harp. Strings were secured to the soundboard using pegs or pins, a system that persisted in Welsh triple harps well into the 19th century. The back of the resonator was ribbed (rather like that of the lute), rather than being a three-sided box or carved out of one piece of wood. The metal tuning-pins were squared at one end to accommodate the tuning key, and pierced with a hole at the other for strings to be threaded through. Brass wires were attached to the soundboard above each peg to stop the wood, with the grain running vertically, from splitting. Mersenne said that harps could be made to whatever size one wished, but he suggested a height of 4 or 5 feet (1.2–1.5 metres). Large Italian triple harps were over 6 feet (1.8 metres) tall.

Some basic characteristics of two- and three-rank harps of the late 16th and early 17th centuries emerge from these sources. Compasses varied from over three octaves to four octaves and a 5th. The latter ($G'-a'''$) is the largest range required in works where *arpa doppia* is specified, including the *Toccata* by Trabaci and the solo in Monteverdi's *L'Orfeo* (see §V, 5(ii), below). Two- and three-rank harps could be tuned with either $B\flat$ or $B\flat$ in the diatonic ranks. The chromatic ranks contained all the accidentals needed corresponding to the diatonic ranks and could include $D\flat$ and $A\flat$ in unison with the diatonic ranks, or $D\flat$ and $A\flat$. Mersenne said that the exact size of the semitones on the harp was not easily determined, but that they could be variable, and tuned equal or unequal. No particular temperament was specified. Two- and three-rank harps were usually strung with gut. Jovernardi referred to 'reinforced strings', but what these were made of has not been determined (possibilities include gut strings with a higher twist or some kind of overwinding with metal). Silk or metal strings may also have been used. These harps were played resting on the right shoulder, and strings were plucked with the pads of the fingers, sometimes close to the nails. Damping the strings was sometimes necessary to avoid dissonances created when notes rang over. Great dynamic range was possible with the proper touch.

The lavishly decorated harp known as the 'L'arpa de Laura' is the most beautiful surviving example of a two-rank harp (Galleria Estense, Modena; fig.25). It was ordered for the singer and harpist Laura Peverara (c1550–1601) by the Duke of Ferrara, Alfonso II d'Este, and built in Rome in 1581. Two 17th-century two-rank harps are in the Musée des Instruments de Musique, Brussels. The first, which displays some structural similarities to the harps depicted by Domenichino and Nuvolone, is called the 'Kaiser' harp due to a possibly anachronistic label reading 'Martinus Kaiser 1675'. This harp has a five-staved, cypress resonator, a walnut neck and forepillar, four soundholes in the soundboard, and metal staples to prevent

the strings from ripping the soundboard. The two parallel ranks have extremely narrow spacing and the strings are fastened to the soundboard with bray pins. The second of the Brussels harps – of German origin – is an elegant instrument, its forepillar terminating in an anthropomorphic finial (fig.26). It has 33 strings in the left rank and 26 in the right; the five lowest and four highest have no chromatic strings beside them. This harp is also equipped with bray pins. Another important two-rank harp (late 16th century) is in the Museo Civico, Bologna. This harp has a carved resonator, eight soundhole rosettes in the soundboard, brass staples and three ranks of strings: a continuous middle rank from treble to bass and two incomplete chromatic ranks on either side.

The very large, highly decorated, three-rank 'Barberini harp' (c1625) formerly in the Palazzo Barberini and now in the Museo degli strumenti musicale, Rome is almost certainly the harp in the painting by Lanfranco mentioned above. This harp has an extravagantly carved forepillar, a resonator made of nine staves, and a long-grain softwood soundboard with four soundholes. The number of tuning pins in the neck does not correspond with the number of pins in the soundboard, so the original configuration of this harp cannot be precisely determined. A large, three-rank harp in the Museo Civico, Bologna is probably composed from two instruments. The nine-staved, maple resonator (? early 17th century) with its two-piece, long-grain spruce soundboard with four soundholes and brass staples has a light construction. The neck and forepillar are carved and heavy, and probably come from a later, larger harp.

Pierre Trichet, in his manuscript *Traité des instruments de musique* written in Bordeaux between about 1630 and 1640, observed that while single-, double- and triple-rank harps were being used at this time, the single-rank harp was by far the most common. By the beginning of the 18th century there are no records left of players of multi-rank harps working in Naples or Rome. Filippo Bonanni (*Gabinetto Armonico*, Rome, 1722), however, indicated that the three-rank harp, though scarcely found in Italy, was being used in Germany. J.P. Eisel (*Musicus autodidactus*, Leipzig 1738) gave a diagram of a two-rank harp (which he called a 'Davids-Harfe') and described how it was played, with the left hand from G' to c' and the right hand from c' upwards. This diagram is similar to the two-rank harps made by the German builder Johann Volckmann Rabe of Nordhausen. One of 1740, preserved in the Musikhistorisk Museum, Copenhagen, is fully chromatic, with 52 strings in two parallel rows fastened to the soundboard with bray pins. Three other harps by Rabe are in collections in Los Angeles, Nuremberg and Brussels.

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(ii) Harpists and repertory.

Beginning in Naples in the 16th century, and later in Rome, Italy was home to the most important centres for builders and players of the *arpa doppia*. Galilei stated that the double harp was introduced into Italy sometime prior to 1580. The Neapolitan harp tradition was centred around Gian Leonardo Mollico (c1530–1602), known as Giovanni Leonardo dell'Arpa, and his students, including Flaminio Caracciola (fl 1579–90), Scipione Bolino (fl

1600) and Francesco de Auxiliis (c1630). By 1552, Dell'Arpa was recognized as the leading harp virtuoso in Naples and one poetic reference even claims that he invented the *arpa doppia*. Nearly fifty years later, Scipione Cerreto (*Della pratica musica vocale et strumentale*, Naples, 1601) identified Dall'Arpa, Ascanio Mayone (c1565–1627) and Domenico Gallo (fl 1600) as excellent players of the 'arpa a due ordini'. Mayone's son Giulio dell'Arpa was also an active and well known harpist.

Two publications printed in Naples include pieces designated for the harp. Ascanio Mayone included a *Recercare sopra il canto fermo di Constantio Festa per sonare all'arpa* (based on the *La Spagna* melody) in his *Secondo libro di diversi capricci* (1609). Giovanni Maria Trabaci's *Il secondo libro de ricercare* (1615) contains his *Toccata seconda, & ligature per l'arpa*, four *Partite artificiose sopra il tenor di Zefiro* and *Ancidetemi pur, per l'arpa*. Trabaci, Mayone and Luigi Rossi (?1597/8–1653; also a composer-harpist) were associated with Giovanni de Macque (c1548–1614), *maestro* of the Chapel of the Spanish Viceroy in Naples from 1599.

Rossi, in a manuscript collection (GB-Lbl Add.30491), preserved the majority of Macque's solo instrumental works along with other contemporary pieces including the four *Partite sopra Zefiro* by one Rinaldo. These are remarkably similar, in places virtually identical, to the Trabaci's *partite* on the *Zefiro* tenor. Although the precise identification of Rinaldo is somewhat uncertain, the most likely candidate is Rinaldo Trematerra [Rinaldo dall'Arpa] (d 1603), a singer and harpist who was based in Naples who visited the court of Ferrara, home to Laura Peverara, during the 1590s in the retinue of Carlo Gesualdo.

By the beginning of the 17th century the harp was also flourishing in Rome. Jovernardi claimed that the perfect triple harp (*arpa perfecta a tre ordini*), was invented in Rome in 1612. Vincenzo Giustiniani, however, wrote in his *Discorso sopra la musica* (1628) that the *arpa doppia* was invented around 1600 in Naples by Sire Luc Anthoine Eustache and then introduced to Rome by Giovanni Battista Jacomelli (del Violino) (c1550–1608). One of the most lauded of the Roman harpists was Orazio Michi (b 1594/5; d 1641), whose talent was praised by many Italian and French writers (including Mersenne and André Maugars), as well as by other harpists such as Caterina Baroni (daughter of the singer and harpist Adriana Basile Barone) and Costanza de Ponte, who married Luigi Rossi in 1627. Costanza's brother Paolo de Ponte was also a professional harpist active in Vienna. Rossi's younger brother Giovan Carlo (c1617–1692) was a noted player of the *arpa a tre registri* based in Rome, whose career also included a period in France. While there Rossi performed in the first performance of Cavalli's opera *Ercole Amante* in Paris (1662). Two other harpists held in high esteem in Rome were Marco Marazzoli (b c1602–5; d Rome, 26 Jan 1662) and Lucrezia Urbani (fl 1609), who was a member of an ensemble that included Girolamo Frescobaldi and the lutenist Alessandro Piccinini.

One of the most famous solos for harp in opera literature is the Ritornello for *arpa doppia* in *L'Orfeo* (1607) by Claudio Monteverdi. The *arpa doppia* was also used as a continuo instrument in operas by Marco and Domenicho Marazzoli and Stefano Landi and in other works by Sigismondo

d'India, Girolamo Montesardo, Francesco Lambardi, Filippo Albini and Lelio Colista. Agostino Agazzari (*Del sonare sopra 'l basso con tutti li stromenti*, Sienna, 1607) classified the harp for use in continuo realization as an instrument both of foundation and of ornamentation.

The harp began to decline in southern Italy during the second half of the 17th century. Gregorio Strozzi included two solo pieces, a *Sonata di basso solo per cimbalo et arpa, o leuto* and two variations for harp in his *Romanesca con partite*, in his Neapolitan publications of 1683 and 1687.

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(iii) Wales and England.

The triple harp appeared in the British Isles early in the 17th century. On 11 October 1629, the French harpist Jean le Fielle [Flesle] took the oath at the court of Charles I as 'musician for the harp', having arrived in London in 1625 in the retinue of Charles's bride, Henrietta Maria. Le Fielle, whose playing was praised by Mersenne, played the Italian triple harp with gut strings. William Lawes composed the 11 'harpe consorts' for bass viol, violin, harp and theorbo, probably for Le Fielle's own consort.

It was the triple harp, however, that seems to have been so quickly adopted by the Welsh harpers living in London during the 17th century – so much so, that by the beginning of the 18th century the triple harp was already generally known as the Welsh harp. The first known Welsh triple harpist is Charles Evans who was appointed harper to the court in 1660, and was later referred to as 'His Majesty's harper for the Italian harp'. Two outstanding Welsh makers were David Evans, who in 1736 made the splendid triple harp now in the Victoria and Albert Museum (fig.27), and his pupil John Richards of Llanrwst, who worked mostly in Wales at the estate of Sackville Gwynne at Glanbrân.

The typical Welsh triple harp is very high-headed with a steep harmonic curve. The range is generally about five octaves containing an average of 95 strings. The strings are held in place in the soundboard by round-headed wooden pegs and pass through slotted tuning-pins arranged in three stepped rows on the right side of the neck. The neck is not jointed directly to the resonator, but is set on a flat-topped shank which forms the upper part of a fluted block fixed in the upper end of the resonator. Often the neck is reinforced with an iron insert. The joint between the neck and the long, slim forepillar is held together by the tension of the strings. The resonator is coopered and strengthened on the inside with a number of wooden braces. Some Welsh triple harps have soundholes in the soundboard, others simply have an open resonator bottom. Welsh triples are designed to be played on the left shoulder, the left hand playing the treble register, the right hand the bass register and both hands accessing the inner row (fig.28). Welsh triple harps built in the 18th century were very lightly constructed, having thin, long-grained soundboards bent to form a convex belly. During the 19th century makers began to imitate pedal harp construction, using cross-grained soundboards. Late in the century Bassett Jones of Cardiff, chief harp maker to Queen Victoria and the most famous of the 19th-century makers, introduced a brass bar, or gallery, along the neck, improving the distribution of tension and justifying the plane of the

strings. Compared to that of Italian triple harps, the tone is less defined but richer in the bass, and sweeter and less bright in the treble, both characteristics well suited to the 18th- and 19th-century repertory, particularly that of Welsh airs.

A good description of the Welsh triple harp is given by the harpist and composer [John Parry \(ii\)](#) (1776–1851) in the preface to the second volume of his collection of Welsh airs, *The Welsh Harper* (London 1839):

The compass of the Triple Harp, in general, is about five octaves, or thirty-seven strings in the principal row, which is on the side played by the right hand, called the bass row. The middle row, which produces the flats and sharps, consists of thirty-four strings; and the treble, or left hand row, numbers twenty-seven strings. The outside rows are tuned in unison, and always in the diatonic scale, that is, in the regular and natural scale of tones and semitones, as a peal of eight bells is tuned. When it is necessary to change the key, for instance, from C to G, all the Fs in the outside rows are made sharp by raising them half a tone. Again, to change from C to F, every B in the outside rows is made flat, by lowering it a semitone. When an accidental sharp or flat is required, the performer inserts a finger between two of the outer strings, and finds it in the middle row. Many experiments have been made, with a view of obviating the necessity of tuning the instrument every time a change in the key occurred. Brass rings were fixed near the comb, but those rattled and jarred; in short, every attempt failed until the invention of the Pedals. ... Yet my old country Triple Harp, though it has its imperfections, possesses one advantage, and that is the unisons. Who has ever heard some of the old Welsh airs with variations, and not been quite delighted with the effect of the unisons?

The effect of ‘unisons’ mentioned in the last two sentences refers to a characteristic effect of Welsh technique, obtained by playing a pair of unison strings on both the outside rows using the right and left hands in rapid succession. Examples of this technique can be found in many of the publications of Welsh airs. One of the most famous of the 18th-century Welsh triple harp players was [John Parry \(i\)](#) (‘of Rhuabon’; c1710–82). From 1734 until his death he was harper to the family of Sir Watkin Williams Wynns of Wynnstay, Ruabon. Parry and his amenuensis Evan Williams (Parry being blind from birth) published the first collection of Welsh melodies for the triple harp, *Antient British Music* (London, 1742). His 1761 *Collection of Welsh, English & Scotch Airs with New Variations* also contained four ‘New Lessons’ of his own composition. Parry’s playing was much admired by Handel, and gave three performances of Handel’s Harp Concerto in B \flat (published as op.4 no.6, 1738) in 1741–2. According to Sir John Hawkins, however, Handel had composed this work (which had originally been intended for the first performance of *Alexander’s Feast*, 1736) for another Welsh harp virtuoso, William Powell (d 1750). Powell was almost certainly the harpist for Handel’s first composition with an obligato harp part, the air ‘Praise the Lord with Cheerful Noise’ in *Esther*, composed

about 1718 when both Handel and Powell were in the employ of the Duke of Chandos. Handel also included harp parts in *Giulio Cesare* (1724), *Saul* (1739; including a solo 'symphony') and *Alexander Balus* (1748). [Edward Jones](#), *Bardd y Brenin* ('the King's Bard'), was appointed harper to the Prince of Wales in 1788. He published *Musical and Poetical Relicks of the Welsh Bards* (1784; enlarged editions in 1794 and 1808), *The Bardic Museum* (1802) and *Hên Ganiadau Cymru* (1820), each consisting of Welsh airs. These constitute the largest source of Welsh airs, and some of the plates were reprinted in the publications of John Parry (ii). Jones also published many of his own sonatas, marches and dances for solo harp or keyboard, written in the idiom of the day.

During the 19th century Augusta Hall (Lady Llanover) (1802–96) invited harpists and harp makers to live on her estate in Llanover, Gwent, and many fine triple harps were built there during her lifetime. Many Welsh triple harps from the 18th and 19th centuries remain in public and private ownership throughout Europe and in the USA although few are still playable. Several important examples are in the collection at the Victoria and Albert Museum, London, and the largest collection is housed in the Welsh Folk Museum in Cardiff.

A line of Welsh harp tradition can be traced back to Robert Parry of Llanllyfni, a relative and teacher of John Parry of Rhuabon (whether the line goes back as far as Charles Evans has not been confirmed). Robert Parry supposedly had a link with the ancient traditions of Welsh harp playing. John Parry of Rhuabon taught William Williams (Wil Penmorfa) (1759–1828), who taught Richard Roberts of Caernarfon (1769–1855), who in turn was the teacher of John Wood Jones (*d* 1844). Wood Jones was a great grandson of Abram Wood (*d* 1799), a Romany gypsy who came to Wales in about 1750. Many more of Abram Wood's direct descendents were famous harpists, including Jeremiah Wood (c1778–1867), Edward Wood (1838–1902), and John Roberts (1816–94) who was himself the father of a family of harpists. The continued practice of the Welsh triple harp throughout the 19th century is largely thanks to the members of the Wood and Roberts gypsy families.

After the early 20th century triple harps were almost completely abandoned in Wales in favour of the pedal harp. Were it not for one player, Nansi Richards-Jones (1888–1979), who learnt to play from itinerant harpists in the Bala area at the turn of the century and who played both triple and pedal harp on the left shoulder (fig.28), the traditional techniques would have been lost completely. Current performers of the Welsh triple harp include Eleanor Bennett, Robin Huw Bowen, Cheryl Ann Fulton, Ann Griffiths and Llio Rhydderch.

[Harp, §V: Europe and the Americas](#)

6. Latin America.

(i) History and distribution.

The *arpa* (harp), single-strung, diatonic and without pedals, was brought to the New World from Spain with the first conquistadors, and later with lay colonists and various missionary orders. With the *vihuela*, it is said to have prospered more than any other European instrument in New Spain. Just as

early 16th-century luthiers of Seville were required by ordinance to be able to make harps, so were instrument makers of Mexico City by an ordinance of 1568. A link remains between 20th century Latin American diatonic harp traditions – for example those of Paraguay and the Colombian–Venezuelan plains – and Jesuit settlements of the 17th and 18th centuries. The harp and violin played significant roles in Jesuit evangelistic activities in Paraguay and in the Peruvian–Ecuadorian Oriente; in the mid-18th-century, the harp is said to have been the most common instrument among Indians in the Quito area of Ecuador.

In the early colonial period, the harp was also used in cathedrals, for example in the orchestra of that of Mexico City in the late 16th century and throughout the 17th. It was the required instrument for the accompaniment of religious music in 18th-century Montevideo, Uruguay; and the cathedral of Concepción, Chile, boasted an organ and an ensemble of clavichord, two violins, drum, fife and harp in the 18th century. Around 1630 in the Lima Cathedral *capilla de música*, the harp assumed the bass role of the sackbut and continued until 1832 when the position of harpist was abolished.

There is evidence of such a bass role in numerous Mexican and South American archives, which allude to the harp's use as a continuo instrument up to the end of the 18th century. Stevenson's aggregation of colonial manuscripts from different archival sources (*StevensonRB*) gives an idea of the instrument's use as a continuo instrument in Hispanic-American Baroque music (as in Iberian music).

In the 19th century, following the 1767 expulsion of the Jesuits and the widespread replacement of the harp by the organ as a church continuo instrument, descriptions of the harp focus more on folk and salon usage. In the Mexican *son jarocho*, a musical–choreographic genre now centred in the southern coastal plain of Veracruz, the use of the harp dates back at least to 1803. Female harp virtuosos are described in various accounts of 16th-century Spain, and in Chile the tradition of women harpists is documented back to the 18th century; they also performed in 19th-century salons and in outdoor booths set up in towns. The tradition of harp playing in 17th- and 18th-century Córdoba, Argentina, continued in northern Argentina in the following century; in Santiago del Estero, dances at country posts included performances by blind harpists. There are numerous historical references to blind harpists, and still today this occupation is often selected by blind men of rural Latin America who are unable to earn a living by working the fields.

There is iconographical evidence for the use of harps outside the church in 19th-century Peru; Pancho Fierro (1803–79), the watercolourist, portrayed musicians carrying the instrument on their shoulders, often in procession, as they still do. It should be noted that the harp was used in processions for Corpus Christi in the 17th and 18th centuries in the Spanish Marañón (as they may have been in 16th-century Spain under Charles V). Illustrations of Peruvian harp usage, including holding the instrument on the shoulder, appear on 19th-century vessel fragments; one portrays the Ayacucho region scissors dance, which is still performed.

The harp was used in 19th-century Venezuela in salons and in shops. By the end of the century it was found throughout the Venezuelan plains, played by men; in Caracas, women performed on European made harps. Along the Atlantic coast, in Cartagena, Colombia, the harp was a favourite instrument in the early 19th century, played by either sex. In Bogotá, in the 1820s, it was used in the home and in the theatre. In Guayaquil, Ecuador, in the early 19th century, the harp, guitar or violin was often used to accompany dance.

An important early description of Quechua harp playing in highland Ecuador (by F. Hassaurek for San Juan festivities in 1863) details how the harp was carried in a procession of dancers, the instrument being played as it rested on a boy's back, while a second musician beat it rhythmically. Late 19th-century Ecuadorian Indians also used the harp in a radically different context: for a child's wake. In the style of the late 19th-century Quito School, Joaquín Pinto's painting *Velorio de indios* depicts a highland Ecuadorian Indian home, where a harpist plays as one couple dances in the patio and the corpse of a winged figure – probably a child – is visible on a platform within. In the 1980s and 90s Quechua communities outside Cotacachi (near Otavalo) still employed a harpist-cum-beater (*golpeador*) for the ritual celebration of a child's wake (a *golpeador* is shown beating the harp in fig.30*b* below).

In the 20th century, according to the Paraguayan harpist Alfredo Rolando Ortíz, the harp is particularly used in six countries: Argentina, Chile, Mexico, Paraguay, Peru, and Venezuela. Although its importance in these cultures is beyond dispute, it should be emphasized that the instruments show unique physical features and possess distinct musical repertoires, often representing different cultures, in each country.

Yaqui Indians of Sonora, Mexico, and Arizona, USA, perform the Pascola dance around Holy Week to the music of a harp and a violin (see Mexico, fig.7); this combination is also used by the Mayo of Sonora for their Pascola dances. In Chiapas, southern Mexico, a favoured trio combination among Tzotzil, Chamula and Tzeltal musicians is harp–violin–guitar (fig.29); it has been suggested that the nature of these instruments, their performing techniques and the structure of their music derive from 16th- and 17th-century Spanish sources (see fig.23 above). The Veracruz *jarocho* harp shows four principal melodic tendencies: homophonic, with slow rhythmic movement; tremolo arpeggios; arpeggios with 'melodic intent'; and undulating conjunct motion. In Jalisco, some *mariachi* groups include harp, several violins and *jarana*, possibly with *vihuela*, *guitarrón*, other guitars and several trumpets, though the harp is now rare in this context. The harp tradition in Apatzingán, Michoacán, is sufficiently strong to support an annual contest; in that region, rhythmic *sones* and lyric-declamatory *balonas* are sung to harp and vihuela accompaniment.

Paraguay now has one of the most influential harp traditions in Latin America. The harp is the country's official national instrument and is featured in hundreds of *conjuntos* (see Paraguay, fig.3). Paraguayan folk groups exist in most South American countries and the Paraguayan-style harp (see V, 6(ii), below) is also used in Chile, Ecuador and Venezuela. The Paraguayan harp repertory includes the *galopa* and *guarania*, both in

sesquialtera rhythm, the latter having frequent arpeggios and great melodic freedom.

According to Isabel Aretz, the harp in Tucumán, northern Argentina, has a tradition that lasted 350 years; it was widely used solo or in dance *conjuntos* both in the countryside and in the city until just after 1900, when the tradition weakened.

In Chile (as in Michoacán-Guerrero, Mexico, Argentina, Peru and highland Ecuador) the practice of *cajoneo* (rhythmic beating of the resonator) is common. The national dance is the *cueca*, in which the harp accompaniment, when present, is played by women; *tonadas* and *romances* may also be accompanied by the harp.

Throughout Venezuela the harp is closely tied to the performance of the rhythmically complex national dance, *zoropo*, but there are two distinct traditions: in the Plains (extending into eastern Colombia) the 'llanera' tradition has a fixed playing style and compositional form, while the 'aragüeña' tradition of Aragua-Miranda has melodic, rhythmic and textual variants. The Aragua harp normally performs with maracas accompaniment (see Venezuela, fig.4), the Plains harp with that of maracas and four-string *cuatro*.

Peruvian harps may be divided into two types: a longer instrument, generally found in 20 of the 23 states (covering much of the central and southern coast and the central and southern Sierra), and the *domingacha*, a small harp found principally in the state of Cuzco. Gourd harps, a type observed in 19th century Colombia (there are examples in the Pedro Traversari Collection of Musical Instruments, Quito, Ecuador), are still played in Piura, north-west Peru. Peruvian harpists perform *waynos* (*Huayno*), song-dances in rhythmic duple metre, often with the violin and sometimes other instruments, and lyrical, elegiac *yaravís*, which are frequently performed solo. Each region of Peru may be identified by particular left-hand, or bass patterns, notably for the *wayno*. The Peruvian performance practice of carrying and playing the harp upside down in a sling resting on the harpists shoulder while in procession, is traditional and distinctive for Latin America (see Peru, fig.3). In Quechua-speaking areas of Bolivia, harpists attend *farras* (or *fiestas*), where they perform *cuecas*, *bailecitos* and *kaluyos* with the *kena* (flute) and occasionally other instruments.

In the Ecuadorian highlands the two major harp traditions are that of primarily mestizo culture, in Tungurahua province, and that of Quechua culture, in Imbabura province. In central highland Tungurahua, harpists of average ability perform national folk musical genres such as *pasillo* and *albazo*, but there are also players with a broader, sometimes international repertory. Distinctive in the repertory of northern highland Imbabura Quechua harpists, is the *vacación*, a cyclical, ametrical non-dance music closely allied to ceremonies for a child's wake. The dance music of the same child's wake ritual comprises the *sanjuán*, a vigorous music with isorhythmic phrase structure, and the slightly faster *pareja*, a music associated with newly-weds, dancing and the dawn. (For further discussion see Ecuador, esp. §II, 1(ii) and fig.1.)

(ii) Structure and performance.

A variety of sources, both written and iconographical, give details of 16th- and 17th-century Spanish harps. Some characteristics are: varnishing; bone or brass pegs; relief work; single-rank (diatonic) or double-rank (chromatic); three parallel sets of soundholes on the soundboard, astride the forepillar, or violin-type f-holes; resonator with seven ribs; a compass of at least two octaves, and up to 46 strings; a C-shape (inverted arch) neck; a long, thin and straight forepillar, turned; a roundish soundboard, large in proportion to the low, slender superstructure of forepillar and neck; a low, walnut head; and gut strings (see fig.23). Many Latin American harps exhibit these features, notably the turned forepillar, inverted arched neck and gut strings. The most important features of Mexican harps are: their straight and turned forepillars; the shape of soundholes in Sonora and Chiapas Indian harps; the neck relief-carving of Chiapas harps (see fig.29); and the gut strings on some Guadalajara harps.

20th-century Paraguayan harps are long and slender (with a resonator of 140 x 40 cm at its widest point). The sound escapes through a large round hole on one side of the resonator (there are no holes in the soundboard). The resonator is traditionally of cedar, surfaced in pine. The strings are secured to the soundboard by a thin external belt of wood (cedar) down its middle, into which bone incrustations are fitted. The tuning-pegs are traditionally of wood, though now aluminium is also used, as are guitar-type, mechanical tuning-pegs. Rural Paraguay harps of about 1940 had a curved neck with a circular finial on top of the forepillar, a feature retained in most recent harps though in an exaggerated form, in effect consisting of two curved segments connected at nearly a right angle. The neck, sometimes painted with an abstract design, consists of two facing halves of laminated cedar, the strings emerge from holes in the bottom. The result of this design, apparently peculiar to Latin America, is a truly vertical harp with centralized pressures permitting a very light construction not achieved on other harps. The straight, round forepillar has little or no turning. Up to the mid-20th century the instrument had 32 strings; later examples have 36 or even 40 nylon strings, some of them coloured (e.g. red to mark octaves), with a range of five octaves, often tuned in G. It is played seated for solo music and standing in ensembles.

The mestizos people of Tucumán, Argentina, use harps with extensively turned forepillars whose finial is often a small ball or other turned extension; there are seldom holes in the soundboard (when present there is only one or a parallel pair). Other structural features include short, flat-planed legs; a narrow but deep ribbed resonator; and a neck that is uncarved but occasionally painted. The instrument is played seated.

The neck of 20th-century northern highland Ecuadorian harps is uncarved and lightly curved. The forepillar is straight, with rounded edges; it is turned with two concentric incisions, commonly in three places; and occasionally has black painted rings at either end of each incision group. The forepillar is short, creating a low head, and there is usually no forepillar finial. The resonator is slightly arched, wide and deep. Harps in the northern highland Imbabura province have 17 to 27 strings, yielding a range of three octaves and a 5th or four octaves. The general pattern is hexatonic tuning in the

treble, which has steel strings over a range of about a 12th, diatonic but lacking the minor supertonic. Harpists can thus play all pentatonic pieces (the bulk of the repertory) as well as the few, but widely played, hexatonic pieces.

The harp in the central highland Tungurahua province is made of a combination of several types of wood, usually cedar, walnut and cinnamon. Played seated or standing, it has three soundholes, which are circular or oblong, sometimes flanged and occasionally wood-inlaid; these are present on all Ecuadorian and Venezuelan harps. The neck is elaborately carved, often in a floral pattern; its curvature is substantial, resulting in a near-S shape (similar to the neck of the [Naderman](#) single-action harp of 1780). The forepillar is tall, straight, squared and unturned, with a carved finial, often in the form of a human or animal head. Master harpists tune the large 34-string harp, with four octaves and a 6th, to play *sanjuanito*, in the 'natural' minor and its relative major; the range in C minor/E major would be G₂-e⁶. For the slow, expressive *yaraví*, in C minor/E major, the following variant tuning is used: the lowest octave, natural minor; the second, harmonic minor; the third, natural minor; the fourth, Dorian. For the *pasillo*, the alterations from the strict natural minor are, in the second and third octaves, that the subtonic is raised to the leading-note and the submediant is raised a semitone, and in the fourth the subdominant is also raised a semitone (these alterations accommodate frequent recourse to the dominant).

Many central Ecuadorian highland harpists are coming to prefer Paraguayan harps, with their distinctive sharply angled, uncarved necks and their absence of circular soundholes. Some such harps have 'figure S' soundhole patterns on either side of the forepillar, closely resembling those painted by Francisco de Zurbarán for the 17th-century Spanish harp (see fig.23). The tradition of harp-playing remains vital in Latin America. The *IV Encuentro Latinoamericano de Arpa* (The 4th Latin American Harp Meeting) held in Mexico City in May 2000, continued the study of the diffusion and development of pedal and non-pedal harps in Latin American music of all types and styles.

Harp, §V: Europe and the Americas

7. Mechanized harps and later 'harpes chromatiques'.

- (i) Hook harps and single-action pedal harps.
- (ii) The Pleyel harp and other later experimental harps.
- (iii) The double-action pedal harp.
- (iv) Technique and repertory.
- (v) Lever harps.

Harp, §V, 7: Europe and the Americas: Mechanised harps

(i) Hook harps and single-action pedal harps.

Chromatically strung two- and three-rank harps were complicated to make and cumbersome to play if more than a small number of chromatic notes were needed. Sometime during the late 17th century or early 18th a method of obtaining some chromatic notes on a diatonically tuned single-rank harp was developed. Strong metal J-shaped hooks were inserted in the neck below the tuning-pins to provide the pitch changes required in the

musical styles of the time. At first these were the first, second, fourth and fifth degrees of the scale in which the instrument was tuned. When a hook was turned by the left hand to stop the adjacent string the pitch of that string was raised by a semitone. The hook method of chromaticization was applied to instruments considerably varied in structure, ranging from early 17th-century types to imitations of pedal harps. Some had rectangular resonators, some ribbed, some curved. Some had necks and forepillars of austere simplicity (fig.30), while others were elaborately decorated, occasionally with zoomorphic or anthropomorphic designs such as a lion's head or a representation of David or a satirical regional figure.

Only one string could be sharpened at a time, and the process of turning a hook temporarily prevented the left hand from playing. It was in order to remedy the inconveniences of manually operated hooks that a pedal-operated mechanism for sharpening the strings was developed. Although eventually the harp was provided with seven pedals, one for each note of the scale, initially it had five (C, D, F, G and A). These pedals, in the bottom of the resonator, were connected to wire rods that passed up through the resonator to connect with a link mechanism in a hollowed-out recess along the length of the right-hand side of the neck. The link mechanism was connected to the hooks on the outside left of the neck, and when a pedal was depressed the hooks turned and sharpened every string of the same note name in all its octaves. Single-action pedal harps are still a popular folk music instrument in the Austrian Tyrol and in Bavaria.

Jakob Hochbrucker of Donauwörth, Bavaria, is often credited with the invention of the single-action pedal harp, though it is sometimes attributed to other makers, such as J.P. Vetter of Nuremberg and Johann Hausen of Weimar. 1720 is usually given as the approximate date of the invention, but Hochbrucker's son Simon (*b* 1699), in his introduction to an undated collection of *Ariettes*, stated that the pedal harp had been invented by his father in 1697. It is not known who had the idea of enlarging the pillar and hollowing it out so that the pedal rods could be accommodated inside (rather than in the resonator), but by the time the single-action harp came to be played regularly in French aristocratic circles this placement of the pedal rods was standard.

Simon Hochbrucker introduced his father's harp to Vienna in 1729 and to Brussels ten years later. It was not until 1749 that a similar harp was played in Paris by the German harpist Goepfert (Gaiffre), who claimed to have invented it. Paris soon took a leading role, however, and with the arrival in 1770 of France's new dauphine, Marie-Antoinette – herself a harpist – Paris became pre-eminent in the harp industry. Harpists and harpist-composers converged there, and it is reported that in 1784 there were 58 harp teachers in the city. Harp makers too were numerous, and it was in Parisian workshops that all the important developments in harp construction in the second half of the 18th century took place.

Diderot and D'Alembert's *Encyclopédie* shows a typical harp of the period (fig.31). The resonator was composed of a ribbed back, lidded by a thin flexible soundboard of lateral grain. The curve of the neck varied slightly according to the number (generally 36 to 43) and pitch of the strings. A box to house the seven pedals was added at the base of the harp, and the

pedal rods connected to the linkage ran up through the hollow forepillar, now of necessity absolutely straight. In response perhaps to the taste of aristocratic patrons, the simply carved forepillars were made highly ornate, sculptured and gilded. Soundboards were painted in the Vernis Martin style, and the harp itself became an important decorative element, indeed a requisite of the most elegant Parisian salons.

Improvements were made in its mechanism. The *crochets* – a French version of the hook mechanism – were right-angled rather than U-shaped. When the pedal was depressed the *crochet* moved horizontally inwards towards the neck where it squeezed the string against a fixed nut, thus shortening it by approximately an 18th of its length. The disadvantage of this system – used by all the leading harp makers including Louvet, Salomon, Holtzmann, Renault and Chatelain, Naderman, and the Cousineau family – was that strings so sharpened were pushed out of vertical alignment. Their sonority was then rather dull in comparison with the open strings, and they also tended to buzz against the neck of the harp. To remedy these failings Georges Cousineau and his son Jacques-Georges contrived an improved system (*à béquilles*), in which each string is provided with two small crutch-ended levers placed to either side of it, one above the other. The downwards movement of the pedal causes one lever to turn clockwise and the other anticlockwise, tightening the string in a firmer, more controlled manner than the *crochets* (for illustration see [Cousineau](#)).

The pedals for D, C and B strings were normally placed to the left of the resonator, and those for E, F, G and A to its right. The harp was lightly strung with gut strings except for the bottom six, which were wire-covered, and C and F strings were coloured respectively red and blue, for ease of identification. The open strings were tuned in E₄ to give the widest scope for modulation, eight major and five minor keys being obtainable by different pedal combinations. For example, in E₄ all the pedals were in their open position, but in C, the B, E and A pedals were depressed and fixed into the lower notch so that B₄ became B₃, E₄ became E₃ and A₄ became A₃.

In 1794 Sébastien Erard, who by this time had established his firm in London, took out the first British patent ever granted for a harp. This instrument, the fruit of much experiment, represented a radical change in the construction of the single-action harp. The ribbed resonator was abandoned in favour of a body made in two separate parts: a soundboard of Swiss pine and a rounded back reinforced by internal ribs. For strength and stability, the neck was of laminated construction. The mechanism, mounted on two brass plates, was fixed to the neck instead of being housed inside it, and was therefore independent of the frame. Erard also made mechanical improvements to the pedals, but the really revolutionary feature of his harp was its brilliantly simple ‘fork’ system, which replaced the unsatisfactory *crochets* and *béquilles*. The ‘fork’ consists of two brass prongs mounted on a small round brass disc. The disc is screwed centrally on to an axis which passes through the brass plates. The string, resting against a bridge-pin which aligns it with the centre of the disc at a distance of approximately 5 mm, passes between the forks. When the pedal is

depressed, the axis turns to bring the prongs into firm contact with the string, thus sharpening it by a semitone (figs.32 and 34 below). The string is held firmly in position by the fork, so that the problem of jarring strings, common to the *crochets* and *béquilles* systems, is eliminated. The movement of the fork also keeps the affected string perfectly parallel with the others.

Harp, §V, 7: Europe and the Americas: Mechanised harps

(ii) The Pleyel harp and other later experimental harps.

The increasing use of chromatic harmony by composers such as Wagner, Fauré and Richard Strauss at the end of the 19th century posed problems in executing harp parts on the pedal harp. There were also structural imperfections in the pedal harp such as its dependence on an often imprecise mechanism in order to obtain the semitones. In August 1894, two famous French harpists, Alphonse Hasselmans and Félix Godefroid, presented the problem to Gustave Lyon, director of the firm of Pleyel, Wolff et Cie. Lyon immediately began building an 'harpe chromatique sans pédales' based on a patent of 1845 by J.H. Pape, who had essentially 're-invented' the two-rank, cross-strung harp so popular in Spain during the Renaissance (fig.33). Retaining the single neck and forepillar of other harps, the neck carrying the tuning pegs was made of aluminium instead of wood and an aluminium plate was fixed below the sounding board. The forepillar was also made of steel or aluminium so that the whole formed a non-deformable metal triangle. As a result, the harp could be tuned with great precision, it retained its tuning very well, and far fewer strings were broken. The tuning pegs were replaced by the 'cheville Albert', a micrometric screw. One rank of 46 or 48 white strings contained all the diatonic notes, with C coloured red and F blue. Each diatonic string was attached to a *cheville Albert* on the right side of the neck and threaded through an eyelet in the left side of the soundboard, below which it was knotted. The second rank consisted of black strings divided into twos (C♭ and D♭) and threes (F♭, G♭ and B♭) like the black notes on the piano. This rank ran from the left side of the neck to the right side of the soundboard. The harpist played at the point where the strings cross.

The Pleyel harp became particularly successful in France and Belgium and was taught at the Paris and Brussels Conservatoires for many years. There is still a class in 'harpe chromatique' at the Brussels Conservatory, although the heyday of the instrument was in the first half of the 20th century. Lyon wrote a method in 1898, followed among others by Johannes Snoer (Leipzig, 1908) and Jean Risler (Paris, 1908), a teacher in Brussels. In 1985 a didactic work for the instrument was written by Odile Tackoen. 930 instruments were built over a period of about 30 years (up to 1930). Most of the harps have been lost, but a number of the remaining instruments can be seen in museums (in Brussels, Paris, London and elsewhere) and some are still played by a small circle of harpists. The Pleyel harp is experiencing a period of renewed interest as a result of its use in jazz, and attempts are being made at present to make new designs of the instrument, particularly in Wales, Canada and the USA. A limited number of compositions have been written for the Pleyel harp, the best known of which is Debussy's *Danse sacrée et danse profane* (1904). This

harp, with its many chromatic possibilities, is also outstandingly well suited to the whole piano repertory.

A number of other chromatic instruments were invented during the 19th century. The *harpe-luth* was a smaller derivative of the Pleyel harp but had only metal strings. The intention was to play harpsichord music on it. It was used as the instrument to accompany Beckmesser's serenades in Wagner's *Die Meistersinger*. To achieve the required 'cracked lute' effect, the opera orchestra harpists threaded cloth or paper strips through the strings. Another European cross-strung harp, in a private collection, has a thick neck and a unique 'inverted Y shaped' forepillar arrangement: a short distance from the head it divides into two delicate 'branches' which are attached far apart to the base of the harp (see Rensch, D(vi)1989, fig.92). H. Greenway from New York built a chromatic harp (now in the Metropolitan Museum of Art, New York) at the end of the 19th century with two necks and two complete forepillars which cross each other slightly below their midpoints. There is a similar harp, probably from about 1800, in London (Victoria and Albert Museum), which is a totally unplayable instrument, and was assembled by crossing two harps over each other.

Harp, §V, 7: Europe and the Americas: Mechanised harps

(iii) The double-action pedal harp.

In spite of mechanical and constructional improvements, musicians and harp makers alike were dissatisfied with the tonal and modulatory limitations implicit in the fact that the single-action harp could play in only eight major and five minor keys and that accidentals were extremely limited. In 1782 the Cousineau family built a harp which could play in all keys by means of a complicated apparatus with two sets of pedals placed one above the other, making 14 pedals in all. (The open strings were tuned in C₄.) Around the turn of the century Erard set out to produce a better solution, and, after continuous experiment, in 1810 he patented his double-action harp. Operating on the same fork principle as his earlier single-action harp, Erard's double-action instrument uses C₄ as its open key and has 43 strings (E' to e''''') and seven pedals, each of which can be depressed twice, housed in a box at the base of the harp. Each string passes between two fork-bearing discs, placed one above the other. When the pedal is depressed into its first notch, the upper disc turns so that the forks grip the string and sharpen it by a semitone, while the lower disc turns about 45° but does not touch the string. When the pedal is depressed a second time, and fixed into the bottom notch, the lower fork turns a further 35°, gripping the string and shortening it by another semitone (see fig.32). Each string, except the highest and the lowest one or two which have no forked discs, can therefore be sharpened two semitones, from flat to natural to sharp, and the harp can be played in any key by the simple expedient of fixing the pedals in the requisite notches. Moreover, on double-action harps, accidentals are only limited by the fact that when a pedal is activated, all strings of the same name change together. Thus, for example, one cannot play C₄ and C₅ at the same time in different octaves unless enharmonics can be used for one or both of the two Cs, i.e. B₄ for the C or D₄ for the C₅. This ingenious mechanism has been used, with very few modifications, by most harp makers up to the present day. Between

1811 and 1835 Erard made about 4000 double-action harps, decorated in a 'Grecian' style, and many of them are still in use. They are strung with gut from e'''' (known on the harp as 'First Octave E') to F (known as 'Fifth Octave F'), and from E to E' with wire-covered silk (now often replaced in restrung Erards with wire-covered nylon).

In 1835 Erard's nephew Pierre, building on the same principles, brought out a larger model (with 'Gothic' decoration) of 46 strings (C' to f''''), the wire-covered bass strings (C' to F) having steel cores. Such harps were familiar in most British and French orchestras until the early 1960s, when the age of their mechanism made most of them too unreliable for regular orchestral use and harpists began to import new instruments from Germany, Italy and the USA.

When European harps were first imported into the USA in large numbers in the second half of the 19th century, it became obvious that a more robustly constructed instrument was needed to withstand the rigours of the varying climatic conditions. Two rival Chicago-based firms – [Lyon & Healy](#), who made their first harps in 1889, and the Rudolph Wurlitzer company (see [Wurlitzer, §2](#)), who made harps from 1909 to 1936 – worked to this end. Mechanical precision was improved and the mechanism was entirely enclosed between the brass plates of the neck. The pedal rods within the forepillar were enclosed in individual brass tubes, which made their movement easier and less noisy. While all of the non-mechanical structural parts of the harp were still made entirely of wood, soundboards were strengthened by covering the usual single cross grain with a veneer of vertical grain. On bigger harps the soundboard was extended to exceed the width of the body of the instrument at its lower, bass end, where the heavier strings needed greater amplification. The largest modern concert pedal harps have 46 or 47 strings (D' or C'' to f'''' or g''''), are about 183 cm tall and weigh about 35 kg ([fig.34](#)). The stringing is usually the same as that set by Erard, i.e. gut with wire-wound strings in the bass. Some harps are strung with nylon rather than gut, while many harpists who generally prefer gut use nylon for the highest one to two and a half octaves because they are less susceptible to the temperature and humidity changes that cause frequent breakage of the strings. The total applied string tension exceeds 730 kg. There are now many makers of this type of pedal harp around the world.

No further major innovations in the pedal harp were made for 90 years, until the French firm Camac Production, owned by Joël and Gérard Garnier and based at Mouzeil, near Nantes, introduced their 'New Generation' harps in 1996. Seven major changes – ergonomic, mechanical, acoustical and structural – were made to their harps ([fig.35](#)): (a) they reduced the weight of the harp by using an anodized aluminium alloy instead of the traditional brass for the plates along the neck, and by replacing the heavy wood of the forepillar with a hollow carbon-fibre/epoxy tube covered by a wood veneer. (b) While retaining the traditional string lengths of the harp and its overall height at the column end, they lowered the height of the harp at the rounded end of the neck near the highest strings. In so doing, Camac returned to the standard used by Erard, which enables the arms and hands to be held in a more comfortable lower position when playing the uppermost strings. (c) While the strings of most harps are essentially

parallel to each other across their entire range, Camac returned to a Baroque concept of a progressive radiation for the angle of the strings to one another, most evident in the highest strings, so that the angle between the harpist's fingers and the strings stays the same from the middle to the highest range of the harp.

(d) The rods that connect the pedals to the mechanism in the neck of the harp have been replaced with more durable stainless steel flexible cables similar to aircraft control cables. A separate testing device with an electronic sensor – nicknamed 'le dohickey' – has also been designed which allows facile regulation of the length of the cables to help keep the harp equal-tempered. The device is inserted into the harp and if the cables are out of adjustment it begins beeping and does not stop until the cable is correctly adjusted by turning the cable adjustment screw. Such regulation can take less than ten minutes, and can be carried out by the harpist rather than needing the services of a technician. (e) While maintaining the basic Erard concept of double action, the mechanism inside the neck of the harp has been completely redesigned. While a forked disc on most pedal harps is a stand-alone disc screwed on the outside of the harp to an axle which turns inside a hole between the two plates on the neck (see [fig.33](#)), the Camac disc has been modified to have an extended base with a conical bore, thus making the disc an intrinsic part of the spindle system which turns inside the harp ([fig.36](#)). Thus, while the forked discs on a standard pedal harp can become easily de-regulated by the screws which hold them in place becoming loosened by the tension of the strings, the Camac conical disc-spindle system functions as a stable inert unit which resists de-regulation. In addition, the Camac natural and sharp discs rotate in opposite directions – the natural disks anticlockwise like most pedal harps, and the sharp disks clockwise – resulting in even contact pressure from both disk pins and less string deflection when engaging the sharps, which minimizes buzzing and helps maintain the tuning of the strings.

(f) Unlike the straight, tapered soundboards on most pedal harps, the Camac soundboard is stiff in the centre, where the stress from the strings is concentrated, and much lighter and more flexible along the outside edges. While still remaining pliant and extremely responsive, their soundboards result in instruments that quickly assume the full sound of 'maturity' without going through the 'green harp' phase that others require.

(g) While the box-frame at the bottom of the harp that houses the pedals and connects the resonator to the column has been traditionally constructed solely of wood, Camac has added an internal assembly of aluminium alloy components, again borrowing the technology from critical aircraft structures. As a result of all the changes made to them, Camac harps have a very accurate action, stable tuning, are very light and strong, and are ergonomically much improved.

Harp, §V, 7: Europe and the Americas: Mechanised harps

(iv) Technique and repertory.

(a) 1750–1820.

(b) Modern technique and repertory.

Harp, §V, 7(iv): Europe and the Americas: Mechanised harps

(a) 1750–1820.

The late 18th-century development and establishment of the single-action pedal harp was paralleled by developments in playing technique and repertory. Stéphanie-Félicité, Countess of Genlis (1746–1830), had been given harpsichord pieces to play on the harp when she had her first lessons at the age of 13 from Georges-Adam Goepfert. It appears to have been her own idea later to adapt keyboard technique to the harp, and to play it using all five fingers of both hands. Her reasons for doing so are admirably expounded in her *Nouvelle méthode pour harpe* (1802), but the only players to adopt her method were her own pupils. The normal method then, as now, was to play with the first four fingers of both hands, the little finger never being used at all on account of its lack of strength and also its shortness.

The three-movement solo for harp in G written by C.P.E. Bach in Berlin in 1762 makes no concessions to either the limitations of the harp of his day or those of the harpist; neither does Mozart's Flute and Harp Concerto (K299/297c) of 1778. The Mozart concerto, however, is distinctly easier to play on the lightly-strung harps of the 18th century for which it was intended than on the larger, heavier-strung double-action pedal harps now in general use.

Harp writing of the period was normally confined to scale passages, arpeggio figurations and spread chords, embellished by occasional trills and turns. The only special effects of timbre in common use were single harmonics and *sons étouffés* (damped notes), both executed only by the left hand. Modulation was unadventurous and an enormous number of sonatas, airs with variations and so on were written in E \flat ; the open tuning (i.e. with all pedals in the natural position) of the single-action harp. Whether such fashionable harpist-composers as Louis Cardon, Simon Hochbrucker, P.-J. Meyer and P.J. Hinner mistrusted the uncertain mechanical functioning of their harps or whether they were merely content musically to rely on the available conventional effects is not certain. However, those unafraid of experiment, particularly with the use of the enharmonic 'synonyms' made available by the pedals and by an approximation of equal temperament, were able to compose short passages of a fairly chromatic nature that were well within the harmonic limitations of the instrument. The lovely Adagio opening of Krumpholtz's Sonata no.5 ('dans le style pathétique') is a case in point: the 11 bars of Largo introduction are in E \flat minor, with written G \flat played by its enharmonic equivalent F \sharp ; C \flat by B \sharp ; F \sharp by E \flat ; and D \flat by C \sharp .

The three composers who made the greatest contribution to the literature of the single-action harp – J.-B. Krumpholtz, J.L. Dussek and Louis Spohr – were all married to professional harpists. Krumpholtz, himself a talented harpist, engaged Erard's interest in the technical problems of the instrument, and also made improvements of his own: a short-lived damping mechanism for the bottom strings, and a more successful 'harpe à renforcements' in which the central back panel of the ribbed body of the harp was replaced by shutters which, when opened by the operation of an eighth pedal (placed centrally between those operated by the left foot and those operated by the right), prolonged and enlarged the sound of the instrument. Krumpholtz wrote several concertos, some sonatas for flute or violin and harp, duos for two harps and many solos and studies.

Dussek wrote his op.2 harp sonatas (including the well-known one in C minor) in Paris between 1786 and 1789; the op.11 duo for harp and piano, which he dedicated to Mme Krumpholtz, was probably composed after he went to London in 1789, as was the E♭ concerto (op.15). Between 1792 (when he married the harpist and singer Sophia Corri) and his departure for Hamburg in 1799, he wrote more duos, solo sonatas and three concertos. The first of these concertos, the two-movement op.30 in C, demands firm, incisive playing and impeccable articulation of the fingers. Without doubt, Dussek's best works for the harp are his late *Trois duos concertants* for harp and piano (op.69 nos.1–3), written for performance by himself and F.J. Naderman in Paris in 1810. The problem presented by the inability of the single-action harp to modulate into the remote keys favoured by Dussek is here solved by combining the two instruments in such a way that the remoter modulations are accomplished in the piano's solo passages. Although the harp parts are technically extremely demanding, Dussek did not demand of the instrument itself excessive chromaticism or key changes beyond its capabilities.

Spohr's output contains several pieces for solo harp that do not tax to any great extent the modulatory possibilities of the instrument. In the duo sonatas for violin and harp, however, like Krumpholtz he made much use of harmonies rendered possible on the harp by the use of enharmonic equivalents. Dorette Spohr's instrument was a single-action harp made by the elder Naderman, and the unsatisfactory *béquilles* system of these harps (see §V, 7(i) above) caused the sharpened strings to be dull in sound, to be pulled out of alignment, and, most annoying to the harpist, to jar. However, when the harp's pedals were in their open position, none of these problems occurred. It was normal practice when playing in A♭ to tune all the D strings down to D♭; Spohr conceived the idea of tuning all the strings a semitone flat so that pieces in D or G might be played with the pedals in their open position. The manuscript copy of his *Concertante* for violin, harp and orchestra (*GB-Lcm*) is provided with two harp parts, one in A♭ and one in G. Dorette Spohr eventually gave up the harp around 1820 when, though dissatisfied by the limitations of her own instrument, she found she could not adapt herself to playing one of Erard's splendid new double-action harps tuned, in the open position, in C♭.

Some other works for the single-action harp deserve mention: in Germany the concertos of Eichner (1769) and Albrechtsberger (1773); in France the four concertos and various sonatas, variations and duos of Petrini (1744–1819); and the harp and fortepiano duos of Boieldieu as well as his elegant *Concerto* in C of 1801. All these works are technically demanding but use only the conventional stock-in-trade of harp writing – trills, arpeggio figuration and scale passages – without any search for musical profundity or attempts to overcome the harmonic limitations of the single-action instrument.

The harp entered the modern orchestra by way of the opera house, where it was at first little used except as an instrument evocative of mythology and romantic legend. Early uses in 18th-century opera include Gluck's *Orfeo ed Euridice* (1762). Haydn used it in his *L'anima del filosofo* (1791), and in

1804 Le Sueur called for 12 harps (six to each of two parts) in his *Ossian ou Les bardes*.

Harp, §V, 7(iv): Europe and the Americas: Mechanised harps

(b) Modern technique and repertory.

Elias Parish Alvars (1808–49), a fine composer and outstanding harp virtuoso, was the first to recognize the numerous effects and harmonic possibilities made available by the double-action harp and had an immeasurable influence on later harp writing. One of his teachers was Théodore Labarre, whose excellent *Méthode complète* (1844) indicates the techniques expected of good performers on the double-action harp. Apart from the usual scales, arpeggios and trills, Labarre particularly stressed harmonics, glissés and the use of enharmonic ‘synonyms’.

Harmonics are written with the sign ‘^o’ above or below the notes, and in the left hand can be single, doubled or tripled to allow chords in harmonics. Left-hand harmonics are obtained by using the side of the palm as an artificial bridge, placing it at a point halfway down the length of the string and playing only the top half to produce a note one octave higher in pitch. In the right hand only one harmonic at a time can be obtained, as the artificial bridge is formed by the first joint of the index finger, the harmonic being obtained by playing the top half of the string with the thumb. The best range for harmonics is A to g”.

Another important technique is the sliding movement which Labarre called *glissé*, produced in a downward direction by sliding the thumb from one string to the next, and in an upward direction either with the second (index) finger alone, or with the second and third fingers together in parallel 3rds. Yet another important technique was that of producing enharmonic ‘synonyms’ – the unisons made possible by the positioning of the pedals. On the double-action harp, every note except D₄, G₄ and A₄ has its synonym, that is, a note of the same pitch obtainable on an adjacent string. For instance, D₄ has C₄ as its synonym, F has E₄, A₄ has G₄. When played at speed, the quickly reiterated notes of the same pitch thus produced give an impression of great virtuosity (see [Bisbigliando](#)). It was by combining the *glissé* and ‘synonym’ techniques that Parish Alvars was able to produce the chordal glissando, a device that became essential for any composer writing for the harp. If, for example, the pedals are positioned so that the strings sound B₄, C₄, D₄, E₄, F₄, G₄, A₄, a diminished-7th chord is formed. Many other such combinations are of course possible, and once the pedals are fixed to produce only the notes of the chord and their synonyms, a chordal glissando (without any dissonances) can be obtained by sweeping the fingers across all the strings. Parish Alvars, the first to use this remarkable effect, called it *sdruciolando* (‘slipping’). Berlioz, who heard Parish Alvars in Dresden in 1842, and, in his treatise on orchestration (1843) described him as ‘the most extraordinary player’ ever heard on the harp, understood its technique though he did not use it in his own works. Parish Alvars was also the first to combine *sdruciolandi* with harmonics. (The best-known example of their combined effect is in the cadenza of Ravel’s *Introduction et allegro*.)

Much of the solo harp repertory of the 19th century, however, was scarcely more than salon music to be performed by talented amateurs. None of the later virtuosos approached Parish Alvars either as harpist or as composer, and with a few exceptions the solos and concertos they wrote for themselves, and the music they wrote for their pupils, have little intrinsic merit, relying for their effect on some of the easier techniques used by Parish Alvars.

The harp continued to be played in opera orchestras – particularly noteworthy are the harmonics in Boieldieu's *La dame blanche* (1825), the use of two harps in Meyerbeer's *Robert le diable* (1831) and the idiomatic harp solo in Donizetti's *Lucia di Lammermoor* (1835) – but it was Berlioz who pioneered its use in the symphony orchestra (*Symphonie fantastique*, 1830; *Harold en Italie*, 1834). Not until the 1840s, however, did the double-action harp become so widespread that it was available to all Western composers. Liszt's tone poems (particularly *Orpheus*) show the harp to great advantage. Both Schumann (*Drei Gesänge* for tenor and harp op.95) and Brahms (Four Songs op.17) wrote harp parts that are idiomatic and difficult, while those in Wagner's operas are extremely difficult and unidiomatic. Verdi's later ones, on the other hand, are well written and grateful to play. Bruch's *Schottische Fantasie* op.46 (1880) has an important and well-written harp part. Occasionally in 19th-century operas multiple harps are required. Wagner apparently was the first in this: *Das Rheingold* (completed 1854) has six harps on-stage and a seventh off-stage. For the remaining three parts of the *Ring*, Wagner wrote only two harp parts but called for six harps, three on each part. Berlioz scored for six separate harp parts in *Les Troyens* (composed 1856–8).

The closing years of the century produced Richard Strauss's *Tod und Verklärung* and *Don Juan* (both 1888–9), Sibelius's *Swan of Tuonela* (1893) and Symphony no.1 in E minor (1898–9), Franck's Symphony in D minor (1886–8) and Debussy's *Prélude à l'après-midi d'un faune* (1892–4), all with parts for harp. The Debussy *Prélude* is scored for two harps, using chords, arpeggios, broken chords, glissandos and harmonics to excellent effect. Also notable are harp cadenzas by Rimsky-Korsakov (*Spanish Capriccio*, 1887) and Tchaikovsky (*Swan Lake*, 1875–6; *Sleeping Beauty*, 1888–9; and *The Nutcracker*, 1891–2).

Until the second half of the 19th century, professional harpists were usually men; women played it primarily as a 'parlour instrument' or were harp teachers. One of the first women harpists of renown was Henriette Renié (1875–1956), who was awarded the *premier prix* at the Paris Conservatoire in 1877 and later became professor of harp there.

Almost all the available harp effects of the late 19th and early 20th centuries, some of them bearing fanciful names (e.g. 'Aeolian flux' for 'glissando'), were detailed by Carlos Salzedo in his *Modern Study of the Harp* (1921). He described, for instance, a 'pedal glissando' (best used on the bass notes of the harp) that is achieved by moving the pedal to flat or sharp and back again within the duration of a note, the 'glissando' effect being produced by the sound of the movement of the fork against the still-vibrating string. The pedal glissando is used to great effect in André Caplet's *Divertissement à l'espagnole* (1924). Salzedo also mentioned the

device of weaving a narrow strip of paper between the strings, an effect used by Puccini in *Turandot*. Most of the new effects introduced by Salzedo himself are of a percussive nature: 'esoteric sounds' (in which the pedals are moved without any notes being played), chordal glissandos played with the backs of the nails, plucking the strings with the nails near the soundboard and harmonics at the 12th (produced by playing the top third of the string; Salzedo wrote harmonics at the pitch at which they sound, a departure from the normal practice, both before and since, of writing them at the octave at which they are played). Many of these effects have become a common part of the harpist's technique.

Early 20th-century works featuring the harp as a solo instrument include Gabriel Pierné's *Concertstück* (1903), Debussy's *Danse sacrée et danse profane* (1904) and Ravel's *Introduction et allegro* (1905). In the opera house, the harp parts of Puccini are idiomatically written, extensive, and consistently effective. Like all harp parts by Richard Strauss, the score for his opera *Salome* (1905) is technically difficult, particularly Salome's dance with its nearly continuous chromaticism requiring rapid multiple pedal changes; it has become a required test piece for harpists auditioning for orchestra positions. In the concert orchestra, where the inclusion of two harps had become standard, Debussy and Ravel composed parts that are models of harp writing, while those by Stravinsky, though more unconventional, are nevertheless effective. The dominant school of playing was the French, a fact reflected in the repertory, which includes solo works by Fauré, Roussel and Caplet, a concerto by Saint-Saëns (*Morceau de concert* op.154, 1918) and chamber music such as Debussy's Sonata for flute, viola and harp (1915) and Caplet's *Conte fantastique* for harp and string quartet (1924). The impetus derived from such works, allied to the ever-increasing number of good harpists, led to a proliferation of chamber works including harp, particularly in France and later in Great Britain, Germany, the Netherlands, Switzerland and North America. Among those that have remained standards in the harp repertory are the compositions of Marcel Tournier (1879–1951) including *Féerie: prélude et danse* (1920) for harp and string quartet, and *Jazz-band* (1926) for solo harp, Hindemith's solo *Sonate* (1940), and Britten's *Ceremony of Carols* (1942) for chorus with solo harp accompaniment.

Of great importance to harp repertory from the late 19th century to the present are the compositions, transcriptions and arrangements by great harpists and teachers such as Charles Oberthür (1819–95), a German-born harpist, and the Welshman John Thomas (1826–1913), both of whom flourished during the third quarter of the 19th century in London. Others included Henriette Renié, Marcel Tournier, Ada Sassoli (1881–1946), Carlos Salzedo (1885–1961), Micheline Kahn (1890–1987), Marcel Grandjany (1891–1975), Pierre Jamet (1893–1991) and Lily Laskine (1893–1988), all students of Alphonse Hasselmans (1845–1912), professor of harp at the Paris Conservatoire from 1884 to 1912. (For further details of harpists and their compositions from the 18th century to the early 20th, see Rensch 1989).

From the late 1950s onwards composers such as Berio, Boulez, Holliger, Rands and Miroglio extended the technical vocabulary even further in their works, at the same time developing new notation and giving instructions for

the performance of the required effects. New effects have included the loud 'buzzing' sound resulting from threading the lower strings with aluminium foil, an eerie whistling sound created by sliding a steel tuning fork up the whole length of several contiguous wire bass strings simultaneously, muted single-string 'glissandos' produced by plucking and re-plucking a string continuously near the soundboard with the index finger of the left hand while lightly sliding the index finger of the right hand up or down the length of the string, and a bevy of percussive sounds caused by striking groups of strings with everything from chopsticks to rubber mallets. Unfortunately, many composers have used the same effects but with different notation, much to the chagrin of harpists. In 1984, Ingelfield and Neill came to the rescue of fellow harpists with their *Writing for the Pedal Harp*, which created a standardized notation of harp effects.

Since the 1950s a considerable number of harp concertos and works for solo harp have been written, most either inspired, commissioned or composed by harp virtuosos. A call by Sue Carole DeVale for scores from composers, posted on the internet in 1995, had yielded nearly 80 such works by early 2000 by composers from around the world. Most are harp solos or small chamber works for harp with other instruments or voice, most are by women composers, and every style of composition is represented.

Since at least the mid-20th century, many pedal harpists have played diverse forms of music – classical, jazz, popular and traditional – and many compositions and arrangements reflect this fact. Composers are increasingly writing for the harp played in combination with non-Western instruments, and for combinations of Western and non-Western tunings, resulting in new explorations of tonality and sound effects for the harpist. Examples include Robert Lombardo's *Independence Day* (1983), a dance-theatre suite for Javanese [Gamelan](#) and harp, with the latter tuned to match the gamelan's seven-note *pelog* scale; and Elaine Barkin's *Gamelange* (1993) for harp and a mixed band of selected instruments from the Javanese and the Balinese gamelan, in which harp is tuned diatonically to interplay with the three notes common to Western tuning and those of the Javanese *slendro* (five-note tuning system) and the Balinese *pelog*. The three 'common' notes are not in exact unison and thus, when played together, create audible, vibrating beats.

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(v) Lever harps.

In 1962, Lyon and Healy Harps in Chicago introduced their 'Troubadour harp', of 'neo-Gothic' shape, on which every string could be raised a semitone (and lowered back again) by means of a brass lever that could be flipped up with the performer's left thumb either before or (with planning) during a piece; this was the first 'lever harp'. The lever was essentially L-shaped, the longer arm being the handle, and the shorter arm having a rounded slot in its edge which would catch the string and stop it when the lever was raised. While allowing the desired sharpening effect with great ease, these original levers were unsatisfying in other respects. Firstly, the sharpness of the notch wore down the strings, causing them to break more frequently than strings without levers. Secondly, the timbre of the stopped

string was deadened slightly and its volume consequently decreased. Nevertheless, the Troubadour harp was a great success because it was seen immediately as a less expensive alternative to a pedal harp for beginners.

However, it very quickly became clear that lever harps were not just for beginners, but a new form of affordable and easily transportable harp, and a genuine alternative to an expensive and heavy pedal harp. Their popularity has grown exponentially. Soon other manufacturers, both small one-man shops and larger factories, arose around the world, either devoted solely to the production of lever harps or adding lever harps to their production line. Since then, a large variety of harp styles and levers have been developed. Most are still 'neo-Gothic' or 'neo-Celtic' in shape, but now lever harps with the classic rounded column design that makes them look like miniature pedal harps are being manufactured. Newer levers have improved both the sound quality and the longevity of the strings on which they are employed. Some of these can be purchased to be used on any harp, while others remain for the exclusive use of the harp brand for which they have been invented. Even the J-hooks have returned (see §V, 7(i), above), but with the cup of the J filled in, taking the form of sharpening 'blades'. Lever harps range in size from small lap harps with 21 strings to standing harps of 1.5 metres with 40 strings. Harps can be purchased with levers only on particular notes (usually Cs and Fs) or with a 'full set' on all the strings.

At first some of the less chromatic pieces of the classic pedal-harp repertory were adapted 'on-the-spot' for lever harp, but special lever-harp (or 'pedal-free harp') arrangements soon began to be made of traditional music of Ireland and other countries, and of pieces from the classical, popular, musical comedy and film repertoires. Many new compositions have been written specifically for the lever harp. The lever harp has been used for folk, classical, jazz, popular and country music with equal success.

The major manufacturers of lever harps are Lyon & Healy, Dusty Strings and Triplett Harps (USA), Salvi (Italy), Aoyama (Japan) and Camac (France). There are now several manufacturers of excellent harp kits for assembling in the home: an even more affordable alternative to owning and playing a harp.

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8. Electronic harps.

As is true of all innovations in musical instruments, electric and electro-acoustic harps have been developed to respond to changing musical aesthetics and the needs of harpists. Beginning no later than the 1940s, jazz and pop music began to be explored as sources of solo repertory for the harp. One of the early pioneers was Robert Maxwell in the United States, a classically-trained graduate of the Juilliard School of Music, whose original compositions and arrangements were first published over a ten-year period beginning in about 1946. While microphones on stands connected to public address systems could be used to amplify the sound of a harp, during Maxwell's time, the only way for a harpist to produce sound effects common today, such as instant reiteration, was to re-record over one's previous recordings in a studio, an extremely difficult task. In his

recordings of 'Limehouse Blues' and 'Chinatown, My Chinatown', Maxwell did exactly that, but an astonishing 15 times for each piece.

Concomitantly, the number and types of venues available to harpists to perform (such as restaurants, nightclubs and hotels) increased. It was inevitable that harpists, like other instrumentalists, would seek more sophisticated ways to amplify their instruments so they could be heard over conversation and other ambient noise, and to explore timbral variation. Whether performing classical, jazz or pop music in such venues, harpists began to use various types of contact microphones or pickups, first connecting them to public address systems or simple separate amplifiers, and later to electronic amplifiers with built-in sound modifying capabilities. The latter allowed experimental sound effects especially used for jazz and pop. Both practices are still widely in use and pickups are attached to tuning pins, bridge pins or soundboards of small diatonic harps, lever or pedal harps whether strung with gut, nylon, wire or some combination thereof.

The first electric harp – one, like an electric guitar, that could only be heard if connected to an amplification system – was produced by Salvi Harps (who no longer makes them) in the 1980s. During the same period, in response to the demands by harpists to have amplified sound equal in quality and clarity to their acoustic harps, Lyon & Healy (Chicago) began researching and developing two such harps which they call 'Electric and Electroacoustic'. Both types of harps are fitted with transducers on each of the strings that transform the acoustic sound of the string into an electrical signal. Both types use the same pedal mechanism and strings as all Lyon & Healy harps, and are made in two of the same sizes: the 'concert grand' with 47 strings and the 'semi-grand' with 46 strings. The difference between them lies in their soundboards and their uses.

The soundboard of the Electric harp, introduced in 1991 and designed to be used only as an electric instrument, is made of solid hardwood poplar which is immovable and less resonant, thereby suppressing feedback at loud volumes. Poplar is also used for its ruggedness for the gigging harpist, constantly moving the harp from venue to venue, and for its resistance to the radical climatic changes of some performance environments. The Lyon & Healy Electroacoustic harp (1977), has the same Sitka spruce extended tapered soundboard as acoustic concert-grand pedal harps; thus it can be played as an amplified instrument or as an acoustic one with the same sound and feel as other acoustic harps. Unlike other electric harps, both of these models have high-performance 'Stereo Active' electronics that mix and preamplify the separate string signals to produce a stereo-like output. Because each string has a specific location on the stereo spectrum, 'moving stereo sound' can be produced when the harp is amplified or recorded in stereo; this also allows adjustment of the balance between the top and bottom strings when only monaural output is available. An electro-acoustic lever-harp is in development.

Camac Harps introduced its electrified harps in 1991. The line, consisting only of electro-acoustic harps, is known as the 'Blue', and all five harp styles in it, both lever and pedal harps, are lacquered in royal blue. Like Lyon & Healy electric and electro-acoustic harps, each string has its own

electric transducer and the harps can be plugged into all manner of amplifiers and sound modifiers. Unlike Lyon & Healy harps, they do not have a preamplifier built in. The 'electroharps' are a pair of lever harps of neo-Celtic shape, the larger with 36 strings; the smaller with 30 strings is dubbed 'Baby Blue'. The other three are all pedal harps with the 'New Generation' double action and construction (see §V, 2(ii), above). The smallest pedal harp, with 44 strings, is called 'Little Big Blue'; the other two are both concert-grand size with 47 strings, and are differentiated by their soundboard shape, one being called 'Straight-soundboard Blue', the other, 'Extended-soundboard Blue'.

Amplification or modification of sound is not the only way harp makers use electrification. For example, Glen Hill of Mountain Glen harps has incorporated a unique laser light system into his custom-built, electro-acoustic, 34-string lever harp. Using microchips, his trigger circuitry allows a signal from piezoelectric pickups to act as a switch that activates red diode lasers, like those in laser pointers, set under faceted crystals in the pillar and the neck. Activated in real time by plucking any of nine strings (C, D or G in three successive octaves), the laser-lit crystals sparkle in response to the tones being played by the harpist with the same intensity and decay rates shared by light and sound. Mountain Glen will also custom-fit a harp with a wireless FM radio transmitter, so the harp can be amplified but with no cables to get in the performer's way, or with a pitch-to-MIDI converter so that any MIDI sound or digital signal can be controlled by one or more of the harp's strings. Using a custom computer program, any sampled visual image can also be controlled by this same circuitry. Images can be fed into a liquid crystal display projector via a computer, and then be controlled by the harpist. Because they have their own separate circuitry, both the laser-lit crystals and the MIDI system can be plugged in separately and activated whether the harp is played either as an acoustic instrument or an electric one.

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9. Local traditions.

Local and primarily indigenous harp traditions on the European continent began at least by the 17th century and were found performed by musicians from Norway, several countries within the Austro-Hungarian Empire, Germany and Italy. At the present time, unbroken traditions, both stemming from 18th-century itinerant Austrian harpists, are known still to flourish in the Tyrol and in Hungary.

(i) Norway.

The earliest mention of a local Norwegian harp tradition appears in 'King David's Psalter' written in 1623 by Bishop Arrebo of Trondheim in defence of his strict conduct. He lists *krogharper* along with *hackebretter* (hammered dulcimers) and *langspil* (*langeleik*, a type of dulcimer) as instruments leading to bad character among young people. Only one description of performance practice has been found. In a novel by N.R. Østgaard written in 1852, but describing events at the end of the 18th century, a woman plays *pols* and *halling* (dance tunes) as well as psalm melodies on the *krogharpe* for a wedding party. In a footnote, Østgaard explains that the *krogharpe* is similar to the common harp, has metal

strings, is played with the soundbox horizontal and sounds louder than a *langeleik*.

There are nine extant Norwegian *krogharper* ('crook harps') or *bondeharper* ('peasant harps') and one fragment, all dating from 1681 to 1776. They are located in the Norsk Folkemuseum, Oslo; the Glomdalsmuseet, Elverum; the Ringve Museum, Trondheim; the Historisk Museum, Bergen; the Musikmuseum, Stockholm; and in private collections. Two of these (in Bergen and Stockholm), presumably from the south-west coast of Norway, resemble large medieval harps. They have wooden pegs for 14 and 18 strings respectively. The resonators are carved from a solid block of wood and backed with a single wooden slab.

The other instruments are very unique in construction. They are characterized by a hollow forepillar constructed like the resonator, i.e. carved from one piece of wood and backed with slab. The soundboard is carved so that the strings rise from a peak which runs down the centre of its length. The neck is a simple yoke between the soundbox and the forepillar and is often hollow as well. The harps are decorated with wood-burnt patterns and cross-shaped soundholes. Two of them have carved zoomorphic heads at the front of the pillarbox. These harps are all from Østerdalen, the eastern-most valley of Norway.

All Norwegian harps show evidence of 12 to 20 iron or brass strings with wooden tuning blades and very wide spacing (2.5–3 cm). The name *krogharpe* is perhaps a reflection of the hook-shaped bray pins with which many of the harps are equipped. The Østerdalen harps were found at large farms and are usually decorated with the date (the earliest 1696, the latest 1776) and three initials of the owner ending in 'D' (e.g. 'M H D' for 'Maren Halvorsdatter'), which suggests that the harps were played by the women of richer farms. The *krogharpe* died out completely at the beginning of the 19th century, but in the 20th century makers in Norway and England (such as Sverre Jensen, Paul Guppy and Kjell Stokke) began building them again. Performers such as Tone Hulbaekmo, Stein Villa and Åshild Watne have used the harp for Norwegian dance tunes from the *langeleik* repertory, song accompaniment and medieval music. The harp is regularly included in the *Landskappleiken*, the Norwegian national folk music competition.

(ii) Austria, Hungary and Germany.

The 19th century witnessed a rich tradition of wandering harpers in the Austro-Hungarian empire and Germany, with the earliest reports of its existence coming from Vienna at the time of Maria Theresa (1717–80). The wandering harpers were both men and women. They went from house to house, courtyard to courtyard and performed at markets, fairs, inns and gardens. The harps were termed *Lamentiergattern* ('lamenting fences') in reference to the tragic songs sung by the harpers. They had simple four-sided resonators and a straight forepillar sometimes topped with a forward-turned scroll. There is no mention of a hook mechanism, so the harps were presumably tuned diatonically and had 25–35 strings. In many orphanages children were taught to play the harp or other instruments so that they would have a means of making a living after leaving the orphanage. In the 19th century the harpers became so prolific that the Viennese authorities

issued licences and instated prohibitions in an attempt to control their numbers and the quality of their music and the content of their songs, which were often obscene. Wandering harpers also played in the theatres between acts. The last of the Viennese harpers, Gustav Bergmann (b 1824), Paul Oprawil and Magdalena Hagenauer (b 1807), had died by the early 20th century.

In the second half of the 18th century, after the demise of the mining industry in the Erzgebirge mountains of German-speaking northern Bohemia, the population turned to other means of earning a livelihood. Records as early as 1745 show that wandering harp players travelled to Karlsbad to entertain the guests there. In 1787 Mozart heard the wandering harper Josef Häussler playing variations on melodies from *Le Nozze de Figaro* in Prague at his favourite inn. Mozart reportedly composed a theme upon which Häussler played several variations, which were published by Anton Schimon in 1848. Although men did play the harp, it was most common for women, called *Harfenmädchen* (harp girls), to travel alone or in pairs with their harps upon their backs. Later entire families took to the roads as *Harfenkapellen* (harp bands) became popular. The usual constellation consisted of the father on violin, the mother on guitar and the daughters on harp. The centre of this activity became the town of Pressnitz (now Přísečnice) whose entire population seems to have been engaged in some aspect of travelling music, whether performing, teaching young musicians or caring for the children of those on the road.

Sometime before 1840 the tradition spread from the Erzgebirge to the Czech-speaking areas of north-eastern Bohemia, centring around the town of Nechanice (near Nepomuk). From here impresarios travelled with large groups of harp players often made up of young children 'bought' from their parents. Smaller family groups consisted of violin, harp and sometimes transverse flute. Bohemian musicians also carried the tradition of the *Harfenkapelle* to the German towns of Hundeshagen in the southern Harz Mountains of Thüringen (by 1788; fig.37) and Salzgitter near Hanover (c1850). These areas of high unemployment also became centres of wandering musicians.

As with Vienna, certain larger German cities, such as Hamburg, Munich, Berlin and even Hildesheim (near Hanover), boasted their own *Harfenjulen* (wandering harp women). Most famous of these was perhaps Louise Nordmann, the last Berliner *Harfenjule*, who died in 1911.

At fairs, markets and inns, the wandering harpers from Bohemia, Hundeshagen and Salzgitter played dance melodies (Lanner and Strauss) and accompanied the popular songs of the time termed *Schlager*, *Moritäten* (similar to British broadside ballads) or *Küchenlieder* (lit. 'kitchen songs': those popular among servants). The harp played accompanying chords to the melody of the violin or played the melody in the right hand with chordal accompaniment in the left hand.

Bohemian and German musicians travelled throughout Europe and Asia, including Russia and Siberia, Scandinavia, the British Isles, northern Africa, the Near East, Manchuria and Mongolia. It was not uncommon for the musicians from Salzgitter to travel to the Americas.

The harps they played were built by carpenters in Pressnitz (which also supplied Hundeshagen), Nechanice, possibly Schönbach in Egerland, Markneukirchen in Saxony, areas near Salzgitter and certainly in other areas as well. The names of several 19th-century carpenter-harp builders have come down to us: Poppenberger, Reis und Bach in Pressnitz and František Kdoul in Nechanice. They were light (4–6 kg) and portable hook harps, 135–145 cm high with 36–39 strings, usually gut (although the harps from Nechanice had metal strings in the treble) and they were tuned diatonically, usually in B♭ or F. The resonators were four-sided and arched upwards towards the neck. The harps from Pressnitz and Salzgitter were equipped with hooks for each string (fig.38), those from Nechanice usually had only one or two hooks per octave.

At the end of the 19th century, the *Harfenkapellen* became eclipsed by orchestras and brass bands from Pressnitz who toured all over the world. The tradition had died out by the beginning of World War I in most areas. In Hundeshagen, which lies just 5 kilometres to the east of the former East German border, women continued to travel and perform, sometimes stealing across to the West, until 1961 when the border became impassable.

In the Egerland, the area of north-western Bohemia closest to Bavaria, harps were included in the so-called *Dudelsackkapellen* (bagpipe bands) consisting of *Bock* (bagpipe), clarinet, short-neck fiddle, bass and harp. In these groups the harp was played exclusively by men. They played local folk music rather than popular music and often marched through the streets carrying their harps and playing at the same time. The harp was most commonly a hook harp as used by other Bohemian wandering harpers, but sometimes Tyrolean single-action pedal harps were used. The tradition continued until the end of World War II when German-speaking Bohemians were deported to Germany.

One region in which the present practice represents an unbroken but continually developing tradition is the Alpine region of Austria and Bavaria. Joseph Haydn (1731–1809), born in the village of Rohrau in lower Austria, wrote glowingly of the simple melodies his father played on the harp when Haydn was a small boy (quoted in E.F. Schmid: *Joseph Haydn*, Kassel, 1934, p.95). From the middle of the 19th century the Zillertal was the centre of harp activity. The musicians played mainly dance-music – *ländler*, waltzes and polkas – in groups consisting of harp, one or two violins and *Bassettl* (small double bass). Sometimes harps played with accordions or brass and wind ensembles. They also played solo and duet harp pieces, or accompanied solo instruments or song.

Records of harp builders in the Austrian Tyrol exist from the middle of the 18th century onwards. Local tradition suggests that Bohemian wandering harpers introduced the hook mechanism to the Tyrol. Most surviving non-pedal harps are simple diatonic instruments with four-sided arched resonators and straight forepillars. Very few have hooks. The first single-action pedal harp builder in Tyrol was Sepp Sappl (1862–1925). His early 32-string harps retained the four-sided arched resonators of the hook harp with the addition of three to five pedals. He used a simple hook mechanism, the pedals attached to cables running through the resonator to

the neck. Later he developed the five-sided, staved, arched back with seven pedals and 36 strings which has become the typical form of the 'Tiroler Volksharfe'. This form was perfected by Franz Bradl from Brixlegg (1882–1963). His harps were tuned in E \flat and the pedals originally arranged E B F C G D A from left to right. Later he changed to the present arrangement, identical to that of the double-action pedal harp. Bradl's harps became the model for all later Tyrolean harp builders such as Josef Sappl (1909–86), Karl (b 1912) and Peter (b 1943) Petutschnigg of Lienz, Benedikt (b 1928) and Peter (b 1958) Mürnseer of Kitzbühel, Jakob (b 1919) and Alexander (b 1964) Kröll of Kramsach, Fritz Hauser (b 1927) of Zell am Ziller, and Karl Fischer (b 1912) of Traunstein in Germany. The modern Tyrolean folk harp is still a single-action harp with the cables running through the resonator but it now uses forked mechanics like those of the double-action pedal harp. Nylon strings have replaced the original gut. Until World War II it was exclusively a man's instrument. But since then its popularity and use have spread throughout Austria and Bavaria where it is played by both men and women. It is played as a solo virtuoso instrument or in groups called 'Saitenmusi' (string music) together with *Hackbrett* (hammered dulcimer), zither, guitar and violin. Most music schools and conservatories in Austria and Bavaria offer Tyrolean harp as well as classical harp; however, without the efforts of harp players such as Berta Höller and Peter Reitmeier, who collected harp music during and after World War II, the Tyrolean folk harp and its music would not enjoy the standing it does today.

The itinerary of the 19th-century German-speaking wandering harpers also included the areas of Hungary settled by German speakers in the 18th century, particularly Transubia. Some families of harpers and knife grinders, primarily from Austria, settled near Lake Balaton in Transubia and continued the tradition of the wandering harper within Hungary. They played hook harps and performed waltzes and polkas as well as popular German songs, visiting mainly the German-speaking villages. Later Hungarian popular songs (gypsy songs) and folk songs were added to the repertory. In the 20th century some harpers built their own harps, adding a simple four- or five-pedal mechanism of their own construction. In the 1960s there were still 12 members of the Gertner and Horváth families carrying on the tradition of the wandering harper and some were still active in the year 2000.

(iii) Italy.

Two areas of Italy – Viggiano near Naples and the Abruzzi near Rome – were also known for their wandering harpers in the period from 1780 to at least 1850. Paintings and etchings from this period usually show groups of musicians with one or two harps together with a mandolin, a violin bowed in front of the chest and a triangle; sometimes bagpipe and shawm, clarinet, guitar or bass are also pictured (fig.39). These are simple diatonic harps with straight four-sided resonators and a straight forepillar, sometimes topped with a volute. There is no evidence that a hook mechanism was used. Viggiano in Calabria is perhaps the more famous of the two areas. The Museo Storico Musicale in Naples owns a harp from Viggiano with 34 strings, a straight, four-sided resonator and straight forepillar. The musicians played and sang Italian folk melodies, tunes from operas and

Neapolitan songs. Although the Abruzzi are most famous for their bagpipe and shawm players, ensembles with harps called *carciofolari*, were also known. The harp players in both locations were exclusively men. They wandered throughout Europe and to the Americas. In Italy the practice of teaching children in orphanages to play the harp was also widespread in the 19th century. In 1992 there was only one elderly Viggianese harpist, a Signore Rossi, but he still knew the traditional repertory.

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10. Revivals.

(i) The Celtic revival.

In the early 19th century attempts were made to sustain and revitalize Irish harp playing traditions and repertory. The main source of information on the traditional style of harping in Ireland is the collection of [Edward Bunting](#), originally published in three volumes as *A General Collection of Ancient Irish Music* in 1797, 1809 and 1840. A founder of the Belfast Harp Society (1808–13) and the Irish Harp Society (1819–39), Bunting acted as scribe at the meeting of harpers in Belfast in July 1792, notating the performances of [dennis Hempson](#) and nine others who remained from the class of traditional players, of whom Hempson was the only one who still used the old fingernail technique. This characteristic playing technique for the metal strung harp, using specially trimmed long fingernails, is very different to that of the gut or nylon strung harp and probably contributed to the Irish harp's almost total disappearance. Harp teachers were mostly from a classical background which implied gut-string playing technique.

The Belfast Harp Society inaugurated the teaching of a number of children by Arthur O'Neill and Bridget O'Reilly, two of the players who had taken part in the 1792 festival. Harps were provided by local makers. Having collapsed in 1813, the society was re-established with similar aims in 1819 but closed in 1839. A Dublin Harp Society, of social rather than pedagogical character, lasted from 1809 to 1812. After 1819 John Egan, and later his nephew and successor Francis Hewson, produced a new design of 'Irish Harp' for amateurs. Although superficially resembling some 18th-century harps, Egan's instruments were much more lightly constructed and were smaller, simplified versions of the pedal harps of his day, with thin soundboards and separate, rounded backs (fig.40). Later, he produced his 'portable harp', the gut strings of which were fixed into the soundboard with pegs. A hand-operated blade not unlike that of the hook harp (see §V, 7(i), above) shortened individual strings by a semitone. In about 1819, Egan built a harp with seven 'ditals' placed in the forepillar, each of which when pressed down would affect a mechanism in the neck of the harp that shortened all strings of the same note name by a semitone. Like the single-action harp on which it was based, this harp was tuned in E \flat ; the technique of playing was also derived largely from that of the pedal-harp. Egan also made at least one double-action dital harp.

The upsurge of interest in Celtic culture at the end of the 19th century saw upper middle class scholars and academics encouraging interest in the harp by providing money for prizes at competitions (e.g. the eisteddfod in Wales and the mod in Scotland) and by commissioning instrument makers to try their hands at harp making. In the early 20th century J. & R. Glen, an

Edinburgh bagpipe maker, made a few reproduction harps, and Briggs, an English violin maker based in Glasgow, made some harps which are still being played today. Small harps were also being made in Dublin by Egan, in Belfast by McFall and in London by Clive Morley. By the mid-20th century, the main makers were Walton in Belfast, Imbush in Limerick, Pat and John Quinn in the Republic of Ireland and Brown and Bruce in Edinburgh who took over the business of Sanderson and Taylor. Mary O'Hara played a Brown and Bruce harp. (For a discussion of the Welsh triple harp, whose tradition never entirely died out, see §V, 5(iii), above.)

However historically incorrect the terminology, the modern harp known as 'Irish' or 'Celtic' is small and diatonic, although most small harps have blades or levers which can raise the pitch of each string by a semitone (see §V, 7(iv), above). Generally these harps have a compass of about four octaves and an average of 30 strings. Older models, such as those by Morley or Briggs, have narrower spacing between the strings, but the ones being made today are more likely to have concert-harp spacing. Some of the modern harps (e.g. by Mark Norris and John Yule, both based in Scotland) are very tightly strung, but there is a growing trend among makers to use lighter-gauge strings. Nylon strings are very popular, especially in the USA, as they are less sensitive to extremes of temperature. They are also used by the Japanese company Ayoyama which has exported many harps to Ireland since the 1970s. Camac of France are experimenting with carbon fibre strings, but there are still some makers who prefer gut (e.g. Pilgrim Harps in England, Norris and Yule). Few metal strung harps are being made even though the tradition in Ireland before the mid-18th century certainly involved metal stringing (see [Irish harp \(i\)](#)).

However, some revivalist gut harpers have also experimented with the metal strung harp, either in researching the old techniques and music associated with the harp (e.g. the Americans Anne Heyman and William Taylor, and Alison Kinnaird of Scotland), or playing on it the music of today, be it traditional or newly composed (e.g. Paul Dooley in Ireland, Eileen Monger in England, Alan Stivell and Paul and Herve Queffelec from Brittany, Rudiger Opperman from Germany, and Mary McMaster from Scotland). Many of these players are also teachers and makers. Other makers of metal strung harps include Jay Witcher and Chris Caswell (USA), Robert Evans (Wales), Jack Morgan (England) and Ardival Harps (Scotland).

In Ireland in the 1960s, the harp became increasingly used in a chordal style to accompany singing, a style of which Mary O'Hara is perhaps the most famous exponent. During the same period Seán Ó'Riada introduced the harp to Irish *céili* music in his Ceoltóirí Cualann group, thereby encouraging its use also as a melody instrument. Considering the large population of emigrant Irish in the USA, it is not surprising to find the harp also beginning to gain popularity in America at that time. A similar development has taken place in Scotland, with the harp being increasingly played not only as a solo instrument but as an integral part of groups of musicians (see [Clàrsach](#)). In the 1970s Alan Stivell of Brittany was playing the harp in a rock-based band to large crowds all over Europe and America, and he undoubtedly inspired many younger people who perhaps

had never seen a harp before. Since that time there has been a huge increase in the numbers of people playing the small harp, and it now has a status equal to any of the other instruments being used in traditional music, and it is also finding its way into other genres of music. There are players composing music for the small harp in the traditional mode, in jazz style, and in other wholly original ways. It has also become possible to study the small harp on degree courses in Ireland, Scotland and Galicia (Spain). There are societies for the small harp in England, France, Germany, Northern Ireland, the Republic of Ireland, Scotland, the USA and Wales which promote concerts, fund teaching, host festivals and acquire harps to rent out to beginners. The small harp is being used in music therapy, especially in the USA and Ireland, and all over the world harpers find employment playing at weddings, formal dinners and in hotels.

(ii) Early music.

Along with the general development of interest during the 20th century in historical performing practices using period instruments or replicas, a growing number of harpists and harp makers have been researching the playing techniques, repertory and building methods of earlier periods, and recreating them in performance on harps based on historical or iconographical models, with the help of contemporary descriptions. Harps were featured in many of the pioneering [Early music](#) groups of the 1950s and later. A growing need to further the exchange of information among historical harp players, builders and researchers has led to the establishment of a Historical Harp Conference and Workshop held annually in the USA, the first of which was organized by Judit Kadar and Cheryl Ann Fulton in 1984. The Verein zur Förderung historischer Harfen (International Historical Harp Society) was founded in 1985, based in Europe. Its archive houses literature, facsimile prints of harp music, iconography, photos and descriptions of harps in museums and private collections as well as information on harp builders and players. The Historical Harp Society, founded in 1990 and based in North America, has initiated the 'Historical Harp Survey' to register all harps built before 1939 currently in North America. Symposia and workshops are held annually in various locations in the USA and Europe under the aegis of the two main societies, and a number of smaller organizations have arisen, such as the Asociación arpista Ludovico in Spain. The International Harp Centre in Basle and its journal *Harpa* were established in 1991.

Makers of historical harps include Yves d'Arcizas (France), Ardival Harps (Scotland), David Brown (USA), Catherine Campbell (USA), Simon Capp (England), Arsalaan Fay (USA), Winifried Goerge (Germany), Tim Hobrough (Scotland), Claus Hüttel (Germany), Eric Kleinmann (Germany), David Kortier (USA), Lynn Lewandowski (USA), Pedro Llopis Areny (Spain), Antonio de Renzis (Italy), Rainer Thureau (Germany), Jay Witcher (USA) and Beat Wolf (Switzerland).

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Harpe d'Eole [harpe éolienne]

(Fr.). See [Aeolian harp](#).

Harpégé

(Fr.: ‘arpeggiated’).

A term found in French Baroque music to indicate that a chord or a passage of music is to be played in an arpeggiated manner. See [Ornaments](#), §8.

Harpègement

(Fr.).

See [Ornaments](#), §7(ii)(d).

Harpe pointue

(Fr.).

See [Arpanetta](#).

Harper.

English family of brass instrument players.

- (1) [Thomas Harper](#)
- (2) [Thomas \(John\) Harper jr](#)
- (3) [Charles Abraham Harper](#)
- (4) [Edmund Bryan Harper](#)

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EDWARD H. TARR

[Harper](#)

(1) Thomas Harper

(*b* Worcester, 3 May 1786; *d* London, 20 Jan 1853). Trumpeter. He was sent to London at about the age of ten, where he studied with R.T. Eley, later playing in Eley's Royal East India Volunteers Band (c1798–1816) and various theatre orchestras. He was the leading trumpeter of his time, and in 1821 succeeded Hyde at the Concert of Ancient Music, the Philharmonic Concerts, the Italian Opera and all the principal concerts and festivals. He taught at the RAM from at least 1829 to 1845. Chiefly known as a soloist, his consummate speciality was the obbligatos to arias by Handel, Purcell and others.

Throughout his life Harper played the slide trumpet, an instrument to whose development he contributed even at a time when valved instruments were

beginning to show their superiority. However, he also played the keyed bugle and was Inspector of Trumpets and Bugles to the East India Company. His *Instructions for the Trumpet* (London, c1835, 2/1836) devotes most of its space to the slide trumpet, also discussing the twin-valved Russian valve trumpet, the cornet and the keyed bugle. One of his slide trumpets is now at the RAM.

Harper

(2) Thomas (John) Harper jr

(*b* London, 4 Oct 1816; *d* ?London, 27 Aug 1898). Trumpeter, son of (1) Thomas Harper. He studied with his father at the RAM, and later succeeded him in all his appointments, retiring in 1885. He was professor at the RAM, where he taught John Solomon. He also taught at the RCM (1884–93), and was Sergeant Trumpeter to Queen Victoria from 1884 until his death. He was the author of two methods, *Harper's School for the Cornet à pistons* (London, c1865) and *Harper's School for the [Slide] Trumpet* (London, c1875), in the second of which he spoke out against the 'misappropriation of another instrument [i.e. the cornet] ... to parts designed for the Trumpet'. A silver slide trumpet belonging to him is in the Padbrook collection.

Harper

(3) Charles Abraham Harper

(*b* London, 1819; *d* London, 1 May 1893). Horn player, brother of (2) Thomas Harper jr. He played in various theatre and festival orchestras, and from 1856 to 1886 was first horn at the Royal Italian Opera. He was also a professor at the RAM.

Harper

(4) Edmund Bryan Harper

(*b* London, 4 Sept 1826; *d* Malta, 18 May 1869). Horn player, pianist and organist, brother of (2) Thomas Harper jr. He studied at the RAM (1841–7), later becoming a professor there. In 1847 he married the singer Marianne Lincoln (1822–85), and in about 1850 moved to Hillsborough in Ireland where he and his wife were employed by the Marquis and Marchioness of Downshire as organist and opera singer respectively. For reasons now obscure Harper registered in 1863 as 'Private Edmund Brooks' in the 87th Royal Infantry Fusiliers in Malta, where he later died in a military hospital.

Harper, Edward (James)

(*b* Taunton, 17 March 1941). English composer. He read music at Oxford (1959–63) and continued studying composition with Gordon Jacob at the RCM (1963–4) and later in Milan with Franco Donatoni (1968); in 1964 he won the Cobbett chamber music prize. He became a lecturer (1964) then a reader in music at Edinburgh University. He directed the New Music Group of Scotland (1973–91).

After the culmination of his early serial style in the Piano Concerto (1970), a return to tonality and an interest in the reworking of older music was

marked by *Bartók Games* (1972). These features persisted in the one-act opera *Fanny Robin* (1975) which utilises a theme from Purcell's *Dido and Aeneas* (with which it is intended to be performed), as well as echoing the melos of English folksong. The widely-performed *Intrada after Monteverdi*, written for the 1982 Edinburgh Festival, develops material from the opening toccata of *Orfeo*. The opera *Hedda Gabler*, performed by Scottish Opera in 1985, on a libretto after Ibsen, is Harper's most ambitious work, and reveals an eloquent dramatic voice. Like *Fanny Robin* and the chamber opera *The Mellstock Quire* (1988), it contains passages of spoken melodrama. The quintessentially English quality in many of Harper's works is especially evident in the *Homage to Thomas Hardy* (1990). His music combines emotional directness with a close-textured refinement. His treatment of the music of older composers, who also include Byrd, Schubert, Elgar and Dallapiccola, is eager and generous, sometimes humorous, but never swerving into irony.

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(selective list)

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RAYMOND MONELLE

Harper, Heather (Mary)

(b Belfast, 8 May 1930). Northern Ireland soprano. She studied in London and made her début in 1954 as Lady Macbeth with the Oxford University Opera Club. She sang First Lady (*Die Zauberflöte*) in 1957 at Glyndebourne, returning as Anne Trulove in 1963. With the New Opera Company she created Lucie Manette in Benjamin's *A Tale of Two Cities* (1957) and sang the Woman in the British stage première of *Erwartung* (1960). Her Covent Garden début was as Helena (*A Midsummer Night's Dream*) in 1962, and she returned as Ellen Orford, Micaëla, Blanche (*Dialogues des Carmélites*), Guttrune, Eva, Antonia, Mrs Coyle (*Owen Wingrave*), which she had created on television (1971), Arabella and Nadia in the première of Tippett's *The Ice Break* (1977). At Bayreuth (1967–8) she sang Elsa and in Buenos Aires (1969–72) Arabella, Donna Elvira, Marguerite and Vitellia (*La clemenza di Tito*). She was highly praised as

the Governess (*The Turn of the Screw*) with the English Opera Group (1972), although Ellen Orford was her most sympathetic role, admirably suited to her firm, expressive, well-projected voice and eloquent enunciation. She retired from opera in 1984, but sang Nadia in a concert performance of *The Ice Break* at the 1990 Proms in London.

On the concert platform Harper was at home in music ranging from Monteverdi madrigals, Bach and Handel (of whom she was a specially admired interpreter) through Mahler, Delius and Vaughan Williams to Webern and Dallapiccola. She had the technical assurance and confidence in her own abilities to encompass the demands of Strauss's *Vier letzte Lieder* and Tippett's Third Symphony, in which she was the soloist in the première (1972). She recorded both these works and much else in her extensive repertory, notably the Female Chorus (*The Rape of Lucretia*), Helena and Mrs Coyle with the composer and Ellen Orford with Colin Davis.

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ALAN BLYTH

Harper, Thomas

(d ?London, March 1656). English music printer. He worked in London from 1614 and acquired part of the business of Thomas Snodham. From 1650 until his death he printed all the elder John Playford's music publications, including the first edition of *The English Dancing Master* (dated 1651 but issued in 1650). His business at Paternoster Row, London, was inherited by William Godbid.

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MIRIAM MILLER

Harp-guitar.

See [Harp-lute](#) (ii).

Harpichordo.

See [Arpicordo](#).

Harp-lute (i).

A term used by Hornbostel and Sachs in their system of musical instrument classification for a family of West African chordophones because of their superficial similarity to the Western lute (see [Chordophone](#)). In fact they share more characteristics of the harp than the lute, for which reason the

designation 'bridge harp' has been proposed by Roderick Knight. The best known instrument of this type is the [Kora](#) of the Mande people of The Gambia. For detailed discussion and bibliography, see [Bridge Harp](#) and [Harp, §III](#).

Harp-lute (ii).

A generic term for certain types of guitar that developed in England between 1798 and 1828, all slightly shorter than the conventional guitar and characterized by a soundbox 38–45 cm × 33–40 cm × 8–15 cm with a vaulted back. There had been many experiments with such instruments, e.g. the *décacorde*, a ten-string lute-guitar hybrid invented and composed for by [Gabriel-Louis Besson](#) at Versailles in the late 18th century. The harp-guitar developed by [Edward Light](#) of London in 1798 (fig.1) was based on the [English guitar](#). It had eight gut strings with a vibrating length of about 64 cm, tuned *f–g–c'–e'–g'–c''–e''–g''* (the top six strings the same as the English guitar). Mordaunt Levien of Paris added three brass stops (*pédales*) on the back of his seven-string *guitare-harpe*, enabling the strings to be raised a semitone. He patented the instrument, including the *pédales*, in 1825. Edward Light devised a harp-lute-guitar, with a theorbo-like second pegbox and 11 strings tuned *B–e–f–g–a–b–c'–d'–e'–g'–b'* and notated a major 6th higher. The four lowest strings were unfretted.

By 1811 (when music for the instrument was registered at Stationers' Hall) Light had invented the harp-lute (fig.2*b*), which had semitone-raising stops like the Levien *guitare-harpe* and a harp-like pillar terminating in a scroll head (later a Corinthian capital), which returned to the soundbox by a sort of 'harmonic curve' on which was fixed a fingerboard. His large flat-backed variant with oval soundbox, the harp-lyre, was referred to in an advertisement in an issue of the *Caledonian Mercury* of 1815. These instruments developed relatively quickly. [Angelo Benedetto Ventura](#), formerly a partner with Light, produced a similar, 12-string harp-lyre, the 'Imperial ottavino', and an 'Imperial' lyre, and in 1814 added a couple of strings to create the 'Imperial' harp-lute. Charles Wheatstone added a second fingerboard and called the result a 'Regency' harp-lute. These instruments were actually tuned a 6th higher than the harp-lute-guitar, and their music was written at pitch. The lower eight strings were open; the upper limits of the range varied with the number of strings, but was at least two octaves above *c'*. Not to be outdone, Light patented in 1816 an improved 'British' lute-harp with up to 13 'ditals' (analagous to harp pedals) for raising open strings one semitone. By 1819 this had become the dital harp (fig.2*a*), with up to 20 strings, and frets only for the top five or so strings (see [ex.1](#) for its tuning). The use of lever- or piston-operated stops reached its most complex stage of development in Ventura's 'Harp Ventura'.



The intended purchasers of these hybrids were London ladies and, to a lesser extent, their provincial and Parisian counterparts. Inspired by the

supposed example of Princess Charlotte of Wales (whose patronage was claimed by both Light and Ventura), ladies were exhorted to accompany their songs with these decorative (albeit increasingly unwieldy) instruments (in this respect the fashion for the harp-lute was similar to the almost-coincidental Parisian fashion for the [Lyre-guitar](#)), but this market vanished with the advent of the mass production of pianos.

Tutors for the instruments were published by R. Downes ('Regency' harp-lute), T. Bolton and F. Chabran (harp-guitar and harp-lute-guitar), Light, Parry, Wheatstone and Ventura. Published music consisted of songs and instrumental arrangements and some simple compositions and variations, mostly in 16-, 24- or 32-bar binary form with tonic-dominant harmony.

Michael Praetorius, in his *Theatrum instrumentorum* (1620), had depicted an unnamed precursor to the harp-lute.

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STEPHEN BONNER

Harp-lyre.

See [Harp-lute](#) (ii).

Harp-piano [keyed harp].

An instrument in the shape of a harp, fitted with a keyboard action. Ever since Mersenne (*Harmonie universelle*, Paris, 1636–7, iii) mentioned an attempt to fit a keyboard action to a harp-type instrument, investors have experimented repeatedly with mechanisms that pluck or strike the strings. Among the earliest is probably the claviarpa, a harp-like instrument controlled from a keyboard, thought to have been invented in the 17th century in Spain by Juan Hidalgo. The first such instrument to have established itself seems to have been the claviharpe demonstrated by [johann christian Dietz](#) (i) in Paris in 1814. The instrument was strung with gut and had three pedals, sustaining, bassoon and buff stop. Dietz and his son produced versions of this instrument until about 1890. Numerous other such hybrids were devised during the 19th century. For further information see *The New Grove Dictionary of Musical Instruments*.

HOWARD SCHOTT

Harpsichord

(Dutch *klavecimbel*; Fr. *clavecin*; Ger. *Cembalo*, *Clavicimbal*, *Flügel*, *Kielflügel*; It. *cembalo*, *clavicembalo*; Lat. *clavicembalum*; Port. *cravo*; Sp. *clave*, *clavicordio*).

A stringed keyboard instrument, classified by Hornbostel and Sachs as a box zither; it is distinguished from the clavichord and the piano by the fact that its strings are plucked rather than struck, and characterized by an elongated wing shape like that of a grand piano. As in the grand piano, this shape results from the fact that the strings, growing progressively longer from treble to bass, run directly away from the player, in contrast to the oblique stringing of a spinet and the transverse stringing of a virginal. 'Harpsichord' is also used as a generic term (equivalent to Ger. *Kielklavier* or *Kielinstrument*) to include not only the wing-shaped instrument but also other forms such as the [Clavicytherium](#), [Spinet](#) and [Virginal](#). The earliest known reference to a harpsichord dates from 1397, when a jurist in Padua wrote that a certain Hermann Poll claimed to have invented an instrument called the 'clavicembalum'; and the earliest known representation of a harpsichord is a sculpture in an altarpiece of 1425 from Minden in north-west Germany. The instrument remained in active use up to and throughout the 18th century, not only for the performance of solo keyboard music but also as an essential participant in chamber music, orchestral music and opera; in fact it retained the last of these functions after most solo keyboard music and chamber music involving a keyboard was being composed with the piano in mind. The harpsichord had almost completely fallen into disuse by about 1810; its modern revival dates from the 1880s. For a discussion of the repertory see [Keyboard music, §IV](#); see also [Continuo](#).

In describing keyboards in this dictionary the following conventions have been followed: an oblique stroke (e.g. *C/E*) indicates a [Short octave](#); sequential note-names indicate a missing accidental (e.g. *G'A'* signifies the absence of *G*♯); the form *D–g*" indicates a fully chromatic sequence between these notes.

1. [Structure](#).
2. [The Renaissance](#).
3. [c1590 to c1700](#).
4. [18th century](#).
5. [After 1800](#).

[BIBLIOGRAPHY](#)

EDWIN M. RIPIN/HOWARD SCHOTT/JOHN KOSTER (1), DENZIL WRAIGHT (2(i), 3(iii), 4(iii)), JOHN KOSTER (2(ii), 3(ii)(a–c)), BERYL KENYON DE PASCUAL (2(iii), 3(ii)(e), 4(iv)(c)), EDWIN M. RIPIN/HOWARD SCHOTT (with G. GRANT O'BRIEN)/JOHN KOSTER (3(i)), ALPHONS HUBER (3(ii)(d), 4(iv)(b)), WILLIAM DOWD/JOHN KOSTER (4(i)), EDWIN M. RIPIN, HOWARD SCHOTT/CHARLES MOULD (4(ii)), EDWIN M. RIPIN, HOWARD SCHOTT/LANCE WHITEHEAD (4(iv)(a, d–h)), HOWARD SCHOTT, MARTIN ELSTE (5)

[Harpsichord](#)

[1. Structure](#).

The heart of the harpsichord's mechanism is the jack, a slender slip of wood (replaced by plastic in many modern instruments) that stands resting on the back of the key ([fig. 1a](#)). The top of the jack has a wide vertical slot fitted with a swinging tongue, which in turn carries a plectrum of [Quill](#), leather, plastic, or, rarely, metal. When the front of a key is depressed, the

jack rises, and the plectrum is forced past the string, thereby plucking it ([fig.1b](#)). When the key is released, the jack falls, the plectrum touches the string ([fig.1c](#)) and forces the tongue to pivot backward until the plectrum can pass the string, after which a light spring (formerly made of bristle or thin brass but now often of plastic) returns the tongue forward into its original position. Meanwhile, a piece of cloth held in a slot next to the tongue makes contact with the string, damping its vibrations and silencing it. A padded bar placed overhead – the jackrail – prevents the jack from flying out of the instrument when the key is struck. In many instruments the jackrail alone limits the vertical motion of the jacks and thereby defines the depth of touch, in other instruments the depth of touch is controlled by a padded rail above the back ends of the keys or below their fronts.

This elegant and simple mechanism, though capable of producing any degree of legato or detachment of notes with great sensitivity, cannot produce any appreciable change in loudness in response to a change in the force with which the key is struck, since, regardless of force, the string is displaced virtually the same amount by the plectrum – although a few late 18th-century instruments have an extra set of jacks bearing plectra of soft materials, such as *peau de buffle* (buff leather), permitting some dynamic nuance. Accordingly, unless there is more than one keyboard (or unless swell louvres are placed over the strings, as in some late 18th-century English instruments; see [Swell, §II](#)), the harpsichord can produce conspicuous changes in loudness only if it has devices that can change the degree to which the plectrum extends beyond the string (thereby changing the amount the string is displaced when it is plucked), or if each key has additional jacks and strings that the player may engage or disengage. The second of these options, much the more important, is facilitated by the harpsichord's longitudinal stringing, which permits each set of jacks to be placed in a row perpendicular to the strings, with as many rows as desired set one behind another. A set of jacks is engaged (shifted towards the strings) by a lateral movement of the slotted jackslide that supports it; the plectra of the jacks are thus positioned below the strings and will pluck them when the keys are depressed. When the set is disengaged the plectra pass the strings without plucking them.

Although some harpsichords have only a single set of strings and jacks, most have at least two sets with the jacks facing in opposite directions (see [fig.1a](#); the strings associated with each key are usually spaced to permit the jacks to pass between them, and the closely spaced pairs of strings on such a harpsichord are not tuned to the same pitch but, rather, to adjacent notes). This arrangement permits two strings associated with a single key to be placed on a single level; but if there are more than two sets of strings, some must pass the jacks at a different level. Ordinarily no more than two of the sets are tuned to the same pitch. A third set is likely to be tuned an octave above normal pitch; a rare, fourth set an octave below; and a still rarer fifth set two octaves above. (As on organs, normal pitch is termed 8' pitch; an octave higher is 4'; an octave lower 16'; and a pitch two octaves above 8' is termed 2' pitch.)

These higher and lower pitches are best sounded by strings proportionally shorter and longer than those sounding 8' pitch; such strings are best arranged on their own bridges with the shorter ones at a lower level and

the longer ones at a higher level. On a typical 18th-century harpsichord with two sets of 8' strings and one set of 4' strings (known as 2 × 8', 1 × 4' disposition), the 4' strings would be at a low level, with the wrest plank (pin block) bridge (nut) near the jacks and close to the edge of the wrest plank, and the bridge on the soundboard at an appropriate distance away. The two 8' sets would both pass over a separate, higher nut placed further from the edge of the wrest plank and a separate, higher bridge further back on the soundboard. A string plucked near its midpoint will have a more fundamental, flute-like tone than a string plucked near its end, which has a brighter tone, rich in upper partials. Thus each row of jacks yields a distinctive tone quality according to its proximity to the nut. Sometimes there is a special [Lute stop](#) ('nasal stop') with jacks very close to the nut, the jackslide usually being placed in a separate gap which divides the wrestplank between the 8' and 4' nuts.

The 'scale' of an instrument is conventionally measured as the length of the string played by the c'' key, measuring the longest of the 8' c'' strings when multiple choirs are present. For comparative purposes, string lengths other than that of c'' may be measured and their measurements converted into their equivalents at c''; for example, a measurement of the c' string would be halved to determine its c'' equivalent. Instruments in which the strings double in length for each lower octave (i.e. with the c'' equivalent lengths remaining constant) are said to have 'Pythagorean' scaling. Usually, so that instruments are not impracticably long, only the upper strings have Pythagorean scaling, while the bass strings are 'foreshortened': the c'' equivalent lengths become progressively shorter toward the lowest note. A typical 18th-century French harpsichord, for example, with a c'' string about 36 cm long, has c'' equivalent lengths of about 30 cm at c and 15 cm at F'. The comparative shortness of the lower strings is compensated for with thicker strings and different stringing materials.

Comparisons of the c'' scalings of different instruments must take into consideration the possibility of different pitch levels. Thus, if one instrument has a c'' scale of 36 cm and another a scale of 24 cm, the ratio of 24:36 (2:3) might suggest that the latter instrument was tuned a 5th higher. Alternatively, different scalings may imply that different stringing materials were used. Iron and brass were both widely used throughout the history of the harpsichord. Iron wire was a hard-drawn, comparatively pure material (without strengthening carbon, i.e. not 'steel' in the modern sense) and brass was of two types depending on the proportions of zinc and copper: 'yellow brass' (about 25–30% zinc) and 'red-brass' (about 10–15% zinc). An ideal string would vibrate such that all its upper partials are precise integral multiples of its fundamental frequency. Since an actual string has a certain stiffness resulting from its thickness and the elasticity of its material, its upper partials are sharp in pitch; in extreme cases the string may sound false. The higher a string is stressed, the purer the upper partials will be. It is generally assumed, therefore, that historical harpsichord makers made their scalings as long as the tensile strength of their wire would permit.

The pitch at which a string of a given length breaks is practically a constant for each material and substantially independent of diameter. The strength contributed by additional thickness is exactly offset by the additional tension necessary to bring a heavier string to the same pitch as a thinner

string: the stress remains the same. In fact, because wire gains slightly in hardness and tensile strength as it is drawn thinner, a thinner string can be tuned to a slightly higher pitch than a thicker string of the same material and length.

Since the tensile strength of iron is greater than that of yellow brass, their scalings differ. Instruments at 'normal' 8' pitch ($a' = c415$) may be strung in iron with c'' about 35.5 cm long, or in yellow brass with c'' about 28.5 cm. Because the modulus of elasticity of yellow brass is about half that of iron, its tone quality is acceptable despite short scaling. Instruments scaled for iron in the treble are usually markedly foreshortened, with yellow brass in the lower part of the compass and, often, red brass – which has an even lower tensile strength and modulus of elasticity – for the lowest notes. With extreme foreshortening or for the very short scalings found in some 16' choirs, overspun strings may be used. Modern harpsichords occasionally have c'' scalings greater than 40 cm, intended for steel strings.

While the historical use of two basic scalings, one for iron, the other for brass, has been firmly established, some latitude must be admitted. Wire from different sources may have varied in tensile strength; makers may have adopted different margins of safety; instruments intended for thinner strings may have been made with longer scales; and makers may have planned scalings in integral numbers of local units of measurement, which varied from place to place. Further, some evidence suggests that in certain traditions another scaling system, with iron c'' strings about 32 cm long, was occasionally employed.

The relatively rare harpsichords with three sets of 8' strings carry them at two different levels where they pass the jacks. This is sometimes accomplished by using two bridges, with two shorter sets of brass strings on one bridge and one longer set of iron strings on another, all tuned to the same pitch. Otherwise either a stepped nut or two separate nuts are used; however, since the separation of levels is required only where the strings pass the jacks, a single bridge without a step may be used on the soundboard. On instruments with a $1 \times 8'$, $1 \times 4'$ disposition, each set passes over its own bridge and nut, with the 4' strings on a lower level.

The position of the tuning pins and the hitch-pins for the 4' strings raises difficulties, since if placed with those of the 8' strings (in the front part of the wrest plank and in the case liners respectively) the 4' strings would have to pass through the 8' nut and bridge and there would be an inordinate length of unused 4' string beyond the 4' bridge which would tend to make the 4' strings go out of tune easily. Accordingly, the tuning pins for the 4' strings are usually placed between the 8' and 4' nuts. 16th-century Italian harpsichords, however, had the 8' and 4' tuning pins together. 4' hitch-pins are driven into the soundboard between the 4' and 8' bridges. A strengthening bar or 4' hitch-pin rail is usually glued to the underside of the soundboard to withstand the string tension on the 4' hitch-pins. This bar also divides the soundboard into two areas; one, lying between the 4' hitch-pin rail and the curved side of the case, serves the 8' strings, while the other, between the 4' hitch-pin rail and (usually) an oblique cut-off bar, serves the 4' strings. The triangular area of the soundboard to the left of

the cut-off bar is generally stiffened by transverse ribs. In some traditions there are no cut-off bars, and ribs may cross under the bridges.

A harpsichord case consists of five basic parts. Clockwise from the player's left, these are: the spine, the long straight side at the left; the tail, a short straight piece at an acute angle to the spine; the bentside, a curving section running more or less parallel to the bridge (occasionally the bentside and tail are combined in a single S-shaped piece, yielding a curved tail rather like that of a modern grand piano); the cheekpiece, a short straight piece at the player's right; and the bottom ('bottom board' or baseboard), which on all harpsichords from the 16th century to the 18th is a piece of wood that closes the instrument and thereby performs both a structural and an acoustical function. In some instruments (including all historical Italian harpsichords) the walls are attached to the edges of the bottom, while in others (as made by most north European makers) the walls are assembled first and the bottom is applied to the lower edges. The ends of the case that protrude on either side of the keyboard, from the spine on the left and the cheekpiece on the right, are known as the 'cheeks'. The wrest plank is set between the cheekpiece and the spine, with space below it for the keyboard. Occasionally, the wrest plank is quite narrow, such that the thin layer of wood with which it is covered functions as a supplementary soundboard under the nuts. There is a space for the jackslides between the wrest plank and the belly rail (or header), a transverse member which is sometimes divided into separate upper and lower parts, with the lower part set behind the upper one to leave room for the keys to extend beyond the jacks and reach the slotted rack by which they are usually guided at the back. The upper surface of the belly rail supports the front edge of the soundboard, the other edges of which rest on liners glued to the inside of the spine, tail, bentside and cheekpiece; the 8' hitch-pins are driven into the liners along the tail and bentside. In some traditions the case walls are very thin, and the delicate instrument is kept within a thick-walled outer case. This separate 'inner-outer' style was sometimes simulated by 'false-inner-outer' construction, in which veneer and mouldings applied to the inside of thick walls mimic the appearance of a separate inner instrument.

Although the total string tension in a harpsichord is substantially less than that of a piano, it is nevertheless a considerable load for a wooden structure, especially where two or three strings are provided for each note. The cases of historical instruments are braced by numerous methods, all with the same function: to prevent the bentside, tail and wrest plank from collapsing inwards under the pull of the strings. There are four basic components, used alone or in combination. Bottom braces are occasionally very light pieces, similar to soundboard ribs, intended to stiffen the bottom board; more typically they are about 8 to 10 cm high, with their ends butted against the bentside and spine. Knees are triangular blocks glued to the bottom and to the case walls or belly rail. Diagonal struts have their upper ends set against the soundboard liners or the upper portion of the belly rail, and their lower ends toed into the bottom or occasionally into a bottom brace. Upper struts have one end bearing against the bentside or tail liner, while the other bears against the spine liner or the upper portion of the belly rail. In some instruments, the inward force of the wrest plank is transmitted to the belly rail by several narrow 'gap spacers' set between the

jacks. A few exceptional surviving historical harpsichords have no internal framing. Many early instruments were restrung in the 19th century more heavily than was desirable, which resulted in warped cases, wrenched-out wrest planks and collapsed soundboards. Some modern harpsichords have metal frames similar to those in pianos.

Harpsichord

2. The Renaissance.

15th-century representations of harpsichords from various parts of western Europe generally show short instruments with thick cases. Some do not appear to have a jackrail and may not have worked by means of the standard jacks described in §1 above. Instead they may have had one of the actions described and illustrated in the manuscript treatise of [Henri Arnaut de Zwolle](#) (fig.2). Arnaut called his harpsichord the 'clavisimbalum'. His design probably partly describes actual constructional practice of the time; he may also have wished to give the *clavisimbalum* a theoretical foundation based in geometry. This mixture of approaches resulted in some inconsistencies. The design shows four types of action. The first and third are plucking mechanisms that incorporate a swinging tongue that carries the plectrum, as in 16th-century jacks; however, the part carrying the tongue is hung on an axle in a slot in the wrestplank (first type) or is a large pivoting lever (third type). The small harpsichord played by an angel in Manchester Cathedral, England (1465–8), is a convincing example of this type of jack action without a covering jackrail. The second mechanism probably plucks, but without a swinging tongue. The fourth (used in the [Dulce melos](#)) strikes an undamped string and was a forerunner of the piano mechanism. Three of Arnaut's mechanisms are without dampers; this may have been typical of 15th-century actions. Bird quill was probably used as a plectrum material, and possibly also metal. Arnaut's design has a compass of *B–a* and can be made with either one or two registers of strings; unusually, the second is aligned above the first, the strings being plucked successively by the same jack. Arnaut's and other 15th-century harpsichords would have sounded at a high pitch, from about a 4th to an octave above the 8' pitch of the 16th century.

(i) Italy.

(ii) Northern Europe.

(iii) Spain.

Harpsichord, §2: The Renaissance

(i) Italy.

Although no 15th-century Italian harpsichords or representations of them are known to have survived, it has been shown that Italian instrument makers were building harpsichords by 1452 at the latest (Esch, H1979). Documents, manuscripts of Italian keyboard music (including organ music) and intarsias suggest that a compass of *FGA–g²a* (or *–c³* or *–f³*) was in use in the second half of the 15th century. An intarsia of around 1520 in the choir-stalls of Genoa Cathedral shows a single-register harpsichord with a compass of *FGA–g²*. Given the early date of the intarsia and the compass, it is plausible that it also represents the type of harpsichord made in the late 15th century. It has a bentside with two curves, a feature otherwise known only in virginals.

45 Italian harpsichords are known to survive from the period before 1590 – a greater number than from any other region. Although there were some stylistic differences between harpsichords from different towns on the Italian peninsula, broad similarities justify the term ‘Italian’, even though there was no political unity on the peninsula until the 19th century. Slightly more than half of the surviving 16th-century harpsichords were made in Venice. Guild regulations were less restrictive there than in some places (e.g. Germany). To judge by the number of Venetian instruments that made their way to other parts of Italy, the reputation of Venetian makers was considerable. Alfonso II d'Este of Ferrara had at least six Venetian harpsichords, and Raimund Fugger (1528–69) in Augsburg had five. More 16th-century string keyboard instruments survive by Domenico da Pesaro, who was active in Venice, than by any other maker, and seven of his 15 extant original instruments are harpsichords. Also in Venice, Alessandro and Vito Trasuntino enjoyed good reputations, and Baffo, Celestini and Francesco Padovano made instruments that show high quality work. Most evidence of 16th-century harpsichord making comes from Venetian instruments. Although several 16th-century virginals from Milan survive, no Milanese harpsichord from this period is known. A group of harpsichords has been recognized as coming from Naples, an important 16th-century musical centre. Harpsichords from Florence and Rome also survive.

The characteristically slender case shape of Italian instruments results partly from the practice of doubling the string length at each octave down to *f* (sometimes to *c*), but also from the use of longer bass strings than in other traditions. The case sides were usually not so deep as in instruments from other countries. Little is known about the design and layout procedures used by Italian makers. The string lines, plucking points and nuts (8' and 4') were sometimes marked on the baseboard, but the fact that such marks are usually lacking suggests the use of standardized designs and templates. Some 15th-century design traditions survived well into the 16th-century. An early 16th-century Neapolitan harpsichord (no.175, Donaldson Collection, Royal College of Music, London) has string lengths that double at each octave when measured between the plucking points and bridge; this system corresponds to the design described by Arnaut de Zwolle around 1440. The case proportions (excluding the visible part of the keyboard) of two octave harpsichords by Domenico da Pesaro (1543, Musée de la Musique, Paris; 1546, Gesellschaft der Musikfreunde, Vienna) are the same as that of the *clavisimbalum* that Arnaut described.

Harpsichord case-slides were usually thin (4–6 mm) and made of cypress, although maple was occasionally used, particularly in Naples. Elegant mouldings at the top and bottom of the case, typical of Italian harpsichords, have proved an important means of attributing unsigned work. These thin-cased instruments were rarely painted but were provided with a separate, decorated outer case, and are therefore often referred to as ‘inner-outer’ harpsichords. Supports for outer cases survive in a variety of forms, some with simple, turned baluster legs, others carved, painted and gilded. The thin cheeks at either side of the keyboard were reinforced by gluing on a second piece of wood as thick as the case; these were then cut to scroll or other shapes, never being left square or slanted. Inlaid stripes of contrasting colours, forming geometrical patterns of Arab origin, were used on the nameboard and the inside case above the soundboard in the best

Venetian instruments. Fine examples are the 1574 Baffo (Victoria and Albert Museum, London) and an unsigned harpsichord (no.1883.718, Kunstgewerbemuseum, Schloss Köpenick, Berlin). The nameboard, made of wood as thin as the case and removable, was sometimes panelled with mouldings. The maker's name, if it appeared, was usually in small Roman capital letters. Internal bracing usually comprised two to three stiffening rails nailed and glued to the bottom boards; triangular blocks (called knees) maintained the sides perpendicular to the bottom boards. One to three knees on the spine side and five to seven on the bentside was a common arrangement. Since the case sides were thin they were glued to the sides of the baseboard for rigidity, rather than to the top surface of the baseboard as in other countries. In a few south Italian (probably Neapolitan) instruments the baseboard is about 5 mm above the bottom edge of the case sides, presumably so that it is freer to vibrate. Diagonal struts from the bentside liner to the bottom boards were also used, either with knees or, in some Venetian harpsichords, as the only support for the sides. A decorative rose was often set into the soundboard, made usually of three or four layers of thin wood veneer or sometimes of parchment, in gothic or geometrical designs. A few instruments had three or four roses, echoing illustrations of 15th-century harpsichords from elsewhere in Europe and Arnaut de Zwolle's manuscript.

Keyboards were usually made of quartered beech; maple was used in some south Italian harpsichords. The end of the key-lever was guided by a wooden tongue in a vertical slot on the rack. The travel of the keys was arrested by cloth padding on the front key-frame rail or by the jacks reaching the padding on the jackrail, or probably sometimes by a combination of the two. Although no unaltered action survives, the amount of sharp projecting above the natural-key covers indicates a fairly shallow depth of touch (5–6 mm) in many instruments. The natural keys were usually covered with boxwood, or with ivory in especially fine instruments; only rarely were dark woods such as ebony used. Sharp keys were normally made of black-stained pear wood topped with a thin slip of ebony.

Italian jacks were usually of a pear-like wood and about 5 mm thick, thicker than those used in other countries, adding weight to compensate for their short length. Small springs of flat brass strip were used rather than boar-bristle. The centrally-placed tongue enabled a damper slot to be cut on both sides. Most instruments had quill plectra and a one-piece boxslide about 2.5 to 5 cm deep. These were often made by gluing small blocks of wood to a thin strip, with the correct spacing for the thickness of the jacks, and then gluing another strip on the open side. The jackrail was usually decorated with the same mouldings as employed on the case. To hold it in place, slotted blocks were glued to the inside of the case. Many harpsichords (mostly from Venice) had the line of the jacks running not at 90° to the long side, but at such an angle that the jackslides were nearer the front of the instrument at the treble end. Makers may have chosen this arrangement because it reduces the amount of curve in the bentside (if other factors of scaling and plucking points are unchanged).

Many 16th-century harpsichords have cypress soundboards, usually made of quartered timber, but spruce and what appears to be fir were also used. Maple, whose mechanical characteristics are similar to those of cypress,

appears in some Neapolitan harpsichords. Cypress was frequently used for the bridge when the soundboard was of cypress; walnut and beech were also employed. The bridges were always parallel-sided with a moulding on the top edge; the cross-section was normally smaller than in instruments from other countries. The height of the bridge was usually reduced towards the treble. Double-pinning with a high hitch-pin rail was not used in 16th-century Italian harpsichords. Instead of the sawn or bent curve of the bridge in the bass found in other countries, Italian harpsichords usually had a small piece mitred at an angle to the main bridge for the last few notes. Nuts were usually of the same material and finished to the same dimensions as the bridge, which has enabled the detection of many later alterations. They were either fixed on a straight line, or in a curve with its inside facing the jacks. A curve in the opposite direction results from later shortening of the strings. With the scales and plucking points chosen by Italian makers, the two nuts in a 1 × 8', 1 × 4' disposition lay quite close to each other, making it impractical to locate the 4' tuning pins between the 4' and 8' nuts (the commonest practice outside Italy). Instead, holes were drilled through the 8' nut so that the 4' strings could reach their tuning pins at the edge of the wrestplank. One of the few harpsichords of this type to have retained its original 8' nut is by Francesco Padovano (1561; Deutsches Museum, Munich). The 4' hitch-pins were sometimes simply driven into the soundboard and secured with a drop of glue. This practice is only possible with a relatively dense wood such as cypress (not with spruce or fir), but thin 4' hitch-pin rails glued to the soundboard were also used. The 8' strings were hitched to the soundboard liner in the conventional way.

The nut was placed on (or near) solid timber in all known 16th-century Italian harpsichords and does not contribute to the audible vibrations. Some earlier sources incorrectly interpreted the cypress veneer (c6 mm thick) that is often found on wrestplanks as being an additional soundboard.

Ribbing systems have been found with three or four crossbars running at an angle from the spine towards the front of the instrument and crossing under the bridge, where they are usually undercut to leave the soundboard free. Others have a cut-off bar, with or without additional crossbars. Some harpsichords seem to have been made without any bars at all. The impossibility of access to the inside of many instruments makes it difficult to establish how rigidly makers followed these systems; exceptions can be found. These barring systems are found in Italian harpsichords from the 16th century to the 18th; no feature can be categorically assigned to one period, and no specific conclusions can be drawn about the sound of a harpsichord simply from the type of barring used.

The point at which a string is plucked is important in determining the character of the instrument's sound. When the plucking point is near the nut (close plucking) the sound is nasal; nearer the middle of the string (centre plucking) it is rounder. In Italian harpsichords of all periods the plucking point of the back 8' register (furthest from the player) lay at close to a third of the string length at c". At the extreme treble the plucking point was nearer the middle of the string. In the bass the plucking point was, in order to avoid over-long key lengths, relatively close to the nut. Italian

harpsichords with a $1 \times 8'$, $1 \times 4'$ disposition had the $8'$ in the back register with the jacks plucking to the left. 21 examples of this disposition are known from before 1600. A comparison between this arrangement and that of Ruckers's harpsichords (see §3(i) below) reveals a basic difference of design, and hence of sound: Ruckers harpsichords have the $8'$ plucking to the right and in the front register, giving a more nasal sound. The Italian harpsichord is a little sweeter, and in $1 \times 8'$ instruments the $8'$ register was generally in the same position and had the same plucking point as in the disposition with $8'$ and $4'$.

Italian harpsichords are typically described as having a bold sound with a more pronounced attack than in other harpsichords, but this judgement has chiefly arisen from listening to brass-strung 17th- or 18th-century harpsichords. Since practically every 16th-century Italian harpsichord has been modified in some way that affects tone, even the few playable examples are not a reliable guide to how these instruments would originally have sounded. Moreover, most 16th-century harpsichords were intended for iron stringing (see below); iron-strung instruments tend to have a more brilliant sound with a longer decay time than brass-strung ones. Because the majority of the harpsichords that survive from before 1600 were made in Venice, with only a few from elsewhere in Italy, it is not possible to generalize about regional differences in harpsichord tone.

Although a number of 16th-century harpsichords now have two $8'$ registers, many of these have had a register added to what was originally a $1 \times 8'$ disposition. An example is the harpsichord of 1521 by Jerome of Bologna (Victoria and Albert Museum, London; see [Hieronimus Bononiensis](#)), previously thought to be the oldest surviving harpsichord. This status is now held by an instrument (fig.3) inscribed as being started on 18 September 1515 by Vincentius. It too probably had a single $8'$ register, with a compass of *FGA–g'''a'''* or perhaps *C/E–f'''*. Since the majority of $1 \times 8'$, $1 \times 4'$ harpsichords were built in Venice the $4'$ stop might appear to be a Venetian invention, but the paucity of evidence from other towns imposes caution. In any case, given the prevalence of 15th-century instruments at $4'$ pitch it may be more accurate to say that an $8'$ stop was added. Many 16th-century Venetian harpsichords had their $1 \times 8'$, $1 \times 4'$ dispositions altered to $2 \times 8'$ after about 1630 (see §3(iv) below). The 1574 Baffo is one such instrument. Later scholarship recognized that of 50 harpsichords known from before 1600 only eight were made with two $8'$ registers and nine with a single $8'$ register. The earliest dated $2 \times 8'$ specification was built by Domenico da Pesaro in 1570. It is likely that the four 'gravicembali doppi' used in Florence in 1565 at the wedding celebrations for Francesco I de' Medici were $2 \times 8'$ harpsichords. The earliest known $2 \times 8'$ harpsichord (signed 'Bortolus') was made probably in the 1540s for the court of Ercole II d'Este, Duke of Ferrara. An unusual type of $2 \times 8'$ harpsichord had the jacks facing each other on either side of a narrow-spaced (3 mm) pair of strings (e.g. Celestini, 1569; Royal Ontario Museum, Toronto). This required an unusual S-shaped end to the key levers. Both registers had strings of almost identical length; the system may have been intended to improve tuning stability (Wright, H1993; Lee, A1996 and A1997). Although many instruments were built in the 15th century at $4'$ pitch, only two 16th-century octave harpsichords are known, both made by Domenico da Pesaro (mentioned above).

A discussion of compasses must take into account the alterations that obscure the original condition of many instruments, first noted by Barnes (in Ripin, A1971). Only one of the known 16th-century Italian harpsichords has not had its compass, disposition or scale altered (Wraight, H1997). The compasses described here as the original ones are mostly not the present ones. Around 1500, harpsichord compasses probably still began with *FGA*, that is, lacking *F* and *G*. These compasses may have reached as high as *f*", as in the Urbino intarsia clavichord of around 1476 (see [Clavichord](#), fig.3), or only to *a*" (probably without *g*) or *c*". An intarsia of a virginal (probably made in 1496 by Lorenzo da Pavia) in the *grotta* of Isabella d'Este's study in Mantua shows a compass of *C/E–c*", which could also have been used for harpsichords at this time. In the 16th century the most common compass for harpsichords or virginals was *C/E–f*". The *C/E–c*" compass was used in only a third of surviving harpsichords. An early harpsichord with an exceptionally wide range and low pitch is the 1579 Baffo (Musée de la Musique, Paris), which originally had a compass of *C/E–c*", although the sounding range was *G'–g*". Chromatic bass octaves were apparently not used before 1600 and were rare thereafter. It is unlikely that harpsichords were made with a compass of *G'/B'–c*" before 1600, although several instruments, previously *C/E–f*", were later modified to this range (e.g. the 1574 Baffo in fig.4 below). A compass of *G'/A'–c*" was known from the 1630s and was common towards the end of the 17th century, but probably was not used in the 16th century. The inventory dated 1700 of Medici instruments lists a harpsichord of 1538 made by Domenico da Pesaro with a 50-note compass of *G'/A'–a*", but this may have been the result of an alteration of a 50-note *C/E–f*" compass.

Temperaments of the 15th century to the 17th (see [Temperaments](#), §§1–5) often gave chromatic notes that were not enharmonically equivalent (e.g. *G* or *A*, which were not at the same pitch); to provide keyboards with the missing notes, extra chromatic keys (usually *D* and *A*) were sometimes added. This practice seems to have originated in Italy, where organs were furnished with at least one split key in some octaves as early as 1468 (Wraight and Stembridge, H1994). Although there was interest in this approach in other countries, such keyboards are found mostly in Italian harpsichords and virginals beginning about 1620. The earliest surviving harpsichord made with split keys for *D/E* and *G/A* was built for the court of Alfonso II d'Este at Ferrara around 1570 (no.1883.718, Kunstgewerbemuseum, Schloss Köpenick, Berlin). For discussion of the most important experiments with enharmonic keyboards, see [Enharmonic keyboard](#).

Detailed studies to determine the original pitches of Italian harpsichords began in the 1960s. Ascertaining their pitch is essential to understanding their musical function. Although many instruments were at 8' pitch or its octave, some others were a fourth higher or lower than 8'; the purpose of such instruments and how they combined with other instruments is still a matter for study. Pitch is related to string length and also whether the instrument is strung with brass or iron wire: the string material imparts a specific timbre to the tone. The alterations that have been made to surviving instruments have tended to complicate discussions about pitch. Italian string lengths in virginals and harpsichords ranged from about 15 cm

to 42 cm measured at c'' (the short end of this range mostly being small virginals), but the usual range for 8' instruments was about 25.5 cm to 36 cm. Thomas and Rhodes (1967) suggested that iron wire, which permits a higher pitch, was used for instruments with longer scales and brass for those with shorter ones; Barnes (1968; in Ripin, A1971; Barnes, H1971) argued that brass wire was used for all instruments and that pitches varied among instruments in proportion with string lengths. Later scholarship provides better data about the original scales of many instruments. It might at first appear that the wide range of string lengths among instruments allowed for considerable latitude of pitch, particularly because it is possible to tune a string over a range of pitches below its breaking point and still produce an acceptable tone. Wraight's work (*Early Keyboard Journal*, H2000), however, suggests that among 16th-century instrument makers in Venice (where the majority of surviving instruments were made) a range of 8' pitches ($a' = c440-490$) was in general use. It appears that these makers regularly and accurately used the same scales, with closely defined string lengths; there was agreement on this not only within individual workshops but also among different makers. Some later modifications to 16th-century instruments show that makers considered it desirable to alter the scale of an instrument even when changing its pitch by only a semitone.

There is clear evidence that 18th-century makers such as Cristofori, Ferrini and Solfanelli used both iron and brass wire to string some of their instruments, and that a ratio of nearly 5:6 for the lengths of brass wire and iron wire at the same pitch was consistently employed (O'Brien, A1981, and Wraight, H1997). The range of scales found before 1600 would seem also to allow for the use of either brass or iron wire, and documentary sources establish that both were used; the problem is to identify the stringing material for each individual instrument. In general, 16th-century Italian instrument makers seem to have preferred iron strings regardless of instrument type, size or compass; in any case, the stringing material of chamber keyboard instruments in this period was not exclusively linked to compass or scale. Most 16th-century harpsichords originally had c'' at about 30 to 35 cm. Many of these instruments had a 4' stop and a compass of $C/E-f''$; available evidence indicates that both harpsichords and virginals with scales of this length were intended for iron strings. Galilei, in his *Dialogo della musica antica e della moderna* (1581), suggested that the 'gravicembalo' had iron strings in the treble and brass in the bass, although he did not specify how far into the bass the iron stringing extended. The scale design of these harpsichords would require brass wire only for the last few notes and implies that iron-strung, long-scaled harpsichords would have stood within the normal 8' pitch range. (The name *gravicembalo* does not, as it might appear, indicate a low-pitched instrument at this period; it might originally – around 1500 – have meant a harpsichord at 8' pitch as compared to the prevailing 4' pitch of chamber keyboard instruments of the time.)

A few harpsichords have a scale with c'' at about 30 cm, but are without a 4' stop and have compasses that do not reach to f'' . The Italian tradition of scale design indicates that these were also intended for iron strings; like virginals with the same scale length, they were pitched a tone above those instruments where c'' is at 33 cm. Some harpsichords with very long scales, c'' being at 41 to 47 cm (e.g. the instruments by Baffo, 1574 and

1579, and Francesco Padovano, 1561, mentioned above), would have been pitched a 4th lower than those with c'' at 30 to 35 cm, even if strung with iron wire. Harpsichords with short scales, where c'' is at 27 to 29 cm, might at first appear to be intended for brass wire at normal 8' pitch. Wraight's analysis of the scale design, including the bass strings, implies that all such instruments were probably intended for the higher 8' pitch ($a' = c520$) with iron wire. Examples are the 1521 Hieronymus Bononiensis instrument (discussed above) and the 'Rigunni', probably of 1584 (Stearns Collection, Ann Arbor, Michigan). There seem to be a few harpsichords that were pitched a 4th above 8' pitch if iron stringing is assumed (e.g. Celestini, 1608, Museum für Kunst und Gewerbe, Hamburg; Celestini, 1596, Royal Ontario Museum, Toronto). Octave pitch, for example in the harpsichords of 1543 and 1546 made by Domenico da Pesaro, was the highest pitch in normal use in the 16th century.

The coordination and standardization in scale length among Renaissance harpsichord makers in Venice need not imply that performance pitch was as well organized; there were enough intermediate sizes of instrument that pitch incompatibilities in performance could easily have arisen. A striking feature of many Renaissance Italian compasses is that they end on either c''' or f''' . Some scholars of the 1960s linked this with scaling, suggesting that harpsichords and virginals ending at f''' tended to have longer scales and were pitched a 4th lower than those ending at c''' . It is now clear, however, that most of these instruments sounded at 8' pitch and that the compass ending on f''' simply reflects the Italian tradition of extending the musical range only in steps of a 4th (or 5th) and much less frequently by individual notes (e.g. from c''' to d'''). The high f''' , sounding a high pitch, would have facilitated the performance of music at octave pitch (printed music rarely went into this range).

Harpsichord, §2: The Renaissance

(ii) Northern Europe.

15th-century documentary evidence suggests that string keyboard instruments were first developed in northern Europe. The oldest surviving plucked string keyboard instrument, a [Clavicytherium](#) of about 1480 (Royal College of Music, London), was made in Germany. Most surviving 16th-century string keyboard instruments, however, are Italian; and the earliest known from northern Europe, a harpsichord made by Hans Müller in Leipzig in 1537 (Museo degli Strumenti Musicali, Rome; fig.4) and a virginal made by Joes Karest in Antwerp in 1548 (Instruments Museum, Brussels Conservatory; for illustration see [Virginal](#), fig.2), share many characteristics of Italian instruments made decades earlier, such as thin case sides surrounded by applied mouldings. It was thought (Ripin, A1971) that the style of Müller and Karest was derived from Italian models, but it now seems more likely that 16th-century Italian harpsichord-making traditions had origins in 15th-century north European practices. The German clavicytherium of about 1480, which except for its upright form probably resembles a normal harpsichord of the period, anticipates several characteristics of 16th-century Italian harpsichords: thin case sides attached to the edges of the bottom board (the back in the clavicytherium), scrolled cheeks, a very acute angle at the tail and a separate outer case. The clavicytherium also resembles the *clavisimbalum* described by Arnaut

de Zwolle about 1440 (fig.2 above): both had non-Pythagorean scaling (see §1 above), a relatively shallow space (5 cm in the clavicytherium) between the soundboard and the bottom board, and multiple roses in the soundboard. The lower guide in the instruments of Müller and Karest, consisting of a thin plate of wood covering the entire area over the portion of the keyboard behind the nameboard, may be a vestige of the *clavisimbalum*'s bottom board (which was placed above the keyboard in one of Arnaut's designs), while Müller's key-guiding system, with the distal end of the key lever forked for a vertical pin held by the back rail, is the same as that in the clavicytherium. Karest's instruments have multiple roses and use the proportions that Arnaut specified for his clavichord. The simplest explanation for these and other correspondences is that 16th-century traditions in both Italy and northern Europe were separate branches of an earlier northern tradition. This does not, of course, preclude the possibility of subsequent Italian influences on Northern practice.

Of a small number of surviving 16th-century keyboard instruments from northern Europe, about 20 are virginals; only two securely dated before 1590 are harpsichords. Documentary sources are scant, and north European depictions of harpsichords are rare compared to representations of clavichords and virginals. It is evident, however, that the major traditions of north European harpsichord making became firmly established during the 16th century, although knowledge about such details as string scaling and case construction must be derived primarily from virginals. The Müller harpsichord of 1537 was made in a style distinct from that of Italy. The bottom board is only 8 mm thick; it is attached to the lower edges of the sides, which are 7 to 8 mm thick and of softwood veneered with Hungarian ash. The soundboard extends to the nameboard and has a separate mortise to guide each jack. Because the wrest plank is only about 5 cm wide, the nut is on active soundboard. Some details of the original disposition and scaling are obscured by later alterations. It was certainly made with two sets of strings and three registers, one of them a nasal (lute) stop very close to the nut. The original stop-changing mechanism (consisting probably of movable lower registers placed over the oversized mortises in the lower guide) is missing, but there are holes for knobs to project through the cheek, including one probably for an [Arpichordum stop](#). The keyboard, originally *CD–g"a*", could be shifted to change the sounding pitch by a whole tone (see [Transposing keyboard](#)). There appear to have been two bridges and two sets of strings a 4th apart (Koster, F1996). Müller's scaling is foreshortened in the bass, more like that of 15th-century instruments than the typical Italian harpsichord scaling, which is Pythagorean almost to the lowest note. The foreshortened scaling may imply the use of iron strings in the treble and brass in the bass; it is also related to the reverse curve of the bridge in the bass and the straightness of the bentside from its midpoint to the tail. The ungainliness of the instrument's outline in comparison with Italian harpsichords, however, arises largely from the added width (about 7.5 cm) required by the shifting keyboard and the short length associated with scaling for a high pitch.

Like the Müller harpsichord, the two surviving virginals made by Karest (1548 and 1550) have moderately thin case sides outlined with applied mouldings, a plate-like lower guide and foreshortened scaling. Although their absolute pitch levels are disputable, the instrument of 1550 is the

larger and was probably tuned a 4th lower than the other (the *f''* string in the larger instrument being roughly the same length as the *c''* in the smaller). Karest and Müller may have applied the putative archaic principle that string lengths, at least in the treble, should be equivalent to the speaking lengths of organ pipes of the same pitch; that is, they may have used low-stress iron scalings, so that an instrument tuned to normal 8' pitch would have a *c''* string of about 32 cm. Karest's 1548 virginal would thus have sounded approximately a semitone above modern pitch. Some later German and Austrian instruments, stylistically similar to Müller's and Karest's, used such scalings (Kukelka, F1994).

Except for instruments made in the Low Countries after about 1575, most north European harpsichord making before the 18th century has stylistic affinities with Müller's and Karest's works. There is documentary evidence that instruments by Karest and other Antwerp makers were sent to Germany during the 16th century, which may have transmitted some of their traditions; or Müller's and Karest's instruments may simply represent a style that emerged gradually throughout northern Europe, spread partly perhaps by organ builders, who were necessarily itinerant and who also made string keyboard instruments. The term 'international style' has been applied to this group of tendencies and techniques, which include relatively thin case sides, plate-like lower guides, nuts placed on resonant soundboard, light 4' hitch-pin rails, foreshortened scalings and provision for a variety of tone colours. Although most surviving harpsichords made in this tradition, which extended from France to Sweden and from England to Austria, date from after 1600, a widespread inclination to make complex instruments is evident in early inventories. The 1566 Fugger inventory (see Smith, C1980), for example, includes an English harpsichord with several registers, an instrument made in Cologne with two keyboards for two performers, and one from the Netherlands with four keyboards for four performers.

Virginals with thick case sides and long iron-string scaling in the upper register (*c''* = c36–38 cm) made in Antwerp about 1580 by Hans Bos, Hans Ruckers and others show that the basic style practised by the Ruckers family and other Antwerp makers throughout the next century was already well established. Together with an anonymous virginal dated 1568 (in the Victoria and Albert Museum, London), these instruments show the development of the layout and internal construction of muselars and spinetten. Unfortunately, no well-preserved Antwerp harpsichords survive from this period, when harpsichord making presumably underwent analogous developments. Some idea of a transitional style of the 1560s, however, is provided by a harpsichord made in London in 1579 by Lodewijk Theeus (ii), who became a member of the Antwerp Guild in 1561 but had emigrated to London by 1568. Although some of its features, such as the use of oak for the case, the chromatic compass in the bass and perhaps the 2 × 8', 1 × 4' disposition, may be regarded as English, others presumably reflect the Antwerp style of the mid-1560s (Koster, D1980). As in the Müller harpsichord, the rear portion of the bentside is straight and the soundboard, mortised to serve as an upper guide for the jacks, extends to the nameboard, so that the nuts are on active soundboard. Because the wrest plank is narrow, the 4' wrest pins are grouped with the 8' pins, and the 4' strings pass through holes in the 8' nut. The 4' hitch-pin rail is

exceptionally light in comparison with those of later Antwerp harpsichords. The case sides are about 13.5 mm thick, and the lid is hinged to the spine. Mouldings applied to the interior of the walls give the illusion of a thin-cased inner instrument inside a massive outer case. The scaling, with the longer of the two *c''* strings about 35.6 cm, is foreshortened in the bass. The pitch, estimated from a pipe in the organ with which the harpsichord was combined shortly after it was made, is about a semitone below modern pitch. While the disposition of Theeus's harpsichord is different in detail from that of Müller's, the intention of both makers must have been to provide a wealth of tone colour. Since Theeus probably placed his 4' jacks in the central register, the 8' stops, with widely separated plucking points, would have been quite different in timbre. Stop knobs at the front of the instrument moved the lower guides to change the registration. (Movable lower guides, with the soundboard used as a stationary upper guide, were apparently also used by Müller and may have been a common north European characteristic.) A set of large bent pins in the bridge was evidently intended as a permanently engaged arpicordum stop for the shorter set of 8' strings. Although the later standard Antwerp harpsichord disposition (1 × 8', 1 × 4') is decidedly less colouristic than the dispositions of Müller and Theeus, a relish for varied timbres is still evident in the development of muselars, spinetten and mother-and-child virginals, which can be coupled together to provide an 8' plus a 4' registration. In view of these it seems possible that harpsichords with complex dispositions were made in Antwerp before Ruckers. The earliest extant Antwerp harpsichords, made about 1590, are, however, nearly identical to the standard Ruckers instruments of the 17th century in disposition and layout. They differ structurally from the Theeus harpsichord, most importantly in that the nuts are placed on a solid wrest plank and the provision of a much heavier 4' hitch-pin rail.

During the 16th century north European makers began to build harpsichords that were wider to allow larger keyboard compasses, and longer to accommodate longer, lower-pitched strings. The presumably typical compass described by Sebastian Virdung in 1511 was *FG–g''*. As late as the 1570s some instruments were still being made with *FGA–g''a''*, commonly used in organs. *C/E–g''a''* had become customary in Antwerp by the 1540s and is found even in some instruments made there in the 1590s. Karest's 1548 virginal, however, already had *C/E–c'''* which remained usual on the Continent well into the 17th century. The Theeus harpsichord (*C–c'''*), as well as an English depiction of a virginal dating from 1591 and the use of low accidentals in English keyboard music of the late 16th century, all indicate that the chromatic bass octave (sometimes lacking *C♭* or perhaps with the apparent *C♭* key tuned to *A'*) was a characteristic feature of English harpsichords.

The German clavictherium of around 1480 was probably tuned about a 4th above 8' pitch, and the Müller harpsichord of 1537, even at the lowest level afforded by its transposing devices, was undoubtedly designed for a high pitch. The Karest virginal of 1550, however, could not possibly have been tuned higher than 8' pitch and may have been significantly lower. By the end of the century, harpsichords with two keyboards, one at 8' pitch, the other a 4th lower, had been developed in Antwerp. The earliest dated survival (Händel-Haus, Halle) was made in the Ruckers workshop in 1599,

but two anonymous examples (Instruments Museum, Brussels Conservatory) may date from the 1580s. In all three instruments, before later alterations, the low-pitch keyboard had a compass of *C/E–d'''*. Instruments at high pitch continued to be made; the tradition of making instruments at various high and low pitches, seen most systematically in the work of the Ruckers family, persisted through the mid-17th century.

Some 16th-century German inventories hint at the existence of harpsichords with two manuals, although the generic term ‘instrument’ might refer to mother-and-child virginals or rectangular instruments with keyboards for two players at different sides of the case. Even if the instruments were wing-shaped harpsichords, the two keyboards may have been at different pitches, as in the transposing doubles made in Antwerp. An ‘instrument with two ivory keyboards, purchased in Frankfurt an der Oder’ listed in a Dresden court inventory of 1593 (transcribed in Fürstenau, C1872), however, have been a true non-transposing two-manual harpsichord, since mother-and-child instruments are described explicitly in the same source. Given the evident north European fondness for contrasting tone colours in harpsichords and the model provided by organs with multiple keyboards, it would be remarkable if non-transposing two-manual harpsichords had never been made during this period.

Harpsichord, §2: The Renaissance

(iii) Spain.

The harpsichord does not appear in Spanish iconography until the late 15th century but documentary references date back to the mid-15th. Juce Albariel, known as the Moor of Zaragoza, was described in 1465 as a maker of lutes, clavichords and instruments. He may have been responsible for a *clavicimballo* in a black case inventoried in Zaragoza in 1469. Zaragoza was a notable centre of keyboard instrument making in the late 15th century and the early 16th, its most famous representative being another Moor, Mahoma (Joan) Mofferiz, who made instruments for royalty and the nobility, including a claviorgan with both gut- and wire-strung registers. In Seville, Maestro Enrique was building *clavicimbanos* in 1470, while before 1502 the Sevillian carpenters' guild required apprentice luthiers to learn how to make a *clavizimbanos*.

Evidence for harpsichord making in the 16th century is entirely documentary. The richest source is the inventory of instruments belonging to Philip II (reigned 1556–98). His largest *clavicordio* (i.e. a plucked keyboard instrument; see Kenyon de Pascual, 1992) was about 223 cm long and the smallest (a triangular instrument) only about 42 cm. Ebony and maple are the woods most frequently mentioned in the inventory, although a small instrument (c55.5 cm long) made by the Moor of Zaragoza was of inlaid walnut. Many of the king's instruments may not have been made by Spaniards. Following the installation of the Habsburg dynasty on the Spanish throne with the succession of Charles I (Charles V) in 1516, instruments and instrument builders were brought to Spain from the southern Low Countries, while there were close ties with southern Italy and Milan, which were Spanish possessions. One might, therefore, expect some Spanish harpsichords to have shown features found in Flemish and Italian instruments.

Harpsichord

3. c1590 to c1700.

Harpsichord making during this period may be divided into three major groups. One of these comprises an 'international style', practised with regional variations throughout most of northern Europe and perhaps also in Spain. Instruments of this group have many of the characteristics observed in 16th-century north European instruments (see §2(ii) above). Another major stylistic group, which by the final decades of the 16th century was already distinct as an outgrowth of the first group, was centred in the Low Countries under the dominant influence of the Ruckers family. The third major style of harpsichord making, largely separate from the first two, was that practised in Italy.

(i) The Low Countries.

(ii) Transalpine Europe outside the Low Countries.

(iii) Italy.

Harpsichord, §3: c1590 to c1700

(i) The Low Countries.

The development of the harpsichord in the Low Countries during the late 16th- and 17th-centuries harpsichord of the Low Countries is inevitably associated with the work of the Ruckers family, a dynasty that dominated Antwerp harpsichord building for a century beginning in 1579, and whose instruments continued in use (sometimes radically rebuilt) throughout Europe as long as harpsichords were commonly played. In addition to a wide variety of virginals, the Ruckers workshops produced single-manual harpsichords of several different sizes, double-manual harpsichords and rectangular instruments consisting of a single- or double-manual harpsichord with an octave virginal built into the space beside the tail and played from one side of the rectangular case. Of these, the most common seems to have been a single-manual instrument approximately 183 cm long and 71 cm wide, with one 8' and one 4' register, and a buff stop, consisting of leather pads carried on a sliding batten, for the 8'. The range of these instruments was almost invariably four octaves, *C/E–c'''*, although a few surviving examples originally had fully chromatic basses and sometimes extended to *d'''* in the treble. By the mid-17th century the Couchets, heirs of the Ruckers, made instruments of this type with a chromatic bass octave, and even with a keyboard extending chromatically down to *F'* and sometimes with a 2 × 8' disposition. Documents show that the Couchets also sometimes gave their instruments the more modern 2 × 8', 1 × 4' disposition, although no surviving instrument shows evidence of this. A late instrument, probably by Joseph Joannes Couchet (c1680; in the Nydahl Collection, Stockholm) had a compass from *F'–d'''e'''*, only one note short of the five-octave compass common by the mid-18th century.

The tone of a two-register Ruckers harpsichord differs appreciably from that of an Italian instrument of the time, in having a more sustained brilliance and a somewhat less pronounced attack. The balanced differentiation in timbre produced by the gradual change in plucking-point from a third of the string length in the extreme treble to about a tenth in the bass is adequate for distinguishing contrapuntal lines but not so pronounced as to prevent projecting a homogeneous sound in homophonic

contexts; the 4' register has a pleasant sound in its own right and is usable as a solo stop (as most 4' registers on historic harpsichords are not) and when combined with the 8' lends a marked brilliance and carrying power to the ensemble. A buff stop can be used to damp the higher overtones of the 8' strings, producing a muted pizzicato effect. This buff stop was normally split between *p* and *f* enabling either the treble or bass to be damped and contrasted with the sound of the undamped strings of the other half of the register. Registration was changed by reaching round the instrument and pushing or pulling extensions of the jackslides that passed through the treble cheekpiece, thereby moving the jackslide to the left or right to engage or disengage the register. Thus the player could not change registers except during a pause between movements or individual pieces.

The addition of a second 8' register to the basic design (whether by the original maker or at a later date), though increasing the number of possible registers and yielding a louder ensemble when all stops are engaged, seems to spoil the sound of the individual registers, partly as a result of its slightly shifting the plucking-points and partly by its loading the soundboard with additional downward force from the added strings.

The basic characteristics of Ruckers harpsichords may have arisen at any time from about 1565 but were certainly well established at the end of Hans Ruckers's career in the 1590s. Like their virginals, Ruckers harpsichords were made in a range of sizes, with string lengths proportional to the intended pitch. The *c''* strings of harpsichords tuned to the Ruckers's normal 8' pitch (estimated to have been one or two semitones below modern pitch) were standardized at about 35.7 cm, while instruments designed to be tuned a whole tone higher (a type which became popular during the 1640s) had strings eight-ninths as long; a unique harpsichord at 'quint' pitch by Andreas Ruckers (1627; Gemeentemuseum, The Hague) has strings two-thirds the normal length. The cases of Ruckers harpsichords are made of poplar about 14 mm thick, with a moulding cut into the upper inside edge, the bottom is attached to the lower edges of the walls. The interior is reinforced by separate upper and lower belly rails and by two bottom braces and two upper struts in single-manual instruments (three of each in doubles). Around each bridge there is a crescent-shaped area of soundboard unencumbered by ribs.

The outside of a Ruckers harpsichord was painted in imitation of marble, or more rarely with strap-work, and the inside decorated with block-printed papers, of which four or five different types were usually used on a single instrument. In instruments in which the inside of the lid was not decorated with a painting, the printed paper would have one or more Latin mottoes lettered on it (fig.5). The soundboard decorations included arabesques and flowers and were executed in gouache, with a cast lead 'rose' – a soundhole ornament that included the maker's initials (see [Ruckers](#), fig.3). Only a few surviving Ruckers and Couchet harpsichords retain their original stands; contemporary paintings showing instruments of this kind reveal two common designs, either framed structures with thick turned legs, or complex affairs with heavy pierced fretwork ends connected by arcades supported by numerous turned balusters. The natural keys of these harpsichords are covered with bone and the sharps are made of bog oak. The fronts of the natural keys are usually decorated with a punched paper

design glued on to a layer of coloured parchment. At the back of the keyboard there is a slotted rack similar to that found in an Italian harpsichord. However, instead of a slip of hardwood to fit into the appropriate slot in the rack, a Ruckers keyboard has a metal pin driven into the end of the key, and the rack is topped with a padded overrail that limits the upward motion of the keys. This system is also used in the lower manual of two-manual instruments; however, there is no space for a rack behind the keys of the upper manual of a two-manual instrument, and the backs of the upper-manual keys are therefore guided by vertical wires rising between the keys at the back of the plank of wood on which the upper-manual balance rail is mounted.

Two-manual instruments were built in the Ruckers workshops as early as the 1590s. They had only two sets of strings, like the typical single-manual instrument, and only one of the two keyboards could be used at a time. In the most common type of Ruckers double (see [Ruckers](#), [fig.2](#), the lower keyboard had 50 keys and a range of $C/E-f''$, and the upper had 45 keys and the smaller range of $C/E-c'''$. The c''' key of the upper keyboard was aligned over the f'' key of the lower keyboard, and a wide block filled in the space to the left of its lowest key (see [Transposing keyboard](#), for illustration). Playing a piece on the lower keyboard transposed it down a 4th with respect to the tonality it had when played on the upper manual. Because of the addition of strings in the bass to extend the range downwards a 4th from the C/E on the upper manual, and the additional space required for the added lower manual, two-manual instruments of this kind are some 7.5 cm wider and 40.5 cm longer than the normal four-octave single-manual harpsichord of just under 2 metres. As a special refinement, extra 8' and 4' strings were added to each of the $G\flat$ keys on the lower manual, so that these keys would not be obliged to sound $A\flat$ corresponding to the $E\flat$ on the upper manual. Because of these extra strings, the keyboards of such instruments could not use any rows of jacks in common, and instruments so equipped had four rows of jacks (one 8' and one 4' on each keyboard) for their two sets of strings. Pictorial evidence and two much-altered examples (the Ruckers of 1599 in the Händel-Haus, Halle, and an unsigned instrument, probably also made in the 1590s, in the Instruments Museum, Brussels) suggest that this refinement was sometimes omitted, such that an instrument might have only three rows of jacks (one a dogleg playable from both manuals); if conventional mean-tone temperament was used, the upper-manual $E\flat$ strings would have to be retuned for use as $G\flat$ on the lower manual.

The musical purpose for which the Ruckers 'transposing' harpsichords were made remains disputed (see Shann, G1985). The lower manual may have been used for transposing music to sound a 4th lower than notated (necessary in accompanying certain choral music; see [Chiavette](#)). This explanation is consistent with the statement by Q.G. van Blankenburg (1654–1739) that musicians were 'so inexperienced in transposing that ... they made expressly a special second keyboard in the harpsichord' (*Elementa musica*, 1739).

There is no evidence that the Ruckers or the Couchets made two-manual harpsichords with aligned keyboards (i.e. at the same pitch), but evidence

from paintings of about 1618 to 1626 suggests that such instruments existed by then in the Low Countries. The only known pre-18th century example, in the Germanisches Nationalmuseum, Nuremberg, was made in 1658, probably in the Dutch Republic. It originally had two aligned keyboards with compass *C/E–c'''* but with only one set of 8' strings and one set of 4' strings. However, it had four registers: a close-plucking nasal stop played only by the upper manual and two 8' registers both plucking the same string but separated by the 4' register, all three of which could be played by the lower manual. Such an instrument can be considered as a 'contrasting' double in that the nasal stop on the upper manual could be contrasted with the more mellow sound of either of the sets of jacks plucking the same string from the lower manual. But there would be little dynamic contrast between the combined $1 \times 8'$, $1 \times 4'$ on the lower manual and the more aggressive sound of the lute on the upper manual, and the sounds could not be contrasted without a pause to change registration, since (as is also the case in transposing doubles) damper interference prevents registers acting on the same set of strings from being engaged simultaneously on both keyboards. The only instantaneous contrast possible would have been between the 4' played on the lower manual and the nasal 8' played on the upper.

In view of the Dutch and Flemish makers' apparent antipathy toward multiple 8' stringing, it is likely that any aligned two-manual harpsichords made during the first half of the 17th century had $1 \times 8'$, $1 \times 4'$ stringing. If they did not have nasal stops, they may have been disposed like Ruckers transposing doubles with aligned keyboards. Van Blankenburg described a practice of altering Ruckers doubles by rearranging the lower-manual keys so that they play at the pitch of the upper manual but without adding a second set of 8' strings. Several Ruckers harpsichords altered in this conservative manner still exist. Certainly neither the 1658 harpsichord nor these 'aligned transposers' can be considered as 'contrasting' two-manual harpsichords like those beginning to be made in France during this period (see §3(ii)(a) below). Rather, these early Dutch or Flemish non-transposing doubles are like two single-manual harpsichords with different tone qualities contained within the same case (while transposing doubles are like two single-manual harpsichords tuned to different pitches). The principal advantage of the 1658 harpsichord over contemporary German four-register instruments with a single keyboard is that, with fewer jacks carried by each key, the action would be more supple.

About a dozen harpsichord makers in addition to the Ruckers family were active in Antwerp in this period, and about two dozen makers' names are known from elsewhere in the Low Countries. The small number of their instruments that have been preserved are almost identical to those of the Ruckers, whose influence was dominant both through the large-scale importation of their instruments and through the emigration of makers trained in Antwerp. Many makers of German origin were also active in the northern Netherlands, and the nasal register in the anonymous two-manual harpsichord of 1658 indicates that the German style of harpsichord making (see §3(ii)(c) below) had some influence there. The earliest definite appearance of true contrasting two-manual harpsichords in the Low Countries is found in an advertisement of 1687 by the maker Cornelis van

Dort in The Hague, who offered a three-manual harpsichord as well as two-manual instruments with four registers and three sets of strings.

Harpsichord, §3: c1590 to c1700

(ii) Transalpine Europe outside the Low Countries.

While Ruckers harpsichords were being shipped to many parts of Europe and even to the Spanish colonies of the New World, harpsichords of a different kind were being made elsewhere in northern Europe. Most of these instruments were discovered in the late 20th century and their places in the history of the harpsichord have not yet been thoroughly assessed. Many seem to present a mixture of Italian and Ruckers-style features. This has sometimes been explained either as the result of influence from both directions or as a stage of arrested development between the Italian style (as the presumed source of all harpsichord making) and that of the Ruckers. A more recent interpretation is that these instruments are part of an indigenous north European tradition, already apparent in the 15th century and observable in the work of such 16th-century masters as Hans Müller, Joes Karest and Lodewijk Theeus (ii) (see §2(ii) above).

Although the particular origins of harpsichord making in 17th-century England, France and Germany may be disputed, the instruments themselves are important because of their association with notable composers of the period. These, including the English virginalists, the early French *clavecinistes*, and such German-speaking composers as Froberger, Buxtehude and J.S. Bach, greatly outnumber the important composers, such as J.P. Sweelinck and Frescobaldi, associated with the better known harpsichords of the Ruckers and the Italian makers. Further, while the Ruckers influence strongly affected north European 18th-century harpsichord making, it did not penetrate far into central and southern Germany. Even in Ruckers-dominated 18th-century French harpsichord making, some important aspects of the earlier style persisted.

- (a) France.
- (b) England.
- (c) Germany.
- (d) Austria.
- (e) Spain.

Harpsichord, §3(ii): c1590 to c1700: Transalpine Europe outside the Low Countries

(a) France.

The 'contrasting' or 'expressive' harpsichord, with two keyboards that can be used simultaneously or in rapid alternation, was developed in France by the mid-17th century. This type of instrument soon became known throughout northern Europe and continued to be made until the obsolescence of the harpsichord at the end of the 18th century. Also arising in 17th-century France was an important school of harpsichordists, including Chambonnières, Louis Couperin and J.-H. d'Anglebert, whose compositions, skilfully exploiting the idiomatic capabilities of the harpsichord, were long and widely influential.

What little is known about the harpsichord in 16th-century France stems from inventories. These suggest that wing-shaped harpsichords were rare,

while inexpensive small *épinettes* (virginals) predominated. The earliest clear evidence of a harpsichord is in an inventory made in 1600 of the estate of the Parisian organist Pierre de la Barre (i), who left a 'clavesin' as well as a clavichord and three 'espinettes'. In 1617 the organist J. Lesecq (*fl* 1583–1626) owned two harpsichords, each with two stops. Further technical details are in a 1632 inventory of the workshop of Jean Jacquet, where there were two harpsichords, one with a single set of strings, the other with 100 strings (presumably having two registers and a keyboard compass of 50 notes, probably *G'/B'–c'''*, a small downward extension of the *CD–c'''* compass common in French organs of the period).

The most voluminous French source of information about harpsichords before the 1640s is Mersenne's *Harmonie universelle* (1636–7), but this must be used with caution: Mersenne described not only the commonplace and native but also the unusual and foreign, without always specifying the difference, and added his own suggestions and theorizing. His passing remark about harpsichords with seven or eight *jeux* (stops or combinations of stops) and two or three keyboards may refer to otherwise unknown early 17th-century French harpsichords, but it is also consistent with the familiar two-manual transposing harpsichords of the Ruckers, in which the two registers on each keyboard provide three *jeux* (8' alone; 4' alone; 8' and 4' together), at least two additional *jeux* are provided by the buff stop, and a third keyboard is sometimes available in a virginal built into the hollow of the bentside.

Mersenne's main description of the harpsichord is illustrated by a fine, realistic engraving of a single-manual instrument, presumably a typical Parisian harpsichord of the period. The illustration is generally consistent with what is known about early north European harpsichord making and with the few details known from other French sources. Like Ruckers harpsichords, it has a 1 × 8', 1 × 4' disposition. As in the pre-Ruckers harpsichord made by Lodewijk Theeus (ii) (see §2(ii) above), the nuts in Mersenne's harpsichord are straight and may lie on the resonant soundboard; the 4' wrest pins are grouped together with the 8' pins near the nameboard, such that the 4' strings must pass through holes drilled through the 8' nut. The scaling is quite long in the treble, evidently intended for iron strings, and is strongly foreshortened in the tenor and bass. Although the keyboard, with compass *C–c'''*, is consistent with Mersenne's initial description of an instrument with 49 notes, the engraving shows sets of 50 wrest pins, strings and jacks. Mersenne stated that the harpsichord ordinarily has 50 keys and 100 strings. This corresponds both to the 100-string harpsichord in Jean Jacquet's workshop in 1632 and to the typical *G'/B'–c'''* compass of later 17th-century French harpsichords. Mersenne mentioned that the registers of a single-manual harpsichord can be controlled by a conventional stop mechanism but that many persons preferred a different system in which the keyboard was pushed in and pulled out. In this arrangement a small block is glued near the distal end of each key lever. With the keyboard shoved all the way back, the blocks push up the jacks in the rear row but miss the front row; with the keyboard pulled out they push up only the front jacks; in an intermediate position they engage both sets of jacks. This mechanism, later occasionally used in Italy and Germany but not found in any extant French harpsichord, would have been especially advantageous in harpsichords in which the jacks were

guided by stationary slots in a soundboard extending to the nameboard, as seems to have been the case in the instrument shown in Mersenne's illustration.

Approximately 35 17th-century French harpsichords are known; half of those whose origin can be determined were made in Paris, and about a quarter in Lyons. Most were discovered after 1970. The earliest signed and dated example (Musée de l'Hospice Saint-Roch, Issoudun) was made by Jean Denis (Paris, 1648). It has two keyboards, originally *G'/B'-c'''*, with three sets of strings and three registers, 8' and 4' on the lower manual, 8' on the upper. It may thus be regarded as a combination of two typical single-manual harpsichords, one disposed 1 × 8', 1 × 4', like Mersenne's, the other with only a single 8' stop, like the single-strung harpsichord in Jacquet's workshop in 1632. The use of such two-manual harpsichords was explained by Denis in his *Traité de l'accord de l'espinette* (1643), where he mentions 'harpsichords with two keyboards for passing all the unisons', that is, on which it is possible to play *pièces croisées*, the earliest extant examples of which were written by Louis Couperin. The Denis harpsichord of 1648 has a shove coupler, now operated by shifting the upper manual; but before the compass was enlarged around 1700, the coupler may have been engaged by pulling the lower manual forward to bring the coupler dogs under the distal ends of the upper manual keys. This arrangement is found in several later 17th-century French harpsichords. The shove coupler allows the keyboards to be separated for playing *pièces croisées* or combined for playing all the registers from the lower manual. A few 17th-century French harpsichords have been found with only a 4' stop on the upper manual or with dogleg jacks rather than a shove coupler. Such dispositions, which do not allow *pièces croisées* to be played, are in most instances probably the result of misguided restorations. Well-preserved instruments that have been examined in detail almost invariably have the standard disposition of 1 × 8' and 1 × 4' on the lower manual, 1 × 8' on the upper, and a shove coupler.

Only a few single-manual harpsichords from this period are known. Generally, as in an instrument by Nicolas Dufour (Paris, 1683; now at America's Shrine to Music Museum, Vermillion, South Dakota), they are disposed 2 × 8'. The more substantial tone provided by this disposition in comparison with 1 × 8', 1 × 4' may reflect increased use of the harpsichord for basso continuo accompaniment. Nevertheless, an inventory shows that in 1672 Jean Denis was still making single-strung harpsichords in addition to larger models. Two one-manual harpsichords with three sets of strings, presumably 2 × 8', 1 × 4', were listed in the inventory of d'Anglebert's estate in 1691.

While some harpsichords with expanded compasses, such as *G'A'-c'''*, began to be made shortly before 1700, the *G'/B'-c'''* compass (sometimes with the *E* key divided to provide both *B'* and *E*; sometimes also with the *C* key divided to provide both *A'* and *C*) was commonly made as late as the 1690s. The keyboards and actions of 17th-century French harpsichords are especially elegant. Keys are quite small, with natural heads often as short as 30 mm. The three-octave measure is very narrow, typically about 470 mm, allowing a normal hand to span the interval of a 10th, as is required in certain French compositions of the period. The naturals are

covered in ebony; the sharps are usually blocks of solid bone. The natural fronts are usually decorated with carved trefoils. The backs of the keys of single-manual harpsichords and the lower manual of doubles are guided by metal pins fitting in the slots of a wooden rack. Upper-manual keys are guided by a slot cut through each key-lever, near the back but in front of the jack. For each slot there is a vertical pin held in the back rail of the key-frame. The jack slides and lower guides consist of thin wooden battens covered with leather, the mortises in the wood being oversized, so that the jacks bear only against the leather (fig.6).

Although extant instruments show much uniformity in dispositions and in details of the keyboards and actions, other features of design and construction vary considerably. No chronological progression is apparent in case shape, construction, materials or scaling. Three of the earliest examples, by Jean Denis (1648) Claude Jacquet (Paris, 1652; Ringling Museum, Sarasota, Florida), and Louis Denis (Paris, 1658; private collection, France), are similar in construction. The case walls, of softwood or poplar, are thick, about 12 to 13 mm, and the spine somewhat thicker. The bottom board is applied to the bottom edges of the walls. There are separate upper and lower belly rails. The several bottom braces, butted to the spine and bentside, are approximately perpendicular to the latter. The ends of the braces in the two Denis instruments are shaped like knees reaching up the liners, and all three instruments have several upper struts between the spine and bentside liners. In the Jacquet there are also several diagonal struts to the bentside liner.

These thick-cased instruments, made of inexpensive woods intended to be painted, superficially resemble Ruckers harpsichords. In many other French instruments, for example, by Louis Denis (1677; Musée de la Musique, Paris), and Antoine Vaudry (Paris, 1681; Victoria and Albert Museum, London; fig.7), the cheekpiece, bentside, and tail are of walnut, only about 10 mm thick, with the spine of softwood, often thicker than the other walls. Presumably the handsome walnut wood was originally left unpainted, while the plain back of the spine, placed near the wall of the room, was usually not visible. In some instruments, for example by Nicolas Dufour (1683) and Gilbert Desruisseux (Lyons, c1680; Musée de la Musique, Paris), the tail is combined with the bentside in an S-shaped curve.

Bracing systems other than those made by Jacquet and the Denis are known. In the Vaudry harpsichord, for example, there are four bottom braces with ends shaped like knees, but no upper-level braces or diagonal struts. In an anonymous Parisian harpsichord dated 1667 (Museum of Fine Arts, Boston) the bentside is braced only by two diagonal struts. A harpsichord dated 1668 (Musée de la Musique, Paris), made at least partly by Girolamo Zenti, is constructed in the Italian false inner-outer manner. The walls are attached to the edges of the bottom board, and the interior structure includes knees and a belly rail in the Italian style. Some native French makers, for example Vincent Tibaut of Toulouse and Nicolas Blanchet of Paris in a harpsichord dated 1693 (private collection), also attached the walls to the edges of the bottom board.

Bridges were sometimes bent to their curve but sometimes sawed, and were made with various cross sections, sometimes truncated-triangular (as in Ruckers harpsichords), sometimes moulded (as in Italian harpsichords). Normally, the 4' hitch pin rail is very light, only about 20 mm wide in the bass. Ribbing patterns vary considerably in detail, but there are usually several ribs that cross under the bridges.

Scalings also varied considerably. Some instruments, for example the anonymous Parisian harpsichord of 1667 with a c'' string length of 26.5 cm, were undoubtedly intended to be strung in brass throughout the compass. The many instruments with longer scalings, for example the Denis harpsichord of 1648 with a c'' length of 34.5 cm, would have had iron strings in the treble. The otherwise quite similar harpsichord of 1652 by Claude Jacquet (i), with a c'' length of 31.6 cm, may have been designed for a higher pitch. The existence of more than one pitch standard is implied by 'a harpsichord with one keyboard which transposes one tone' (presumably by sliding toward the treble or bass) in the Denis workshop in 1686 (see Hubbard, A1965). Nevertheless, the exceptionally long scaling of a harpsichord by Michel Richard (Paris, 1688; Yale University Collection, New Haven, Connecticut), with a c'' length of 38.8 cm, might not imply that it was intended for a much lower pitch than the more typical c'' scalings of about 34.5 cm, but rather that the strings were more highly stressed. Richard seems to have imitated a Ruckers two-manual transposing harpsichord that had been modified into a French-style contrasting double. In conversions of actual Ruckers harpsichords, the addition of a second set of 8' strings on the bass side of the jacks results in similarly long scalings.

As early as the 1640s, and perhaps earlier, harpsichords from Antwerp were used in France. Towards the end of the century Ruckers harpsichords were beginning to influence some French makers. Although the Ruckers style of scaling, case construction and soundboard design became dominant in the 18th century, important aspects of the native style, particularly in dispositions and the design of the keyboards and action, were never abandoned.

[Harpsichord, §3\(ii\): c1590 to c1700: Transalpine Europe outside the Low Countries](#)

(b) England.

Despite the importance of the English harpsichord composers active during the last quarter of the 16th century and the first quarter of the 17th, very little is known about the instruments that they played. Apart from one or two examples of dubious authenticity, only two English harpsichords from this period are known, both made in London: one by Lodewijk Theeus (ii) in 1579 (see §2(ii) above) and the other by John Hasard in 1622 (Knole House, Sevenoaks, Kent). It has often been assumed that the early English harpsichordists played instruments mainly imported from Italy and Antwerp, but the English repertory of the period frequently requires accidentals that were usually lacking in the short-octave basses of continental instruments. English-made instruments with chromatic bass compasses, already present in the Theeus harpsichord of 1579, were probably in common use. The dearth of surviving examples is explicable as a result of such events

as the Fire of London (1666) and of the 18th-century rise in prosperity, which allowed outdated instruments to be discarded for new ones.

The Hasard harpsichord of 1622 is now a shell without its soundboard and keyboard. The compass was 53 notes, probably C to e^{'''}. With moderately thin oak walls (8 mm), separate upper and lower belly rails, a plate-like lower guide, and one of the nuts placed on active soundboard, the instrument is closely related to the north European tradition seen earlier in the work of Hans Müller and the pre-Ruckers makers of Antwerp. The 20 or so extant English virginals, dated between 1638 and 1684, also have characteristics of this early style. The state of the Hasard harpsichord precludes a definite reconstruction of its disposition, but with three sets of strings and three rows of jacks it undoubtedly provided a wide variety of tone colour. One stop was probably tuned about a 4th below 8' pitch, with the others an octave higher, one of these being a close-plucking nasal stop.

The only other surviving 17th-century English harpsichord was made by Charles Haward in London in 1683 (Hovingham Hall, Yorkshire). It has moderately thin (8 mm) walnut walls, with an S-shaped bentside. The short scaling, with c^{''} about 27 cm long, is suitable for brass strings at 8' pitch. Similar characteristics of construction and scaling are seen in English bentside spinets of the period. The disposition of the Haward harpsichord, now 2 × 8', has been altered, but it originally included one or perhaps even two nasal stops. A further indication of a relish for varied tone colour is a report by Thomas Mace (*Musick's Monument*, 1676) that John Haward (almost certainly a close relation of Charles) invented a harpsichord with several stops controlled by pedals.

The few surviving English harpsichords made during the first quarter of the 18th century, before the ascendancy of Jacob Kirkman and Burkat Shudi, are stylistically similar to the late 17th-century instruments. Single-manual harpsichords, for example by Thomas Hancock (London, 1720; Russell Collection, Edinburgh) and William Smith (London, c1720; Bate Collection, Oxford), however, were now made without nasal stops, being disposed 2 × 8'. Two-manual harpsichords start to appear, the earliest surviving example being by Joseph Tisseran (London, 1700; Bate Collection, Oxford). This and one by Francis Coston (London, c1725; Russell Collection, Edinburgh), are scaled for iron strings in the treble and have three-stop dispositions, with 1 × 8' and 1 × 4' on the lower manual and a dogleg 8' playable from both keyboards. A harpsichord made by Hermann Tabel in London in 1721 (County Museum, Warwick; fig.8) has the same disposition with the addition of a nasal stop on the upper manual. This instrument, however, lacks the vestiges of 17th-century style still evident in the Tisseran and Coston doubles and is essentially a fully developed example of the pattern followed by Tabel's pupils, Kirkman and Shudi, and their successors throughout the 18th century (see §4(ii) below).

[Harpsichord, §3\(ii\): c1590 to c1700: Transalpine Europe outside the Low Countries](#)

(c) Germany.

Only a few harpsichords made in Germany and regions to the east and north survive from this period. While varying greatly in detail, in general

they belong stylistically to the same tradition as the Hans Müller harpsichord of 1537 (see §2(ii) above). Case walls are usually of moderately thin hardwood and are sometimes attached to the edges of the bottom. While most instruments have a normal bentside and tail, bentsides are occasionally S-shaped, a form first seen in Praetorius's illustration of a clavictherium (1620); or the tail may be composed of two small straight sections angled to approximate a reverse curve. Nuts are often on resonant soundboard wood. Usually there are soundboard ribs crossing under the bridges. While many instruments seem to have been scaled for iron strings in the treble, brass scalings were also used. Some harpsichords were probably intended to be tuned to Chorton ($a' = c465$), the pitch of organs in many places.

The dispositions usually provide a wealth of tone colour and often include buff stops and multiple 8' stops with widely different plucking points. One of the few signed and dated examples, a harpsichord made by Johann Mayer in Salzburg in 1619, is typical, having two sets of 8' strings acted upon by three rows of jacks, one of them a close-plucking nasal stop. An anonymous early 17th-century German clavictherium (Germanisches Nationalmuseum, Nuremberg) has a similar disposition, with a 4' stop as well. In an anonymous German harpsichord of c1630 (Bayerisches Nationalmuseum, Munich) there are two sets of 8' strings plucked by two registers of jacks with normal plucking points, two nasal registers (one of them with metal plectra), and a fifth register with plucking points exceptionally far from the nut, therefore with a flute-like tone. Some harpsichords, however, had less elaborate dispositions, as in two early 18th-century instruments in conservative styles, one made by I.N. Cousseneers in Düsseldorf in 1726 (private collection, USA; described in Watson, C1997), with 1 × 8', 1 × 4', and an anonymous Thuringian harpsichord (Bachhaus, Eisenach), with 2 × 8'. Towards the end of the 17th century, two-manual harpsichords were undoubtedly made, but none has survived.

Harpsichord, §3(ii): c1590 to c1700: Transalpine Europe outside the Low Countries

(d) Austria.

Those few instruments of the 17th century that are extant in Austria show more parallels with the organ and harpsichord traditions of central and southern Germany than with those of Italy. Two magnificent claviorgans by Valentin Zeiss, the Linz organ builder and court joiner to Ferdinand III, have been preserved. The harpsichord part of the claviorgan of 1634 (Museum Carolinum Augusteum, Salzburg) is mounted on a large rectangular chamber organ with three stops and a pedal. That of 1646 (private collection) has no pedal, but the sets of jacks are arranged in a fan shape, allowing the harpsichord section to produce strong contrasts of tonal colour. This feature and other stylistic peculiarities are found in several harpsichords of this period that are assumed to be south German or Austrian, the 'Habsburg type' of harpsichord (Museum Carolinum Augusteum, Salzburg and the Bayerisches Nationalmuseum, Munich). Another instrument (Hungarian National Museum, Budapest) was also originally combined with an organ. Its case is made without any crossbars, braces or struts. (According to tradition, this instrument came into the

possession of Emperor Joseph II.) An Innsbruck court inventory of Archduke Siegmund Franz, drawn up in 1665, mentions a harpsichord with several registers, made by the Tyrolean organ builder Daniel Herz (1618–78).

The only other signed 'Austrian' harpsichords of the 17th century are an instrument made by Johann Anton Mikliš in Prague in 1671, and a harpsichord signed 'AN 1696' and probably made in Vienna. Stylistically and technically the latter is conservative, especially in the absence of braces in the case, the thin, lightly ribbed soundboard, the divided bridges in the bass, and the hollow wrest plank, which is covered with a soundboard. The keyboard, with a range of *F–g*''' (unusually large for this period), is diatonic in the lowest octave, and has natural keys split into twos or threes with contrasting intarsia work (this is known as a 'Viennese bass octave'). This feature seems to have been the norm in Austria by 1676, as it appears to have been presupposed in a number of compositions and a set of instructions for stringing given by Alessandro Poglietti in his *Compendium* (1676), and it remained standard type until the middle of the 18th century.

Harpsichord, §3(ii): c1590 to c1700: Transalpine Europe outside the Low Countries

(e) Spain.

16 genuine 17th- and 18th-century harpsichords probably or definitely attributable to Spain have been located. Considerable doubts exist about the authenticity of a least eight further instruments with inscriptions giving the makers' names and indicating that they had been made in Spain during the 17th century. In contrast, none of the genuine instruments are signed or dated. The great variety in the styles of these instruments shows that Spanish makers (frequently organ builders) had an idiosyncratic approach to their craft, each producing his own blend of personal and borrowed elements. One early example is an instrument found in Castille and now in the private collection of R. de Zayas (Seville) that has two 8' registers like a harpsichord, a protruding keyboard like a spinet and a long side that forms an atypical angle of 140° with the left-hand cheek. After restoration in the Dolmetsch workshop it has a full four-octave compass. Developments that took place in other countries appear also to have occurred in Spain. The question of enharmonic instruments was raised in 16th-century Spain by Francisco de Salinas and Juan Bermudo among others, and an experimental five-manual harpsichord was built in the mid-17th century by, or to the order of, Felix Falco de Belaochaga, who was responsible for its tuning. An Italian, Bartolomé Jovernardi, who for some years was a musician in the Spanish Royal Chapel, made and presented a one-manual 'cimbalo perfetto' to Philip IV in 1634. As well as three innovative 8' registers that could be changed quickly while playing to produce *piano* and *forte* effects, it had split D₄/E₄ and G₄/A₄ keys.

Harpsichord, §3: c1590 to c1700

(iii) Italy.

The history of Italian harpsichords from the 16th century to the 18th is not the seamless continuum described by some earlier authors. Modification of early instruments, adapting them to later taste, for some time obscured an

understanding of the change in traditions that took place between the 16th and 17th centuries. It is now known, for instance, that after about 1600 the *C/E–f''* compass became less popular and the 4' register was rarely provided. In this period the Italian harpsichord was called upon to provide a basso continuo, for which two 8' registers were obviously judged more suitable. Whereas no harpsichord at 8' pitch with 1 × 8', 1 × 4' disposition and a *C/E–f''* compass is known to have been made after 1585, a few 2 × 8' harpsichords with this compass were built between about 1600 and 1674. Throughout the 17th century, but particularly in the first half, the *C/E–c'''* compass was the most commonly used.

Not only did new instruments no longer conform to typical 16th-century specifications, but older instruments were modified. A document reveals that a harpsichord made in 1570 by Vito Trasuntino had already had its 4' bridge removed by 1674; the practice of modifying old instruments continued until about 1700. In most instances the older *C/E–f''* compass was changed to *G'/B'–c'''*, a modification easily achieved since the same number of keys is involved. At the same time the 4' bridge was usually removed, sometimes also with a minor modification to the position of the 8' nut in order to adjust the scale. The resulting change of scale, typically from about $c'' = 35$ cm to about $c'' = 27$ cm, required the use of brass wire instead of the previous iron wire: because of the difference in the tensile strength of iron and brass wire, the pitch remained at the same basic level. Of course, the new *G'* key sounded a 4th lower than the original bottom *C*, but it may be supposed that the principal motivation in these changes was to achieve a wider range in the bass. This was possible without any significant compromise in tonal quality since the 16th-century design with its bottom *C* note used a case length (c220 cm) which was almost the same as that later used for instruments starting on *G'* (c230 cm).

The earliest surviving harpsichord with *G'* as its lowest note is probably of about 1619 and attributed to Boni; it has multiple split natural keys (private collection, England; see Wraight, H1997), but its original compass is uncertain. A more conventional keyboard, *G'/B'–c'''*, was unsigned, but now attributed to Albana and dated c1624–48 (Metropolitan Museum of Art, New York, Inv.no. 45.41), and the oldest dated occurrence of this range is in a Boni harpsichord of 1653 (private collection, Vienna). The *G'/B'* short octave was never as popular in Italy as the *G'A'* arrangement (i.e. lacking *G*), the first dated instance of the latter being the 1662 harpsichord of Giacomo Ridolfi (Germanisches Nationalmuseum, Nuremberg), but it was probably already used in the 1620s. Although many compasses started on *G'*, it was uncommon in the 17th century for them to exceed c''' the datable exceptions reaching to d''' , ($d'''e'''$), or f''' . This has seemed puzzling in view of the earlier use of compasses reaching to f''' at 8' pitch even though the normal range of music did not usually exceed f' , but these changes in compass are evidence of a changing performing practice which in the earlier period had made much more use of the extra octave ($f'–f'''$) as an effective 'octave' (4') register. The lowest range used in Italian harpsichords emerged at the end of the 17th century: *F'G'A'–c'''* is first found in an unsigned instrument dated 1695, now known to be by Antonio Migliai (Händel-Haus, Halle; see Wraight, H1992). The less common *F'G'–c'''* compass was used in Rome by Mattia di Gand (*b* 1663–7, *d* after 1740) in 1675 (Tagliavini collection, Bologna).

As in the 16th century, single-register harpsichords were made; ten that survive can be assigned to the first half of the 17th century. Although the principal disposition in use in the 17th century was $2 \times 8'$, stop knobs were rarely provided for changing registers; it appears that rapid changes of colour were not an essential part of performing practice. Some instruments, including one each by Boni and Albana, were made with $3 \times 8'$, an arrangement which is only possible if one of the sets of strings is at a different level (see §1 above, and Wraight, H1997). Albana appears to have achieved this by using two nuts. Another $3 \times 8'$ harpsichord, attributable to Migliai around 1702 (private collection, England; see Wraight, H1997), used two different bridges so that iron and brass strings were at the same pitch.

Throughout the 17th century short scales (c'') at 25–9 cm) predominated and in most cases these indicate normal $8'$ pitches ($a' = c415$ – $c467$) intended for brass wire stringing. Some may have been intended for the high $8'$ pitch ($a' = c520$), strung with iron wire, but (as discussed in §2(i) above) it is difficult to distinguish this design from the brass-strung harpsichord. Indeed, it is possible that what has come to be seen as the 'traditional' Italian harpsichord with a short, brass-wire scale is in fact the restringing of a 16th-century, iron-wire scaled design. Scales used, and therefore pitch levels, after 1600 were substantially the same as those of the 16th century; no general rise in pitch seems to have taken place. The harpsichord of 1610 by Vincentius of Prato (Vassar College, Poughkeepsie, NY) could have been intended for the high $8'$ pitch strung in iron wire, but the scaling of the 1637 Zenti bentside spinet (see [Spinets](#), fig.3) demonstrates more clearly that this high pitch was still used well into the 17th century. Another exception is the 1628 Albana harpsichord (c'' at 24.8 cm; Museo Civico, Bologna) which was probably intended to stand a 4th higher than normal $8'$ pitch. Long scales (c'' at $c35$ cm) at normal $8'$ pitch intended for iron wire, which were common in the 16th century, are unknown in harpsichords of this period, although used in virginals until the 1630s. A few harpsichords, even as late as 1700 (e.g. by Migliai, $c1680$, described below) have c'' at about 30 cm, which, when strung with iron wire, corresponds to the higher of the two $8'$ pitches normally used before 1600. There is little evidence to explain why brass wire scales at the same pitch as iron wire scales should have been preferred in the 17th century. That brass wire gives a louder, even coarser sound had already been noted by Virdung in 1511. The clear tendency towards a $2 \times 8'$ disposition in the 17th century also suggests the desire for a high volume of sound. However, it must also be remembered that this assumption of a change of string material is based on the comparison of mostly Venetian scales before 1600 with largely Florentine and Roman scales after 1600. It is possible, though not proven, that there was always a strong tradition of using brass scales in Rome and Florence.

There are some documentary references to harpsichords with an *ottava bassa*: Urbani (*fl* 1642) and Zenti made such instruments, and since both worked in Rome this may have been a Roman speciality. A harpsichord by Zenti, now in the Deutsches Museum, Munich, and thought to be identical with the instrument of 1658 mentioned in the Medici inventory of 1700, was made with a single manual and a $2 \times 16'$ disposition (it was subsequently

given two extra manuals and a fake 'Bartolomeo Cristofari' inscription; see Wraight, H1991, and Gai, C1969).

It is the early 17th century that provides the most examples of keyboards with split keys, included to extend the chromatic degrees of the tuning, usually providing D \sharp as well as E \flat and A \flat as well as G \sharp . The common practice was to place the note more often used at the front of the split sharp, for example E \flat in front and D \sharp in back. In most such instruments the C/E short octave was also filled out with the addition of F \sharp and G \flat as split sharps. Whereas it was previously thought that these instruments (including virginals) were made throughout Italy over a period extending into the 18th century, it has now become clear that most of them were made between about 1620 and about 1650, and that many of them were the products of Poggi's workshop in Florence and Boni's in Rome (Wraight and Stemberge, H1994).

Two-manual harpsichords are rare in the Italian tradition: one interesting exception, attributed to Migliai around 1680 in Florence (Germanisches Nationalmuseum, Nuremberg, Inv.no. MIR 1078), also has a 4' register as well as 2 \times 8' despite having been built at a time when the 4' stop was no longer common. The keyboard has no coupler and the 4' is on the upper manual.

Most 17th-century harpsichords were 'inner-outer' instruments, that is, made with thin case sides and kept in separate decorated outer cases. One of the earliest virginals made in the 'false inner-outer' fashion, with a single case having mouldings around the inside edge to give the illusion of two separate cases, is dated 1587 (Celestini; Beurmann Collection, Hamburg), but this style was apparently not adopted for harpsichords until the early 18th century, as in some Cristofori instruments.

Francesco Poggi, Pasquino Querci (*fl* 1610–25), Stefano Bolcioni (*fl* 1627–41) and Antonio Migliai (*fl* 1682–1704) are the 17th-century Florentine instrument makers whose work was best known in the late 20th century; some of those working in Rome whose instruments survive are Boni, Albana, Filippo Fabbri (*b* c1636–41; *d* 1691), Zenti, G.B. Giusti (*b* c1624–35; *d* after 1692), Ridolfi (*fl* 1650–82) and Giuseppe Mondini (*fl* 1678–1718). Among these makers the reputation of Zenti (*b* ?1609–11; *d* 1666–7) appears to have been the greatest, since he worked at royal courts in Sweden, England and France. His surviving instruments are competently made but not elaborate.

Harpsichord

4. 18th century.

- (i) France.
- (ii) England.
- (iii) Italy.
- (iv) Germany and other European countries.

Harpsichord, §4: 18th century

(i) France.

The history of French harpsichord making at the beginning of the 18th century is largely an account of the rapid expansion of the keyboard

compass and the definitive adoption of a national variant of the thick-cased, long-scaled Ruckers design. Although harpsichords of the 1690s were still made with the typical 17th-century compass of $G'/B'-c'''$ and sometimes with other features of earlier styles, such as thin cases and moulded bridges, a harpsichord made by Nicolas Dumont in Paris in 1707 (private collection, France), with compass $F'-e'''$, has most of the characteristics of a mature 18th-century French instrument. The reasons for these changes seem to have been the preference of musicians for the tone of Ruckers harpsichords and for the expanded musical possibilities inherent in larger instruments.

Although Ruckers harpsichords had long been known in France, they had existed alongside native instruments, many of which were radically dissimilar in scaling and construction. Even those instruments from the middle of the 17th century (such as those made by Jean Denis in 1648, Claude Jacquet in 1652 and Louis Denis in 1658; see §3(ii)(a) above) whose external design coincidentally resembles that of Ruckers harpsichords are significantly different internally, having, for example, ribs crossing under the bridges and much lighter 4' hitch-pin rails. The increasing regard for Ruckers harpsichords towards the end of the century, however, is shown by deliberate imitations of them by French makers, for example by Michel Richard in 1688 (see §3(ii)(a) above) and by a certain 'D.F.' (undated instrument in the collection of Yannick Guillou, Paris, described by Anselm, C1996). Both instruments are not only thick-cased and long-scaled but also decorated with Antwerp-style soundboard painting and, in the 'D.F.', block-printed papers. While some divergences from Ruckers practice, such as the positioning of the bottom braces nearly perpendicular to the bentside rather than to the spine, may be seen as reasonable efforts to strengthen the case, the reinforcement of the soundboard with ribs crossing under the bridges suggests that Richard and 'D.F.' did not entirely appreciate all the subtleties of Ruckers soundboard design. Nevertheless, the massive Ruckers-style 4' hitch-pin rails in these harpsichords indicates that their makers were beginning to adopt Ruckers principles more than superficially.

Knowledge of all aspects of the design of Ruckers harpsichords was undoubtedly acquired during *ravalement*, the process of rebuilding old harpsichords to suit new musical requirements. A normal Ruckers transposing harpsichord with the range of $C/E-f'''$ on the lower manual could accommodate the normal 17th-century French compass of $G'/B'-c'''$ without altering the string spacing on the bridge or the scale, simply by aligning the keyboards. While the original Ruckers keys were usually retained in *ravalements* done in the Low Countries, French rebuilders routinely supplied new keyboards and actions in their own more delicate style. That this was already being done in the 1680s is suggested by the Richard harpsichord of 1688, which, with a false 'HR' rose and the date '1613' painted on the soundboard, was evidently intended to be passed off from the start as a Ruckers rebuilt with French keyboards and disposition. *Ravalement* also normally included the addition of a second choir of 8' strings. Almost as many Ruckers or Couchet harpsichords with French keyboards and actions, but with unaltered cases and soundboards, survive from the first quarter of the 18th century, as do original French instruments of the period. Likewise attesting to their popularity in this period are

workshop inventories of Nicholas and François-Etienne (ii) Blanchet (see Hubbard, A1965), which list nearly as many 'Flemish' harpsichords as there are new instruments under construction. This popularity continued throughout the century, but the demand for an increased compass altered the purity of design of these early *ravalements*. A $G'-c'''$ keyboard with the narrower French spacing could be fitted in to the case of a standard Ruckers double. The less common type of Ruckers double with chromatic basses could accommodate a $G'-c'''$ compass without alteration of the spacing and, with French-style keyboards, the compass could be $G'-d'''$ or even e''' . Further extensions of the compass, however, required more radical rebuilding of the old harpsichords.

The full five-octave compass of $F'-f'''$, which was to remain standard until the decline in harpsichord making at the end of the century, is already found in instruments made by Pierre Donzelague in Lyons in 1711 (London, private collection) and 1716 (Musée Lyonnais des Arts Décoratifs, Lyons). In Parisian harpsichords, however, the standard range from early in the century until about 1760 was $F'-e'''$, but $G'-e'''$ was not uncommon. This is strange as the music of the period almost never exceeds $G'-d'''$. The F' was used in one piece each by Rameau and François Couperin (ii) in their solo harpsichord works, but it was not in general use until the 1740s. Neither Couperin nor Rameau employed e''' in their solo works. Dagincourt used it in 1733 (*Pièces de clavecin*), but it was not often found until the F' was commonly written. The e''' seems to have fulfilled a sense of order: the keyboards were balanced with one natural after a group of sharps at each end. $G'-e'''$ instruments, such as a Louis Bellot of 1742 (Metropolitan Museum of Art, New York) and a Jean Goermans of 1748 (private collection, USA), continued to be made almost to mid-century. Indeed, much of the repertory from the first half of the century is playable on instruments with the old compass beginning on G'/B' , especially if there are a divided $E\flat$ key and the $c\flat'''$ and d''' that were often crowded into the existing cases of old instruments undergoing *ravalement*. Perhaps the major advantage of chromatic basses beginning on F' or G' was not the availability of more accidentals in the bass but rather the more sonorous tone resulting from larger soundboards and longer bass strings. Already in the first volume of François Couperin's *Pièces de clavecin* (1713), several pieces exploit this rich low tessitura. By 1760 the compass $F'-f'''$ had become standard in Parisian harpsichords. During the late 1770s and the 1780s a few harpsichords were made with the compass $E'-f'''$. The purpose of the added E' key is not known, but it may have been tuned to a lower note in some short-octave arrangement along with the seldom-used $F\flat$ and $G\flat$ keys.

Nicholas Blanchet, who was admitted to the guild in 1689, founded the most important dynasty of Parisian harpsichord makers, which included his son François-Etienne (i), grandson François-Etienne (ii) and Pascal Taskin, who worked for the last-named and married his widow. Eight harpsichords by the Blanchets and seven by Taskin are known to survive. In the 1740s the Blanchets' connection with the court began, and shortly after the middle of the century their firm became 'facteur des clavessins du Roi'. During this time, besides their maintenance work for the court, they became increasingly occupied with the rebuilding of Ruckers and Couchet

harpsichords into large five-octave French instruments. About as many of these rebuilds survive as do harpsichords entirely made by Blanchet and Taskin. Two other families were notable: Jean Goermans and his son Jacques (c1740–89; later Jacques Germain), and Henri Hemsch (1700–69), his brother Guillaume (1709–74) and their nephew Jean-Henri Moers (1734–93). About nine of the Goermans' harpsichords and nine by the Hemsch family survive; four of Henri Hemsch's date from the decade 1751–61, a remarkable survival rate. The majority of 18th-century French harpsichord makers were of the Parisian school, but there was a distinct though similar school in Lyons. 18th-century harpsichords from other parts of France are rare, and most of them are either archaic or are the occasional work of an artisan of another craft such as organ building.

A great portion of the energies of 18th-century French harpsichord makers appears to have gone into the massive rebuilding of older harpsichords, especially those of the Ruckers family. Since a rebuilt Ruckers harpsichord was worth several times as much as a new instrument in 18th-century Paris, such a diversion of the makers' efforts from building new instruments was clearly justified on a financial basis. It led not only to the most elaborate sort of rebuilding, including the conversion of narrow 45-note-compass single-manual instruments to five-octave doubles and the building of new harpsichords around the soundboards of old virginals, but also to outright faking of new instruments to make them look like rebuilds. But as the rebuilding was intended to update earlier instruments to current musical requirements and not to preserve their antique qualities, the sound of a Ruckers or Couchet harpsichord rebuilt by Taskin represents late-18th-century Paris rather than 17th-century Antwerp.

The Blanchets and Taskin were famous for their work in this vein, and they applied to it all the ingenuity and craftsmanship found in the instruments they built in their own names, producing neither crude enlargements in which extra notes were crammed into the bass (in effect sliding the keyboard towards the treble, thereby disastrously shortening the scaling) nor such dubious expedients as the jointing of extensions on to the wrest plank and belly rail. Rather, they used a wide variety of slightly differing techniques, determined by the nature of the original instruments. Of these, the most subtle and ingenious involved rebuilding the spine, in addition to the usual extending of the bentside and bridges and replacement of the cheekpiece, wrest plank and belly rail with new ones of appropriate length. The front of the original spine was cut down to the level of the soundboard. A tapered layer of new wood of the same size would then be added on the outside of the cut-down original spine; then a wholly new spine of the same height as the rest of the case, and long enough to reach the front of the instrument, would be glued on to the outside of the tapered piece. The result was simultaneously to provide more room at the front of the instrument for additional bass keys and to rotate the entire body of the instrument with respect to the strings. This rotation, in turn, had the effect of lengthening the scaling to compensate for the shortening produced by the addition of the new notes in the bass. For all their rebuilds, the Blanchets, Taskin and other reputable makers also supplied beautifully made new French-style keyboards and actions.

Except for their size, the construction of early 18th-century French harpsichords was very similar to that of Ruckers. The framing was a bit heavier, especially the upper struts, which were more numerous. A horizontal brace was glued to the back edges of the upper belly rail in two Blanchet harpsichords of 1730 (private collection, USA) and 1733 (Château de Thoiry). This brace or 'T' section, a normal feature of later Blanchet and Taskin harpsichords, enormously stiffened the belly rail, and struts running from it to the bentside, along with gap spacers between the wrest plank and belly rail, strengthened this critical area. In some instruments by other makers, including Henri Hemsch, the upper struts are set on edge and butt against the liners rather than lying flat under them. Case sides were sometimes of a softwood (spruce or fir) rather than poplar, which was invariably used by the Ruckers. Bentsides, however, were usually of poplar, since resinous softwoods are difficult to wet-bend. While Ruckers bentsides and those of most 17th-century French harpsichords are curved throughout their entire length, French bentsides early in the 18th century assumed a characteristic shape with the curve concentrated in the treble and the remainder, towards the tail, straight. Those of the 1730 and 1733 Blanchets are straight for almost two thirds of their lengths. This shape continued in use in the Blanchet-Taskin workshop and was also used by Henri Hemsch and others; completely curved bentsides occur only occasionally later in the century. Bentsides were never made to incorporate the tail in an S-curve. In the second half of the century, the framing became a bit heavier and more sophisticated, and the sides were a little thicker, walls of 18 mm being not uncommon and spines even thicker, up to about 24 mm. In Taskin's harpsichords the framing, liners, ribbing and 4' hitch-pin rail are beautifully rounded.

The soundboard barring generally follows the Ruckers pattern but, especially in the first half of the century, was not so standardized. The 1707 Dumont and 1733 Blanchet lack cut-off bars, and the ribs perpendicular to the spine extend to the 4' hitch-pin rail. The 1730 Blanchet has a normal cut-off bar but, like the 1707 Dumont, it has two ribs crossing the 8' section of the soundboard around the midsection and tenor, and a third approaches the bass of the 8' bridge from the 4' hitch-pin rail. Harpsichords by Henri Hemsch, probably 1736 (Museum of Fine Arts, Boston), and by Hemsch's master, Antoine Vater, in 1738 (private collection, France), have ribs parallel to the spine crossing the bridges. All known 18th-century French ribs were cut out to free the soundboard where they pass under bridges. Cross-ribs are not found in the later Blanchet and Taskin instruments and were only occasionally used by makers in the second half of the century, as in a Jacques Germain harpsichord of 1785 (America's Shrine to Music Museum, Vermillion, South Dakota) in which a rib crosses under the 8' bridge in the tenor. Some makers, including Vater and Henri Hemsch, curved their cut-off bars to be parallel to the 4' bridge.

The keyboards and actions of 18th-century French harpsichords continue the design of the previous century but are a little heavier, with wider jacks, a slightly wider key span (the three-octave measure typically 477 mm), and thicker key levers, especially in the lower manual. Boxwood arcades replaced the carved trefoils on the key fronts, and the sharps, instead of being solid bone, were composed of a thin bone slip glued to a black stained wooden base. The jack-slides and guides were still made of wood

covered with punched-leather bearing surfaces, and the accurately made jacks were slightly tapered in width and thickness, fitting the slide only when at rest. These actions were light and quiet, and repeated very quickly. Apparently very few single-manual harpsichords were made; these were almost always disposed 2 × 8'. The two-manual disposition of an 8' and 4' register on the lower manual, shove coupler, and an 8' on the upper, with the 4' between the 8's and the lower 8' plucking the longer strings remained absolutely standard until the third quarter of the century.

After the middle of the century several additions to the standard French two-manual disposition began to appear. The buff stop, rare in the first half of the century, became almost universal. During the late 1750s harpsichords began to be equipped with a variety of foot- or knee-operated devices for producing crescendo effects and for changing registers without taking the hands from the keyboard. The first of these, developed by the Dutch maker Andries Veltman (Weltman, Wittman) in collaboration with a certain Dumontier, was advertised in Paris in 1758 and was demonstrated the following year to the Royal Academy of Sciences. In addition to knee levers to control the registers it was provided with a hammer action and glockenspiel. In the late 1760s an innovation of more lasting significance was introduced, a fourth register having jacks fitted with plectra of soft buff leather (*peau de buffle*) added behind the three registers of the normal two-manual disposition as a special solo stop. The *peau de buffle* jacks pluck the same strings as the normal, quilled, lower-manual 8' jacks, which should be disengaged when the fourth register is in use. Most writings of the period credit the invention of the *peau de buffle* register to Taskin in 1768, although J.-B. de La Borde (*Essai sur la musique*, Paris, 1780) ascribed the initial idea to the prominent organist, harpsichordist and composer Claude-Bénigne Balbastre, who is known to have had a harpsichord fitted with this device in 1770. A similar invention was claimed by a certain de Laine, who in 1769 announced an instrument fitted with leather plectra and a pedal to change the registers. Soft *peau de buffle* plectra tend to stroke the strings rather than pluck them. Thus a certain amount of dynamic nuance is made possible by touch alone. Except, perhaps, for the occasional three-register harpsichord provided with *peau de buffle* as a substitute for the customary quill of the lower-manual 8', *peau de buffle* was normally only used as a fourth register in harpsichords also provided with knee levers to change the stops. As devised by Taskin in 1768 and found in most of the extant late 18th-century harpsichords made or rebuilt by Taskin or other Parisian builders, five or six pommels, to be raised by the knees, are held in the front rail of the harpsichord's stand. From left to right these control: a *decrescendo*, which gradually removes the 4', then the lower-manual quilled 8', then the upper 8', leaving the *piano* tone of the *peau de buffle*; the 4'; the lower-manual quilled 8'; the shove coupler (in some instruments this pommel is absent and the coupler is controlled by hand in the usual manner); the *peau de buffle*; and a batten that raises all the *peau de buffle* jacks when they are not in use in order to keep the touch as light as possible.

The *peau de buffle* and knee levers or pedals to change the stops came into being at about the same time as the piano was being introduced to France from Germany and England. Grand pianos by Johann Heinrich Silbermann of Strasbourg were known in Paris by 1759, and in 1763

Balbastre owned a *clavecin à marteaux* (grand piano) made by Blanchet. Another was in Blanchet's workshop at the time of his death in 1766. Although the repertory associated with the early German-style grand pianos and the English square pianos which became very popular in Paris in the late 1760s was in the Italian and German styles, the addition of knee levers and *peau de buffle* to the beloved French harpsichord was manifestly an attempt, far more successful than most such efforts, to graft on to it some of the qualities of the piano, which itself was incapable of realizing works in the highly idiomatic style of the *clavecinistes*. Late 18th-century French harpsichords with these devices possess all the musical qualities of earlier harpsichords, and the *peau de buffle* provides the option of a voluptuous tone which is quite similar to that of pianos by Cristofori and the Silbermanns.

The plan of the average 18th-century French harpsichord more nearly follows that of the chromatic rather than the short-octave Ruckers transposer. This design had shorter tenor scaling to keep the tailpiece from becoming too wide in a wider instrument of the same length. The French tonal ideal around 1700 was that of Ruckers, but making larger instruments resulted in a grander and smoother tone. Although the 'presence' and immediacy of a small instrument were lost, the sound was no less transparent. As the century passed, the tone grew more complex and less direct; nevertheless even the late Taskins never lost the balance between attack and sustaining power that permits cleanness of articulation. The declamatory style of French keyboard music from the 17th century to the Rococo period required this sensitivity to articulation, and their harpsichords met the demand well. Indeed, although there is little evidence that French harpsichords were exported to other countries during the 18th century, it has been recognized during the 20th-century revival of the harpsichord that the classic five-octave French double perhaps comes closest to the ideal of an all-purpose instrument, versatile enough to be a satisfactory medium for the interpretation of harpsichord music of all countries and periods. Thus modern harpsichords modelled after the work of Taskin and other 18th-century French makers have been in widespread use since the last half of the 20th century.

Whether new or rebuilt, a French 18th-century harpsichord was a major piece of decorative furniture. The soundboards were painted with flowers in a more sophisticated style than the Flemish, the cases were painted or lacquered in any of a variety of fashionable styles and the instruments were equipped with elaborate six-, seven- or eight-legged bases often carved and gilded in one of the royal styles. Simpler instruments were painted in one or two colours, panelled with gold bands and mouldings and fitted with less elaborate bases but still in one of the royal styles (fig.9). Despite the use of walnut and marquetry in 17th-century harpsichords, and the superb quality of veneered furniture in 18th-century France, French harpsichords seem never to have been veneered.

[Harpsichord, §4: 18th century](#)

(ii) England.

The standard 18th-century national type of harpsichord seems to have crystallized slightly earlier in England than in France, namely in the work of

Hermann Tabel (*d* 1738), a builder, trained in Antwerp, who moved to London in about 1700. Both of the makers whose firms dominated English harpsichord building in the 18th century, Burkat Shudi (1702–73) and Jacob Kirkman (1710–92), worked in Tabel's shop and both built instruments strikingly like the sole surviving example of Tabel's work, a double-manual harpsichord dated 1721 (fig.8).

A typical Shudi or Kirkman double has a 2 × 8', 1 × 4' specification, disposed so that one 8' register, known as the dogleg, is available from both manuals, while the lower manual has the second 8' and the 4' register, and the upper manual has a lute register as an alternative to the dogleg. In addition, a buff stop on a Shudi acts on the lower-manual 8' strings, and on a Kirkman on the dogleg 8' strings (fig.11). Their cases are made of oak, and are veneered mostly in walnut in early examples and mahogany in later ones. All are invariably cross-banded with a wide range of stringings, and some, particularly those of Kirkman, have splendidly rich marquetry in the keywell. The instrument is supported on a trestle stand with four legs, which vary throughout the 18th century from turned George II to square Chippendale; occasional special examples have rather ungraceful cabriole legs curving outwards from the level of the trestle's lower stretchers. The soundboards are not decorated with paintings, and Shudi soundboards do not have a gilded metal rose; the barring and case bracing are rather like those of a Ruckers harpsichord. Like the bottom, all the braces are pine. The lower ones are not as tall as in a Ruckers instrument; there are only two transverse bottom braces in addition to the lower belly rail, but these are supplemented by a diagonal brace running along the bottom from the intersection of the rear brace and the bentside to the centre of the forward brace. In addition, there are two or three longitudinal braces running upwards from the front bottom brace to the upper belly rail. The upper-level braces are more numerous than on a Ruckers harpsichord, where there are three set nearly parallel to one another and at a slightly oblique angle to the spine. In a Kirkman or Shudi harpsichord there are four such braces which, however, are set vertically rather than flat, so that they bear on the face of the liner rather than merely being nailed to its underside. These four are supplemented by a fifth, heavier one, that passes from the bentside to the upper belly rail in the crucial treble area. (For excellent illustrations of the inner construction of a Kirkman harpsichord see van der Meer, C1991, p.146, and Koster, C1994, p.99.) The inner case construction of a single-manual Kirkman or Shudi is identical to that of a double, and the specification of single-manual harpsichords by both makers is either 2 × 8', or 2 × 8', 1 × 4'.

Except in matters of decoration, these instruments changed little throughout the century, apart from a shift in the plucking-points of Shudi harpsichords after 1770 that produces a rounder and less incisive tone in the later instruments (a change in line with the occasional substitution of leather for quill plectra in the lower-manual 8' jacks), and the addition of the pedal-operated mechanisms described below. The overall lengths of Kirkman's harpsichords (and, correspondingly, of their longest *F* string) varied over the years, being around 180.3 cm in 1745, decreasing to around 172.7 cm in the early 1760s and increasing again to around 177.8 cm in the 1770s and 80s. The reason for these changes is not known.

Tabel's five-octave $F^{\flat}G^{\flat}-f^{\flat}$ keyboard had lacked the F^{\flat} (presumably for reasons of visual symmetry), and Kirkman and Shudi, like other English builders, followed this practice until about 1780, when the F^{\flat} was included as a matter of course.

A minor difference between Shudi and Kirkman harpsichords concerns the arrangement of the stop-knobs in two-manual instruments. On Shudi double-manual harpsichords the three stop-knobs at the left side of the nameboard control are (from left to right) the lute stop, the 4' and the buff stop, whereas in a Kirkman the order is buff stop, lute stop and 4'; both have 8' stops located at the right side of the nameboard with the dogleg controlled by the left-hand knob and the lower manual 8' controlled by the right-hand knob. As a result of this arrangement, one can rapidly engage whichever of the unison stops may temporarily have been disengaged simply by squeezing the knobs together. Although Kirkman is known only once (1772) to have built an instrument with a compass greater than five octaves (a double of $F^{\flat}-c^{\flat}$), Shudi regularly made instruments with a compass of $C^{\flat}-f^{\flat}$, of which 12 dating from 1765 to 1782 have survived.

The tone of a Kirkman or Shudi harpsichord is enormously rich and powerful; whereas that of a French harpsichord may be compared to the sound of a woodwind ensemble, the tone of these developed English instruments, with their brilliant trebles and imposing basses, may be compared to that of a brass band. The sound thus lacks the subtlety of a French instrument but more than compensates by its volume and sensual impact. As is true of many of the harpsichords made in the second half of the 18th century – that is, after the great age of harpsichord composition – the sound of these instruments sometimes tends to call attention to itself rather than merely serving as a vehicle for projecting the music, a quality that may in abstract terms be viewed as a defect despite its splendour. (For further discussion of tone and voicing see [Kirkman](#).)

Beginning no later than the early 1760s, English harpsichords were customarily fitted with crescendo devices. The so-called [Machine stop](#) of Kirkman and Shudi disengages the 4' register and then the front 8' register as a pedal is depressed (on double-manual instruments, since the disengagement of the front 8' register would silence the upper manual, it simultaneously engages the lute stop); thus when the pedal is fully depressed the registration on the upper manual of dogleg 8' is replaced by lute stop, and that on the lower of dogleg 8', lower-manual 8' and 4' by lower-manual 8' alone. In both single- and double-manual instruments, the machine stop can be disengaged when desired to permit normal hand-stop operation. Small variations on this arrangement may be found in the harpsichords of Thomas Haxby and of Longman and Broderip. By 1766, the machine stop was supplemented by a second crescendo device, the 'nag's head [Swell](#)', which enabled the performer to open either a section of the harpsichord's lid (if not already raised) or the 'Venetian swell', a series of louvres covering the soundboard (fig.12). The two devices used in conjunction with one another produce a surprisingly wide and effective crescendo, beginning with the *pianissimo* of the lower-manual 8' alone with the lid or louvres closed, followed by the successive addition of the front 8' and the 4' and finally the gradual opening of lid or louvres to permit the *fortissimo* of the full harpsichord.

Harpsichord, §4: 18th century

(iii) Italy.

Most of the known 18th-century Italian harpsichord makers were active in Florence and among these [Bartolomeo Cristofori](#) was pre-eminent. His few surviving harpsichords show a number of refinements in design aimed at better structural or tonal performance. Those he influenced included not only his assistant Giovanni Ferrini, but also makers who worked in other towns, such as Giuseppe Solfanelli (active in Florence and Pisa) and Giuseppe Maria Goccini of Bologna.

Even in the 18th century $C/E-c'''$ was still a widely used compass (as also in Italian organs of the same period); for the accompaniment of the human voice this compass was presumably sufficient. However, the once common $C/E-f'''$ compass became practically obsolete. Of compasses reaching below C , the majority started on $G'A'$ (i.e. without G). Those having a G'/B' short octave were no more common than in the 17th century. More chromatic compasses beginning on G' were used than in the 17th century but were only slightly more common than G'/B' compasses. Compasses starting on $F'G'A'$ became more popular than previously, being produced in almost the same numbers as $G'A'$ compasses. Most keyboard compasses did not exceed c''' , even when starting on F' , but a few reached f''' , or even g''' .

After 1700 the majority of dispositions were $2 \times 8'$, but four instruments have survived which had three $8'$ registers. Six $2 \times 4'$ harpsichords are also known. Although many 16th-century instruments had only a single $8'$ register, this disposition became a rarity after 1700. In contrast to instruments from north of the Alps, a $2 \times 8'$, $1 \times 4'$ registration remained rare in Italy. A general lack of interest in the possibility of registration changes is suggested both by the rarity of two-manual Italian harpsichords and by the absence of stop levers in many 18th-century Italian harpsichords.

Although some jacks in surviving instruments now contain square slots for leather plectra it is likely that some of these are later modifications; the preference at the time was for bird quill. Some experimentation is recorded in the description of the [Cembalo angelico](#), invented in Rome in 1775 (see Russell, A1959, appendix 2), which enabled a range of different tone colours to be produced.

It is easier to draw conclusions about 18th-century scalings than about those of the 16th and 17th centuries. Documentary evidence and the design of scales combine to show that brass wire was used in most designs, where a c'' of between about 25 cm and 28.5 cm is found (see Wraight, H1997). Some instruments by Cristofori and others show the combined use of iron and brass scales, with separate bridges, in order to overcome space restrictions. The scaling of both harpsichords and virginals suggests that a range of $8'$ pitch was used throughout Italy which covered a whole tone, with c'' measuring 25 to 28.5 cm. Within this range of a tone in there were in Florence three further divisions rather than two semitone sizes. It is probable that this whole-tone range of pitches was in simultaneous use, although scales of 25 cm are first found around 1740.

Thus, there is no clear evidence from these instruments that pitch rose in the 18th century compared with earlier times; rather, the range of pitches for which instruments were made remained at a constant level from the 16th to the 18th centuries. The evidence of 18th-century pitches is mainly from Florentine harpsichords; virtually none have been identified from Venice, Milan or Rome. In 1704 Goccini modified a 1530 harpsichord by Alessandro Trasuntino from 1 × 8', 1 × 4' disposition and *C/E–f''* compass to 2 × 8' with *G'/B'–c'''*; another instrument, by Vito Trasuntino (dated 1560; Staatliches Institut für Musikforschung, Berlin), was rebuilt with a shorter scale. This gives the impression that the pitch was raised, but since brass was used instead of iron the pitch was lowered by a minor whole tone (ratio 10:9).

Research on harpsichords of all countries has attempted to elucidate the ways in which instruments were strung in order to understand better the makers' intentions and permit more faithful restorations (O'Brien, A1981, and Gug, A1984). Comparison of the few known diameters of old wire with archival and documentary sources and the identification of old wire bobbins shows that Nuremberg wire was used in Italy in the 18th century. It has been discovered that a basic principle of stringing using a system of gauges (with only slight variations) was employed mainly by Cristofori and other Florentine makers, by which the top ten notes were strung with gauge 10 wire, the next nine with gauge 9, and so on down to gauge 2 (for details, see Wraight, H2000).

Harpsichord, §4: 18th century

(iv) Germany and other European countries.

Compared to the number of surviving 18th-century harpsichords from Italy, France, England and the Low Countries, there are progressively fewer from Germany, Scandinavia, Portugal and Spain, and hence progressively less information is available concerning the character and development of the instrument in these areas. This is specially regrettable since Germany and Spain in particular produced so much harpsichord music of interest.

- (a) Germany.
- (b) Austria.
- (c) Spain.
- (d) Denmark.
- (e) Sweden.
- (f) North Netherlands.
- (g) South Netherlands.
- (h) Switzerland.

Harpsichord, §4(iv): 18th century: Germany and other European countries

(a) Germany.

There were arguably four schools of harpsichord making in Germany during the 18th century, in Hamburg, Berlin, Saxony and Thuringia. Hamburg was a major centre whose sphere of influence extended to Stockholm in the north and Hanover in the south, and is the only school represented by an appreciable number of surviving examples. Two harpsichords (one a reworking of an instrument originally built by Johannes Ruckers in 1618) survive by Johann Christoph Fleischer and three by his younger brother Carl Conrad Fleischer. There are six extant harpsichords

signed by Hieronymus Albrecht Hass, two by his son Johann Adolph Hass and three by Christian Zell, who married Carl Fleischer's widow.

Harpsichords of the Hamburg school vary greatly in size, compass and disposition, but are all built in essentially the same manner. Coniferous wood is used for the case sides, the baseboard and the lid, and beech for the wrest plank, nuts, bridges and jackrail. As with Flemish harpsichords the case sides are glued and dowelled to the upper surface of the baseboard; Flemish influence is also evident in the soundboard layout and in the bridge cross-section of early Hass harpsichords which is similar to that of Ruckers harpsichords. Rather than a bentside and an angled tail, however, Hamburg harpsichords are characterized by an S-shaped bentside, made either of oak or lime. Full-depth braces cross the case from the bentside to the spine, with no upper-level bracing.

The natural keys are veneered with ivory or tortoiseshell and the sharp blocks are of lime or beech (often ebonized) covered with ebony, ivory or tortoiseshell. The natural fronts are decorated with embossed paper, incised paper glued to a red backing, or small blocks of ebony or ivory in which a semicircular moulding has been cut. Key levers of single-manual harpsichords and of the lower manual of double-manual harpsichords are guided by wooden or whalebone slips riding in the vertical slots of a rack. Upper-manual keys are guided either by vertical pins positioned between the tails of the key levers or by vertical pins positioned in mortises cut in the centre of the key tails. The three-octave span of the natural keys ranges from 49 to 50 cm. On the double-manual harpsichords built by H.A. Hass in 1723 (Musikhistorisk Museum, Copenhagen) and 1734 (Brussels Conservatory) there are small padded blocks on the underside of the upper-manual keys and on the upper surface of the lower-manual keys. The manuals are coupled together either by pushing in the upper manual (1723) or by pulling out the lower one (1734). In the harpsichord built by J.A. Hass around 1760 (Yale University), short doglegs are provided for the upper-manual 8' jacks; small padded blocks on the lower-manual keys are positioned under the doglegs so that when the lower manual is pushed in the lower-manual keys lift the upper-manual jacks without the upper-manual keys having to be moved.

Most Hamburg harpsichords have iron scales of about 36 cm, but a few instruments, including the 1728 Zell (Museum für Kunst und Gewerbe, Hamburg; fig.13) and the 1740 Hass (Puyana Collection, Paris) have scales of about 34 cm; these harpsichords may have been intended to sound about a semitone higher than the longer-scaled instruments.

Although some Hamburg-built harpsichords have the classic $2 \times 8'$, $1 \times 4'$ disposition, five instruments by H.A. Hass are exceptions. One made in 1726 (Leuvsta Bruk Manor House, Sweden) has the typical 16th-century Italian disposition of $1 \times 8'$, $1 \times 4'$, while two others originally had three choirs of 8' strings. The Hass 1723 harpsichord is disposed $3 \times 8'$, $1 \times 4'$, with the 8' nut stepped such that there are two levels of 8' strings: two sets are positioned on the upper section of the nut with the third set positioned on the lower section and passing through the nut to the tuning pins. A 1721 harpsichord by Hass (City Museum, Gothenburg) survives as a single-

manual piano, but seems to have originally had two manuals and the unique disposition of 3 × 8', 2 × 4'.

Various 18th-century German makers (including J.C. Fleischer, Michael Mietke, Harass, Zacharias Hildebrandt, Gottfried and J.A. Silbermann and J.A. Stein) are now thought to have built harpsichords with a set of 16' strings. No two of the three surviving Hass harpsichords with a 16' register are exactly alike, but their 16' strings are arranged in the same ingenious fashion. Inside the case a low curving rim is attached to the deep frame members and follows the line that the bentside of a normal instrument would take. This rim serves as a hitch-pin rail for the 8' strings. Beyond it and at a slightly higher level there is a completely separate soundboard for the 16' bridge, and the 16' strings are hitched to the pins driven into the lining of the bentside along the far edge of this soundboard. As a result, the 16' bridge does not have to be pierced to permit the 8' strings to be hitched at the bentside, and the layout of the 8' and 4' strings, which still comprise the basic core of the harpsichord, is undisturbed.

The 1734 double-manual harpsichord by H.A. Hass has the compass G'-d''' and the disposition 1 × 16', 2 × 8', 1 × 4', lute. The 1740 Hass, which is the only unquestionably genuine three-manual historical harpsichord still in existence, has the compass F'G'-f''' (i.e. lacking F^b), and the disposition 1 × 16', 2 × 8', 1 × 4', 1 × 2', lute. The upper two manuals of this instrument provide a lute stop on the upper manual, a dogleg 8' register played by both the upper and the middle manuals, and a 4' and a second 8' playable on the middle manual only. The doglegs reach down to the middle manual, and there is no coupler between these two keyboards. The 16' and the 2' are confined to the lowest manual, which (like the keyboards of some organs) can be pushed entirely into the case like a drawer for playing on only the 8' and 4' registers, but can be pulled partly forward so as to play the 16' and 2' by themselves, or further forward to permit all the registers except the lute stop to sound at once from the lowest manual.

The remaining Hass instrument with a 16' stop has only two keyboards, but compensates by having two rows of 2' jacks (both playing the same strings), one on the upper manual and one on the lower. Its date is not known for certain, but comparison with Hass clavichords suggests about 1760. As on the 1734 double, buff stops are provided for the lower-manual 8' and the 16', and the lower-manual 2' (like that on the 1740 triple) extends only from F' to c''. This curtailment is necessary because, even with the narrow jackslides used on these instruments, the gap between the wrest plank and the belly rail required for the five slides (and thus the minimum distance between the 2' nut and the 2' bridge) must be so wide that no string stretched across it could be tuned appreciably higher than the c''' equivalent to c'' at 2' pitch. This explains why the sixth slide carrying the jacks of the upper-manual 2' on the instrument of about 1760 goes only to b.

The outer case and lid of Hamburg instruments are always painted, sometimes with chinoiserie, while the inside of the lid often bears a painting in oils, with subjects including (on instruments by H.A. Hass) *The Grand Concert in the Garden* (1723) and *The Trojan Horse* (1734). The keywell area above the keyboard is usually veneered in hardwoods and exotic

materials. Most soundboards are decorated with painted flowers, the near edge being reserved for the signature and sometimes small groups of classical or pastoral figures. Only the harpsichords of the Fleischer brothers have a soundboard rose, which is geometrical and multi-layered. The stand for the H.A. Hass harpsichords of 1726, 1732 and 1734, as well as the 1728 Zell, appear to be original, and consist of turned and carved legs between an upper and a lower stretcher.

Only two harpsichords survive from Hanover: a single-manual of 1738 by Christian Vater with the compass $G'/B'-e'''$ (Germanisches Nationalmuseum, Nuremberg), and a claviorgan of 1712 by Hermann Willenbrock with the compass $CD-c'''$ (Metropolitan Museum of Art, New York). Like the Hamburg instruments, both have S-shaped bentsides; the keywell veneering of the Willenbrock is reminiscent of the work of Zell. There are, however, various differences between these instruments and those of Hamburg: the Vater, for example, has a brass scale of 27 cm, and both instruments have ebony rather than ivory natural plates.

Harpsichord builders active in Berlin during the 18th century included Johann Hohlfeld (1711–71), Johann Straube (1725–1802) and Johann Oesterlein (*b* 1728/9), who is represented by a single surviving harpsichord dated 1792 (Berlin Museum). The Berlin school is, however, dominated by the court instrument builder Michael Mietke, whom J.S. Bach visited in 1719 to take delivery of a double-manual harpsichord for the Duke of Anhalt-Köthen. A single-manual harpsichord signed by Mietke and dated 1710 survives (Hälsinglands Museum, Hudiksvall, Sweden). According to Kilström (H1994) this instrument, constructed mostly from walnut, has the compass $G'A'-c'''$ and the disposition $2 \times 8'$. Two further harpsichords (Schloss Charlottenburg, Berlin) have been attributed to Mietke and dated to before 1713: a single-manual white harpsichord disposed $2 \times 8'$, whose compass was originally $G'A'-c'''$, and a double-manual black harpsichord disposed $2 \times 8'$, $1 \times 4'$, originally with the compass $F'G'A'-c'''$ (the compasses of both were later extended to $F'G'-e'''$). All the Mietke instruments have S-shaped bentsides and use box slides to guide the jacks rather than upper and lower registers. The c'' scaling of the double-manual Mietke was originally 29 cm which, when compared with the shorter 27.5 cm scale of the Hudiksvall Mietke, would suggest that both instruments were designed to be strung in brass but were intended to sound at two different pitches, about a semitone apart.

Surviving harpsichords from the Saxon school include a double-manual instrument by Jacob Hartmann (Bach-Haus, Eisenach) and a double-manual instrument attributed to Gottfried Horn (Museum für Kunsthandwerk, Dresden). There are five extant harpsichords signed by members of the Gräbner family, and two vis-à-vis harpsichord-piano combination instruments by Johann Andreas Stein. These instruments all differ significantly from those of the Hamburg school: the cases, made of hardwood or veneered, are not painted and have angled tails, and the soundboard barring includes transverse ribs running under the bridges. Although only one of the Stein combination instruments now includes a 16' stop, there is documentary evidence (see Henkel, F1990) of a harpsichord by Gottfried Silbermann which was also disposed with a set of 16' strings.

The possible existence of a Thuringian school of harpsichord building has been given weight by Krickeberg's attribution (in Restle, ed., F1995) of an unsigned harpsichord (the so-called [Bach harpsichord](#), Berlin Museum, no.316; see §5 below) to either Johann Heinrich Harass the elder or Johann Matthias Harass of Gross-Breitenbach, on the basis of the instrument's similarity to a double-manual harpsichord (Schloss Museum, Sondershausen) believed to have been signed by Harass. Krickeberg and others have suggested that the Berlin instrument was designed to include a set of strings at 16' pitch.

[Harpsichord, §4\(iv\): 18th century: Germany and other European countries](#)

(b) Austria.

The few extant 18th-century Austrian harpsichords have cases mostly of solid walnut or walnut veneer with a double-curved bentside and sloping cheeks (similar to the early South German and Viennese pianos). The most important feature of instruments before about 1760, appearing on eight surviving harpsichords and one clavichord, is the 'Viennese bass octave', with multiple divided keys starting at *F*. Haydn must have had access to an instrument of this kind during his early period (Walter, F1970). The earliest signed and dated Viennese harpsichord was made in 1747 by Johann Christoph Pantzner (*d* 1761). The short scaling of most Austrian harpsichords indicates stringing throughout with brass wire and a high pitch (*a'* = 450–470) which corresponds with the Chorton pitch of most organs of the period. Besides several anonymous 18th-century instruments, the only other signed Austrian harpsichords or spinets that survive are by Viennese makers: Johann Leydecker, 1755 (Landesmuseum Joanneum, Graz); Matthias Blum, 1778 (Schloss Greillenstein, Lower Austria); Gottfried Malleck, 1778 (Mestské múzeum, Bratislava); Englebert Klingler, 1799 (Národní muzeum, Prague). A spinet built in 1804 by Christoph Bock (Kunsthistorisches Museum, Vienna) is thought to be the last Austrian plucked keyboard instrument built before the 20th-century revival.

Virtually nothing is known of any 18th-century harpsichord building in what are now the Czech Republic, Poland, Hungary, Slovakia or Slovenia, although the craft seems to have been practised there from the 16th century to the 18th. A harpsichord made by the Pressburg organ builder Glöckner is in the Slovak National Museum, Bratislava.

[Harpsichord, §4\(iv\): 18th century: Germany and other European countries](#)

(c) Spain.

The S-shaped bentside began to appear in some Spanish harpsichords at the beginning of the 18th century, perhaps due to the influence of imports from Hamburg. Three examples showing this style are a harpsichord, later converted into a piano, labelled as being made in Seville in 1734, a photograph of a lost five-octave, single-manual harpsichord made, also in Seville, in 1754 by Francesco Pérez Mirabel (who also built the earliest surviving Spanish piano), and a claviorgan, also converted into later into a piano, bearing the label of Tadeo Tornel of Murcia and the date 1777. Mirabel's instruments, like several by other makers, were decorated with chinoiserie. In contrast, three related instruments, one of which was built in Valladolid in 1728 by Andrés Fernández Santos, have angled tails. In the latter part of the century Juan del Mármol made instruments combining

harpsichord and piano actions. Perhaps the greatest Spanish harpsichord maker of the period was Diego Fernández Caparrós (1703–75), who was maker and repairer to the Spanish royal family from 1722 until his death. None of his instruments survives, but the wills of Scarlatti's pupil Queen María Bárbara, Antonio Soler's patron Infante Gabriel, and of the singer Farinelli give some idea of his work. For the Queen he made at least two 61-note harpsichords in the Italian style, a smaller one, and a *cembalo di registri*: a five-register instrument with button pedals for operating the wire-strung, gut-strung and flute-like registers, some of which were divided. He also built instruments with a 63-note compass for Infante Gabriel. Farinelli owned a Spanish transposing harpsichord probably by Fernández. According to Burney, Farinelli's Spanish harpsichords were built in the Italian manner with a separate outer case. Some of Queen María Bárbara's instruments were made of cedar and cypress with a white poplar outer case, but Fernández also made walnut instruments apparently without a separate case. Two three-manual harpsichords were advertized for sale in Madrid in the late 18th century. The only surviving signed harpsichord of Catalonian origin is a single-manual 2 × 8' instrument with the surprisingly conservative compass of C/E–c'', made in Barcelona in 1743 by Salvador Bofill.

Harpsichord, §4(iv): 18th century: Germany and other European countries (d) Denmark.

The only catalogued Danish 18th-century instruments of the harpsichord family that survive are a small C–d'' virginal from 1762 (Rosenborg Castle, Copenhagen) by Christian Ferdinand Speer, a Silesian émigré active in Copenhagen, and a one-manual harpsichord of 1770 (Falsters Minder Museum, Nykøbing) by Moritz Georg Moshack, a Copenhagen maker. The Speer virginal has a short c'' scale of only 17.5 cm and was probably designed to be strung in iron and to sound an octave above normal pitch. The 1770 Moshack has an S-shaped bentside and case dimensions so close to those of the 1764 Hass (Russell Collection, Edinburgh) that it seems likely that Moshack either learnt his craft in Hamburg or copied an imported Hamburg instrument.

Harpsichord, §4(iv): 18th century: Germany and other European countries (e) Sweden.

In Sweden, a number of instruments and some secondary evidence indicate that harpsichord making flourished during the 18th century, especially after 1756, when the government banned the import of musical instruments to encourage native builders. A one-manual five-octave harpsichord (Musikmuseet, Stockholm) dated 1748 is signed by Philip Jakob Specken, who learnt his craft in Dresden before moving to Stockholm. Niels (or Nicolas) Brelin, a clergyman, is known to have built an upright harpsichord (clavicytherium) in 1741 with eight registration pedals. A contemporary sketch printed in the proceedings of the Swedish Royal Academy shows that it had a five-octave compass and that its disposition included a 4' stop. Brelin is said to have made two trips abroad to study instrument building, but where and with whom he worked is not known.

The harpsichord signed 'Johannes Broman, Stockholm 1756' (Musikmuseet, Stockholm) is a five-octave two-manual instrument similar in

construction to a Hamburg harpsichord (including an S-shaped bentside). It is disposed $3 \times 8'$, $1 \times 4'$, lute, and designed, incredibly, to have iron strings throughout the compass; it consequently measures 360 cm. The two-manual five-octave instrument signed 'Gottlieb Rosenau, Stockholm 1786' (Musikhistorisk Museum, Copenhagen), while also similar in style to contemporaneous Hamburg instruments, has strings which foreshorten in the usual way and a standard case length of 276 cm.

Harpsichord, §4(iv): 18th century: Germany and other European countries
(f) North Netherlands.

Few 18th-century harpsichords from the northern Netherlands are recorded as extant: two instruments made in Amsterdam in the 1760s, a 1787 instrument from Leiden, and from Roermond a curious survival of 17th-century style, dated 1734. The Roermond instrument (Museum Plantin-Moretus, Antwerp) is an unusual two-manual harpsichord with a virginal filling out the space between the bentside and the extended cheekpiece. The harpsichord portion is reminiscent of an earlier transposing double after alignment. The compass is certainly the normal late 17th-century Flemish range, $G'/B'-c''$, the lower manual plays sets of 8' and 4' jacks, and the upper controls a dogleg 8' and a second set of 4' jacks playing on the same strings as those of the lower-manual 4'. The virginal, with a keyboard to the left, has a compass of $CD-c''$. The maker, Johannes Josephus Coenen, was a priest and the organist of Roermond Cathedral, and seems to have made instruments in his spare time.

In sharp contrast a modern, large two-manual instrument with a 16' stop was advertised for sale in Amsterdam just a year later by Rutger Pleunis. His career as one of the most inventive keyboard instrument builders of his time was centred from 1741 in London, where he was known as Roger Plenius. Unfortunately no instrument of his survives.

A harpsichord now at Leipzig, unsigned but with the initials 'L.V.' in the rose, bears the date 1766 on the highest key (f'') and its place of origin, Amsterdam, on the lowest (G'/B'). A one-manual harpsichord of 1768, by C.F. Laeske of Amsterdam (private collection, New York) is disposed $2 \times 8'$, $1 \times 4'$ and has the compass $C-f''$. A harpsichord by Abraham Leenhouver of Leiden (Gemeentemuseum, The Hague), a standard two-manual instrument of five-octave compass disposed $2 \times 8'$, $1 \times 4'$, is remarkable not only for its late date, 1787, but also for the archaic stop-knobs, which are extended register ends protruding through the cheekpiece. This feature, also found in the Coenen, 'L.V.' and Laeske harpsichords, seems to have survived longer in the northern Netherlands than anywhere else.

Harpsichord, §4(iv): 18th century: Germany and other European countries
(g) South Netherlands.

From the southern Netherlands a considerable number of instruments remain to substantiate the written record. In the early 18th century new harpsichords began to be made in the form characteristic of earlier instruments of the Ruckers type after they were enlarged in the late 17th century. Two 8' stops rather than a single unison register were the rule. Two-manual instruments had either three sets of jacks (one each for the

two 8' and one 4' choirs) or four, as in the earlier transposing harpsichords. In the latter case, the fourth set would be used either as a second 4' stop playing on the upper manual (as on the Coenen harpsichord of 1734), or for a cut-through lute stop, plucking one of the unison choirs close to the nut. But quite a few simpler instruments continued to be produced, even in the late 18th century. Albert Delin of Tournai, for instance, seems to have done without a second manual or 4' stop, although he was a builder of great skill and refinement, judging from his surviving ten or so instruments dated 1750 to 1770. In addition to making conventional harpsichords and spinets, Delin also produced clavicytheria that are outstanding for both their mechanical excellence and their rich sound. Three examples survive (Berlin Collection; Brussels Conservatory; Gemeentemuseum, The Hague).

Jérôme Mahieu of Brussels (*d* 1737) was probably active before 1732, the earliest date recorded for him. He built harpsichords with both one and two manuals, generally with three registers (2 × 8', 1 × 4') but occasionally with only two, in which case he preferred the older 1 × 8', 1 × 4' disposition to the more modern 2 × 8'. The compass was either of 58 notes (*G'–e'''*) or 61 (*F–f'''*). (The 1732 Mahieu instrument with an apparent compass of *D'–d'''* reported in Paris in 1952 was presumably altered by a 19th-century restoration from the original *F–f'''* range.) Also active during the mid-18th century was Jacobus Van den Elsche of Antwerp. One instrument (Vleeshuis Museum, Antwerp), dated 1763, survives from his workshop; apart from its exceptionally sturdy construction it is a standard two-manual five-octave harpsichord disposed 2 × 8', 1 × 4'. Another instrument (formerly in Berlin; destroyed 1945) was ostensibly dated 1710, seven years before Van den Elsche's entry into the Guild of St Luke, and signed to indicate that it was rebuilt in 1790 by Johann Heinemann of Antwerp. A one-manual harpsichord by Heinemann (Brussels) with a *C/E–d'''* compass, disposed 2 × 8', is dated 1793; this would make it apparently the latest extant Flemish harpsichord, but the short-octave keyboard is strangely archaic in view of the date.

Members of the Dulcken family were distinguished harpsichord builders in the region during the 18th century. At least eight harpsichords by Joannes Daniel Dulcken (bap. 1706; *d* 1757), who worked mainly in Antwerp, are known (instruments made in Brussels and bearing later dates are the work of his sons). His harpsichords tend to have long scales, the single-manual harpsichord of about 1740 (private collection, Edinburgh) having a *c''* scale of nearly 39 cm. Consequently the cases are long, his two-manual instruments being some 260 cm. Occasionally he used a singular type of construction with both an inner and an outer bentside. All his mature instruments have a five-octave compass, disposed 2 × 8', 1 × 4', often with a cut-through lute stop on the upper manual. Dulcken preferred to use a dogleg jack for the normal upper 8' rather than a coupler ([fig.14](#)). But since the lute register and the lower 8' usually pluck the same choir, with the second unison strings sounding only when the dogleg 8' is engaged, no dialogue of lower 8' and lute stop is normally possible and the upper manual is limited to providing a softer sound contrasting with the tutti of the lower manual. Johannes Petrus Bull, another German who settled in Antwerp, was apprenticed to J.D. Dulcken there. Four of his instruments have survived, dated 1776 to 1789, all of five-octave compass and disposed 2 × 8', 1 × 4'. Three are two-manual instruments. One of these,

dated 1778, has most ingeniously wrought, very wide upper-manual dogleg jacks, with two tongues facing in opposite directions. These jacks can pluck either 8' choir and thus a combination of $2 \times 8'$ is available on each manual, since the dogleg and the lute stop can be combined on the upper keyboard. But the lower 8' jacks are fitted with *peau de buffle* plectra so that only the dogleg 8' is available to give a normal quilled 8' sound on the lower manual. Thus, as with Dulcken, no dialogue of a quilled lower 8' and a lute stop is possible in the manner of the English double harpsichord. A later two-manual instrument by Bull (1789) lacks the double tongues in the dogleg upper-manual jacks, but it is so arranged that damper interference between the lower 8' jacks and the dogleg upper 8' prevents the use of the upper keyboard as an echo manual.

Harpsichord, §4(iv): 18th century: Germany and other European countries

(h) Switzerland.

Although in Switzerland some sparse records survive of harpsichord making as far back as the late 15th century, the only surviving instruments identifiable as Swiss date from the 18th century and come from the German-speaking area. There is no firm evidence that the craft ever took root in the other regions. (A spinettino in the Schweizerisches Landesmuseum Zurich, known to have been decorated in Stupan, Engadin, in 1722, is of uncertain origin and probably 17th-century.) Swiss harpsichords of the 18th century were probably similar in construction to the models produced in Strasbourg, particularly to those made in the Silbermann workshop. Peter Friedrich Brosi, a native of Swabia, was apprenticed to Silbermann before moving to Basle where he set up as an organ and harpsichord builder. A spinet signed by him (Schweizerisches Landesmuseum) is somewhat archaic for its date (1755), with a compass of C–e^{'''}, a distinctly 17th-century type of dark walnut case and a black-stained stand of heavy turned legs connected by a stretcher. A spinet of 1755 signed by his son, Johann Jacob Brosi, is closer in dimensions, compass (F–f^{'''}) and appearance to the late German type of instrument. An instrument by the Zurich craftsman Hans Conrad Schmuz, dated 1761, is in the Alstetten Museum. It is a single harpsichord of five-octave compass with two 8' registers; the rather plain walnut case and simple turned legs suggest provincial origins. An *ottavino* by his elder brother, Leonhard Schmutz, was sold in Paris in 1924 on the dispersal of the Savoye Collection.

Harpsichord

5. After 1800.

(i) 19th century.

(ii) 1900 to 1940.

(iii) Since 1940.

Harpsichord, §5(i): 19th century

(i) 19th century.

The Kirkman firm is said to have made its last harpsichord in 1809; the latest extant example is dated 1800. 19th-century restorers such as Tomasini, Danti and Fleury in Paris produced a few new instruments, and the harpsichord still appeared sporadically as a continuo instrument in oratorio and opera, and even as a vehicle for virtuoso pianists such as

Moscheles (1837) and Pauer (1861–7) to play in ‘historical recitals’. But generally the traditions of harpsichord playing and construction slumbered in the 19th century; scholars, performers and public alike assumed that if Bach and Handel had known the modern piano in its iron-framed, cross-strung, repetition-action perfection, they would surely have preferred it to the ‘deficient’ harpsichords of their time.

In the mid-1860s the French virtuoso pianist Louis Diémer began to include in his recitals selections performed on the harpsichord, generally using a 1769 instrument by Pascal Taskin which was owned by the maker’s descendants (but now at the Russell Collection in Edinburgh; see fig.9 above). In 1882 this harpsichord was restored by Louis Tomasini and subsequently borrowed for study by the Erard firm of piano and harp makers in Paris, with a view to resuming production of such instruments. Shortly thereafter the rival firm Pleyel also examined the Taskin harpsichord, and at the Paris Exposition of 1889 both these firms and Tomasini displayed elaborately decorated harpsichords (which are now in the Musikinstrumenten-Museum, Berlin; see fig.15 below).

The early revival Erard and Pleyel harpsichords – two-manual, five-octave instruments, disposed $2 \times 8'$, $1 \times 4'$ – are actually constructed more along the lines of English instruments of the mid- and late 18th century, such as Kirkman’s and Shudi’s, than those of Taskin instruments. Their framing, open at the bottom like that of the modern grand piano, is much heavier than that of 18th-century harpsichords, Erard’s rather more so than Pleyel’s. (Pleyel had been influenced by the piano to a greater extent in other respects such as scaling, soundboard ribbing and buttoned-on bridges.) While no metal bracing was used, the strings and bridges were far heavier than in antique instruments. The jacks were wooden, with traditional dampers. Erard used quill plectra in the lower 8’; but the other registers were leathered, as were all of Pleyel’s (including the extra English-type cut-through lute stop which Pleyel added to the Taskin disposition). After initially opting for stop levers going through the nameboard, Erard changed to an instrument solely with pedals, such as Pleyel had made from the start. The keyboards are proportioned like those of the makers’ pianos.

In London during the late 1880s Arnold Dolmetsch, a young French-born violin teacher who had trained at the Brussels Conservatory (where he had attended historical concerts with early instruments) and the Royal College of Music, London, began to present concerts of Renaissance and Baroque music. By 1890 he had acquired and made serviceable a Kirkman double harpsichord, an Italian virginal, a large German clavichord and a spinet. His concerts attracted a growing and influential circle of artists, writers and critics. In 1894 he constructed his first clavichord, and in 1896 at the suggestion of William Morris his first harpsichord, for display at the Arts and Crafts Exhibition in London (now in the Dolmetsch collection, Horniman Museum, London). This was a one-manual instrument of $G'-f''$ compass, disposed $2 \times 8'$ with buff stop and four pedals, and it so impressed the conductor Hans Richter that he engaged Dolmetsch, with the instrument, to accompany the recitatives in the 1897 Covent Garden production of Mozart’s *Don Giovanni*. It was also used in Purcell performances in Birmingham. While antique instruments had served on rare occasions

during the 19th century for continuo playing, this was apparently the first such use of a modern harpsichord. The revival in Britain owed much also to the efforts of A.J. Hipkins, a concert pianist, associate of the Broadwood firm and historian of keyboard instruments. In the 1880s and 90s Hipkins gave lecture-demonstrations on 18th-century English harpsichords, using both his personal Kirkman and Shudi-Broadwoods from his firm's collection, and later the new Pleyel and Erard revival instruments.

Harpsichord, §5(i): 19th century

(ii) 1900 to 1940.

In Germany and central Europe the harpsichord revival took hold more slowly. Almost from the first, moreover, a baleful influence made itself felt – the acceptance, as a model specimen, of a much-altered instrument that was allegedly associated with Bach (catalogue no.316 in the Musikinstrumenten-Museum, Berlin) which had in fact been rebuilt sometime in the 18th century from a 16' and a 4' register on the lower manual and an 8' with buff stop and shove coupler on the upper, to a disposition of 16' and 8' on the lower manual and 8' with buff stop and 4' on the upper (see [Bach harpsichord](#)). As early as 1899 a modern instrument based on no.316 was built by Wilhelm Hirl of Berlin for the Dutch collector D.F. Scheurleer of The Hague. Other early German revival makers, such as Carl A. Pfeiffer (Stuttgart), Johannes Rehbock (Duisburg) and J.G. Steingraeber (Berlin), soon followed with their own versions of the 'Bach' harpsichord. Even more elaborate and curious instruments were occasionally attempted in central Europe at this time, such as a three-manual one by Seyffarth of Leipzig (1909; now in the Musikinstrumenten-Museum, Leipzig University).

The director of the Berlin Collection, Oskar Fleischer, published an article (A1899–1900) summing up the aesthetics of the early harpsichord revival. He reported that the new Erard harpsichord had been seen and heard at the Vienna Music and Theatre Exposition of 1892 along with historical instruments from such collections as those of Moritz Steinert (New Haven). He found the sound of the Erard 'hard, brittle and unsatisfying, quite apart from the lack of tonal combinations', and went on to praise Hirl's copy, allegedly faithful (save for a few small improvements) to the 'Bach' harpsichord which Fleischer had had acquired by the collection. He stressed, as a principle, variety of timbres and ease of changing registrations. The perfected modern harpsichord, with its pedals with half-hitches or special hand stops for dynamic variation, variety of plectra material, historically rare registers (16' and cut-through lute), in addition to the basic 2 × 8', 1 × 4' disposition of the classic instrument, embodied the fulfilment of this ideal. In extolling such features, Fleischer particularly emphasized 18th-century music and the works of Bach and his contemporaries. The practicality and desirability of the 'Bach' disposition (lower manual: 16', 8'; upper manual: 8', 4'; plus buff stop and coupler) were assumed without question. Fleischer also raised some of the practical questions that continue to plague those concerned with presenting early music in the concert hall: whether the harpsichord can or should be capable of the level of loudness required to fill large auditoriums and balance modern string and wind instruments; and the best specification for an all-purpose harpsichord. At the time, when the shift from piano back to

harpsichord was getting under way, there was as yet no concept of specialized instruments being specially suited to performing particular music.

During the first half of the 20th century many harpsichord players praised the instruments made according to the plans of J.G. Steingraeber (1858–1932), the son of the Bayreuth piano manufacturer Eduard Steingraeber, and a keen collector of historical instruments. When he moved to Berlin in 1906 he opened a workshop in which eight harpsichords were built according to his instructions, to seven different models. Steingraeber's instruments were all modelled after the 'Bach' harpsichord in scaling and disposition, and did not have pedals (unlike most other makes of their time).

The Erard firm built harpsichords for only a limited period, but Pleyel continued their production. In 1912, at the urging of Wanda Landowska, the first modern harpsichord virtuoso of international renown, a new Pleyel model was introduced at the Breslau Bach Festival, and it was on this type of instrument that she performed, recorded and taught until her death in 1959. In 1922 Pleyel (fig.15) added an iron frame to hold the thick strings at high tension. The barring was almost identical to that of the modern grand piano, and the finely veneered case correspondingly heavily constructed. The touch depth and the dimensions of the five-octave keyboard were those of the modern piano. The cheekpiece and the spine were cut away in a delicately curved line to reveal the harpsichordist's hands playing on the keyboards. An extra set of overhead dampers was provided for the 16' strings, and a highly sophisticated fine-tuning system was also fitted. The registers were controlled by seven pedals (but without half-hitches), disposed as follows – lower manual: 16', 8', 4'; upper manual: 8', lute (*Nasat*) and buff; and coupler. The pedal action was largely negative (i.e. a pedal was raised to engage the register), a system that may have derived from the English 18th-century machine-stop pedal.

The arrival of this new Pleyel, first demonstrated in Germany, had a marked effect on harpsichord making in that country. Some makers now favoured the Pleyel disposition over that of the 'Bach' model, and the iron frame and generally heavier construction were taken up by such firms as Maendler-Schramm, a Munich workshop set up in 1906, and Neupert of Bamberg, a piano manufacturer (established 1868) that began harpsichord making at the same time. The preference for the Pleyel disposition owed much to Landowska's influence as professor of harpsichord at the Berlin Hochschule für Musik, where she taught from 1913 to 1919, training an entire generation of harpsichordists. (In Germany, as elsewhere, very few harpsichords were made during World War I.)

From about 1930 most German harpsichord makers reverted to the 'Bach' disposition, and abandoned metal framing. Organist-harpsichordists, especially, had complained that an upper manual with only a single 8' stop could not balance the mass of registers on the lower manual of the Pleyel-type instrument. Compromises of considerable mechanical ingenuity were offered by German makers, and later by some English builders as well: a 4' stop normally played on the lower manual which could be coupled up to the

second keyboard; 4' strings playable by two sets of jacks, one for each manual; and two sets of 4' strings, one for each keyboard.

From 1902, while the German revival was beginning, Arnold Dolmetsch had toured the USA extensively, presenting concerts of early music. In 1905 he was invited by the Chickering firm of piano makers in Boston to establish a department for the production of harpsichords, clavichords, lutes and viols. He accepted, and headed this department until 1910, when the firm's financial difficulties forced them to discontinue it. 75 keyboard instruments, including 13 harpsichords, were produced. These were two-manual instruments freely derived from a French 18th-century harpsichord used in Dolmetsch's concerts (the so-called Couchet-Taskin, possibly by Jean Goermans, dated 1764 and rebuilt in 1783–4 by Taskin; now in Edinburgh). The keyboards were back-pinned in the Taskin manner. While heavily cased, the Dolmetsch-Chickering harpsichords were lighter in construction than most other contemporaneous examples. The scaling was longer than that of 18th-century French harpsichords and the ribbing of the soundboard, while light, was distinctly modern, crossing under the bridge. The tone, somewhat lacking in brightness, was nonetheless closer to the sound of antique instruments than any modern harpsichord had been. The lower 8' was leathered and was provided with two sets of jacks, rather than half-hitches, to offer two dynamic levels. The upper 8' was quilled, which rendered a combination with the lower 8' less homogeneous, as in the case of the Erard model of 1889. The 4' and the 16', the latter added in 1908 to two of the last of this series of harpsichords, were leathered, and the 16' (which used overspun strings) was stacked on top of the 8' bridge. The instrument case was not extended to accommodate the deep register; in fact, it was made (like that of earlier Dolmetsch instruments) shorter than the Taskin prototype, with an incongruously Germanic or piano-like double-curved bentside, and, for good measure, with a heavy timber under the soundboard that actually rendered its last 23 cm ineffectual.

From Boston, Dolmetsch moved to Paris, where he continued his work at the piano manufacturers Gaveau, who had not previously made early keyboard instruments. The four or five harpsichords produced were essentially similar to the Chickering instruments. The heavy timber member under the soundboard was abandoned, but the case was shortened still further. The 16' register was now a standard feature of the larger Dolmetsch harpsichords. In the spring of 1914, Dolmetsch returned to England, and by 1918 he had established his workshop in Haslemere, Surrey, where his successors have maintained their workshop. Gaveau continued to build harpsichords and related instruments (from Dolmetsch's plans) until the 1940s.

The Pleyel firm introduced a smaller version of its 'Landowska' model concert harpsichord in 1927, still iron-framed but without a 16' stop and descending only to *A'* instead of *F'*; the pedal action was negative as in the large model. In 1925 Dolmetsch implemented a new conception in harpsichord actions, a mechanism intended to avoid the accessory noises and jangle that can mark the passage of the plectrum past the string on the jack's return to its original position. Regulation of the new action, however, was difficult to attain and maintain; and though the action did afford the possibility of fitting a damper pedal, this was insufficient to redeem it and it

was eventually discarded. A device fitted to the upper manual allowing for a kind of clavichord-like *Bebung* was a feature of Dolmetsch harpsichords for some years afterwards. A compound metal frame of wrought iron and steel welded together was introduced by Dolmetsch in 1930 but given up a few years later as it did not bring about the desired increase in stability of tuning. Modernization of the instrument was attempted by other makers as well. Karl Maendler in Munich, for instance, worked for years to develop a harpsichord with an action that would admit touch dynamics. The resultant instrument, dubbed the 'Bachklavier', was introduced with some success by the German harpsichordist Julia Menz, but it failed to survive.

Maendler's addition of a damper pedal which raised the dampers of the lower-manual jacks only, was longer-lived. About 1933, again in response to the wishes of organists, Ammer Brothers (Eisenberg) began producing pedal keyboards with independent sets of strings and jacks which could be placed under a conventional harpsichord. Other builders, such as Neupert (fig.16) and Maendler-Schramm in Germany, and Alec Hodsdon in England, began a similar production shortly after.

Despite unfavourable economic conditions, professional harpsichord building in the USA, which had been suspended since the departure of Dolmetsch for Paris in 1910, was resumed in 1931 when John Challis (1907–74) returned to his homeland after four years at Haslemere as the first Dolmetsch Foundation scholar-craftsman. In the earliest Challis harpsichords framing was wholly of wood and no adjusting screws were added to the traditional wooden jacks. But subsequent instruments reflected Challis's ingenuity in adapting the latest synthetic materials and technological advances. In his last years he achieved his aim of creating a harpsichord that would be at least as stable in the rigorous North American climate as were indigenous pianos. His late instruments were constructed wholly of metal, including the soundboard, with wood veneers used only as a decorative covering on keyboards and casework. While the tonal quality of Challis instruments – very little influenced by the sound of the early harpsichord – was not to everyone's taste, his craftsmanship was universally admired. Two pedal harpsichords built for organist clients represent the summit of his achievement. The disposition of the more elaborate of the pair set a record for sheer complexity – Pedals: 16', 8', 4', 2'; lower manual: 16', 8', 4'; upper manual: 8', 4'; plus the usual buff stops and manual coupler.

In 1935 Thomas Goff, a London barrister, set up a workshop to build instruments to the designs of Herbert Lambert, which were influenced by both the later Dolmetsch and the modern German harpsichords. Only 14 Goff harpsichords were produced, disposed like the large Pleyel model, with metal frame and heavy case, as well as heavy stringing and plectra (on later instruments both of leather and quill). They were widely used as concert instruments in the years immediately after World War II. Robert Goble, after 12 years in the Dolmetsch workshop, set up on his own in 1937, but undertook large two-manual instruments only a decade later. These sturdy wood-framed harpsichords in the modern tradition offered the resources of the Pleyel disposition but with greater volume of sound and stability of tuning and regulation.

Harpsichord, §5(i): 19th century

(iii) Since 1940.

Harpsichord making suffered extensively from the havoc wrought by World War II. Talented younger builders died, including Rudolph Dolmetsch, the elder son of Arnold. Maendler's workshop and others were destroyed by bombing and never regained the momentum of their pre-war years. After 1945 such surviving shops as Neupert and Pleyel resumed production much as it had been in 1939. Many renowned modern makers began learning their craft as apprentices during the postwar years: Konrad Sassmann, Kurt Wittmayer and John Feldberg at the Neupert workshop, Frank Hubbard (1920–76) at the Dolmetsch shop, and William Dowd (b 1922) and Frank Rutkowski at Challis's. Hubbard also worked briefly in London with Hugh Gough (1916–97), who was also influenced by Dolmetsch and who had built early keyboard instruments from 1946. Gough made relatively few harpsichords, but these were remarkable at the time for their closer resemblance to historical instruments than any modern ones since the Dolmetsch-Chickering models. After moving to the USA in 1959, however, Gough devoted himself exclusively to other types of instrument.

In 1949 Hubbard and Dowd established their joint workshop in Boston, Massachusetts, the first in modern times dedicated to the construction of harpsichords according to historical principles, but not adhering slavishly to them in every detail, for example in the introduction in the late 50s of the newly invented synthetic material Delrin as a substitute for quill. Their collaboration continued until 1958, and in the words of Ralph Kirkpatrick, 'accomplished the major revolution of this century in harpsichord building ... a return to seventeenth- and eighteenth-century traditions and principles of construction that had hitherto been practised only in isolated instances'. From this point on, players were faced with a fundamental choice between the modern harpsichord as it had evolved since the beginning of the revival, and reconstructions of historical instruments.

Among the first German harpsichord makers who realized the importance of timbral characteristics for national schools of harpsichord making was Rainer Schütze (1925–89). While studying architecture, he worked in the harpsichord workshop of Walter Merzdorf. In 1954 he founded his own workshop in Heidelberg, producing a model after Ruckers and thus departing from the 'Bach' disposition. Schütze's ideal was the combination of historical sound qualities with modern design. He was one of the first modern harpsichord builders who consequently dispensed with the 16' stop.

Working independently, Martin Skowronek (b 1928) of Bremen completed his first harpsichord (now in the Musikinstrumenten-Museum, Berlin) in 1953, combining in it features of the 'Bach' harpsichord and a harpsichord of about 1740 attributed to Gottfried Silbermann (no.5, Musikinstrumenten-Museum, Berlin). But in Germany it was specially difficult for the traditional type of instrument to gain a foothold. In no other country had the modern type of harpsichord become so firmly established. Every concert hall and radio station had acquired or had ready access to a modern instrument, invariably a large two-manual harpsichord with the 'Bach' disposition. Conservatory teaching was based on this standard concert model.

Performers and public alike had grown used to it, and even its appearance – because this instrument was exported round the world to an extent unparalleled by harpsichords of any other country – was a part of musical life. Though Skowronek's work was followed in a few years by that of other historically orientated makers, such as Klaus Ahrend, the modern instrument continued to dominate the concert stage in Germany into the 1970s. In the USA, on the other hand, the use of traditional harpsichords became widespread, the modern instrument being used almost exclusively for 20th-century music, at least by the younger generation of performers.

With the shift away from the modern harpsichord to the historical instrument, performing style has also been greatly reformed, with far less emphasis being placed on registration changes than formerly. Earlier types of harpsichord, such as models after Ruckers and the older Italian school, are coming into wider use for specialized purposes, although the large 18th-century double harpsichord has tended to assume the central role formerly occupied by the modern concert instrument. The influence of builders active in the restoration of antique harpsichords (see [Instruments, conservation, restoration, copying of](#)) has contributed to a greater awareness of the special qualities of the best historical instruments. The new generation of harpsichord makers, without significant exception, are concentrating on the historical instrument. A certain share of the credit for the growing interest in harpsichord making and playing is due to the introduction of instruments in kit form. This was pioneered by W.J. Zuckermann (*b* 1922) in 1960 with a simplified, modern type of instrument, and shortly thereafter reproductions of historical instruments in kit form were introduced by Frank Hubbard (fig.18). The higher-quality kits could offer excellent harpsichords of quite authentic construction and materials. Contemporary composers, who until the 1970s generally favoured the modern instrument (and most often prescribed specific registration changes possible only with pedals), now accept the limitations of the classic instrument in this respect. Since the 1980s, almost all performers of early music have opted for the harpsichord in its traditional form.

By the end of the 20th century there were about 250 professional harpsichord builders worldwide, with high concentrations in western Europe and the USA. Most of these work on their own or with a workforce of three or less. Many copies of 16th-, 17th- and 18th-century models are being produced, after Ruckers, Blanchet, Taskin, Mietke, Hass, Giusti and many other renowned makers.

Electronic harpsichords have also been introduced by several firms. They offer complete stability of tuning and a choice of several historical temperaments as well as equal-tempered tuning.

[Harpsichord](#)

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Harpsichord-piano.

A keyboard instrument capable of sounding both as a harpsichord and a piano, either through the use of imitating stops or by means of a dual action. Documents show that during the 18th century a substantial number of keyboard instruments which combined the actions of organs, regals, glass harmonicas, *Geigenwerken*, harpsichords and others were built, reflecting not only the mechanical ingenuity of their makers but also a delight in the rich variety of available musical timbres and a satisfaction in placing them at the command of a single player. In 1783 J.P. Milchmeyer, piano builder and pedagogue, tabulated more than 250 combinations in one of his instruments. In technical and timbral terms, the difference between the harpsichord and the piano was less distinct than it is today. The harpsichord and the 'harpsichord with hammers' coexisted peacefully alongside each other and were also combined in single instruments: Bartolomeo Cristofori, Pascal Taskin and J.A. Stein all built instruments of each type.

Three types of harpsichord-piano may be identified. The first category comprises pianos with a stop imitating the sound of the harpsichord and harpsichords with a stop imitating the sound of the piano. In 1775 J.G. Wagner advertised his *Clavecin Roïal*, a square piano with bare wooden hammers, which enabled the instrument to imitate the harpsichord, and a pedal used to make a crescendo by gradually raising a hinged swell cover. In none of the surviving examples can the harpsichord and piano sounds be used simultaneously although registration changes can be made whilst playing, using pedals or knee levers. A contemporary source relates that Taskin's *peau de buffle* stop (1768), which uses leather plectra instead of the usual quill, rendered the harpsichord capable of being played expressively, with *forte* and *piano*, and was thus regarded as a 'piano' stop. Harpsichords with this stop have a knee pommel which gradually retracts the quill plectra of the 8', 8' and 4' and advances the *peau de buffle* providing a decrescendo (and in reverse a crescendo) like that of the English machine stop. A single-manual harpsichord made in Dublin in about 1769 by Ferdinand Weber has a knee lever which retracts the 4' quilled, the 8' quilled and the 8' leathered stops in turn, advances the 8' lute stop and finally retracts the latter, all by degrees.

Harpsichord-pianos of the second type have both a harpsichord action with plectra and a piano action with rebounding hammers but possess a single

soundboard and at least some sets of strings in common to both actions. A letter of 1598 by Hippolito Cricca might be interpreted as referring to such a combination (see [Dulce melos](#)). In 1716 Jean Marius presented plans for a *clavecin à maillets* which combined the two actions. In 1770 F.J. Späth announced a three-manual instrument combining his *Tangierung* (presumably his [Tangent piano](#) action: a rebounding hammer action) with a harpsichord action. Stein's single-manual *Saitenharmonica* (1783) combined his normal piano action with an extra set of strings plucked by a harpsichord action which used 'a very elastic material' (probably *peau de buffle*), enabling a dramatic diminuendo. Other makers who are known to have combined the two types of action in a single instrument include Friedrich Ficker(t) (1742), C.E. Friderici (1772), Andries Weltman (1757–9), Robert Stodart (1777), John Geib (1792) and James Davis (1792). Whether the two actions could be used simultaneously or together on one keyboard is not always clear from surviving documents.

The earliest surviving harpsichord-piano, by Giovanni Ferrini, Cristofori's pupil, dates from 1746. It has two sets of 8' strings played with a piano action from the upper keyboard or with a harpsichord action from the lower keyboard. The two actions cannot be combined on one keyboard but can be used simultaneously. J.J. Merlin patented (1774) a down-striking hammer action that could be added to any English harpsichord. An example survives in the Museum of Fine Arts, Boston, in a harpsichord by Jacob Kirkman. Merlin also made harpsichord-pianos. In one (1780), now in the Deutsches Museum, Munich, the harpsichord action serves the 16' (leather plectra), 8' and 4' registers, while the piano action can be used for the 16', 8' and an extra 8'. These can be combined on the single keyboard using pedals whilst playing. There are stops imitating the harp and the lute, and a crescendo pedal. Other surviving instruments combining the two actions include one attributed to Johann Ludwig Hellen (1779; Musikinstrumenten Museum, Berlin) and one signed Robert Stodart (1792; Smithsonian Institution, Washington).

Instruments of the third category have a harpsichord and a piano action, each replete with its own action, strings and soundboard. Stein's *Poly-Toni-Clavichordium*, reported in 1769, had two upper keyboards operating the harpsichord (16', 8', 8' and 8') and a third, lower keyboard operating the double-strung piano. The soundboard and strings of the piano were underneath the baseboard; those of the harpsichord were above. The two instruments shared a common baseboard. The harpsichord lid opened normally while the lid of the piano opened downwards towards the floor. The two instruments could be coupled on the lowest keyboard. The report especially praises the combination of the soft 16' register of the harpsichord and the piano for solos, taking the accompaniment on another keyboard.

Three harpsichord-pianos of the third category survive. One, by Joachim Swanen (1786), is a two-manual harpsichord (16', 8', 8' and 4') with a two octave pedal-board for a piano action serving a separate set of strings that run under the instrument and use the baseboard as a soundboard. The others are both 'vis-à-vis' instruments by Stein with a piano at one end and a harpsichord at the other, sharing a common bent-side. Trackers underneath enable a single musician to play both instruments from the

harpsichord end. There are knee-levers for the piano dampers at both ends.

The 1777 example has one keyboard for the piano. The wooden hammers have no covering but there is a moderator stop (see [Moderator](#)). At the other end there are three keyboards, the lowest operating the piano and the other two the harpsichord, which has the same disposition as the *Poly-Toni-Clavichordium*. The harpsichord registers are selected using hand stops. They can be combined on the lowest keyboard with the piano.

The piano action of the 1783 *vis-à-vis* has round, hollow hammer heads of wood surmounted by leather pads. At the harpsichord end the lower keyboard operates the piano and the upper keyboard the harpsichord (8' quilled, 8' *peau de buffle* and 4' quilled). The harpsichordist has three knee-levers, one lifting the piano dampers, one retracting the two quilled harpsichord stops to leave the leathered stop (reminiscent of Taskin) and another to combine the harpsichord with the piano on the upper keyboard. Unlike the 1777 instrument, registration changes can be made while playing.

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MICHAEL LATCHAM

Harp stop.

See [Buff stop](#). See also under [Organ stop](#) (*Harfa*).

Harp Ventura.

A type of harp-lute patented by [angelo benedetto Ventura](#).

Harp way.

A tuning name which, together with others such as 'viol way', 'lute way', 'plain way', 'Allfonso way', 'lyra way' and 'high harp way', is found in 17th-century tablatures for the [Lyra viol](#). These terms refer to certain lyra viol tunings, which, because of their wide use, were recognizable by name alone without the need for specific tuning instructions. This was true, however, for only a few of the nearly 60 tunings whose use has been documented.

'Harp way' includes a triad among the six open-string viol pitches. This tuning appears in two forms, one calling for a major triad ('harp way sharp', that is, $D-G-d-g-b-d'$), and one for a minor triad ('harp way flat', that is, $D-G-d-g-b\flat-d'$). 'High harp way' also appears in the major ('high harp way sharp', that is, $D-A-d-f\sharp-a-d'$) and minor ('high harp way flat, that is, $D-A-d-f-a-d'$) forms. The French lute tablature in which lyra viol music was commonly written does not itself indicate pitch. There is some evidence, however, which links the pitch names given here with these four tunings (for illustration of how this tablature was used, see [Tablature, ex.17](#)). The term *sette* was sometimes used as a synonym for way as in *harp sette sharpe*, *French sette* and *sette of eights*.

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FRANK TRAFICANTE

Harp zither [guitar zither]

(Ger. *Gitarren-Zither*, *Harfen-Zither*).

(1) A type of zither without a fingerboard, manufactured from the late 19th century onwards and found mostly in Germany, Switzerland, Austria and the USA. Variants include the 'mandolin guitar zither' or 'mandolin harp zither', which has double stringing. A typical instrument has melody strings tuned chromatically or partly chromatically, usually $c'-c'''$, played with a plectrum on the right thumb, and 24 or more accompanying strings tuned in five or six chords, usually major, plucked with the fingers of the left hand (see illustration). Some models have no melody strings and are used purely for accompaniment. A related instrument, with a similar sound and function, is the [Autoharp](#).

(2) A variant of the modern fretted zither that has a pillar between the wrest plank and the body. See [Zither](#), §2.

Harrán, Don [Hersh, Donald Lee]

(b Cambridge, MA, 22 April 1936). Israeli musicologist of American birth. At Yale University he studied French literature (1953–7); he then studied musicology at the University of California, Berkeley (1957–62, MA 1959), where he took the doctorate under Kerman in 1963 with a dissertation on Verdelot and the early madrigal. In 1963 he settled in Israel, where he lectured at the Rubin Academy of Music, Jerusalem (1963–6), before being appointed to the musicology department of the Hebrew University (1966); he has also been a regular guest lecturer at the Bar-Ilan University (from 1970) and worked as corresponding reporter in Israel for *Current Musicology* of Columbia University (from 1968). He has received research grants from the Edmond de Rothschild Foundation for work on mannerism in Renaissance music (1964), from the Hebrew University for work on *madrigali cromatici* and other topics (1970–75, 1977–8), from the American Philosophical Society (1975), from the American Council of Learned Societies (fellow, 1974–5) and from the Gladys Krieble Delmes Foundation, New York, for work in Venice. He became professor of the musicology department (1980) at the Hebrew University and also chairman (1977–80, 1991–2, 1994–). He has been a leading figure in the Israel Musicological Society, acting as chairman (1978–80), vice-president (1992–7) and was on the Board of Directors (1987–92). In 1996 he became acting director of the Jewish Music Research Center at the Hebrew University. His main research has been on Renaissance music (his major work being the five-volume anthology of black-note madrigals), early music theory, music and its relation to literature, humanism and mannerism, performing practices in early music and early Jewish music. In 1999 he was awarded the Michael Landau Prize for Scholarly Achievement in the Arts.

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WILLIAM Y. ELIAS/R

Harrell, Lynn (Morris)

(b New York, 30 Jan 1944). American cellist, son of [Mack Harrell](#). He studied with Leonard Rose at the Juilliard School and with Orlando Cole at the Curtis Institute, making his début with the New York PO at Carnegie Hall in 1961. He then attended masterclasses given by Piatigorsky and Casals. At the age of 18 he became a member of the Cleveland Orchestra, and from 1964 to 1971 was principal cellist there, the youngest player and the only member of the orchestra to perform as a soloist under Szell in New York. He then toured extensively in North America and taught at the Cincinnati College-Conservatory until 1976, when he joined the faculty of the Juilliard School. He made his New York recital début in 1971, and his European début in 1974. Thereafter he appeared as a soloist with the world's leading orchestras, as a recitalist, and as a chamber music player. He was co-winner of the first Avery Fisher Prize in 1975 and has participated in the Ford Foundation Concert Artists programme, which enabled him to commission and perform Donald Erb's Cello Concerto. From 1987 to 1993 he was Gregor Piatigorsky Professor of Cello at the University of Southern California, and from 1988 to 1991 was artistic director of the Los Angeles Philharmonic Institute. In 1986 he was appointed to the International Chair of Cello Studies at the RAM in London, where he served as principal from 1993 to 1995.

Harrell's playing is remarkable for its pure intonation, warmth of expression, and awareness of the soloist's relationship to the accompaniment. His refusal to indulge in purely rhetorical phrasing reflects an acute sense of ensemble and structure. In 1981 he shared a Grammy Award with Perlman and Ashkenazy for their recording of the Tchaikovsky Trio. Harrell has also made acclaimed recordings of the Beethoven trios (with Ashkenazy and Perlman), as well as the concertos of Dvořák and Elgar. He plays a 1673 Stradivari, previously owned by Jacqueline du Pré, and a 1721 Montagnana.

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RICHARD BERNAS/DENNIS K. McINTIRE

Harrell, Mack

(*b* Celeste, TX, 8 Oct 1909; *d* Dallas, 29 Jan 1960). American baritone, father of [Lynn Harrell](#). He studied at the Juilliard School and in 1939 won the Metropolitan Opera Auditions of the Air and made his début with the company as Biterolf in *Tannhäuser*. He created Samson in Bernard Rogers's *The Warrior* (1947) and continued to appear at the Metropolitan until 1958, singing a wide repertory that included Masetto, Papageno, Kothner, Amfortas, John the Baptist, Captain Balstrode (*Peter Grimes*) and Nick Shadow, his best-known role, which he sang in the American première of *The Rake's Progress* in 1953. He appeared with New York City Opera, making his début in 1944 as Germont, and in Chicago and San Francisco. His repertory also included Escamillo, Marcello, Valentin, Luna, Golaud and Wozzeck, which he recorded, and he took part in the US premières of Milhaud's *Christophe Colomb* (1952, Carnegie Hall) and his *David* (1956, Hollywood Bowl). He taught at the Juilliard School from 1945 to 1956. Harrell possessed a sturdy lyric baritone of remarkable beauty and was a considerable musician and artist, but perhaps the most notable aspect of his singing was the directness of its human appeal.

RICHARD DYER, ELIZABETH FORBES

Harrer, (Johann) Gottlob

(*b* Görlitz, 8 May 1703; *d* Carlsbad, 9 July 1755). German composer. After studying law at the University of Leipzig from 15 May 1722 to at least 21 April 1725, he travelled to Italy at the expense of Count Heinrich von Brühl to study music. From 1731 to 1750 he served in the count's private musical establishment in Dresden. On 8 August 1750, 11 days after the death of J.S. Bach, the town council ('three councils') of Leipzig chose Harrer as his successor, rejecting C.P.E. Bach, A.F. Graun, J.L. Krebs, J.G. Görner and Trier. As the proceedings of the town council make clear, they were influenced less by Harrer's musical talents than by his willingness to teach and his nearly peremptory recommendation from Count Brühl, then the effective ruler of Saxony. According to Mennicke, Harrer was appointed chamber composer to the royal electoral court of Saxony in April 1755.

Harrer contributed at least one composition (the oratorio *Gioas, Rè di Giuda*) to the weekly Grosse Konzert, in Holy Week, 1753. While he spent some time on musical speculation (especially in his *Specimen contrapuncti duplicis*), and copied, arranged and performed many pieces in *stile antico* (Palestrina, Fux), most of his own music was of a progressive, italianate cast, with only occasional sections in fugal or a *cappella* style. He was probably influenced by J.A. Hasse in Dresden, and may even have studied with him in Italy. None of Harrer's music was printed during his lifetime – and almost none since – although many of his compositions were offered in the Breitkopf catalogues of 1761–9.

WORKS

vocal

for SATB with obbligato orchestra unless otherwise stated

Latin sacred music, mostly 1731–50: Missa a capella (F), with colla parte orch, *D-Bsb*; Mass (D), 1735, *Bsb, DI*; Mag (G), double chorus, orch, *Bsb**; Miserere (c), *DI*; 2 Domine ad adjuvandum (Ps lxx) (A) [with colla parte orch], (a), *Bsb*; Dixit Dominus (Ps cx) (F), *Bsb*; Beatus vir (Ps cxii) (B), *Bsb*; 2 Ky fugues, SSATB, colla parte orch, *HER*; Ky (c/C), Sanctus (F): both *Bsb*

Orats and Passions: *Gioas, Rè di Giuda*, Leipzig, Grosse Konzert, 3 Swans on the Brühl, Holy Week 1753, *DI*; *La morte d'Abel* (P. Metastasio, Ger. trans. Harrer), Leipzig, Nikolaikirche, Good Friday 1753, *LEm*; *Ich weiss nicht, wo ich bin* (Passion orat, trans. from Metastasio), *PL-GD*; *Isacco, figura del Redentore* (Metastasio) [Ger. trans. as *Genug, mein Sohn, genug, der grösste Theil der Nacht*], listed in Breitkopf catalogue, 1764, lost; *Ich will zum Myrrhen Berge gehn* (oratorium nach dem Evangelio S Johannis), listed in Breitkopf catalogue, 1764, lost

German sacred music, ?1750–55, unless otherwise stated: *Der Reiche starb und ward begraben* (cant.), Leipzig, 3 Swans on the Brühl, 8 June 1749, lost; 1 yearly cycle of 48 cants., lost; *Mein Herz ist bereit*, motet, in J.A. Hiller: *Vierstimmige Motetten und Arien in Partitur*, ii (Leipzig, 1777), ed. P.M. Young (New York, 1976); *Gott ist mein Hort* (C.F. Gellert), fugue, SSATB, colla parte orch, *D-HER*

Bellintes lebte noch in bester Jahresblüte (secular cant.), S, orch, listed in Breitkopf catalogue, 1764, lost

instrumental

27 syms. listed in Breitkopf catalogues, incl. 19 extant in 1 MS [part autograph], *LEm*, 1 in *DI*, 7 lost; Sym. (D), 2 ob, 2 hn, bn, 2 vn, va, b, *DI*; Sym. (D), 2 hn, 2 vn, va, b, *S-Uu*

38 partitas, various combinations of insts, listed in Breitkopf catalogues, all lost; 1 in *S-Uu*, not listed in Breitkopf catalogues

3 sonatas, hpd, *D-DI*

51 duets, 2 rec; 2 hpd conc.; 1 fl conc.; 2 vn conc.; *Catafalco in musica*, 2 hn, verrillon, cl, 3 ob, bn, 2 vn, va, b; 2 sonatas, ob, vn, b; 1 sonata, 2 ob, bn; 2 sonatas, va d'amore, vn, b; 2 sonatas, va d'amore, b; Qt, carillon, 2 vn, b; Qt, fl, 2 vn, b: all listed in Breitkopf catalogues, all lost

theoretical works

Specimen contrapuncti duplicis in octava etiam in decimam convertibilis et manentibus semper eisdem figuris a duobus, tribus et quatuor vocibus elaboratum a Gottlob Harrero (MS, *D-Bsb*)

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NORMAN RUBIN

Harries, David

(b Portsmouth, 24 March 1933). Welsh composer. Although he was born in England, his parents were Welsh, and he has lived in Wales for most of his life. He was educated at Pembrokehire Grammar School before entering University College, Aberystwyth, on a Robert Bryan music scholarship (BMus 1954). After teaching at Ounsdale School, Staffordshire, and at Milford Haven Grammar School, he was appointed lecturer then senior lecturer at his college in Aberystwyth. He joined the staff at the Welsh College of Music and Drama in 1975. His early interest in composition received encouragement in 1952 on winning a prize at the National Eisteddfod with his Introduction and Allegro Scherzoso for string quintet.

Harries's early works, for example the *Missa brevis* (1954), are largely traditional and tonally rooted; works such as the *Noctuary no. 1* (1961) and *Petitions and Interludes* (1962) display a highly sophisticated sense of musical taste. During the 1960s Harries worked in a more freely chromatic idiom, incorporating elements of serial technique. Tonal centres are never far from the surface of such works as the Violin Concerto (1964), in which he combines directness of utterance with a Bergian intensity (particularly in the slow movement) and highly idiomatic writing for the solo instrument. Both the Piano Quintet (1964) and the String Quartet no. 2 (1968) combine a conciseness of idiom with a neo-classical outlook which Harries was to cultivate further in the 1970s and 80s. His settings of poetry by Welsh writers in English are particularly impressive. *The Sleeping Lord* (1983), in which he sets fragments of the poem by David Jones with an acute awareness of poetic meaning and musical declamation, remains one of the finest works of its kind produced by a Welsh composer in the second half of the 20th century. Although he has worked impressively in large-scale structures, this poetic vein sees him at his best. Though often eclipsed by his contemporaries Hoddinott and Mathias, his quietly distinctive and concise musical idiom has seen him gradually emerge as one of the most talented composers of his generation in Wales.

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Acc. choral: Missa brevis, op.4, chorus, orch, 1954; Noctuary no.1 (G.M. Hopkins), op.14, chorus, str, 1961; Petitions and Interludes (J. Milton, W. Shakespeare, T. Campion, J. Fletcher), op.16, male chorus, pf, 1962; A Little Cant. (E. Parry), op.23, children's vv, pf, 1966; O come, let us sing unto the Lord (Ps xcv), op.24 no.2, SATB, org, 1966; Y fflam (I.D. Hooson), op.27 no.2, SATB, pf, 1967; A Children's Calendar, op.30, children's vv, insts, 1968; Make haste so to live (Hopkins), op.35, SATB, org, 1972; Noctuary no.2: Mabinog's Liturgy, op.39, chorus, str, 1976; Cantic no.4: Hymn to the Virgin, op.56, SATB, org, 1986; Queen of Paradise: 7 Medieval Carols, op.58, SATB, org, 1987; Dyma y Dydd [This is the Day] (Ps cxviii) op.59, SATB, hp, 1988; Fanfare and Ps, op.63, TTBB, military band, 1991; O Lord, Our Lord (Ps viii) op.64, SATB, org, 1992; Dathlu '95 [Celebration '95], op.68, SSA, pf, 1995; Singing for Pleasure, op.70, TTBB, pf, 1996; Pump o Ganeuon [5 Songs], op.71, SATB, youth orch, 1997; Four Antiphons of the BVM, op.73, SATB, vc, 1997

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MALCOLM BOYD/LYN DAVIES

Harrington, Henry.

See [Harington, Henry](#).

Harris.

English family of organ builders.

(1) [Thomas Harris \[Harriss, Harrison\]](#)

(2) [Renatus \[René\] Harris](#)

(3) [John Harris](#)

MICHAEL GILLINGHAM/NICHOLAS PLUMLEY/STEPHEN BICKNELL

[Harris](#)

(1) [Thomas Harris \[Harriss, Harrison\]](#)

(*d* ?London, c1684). He was apprenticed to the elder Thomas [Dallam](#), and left with Dallam's family for Brittany in 1642. He married Katherine Dallam (daughter of Robert) by whom he had six children, including Renatus. He built three organs while in Brittany, at Roscoff (1649–50), Brélevenez (1654–6) and Morlaix, Notre Dame du Mûr (1656–61), and may have helped his father-in-law on others. He returned to England with his family about 1660, after the Restoration. An agreement he made in 1666 with the Dean and Chapter of Worcester described him as living in New Sarum, where he was engaged on the restoration and installation of the pre-Commonwealth organ in the cathedral. By then he had shortened his name from Harrison to Harriss. This work was followed in the same year by a new organ for Gloucester Cathedral (embodying the old Chair organ, probably made by Robert Dallam in 1641) and by a new organ for Chichester Cathedral (1677–8). He built instruments for All Hallows, Barking-by-the-Tower, London (1675–7), St Sepulchre without Newgate, London (1676), and Winchester College (1664), and the organ at St Nicholas (now the cathedral), Newcastle (1676), is attributed to him. He was possibly assisted by his son Renatus in the later works. Little survives of his pipework except at Gloucester and Chichester, though the cases remain at Gloucester, St Sepulchre and Newcastle. His reputation is overshadowed by that of his more famous son (2) Renatus Harris who described him in his letter of 30 August 1683 to the Dean and Chapter of Durham as his 'poore aged father'; by then Renatus seems to have taken over the business.

[Harris](#)

(2) [Renatus \[René\] Harris](#)

(*b* ?Quimper, c1652; *d* Bristol or London, 1724). Son of (1) Thomas Harris. His approximate date of birth derives from a lawsuit of 1703 in which he was said to be about 51 years old. He went to England with his father after the Restoration and gradually took over the business in the years

preceding his father's death. In 1677 he married Joan Hiett, by whom he had a son, (3) John Harris, and a daughter who married the organ builder John Byfield (i). He was a Roman Catholic and enjoyed the support of Catherine of Braganza; he built an organ for the Popish Chapel at Whitehall Palace in 1686–8. G.B. Draghi, the queen's organist, demonstrated the instrument Harris built for the Temple Church in the conflict with 'Father' Smith which started in 1683. Towards the end of his life he moved to Bristol.

Renatus Harris was the most flamboyant English organ builder of his time – not above sharp practice to gain advantage over his hated rival, Smith, in the famous 'battle of the organs' contest in the Temple Church (he is alleged to have sabotaged Smith's bellows, but lost the contract), or to procure more work for himself. He fell foul of several city vestries and in particular of the Governors of Christ's Hospital, Horsham, who must have considered themselves well rid of him in 1711 (he put their organ out of order as money was owed to him, and was even alleged to have stolen 23 pipes). He had a flair for publicity, and never shrank from the opportunity to recommend himself for work, as for example to the Dean and Chapter at Durham in 1683. In 1698 he advertised himself in the *Post Boy* as being able to divide a note into 100 parts, and he invited 'all Masters and others of curious and Nice Ears' to visit his house in Wyne Office Court, Fleet Street, to witness his demonstration of such a feat. A sore point with Harris had been the choice of his rival to build the St Paul's Cathedral organ (finished in 1697), and in about 1712 he produced a pamphlet describing an organ he wished to build at the west end of the cathedral: it would comprise 'six entire sets of keys for the hands, besides pedals for the feet', and the sixth manual was 'to be adapted for the emitting of sounds to express passion by swelling any note, as if inspired by human breath; which is the greatest improvement an organ is capable of except it had articulation'. At Salisbury Cathedral he built a four-manual organ, borrowing 14 stops of the Great organ 'by communication' as a second Great, as well as providing a Chair organ of eight stops and an Echo of 11. There was full mutation work on both the Great and Echo organs, and eight reeds. He had an engraving published, with a flattering description of the organ's merits, which can claim to be the earliest picture of an English organ case in its own right.

Harris settled into a mature style apparently much influenced by French practice. This may have been as much the result of his court connections as of his upbringing, for he was only eight years old when the family returned to England. He handed down to John Harris and John Byfield (i), who succeeded him in the business, a tradition of reed voicing in the French manner which was noted even by 19th-century writers on the organ. His action work was generally considered superior to Smith's, and the judgment of history may well be that he was the better builder.

Harris made about 30 new organs after 1684, over half of them for London churches, and rebuilt or extensively repaired some 30 others. 12 of his cases survive, and ten organs contain pipework by him. Organs and cases which are typical of his work may be seen at St Andrew Undershaft, London (1696; the case and some pipework survive); Bristol Cathedral (1685; the main case, divided so that the original east and west fronts now

stand side by side, survives, as does some pipework); All Hallows, Twickenham (formerly All Hallows, Lombard Street, 1700; a case and some pipework survive); and St James's, Piccadilly, London (1686–8; Great case from the Popish Chapel, Whitehall, carved by Grinling Gibbons and with fine figure sculpture). Other organs were built for St Lawrence Jewry (1684–5); St Michael Cornhill (1684 and 1704); Temple Church (1684); Hereford Cathedral (1686); King's College, Cambridge (1686); Jesus College, Cambridge (1688); Christ Church, Newgate Street (1690); St Bride's, Fleet Street (1694); Winchester Cathedral (1694); St Clement Eastcheap (1696); St Patrick's Cathedral, Dublin (1696–7); Christ Church Cathedral, Dublin (1697); St Andrew's, Holborn (1700); Bedford Road Chapel (1700); St Mary, Lambeth (1701); St Giles Cripplegate (1705); St Peter Mancroft, Norwich (1707); Salisbury Cathedral (1710); Cork Cathedral (1710); St James's, Bristol (1718–19); and St Dionis Backchurch (1722–4, completed by his son (3) John Harris).

[Harris](#)

(3) John Harris

(*b* ?London, probably after 1677; *d* ?London, 1743). Son of (2) Renatus Harris. He seems to have worked for his father in London after about 1715, and later apparently settled in Bristol. He took out letters of administration to his father's estate in 1725 in partnership with his brother-in-law John Byfield (i), with whom in 1726 he built an important organ for St Mary Redcliffe, Bristol. The builders gave an account of this instrument, with an engraving of the case and gallery, in an advertisement published in 1728–9, by which date they were in Red Lion Street, Holborn, London. The organ had three manuals, 'Pedals to the lower Octave of this great Organ' and '1928 valuable speaking pipes, which are considerably more than either the organ in St Paul's Cathedral or that in St Martin's Church in London'. The Great organ had 63 keys, complete from C'; there was a coupler (the first recorded in England); and of the 26 speaking stops, eight were reeds, including a Bassoon, a 'Vox Humane' and a 'Cromhorn'.

Fine instruments built by the partnership were those of St George's, Doncaster (1740), and St Mary's, Shrewsbury (1729, the case and a few pipes remain). The organ now at St Vedast-alias-Foster, London, was built by them for St Bartholomew-by-the-Exchange in 1732 (it retains its case and some original pipework). Other organs by Harris and Byfield were made for St Alban Wood Street, London (1728–9); destroyed in World War II), St Thomas's, Bristol (1728–9), Grantham parish church (1736), St Mary's, Haverfordwest (1737), St Lawrence, Reading (1741), and the Great Musick Hall, Fishamble Street, Dublin (1742).

After John Harris's death, Byfield and [Richard Bridge](#) seem to have inherited his sphere of influence.

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Harris, Sir Augustus (Henry Glossop)

(*b* Paris, 1852; *d* Folkestone, 22 June 1896). English impresario. He was the son of Augustus Glossop Harris, stage manager at Covent Garden from 1853 to 1873, and grandson of the soprano Elizabeth Feron. With his brother Charles he accompanied the Mapleson Company on tour as stage manager and producer. As manager of Drury Lane (1879–94) he gave seasons by a German company under Richter in 1882 and the Carl Rosa Company from 1883. In 1887 he presented an important Italian season, the success of which led in 1888 to his taking over Covent Garden, which, with aristocratic support, he managed until his death with great artistic and financial success. Eventually performances were given there in the original languages (previously they had all been in Italian) and Covent Garden was renamed the Royal Opera, instead of the Royal Italian Opera. Harris did much to popularize Wagner, giving *Ring* cycles at Covent Garden and Drury Lane in 1892, conducted by Mahler. He was knighted in 1891.

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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Harris, Charles K(assel)

(*b* Poughkeepsie, NY, 1 May 1865/7; *d* New York, 22 Dec 1930). American songwriter and music publisher. Although he never learned to read or write music, he taught himself to play the banjo as a child, and at the age of 18 he became a banjo teacher and songwriter in Milwaukee. He performed his songs at amateur entertainments and attended performances of professional companies appearing in Milwaukee; he also became local correspondent for the New York *Dramatic News*.

After he had received royalties of only 85 cents for one of his songs, Harris established his own publishing company and almost immediately brought out his most successful work, *After the Ball* (1892), which was first interpolated by James Aldrich Libbey in a Milwaukee production of Hoyt's musical *A Trip to Chinatown*. After advance orders for 75,000 copies of the song, sales eventually reached some five million, and the royalties enabled him to open offices in New York and Chicago. He published his own songs

and the works of other writers, including several shows produced by Weber and Fields, such as Herbert's *Dream City* and *The Magic Knight* (both 1906) and A. Baldwin Sloane's *Tillie's Nightmare* (1910). His ability to judge which songs would sell rapidly made him one of the most successful publishers of popular music in the USA. In order to promote his publications he persuaded singers with ability and reputation to perform them in their shows.

Harris was reportedly the first publisher to print a singer's picture on a song cover; a photograph of Libbey appeared on the cover of *After the Ball*. He also claimed to be the first promoter to make and use slides to illustrate a song. These were hand-coloured photographs mounted on glass and projected onto a screen, either to illustrate the story or to provide the words so that the audience could sing along; Harris often appeared as one of the song's characters.

Although none of Harris's later songs had as great a success as *After the Ball*, many were among the most popular of the period and sold more than a million copies each, including *Just Behind the Times* (1896), *Break the news to mother* (1897), *'Mid the Green Fields of Virginia* (1898), *Hello Central, give me heaven* (1901) and *Always in the Way* (1903). When Adelina Patti made her farewell tour of the USA in 1903 she commissioned a song from Harris, the ballad *The Last Farewell*.

Harris was an active member of the Music Publishers' Association. With Herbert, Sousa and DeKoven he fought to ensure the successful passage of the American copyright bill in 1909. Harris also served as the first secretary of ASCAP on its formation in 1914. He wrote the manual *How to Write a Popular Song* (New York, 1906/R) and an autobiography, *After the Ball: 40 Years of Melody* (New York, 1926/R), which includes a list of 111 of his songs.

WORKS

(selective list)

all works published in New York unless otherwise stated

c300 songs, incl. Kiss and let's make up (1891); After the Ball (Chicago, 1892); While the Dance Goes On (1894); Better than Gold (1895); Cast Aside (1895); Just Behind the Times (Milwaukee, 1896); Break the news to mother (1897); 'Mid the Green Fields of Virginia (1898); Is life worth living? (1899); For Old Times Sake (1900); I've a longing in my heart for you, Louise (1900); Hello Central, give me heaven (1901); I'm wearing my heart away for you (1902); Always in the Way (1903); The Best Thing in Life (1907); Songs of Yesterday (1916)

Principal publisher: Harris

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K.A. Kanter: *The Jews on Tin Pan Alley: the Jewish Contribution to American Popular Music, 1830–1940* (Cincinnati, 1982)

Harris, Clement (Hugh Gilbert)

(*b* Wimbledon, London, 8 July 1871; *d* Pentepigadia, Epirus, 23 April 1897). English pianist and composer. The son of a wealthy shipowner, he went to Harrow (1885–6) and at the age of 17 to the conservatory in Frankfurt, where he studied the piano with Clara Schumann. As a guest in the house of Eduard Speyer, he met Cosima Wagner's daughter Daniela Thode, Siegfried Wagner, the painter Hans Thoma and Engelbert Humperdinck. He became the reader and travelling companion of the blind composer Alexander Friedrich, Landgrave of Hesse; while travelling in Egypt, he formed a friendship with the landgrave's adjutant, Theodor von Flotow. On his return to London he became friendly with Oscar Wilde; Harris played the music of Wagner, Beethoven and Schumann to Wilde, who responded by writing essays on the arts. At the recommendation of Cosima Wagner, whom he had visited in Bayreuth, Harris studied composition at Heidelberg University with Philipp Wolfrum, in whose Bachverein concerts he often played the piano or harpsichord. He invited Siegfried Wagner to accompany him on a cruise of East Asia, and it was on this trip that Wagner decided to devote himself to the Bayreuth festivals. On the same trip Harris received inspiration for his symphonic poem, *Paradise Lost*, which was first performed on 10 July 1895 in Homburg, in the presence of the Prince of Wales, the King of Belgium, Grand Duke Mikhail of Russia and the Grand Duchess of Mecklenburg-Schwerin. Harris had plans for a second symphonic poem, based on Byron's *Corsair*, but he enlisted in the Greek army and was killed at the Battle of Pentepigadia at the outbreak of the Greco-Turkish War.

WORKS

Orch: *Paradise Lost*, sym. poem, after J. Milton, 1895 (Mainz, 1902); Festival March (London, 1896)

Chbr and pf: *Romance*, vn, pf, 1893–4 (Mainz, 1902); 4 études de concert, pf (Mainz, 1893–7); *Le printemps*, *L'été*, *L'automne*, *L'hiver*; 2 Studies, pf (London, 1897); *Il penseroso*, *L'allegro*; *Romance*, cl, vc, pf (Mainz, 1902); *Ballade*, f, pf For 1v, pf: Six Songs, 1893–6 (London, after 1897); *Faith* (V. Galway), *Forget me not*, *Absence*, *The Return*, *Hope*, *The Vision* (text of nos.2–6 by Harris); *Songs of the Sea* (A. Herbert) (Mainz, 1902); *Yes I shall go*, *A grace*, *to-night*

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F. Baser: *Das musikalische Heidelberg seit den Kurfürsten* (Heidelberg, 1934)

C.V. Bock: *Pentepigadia und die Tagebücher des Clement Harris* (Amsterdam, 1962)

F. Baser: *Musikheimat Baden-Württemberg* (Freiburg, 1963)

FRIEDRICH BASER

Harris, Ellen T(urner)

(b Paterson, NJ, 4 Dec 1945). American musicologist. After studying at Brown University (BA 1967) she began graduate work at the University of Chicago, with Howard M. Brown, Edward Lowinsky, Robert Marshall and Leonard Meyer, and she earned the MA (1970) and the PhD with a dissertation on Handel (1976). She taught at Columbia University (1977–80), before joining the faculty of the University of Chicago in 1980, where she chaired the music department (1984–8) and was appointed professor in 1988. She then became professor at Massachusetts Institute of Technology in 1989 and associate provost (1989–96), and in 1997, she was made Class of 1949 Professor. Her scholarly interests include Handel, Purcell, performing practice (especially the Baroque period and vocal music) and opera. Her work as an administrator led to concern with arts policy and education. She has also been active as a singer, a pursuit which has influenced her research, teaching, editing and understanding of historical performance.

WRITINGS

Handel's Pastoral Genre: its Literary and Musical Antecedents (diss., University of Chicago, 1976; London, 1980 as *Handel and the Pastoral Tradition*)

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'Händel in Florenz', *HJb*, xxvii (1981), 41–61

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'Das Verhältnis von Lautstärke und Stimmlage im Barockgesang', *Aufführungspraxis der Handel-Oper: Karlsruhe 1988 and 1989*, 157–71

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'Integrity and Improvisation in the Music of Handel', *JM*, viii (1990), 301–15

'The Italian Influence in Handel's Operatic Dramaturgy', *HJb*, xxxvii (1991), 15–36

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 'Metastasio and Sonata Form' *HJb*, xlv (1999), 19–36
G.F. Handel: Alto Cantatas (forthcoming)

PAULA MORGAN

Harris, Emmylou

(*b* Birmingham, AL, 12 April 1949). American country singer. Having come relatively late to music, she began singing folk and country music in the clubs of Greenwich Village, New York. An early album, *Gliding Bird* (Jub., 1969), while uneven, revealed her eclecticism. A year later she moved, via Nashville, to California where she worked with Gram Parsons, singing on his albums *GP* (Rep., 1973) and *Grievous Angel* (Rep., 1974). Having been offered a contract with Reprise, in 1975 she released the album *Pieces of Sky*, which drew the old and new country styles together and included the song *Boulder to Birmingham* and Lennon and McCartney's *For No One*. Subsequent albums presented a similar mix, drawing from the repertory of rock, rhythm and blues, old and new country, bluegrass and cajun. Throughout, the unifying thread was Harris's uniquely expressive voice. She received gold discs for a number of albums and became the most honoured female artist in country music history. However, despite continued success as a live performer, her 1980s recordings fared poorly and it was not until the mid-1990s that she once again found her métier, with *Cowgirl's Prayer* (Grapevine, 1993) and *Wrecking Ball* (Grapevine, 1995), the latter an audacious collaboration with producer Daniel Lanois. Her distinctive voice can be heard on numerous albums including Dylan's *Desire* (Col., 1976) and the Grammy-winning *Trio* (WB, 1987), with Dolly Parton and Linda Ronstadt.

During the mid-1970s Harris helped to reinvent country music by fusing West Coast rock and East Coast folk with Southern styles. Throughout her career she has shown a knowledge of and respect for country music traditions and has paved the way for such neo-traditionalists as Nanci Griffith and Mary Chapin Carpenter. In 1996 she was honoured with the Gibson Lifetime Achievement Award.

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A. Franks: 'Another Country', *The Times Magazine* (16 Sept 1995)

LIZ THOMSON

Harris, James

(*b* Salisbury, 20 July 1709; *d* Salisbury, 22 Dec 1780). English writer and musical amateur. He was the eldest son of James Harris by his second wife, Lady Elizabeth Ashley Cooper, sister of the 3rd Earl of Shaftesbury. He studied at Oxford and at Lincoln's Inn, and was MP for Christchurch from 1761, holding various government offices. He wrote on many subjects, including music. He patronized Salisbury musicians and brought London performers to Salisbury through his association with the Salisbury Subscription Concerts (also known as the Society of Lovers of Musick), and from the mid-1740s was consultant and occasional manager of the Annual Musical Festival, for which he directed from the harpsichord and supplied music, some of it of his own composition. His library contained much music, including Italian and Elizabethan works. Handel and Sacchini (his daughter Louisa's teacher) visited him, and he may also have known Pepusch. His *Three Treatises ... the Second Concerning Music, Painting and Poetry* (London, 1744) follows an aesthetic theory derived from the 3rd Earl of Shaftesbury; it breaks with the traditional view of music as a mimetic art, and argues that the union of music and poetry produces 'a Force irresistible, and penetrates into the deepest Recesses of the Soul'. His musical theories anticipate those of Gluck.

While he was alive, Handel was Harris's greatest musical inspiration; his brother Thomas Harris (1712–85) was a witness to Handel's will. It has been suggested that after the composer's death Harris compiled the catalogue of works that accompanied John Mainwaring's biography (1760), though the evidence of his authorship is rather thin. He was prompted by Charles Jennens to draft the libretto of *L'allegro ed il penseroso*, which was then completed by Handel and Jennens himself. Surviving correspondence from Handel to Harris's brother Thomas (*GB-WCr*) throws light on Handel's working methods, his performers and performances, and the state of his health. Harris gave some small assistance to Charles Burney with his *General History of Music* (London, 1776–89), for which his daughter Gertrude sent him examples of Russian music between 1777 and 1779. Fanny Burney (*Memoirs of Doctor Burney*, London, 1832) recalled Harris as a man 'whose soul seems all music'.

He composed and arranged music for use in Salisbury. His pastorals, *Daphnis and Amaryllis* (including arias using music by Handel) and *Menalcas* (both lost), were performed many times, the former as *The Spring* at Drury Lane on 22 September 1762, with the Salisbury chorister Thomas Norris in the leading role. In London in 1800 Thomas Corfe published *Sacred Music Dedicated ... to the Right Hon. Earl of Malmesbury ... Adapted to Some of the Choicest Music of the Greatest Italian and Other Foreign Composers ... by the Late James Harris Esq*, a collection of Harris's arrangements of music by Pergolesi, Jommelli and others. It contains a full orchestral and choral setting of *Milton's Hymn* from *Paradise Lost*, on the model of a Handel oratorio, with nine linking recitatives apparently composed by Harris, and settings of the *Te Deum*, *Jubilate* and other anthems, with two recitatives by Harris.

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R. Dunhill: *Handel and the Harris Circle* (Winchester, 1995)

B. Robins, ed.: *The John Marsh Diaries* (Stuyvesant, NY, 1998)

CLIVE T. PROBYN

Harris, John

(*b* Staines, 1672; bur. Brasted, Kent, 1 May 1731). English trumpet maker. He was bound as an apprentice to William Bull in 1686, taking his freedom in 1699. In 1703 he married Bull's daughter Rachel. He was appointed Queen's trumpeter in 1698 and in that year was a ratepayer in Hatchet Alley, Tower Hill; in 1718 he moved to a house in Berwick Street inherited by his wife. In 1715 he sold two silver trumpets to the Bristol Corporation (the instruments are still in the possession of the Corporation) and in 1717 he provided ten horns for the Royal Buckhounds. A trumpet by 'John Harry' was listed in the 1720 inventory of the Duke of Chandos. Another trumpet (Oxford, Bate Collection) marked 'John Harris Londini fecit' (c1720) was rebuilt as a slide trumpet in the 19th century. His son William Bull Harris (1707/8–c1755) was also a trumpeter and instrument maker.

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M. Byrne: 'William Bull, John Stevenson and the Harris Family', *GSJ*, xlv (1992), 67–77

JANET K. PAGE

Harris, Joseph

(*b* Bristol, 8 Sept 1743; *d* Liverpool, 1814). English composer. He was admitted to Oxford University on 16 March 1773, gaining the BMus on 24 March 1779. Several of his vocal works were performed in the Oxford Music Room in 1766–72 (but not the pastoral *Menalcas* attributed to him in earlier editions of *Grove*, whose libretto is by James Harris of Salisbury). He was appointed organist first of Ludlow Parish Church and later of St Martin's, Birmingham (1787). It is possible that he was the Mr Harris of Birmingham, listed by Burney, who sang bass in the Handel Commemoration concerts. The influence of Handel is prominent in his works. He published two collections of songs and six keyboard quartets op.2 (1774), unusual in that the strings are assigned a share in the melodic material and in the ornamental style of their slow movements.

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ALFRED LOEWENBERG/R

Harris, Murray M.

(*b* Illinois, 1866; *d* Van Nuys, CA, 24 June 1922). American organ builder. He was apprenticed to G.S. Hutchings in Boston, moving to Los Angeles in 1894 to start his own workshop in partnership with Henry C. Fletcher, and completed his first organ in 1895. In 1897 Fletcher left and Harris moved to a larger factory, where in 1900 he completed a large organ for the First Methodist Church of Los Angeles. Shortly afterwards he engaged William Boone Fleming, who had formerly worked for both Roosevelt and Farrand & Votey, and put his expertise in electric actions to work on a large organ for Stanford University. In 1902 the firm moved to a larger factory and began work on a magnum opus for the St Louis World's Fair, during which time the name of the firm was changed to Los Angeles Art Organ Co., and its direction passed to Fleming. Harris, meanwhile, was working temporarily as a stockbroker, but in 1906 opened a new organ factory in Van Nuys from which came several substantial instruments, including a four-manual organ for the Pasadena Presbyterian Church (1909) and an opulent house organ for Senator W.A. Clark (1911). He sold his interests to the Johnston Organ Co. in 1913 and spent the rest of his life as a stockbroker.

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BARBARA OWEN

Harris, Ross (Talbot)

(*b* Amberley, 1 Aug 1945). New Zealand composer. He studied at the University of Canterbury and with Lilburn at Victoria University of Wellington, where he later became an associate professor. His musical output is eclectic, embracing a variety of genres and styles including chamber music, orchestral works, three operas and electro-acoustic music as well as jazz/rock fusion with his Wellington-based group Free Radicals. He has acknowledged the importance of the electro-acoustic medium for his early development, which provided an aesthetic freedom and technical control he relished. The introduction of FM synthesizers and MIDI in the early 1980s allowed him to consolidate this with works that frequently involve play on natural harmonic series, such as *Haiku* and *Harmonicity*, as well as being notable for subtle suggestions of natural environmental sounds, as in *Horn Call on Makara Cliff*. In recent years he has turned increasingly to instrumental music, where influential sources have always been Schoenberg, Berg and Stravinsky. His present work aims to reconcile

aspects of tonal function and more formalized set theoretical approaches to composition, as in ... *of memory* ... for orchestra. He was awarded the Queen's Service Medal in 1985, following the success of his opera *Waituhi*.

WORKS

(selective list)

Opera: *Waituhi* (4, W. Ihimaera), 1982–84, Wellington, State Opera, 8 Sept 1984; *Tanz der Schwäne* (chbr op, 3, Ihimaera), 1988–89, Wellington, Victoria University of Wellington, 12 August 1993; ... *a wheel of fire* ... (chbr op, 3, Shakespeare and Harris), unperf

Orch: *The Hills of Time*, 1980; *Music for Brass, Wind and Percussion*, 1992; ... *of memory* ... 1994; *Chmb Conc.*, solo vn, chmb orch, 1994; *Chmb Conc.*, pf, chmb orch, 1996; *Sinfonietta*, str, 1996

Vocal: *Arawata Bill* (D. Glover), T, hn, 1967; *Kia mau te Rongo* [Life in Peace], choir, synth, 1983; *Dreams, Yellow Lions* (A. Campbell), Bar, chbr ens 1987; *Nobby Clark* (Campbell), Bar, pf, 1990; *Wild Daisies*, (B. Bridger), S, pf, 1993

Chbr and solo inst: *Trio*, fl, va, hp, 1973; *Qnt*, ob, cl, vn, vc, pf, 1980; *Variation*, pf, 1981; *Evocation*, fl, vc, synth, 1985; *In Memory G.B.*, bn, pf, 1986; *Wind Qnt*, 1989; *Aria*, pf, 1991; *Str Qt No.1*, 1991; *Music for Solo Cello*, solo vc, 1993; *Piano Trio*, 1995; *Pulse*, solo vn, 1997; *Str Qt No.2*, 1998

El-ac: *Poem*, tape, 1970; *To a Child*, tape, 1973; *Horizons*, tape, 1975; *Shadow Music*, 1977, tape; *Skymning*, tape, 1978; *Echo*, tpt, tape delay, 1979; *Spirals*, tape, 1981; *Incantation*, S, tape, 1981; *Vocalise*, tape, 1985; *Flüchtig*, fl, tape, 1986; *Haiku*, tape, 1987; *Koan*, tape, 1989; *Mosaic (Water)*, tape, 1990; *Harmonicity*, tape, 1991; *Horn Call on Makara Cliff*, hn, tape, 1991; *Inharmonicity*, pf, tape, 1998

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JOHN YOUNG

Harris, Roy [LeRoy] (Ellsworth)

(*b* nr Chandler, OK, 12 Feb 1898; *d* Santa Monica, CA, 1 Oct 1979). American composer. He was one of the most important figures in the establishment of an American symphonic music. His works reflect a broad historical and international frame of reference and, through the influence and occasional use of Anglo-American folk tunes and other materials relating to the American ethos, convey a strong nationalist element as well.

1. Life.
 2. Works.
 3. Style.
- WORKS

Harris, Roy

1. Life.

Harris was reared under primitive conditions on land claimed in one of the rushes on the Oklahoma Panhandle. In 1930 the family moved to the San Gabriel (California) Valley, where Harris farmed with his father, eventually earning his own land. During his teens he shortened his given name to Roy. His first music instruction, on the piano, was from his mother; later he took up the clarinet. Harris recalled being profoundly affected by the sounds of nature and by train whistles echoing in the valley.

After graduating from high school in 1916, Harris studied at what is now UCLA (1917) and the University of California at Berkeley (1918, 1921), where he first attempted large-scale composition. During 1924–5 he studied with Arthur Farwell, who encouraged him to explore music from a fresh viewpoint and introduced him to Walt Whitman's poetry, of which he later made numerous settings. Among his other early teachers and advisers were Clifford Demorest, Ernest Douglas, Alec Anderson, Fannie Charles Dillon, Henry Schoenfeld, Modeste Altschuler and Arthur Bliss. In 1926 he travelled east for the première of his *Andante* for orchestra, staying at the MacDowell Colony, where he met Copland, who encouraged him to study with Boulanger. He did so from 1926 to 1929, with financial assistance from Alma Wertheim and, in 1927 and 1929, Guggenheim fellowships (he received a third in 1975). Under Boulanger's tutelage, he wrote the *Concerto* for piano, clarinet and string quartet, whose première in Paris established him as one of the more promising young American composers. The figures to whom he acknowledged the greatest debt during these years were Bach, Beethoven, and some of the great Renaissance polyphonists.

In 1929 he injured his spine in a fall and returned to the USA. Immobilized following surgery, he learned to compose away from the piano, refining his concepts of melody, harmony and texture. After convalescing he taught at Mills College and received a creative fellowship from the Pasadena Music and Art Association (both 1931–2). His first national recognition came through Koussevitzky, for whom he wrote his first symphony, the 'Symphony 1933'. In 1934 he joined the Juilliard summer faculty and met Beula Duffey, a young Canadian pianist and faculty colleague. They were married in October 1936 (Harris had had three previous marriages, the first producing a daughter, Jean, and an extramarital liaison resulting in a son, Phillip Barrett). The composer renamed his bride Johana, after J.S. Bach. The couple had five children between 1943 and 1957.

Johana often served as technical consultant on her husband's piano writing, assisting in rendering it more idiomatic and, in the case of a very few works, even suggesting keyboard textures or expanding on designs established by the composer (e.g. in the *American Ballads* and the *Fantasy* for organ, brass and timpani). She also contributed valuable help in revisions of piano parts. However, Louise Spizizen's claims (1993) that her

contributions went further, to the point of composing under her husband's name, are unsupported by stylistic evidence or by the considerable body of materials that has so far come to light.

Harris taught briefly at Mills College (1933). Following his association with Mills College, Harris held positions at the Westminster Choir School (later College; 1934–38) and Juilliard (summers only, 1934–38). He also held positions with Cornell University (1941–43), the Colorado College (1943–8), the Utah State Agricultural College (1948–9), the Peabody College for Teachers (1949–50), Pennsylvania College for Women [Chatham College] (1951–6), Southern Illinois University (1956–7), Indiana University (1957–60), the Universidad Interamericana de Puerto Rico (San Germán, 1960–61), UCLA (1961–70), the University of the Pacific (1963–4) and California State University, Los Angeles (1970–76). Among his best known pupils were William Schuman and Peter Schickele. His teaching was idiosyncratic, involving adaptations of the church modes and examinations of individual compositions, including his own work in progress.

Besides teaching, he supported the Composers' Forum-Laboratory (established 1935) and organized numerous music festivals, the most ambitious being the 1952 Pittsburgh International Festival of Contemporary Music. He also founded the International Congress of Strings in 1959, served as chief of music programming for the overseas branch of the Office of War Information (1945–8), and visited the USSR in a delegation of American composers sponsored by the US State Department (1958).

Harris was assertive, bold and earthy in temperament, capable of both great anger and robust humour. His behaviour was also sometimes erratic and some who knew him saw marked mood swings. This has led a few observers to conclude that he suffered from bipolar disorder. While a member of the family was indeed treated for this ailment, the composer himself was never officially examined for or diagnosed with it, and such claims must remain unproven.

Although Harris's popularity declined during the 1950s and 1960s, interest in him revived during his last years. In 1973, the Roy Harris Archive was established at California State University, Los Angeles, and in 1979 a Roy Harris Society was formed to promote performances, recordings, publications and research, achieving success in some of these areas during its short life.

[Harris, Roy](#)

2. Works.

Harris composed over 200 works in a wide variety of genres, but his symphonies and chamber music have earned the highest regard. Characterized by broad, at times rhetorical, gestures and visionary aspiration, these works contain some of his most striking music as well as characteristic flaws.

Possibly Harris's most significant contribution to the symphonic literature was his exploration of the single-movement form. Four of his symphonies (nos. 3, 7, 8 and 11) employ this design, most containing recurring melodic ideas that help create unity. In his multi-movement symphonies the tempos

and characters of the individual movements sometimes correspond with those of the Classical model, though the forms often differ. The Third Symphony is the best known, but nos. 4, 6, 7 and 8 are, in their individual ways, of equal or superior stature. Nearly all the shorter orchestral and band works bear descriptive titles. They are uneven in quality, but the finest, such as *Chorale for strings*, *Epilogue to Profiles in Courage—JFK*, *Kentucky Spring*, *Memories of a Child's Sunday*, *Ode to Friendship*, *Symphonic Epigram*, *Time Suite* and *When Johnny Comes Marching Home*, contain many felicities and skilful craftsmanship.

Harris's chamber compositions tend to be more intensively polyphonic than the orchestral works, with greater characterization of the individual parts. Most are for strings, from which the composer sometimes demanded an almost orchestral sonority. The most substantial works include the Piano Quintet, the String Quartets nos. 2 and 3, the Violin and Violoncello Sonatas, and *Soliloquy and Dance* for viola and piano. The Quintet, in three interconnected movements based largely on a single theme, has an expansive breadth of architecture and great intensity of expression; the Third Quartet, a set of preludes and fugues on modal subjects, exemplifies Harris's individual approaches to modality and traditional counterpoint.

In his concertante works Harris did not always fully exploit the idiomatic resources of the solo instruments; nevertheless, he sometimes created works of depth and polish, such as the Fantasy for piano and orchestra and the Two-Piano Concerto, sometimes using a one-movement form incorporating variation procedures. His small number of solo piano works includes a group of folksong arrangements, *American Ballads*. The Piano Sonata (1928) exhibits the lean textures, angular lines, rhythmic complexity and grandeur that mark his early works.

Choral compositions form an important part of Harris's output. His early efforts are somewhat instrumental in nature, with occasionally awkward prosody, but many of the pieces written as he matured reveal sensitivity and practicality gained from experience in writing for both amateur and professional groups. Notable are the Symphony for Voices and the 'Folksong' Symphony (no. 4); the former features some affecting onomatopoetic writing and one of the great 20th century choral fugues, while the latter reveals a high level of technical skill and demonstrates colourful variety in its symphonic treatment of ethnically diverse folksong materials. The vocal works also comprise a few exquisitely crafted and deeply expressive songs (notably a setting of Sandburg's *Fog*) and some substantial solo cantatas. Of these, *Abraham Lincoln Walks at Midnight* and *Give me the Splendid Silent Sun*, (fig. 2) represent a peak in his creativity, craftsmanship (especially in the integration of contrasts within gradually unfolding large structures) and handling of prosody.

Harris showed little affinity with the theatre or film, finding it difficult to reconcile his autogenetic technique with sudden changes of scene and character or the musical depiction of specific actions. But the ballet *From this Earth* and the film score *One-Tenth of a Nation* contain many distinctive ideas and textures, and amplify the emotional resonance of the underlying drama affectingly.

Harris, Roy

3. Style.

Harris's melodies, in their contours, modality and flexibility of phrase structure, owe a debt to monophonic chant, Renaissance choral polyphony, Anglo-American folk music, African-American spirituals and early Protestant hymnody. He employed a 'polytonal' adaptation of the church modes, in which melodic phrases are often based on a combination of different modes built on the same tonic, this providing varying 'inflections' of scale degrees.

His harmonic idiom is based on the overtone series. The most important intervals were for him the perfect 4th and 5th (his 'organum' sonorities). The earliest surviving compositions, however, at times suggest the influence of Franck and Skryabin, possibly owing to his studies in France. During the 1930s he pared his vocabulary to the major and minor triads, from the mid-1940s these generally being used in polychords for which he developed a classification within a harmonic spectrum ranging from 'savage dark' to 'savage bright'. He ranked the harmonies on the spectrum according to the degrees to which the notes of the upper polychordal member are reinforced by the overtones of the lowest note of the lower member, and also used the overtone series to rank the three positions of a triad. His chord movement is founded on an extended set of relationships derived from the dominant and subdominant areas of a given tonal centre by means of common-tone connections. Root movement is often by 3rds, though 4ths, 5ths and 2nds also appear, particularly at cadences. He believed that 'harmony should represent what is in the melody, without being enslaved by the tonality in which the melody lies'. Thus one sometimes experiences a tension between the harmonic implications of the melody, with its prevailing modal mixtures, and the supporting chords. Harris also regarded harmony as having three functions: in the architecture of tonalities, for the delineation of melodies and for dynamic resonance.

In Harris's rhythmic style, slow, lyrical passages generally begin with long notes and gradually introduce smaller values, which eventually prevail; fast music usually features a more even distribution of note-values within phrases and sometimes employs asymmetrical metres. Phrase length is fluid.

The fundamental formal principle in Harris's music is autogenesis, by which a melody is generated by a seed motif out of which the first phrase grows, each succeeding phrase either germinating in like fashion or launching itself from a figure in the last bars of the preceding phrase. His aim was to produce an effect of gradual organic growth, and thus the music often unfolds additively in blocks of gradually differing textures. Though some of the livelier music contains sharp contrasts, these are difficult to manage within the principles of his formal aesthetics, and occasionally seem awkward and unsupported by strong musical logic. Other forms and procedures Harris used are theme and variations, fugue (often a hybrid fugue-variation type) and ternary form (either ABA or ABC), these designs reconciled with his autogenetic precepts.

In the treatment of polyphony, the early works, indebted to traditional practice, sometimes seem contrived, producing awkward harmonic results.

In his mature idiom, the counterpoint emerges from a clearer harmonic background. However, he sometimes succumbed to the use of bland arpeggiations in creating his lines and did not always succeed in achieving a sense of rhythmic independence among the parts.

Harris's orchestration is clear, even lean in his early scores, with little doubling of parts. Motifs and figurations are idiomatically conceived for the instruments. His layout is generally conventional, but in some scores from the 1940s on he used saxophones, baritone horn and a grouping of piano, harp, chimes and vibraphone that provided a bell-like chordal punctuation. In addition to his orchestral achievements, Harris was a pioneer in exploring the resources of the concert band. Overall, he preferred to score in discrete choirs. He treated the strings especially flexibly, allotting them both extensive melodic and accompanimental functions, usually with a complete harmonic texture. An increasing use of *divisi* during the 1940s and 1950s imparts a growing lushness to the sound. In his brass writing, he often liked to play off the 'sharp-tone' instruments (trumpets and trombones) against the 'round-tone' ones (horns, baritone horn, tuba).

In addition to his use of folktunes in arrangements and as thematic materials, other Americanist traits in Harris's music are his employment of popular dance rhythms and elements of jazz, and his partiality to such figures as Whitman and Lincoln. Many of his compositions are programmatic, based on folk legends, the American social scene, or celebrating patriotic occasions; for much of his career he tended to depict in such music an idealized vision of America, but later he tempered this with a great awareness of contemporary problems, sometimes engaging in biting social commentary to express his commitment to racial equality and justice.

He was a prodigious reviser and self-borrower, reworking themes, even entire compositions, in creating new pieces. This resulted from a sometimes wavering technique and a lack of firm self-criticism when composing (though he could be ruthless once a work was finished). His music reveals a dual nature: there is the extrovert, 'civic' composer whose music suggests, especially through its steady, organic growth, a visionary aspiration marked by large gestures and great thematic expanses. There is also the miniaturist: here Harris is sometimes more successful than in his larger efforts; in many of the unaccompanied choral pieces and short piano compositions, his technique appears more assured, the means more concise than elsewhere.

Harris's stature is still a matter for debate. He is difficult to evaluate when only a tiny portion of his music is performed and the scores of most of his works are not readily accessible, though an increase in recording activity in recent years has begun to remedy this. Some observers believe he failed to fulfil his early promise, suffering an arrested technical and stylistic development, while others perceive an increasing mastery of technique and a growing sophistication (sometimes at the expense of raw originality and vitality of the earlier works) as his career unfolded. No doubt controversy will continue, for the musicality, breadth of vision and generosity of impulse that form his best music assure him long-term recognition.

Harris, Roy

WORKS

dramatic

One-Tenth of a Nation (film score), A, chbr ens, 1940; rec. New York, cAug 1940

From this Earth (ballet, 5 scenes), chbr en, 1941; Colorado Springs, 7 Aug 1941

Namesake (A Theatre Dance) (ballet, 9 scenes), vn, pf, 1942; Colorado Springs, 8 Aug 1942, 4 movts pubd as 4 Charming Little Pieces, vn, pf

What so Proudly we Hail (Dance Suite Based on American Folk Songs) (ballet, 5 scenes), wordless vv, str, pf, 1942, scene 4 lost; Colorado Springs, 8 Aug 1942

Ballet on the Subject of War [? = Walt Whitman Suite, seechoral]

Turn on the Night (Crocodile Smile) (incid music, J. Lawrence, R.E. Lee), chbr ens, 1961; Philadelphia, 7 Aug 1961

orchestral without soloists

Andante 1925, rev. 1926 [for projected sym. 'Our Heritage']; American Portrait 1929, sym., 1929, rev. 1931; Concert Piece, 1930 or 1932; Andantino, 1931, rev. 1932; Toccata 1931; Ov. 'From the Gayety and Sadness of the American Scene', 1932; Sym. 1933 (Sym. no.1), 1933; Sym. no.2, 1934; When Johnny Comes Marching Home (An American Ov., 1934, rev.; Farewell to Pioneers: a Sym. Elegy, 1935; Prelude and Fugue, 1936, rev.; Time Suite, 1937, movts 2–4 extracted as 3 Sym. Essays; Sym no.3, 1938, rev. 1938; American Sym., 1938, inc.; Prelude and Fugue, 4 tpt, 1939 [arr. of Prelude and Fugue no.1 from Str Qt no.3]

American Creed, 1940; Acceleration, 1941, rev. 1941; Ode to Truth, 1941; 3 Pieces, 1941 [nos. 1 and 3 from Folksong Sym.], no.2 extracted as Evening Piece; Work, 1941; Fanfare for the Forces, c1942; Folk Rhythms of Today, 1942; Sym. no.5, 1942, rev.; March in Time of War, 1943; Sym. no.6 'Gettysburg', 1944

Chorale, 1944; Ode to Friendship, 1944, rev. c1945; Memories of a Child's Sunday, 1945, rev.; Mirage, 1945; Variation on a Theme by Goossens, 1945 [Variation 7 of 10, each by a different composer]; Children's Hour, 1946; Celebration Variations on a Timp Theme from Howard Hanson's Third Sym., 1946; Melody, 1946; Radio Piece, pf, orch, 1946; The Quest, 1947; Kentucky Spring, 1949; Cumberland Conc. for Orch, 1951; Sym. no.7, 1952, rev. 1955; Sym. Epigram, 1954; Sym. Fantasy, 1954; Ode to Consonance, 1956; Elegy and Dance, 1958, rev.; Sym. no.8 'San Francisco', 1962; Sym. no.9, 1962; These Times, pf, small orch, 1963; Epilogue to Profiles in Courage–JFK, 1964, rev. 1964

Horn of Plenty, 1964; Salute to Youth, 1964; Rhythms and Spaces, 1965 [arr. of 3 Vars. on a Theme (Str Qt no.2)]; Sym. no.11, 1967

band

Sad Song, jazz band [mvt 2 of inc. American Sym., perf. independently], 1938; Cimarron, sym. ov., 1941; When Johnny Comes Marching Home, 1941; Rhythms of Today, 1942, rev., arr. L. Intravaia, c1946; Conflict (War Piece), 1944; Sun and Stars, 1944; Fruit of Gold, 1949; Dark Devotion, 1950; Kentucky Jazz Piece, 1950; Sym. 'West Point', 1952; Ad majorem gloriam Universitatis Illinorum, tone poem, 1958; Bicentennial Aspirations, 1976, inc.

concertante works

Conc., pf, str, 1936 [arr. of Pf Qnt]; Conc. V, 1938, scoring inc., withdrawn; Conc., pf, band, 1942; Chorale, org, brass, 1943; Fantasia, band, pf, 1943; Conc no.1, pf, 1944; Toccata, org, brass, 1944; Conc., 2 pf, orch, 1946; Theme and Vars., acc, orch, 1947; Elegy and Paean, va, orch, 1948; Vn Conc., 1949; Fantasy, pf, 'Pops' orch, c1951; Conc. no.2, pf, 1953; Fantasy, orch, pf, 1954; Fantasy, org, brass, tim,

1964; Conc. amp pf, brass, dbs per 1968; movt 1 lost, movts 2-3 released as Concert Piece

choral

With orch/band: Challenge 1940 (Harris, US Constitution), Bar, SATB, orch, 1940; Folksong Sym. (Sym. no.4) (US trad., P.S. Gilmore [L. Lambert]), 1940, 1942; Railroad Man's Ballad (T.L. Siebert, after ragtime ballad Casey Jones), SATB, orch, 1941; Freedom's Land (A. MacLeish), Bar, SATB, orch, 1941, also for male vv, band, 2 versions, 1942; Sammy's Fighting Sons (Harris), unison vv, orch, 1942, pubd as Sons of Uncle Sam, unison vv, pf; Rock of Ages (trad.), SATB, orch, 1944; Take the Sun and Keep the Stars (Harris), unison vv, band, 1944, arr. band, 1944, fs lost [Official Battle Anthem of the Second Army Air Force]

Blow the Man Down (US trad., A. Tennyson), Ct, Bar, SATB, orch, 1946; Red Cross Hymn (Harris), chorus, band, c1951; The Hustle with the Muscle (Harris), male vv, band, 1957; Sym. no.10 'Abraham Lincoln' (Harris, Lincoln), speaker, SATB, brass, 2 pf, perc, 1965, movts 1-3 rev. unison vv, pf, 1965, rev., SATB, orch, 1967, lost; The Brotherhood of Man (Declaration of Independence, Lincoln), SATB, orch, 1966; Whether this Nation (Harris, S. Harris, MacLeish), SATB, band, 1971; America, We Love your People (Harris), SATB, band, 1975; Bicentennial Sym. 1976 (Sym. no.13) (US Constitution, Harris, Lincoln), SATB, orch, 1975-6

With insts: Fantasy (Sp.-Amer. trad.), SATB, str trio, c1925, lost; Song Cycle (W. Whitman), female vv, 2 pf, 1927; Freedom's Land (MacLeish), unison vv/1v, pf, 1941; Our Fighting Sons (Harris), unison vv, brass, pf, org, timp, c1943-4; Walt Whitman Suite, SATB, str qt, pf, 1944; Alleluia (Motet for Easter), SATB, brass, org, 1945, rev. SATB, org, 1946, rev. SATB, str, org, 1947; Mic chomocho (Moshe uvnay Yisroel) (Bible), T/Bar, SATB, org, 1946

They say that Susan has no heart for learning (Harris), SSA, pf, 1947, rev. Bar, SSA, pf, 1953; Mass (Ordinarium Missum) male vv, org, 1948; Remember November (Election Day is Action Day) (F. Shorring), unison vv, pf 4 hands, 1952, rev. Bar/spr, male vv, pf, 1952; Pep Song (R. Zetler), unison vv, pf, 1955, lost; Each Hand has Need (?Harris), SATB/SATB, org, c1956

Folk Fantasy for Festivals (Bible, Ainsworth Psalter, US trad., Harris), folk singers, solo vv, spks, SSAATTBB, pf, 1956; Our Tense and Wintry Minds (H. Carruth), unison vv, org, 1956; Read, Sweet, how Others Strove (E. Dickinson), SATB, org, 1956; Jubilate for Worship (Alleluia, single-word text) SATB, brass, pf, perc, 1964; Peace and Goodwill to All (Peace and Goodwill to All: single-phrase text), SATB, brass, org, perc, 1970

Unacc.: A Song for Occupations (Whitman), 1934; Sym. for Voices (Whitman), 1935; Sanctus, 1937; When Johnny Comes Marching Home (Gilmore [Lambert]), 1937; He's gone away (US trad.), 1938; Whitman Triptych, 1938; A Red-Bird in a Green Tree (trad.), 1940; Choral Fanfare (G. Taggard), 1939; Ps xxxii, harmonized late 1930s, rev. G. Lynn as Gethsemane (W. Wilcox), 1933; To Thee, Old Cause (Whitman), 1941; year that Trembled (Whitman), 1941; Freedom's Land (MacLeish), male vv/female vv, pf/org ad lib/SATB, 1941

Freedom, Toleration (The Open Air I Sing) (Whitman), 1941; The Bird's Courting Song (US trad.), 1942; Work Song (railroad work song), B-Bar, SATB, 1943; A War Song of Democracy (Harris), unison vv, c1942, lost; Li'l boy named David (spiritual), 1943; Cindy (US trad.), 1949; If I had a ribbon bow (US trad.), 1949; Ps cl, 1957

chamber

Impressions of a Rainy Day, str qt, 1925, lost; Conc., pf, cl, str qt, 1926; str qt no.1, 1929; Conc., 2 vn, 2 va, 2 vc, 1932; Fantasy, wind int, pf, 1932; Three Vars. on a Theme (Str Qt no.2), 1933; 4 Minutes-20 Seconds, fl, str qt, 1934; Pf Trio, 1934;

Poem, vn, pf, 1935, lost

Pf Qnt 1936; Str qt no.3 (4 Preludes and Fugues), 1937; Soliloquy and Dance, va, pf, 1938; Str Qnt, 1940; 4 Charming Little Pieces, vn, pf 1942 [from ballet Namesake]; Sonata, vn, pf, 1941; Lyric Studies, solo ww, pf, 1950; Sonata vc, pf, 1964, rev. 1968, rev. as Duo, 1975; Childhood Memories of Ocean Moods, pf, str qt, db, 1966, rev. 1967

solo vocal

Evening Song (Tennyson), 1v, pf, 1940; La Primavera (Sp.-Amer. trad.), 1v, pf, 1940; Freedom's Land (MacLeish), 1v/unison vv, pf, 1941, [alsochoral]; 'Waitin' (Harris), 1v, pf, 1941; Lamentation (textless), S, va, pf, 1944; Take the Sun and the Stars (Official Battle Anthem of the Second Army Air Force) (Harris), 1v, pf, 1944; Fog (Sandburg), 1v pf, 1945; Wedding Song (K. Gibran), B, str trio, org, 1947

Abraham Lincoln Walks at Midnight (cant., V. Lindsay), Mez, pf trio, 1954; Give me the Splendid Silent Sun (cant., Whitman), Bar, orch, 1955, rev. 1956; Canticle of the Sun (cant., St Francis), S, 11 isnts, 1961; Sweet and Low (Tennyson), 1v, pf, 1962; Sym. no.12 'Pere Marquette' (Lat. mass, Bible), T/spr, orch, 1968, rev. 1969; Cantata to Life (K. Gibran), S, wind, perc, db, 1973; Rejoice and Sing (Bible, Whitman), B, str qt, pf, 1976, arr. Mez, str qt, pf, 1977

keyboard

Pf: Sonata, 1928, rev.; Little suite, 1938; Suite in 3 Movts, 1939–c1942; American Ballads, 2 sets, 1942–5; True Love Don't Weep (Vars. on an Amer. Folk Song), c1944; Toccata, 1949 [based on withdrawn 1939 Toccata]

Org: Chorale, 1946 [arr. G. Lynn from Conc., str sextet, 1938; F. Tulon, 1964; ?J. Kirkpatrick, pf 4 hands]; Alleluia (Motet for Easter), arr. 1946; Etudes for Pedals, 1964, rev. 1972

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J.S. Bach: Prelude and Fugues 532, pf, collab. J. Harris

J.S. Bach: Fl Sonata no.1: Largo, wind qnt, 1932, lost

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F. Couperin: 4 Pieces, wind qnt, 1932, lost

S. Foster: Old Black Joe, SATB, c1938

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J.J. Niles: The Story of Norah, SATB, 1933

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M.J. Hill: Happy Birthday, 1951 [for Mary Zimbalist]

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Harris, Sir William H(enry)

(*b* London, 28 March 1883; *d* Petersfield, 6 Sept 1973). English organist, choirmaster and composer. Already an FRCO, he won an organ scholarship to the Royal College of Music in 1899 and studied under Parratt; his composition teachers were Charles Wood and Walford Davies, to whom he became assistant organist at the Temple Church. After several appointments in London he was called to Lichfield Cathedral as assistant organist; during his time in the Midlands he served on the staff of the Birmingham and Midland Institute. He succeeded Hugh Allen at New College, Oxford, in 1919, and in 1921 he joined the RCM as professor of organ and harmony, a post he retained until 1953. In 1929 he moved from New College to Christ Church Cathedral and from there to St George's Chapel, Windsor, in 1933. He was conductor of the Bach Choir (1926–33) and directed the Balliol Concerts (1925–33). While in Oxford he had helped to found the university opera club with Westrup and he conducted a historic production of Monteverdi's *Orfeo* in 1925. Harris was made a CVO in 1942 and a KCVO in 1954. He was president of the Royal College of Organists (1946–8) and director of musical studies at the Royal School of Church Music from 1956 to 1961, the year he also resigned his appointment at Windsor.

A fine choir trainer, he maintained a high standard throughout his career, being more comfortable with small professional choirs than large amateur ones; the great ceremonial services and festivals which he organized at Windsor bore witness to his devotion. As a composer he remained conservatively entrenched in the Anglican tradition. His best work, the double choir motet *Faire is the Heaven* (Spenser, 1925), has a spaciousness of conception and a richness that make it a worthy offspring of Parry's *Blest Pair of Sirens*, and his Donne settings – *Thou hast made me* (1947) and *Bring us, O Lord* (1959) – are of similar quality. He contributed *O quanta qualia* and *Michelangelo's Confession of Faith* to the Three Choirs Festivals of 1934 and 1935 respectively, and he wrote music for the coronations of 1937 and 1953, but his biggest piece was the setting of Francis Thompson's *The Hound of Heaven* (1919). Of his organ compositions the Four Short Pieces of 1938 (the first composed in the Leipzig Thomaskirche in 1931) and the *Flourish for an Occasion* (1948) have proved the most popular. Harris's music is published principally by Novello.

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CHRISTOPHER PALMER/DUNCAN J. BARKER

Harrison.

English firm of music publishers, established in London. The origins of the firm are unclear, but its musical activities extended for 20 years from about 1783, when it was under the direction of James Harrison (*b* London, 1765; *d* London, 20 March 1847). His father, also James (1730–69), had been a printer and after his death his widow Mary or brother Thomas, although both involved in other firms in the 1770s, may have been behind the creation of Harrison & Co., which is found as a name by 1778, and which the son evidently took charge of as soon as he was old enough. Music was added to general publishing and bookselling activities from about 1783, including many useful reprints of works such as Arne's *Comus*, *Lyric Harmony* and *Thomas and Sally*, Greene's *Spenser's Amoretti*, Boyce's *The Chaplet* and *Solomon*, Handel oratorios and old ballad operas. These were issued from 1783 in the form of a periodical publication in oblong folio format, entitled *The New Musical Magazine* and almost certainly edited by Samuel Arnold. Selling at 1s. 6d. a part (16 pages) it enabled a complete vocal score of *Messiah* to be bought for only 7s. 6d. In addition, each early number had a sheet of letterpress which comprised part of *An Universal Dictionary of Music ... and a General History of Music*, probably compiled by Thomas Busby but unfortunately never completed. An unusual sales promotion was also given to *The Pianoforte Magazine*, a popularly priced octavo publication of operas, songs and piano pieces, started in 1797 and issued in weekly parts until 1802; each part contained a voucher, and purchasers of the entire set were apparently entitled to a free piano. Other periodical publications, which were a speciality of the firm, included *Harrison's New German Flute Magazine* (1787, also edited by Arnold), *The Lady's Musical Magazine* (1788) and *The Gentleman's Musical Magazine* (1788).

In January 1797 James Harrison was declared bankrupt but the firm re-emerged in the same year as Harrison, Cluse & Co., the new partner probably being the bookseller Samuel Cluse. It reverted to being James Harrison & Co. about 1803, by which time the musical side of the business had apparently been given up.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Harrison, Beatrice

(*b* Roorkee, India, 9 Dec 1892; *d* Smallfield, Sussex, 10 March 1965). English cellist. She studied with Whitehouse at the RCM and in 1907, while still a student, made her London début playing the Saint-Saëns A minor Concerto with Sir Henry Wood at the Queen's Hall. She completed her studies with Becker at the Hochschule für Musik, Berlin, and at 17 was the youngest competitor and the first cellist to win the Mendelssohn Prize. She made her European début in 1908 in Berlin, playing the Brahms Double Concerto with her sister, [May Harrison](#), and her début recital in 1910. From this time she toured as a soloist in Europe, and in 1913 was the first female cellist to appear at Carnegie Hall in New York. Besides the standard repertory, Harrison played many works by modern composers. She gave the premières of Bax's Cello Sonata and Ireland's Cello Sonata, and in 1924 gave the first British performance of Kodály's unaccompanied Sonata. A lifelong friendship with Delius resulted in him writing his Double Concerto for her and May. He also wrote his Cello Concerto for her and, although Barjansky gave the première in Vienna, Harrison gave the first British performance in 1923 under Eugene Goossens. Her association with Elgar began in 1919 when he asked her to record his Cello Concerto for HMV. The complete recording with the composer conducting was eventually made in 1928 and is of great musical and historic value, not least because all Elgar's directions were followed meticulously. She played a fine cello by Pietro Guarneri, formerly in the Knoop Collection. Her autobiography, written towards the end of her life, was published posthumously (*The Cello and the Nightingale*, London, 1985).

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MARGARET CAMPBELL

Harrison, Frank [Francis] Llewelyn

(*b* Dublin, 29 Sept 1905; *d* Canterbury, 29 Dec 1987). Irish musicologist. As a boy, he sang at St Patrick's Cathedral, Dublin; he studied at the Royal Irish Academy of Music, and matriculated at Trinity College, Dublin, gaining the MusB in 1926 and the MusD in 1929. From 1935 to 1946 he was Musician in Residence and subsequently assistant professor of music at Queen's University, Kingston, Canada, spending the last year of his tenure there as a postdoctoral Fellow of Yale University, where he studied with Leo Schrade and Hindemith. He was a professor at Colgate University (1946–7) and Washington University, St Louis, until 1952, when he was appointed lecturer at Oxford University; he later became senior lecturer and reader in the history of music at Oxford. He was a visiting professor at Yale (1958–9) and a Fellow at the Center for Advanced Study at Stanford, California (1965–6). In 1961 and again in 1968–9 he was a visiting professor at Princeton University and he left Oxford in 1970 to become professor of ethnomusicology at the University of Amsterdam. In 1976–7

he was visiting lecturer in medieval music at the University of Utrecht, and he also visited Queen's University, Kingston (1981), and the University of Pittsburgh (1981). He was elected a Fellow of the British Academy in 1965, and in 1974 Queen's University, Kingston, made him an honorary Doctor of Laws.

Harrison's studies range from European medieval music to ethnomusicology. His research into English music occupied 20 years; the most important of the many resulting publications was his edition of the Eton Choirbook which made a large collection of early Tudor antiphons available for the first time. In his work for the series Early English Church Music (founded on his initiative; he was general editor from 1961 to 1972) he helped in the preparation and publication of a dozen editions; from 1962 to 1974 he was general editor of Polyphonic Music of the Fourteenth Century. Among Harrison's writings, *Music in Medieval Britain* (1958) is a pioneering study and it soon became a standard reference work. His fields of inquiry also include the social history of Western music, and folk music of Ireland, Scotland, Wales, Canada and several countries in Latin America. Ethnological and sociological questions came increasingly to occupy him from the late 1960s, but he never abandoned his commitment to Tudor music and late medieval continental polyphony. Nevertheless, Harrison's intellectual apprehension of the sociology of music – a subject which dominates his radical reinterpretation of the function of musicology itself – must be identified as a singular and enduring contribution to the history of musicological ideas. The anthology *Time, Place and Music* (1973) and his contribution to *Musicology* (1963) provide important sources for Harrison's exposition of an anthropological species of musical thought, no less committed to the sociology of music than to its transmission, presentation and interpretation. His own breadth of attainment – as composer, scholar, editor, fieldworker, intellectual historian, cultural historian and professional musician – endowed Harrison with an uncommonly wide range of insights.

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nos.8–9 (1994–5), 20–23

DAVID SCOTT/HARRY WHITE

Harrison, G(eorge) Donald

(*b* Huddersfield, 21 April 1889; *d* New York, 14 June 1956). American organ builder of English birth. A graduate of Dulwich College, he joined his father's firm of patent agents in 1912, and served in the RAF during World War I, entering the London organ-building firm of Henry Willis & Sons in 1919. There he became an assistant to Henry Willis III, learning pipe voicing and design, and in 1921 he was elected a director of the firm. In 1927 Harrison accepted a position as assistant general manager with the Ernest M. Skinner Co. in Boston, and the following year collaborated with Skinner on the large organs in Hill Auditorium at the University of Michigan and Rockefeller Chapel in Chicago, where he introduced Willis-style choruses and other tonal innovations. By 1931, when the firm merged with the Aeolian Company, differences in tonal philosophy had begun to divide Harrison and Skinner, with many clients favouring Harrison's approach, and in 1933 Harrison was appointed technical director. Three years later Skinner left, but by this time large contracts such as that for Grace Cathedral in San Francisco (1934) were being designed and overseen entirely by Harrison. During the 1930s Harrison's English tonal philosophy began to be influenced by the 'organ reform' movement, and after a visit to Germany in 1937 he began to introduce Baroque-inspired flutes and reeds

into what would become known as 'American classic' tonal designs, of which the organ in St Paul's Chapel, Columbia University (1939), was a notable example. After the hiatus of World War II, two important commissions, the rebuilding of the Walcker organ in the Memorial Music Hall, Methuen, Massachusetts (1947), and the large new organ for the Mormon Tabernacle in Salt Lake City (1948), consolidated this eclectic tonal philosophy which was to strongly influence American organ building for the next two decades. The popularity of this approach made the Aeolian-Skinner firm the leader in the 1940s and 50s, and Harrison was almost overwhelmed by the quantity of work for which he was contracted. He visited Europe again in 1955 and while he took note of the burgeoning 'neo-Baroque' movement there, was of the opinion that it was not applicable to American churches. Nonetheless, he continued experimenting with scales and voicing right up to his last instrument, the large French-influenced organ for St Thomas's, New York; while working on the final tonal finishing of this organ, he died suddenly of heart failure. His influence on American organ building was considerable, and helped to pave the way for the historically informed eclectic tonal designs of the late 20th century.

See also [Aeolian-Skinner Organ Co.](#)

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BARBARA OWEN

Harrison, Hazel (Lucile)

(*b* La Porte, IN, 12 May 1883; *d* Washington DC, 28 April 1969). American pianist. She studied as a child with Victor Heinze and between 1910 and 1914 with Hugo von Dalan, Busoni and Egon Petri. In performing the Grieg and Chopin (op.11) concertos with the Berlin PO under August Scharrer (22 October 1904), she became the first soloist trained exclusively in the USA to perform with a European orchestra. She appeared in recitals in Chicago and several other American cities before making her formal New York début at Aeolian Hall in May 1922. While teaching at the Tuskegee Institute (1931–6), Howard University (1936–55), Alabama State A & M College (1958–63), and Jackson College, she continued her performing career: she made appearances with the Minneapolis SO under Ormandy (1932) and with the Hollywood Bowl SO under Izler Solomon (1949), and toured regularly until her retirement in the 1960s.

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DOMINIQUE-RENÉ DE LERMA

Harrison, Jonty [Douglas Jonathan Taylor]

(b Scunthorpe, 27 April 1952). English composer. He studied at the University of York, taking the PhD in composition there in 1980. From 1976 he lived in London and worked as a composer at the National Theatre before joining the staff at the University of Birmingham (1980); there he developed an outstanding electro-acoustic music studio and the Birmingham Electro Acoustic Sound Theatre (BEAST), a multi-speaker sound-diffusion ensemble which tours nationally and internationally. As a composer he has won many international prizes for electro-acoustic music; he is an influential teacher and mentor.

His compositions are very much in the tradition of *musique concrète*, recording a natural sound (a casserole dish in the case of *Klang*, 1982, for example) then transforming and combining it electronically in a studio. He describes his method of assembly as 'pragmatic – testing material in a given context for its perceptual, aural appropriateness, rather than according to some preconceived plan'. His compositional process he regards as 'a partnership between sound material and composer', who, he adds, 'must be sensitive to [the] material's implications for its future development'. His compositional interests are in 'ambiguities arising from making purely musical, spectromorphological connections between material also recognizable as "real", everyday sounds, thereby triggering additional "meanings"'.

WORKS

El-ac: Pair/Impair, tape, 1978; EQ, s sax, tape, 1980; Rosaces 4, S, A, T, B (all amp), tape, 1982; Klang, tape, 1982; Aria, tape, 1988; ... et ainsi de suite ... tape, 1992; Ottone, 2 tpt, hn, trbn, tuba, tape, 1992; Hot Air, tape, 1995; Sorties, tape, 1995; Unsound Objects, tape, 1995; Surface Tension, tape, 1996; Splintering, tape, 1997

Other: Q, s sax, vn, va, vc, elec org, 1976; Four Three, fl, va, hp, 1978; Sons transmutants/sans transmutant, 2 tpt, hn, trbn, tuba, 1983; Hammer and Tongs, str qt, 1984; Tremulous Couplings, vc, pf, 1986; Paroles hérétiques, S, pf, 1986; Paroles plus hérétiques, S, ens, 1990; Conc. caldo, amp str, 1991

Principal publisher: U. of York Music Press

Principal recording companies: Centaur, DIGITALes, MMM, NMC

STEPHEN MONTAGUE

Harrison, Julius (Allan Greenway)

(*b* Stourport, 26 March 1885; *d* Harpenden, 5 April 1963). English composer and conductor. He was educated at Queen Elizabeth's School, Hartlebury, and with Bantock at the Birmingham and Midland Institute School of Music. His cantata *Cleopatra* won the 1908 Norwich Festival composition prize, but for 30 years conducting took priority over composition. In 1913 the Covent Garden Syndicate sent him to Paris to rehearse Wagner operas for Nikisch and Weingartner. Building on this experience, he became a fine Wagner conductor, especially for the Beecham Opera Company (1915–19). With Ronald he directed the Scottish Orchestra (1920–23) and then returned to work for Beecham as principal conductor of the British National Opera Company (1922–4). He was Director of Opera at the RAM (1924–9) and from 1930 to 1939 conducted the Hastings Municipal Orchestra, raising the standard to rival that of the Bournemouth Municipal Orchestra. His conducting career was brought to an end by the onset of deafness and by the wartime demise of the Hastings Municipal Orchestra. Thereafter he was able to give all his time to composition. Much vocal music and the once popular *Worcestershire Suite* (1917) were in print, but he had destroyed his early, Bantock-influenced work, declaring it to be 'overheated'. Now he produced a succession of substantial works, including *Bredon Hill* (1942) and the Violin Sonata (1946), works which suggest a response to Brahms and Vaughan Williams respectively. His crowning achievements were the Mass in C (1936–47) and the Requiem (1948–57), both for soloists, chorus and orchestra. These works are conservative and contrapuntally complex, influenced by Bach and Verdi respectively, and possess a mastery of texture and a massive yet balanced structure. He is the author of two books, *Handbook for Choralists* (London, 1928) and *Brahms and his Four Symphonies*, and of four contributions to R. Simpson (ed.) *The Symphony* (London, 1967), which is dedicated to his memory.

WORKS

(selective list)

instrumental

Orch: Worcestershire Suite, 1917; Prelude Music, hp, str, 1922; Autumn Landscape, str, 1938; Cornish Holiday Sketches, str, 1938; Bredon Hill, rhapsody, vn, orch, 1942; Troubadour Suite, 2 hn, hp, str, 1946

Chbr: Widdicombe Fair (Humoresque), str qt, 1916; Sonata, va, pf, 1946

Many works for pf and org

vocal

Cleopatra (cant., G. Cumberland), vv, chorus, orch, 1907, withdrawn; Harvest Cant. (R. Betjeman), chorus, org, 1910; Christmas Cant. (Betjeman), chorus, org, 1911;

Requiem of Archangels for the World (H. Trench), chorus, org, 1920; 4 Cavalier Tunes (R. Browning and W. Strode), v, orch, 1930; Mass, C, vv, chorus, orch, 1936–47; Requiem, vv, chorus, orch, 1947–57; Missa liturgica, chorus, 1950; Psalm c, chorus, org, 1953; Psalm cl, chorus, org, 1958

Many partsongs, c50 songs for v, pf

MSS in GB-Lbl

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GEOFFREY SELF

Harrison, Lou (Silver)

(b Portland, OR, 14 May 1917). American composer. He is recognized particularly for his percussion music, experiments with just intonation and syntheses of Asian and Western styles. His works have employed Chinese, Korean and Indonesian instruments as well as Western instruments and those of his own construction. Harrison's style is marked by a notable melodicism: even his percussion and 12-note compositions have a decidedly lyrical flavour.

Harrison spent his formative years in northern California, where his family settled in 1926. Before graduating from Burlingame High School, in December 1934, he had studied the piano and violin, sung as a treble soloist, and composed keyboard and chamber works, including several quarter-tone pieces. In 1935 he entered San Francisco State College (now University), and in his three semesters there studied the horn and clarinet, took up the harpsichord and recorder in an early music consort, sang in several vocal ensembles and composed a number of works for early instruments, including a set of six cembalo sonatas.

In spring 1935 Harrison enrolled in Cowell's course entitled 'Music of the Peoples of the World' at the University of California extension in San Francisco. He soon began private composition lessons with Cowell, with whom he developed an enduring friendship. In 1936, at Cowell's suggestion, Harrison wrote to Ives requesting music for performance and, after an exchange of correspondence, received a crate of photostat scores including the songs, most of the chamber music and some orchestral works. During the next ten years he studied these compositions avidly, editing several for performance and/or publication. Through Cowell he also developed a fascination with Amerindian and early Californian culture, reflected in works throughout his career, among them the Mass to St Anthony whose vocal lines suggest indigenous melodic types that had been incorporated into 18th-century Californian mission services. The work's opening motif – a 'cry of anguish' occasioned by Hitler's invasion of Poland in 1939 – is also one of Harrison's earliest political compositions.

While in San Francisco, Harrison collaborated with several West Coast choreographers: Bonnie Bird, Carol Beals, Tina Flade, Marian van Tuyl and Lester Horton. In 1937 he was engaged by Mills College as a dance accompanist; he also taught courses in a composition for the dance at its summer sessions. Cage sought him out in 1938 on the recommendation of

Cowell, and it was through Harrison that Cage was hired by Bird at the Cornish School in Seattle. At the Mills College summer sessions in 1939 and 1940, and in San Francisco in 1941, Harrison and Cage staged high-profile percussion concerts, which Harrison continued in 1942 after Cage had moved to Chicago. For a 1941 performance they jointly composed *Double Music* for four percussionists, each independently writing two of the parts. Here and in works wholly his own, notably *Canticles* nos. 1 and 3, *Song of Queztlacoatl* and the Suite for percussion, the traditional battery is expanded to encompass 'found' instruments, such as brakedrums, flowerpots and metal pipes, as well as instruments from other cultures, such as the clay ocarina and the *teponaztli*, a wooden slit-drum from Mexico traditionally made from a hollow log.

In August 1942 Harrison moved to Los Angeles, where he was engaged by UCLA to teach Labanotation as well as musical form and history for dancers. He enrolled in Schoenberg's weekly composition seminar, which, he later noted, taught him the 'importance of simplicity and method' to complement the 'licence for freedom' he had learnt from Ives. The most notable work from his Los Angeles period is the Suite for piano, composed for Frances Mullen Yates.

The following year he moved to New York, where he became one of Virgil Thomson's 'stringers' at the *New York Herald Tribune* (1944–7). He also wrote for *Modern Music*, *Listen* and *View* (including studies on Ives, Varèse and Schoenberg) and published an extended essay 'About Carl Ruggles'. On 5 April 1946 he conducted the première of Ives's Third Symphony, which he had edited from the original manuscript. For this work Ives received the Pulitzer Prize of 1947 which he insisted on splitting with Harrison. In spite of these successes, however, Harrison adjusted poorly to the stress and noise of New York, first developing an ulcer and then in 1947 suffering a nervous breakdown for which he was hospitalized for nine months. He used the experience as a catalyst for change in his compositional style, eschewing the dense dissonant counterpoint of his early New York years. The period immediately after his hospitalization was one of his most productive, with the composition of *The Perilous Chapel* and *Solstice* (for the dancer and choreographer Jean Erdman), two suites for string orchestra, the Suite for cello and harp, and the Suite for violin, piano and small orchestra. Summer residencies at Reed College, Oregon, in 1949 and 1950 led to the stage pieces *Marriage at the Eiffel Tower* and *The Only Jealousy of Emer*.

In 1951 Harrison accepted a position at Black Mountain College, North Carolina, which he held for two years. There he completed several earlier works and wrote a host of new ones, including the chamber opera *Rapunzel*, a 12-note work with a melodic language that is at once rugged and lyrical. The opera's third act won a 20th-Century Masterpiece Award at the 1954 International Conference of Contemporary Music. Meanwhile the publication of Partch's *Genesis of a Music* in 1949 had stimulated Harrison's exploration of just intonation. These studies bore fruit in his *Seven Pastorales* (1949–51) and in *Strict Songs* (1955), which was composed for the Louisville Orchestra shortly after he had returned to California and settled in the rural town of Aptos. *Strict Songs* makes use of Harrison's own texts, inspired by Navajo ritual songs, and calls for the

retuning of the fixed-pitch instruments in the orchestra to create intervals with vibration ratios in superparticular proportions (4:3, 8:7, etc.). He has not only called for similar retunings in many later compositions but has also developed a system he calls free style, in which individual pitches are determined purely by their proportional relationship to preceding and following pitches without adhering to a fixed tonal centre. His *Symphony in Free Style* (1955), a four-minute composition including viols with movable or independently placed frets and specially constructed flutes, has never been performed live with the correct instrumentation, but it has been recorded in a digital realization by David Doty. After Harrison returned to California in 1953, he for the most part abandoned 12-note serialism, which he used thereafter primarily for anti-war statements, often in the context of equal temperament, to symbolize the mechanization of Western industrial society.

During these early years in Aptos, Harrison composed two violin concertos with percussion and completed a Suite for Symphonic Strings. He also began to develop closer ties with Asia, which he visited for the first time in 1961 as a delegate to the East-West Music Encounter in Tokyo. In 1961 and 1962 Harrison spent several months in Korea and Taiwan studying, among other instruments, the double-reed Korean *p'iri* and the Chinese psaltery, *zheng*. A number of subsequent works, such as *Nova Odo* (1961–8), *Pacifica Rondo* (1963) and *Music for Violin and Various Instruments* (1967) call for ensembles of mixed Western and Asian instruments. A Phebe Ketchum Thorne award in 1966 allowed him also to spend six months in Mexico, where he wrote his *Music Primer* and composed a new finale for his Symphony on G.

In 1967 Harrison met William Colvig, an electrician and amateur musician, who became his partner, as well as a dedicated collaborator on instrument building and tuning experiments. In 1971 they constructed an 'American gamelan': a set of metallophones tuned to a pure D major scale and built from materials easy to procure (e.g. steel conduit tubing, aluminium slabs, and stacked tin cans as resonators). To these instruments they added galvanized garbage cans and cut-off oxygen tanks struck with baseball bats, thus integrating Indonesian sounds, junk materials, the percussion ensemble and just intonation (see [Gamelan](#), §II, 2). Harrison composed three works for this novel ensemble: the puppet opera *Young Caesar* (1971, rewritten as a standard opera with Western instrumentation in 1988), *La Koro Sutro* (1972, a setting of the Buddhist *Heart Sutra* in Esperanto, a language in which Harrison is fluent); and the Suite for Violin and American Gamelan (1974). Harrison and Colvig later built two additional gamelans for San Jose State University and Mills College, both modelled on traditional Javanese instruments but tuned in just intonation. After studies with the renowned performer and teacher K.R.T. Wasitodiningrat in 1975, Harrison began to compose for traditional gamelan ensembles. He has since written over three dozen gamelan works, at times combining the ensemble with Western solo instruments.

At the same time Harrison has increasingly returned to composing for Western instruments, his later works including three more symphonies, concertos, and a host of chamber compositions (e.g. the *String Quartet Set*, the *Varied Trio* and the Piano Trio). He has explored cross-cultural

applications of compositional techniques, such as utilizing traditional gamelan embellishment styles in works for Western instruments (e.g. Fourth Symphony and Piano Trio), and he enjoys setting for himself compositional strictures such as permitting the use of only a limited number of melodic intervals (a process he calls 'interval control') or constructing thematic material from a restricted set of melodic or rhythmic cells.

From his earliest years in San Francisco, Harrison has articulated political views of multiculturalism, ecological responsibility and pacifism in both writings and musical compositions. Many of his early works have political overtones (*Waterfront* – 1934, *Conquest, France 1917 – Spain 1937*), as do *Pacifica Rondo*, *Nova Odo*, the three *Peace Pieces* and *Homage to Pacifica*. Harrison has also been politically active in the gay rights movement: his opera *Young Caesar* deals with homosexuality and cross-cultural partnership by describing an affair between Caesar (representing the West) and Nicomedes, King of Bithynia (the East).

In addition to his musical compositions and prose writings, Harrison is a published poet, and a painter whose works have been exhibited frequently. He is renowned for his calligraphic script and has designed several computer fonts. He has taught courses in composition and world music at San Jose State University, Stanford University, Cabrillo College, the University of Southern California and Mills College.

WORKS

WRITINGS

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LETA E. MILLER (work-list with CHARLES HANSON)

Harrison, Lou

WORKS

(selective list)

for fuller list including juvenilia and lost works see Miller and Lieberman (1998)

dramatic

Ops: *Rapunzel* (chbr op, 6 scenes, W. Morris), 1952–3, New York, YM-YWHA Kaufmann Auditorium, 14 May 1959; *Young Caesar* (puppet op, 2, R. Gordon and Harrison), 5 solo vv, Amer. gamelan, Western and Asian insts, 1971, Pasadena, California Institute of Technology, 5 Nov 1971, rev. as standard op, solo vv, male chorus, chbr orch, 1988, Portland, OR, Portland Center for the Performing Arts, 9/10 April 1988

Dance scores: *Waterfront* – 1934, perc, c1935–6; *Green Mansions*, (pf, perc, rec)/2 pf, 1941; *Jephtha's Daughter*, fl, perc, other insts ad lib, 1941, rev. 1963; *In Praise of Johnny Appleseed*, 3 perc, 1942; *Gigue and Musette*, pf, 1943; *Changing Moment*, pf, 1946; *Western Dance (The Open Road)*, pf/(fl, bn, tpt, vn, vc, pf), 1947; *The Perilous Chapel*, fl, vc, hp, perc, 1948–9, rev. 1989; *Solstice*, fl, ob, tpt, 2 vc, db, tack pf, cel, 1949–50; *Chorales for Spring*, pf, 1951

Io and Prometheus (Prometheus Bound), pf, 1951, arr. vv, insts, 1985; *The Glyph*, prep pf, perc, 1951; *Little Gamelon for Katherine Litz to Teach with*, pf, 1952; *Praises for Hummingbirds and Hawks*, chbr orch, 1952, withdrawn; *Jephtha's Daughter*, fl, perc, other insts ad lib, 1941, rev. 1963; *Reflections in Motion*, tape,

1966; New Moon, fl, cl, tpt, trbn, vn, db, perc, 1986, rev. 1989; Ariadne, fl, perc, 1987; Tandy's Tango, pf, 1992; Rhymes with Silver, pf qt, perc, 1996

Incid music: The Winter's Tale (W. Shakespeare), fl, tpt, 2 vn, va, vc, perc, 1937; Electra (Euripides), chbr orch, 1938; The Trojan Women (Euripides), orch, 1939, part lost; The Beautiful People (W. Saroyan), tpt, pf, 1942; Marriage at the Eiffel Tower (J. Cocteau), fl, cl, tpt, vn, vc, db, pf, perc, 1949; The Only Jealousy of Emer (W.B. Yeats), fl, vc, db, tack pf, perc, 1949; Cinna (P. Corneille), tack pf, 1955–7; The Rainbow Boy and the Corn Maiden (E. Gridlow), solo vv, unison vv, rec, fl, va, hp, perc, 1970s; Lazarus Laughed (E. O'Neill), fl, ob, trbn, hp, perc, str, 1994

Film scores: Nuptiae (dir. J. Broughton), chorus 2vv, Filipino kulintang, 1968; Discovering the Art of Korea (dir. D. Myers), Asian-Western ens, 1979; Beyond the Far Blue Mountains (dir. M. Davies), gamelan, 1982; Devotions (dir. Broughton), gamelan, 1983; The Scattered Remains of James Broughton (dir. Broughton, J. Singer), metallophone, drum, 1987

orchestral

Full orch: Sym. on G, 1947–64, rev. with new finale, 1966; Marriage at the Eiffel Tower, suite, 1961 [from incid music]; Elegiac Sym., 1975; Third Sym., 1982, rev. 1985; Pf Conc., 1985; Air for the Poet, 1987; Fourth Sym. (Last Sym.), 1990, rev. 1991–5; A Parade for M.T.T., 1995; P'i-p'a Conc., 1997

Chbr orch: Alleluia, 1945; Motet for the Day of Ascension, 1945, withdrawn; 7 Pastorales, 1949–51; Suite, vn, pf, small orch, 1951; At the Tomb of Charles Ives, 1963; Elegy, to the Memory of Calvin Simmons, 1982

Str: First Suite for Str, 1948, withdrawn, rev. as New First Suite, 1995; Suite no.2, 1948; Nocturne, 1951; Suite for Sym. Str, 1960; Suite, arr. K. Lewis, vn, str, 1977 [from Suite, vn, Amer. gamelan]; Suite, arr. R. Hughes, vc, str, 1997 [from Suite, vc, hp, and Suite, vc, pf]; Suite, arr. D.R. Davies, vn, pf, str, 1997 [from Suite, vn, Amer. gamelan]

vocal

Choral: Mass to St Anthony, unison vv, tpt, hp, str, 1939–52; Easter Cant., A, SATB, chbr orch, 1943–66; Onward Christian Soldiers, unison vv, tpt, org, c1945, withdrawn; Strict Songs, 8 Bar/male vv, chbr orch, 1955, arr. Bar, SATB, chbr orch, 1992; Nak Yang chun [Spring in Nak Yang], vv, chbr orch, 1961, collab. Lee Hye-Ku; Nova Odo, male vv, speaking vv, orch, 1961–8; A Joyous Procession and a Solemn Procession, 2vv, 2 trbn, 5 perc, 1962

Haiku, unison vv, shiao, hp, wind chimes, gong, 1967; Peace Piece 1, unison vv, chbr orch, 1968; Orpheus, T, SATB, 15 perc, 1969; La Koro Sutro, SATB, org, hp, Amer. gamelan, 1972, arr. K. Lewis, vv, orch, c1977; Scenes from Cavafy, Bar, male vv, hp, Javanese gamelan, 1980; Gending in Honor of Aphrodite, vv, hp, Javanese gamelan, 1982, rev. 1986; Mass for St Cecilia's Day, unison vv, hp and org ad lib, 1983–6

3 Songs, male vv, chbr orch, 1985; Faust, S, T, B, vv, chbr orch, Sundanese gamelan degung, 1985; A Soedjatmoko Set, 1v, unison vv, Javanese gamelan, 1989; Homage to Pacifica, 1v, vv, spkr, bn, perc, hp, psaltery, Javanese gamelan, 1991; Now Sleep the Mountains, All, vv, perc, 2 pf, 1992, withdrawn; White Ashes (Gobunsho), vv, kbd, 1992

Solo vocal: Pied Beauty, Bar, vc, perc, 1940; Sanctus, A, pf, 1940; King David's Lament, T, pf, 1941; May Rain, 1v, pf, perc, 1941; Fragment from Calamus, Bar, pf/str qt, 1946; Alma Redemptoris mater, Bar, vn, trbn, tack pf, 1949–51; Holly and Ivy, T, hp, 2 vn, vc, db, 1951–62; Vestiunt silve, Mez, fl, 2 va, hp, 1951–94

Peace Piece 3, A/Bar, 2 vn, va, hp, 1953, rev. 1968; Air from Rapunzel, S, fl, str trio, hp, pf, 1954; Political Primer, Bar, perc, orch, 1958, inc.; Peace Piece 2, T, chbr

orch, 1968; Ketawang Wellington, 1v, Javanese gamelan, 1983; Foreman's Song Tune (Coyote Stories), 1v, Javanese gamelan, 1983–7; Gending Moon, male v, Javanese gamelan, 1994

western instrumental ensemble

5 or more insts: Renaissance ens: Binary Variations on 'O Sinner Man', 1934–77, withdrawn; France 1917 – Spain 1937, str qt, 2 perc, 1937, rev. 1968; Simfony in Free Style, plastic fls, trbns, viols, hps, tack pf, 1955; Praise(s) for the Beauty of Hummingbirds, fl, 2 vn, cel, perc, 1952; Conc. in slendro, 3 kbd, vn, 2 perc, 1961, rev. 1972; Majestic Fanfare, 3 tpt, 2 perc, 1963; Festive Movt, fl, cl, vn, vc, pf, 1972, withdrawn; The Clays' Qnt, tpt, hn, mand, hp, perc, 1987; An Old Times Tune for Merce Cunningham's 75th Birthday, pf qnt, 1993; see also dramatic (Dance scores) [Western Dance, 1947; Solstice, 1949–50; New Moon, 1986; Rhymes with Silver, 1996], (Incid music) [The Only Jealousy of Emer, 1949; Marriage at the Eiffel Tower, 1949]

3–4 insts: Serenade, 3 rec, 1943; Str Trio, 1946; Suite no.2, str qt, 1948 [alternative version for str orch]; Nocturne, 2 vn, tack pf, 1951, withdrawn; Songs in the Forest, fl, vn, pf, vib, 1951–92; Str Qt Set, 1979; Air for the Poet, 1 inst, 2 ostinatos, 1987; Varied Trio, vn, pf, perc, 1987; Pf Trio, 1990; Small Set from Lazarus Laughed, fl, vc, cel, 1999 [from incid music]; see also dramatic (Dance scores) [The Perilous Chapel, 1948–9]

1–2 insts other than kbd: Sonata, vn, 1936, withdrawn; Air, g, fl, drone, 1947; Suite, vc, hp, 1949; Serenade, gui/hp, 1952; Avalokitesvara, hp/grand psaltery/gui, perc, 1964; Beverly's Troubadour Piece, hp/gui, perc, 1967; In Memory of Victor Jowers, cl/eng hn, pf/hp, 1967; Music for Bill and Me, hp/gui, 1967; Jahla in the Form of a Ductia to Pleasure Leopold Stokowski on his 90th Birthday, hp/gui, perc, 1972; Sonata in Ishartum, hp/gui, 1974; Serenade, gui, perc ad lib, 1978; Grand Duo, vn, pf, 1988; Threnody for Oliver Daniel, hp, 1990; Suite, vc, pf, 1995; Music for Remy, ob, perc, 1998; see also dramatic (Dance scores) [Ariadne, 1987]

Arrs. by R. Hughes: Schoenbergiana, fl, wind qnt, 1944, arr. 1962 [from lost str qt piece]; Serenade, C, wind qnt, 1944, arr. 1962 [from pf piece]; Party Pieces, 4 wind, pf, 1963 [from Sonorous and Exquisite Corpses, collab. Cage, Thomson, Cowell, 1944–5]

percussion ensemble

Large ens: Conc., vn, 5 perc, 1940–59, rev. 1974; Labyrinth no.3, 11 players, 1941; Conc., org, 8 perc, pf, cel, 1973; Double Fanfare, 12 players, 1980, collab. A. Cirone, withdrawn; Canticle no.3, ocarina, gui, 5 perc, 1942, rev. 1989

For 2–5 players: First Conc., fl, 2 perc, 1939; Fifth Simfony, 1939; Bomba, 1939; Tributes to Charon, 1939–82; Canticle no.1, 1940; Song of Quetzalcoatl, 1941; Simfony no.13, 1941; Double Music, 1941, collab. Cage; Canticle and Round in Honor of Gerhard Samuel's Birthday, 1942–93; Suite, 1942; Canticle no.5, 1942; Fugue, 1942; Recording Piece, 1955; see also dramatic (Dance scores) [In Praise of Johnny Appleseed, 1942]

gamelan

Javanese: Lagu Sociseknum, 1976; Lancaran Daniel, 1976; Music for Kyai Hudan Mas, 1976, rev. with pic tpt ad lib, 1981; Gending Jody, 1977; Gending Paul, 1977; Music for the Turning of a Sculpture by Pamela Boden, 1977; Gending Alexander, 1981; Gending Hephaestus, 1981; Gending Hermes, 1981; Gending Demeter, 1981, rev. 1983; Gending in Honor of the Poet Virgil, 1981, rev. 1985; Ladrang Epikuros, 1981; Double Conc., vn, vc, gamelan, 1982; Gending Claude, 1982; Gending Dennis, 1982; Gending in Honor of Herakles, 1982

Gending Pindar, 1982; Lancaran Molly, 1982; Gending in Honor of Palladio, 1982–3; Foreman's Song Tune, 1983, rev. with 1v, 1987; For the Pleasure of Ovid's Changes, 1983, rev. 1986; Gending in Honor of James and Joel, 1983; Gending Max Beckmann, 1984, rev. 1991; Gending Vincent, 1984; Ladrang in Honor of Pak Daliyo, 1984–6; Philemon and Baukis, vn, gamelan, 1985–7; Cornish Lancaran, s sax, gamelan, 1986, rev. 1989; Conc., pf, gamelan, 1987; In Honor of Munakata Shiko, 1997; A Dentdale Ladrang, 1999; Ladrang Carter Scholz, 1999; Orchard, 1999; see also dramatic (Film scores) [Beyond the Far Blue Mountains; Devotions], vocal (Choral) [Scenes from Cavafy; Gending in Honor of Ahprodite; A Soedjatmako Set; Homage to Pacifica], vocal (Solo vocal) [Ketawang Wellington, Foreman's Song Tune, Gending Moon]

Amer.: Suite, vn, Amer. gamelan, collab. R. Dee, 1974; see also dramatic (Ops) [Young Caesar], vocal (Choral) [La Koro Sutro]

Balinese: A Round for Jafran Jones, 1991

Cirebonese: Lagu Cirebon, 1983; Lagu Lagu Thomasan, 1983; Lagu Victoria, 1983; Lagu Elang Yusuf, 1984

Sundanese: Main Bersama-sama [Playing Together], hn, gamelan degung, 1978; Serenade for Betty Freeman and Franco Assetto, 1978; Threnody for Carlos Chávez, va, gamelan degung, 1978; Lagu Pa Undang, 1985; Ibu Trish, 1989; see also vocal (Choral) [Faust]

General: Book Music, selected insts, 1994

other works with non-western instruments

Asian ens: Moogunkwha, Se Tang Ak [Sharon Rose, a New Song in the Old Style, or a New Tang Melody], Korean court orch, 1961; Quintal Taryung, (2 Korean fl, changgo ad lib)/(2 rec, drum ad lib), 1961–2; Suite, 4 haisho, perc, spkr, 1992

Asian, African and Western insts: Air, vn, ya zheng, gender, 1940, rev. 1970s; Prelude, p'iri, reed org, 1961; Pacifika Rondo, 1963; At the Tomb of Charles Ives, 1963; Music for Vn with Various Insts, vn, reed org, 1 perc, psaltery, 4 mbiras, 1967, rev. 1969; A Phrase for Arion's Leap, 3 ya zheng, 2 hp, perc, 1974

Asian solo inst: Psalter Sonata, great psaltery/zheng, 1961, rev. 1962; Wesak Sonata, cheng, 1964; The Garden at One and a Quarter Moons, great psaltery/zheng, 1964, rev. 1966; Suite for Sangen, shamisen, 1966

keyboard

Pf: Ground, e, 1936, rev. 1970; Largo ostinato, 1937, rev. 1970; Saraband, 1937; Prelude, 1937; Third Pf Sonata, 1938; Reel (Homage to Henry Cowell), 1939; Suite, 1943; New York Waltzes, 1944–51; A 12-Tone Morning After to Amuse Henry, c1944–5; Triphony, 1945; 2 Unused Pieces for José Limón, 1945; Homage to Milhaud, 1948; Little Suite, 1949; Double Canon for Carl Ruggles, 1951; Festival Dance, 2 pf, 1951, rev. 1996

Fugue for David Tudor, 1952; Waltz for Evelyn Hinrichsen, 1977; A Summerfield Set, 1988; An Old Times Tune for Merce Cunningham's 75th Birthday, arr. M. Boriskin, 1993; see also dramatic (Dance scores) [Gigue and Musette, 1943; Changing Moment, 1946; Western Dance, 1947; Chorales for Spring, 1951; Io and Prometheus, 1951; Tandy's Tango, 1992]

Other: 6 Cembalo Sonatas, 1934–43; Praises for Michael the Archangel, org, 1947; Estampie for Susan Summerfield, org, 1981; Pedal Sonata, org, 1989; Sonata for Hpd, 1999; see also dramatic (Incid music) [Cinna]

MSS in U. of California, Santa Cruz, US-OAm; recorded interviews in US-NHoh

Principal publishers: Peters, Peer International, American Gamelan Institute, A-R Editions, Associated, Music for Percussion, Warner

Harrison, Lou

WRITINGS

- About Carl Ruggles* (Yonkers, NY, 1946); repr. in *The Score*, no.12 (1955), 15–26, and in Garland (1987), 39–45
- ‘Refreshing the Auditory Perception’, *Music East and West: Tokyo 1961*, 141–3
- ‘Creative Ideas in Classical Korean Music’, *Korea Journal*, ii/11 (1962), 34–6
- Korean Music* (MS, c1962, US-LAuc)
- ‘Some Notes on the Music of Mouth-Organs’, *Umakhak ronch’ong: Yi Hye-Gu paksa song’su kinyom* [Essays in ethnomusicology: a birthday offering for Lee Hye-Ku] (Seoul, 1969)
- Music Primer: Various Items about Music to 1970* (New York, 1971, 2/1993)
- ‘Thoughts about “Slippery Slendro”’, *Selected Reports in Ethnomusicology*, vi (1985), 111–17
- ‘Cloverleaf: a Little Narrative with Several “Off-Ramps”’, *1/1: the Quarterly Journal of the Just Intonation Network*, v/2 (1989), 1–2, 14–15; repr. in *Companion to Contemporary Musical Thought*, i, ed. J. Paynter and others (London, 1992), 248–55
- Joys and Perplexities: Selected Poems of Lou Harrison* (Winston-Salem, NC, 1992)
- ‘Lou Harrison’s Political Primer’, *Frog Peak Anthology*, ed. C. Scholz and L. Wendt (Hanover, NH, 1992), 77–83
- Articles in *ACA Bulletin*, *Dance Observer*, *Ear*, *Impulse*, *Listen: the Guide to Good Music*, *Modern Music*, *View* and *Xenharmonikon*

For fuller list of writings see Miller and Lieberman (1998).

Harrison, Lou

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- V. McDermott:** ‘Gamelans and New Music’, *MQ*, lxxii (1986), 16–27
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- H. Von Gunden:** *The Music of Lou Harrison* (Metuchen, NJ, 1995)
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- L.E. Miller:** 'The Art of Noise: John Cage, Lou Harrison and the West Coast Percussion Ensemble', *Perspectives on American Music, 1900–1950*, ed. M. Saffle (New York, 2000), 215–63

Harrison, May

(*b* Roorkee, India, 23 Aug 1890; *d* South Nutfield, Surrey, 8 June 1959). English violinist, sister of [Beatrice Harrison](#). She studied at the RCM with Arbos and Rivarde and made her London début in 1904. In 1909 she went for further study with Auer in St Petersburg. She toured extensively as a soloist and when only 18 replaced Kreisler at a festival in Helsinki. She made her début with the Berlin PO the following year. She appeared frequently with her two sisters, and she and Beatrice gave the première of the Delius Double Concerto which was dedicated to them. Delius also dedicated his Violin Sonata no.3 to May, and she gave the première in 1930 with Bax.

Her youngest sister, Margaret (*b* Chatham, 20 April 1899; *d* Greenock, 24 Dec 1995), was also a violinist, and active as a soloist during the 1920s. She made her Proms début in 1925, and also assisted her sisters in the editing of the Delius Double Concerto. In later years she devoted herself mainly to the piano.

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- T. Potter:** 'May Harrison: a Profile', *The Strad*, ci (1990), 628–30

MARGARET CAMPBELL

Harrison, Samuel

(*b* Belper or Duffield, Derbys., 8 Sept 1760; *d* London, 25 June 1812). English tenor and impresario. As a boy soprano he was discovered in Derbyshire by William Burton (William Savage's deputy at St Paul's Cathedral and the Chapel Royal); Burton brought him to London as his apprentice about 1775, sending him to R.J.S. Stevens for singing lessons. Harrison made his London début in the masque *The Sirens* at Covent Garden (26 February 1776). From December 1776 he sang at the Society of Sacred Music Concerts and the Ancient Concerts; his voice did not break until 1778, when he was to have sung at the Gloucester Music Meeting. Sir William Parsons instructed him as a tenor and during this time Harrison supported himself by teaching the harpsichord; three years later

he performed at the Gloucester Festival, and thereafter sang regularly at major festivals and concerts throughout the country.

The remaking of his voice in three years was a triumph of perseverance. 'The voice was at once the weakest and most pure and equal ever heard in England', remarked *The Harmonicon* in 1830. His intonation was perfect and his shake well-judged, but his compass was by no means extensive, covering only two octaves from A to a', and his singing lacked animation. Aware of these limitations, Harrison specialized in cantabile arias of serenity and repose. His 'chaste style' was considered perfect for sacred music; in Kelly's words, his voice 'breathed pure religion'.

Harrison established his reputation at the Hanover Square concerts in the 1780s and at the Handel Commemoration of 1784 when his brother James also sang. He served as principal tenor and director of the Covent Garden oratorios, 1789–92, and sang at the Ancient Concerts from 1785 to 1791. In 1792 Harrison and Charles Knyvett founded the Vocal Concerts at Willis's Rooms: printed programmes and wordbooks (at *GB-Lgc*) indicate that English vocal solos, glees and catches were presented at these concerts, with an occasional Italian aria or instrumental work. The Vocal Concerts were suspended in 1795, but, with William Knyvett, James Bartleman and Thomas Greatorex, Harrison revived them in 1801; they ran until 1821.

In 1786 Harrison embarked on a brief but much-publicized affair with the soprano Mme Mara. On 6 December 1790 he married the soprano Ann Cantelo, with whom he had often sung. At his death he left an estate valued at £3500.

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MOLLIE SANDS/RACHEL E. COWGILL

Harrison [née Riley], Susie [Susan] Frances [King, G(ilbert) R.]

(*b* Toronto, 24 February 1859; *d* Toronto, 5 May 1935). Canadian composer and writer. Trained at private schools in Toronto and Montreal,

Harrison used the pseudonym 'Medusa' for her writings which began to appear in 1875. Later she frequently used the name 'Seranus' for both music and literary publications as well as 'Gilbert King' or 'G.R. King' for songs and piano music. In 1883 she wrote the words and arranged the music of the *Address of Welcome to Lord Lansdowne*. Her opera *Pipandor* was completed in 1884 but has not been performed. This work, the first opera written by a Canadian woman, incorporates French-Canadian folk tunes, a genre on which the composer frequently lectured. In addition to her work as a composer Harrison edited the first anthology of Canadian English, French and Amerindian verse (*The Canadian Birthday Book*, Toronto, 1887). Her own prose and poetry were published by *Pall Mall Magazine* and *New England Magazine* among others. For 20 years she served as principal of the Rosedale Branch of the Toronto Conservatory (?1902–22), edited *The Conservatory (Bi-)Monthly* (1902–13) and was a frequent contributor to *The Conservatory Quarterly Review* (1918–35).

Harrison's compositions frequently have a juxtaposition of modal melodies and harmonies with some chromatic progression. In the one-movement Quartet on Ancient Irish Airs Harrison skilfully explores the lyricism of Irish folksong while introducing rapid figurations typical of Irish reels in all four instrumental parts.

WORKS

(selective list)

The British Volunteers (Harrison), 1884; Our Canada True to the Core (song, Harrison), 1884; My Own Ador'd Love (song, Harrison), 1884; *Pipandor* (op), 1884; Eldorado valse, pf, 1886; 3 Esquisses canadiennes, pf, 1887; Danse polonaise, pf, 1888; Marche canadienne, 1888; On the Wing, 1888; Qt on Ancient Irish Airs, str qt; other songs

Principal publishers: I. Suckling, King & Co., Nordheimer

ELAINE KEILLOR

Harrison, William

(*b* London, 15 June 1813; *d* London, 9 Nov 1868). English tenor and impresario. He appeared in public as an amateur in 1836 and in October of that year he became a student at the RAM. After appearances at the Sacred Harmonic Society he made his operatic début at Covent Garden on 2 May 1839 in the première of Rooke's *Henrique*. During Bunn's seasons at Drury Lane in the 1840s he sang the leading tenor roles in the first performances of Balfe's *The Bohemian Girl*, Wallace's *Maritana* and Benedict's *Brides of Venice*, among others. He was particularly known for his renditions of operatic ballads. After further appearances at the Haymarket Theatre, he went on an American concert tour in 1854 with the soprano Louisa Pyne, her sister Susannah and the baritone Borriani.

On his return to England, in collaboration with Louisa Pyne, he established the Pyne-Harrison English Opera Company which opened at the Lyceum

Theatre in 1857, then transferred to Drury Lane, and finally, from December 1858 until March 1864, appeared at Covent Garden. During that period 15 new British operas, including six by Balfe, were produced, as well as English versions of Italian and French operas. During its eight seasons the company was reported to have spent some £200,000 in salaries, authors' fees and copyright. In the winter of 1864 Harrison opened Her Majesty's Theatre for a further season of opera in English, but with little success.

By the early 1860s Harrison had been superseded as a tenor by Sims Reeves and his voice was failing, reflected in the limitation of his role in Benedict's *The Lily of Killarney* (1862) and other operas of this period. Thomas Hardy, a regular opera-goer, recollected that 'Harrison's courage in singing his favourite parts, even when his voice had failed, might probably cause him to be remembered longer than his greatest success'.

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W.H. HUSK/HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

Harrison & Harrison.

English firm of organ builders. It was founded in Rochdale in 1861 by Thomas Hugh Harrison (*b* London, 27 Dec 1839; *d* Isleworth, 24 March 1912), whose father, another Thomas (c1807–93), had set up in business as an organ parts supplier in the New Road, London, in 1830. The son served an apprenticeship with Henry Willis, and then went north to exploit the demand for organs created by the building of churches and chapels in the industrial districts. He may have acquired Richard Nicholson's business when the latter moved away from Rochdale in 1861 (see [Nicholson](#)). In 1870 he moved to Durham. His brother James (who had also been apprenticed to Willis) joined him in 1872 and the firm became Harrison & Harrison. The organs of this period are well-built, of good materials, and already reveal the concern for tonal refinement, and taste for smooth reeds, solid Pedal Organs and variety of string tone which were to become characteristic of the firm's work after c1900. Significant commissions included St Michael's College, Tenbury (1869), St James, Morpeth (1870), St Martin's, Scarborough (1872), and St Giles's Cathedral, Edinburgh (1878, 1884).

In 1893 Harrison took his son, Arthur Harrison (*b* Rochdale, 1868; *d* London, 14 Nov 1936) into partnership; the second son, Henry Shaw (Harry) Harrison (*b* 1871; *d* Durham, 6 July 1957) was made a partner in

1897. Broadly, Arthur became responsible for tonal matters, Harry for technical ones. Their father retained a 50% share in the business until his retirement sometime after 1895.

The firm then took a new direction, influenced by George Dixon (1870–1950), an amateur of independent means, who was convinced that Hope-Jones's notions about tonal design were wrong-headed. Dixon's views were influenced by those of [Thomas Casson](#), who advocated the use of extension and borrowing on the Pedal, the enclosure of the Pedal and the use of the complete harmonic series including the flat 21st. All these features appeared in Arthur Harrison's work. Dixon also admired the comprehensive flue choruses provided by Edmund Schulze and T.C. Lewis; the complete Great choruses in Harrison & Harrison's largest instruments (from 32' to two mixtures) reflect this, although their use of relatively high wind pressures, deep nicking and leathered lips creates an altogether different effect. The reeds owe more to Willis (another of Dixon's models) although, again, the finished effect of Arthur Harrison's trombas is very different from Willis's brilliant chorus reeds.

Arthur had his own, pronounced views: it is impossible to be certain where Dixon's influence began and ended. He was also surrounded by a resourceful team of craftsmen, including his brother Harry, who designed the consoles and the firm's famously reliable tubular- and electro-pneumatic actions, and the reed voicer W.C. Jones (1874–1967). Together they developed a distinctively English Romantic organ, notable for its variety of semi-orchestral voices, its dynamic range and seamless 'build up'.

The series began with the organ of St Nicholas, Whitehaven (1904), a 47-stop, 3-manual instrument in which Great and Choir were amalgamated, and the third division was a 'Solo and Tuba Organ'. Schemes for Durham (1905) and Ely (1908) revealed a new approach to cathedral organ design, with choruses of strings on the Solo Organs, a generous provision of Pedal basses, heavy-pressure chorus reeds, and (at Ely) a massive Great flue chorus including the Harmonics (10.17.19.21.22). A succession of distinguished instruments followed, among them those for All Saints, Margaret Street, London (1911), St Mary Redcliffe, Bristol (1912), and the Caird Hall, Dundee (1923), the rebuilt Willis organ in the Royal Albert Hall, London (1924–33), and those for Newcastle City Hall (1929), Repton School Chapel (1930), King's College, Cambridge (1934), and Westminster Abbey (1937).

Arthur Harrison's death, while working on the Westminster Abbey organ, was soon followed by the outbreak of war, and the firm did little major work until the era of post-war reconstruction. By then, Harry Harrison's son, Cuthbert Harrison (1905–91), had become managing director. In 1950, the firm received the order for the new organ in the Royal Festival Hall (for illustration see [Organ, §VII, 6, fig.48](#)), designed (and meticulously supervised) by Ralph Downes. The scheme appeared superficially to be the antithesis of all that the pre-war Harrison tradition represented. It was a bold neo-classical scheme, powerfully influenced by similar schemes in the USA, yet displaying many of its designer's own quirks. It was to prove one of the most influential organs of the 20th century and it is generally agreed

that the organ builders acquitted themselves in an exemplary manner (for a different viewpoint see Organ §VII, 6). Although they continued to build organs of a largely Romantic type (Colston Hall, Bristol, 1956) the firm applied the lessons learned at the Royal Festival Hall to most of its subsequent work, and soon developed a style which blended elements of neo-classicism (low pressures, open-foot voicing, complete choruses, solo mutations) with more familiar English features (swell boxes, powerful reed choruses, strings, weighty Pedal basses). The action was almost invariably electro-pneumatic, built to the firm's exacting standards, and permitting a full range of console accessories. Instruments of this type included: All Hallows, Barking-by-the-Tower, London (1957), St Clement Danes, London (1958), St Albans and Coventry Cathedrals (1962), Fairfield Hall, Croydon (1964), St George's Chapel, Windsor (1965), University of Cincinnati (1967), Christ Church, Savannah, Georgia, USA (1972).

Mark Venning (*b* 6 Sept 1942) succeeded Cuthbert Harrison as managing director in 1975. Since then the firm has tended to return to a more traditional style of voicing (still with low pressures and complete choruses, but less assertive than the voicing produced by open-foot methods) and mechanical action organs have begun to appear regularly (Merchant Taylors School, Moor Park, 1981; All Saints, West Ham, 1986; All Saints, Leighton Buzzard, 1989). A more conservative approach has been adopted in the reconstruction of existing instruments (Peterborough Cathedral, 1981; Westminster Cathedral, 1984; Winchester Cathedral, 1988; Southwark Cathedral, 1991) and a number of important restorations have been undertaken, not least of instruments built by the firm earlier in the century (e.g. Caird Hall, Dundee, 1991).

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NICHOLAS THISTLETHWAITE

Harriss, Charles (Albert Edwin)

(*b* London, midnight 16–17 Dec 1862; *d* Ottawa, 31 July 1929). Canadian composer, impresario and organist of English birth. Harriss studied at St Michael's College, Tenbury Wells, and on Ouseley's recommendation became organist in Ottawa in 1882. He occupied similar positions in Montreal from 1883 to 1894, when his interests had shifted to composition and touring as a concert organist. From around 1898 he lived in Ottawa, even though he founded and directed the McGill Conservatorium in Montreal from 1904 to 1907. His marriage to a wealthy widow in 1897

enabled him to organize music festivals, concert and lecture tours and gala performances in Canada and other parts of the British Empire, and to have nearly all of his compositions published. His opera *Torquil: a Scandinavian Dramatic Legend* was first performed in Toronto on 22 May 1900; the music shows mainly German Romantic influences. In 1905 he received the Lambeth DMus. His ideal was to stimulate 'music, commerce and patriotism' throughout the empire. (EMC2, N. Turbide)

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(selective list)

Daniel before the King (cant.), 1890; Torquil (op), 1896; Festival Mass, 1901; The Admiral (operetta), 1902; Coronation Mass: Edward VII, 1903; Pan (cant.), 1904; The Sands of Dee (cant.), 1906; The Crowning of the King (cant.), 1911

HELMUT KALLMANN

Harrisson, Thomas.

See [Harris](#) family.

Harrogate.

District in Yorkshire (since 1974). It comprises the ancient city of Ripon, Harrogate – famous as a spa town in the 18th century – and a number of villages. The musical reputation of the area relied at first on the choral foundation of the ancient minster of Ripon, but has been much enhanced by the Harrogate Festival established in 1966.

It is likely that St Wilfrid (634–709), a native of Ripon, founded a choir school there, but the first documented references to music in the minster (a diocesan cathedral since 1836) belong to the Fabric Rolls of 1399, where the use of organs was mentioned. The names of organists and their emoluments in the 15th and 16th centuries are recorded. A later medieval manuscript (*GB-Lbl* Add.50856) from the Ripon minster library, devoted to the life of a saint, contains the words and melody of *A ballet of ye death of Everyman* and other fragments of vernacular songs without music. The choral foundation as re-established in the early 17th century allowed for two vicars-choral, six 'singing-men', six choristers and an organist. E.J. Crow, organist from 1873 to 1902, conducted the Cathedral Festival Choir and the Ripon Orchestral Society. His successor, C.H. Moody, was conspicuous for his efforts after World War II to maintain the existence of a choir school and a daily sung service. The first church in Harrogate to be provided with an organ was Christ Church, where an instrument of two manuals, with 'German' pedals (1½ octaves), was installed in 1834. This was built by Francis Booth of Wakefield, rebuilt in about 1906 by Hill, Norman & Beard, and by John Jackson in 1985.

By the mid-18th century concerts were being given in the playhouses of Harrogate. During the 19th century music became a principal amenity of a health resort with a rapidly growing reputation: recitals, military band performances and orchestral concerts proliferated. Military band music was

particularly favoured in the Victorian era and players, paid £1 a week, were often expected to play four times daily, the first appearance being at 7.30 a.m. Among the many resident orchestral conductors in Harrogate the most important were Julian Clifford, who attempted to form a Yorkshire Permanent Orchestra based in Harrogate, and Basil Cameron, whose concerts in the Royal Hall in 1925 were notably successful artistically and financially. In the early part of the 20th century the Harrogate Municipal Orchestra came into being.

Amateur music has flourished for many years and the Harrogate, Ripon City, Knaresborough and Haworth Brass or Silver Bands testify to the strength of the most famous indigenous amateur tradition. Other music organizations there are the Harrogate Chamber Orchestra, String Orchestra, Music Club and Concert Society.

A festival was inaugurated in Harrogate in 1927, but it was not until 1966 that it was possible to make such an undertaking relatively secure through local authority support. Some performances are given in churches and in Ripon Cathedral. The festival organizers have commissioned new works from Leonard Salzedo, Norman Kay, Wilfred Josephs and Dominic Muldowney, and, in cooperation with the music department of York University, has provided a forum for the performance and discussion of contemporary music.

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PERCY M. YOUNG

Harrop, Sarah.

See [Bates, Sarah](#).

Harry Fox Agency.

See Copyright, §V, 14(iv).

Harsányi, Tibor

(*b* Magyarkanisza, 27 June 1898; *d* Paris, 19 Sept 1954). French composer, conductor and pianist of Hungarian birth. He received guidance from Bartók, but owed his technical training to Kodály, with whom he studied at the National Hungarian Royal Academy of Music. He made concert tours of Europe and the Pacific, before settling first in the Netherlands and then, in 1924, in Paris. Harsányi referred to Paris as a 'grand laboratory of contemporary music'. There he helped to found the Société Triton, which organized concerts of contemporary music, and

established ties with other expatriates, becoming one of the so-called Groupe des Quatre (along with Martinů, Mihalovici and Beck). He was also associated with the Ecole de Paris, which included Tansman and Rosenthal and was promoted under that name by the publisher Dillard of La Sirène Musicale.

Harsányi's harmonic language embraced highly dissonant chromatic as well as diatonic writing, and the superimposition of functionally unrelated chords (as in *Pièce* for two pianos). His early works were imbued with the folksong tradition of Bartók: while his music always retained this distinctive Hungarian flavour, he came to value folksong chiefly for its local colour, rather than as an expression of national identity. The rhythmic vitality of works such as the Suite for orchestra remained a distinctive feature of his style: in the piano pieces Fox-Trot, Blues and Valse (*Trois pièces de danse*), the skilful rhythmic manipulations demonstrate Harsányi's receptiveness to the influence of jazz, which he regarded as a means of reintegrating music into everyday life. In response to Parisian neoclassicism he developed a more austere contrapuntal idiom, often with the use of reduced instrumental forces: examples of this leaner style include two works given at ISCM Festivals, the Divertimento no.2 (performed at the 1946 Festival in London) and the Nonet (Vienna, 1932). Of his dramatic work, the *opéra-bouffe* *Les invités* was performed with great success in Paris in 1937, the radio opera *Illusions* won the 1948 Italia Prize, and *L'histoire de petit tailleur* was written to accompany a puppet show. His Viola Sonata, commissioned by French Radio, was performed posthumously by the Société Nationale in 1955.

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(selective list)

Dramatic: *Le dernier songe* (ballet), 1920; *Les invités* (op, 1, J.-V. Pellerin), 1928; *Les pantins* (ballet), 1938; *L'histoire du petit tailleur* (puppet show, after J.L. and W.C. Grimm), reciter, 7 insts, perc, 1939; *Chota Roustaveli* (ballet, 3, S. Lifar), 1945, collab. Honegger and Tcherepnin; *La tragédie de l'homme* (music theatre), 1946; *Illusions, ou L'histoire d'un miracle* (radio op, 2, P. Brive after E.T.A. Hoffmann), 1948; *Les amants de Budapest* (music theatre), 1950; *L'amour et la vie* (ballet), 1950; *La fleur verte* (ballet), 1950; *La ville du fond de la mer* (music theatre), 1950; *La joie est juste* (music theatre), 1951; *Echec au génie* (music theatre), 1952; *Légende canadienne* (ballet) (1953); *Les fourmis rouges* (music theatre), 1954

Orch: 3 morceaux, 1926; Suite, 1927; Sym. Ov., 1928; Aria, cadence et rondo, vc, orch, 1930; Concertstück, pf, orch, 1930; Suite hongroise, 1935; Divertimento no.1, 2 vn, chbr orch, 1941; Vn Conc., 1941; Divertimento no.2, tpt, str, 1943; Danses variées, 1945; Figures et rythmes, 1945; Divertissement français, 1946; Rapsodie burlesque, 1948; Sym., C, 1952

Vocal: 6 poèmes de Heine, 1v, pf, 1923; 2 scènes dramatiques, B, orch, 1923; Parfums rustiques, 1924; Chansons (A. de Musset), 1925; 3 pèlerins (R.-E. Hart), 1925; 5 poèmes (Hart), 1v, pf, 1927; Vocalise-étude 'Blues', 1930; Cantate de Noël, 4vv, fl, str orch, 1939; 5 chants nostalgiques (G. Apollinaire, J. Moréas, S. Mallarmé, G. de Nerval, P. Verlaine), 1943; 2 fantaisies, chorus, 1943; 3 chansons du Vivarais, 4 solo vv, 5 insts, 1946; Colère, a cappella, 1952

Chbr: Sonatine, vn, pf, 1918; 3 pièces, fl, pf, 1924; Str Qt no.1, 1925; Duo, vn, vc, 1926; Pf Trio, 1926; 3 pièces, vn, pf, 1926; Sonata, vn, pf, 1926; Nonette, wind qnt,

str qt, 1927; Sonata, vc, pf, 1928; Concertino, pf, str qt, 1931; Str Trio, 1934; Str Qt no.2 1935; Rapsodie, vc, pf, 1938; Lecture à vue, perc, 1951; Petites pièces pour ensemble tzigane, 1953; Sonata, va, pf, 1954

Pf: Petite suite pour enfants, 1923; 4 morceaux, 1924; Rapsodie, 1924; La semaine, 1924; Novellette, 1925; Petite suite de danses, 1926; Sonate, pf, 1926; 2 burlesques, 1927; 12 petites pièces, 1927; Pièce, 2 pf, 1927; 6 pièces courtes, 1927; 3 pièces de danse, 1928; 5 préludes brefs, 1928; Fox-Trot, 1929, in 13 Danses (1929), collab. Ecole de Paris; Rythmes: 5 inventions, 1929; Bagatelles, 1930, Suite, 1930; Suite brève, 1930; 5 études rythmiques, c1933; Baby Dancing, 1934; Pastorales, 1934; Le tourbillon mécanique, 1937, in Parc d'attractions (1938), collab. Honegger, Martinů, Tansman and others; 3 pièces lyriques, pf

Film scores: La joie de vivre, 1933; Miarka, collab. A. Honegger, 1938; Ballade atomique, 1948; La tour de Babel, 1950; Tabac de Cairo, 1952

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ARTHUR HOÉRÉE/BARBARA L. KELLY

Harsdörffer [Harsdörfer], Georg Philipp

(*b* Nuremberg, 1 Nov 1607; *d* Nuremberg, ?22 Sept 1658). German poet and librettist. Having received a broad classical education at home and at the universities at Nuremberg and Strasbourg, Harsdörffer embarked on a

European journey that took him from England to Italy. He settled finally in his native city in 1634, where he held several positions as assessor. He belonged to a patrician family, married a senator's daughter and in 1655 was elected to Nuremberg city council.

Harsdörffer campaigned strongly for the purification of the German language. In 1644 he helped to found the Pegnesischer Blumenorden, a society of intellectuals and artists that met regularly in Nuremberg and was modelled on humanist societies in Renaissance Italy and on the German academy the Fruchtbringende Gesellschaft. An amateur poet who published a large number of literary and moralistic works, he provided poetry for the society which he collected in his musically most important work, the *Frauenzimmer Gesprächspiele*. The eight volumes contain various literary works and texts for music, which entertained his friends and showed off his erudition; several are translations or imitations of various types of foreign works with which he became acquainted on his travels. The most important are the texts of the oldest surviving German opera, *Seelewig* (iv, 489), and the moralistic musical pageant *Tugendsterne* (v, 280), both set to music by Sigmund Theophil Staden. Other music in the collection includes four strophic songs each dedicated to a season (ii, 277), a ballet (ii, 300) and incidental music to plays (ii, 401, and vii, 431). In *Tugendsterne* Harsdörffer, as a Neoplatonist, considered music not only as *musica mundana* but also as *musica humana*, a reflection of the four elements of humankind and of the physical world. A soprano reflects the spirit of life and the element fire; an alto, blood and air; a tenor, flesh and water; and a bass, bones and earth. Music is also a foretaste of the eternal life.

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[complete list of works with music in Zirnbauer](#)

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JOHN H. BARON

Harshaw, Margaret

(*b* Philadelphia, 12 May 1909). American mezzo-soprano, later soprano. She studied at the Juilliard School with Anna Schoen-René. After winning the Metropolitan Opera Auditions of the Air in 1942, she made her Metropolitan début as the Second Norn in *Götterdämmerung* and in subsequent seasons sang such roles as Azucena, Amneris and Mistress Quickly. At San Francisco (1944–7) her roles included Ulrica, Brangäne and Debussy's Geneviève. During the 1950–51 season she changed to soprano parts, succeeding Helen Traubel in the heroic Wagnerian repertory (Isolde, Senta, Kundry and Brünnhilde), and remaining with the Metropolitan until the close of the 1963–4 season. During this period she also fulfilled engagements at Covent Garden (1953–6), where she excelled as Brünnhilde in Kenipe's *Ring* cycles, Glyndebourne (appearing as Donna Anna in 1954) and elsewhere. She was a convincing actress and possessed a good, though by no means great, Wagnerian voice; her tone was evenly produced over a wide range. She later taught at Bloomington, Indiana, and became one of the finest singing teachers in the USA.

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MAX DE SCHAUENSEE/R

Harst, Coelestin

(*b* Sélestat, Alsace, 1698; *d* nr Gerberschweier, 1776). Alsatian priest and musician. After preliminary studies in Sélestat he entered the Benedictine convent of Ebersmünster, where he became master of the novices, teacher, and in 1745 prior, at the same time acquiring sufficient reputation as a harpsichordist to play before Louis XV during the king's visit to Strasbourg in 1744. His knowledge of the organ led to invitations to examine new instruments. As a superior he insisted upon strict adherence to the rule of his order, but he could also be amusing and entertaining. At his death he was provost of the convent of St Marx near Gerberschweier.

Harst's only known work is his *Recueil de différentes pièces de clavecin* (Paris, 1745/R). He was one of the very few composers to use Couperin's term *ordre* for a group of pieces in the same key, and his style is an amalgam of Couperin, Rameau and Dandrieu. Perhaps out of ecclesiastical delicacy, the usual feminine titles yield to sturdy military ones: *Le colonel*, *Le grenadier*, *L'hussar*. *Le grand amusement* is a pale imitation of Rameau's brilliant *Les niais de Sologne*.

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DAVID FULLER/BRUCE GUSTAFSON

Hart.

English family of violin makers and dealers. John Thomas Hart (*b* 17 Dec 1805; *d* 1 Jan 1874) was first a pupil of Samuel Gilkes, and opened his own business in Princes Street, London, about 1825. He was primarily known as a connoisseur of early Italian instruments, and his dealing activities included the formation of such well-known collections as those of Goding, Plowden, Gillott and Adam. George Hart (i) (*b* London, 23 March 1839; *d* nr Newhaven, 25 April 1891) continued his father's business, which became Hart & Son. His interest extended to the historical and literary side of the violin, and he is chiefly known for his excellent book *The Violin: its Famous Makers and their Imitators*, published in 1875 with several later editions. It was followed by *The Violin and its Music* in 1881. He was succeeded at 28 Wardour Street by his sons George Hart (ii) (*b* nr Warwick, 4 Jan 1860; *d* c1931–2) and Herbert Hart (*b* London, 1883; *d* 20 Oct 1953). In the early 1890s the Harts expanded to include trade in new instruments. Some of these were made for them in France, but others were the work of the Voller brothers, who made some excellent copies of celebrated violins that passed through the Hart shop. Bows were also imported from abroad and branded with the firm's name. Although overshadowed by the Hills, the good reputation of the firm continued and it handled many fine instruments and bows. It closed down with the retirement of Herbert Hart in the autumn of 1939.

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CHARLES BEARE

Hart, Andro

(*d* Edinburgh, Dec 1621). Scottish bookseller and printer. By 1589 he was an importer of foreign books; in 1601 his name appeared in a psalm book printed in Dordrecht, the Netherlands, to be sold in Scotland. In 1610 he

became a publisher in Edinburgh, issuing a famous folio Bible in that year and many psalters (with the melodies), as well as books of Scottish court poetry, mathematics and theology. One of the most interesting of the psalters is that of 1615 in which, for the first time, the 12 Common Tunes were printed as a group and given distinctive titles.

After Hart's death, his widow (*d* Edinburgh, 3 May 1642) published more psalm books with the imprint 'the Heires of Andro Hart'. Among these is the most important 17th-century Scottish church music publication, the 1635 psalter, which contains 143 psalm settings, nearly all by Scottish composers: 104 of Proper Tunes, 31 of Common Tunes and 8 imitative settings 'in reports'.

See also [Blackhall, Andrew](#) and [Millar, Edward](#).

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DAVID JOHNSON/KENNETH ELLIOTT

Hart, Fritz (Bennicke)

(*b* London, 11 Feb 1874; *d* Honolulu, 9 July 1949). English composer and conductor. From the age of 10 to 13 he was a chorister at Westminster Abbey under Frederick Bridge. Stanford was a formative influence during his years at the RCM (1893–6) although he did not study composition. His close friends there included Holst, Coleridge-Taylor and, later, Vaughan Williams and Ireland. Hart began his career as a theatre conductor and was musical director for several touring companies before moving to Australia in 1909 on a conducting engagement under the management of J.C. Williamson. By 1913 he was lecturing at the Albert Street Conservatorium of Music in Melbourne, and with Alfred Hill founded the visionary but short-lived Australian Opera League. In 1914 he became director of the Conservatorium succeeding its founder, George Marshall-Hall. His staunch supporter, Nellie Melba, founded a school of singing there shortly after. The voices attracted to the Conservatorium and its opera school were a potent stimulus to his creative talents.

Hart's extraordinary energy and enthusiasm is evidenced by a prodigious compositional output, and more than half of his over 500 songs, almost all of his choral works, and 18 of his 22 operas were composed during his

time in Melbourne. These works demonstrate the hallmarks of his style: a keen sense of the dramatic moment and close attention to text declamation, combined with a melodic fluency born of English folksong. Hart made 127 settings of Robert Herrick, capturing the intensity of the verse without compromising lyricism. He was also strongly attracted to the literature of the Celtic Revival, setting poetry of George William Russell ('A.E.'), Fiona Macleod and Joseph Campbell, and taking plays of Yeats, Synge and Lady Gregory as librettos for his operas. He also wrote librettos that were similarly inspired by Celtic mythology and folklore.

Highly respected as a teacher and composer, Hart was made a fellow of the RCM in 1924, but he made his most public impact on the musical life of Melbourne as a conductor, giving Australian premières of several Gluck and Mozart operas. He was appointed permanent conductor of the Melbourne SO from 1928 (later joint appointment with Bernard Heinze). From 1931 he was a regular guest conductor of the Honolulu SO, and in 1937 he moved permanently to Honolulu to become both the permanent conductor of the orchestra and the first professor of music at the University of Hawaii. He continued to compose songs and another four operas, but abandoned choral composition, which had been a feature of his close association with the conservatorium choir in Melbourne. Reflecting the orchestral orientation of his new post in Hawaii, he renewed his interest in the composition of symphonic and chamber instrumental works. Finding composition difficult during World War II, he pursued other creative outlets which included writing 24 unpublished novels.

WORKS

(selective list)

stage works

MP Melbourne, Playhouse

Pierrette (comic op, 1, Hart), op.13, 1913, Sydney, Repertory, 3 Aug 1914

Malvolio (comic op, 3, after W. Shakespeare: *Twelfth Night*), op.14, 1913, Act 1 only, MP, 5 Dec 1919

The Land of Heart's Desire (1, after W.B. Yeats), op.18, 1914

Riders to the Sea (1, after J.M. Synge) op.19, 1915, Cambridge, Mumford, 16 Oct 1997

Deirdre of the Sorrows (3, after Synge) op.21, 1916

Ruth and Naomi (7 scenes, Hart, after the Bible), op.24, 1917, MP, 7 July 1917

The Fantastics (romantic comic op, 3, after E. Rostand), op.35, 1918

The Travelling Man (1, after I.A. Gregory), op.41, 1920

The King (5 scenes, after S. Philips), op.43, 1921

Esther (2, Hart, after the Bible), op.57, 1923

The Woman who Laughed at Faery (fantastic comic op, 1, Hart), op.58, 1924, MP, 25 Sept 1929

Deirdre in Exile (1, Hart), op.66, 1926, MP, 22 Sept 1926

The Forced Marriage (4, after Molière), op.79, 1928

St George and the Dragon (1, after Cornish mummers' play), op.99, 1930, Melbourne, St Kevin's Hall, 10 July 1931

The Nativity (prol., 3 scenes, Medieval sources), op.105, 1931

The Dead Heat (1, operetta, Hart), 1931

Algernon Simpson (The Fiancées) (1, operetta, Hart), 1931

Isolt of the White Hands (4, after E.A. Robinson), op.106, 1933

St Francis (1, Hart), op.117, 1937

Even unto Bethlehem (Christmas op, 4 scenes, Hart), op.155, 1943, Honolulu, Academy of Arts, 20 Dec 1943

The Swineherd, the Toad and the Princess (4, operetta, Hart), op.156, 1944

The Vengeance of Faery (5, Hart), op.164, 1949

songs

with piano

7 Songs (W. Blake), op.9, 1912; 14 Songs (R. Herrick), op.10, 1912; 7 Songs (W.E. Henley), op.11, 1912; 6 songs (L. Esson), op.12, 1912; 7 Songs (Blake), op.15, 1913; 7 Songs (Henley), op.16, 1913; 5 Songs (R. Church), op.17, 1913; 21 Songs (Herrick), op.23, 1916; 7 Songs (Blake), op.25, 1917; 7 Songs (Henley), op.26, 1917; 49 Songs (G.W. Russell), opp.28–34, 1918; 5 Songs (F. Macleod), op.36, 1919; The Gilly of Christ (song cycle, 13 songs, J. Campbell), op.49, 1922; 25 Songs (Herrick), opp.50–54, 1922; 25 Songs (W. Sharp), opp.67–71, 1926; 30 Songs (Macleod), opp.72–7, 1927; 3 Songs (W. Morris), op.81, 1930; 36 Songs (Herrick), opp.82–90, 1930

20 Songs (H. Wolfe), opp.91–4, 1930; 5 Songs (M. Gibbon), op.102, 1931; 10 Songs (W.W. Gibson), opp.103–4; 3 Songs (L.W. Reese), op.113, 1935; 3 Sonnets (C. Rossetti), op.114, 1935; 3 Sonnets (A. Austin), op.115, 1935; 3 Sonnets (E.B. Browning), op.116, 1935; 5 Songs (Campbell, T. Hardy, R. Bridges, J. Joyce, F. Shove), op.120, 1938; 5 Songs (Tulsidas, trans. M. Gandhi) op.121; 5 Songs (M. Prior), op.122, 1938; 5 Songs (Tukaram, trans. Gandhi), op. 123, 1938; 10 Songs (Chin., trans. H. Waddell), opp.124–5, 1938; 5 Songs (Prior), op.126, 1938; 5 Songs (A. Meynell, P. Colum, Bridges, K. Tynan), op.127, 1938; Orpheus with his Lute (Shakespeare), 1938; 5 Songs (G. Bottomley), op.128, 1938; 5 Songs (Reese), op.129, 1938; 5 Songs (J. Auslander), op.143, 1941; 5 Songs (A. Wurdemann), op.144, 1941; 15 Songs (Herrick), opp.148–50, 1941; 10 Songs (Reese), opp.152, 154, 1942–3; 5 Songs (Blake), op.158, 1945; 5 Songs (Reese), op.163, 1947; 5 Songs (Reese), op.165, 1948; 10 Songs (Herrick), opp.166–7, 1948; 5 Songs (Reese), op.168, 1949

Other songs to total of more than 500, incl. songs with orch, several hundred more destroyed

other works

Orch: The Bush, sym. suite, op.59, 1923; Shenandoah, fantasy, op.100, 1930; Sym. no.1, op.107, 1934; Variations on an Unharmonised Theme by Eugene Goossens, op.157, 1945; Dedication, op.172, 1949; 12 other works

Choral: 3 Australian Ballads (W. Ogilvie), op.5, SATB, str, 1909; The Song of Mary (M. Coleridge), op.55, SSSSAA, vn, pf, 1922; Salve caput cruentatum, op.62, S, SSA, pf, 1924; Ode on a Grecian Urn (J. Keats), op.65, SSA, fl, eng hn, str qt, pf, 1925; Natural Magic (Russell), op.65a, SSA, pf; Gods (W. Whitman), op.78, SATB, str, 1927; The Night of Fear is Over (G. Aickin), SSA, org, 1929; Joll's Credo (A.T. Sheppard), op.98, SATB, str, 1930; Save me O God, SATB, 1933; many partsongs and other pieces

Chbr: 2 sonatas, vn, pf, d, op.7, 1911, d, op.42, 1920; Fantasy Qt, a, op.118, str qt, 1937; Str Qt, G, op.119, 1937; Sonata, g, op.142, vn, pf, 1941; other pieces and arrs. for vn, pf; pf pieces and arrs., many of English folktunes; org pieces

MSS in AUS-Msl

Principal publishers: Allan (Melbourne), Boosey & Hawkes, Curwen, Paling

(Sydney), Stainer & Bell

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- A. Forbes:** 'The Songs of Fritz Bennicke Hart', *MMA*, xv (1988), 172–86
- A. Forbes:** 'Fritz Hart's *Riders to the Sea* (1915)', *Studies in Music*, xxiv (1990), 47–63
- P. Tregear:** *Fritz Bennicke Hart: an Introduction to his Life and Music* (thesis, U. of Melbourne, 1993)
- D. Hall:** 'Fritz Hart and the Honolulu Symphony', *Hawaiian Journal of History*, xxix (1995), 163–78

A.-M. FORBES

Hart, James

(*b* 1647; *d* 8 May 1718). English bass and composer. He was described as 'a base from Yorke' when he was sworn in a Gentleman of the Chapel Royal in 1670. He was listed as one of the 'Priests of the Chapel' in 1692, so he may have taken orders in the meantime. He and Jeffrey Banister kept a boarding-school for young ladies 'in that House which was formerly Sir Arthur Gorges at Chelsea'. It was here that Duffet's masque *Beauty's Triumph* was put on in 1676. He probably took part as a singer in Shadwell's version of *The Tempest* (1674), and sang the parts of Europe and Strephon in Crowne's masque *Calisto*, performed at court in 1675. Later in his career he was one of the soloists in Purcell's *Hail! Bright Cecilia* (1692). More than 60 of his songs were printed in late 17th-century songbooks, chiefly *Choice Ayres and Songs* (RISM, 1673³–1684³/R1989 in MLE, A5), *The Theater of Music* (1685⁵, 1686³–1687⁵), *Comes amoris* (1687⁴–1688⁸, 1694⁵), *The Banquet of Musick* (1688⁶–1690⁵/R1983 in MLE, A1) and *Synopsis Musical* (1693). Manuscripts containing songs by Hart include GB-Lbl Add.MS 19759. His *Adieu to the pleasures and follies of love* was sung in *The Tempest* though never incorporated into the text of the opera. He is one of the more interesting song composers contemporary with Purcell and by no means lacking in originality.

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AshbeeR, i, iii, v

BDA

SpinkES

E.F. Rimbault: *The Old Cheque-Book, or Book of Remembrance of the Chapel Royal* (London, 1872/R)

IAN SPINK

Hart, Johann Daniel.

See [Hardt, Johann Daniel](#).

Hart, Lorenz (Milton)

(b New York, 2 May 1895; d New York, 22 Nov 1943). American lyricist and librettist. He studied journalism at Columbia University, where he met [Richard Rodgers](#). They began writing material for student shows together, and achieved an early success on Broadway when their song 'Any Old Place with You' was interpolated in *A Lonely Romeo* (1919). Hart left Columbia to translate plays for the Shubert brothers, but continued to collaborate with Rodgers, writing the score for *Poor Little Ritz Girl* (1920). The team did not receive widespread recognition until 1925, however, when their songs for the *Garrick Gaieties* helped make that show a hit. Thereafter the two men compiled a remarkable record of successes and some interesting failures both on Broadway and in Hollywood. In his last years Hart's alcoholism proved a problem, though his skill as a lyricist was not impaired.

Hart's lyrics are distinguished for their brilliant use of inner and multisyllabic rhymes (he had confessed a violent dislike of the 'monosyllabic juxtaposition of "slush" and "mush"' that characterized so many contemporary lyrics). He also wrote consistently in a superficially lighthearted but fundamentally misanthropic style.

WORKS

stage

unless otherwise stated, all are musicals and all dates are those of first New York performance; all lyrics are by Hart and all music by Rodgers

* [Hart co-librettist](#)

Poor Little Ritz Girl (G. Campbell and L. Fields), 28 July 1920

The Melody Man* (play, with some music, H. Fields and Rodgers), 13 May 1924; film, 1930

Garrick Gaieties (revue), 17 May 1925 [incl. Manhattan]

Dearest Enemy (H. Fields), 18 Sept 1925 [incl. Bye and Bye, Here in my Arms]

The Girl Friend (H. Fields), 17 March 1926 [incl. The Blue Room, The Girl Friend]

Garrick Gaieties (revue), 10 May 1926 [incl. Mountain Greenery]

Lido Lady (G. Bolton, B. Kalmar, H. Ruby and R. Jeans), London, 1 Dec 1926

Peggy-Ann (H. Fields), 27 Dec 1926

Betsy (I. Caesar, D. Freedman and W.A. McGuire), 28 Dec 1926

One Dam Thing After Another (revue, Jeans), London, 19 May 1927

A Connecticut Yankee (H. Fields), 3 Nov 1927 [incl. My heart stood still, Thou Swell]

She's my Baby (Bolton, Kalmar and Ruby), 3 Jan 1928

Present Arms (H. Fields), 26 April 1928; film, as Leathernecking, 1930

Chee-Chee (H. Fields), 25 Sept 1928

Spring is Here (O. Davis), 11 March 1929 [incl. With a Song in my Heart]; film, 1930

Heads Up! (J. McGowan and P.G. Smith), 11 Nov 1929; film, 1930

Simple Simon (E. Wynn and Bolton), 18 Feb 1930 [incl. Ten Cents a Dance]

Evergreen (B.W. Levy), London, 3 Dec 1930 [incl. Dancing on the Ceiling]; film, 1934

America's Sweetheart (H. Fields), 10 Feb 1931 [incl. I've got five dollars]

Jumbo (B. Hecht and C. MacArthur), 16 Nov 1935 [incl. Little Girl Blue, The Most Beautiful Girl in the World, My Romance]; film, 1962

On your Toes* (Rodgers and G. Abbott), 11 April 1936 [incl. There's a small hotel]; film, 1939

Babes in Arms* (Rodgers), 14 April 1937 [incl. I wish I were in love again, Johnny One Note, The lady is a tramp, My Funny Valentine, Where or When]; film, 1939
I'd Rather be Right (G.S. Kaufman and M. Hart), 2 Nov 1937

I Married an Angel* (Rodgers and L. Hart), 11 May 1938 [incl. I married an angel, Spring is here]; film, 1942

The Boys from Syracuse (Abbott, after Shakespeare: *The Comedy of Errors*), 23 Nov 1938 [incl. Falling in Love with Love, This can't be love]; film, 1940

Too Many Girls (G. Marion jr), 18 Oct 1939 [incl. I didn't know what time it was]; film, 1940

Higher and Higher (G. Hurlbut and J. Logan), 4 April 1940 [incl. It never entered my mind]; film, 1943

Pal Joey (J. O'Hara), 25 Dec 1940 [incl. Bewitched]; film, 1957

By Jupiter* (Rodgers), 2 June 1942 [incl. Ev'rything I've Got]

film scores

The Hot Heiress, 1931; Love me Tonight, 1932 [incl. Mimi, Isn't it romantic?]; The Phantom President, 1932; Dancing Lady, 1933; Hallelujah, I'm a Bum, 1933; Hollywood Party, 1934; Manhattan Melodrama, 1934; Mississippi, 1935; Dancing Pirate, 1936; Fools for Scandal, 1938; They Met in Argentina, 1941

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R. Rodgers: *Musical Stages* (New York, 1975)

D. Hart: *Thou Swell, thou Witty: the Life and Lyrics of Lorenz Hart* (New York, 1976)

S. Marx and J. Clayton: *Rodgers and Hart* (New York, 1976)

D. Hart and R. Kimball, eds.: *The Complete Lyrics of Lorenz Hart* (New York, 1986, enlarged 2/1995)

S. Suskin: *Berlin, Kern, Rodgers, Hart and Hammerstein: a Complete Song Catalogue* (Jefferson, NC, 1990)

F. Nolan: *Lorenz Hart: a Poet on Broadway* (New York, 1994)

G. Block: *Enchanted Evenings: the Broadway Musical from 'Showboat' to Sondheim* (New York, 1997), 85–114, 329–30

GERALD BORDMAN

Hart, Philip

(*b* ?London, ?1674; *d* London, 17 July 1749). English composer and organist. His father, James Hart, a Gentleman of the Chapel Royal, went to London from York in 1670 at the age of 23 and Philip was probably born a few years later. A candidate for the organistship of St Bride, Fleet Street, in February 1693, he gained his first appointment as assistant to William Goodgroome at St Andrew Undershaft on 30 July 1696; from 19 October 1697 until his death he was sole organist there. He was also organist of St Michael Cornhill (1704–23) and St Dionis Backchurch (1724–49). Hawkins included the name of Hart among those who, 'some constantly, others frequently', performed at Thomas Britton's concerts in Clerkenwell. Hart's will of October 1747 is an autograph; the endorsement describes him as 'of the parish of St George the Martyr' at the time of his death, though it was at St Andrew Undershaft that he was buried on 22 July 1749.

Hawkins described Hart as 'a sound musician', who

entertained little relish for those refinements in music which followed the introduction of the Italian opera into this country, for which reason he was the idol of the citizens, especially such of them as were old enough to remember Blow and Purcell.

A 'grave and decent man', he was 'remarkable for his affability and gentlemanly deportment'. He also enjoyed a considerable reputation as an organist, though Hawkins criticized him for using 'such a frequent iteration of the shake as destroyed the melody'. As a composer he was among those who brought distinction to English music between the death of Purcell and the arrival of Handel. It was during those years that his best music was composed. Hart's earliest known works are a number of keyboard pieces, in the National Library of Scotland, dating from 1695 or earlier; some were later published in revised versions in the *Fugues and Lessons* of 1704. His first songs and vocal duets celebrated the Peace of Ryswick (1697) and subsequent treaties. In the first decade of the 18th century his songs were in demand at Betterton's new theatre in Lincoln's Inn Fields; most of them are in the nature of sectional cantatas and their style is that of the age of Purcell, using a harmony spattered with expressive dissonance. Hart's masterpiece was the ode performed at Stationers' Hall on 3 March 1703, called *Ode to Harmony* in the manuscript score but *Ode in Praise of Musick* in John Hughes's printed poem. It was probably the official St Cecilia's Day Ode for 1702, publicly repeated (as was the custom) a few months later. Large forces are handled with great assurance in this major work, in which Hart proved himself a master of ground-bass technique (as in the anthem *Praise the Lord, ye servants*). In some later songs, and in his one other large work, *The Morning Hymn, from the Fifth Book of Milton's Paradise Lost* (a cycle of solo cantatas with cello obbligato and basso continuo), Hart made some attempt to come to terms with the broad-based diatonic style of the Handelian era.

WORKS

Edition: *Philip Hart: Four Fugues and a Lesson*, ed. F. Dawes (London, 1973) [D]

instrumental

19 short hpd pieces, c1695, *GB-En*

A Choice Set of Lessons, hpd/spinet (London, 1702), lost

Fugues, org/hpd, with Lessons, hpd (London, 1704) [incl. 6 rev. items from 19 short pieces], 3 fugues ed. in D

Fugue in C, org, c1704, *LbI*, D

Lesson in G, org, *LbI*, D

vocal

Ode in Praise of Musick (*Ode to Harmony*), 1702, *GB-LbI*

6 tunes in *Melodies Proper to be Sung to any of the Versions of the Psalms of David*, ed. Hart (London, 1716)

I will give thanks unto thee, O Lord, verse anthem, also attrib. William Norris, before 1718, *LbI*

Praise the Lord, ye servants, verse anthem, before 1718, *LbI*

The Morning Hymn, from the Fifth Book of Milton's Paradise Lost, 2vv, vc, bc

(London, c1729)

12 single songs and 6 vocal duets, with bc (London, c1698–c1725)

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Hawkins H

F. Dawes: 'Philip Hart', *MT*, cvi (1965), 510–15

F. Dawes: 'The Music of Philip Hart (c.1676–1749)', *PRMA*, xciv (1967–8), 63–75

G. Beechey: 'A New Source of Seventeenth-Century Keyboard Music', *ML*, I (1969), 278–89

R.J. Cruden: *St Andrew Undershaft Renatus Harris Organ 1696–1969* (London, 1969)

F. Dawes: 'Philip Hart and William Norris', *MT*, cx (1969), 1074–6

D. Dawe: *Organists of the City of London 1666–1850* (Padstow, 1983)

FRANK DAWES/H. DIACK JOHNSTONE

Härtel.

See [Breitkopf & Härtel](#).

Harter Einsatz

(Ger.).

[Coup de glotte](#).

Harth, Sidney

(b Cleveland, OH, 5 Oct 1929). American violinist, conductor and teacher. He studied at the Cleveland Institute (1945–9), and with Piaastro and Enescu (1949–51). After winning the Naumburg Award he made his New York début in 1949, his Paris début in 1952, and won second prize in the Wieniawski Competition in 1957. In 1961 and 1966 he toured the USSR. He was leader and assistant conductor of the Louisville Orchestra (1953–9) and leader of the Chicago SO (1959–62). He also led the Casals Festival Orchestra in Puerto Rico from 1959 to 1965 and again in 1972. He was leader and associate conductor of the Los Angeles PO (1973–9), and music director of the Puerto Rico SO (1977–9). He has had a distinguished career as a teacher, serving on the faculties of the University of Louisville (1953–8), De Paul University, Chicago (1959–62), and as professor and music chairman at Carnegie-Mellon University in Pittsburgh (1963–73). In 1981 he was appointed orchestral director at Mannes College and professor of violin at SUNY, Stony Brook. He performs with his own string quartet and as a two-violin team with his wife, Teresa Testa.

The policy of the Louisville Orchestra to commission contemporary composers led to Harth's giving first performances of such works as Riegger's *Theme and Variations* and Rubbra's *Improvisation*, and he himself commissioned and gave the first performance of *Colloquies* by Dello Joio. However, he also plays the Classical repertory, and has recorded sonatas and quartets by Brahms, Schubert, Mozart and Fauré,

revealing technical mastery and musical insight. His beautiful tone is enhanced by his 'Comte d'Armaille' Stradivari of 1737.

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SchwarzGM

J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

H. Hanani: 'Multi-Purpose Man on the Run', *The Strad*, civ (1993), 1074–7

BORIS SCHWARZ/MARGARET CAMPBELL

Hartig, Franz Christian

(*b* Heldenbergen, Oberhessen, 31 Jan 1750; *d* ?Munich, 1819). German tenor. From 1763 he was educated at a Jesuit seminary in Mannheim and in 1768, at the age of only 18, was appointed musical director of the Katharinenkirche in Oppenheim. Two years later he began legal studies in Mainz. By 1772 he was a member of Theobald Marchand's troupe in Frankfurt, and he later secured a post as a singer at the Mannheim court, where he had instruction from Anton Raaff. He made his début at Mannheim in the summer of 1774, singing in *Das Milchmädchen und die beiden Jäger*, a German version of Egidio Duni's *Les deux chasseurs et la laitière*. From 1777 he sang at Mannheim in the newly founded Nationaltheater (managed briefly by Marchand) as well as at the court theatre, his roles including that of Karl in Ignaz Holzbauer's *Günther von Schwarzburg* in 1777. Mozart's mother appreciated the singer's 'love and friendship' for her son, and Mozart himself praised Hartig's ability.

In 1778 he accompanied the court to Munich, and from then until his retirement in 1789 sang leading parts in both Italian opera and Singspiel (he sang Belmonte in the first Munich performance of Mozart's *Die Entführung*). He made several guest appearances in Mannheim and also, in 1795 and 1797, in Frankfurt. According to Lipowsky he was living in Munich in 1810–11 and is presumed to have died there.

Hartig's daughter Johanna (*b* Munich, 14 March 1779), after a spectacular début in Grétry's *Zémire et Azor* (in 1794), went to Stuttgart as leading soprano in 1797 and joined the Mannheim Nationaltheater in 1799. She retired from the stage in 1801, shortly after her marriage to the actor Karl Koch.

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LipowskyB

H. Mendel and A. Reissmann: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/R)

F. Walter: *Geschichte des Theaters und der Musik am kurpfälzischen Hofe* (Leipzig, 1898/R)

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P. Corneilson: *Opera at Mannheim, 1770–1778* (diss., U. of North Carolina, 1992)

ROLAND WÜRTZ/PAUL CORNEILSON

Hartke, Stephen (Paul)

(b Orange, NJ, 6 July 1952). American composer. He studied at Yale University, the University of Pennsylvania, where he was strongly influenced by Rochberg's break with postwar serialism, and the University of California, Santa Barbara. He joined the composition department at the University of Southern California in 1987 and served as composer-in-residence with the Los Angeles Chamber Orchestra from 1988 to 1992.

Hartke came of age with the American neo-romantics, but his music tends to avoid the lush textures and cinematic gestures common to many composers of that school. His orchestration shows the influence of middle-period Stravinsky, and his highly variegated rhythms have a nervous energy that draws variously on bebop jazz, the spiky minimalism of Louis Andriessen and Balinese gamelan music. His harmony, poised on the outskirts of tonality, is often marked by his close study of Franco-Flemish polyphony. Deeply affecting, hard-won lyrical 'breakthroughs' occur at the close of two important works of the 1990s, the Symphony no.2 (1990), written for the Los Angeles Chamber Orchestra, and the Violin Concerto (1992). Among his most performed works are *Pacific Rim* (1988) and *The King of the Sun* (1988).

WORKS

(selective list)

Orch: Alvorada, str, 1983; Maltese Cat Blues, 1986; Pacific Rim, 1988; Sym. no.2, 1990; Vn Conc. 'Auld swaara', (1992); The Ascent of the Equestrian in a Balloon, 1995

Vocal: 4 Madrigals (old Port.) SATB/(2 S, A, T, B), 1981; 2 Songs for an Uncertain Age (W.H. Auden, G. Leopardi), S, orch, 1981; Canções modernistas (M. de Andrade), 1v, cl, b cl, va, 1982; Iglesia abandonada (F. García Lorca), S, vn, 1982; Sons of Noah (P. Littell), S, 4 fl, 4 bn, 4 gui, 1996

Chbr and solo inst: Caoine, vn, 1980; Post-Modern Homages, pf, 1984–92; Sonata-Variations, vn, pf, 1984; Oh Them Rats is Mean in My Kitchen, 2 vn, 1985; Precession, 13 insts, 1986; The King of the Sun, tableaux, pf qt, 1988; Night Rubrics, vc, 1990; Wir küssen Ihnen tausendmal die Hände, homage to Mozart, cl, hn, vn, va, vc, 1991; The Pf Dreams of Empire, pf, 1994; Wulfstan at the Millenium, 10 insts, 1995; The Horse with the Lavender Eye, cl, vn, pf, 1997

Principal publisher: MMB

ALEX ROSS

Hartker Antiphoner

(CH-SGs 390–91). 10th–11th-century antiphoner and tonary. See [Sources](#), MS, §II, 2.

Hartknoch.

German family of publishers and musicians. Johann Friedrich Hartknoch (*b* Goldap, 18 Sept 1740; *d* Riga, 1 April 1789), whose father trained him as a pianist, became the nine-year-old J.F. Reichardt's teacher in 1761. He founded a book publishing firm in Mitau (now Jelgava) in 1763; a branch office, later established in Riga, soon became the main office, where he also published music, including Reichardt's *Vermischte Musicalien*, vocal scores of Singspiele and concertos. A catalogue of the firm (c1785) shows a predominance of works by the Mannheim school and by Bach's sons Carl Philipp Emanuel and Johann Christian; the firm also published important writings by Herder (a close friend of Hartknoch's), Kant, Lomonossow, Karamsin, Knigge and Katharina II. Hartknoch's son Johann Friedrich Hartknoch (*b* Riga, 15 July 1768; *d* Dresden, 7 Sept 1819) gave up the Riga business in 1798 and moved to Leipzig in 1803, and his grandson Karl Eduard Hartknoch (*b* Riga, 9 March 1796; *d* Moscow, Jan 1834) was a composer and pianist who first appeared as a pianist in 1816 in Leipzig, and in 1819 became a pupil of Hummel at Weimar. He went as a private teacher to St Petersburg in 1824, and from 1828 was music teacher at the Moscow foundling hospital. His compositions are almost all for the piano: a sonata, a rondo, variations, nocturnes, two piano concertos, a piano trio and a sonata for violin and piano.

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MGG1 (H. Becker)

NDB (K. Forstreuter)

R. Schmidt: *Deutsche Buchhändler, Deutsche Buchdrucker* (Berlin, 1902–8)

A. Poelchau: *Der Verlag Johann Friedrich Hartknoch 1762–1804* (Riga, 1918)

GUNTER HEMPEL

Hartmann.

Danish family of musicians of German origin.

(1) Johann Ernst [Joseph] Hartmann

(2) Johan Peter Emilius Hartmann

(3) Emil [Wilhelm Emilius Zinn] Hartmann

JOHN BERGSAGEL

Hartmann

(1) Johann Ernst [Joseph] Hartmann

(*b* Gross Glogau, Silesia [now in Poland], 24 Dec 1726; *d* Copenhagen, 21 Oct 1793). Composer and violinist. It is assumed that he had his musical training in the Jesuit college in Gross Glogau. In 1754 he joined the orchestra of the Prince-Bishop of Breslau, which was disbanded in 1757. In 1761 he was at the Rudolstadt court, but in the same year moved to the ducal court at Plön in Holstein, where he was made Konzertmeister. In October 1761 this duchy passed to the Danish crown, and the Plön band was called to Copenhagen to play in the theatre orchestra for Sarti's Italian opera in 1762–4. Hartmann returned to Plön in summer 1763, when he married, and again in 1764 when Sarti left Denmark, but in 1766 he was

taken to Copenhagen again, settling there permanently as a member of the royal chapel. The conductorship of the orchestra being vacant and the 'virtuoso extraordinary' J.H. Freithoff sick, Hartmann became in effect the leader and acting conductor. He succeeded Freithoff as first court violinist in 1767 and was appointed music director in 1768. Gerber spoke highly of him; he had many pupils, including King Christian VII, and he left a manuscript *Violin-Schule* dated 1777 (in *DK-Kk*). Two of his sons were musicians: Johann Ernst (1770–1844), who was organist and choirmaster of Roskilde Cathedral from 1807, and August Wilhelm, father of (2) Johan Peter Emilius Hartmann.

Hartmann's duties included composing, but most of his music was lost in a fire that destroyed Christiansborg Palace in 1794. Besides two published works, the *Simphonie périodique* no.7 in D (Amsterdam, 1770) and *Air favori varié pour le clavecin ou harpe avec un violon obligé* (Copenhagen, 1792), several manuscripts survive: *VI sonates à deux violons et basse* op.1; a violin concerto (dated at Fredensborg 1780, written in collaboration with his pupil, the violinist Claus Schall); two Passion cantatas, *Forløserens død, opstandelse og himmelfart* and *Jesu dødsangst i urtegaarden*; and *Høytidssange* (1785), a cantata in honour of the crown prince, later King Frederik VI.

Hartmann's most significant works were his Singspiels, which he began to compose after the age of 50 and which, being written for the royal theatre, escaped the palace fire. In particular, the two he wrote to texts by Johannes Ewald, *Balders død* ('The death of Balder') (Copenhagen, 30 January 1779) and *Fiskerne* ('The fishermen') (Copenhagen, 31 January 1780), are important for the way in which he found an original musical expression for the incipient Romanticism of Ewald's plays, the first drawn from Norse mythology, the second based on a contemporary event that had demonstrated the natural nobility of humble people. These works, in which Hartmann rejected the popular Italian operatic style in favour of a more consistently dramatic conception involving an impressive use of chorus, are considered to have laid the foundation for Danish national Romantic opera. *Balders død* is an attempt at realizing the Nordic atmosphere of the sagas, and contains in the Valkyrie music a striking anticipation of Wagner. In *Fiskerne* Hartmann revealed a sympathy for folksong-like melody (the song 'Liden Gunver' is probably an actual folksong), and one is reminded that he provided Icelandic and Norwegian folksongs for La Borde's *Essai sur la musique ancienne et moderne* (Paris, 1780/R). The last stanza of the Danish national song *Kong Christian stod ved højen mast* occurs in *Fiskerne*, but the present melody was not part of the original score, and whether Hartmann is entitled to the credit he is traditionally accorded as its composer remains a matter of controversy. His melody to the song 'Rolfs Skattekong, feig og raed' in another Singspiel, *Gorm den Gamle* (Copenhagen, 1785), on a subject from ancient Danish history, was adopted for the Faeroese national song. Other theatrical works include *Hyrinden paa Alperne* (Copenhagen, 1783) and *Den blinde i Palmyra* (not performed). Abridged vocal scores of *Balders død* and *Fiskerne* were published in Copenhagen in 1876 and 1885–6 respectively and full scores, edited by J. Mulvad, in *Dania sonans*, vii (Egtved, 1980) and vi (Egtved, 1993) respectively.

Hartmann

(2) Johan Peter Emilius Hartmann

(*b* Copenhagen, 14 May 1805; *d* Copenhagen, 10 March 1900). Composer and organist, grandson of (1) Johann Ernst Hartmann. His father August Wilhelm Hartmann was a violinist in the royal chapel orchestra (1796–1817) and then organist and choirmaster of Garnisonskirke (1817–24). In 1810 his mother was appointed a governess in the household of Prince Christian (VIII), and he became companion and playmate to the future Frederik VII. Although he later referred to his family circumstances as modest, he grew up in reasonable comfort and security, in contact with the highest levels of society, and he received a good education. His father taught him music theory and the organ, piano and violin. He began to compose as a child, and at the age of 15 played the violin in public with his lifelong friend August Bournonville, later a famous ballet-master; at 19 he succeeded his father as organist of Garnisonkirke. As his father did not want him to follow a career in music, he read law at the University of Copenhagen, graduating in 1828. From 1828 until 1870 he held an appointment in a government department, but also pursued a full career as a composer, organist, conductor and educator. In 1826 he made his *début* as a composer with a concert of his works, including a cantata to a text by Adam Oehlenschläger, the first of a series of collaborations with the dominant literary figure of Danish Romanticism, whose musical counterpart Hartmann was to become. In 1827 he began to teach at Siboni's newly founded conservatory. His wife, Emma Sophie Amalia Zinn (1807–51), whom he married in 1829, was a remarkable woman, intelligent, lively, religious and artistic, an ideal companion who made their home a meeting-place for all the leading personalities of the time. She composed songs under the name Frederik Palmer.

In 1843 Hartmann succeeded C.E.F. Weyse as organist of Vor Frue Kirke, the cathedral of Copenhagen, where he remained active until his death. On the foundation of the Copenhagen Conservatory (1867) he was appointed a joint director with Gade and the conductor Paulli, also teaching there until his death. He was one of the founders in 1836 of the Musikforening, for many years the leading concert society in Copenhagen, where most of his own concert works had their first performances; he served as its president for 53 years. From 1839 he was also actively associated with the Studentersangforening, of which he was president from 1868 and for which many of his cantatas and choral pieces were written. Hartmann was the recipient of many honours, among them the title of professor (1849) and an honorary doctorate (1874) from the University of Copenhagen. Throughout his life he was respected as one of his country's great men, but whereas his son-in-law Gade achieved an international reputation through his association with Mendelssohn and the Leipzig circle and came to represent Danish music to the outside world, Hartmann never attracted much attention beyond Denmark. Hans von Bülow wrote in 1882 that Hartmann 'remained rather foreign to us Germans. He is simply by preference a national (not a local) composer ... for imagination, skill and taste he should be equally renowned with the international Gade'.

In 1836 Hartmann made a trip through Germany, Switzerland, Austria and France. Marschner accompanied him on the first part of the journey, and

during the summer he met Spontini, Chopin, Rossini, Cherubini, Paer and Spohr. Only Marschner and Spohr, who gave the first performance of Hartmann's G minor Symphony in Kassel (1837), seem to have had any significance for his career. In 1839 he travelled again in Germany, this time meeting Franz Berwald and Clara Wieck in Berlin, and Mendelssohn and Schumann in Leipzig. In 1837 Schumann had begun to review Hartmann's music in the *Neue Zeitschrift für Musik*; these criticisms, which include a lengthy consideration of his opera *Ravnen*, continued with increasing appreciation until 1842, when he reviewed Hartmann's entry in the Norddeutscher Musikverein competition (the Piano Sonata in D minor op.34), agreeing with two of the judges, Spohr and Schwenke, that it should have been awarded first instead of third prize. Hartmann returned to Leipzig in 1844 to conduct the Gewandhaus orchestra in his overture to the play *Hakon Jarl*. He met Liszt in Hamburg in 1841 and accompanied him to Copenhagen, an acquaintance which, together with H.C. Andersen's visit to Weimar in 1855, resulted in a German performance of their operatic masterpiece *Liden Kirsten* (1846) in Weimar in 1856.

The music Hartmann encountered in the great European centres in the 1830s and 1840s seems not to have tempted him to imitation in any marked degree. On the contrary, it was during these years that he became more intensely Danish and, more particularly, 'Old Norse'. This characteristic aspect of Scandinavian Romanticism was already evident in the melodrama he wrote on Oehlenschläger's poem *Guldhornene* (1832), which was followed by other works in which the ancient sources of Scandinavian culture were brought to life with increasing power; these include his music to Oehlenschläger's dramas *Olaf den hellige* (1838), *Hakon Jarl* (overture 1844, intermezzo 1857), *Axel og Valborg* (1856) and *Yrsa* (1883), Bournonville's ballets *Et folkesagn* (1854), *Valkyrien* (1861) and *Thrymskviden* (1868), and the choral work *Vølvens spaadom* (1872). With these works, and others such as *Liden Kirsten* (in which he evoked the atmosphere of the medieval Danish ballads), the numerous hymns, biblical and national songs (especially those to texts by N.F.S. Grundtvig), Hartmann satisfied Danish national feelings, an achievement that assumed particular importance after Denmark's losses to Germany in the war of 1864. On Hartmann's 80th birthday Grieg wrote:

What composer in Scandinavia with genuine feeling for the spirit of Scandinavia does not remember today what he owes to Hartmann! The best, the most profound thoughts that a whole posterity of more or less consequential spirits has lived on have been first expressed by him, have been made to resound in us by him.

Hartmann's working life of 80 years spanned virtually the entire development of 19th-century Danish music. It is remarkable that throughout most of this time he himself continued to develop; although he began to compose in the Classical spirit of Weyse, the finale of his Piano Sonata op.80 (1885) contains intimations of Carl Nielsen.

WORKS

(selective list)

operas

Ravnen, eller Broderprøven [The Raven, or The Brother Test] (trylle-opera, 3, H.C. Andersen, after Gozzi), op.12, Copenhagen, 29 Oct 1832, vs (Copenhagen and Leipzig, 1839); rev. in 4 acts, Copenhagen, 1865

Korsarerne [The Corsairs] (op, 3, H. Hertz), op.16, Copenhagen, 1835; vs (Copenhagen, 1883)

Liden Kirsten [Little Christine] (romantisk opera, 1, Andersen), op.44, Copenhagen, 12 May 1846; rev. in 2 acts, Copenhagen, 1858; vs (Copenhagen, n.d.)

other stage

Ballets (A. Bournonville): Et folkesagn [A Folk Tale], 1854, collab. Gade, arr. pf (Copenhagen, n.d.); Valkyrien, op.62, 1861, arr. pf (Copenhagen, 1900); Thrymskviden [The Legend of Thrym], op.67, 1868, arr. pf (Copenhagen, 1868); Arcona, op.72, 1875, arr. pf (Copenhagen, 1879)

Incidental music for c16 plays, incl. Olaf den hellige (A. Oehlenschläger), op.23, 1838; Syvsoverdag (J.L. Heiberg), op.30, 1840–72, vs (Copenhagen, 1872); Undine (C. Borgaard), op.33, 1842, vs (Copenhagen, 1878); Hakon Jarl (Oehlenschläger), op.40, 1844–57, arr. pf (Copenhagen, 1873), ov. ed. S. Lunn (Copenhagen, 1954); Yrsa (Oehlenschläger), op.78, 1883, arr. pf (Copenhagen, n.d.), ov. (Copenhagen, 1946); Dante (Molbech), op.85, 1888

instrumental

Orch: 4 concert ovs.: d, op.3, 1825, Geistlig ouverture, c, op.9, 1827, C, op.51, 1852, arr. pf 4 hands (Copenhagen, n.d.), En efteraarsjagt [An Autumn Hunt], op.63b, 1863, arr. pf 4 hands (Copenhagen, n.d.); Ov. to Axel og Valborg (Oehlenschläger), op.57, 1856; Ov. to Correggio (Oehlenschläger), op.59, 1858, ed. S. Lunn (Copenhagen, 1953); 2 syms.: g, op.17, 1835, E, op.48b, 1848; marches

Chamber: Sonata, fl/cl, op.1, 1825; pf qt, F, op.2, 1823; 3 vn sonatas: g, op.8 1826 (Leipzig, 1837), C, op.39, 1844 (Hamburg and Leipzig, 1846), g, op.83, 1886 (Copenhagen, n.d.); 2 str qts, G, 1848, A, 1855; Suite, vn/cl, op.66, 1864 (Copenhagen, 1866); Fantasi-allegro, vn/cl, 1889 (Copenhagen, 1900)

Pf: numerous pieces, incl. [6] Novelletten, op.55b, 1855 (Berlin, 1878); [9] Studier og novelletter, op.65, 1866 (Copenhagen, n.d.); Prissonata, op.34, 1843 (Leipzig, n.d.); Sonata no.2, op.80, 1885 (Copenhagen, n.d.)

Org: Fantasi, f, op.20, 1837 (Leipzig, 1837); Langfredag [Good Friday], Paaskemorgen [Easter Morning], op.43, 1847, 1886 (Copenhagen, 1886); Sørgemarch ved Thorvaldsens bisættelse [Funeral march for Thorvaldsen's Burial], org, wind, 1844 (Copenhagen, 1844); Sonata, g, op.58, 1855–84 (Copenhagen, 1885). Complete organ works, ed. J.E. Hansen (Copenhagen, 1968)

vocal

Melodramas, incl. Guldhornene [The Golden Horns] (Oehlenschläger), op.11, spkr, orch, 1832 (Copenhagen, n.d.); Juraberget (Oehlenschläger), op.14. 1833

Cantatas, incl. Weyses minde [In memory of Weyse] (H. Hertz), op.36, vs (Copenhagen, 1843); Dryadens bryllup [The Dryads' Wedding], op.60, 1858, vs (Copenhagen n.d.); En sommerdag [A Summer Day], S/T, female vv, orch (Copenhagen, 1857); Foraarssang [Spring Song], op.70, 1871 (Leipzig and Copenhagen, 1875); Vølvens spaadom [Vølv's Prophecy], male vv, orch, op.71, 1872 (Copenhagen and Leipzig, n.d.); Hinsides bjergene [Beyond the Mountain], Mez, vv, orch, 1865 (Copenhagen and Leipzig, 1870)

Choruses, incl. Quando corpus morietur, 3 solo vv, chorus, str, op.15, 1850 (Copenhagen, n.d.); 6 sange, 4 male vv, op.61, 1860 (Copenhagen, 1860); [5] Religiøse sange og billedtekster, SATB, orch, op.73, 1872 (Copenhagen, 1880);

[10] Religiøse og folkelige digte, SATB, unacc., p.86, 1888 (Copenhagen, 1888)
Sacred and secular songs, incl. Udvalgte sange [Selected songs] (Copenhagen, 1898); [89] Religiøse sange (Copenhagen and Leipzig, 1897)

Hartmann

(3) Emil [Wilhelm Emilius Zinn] Hartmann

(b Copenhagen, 21 Feb 1836; d Copenhagen, 18 July 1898). Composer and organist, son of (2) Johan Peter Emilius Hartmann. He was taught music theory and the organ by his father and the piano by Anton Rée. A series of songs written during his childhood was later published under the title *Smaasange for ungdommen*. He made his public début as a composer in 1858 with the *Passionssalme*. In 1859 he collaborated with his future brother-in-law August Winding on music to Bournonville's *Fjeldstuen*, emulating the success of *Et folkesagn*, the ballet his father had written with Gade for Bournonville. He studied in Leipzig in 1860 and on his return in 1861 became organist of St John's, Copenhagen. In 1871 he moved to the Christiansborg Palace church, where he remained until his death.

Although he was by profession a church musician, Hartmann wrote a great deal for the theatre. His early stage works of the 1860s and 70s failed to equal the success of his first ballet, but his later compositions of this kind made a much stronger impression. Nevertheless it was his instrumental music that established his reputation, including symphonies and concertos, and works inspired by Scandinavian subjects, for instance the overture to Ibsen's *Haermaendene paa Helgeland* and the symphonic poem *Hakon Jarl*, a subject immortalized by his father. His arrangements of Scandinavian folksongs and dances, *Skandinavisk folkemusik*, gained an established place in the musical repertory in Denmark and abroad.

In Denmark Emil Hartmann was inevitably overshadowed by his father. However, he often travelled abroad conducting his own works and achieved a recognition that he felt he was denied at home. Walter Niemann (1906) observed that it was due primarily to Emil, and especially through *Haermaendene paa Helgeland*, that the name Hartmann was known in Germany. It is evident from the subjects of many of his works that he shared the national feelings of his father and Gade, but his style and expression, shaped no doubt to some extent by the Mendelssohnian atmosphere at Leipzig, is nearer to that of Gade than to the more profound nationalism of his father.

WORKS

Dramatic (all first perf. in Copenhagen): *Fjeldstuen* [The Mountain Cottage] (ballet, A. Bournonville), 1859, collab. A. Winding; *En nat mellem fjeldene* [A Night in the Mountains] (Hostrup), op.3, 1863; *Elverpigen* [The Elf Girl] (op, Overskou), 1867; *Korsikaneren* [The Corsican] (A. Hertz, after Saint-Georges), 1872; *Øen i Sydhavet* [The Island in the South Sea], incidental music, 1890; *Ragnhild* [Runic Spell] (op, J. Lehmann, after H. Hertz), 1896; *Det store lod* [The Big Prize] (A. Ipsen, after H. Hertz), 1897; *En bryllupsfest i Hardanger* [A Wedding Feast in Hardanger] (ballet), 1897

Vocal: *Passionssalme* (B.S. Ingemann), S, chorus, orch, Copenhagen Cathedral, Maundy Thursday, 1858; *Havfruen* [The Mermaid], chorus, orch, op.8, 1866; *Vinter og vaar* [Winter and Spring], chorus, orch, op.13; *Ved sommertid* [In Summertime], female vv; *Rinaldo*, cantata; *Mod lyset* [Towards the Light], op.33, cantata;

Smaasange for ungdommen [Small Songs for Youth], pubd; further songs, sacred works, and works for male chorus or qt

Inst: 7 syms., incl. no.1, E♭; op.29, 1880 (Copenhagen, n.d.), no.2, a, 'Fra riddertiden' [From the Days of Knighthood], op.34 (Copenhagen, n.d.), no.3, D, op.42 (Copenhagen, 1889) [arr. Hartmann for pf duet]; Haermaendene paa Helgeland [Soldiers on Helgeland], ov., op.25 (Copenhagen, n.d.); Hakon Jarl, sym. poem, op.40; conc. for vn, g, op.19, 1877, conc. for vc, d, op.26, 1879, conc. for pf, f, op.47, 1889; Nordiske folkedanse, orch suite (Berlin, n.d.); Nordiske tonebilleder [Scandinavian Tone Pictures], op.11, pf; Skandinavisk folkemusik, op.30, arr. pf/orch; chamber music, incl. Nonet, op.43, Qnt, 1865, op.5, qts, trios, 2 vn sonatas

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A. Hammerich: *J.P.E. Hartmann: biografiske essays* (Copenhagen, 1916) [incl. autobiographical frag.; biography enlarged from article in *SIMG*, ii (1900–01), 455]

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Hartmann, Christian Karl [Saxon, Christian Karl; de Saxe, Chrétien-Charles]

(*b* Altenburg, Saxony, 1750; *d* Paris, 1804). German flautist, clarinettist and composer, active in France. After serving the Duke of Saxony he moved to Paris about 1774 and became a member of the Opéra orchestra. From 1776 to 1782 he belonged to several masonic lodges, notable for their chamber groups (or *colonnes d'harmonie*). He left Paris in 1783 for a long journey across Europe, passing through The Hague, Hamburg (1786), St Petersburg and Erlangen (1790), and returning to Paris in 1792. With E.J. Floquet, the bassoonist Tulou and other instrumentalists whom he knew from the masonic lodges, he took part in founding the Paris Conservatoire, where he was a flute instructor; when it was reorganized in 1800 he was dismissed. He spent his remaining years in Paris.

Hartmann was regarded as one of the foremost virtuoso flautists of his day. His compositions, primarily intended for virtuoso display and showing a thorough understanding of the instrument, include flute concertos (published by 1783), two symphonies (*D-SWI*, one of them 'du globe aérostatique'), and several sets of duos, sonatas and airs with variations for the flute, as well as collections of modulating preludes (Paris, 1782) and of *points d'orgue* or cadenzas (c1786).

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ROGER COTTE

Hartmann, Georges [Romain-Jean-François]

(*b* Paris, 14 May 1843; *d* Paris, 22 April 1900). French music publisher. He started business in 1866, at 19 boulevard de la Madeleine, Paris. About

1878 he moved to 60 rue Neuve-St-Augustin; by the end of 1881 the street name had been officially changed to rue Daunou and the number to 20. In May 1891, after he went bankrupt, his business was acquired by Heugel, but he continued publishing in association with, and under the imprint of, Eugène Fromont.

Hartmann was in a sense the ideal publisher: a philanthropist of exceptional discernment and energy. Among his first publications was Massenet's youthful song, *Poème d'avril* (1866). This led not only personally, commercially and artistically to one of the most rewarding of publisher-composer relationships, but to greatly needed new standards of presentation of music publications (which may be seen in the vocal scores of *Esclarmonde* and *Le mage* as well as the de luxe editions of *Manon* and *Le Cid*). Among other composers whom Hartmann encouraged were Bizet (songs and piano works, 1868), Saint-Saëns (*La princesse jaune*, his first published opera, 1871), Franck, Lalo and Debussy (to whom he paid an annual salary of 6000 francs from about 1894). Through Fromont, Hartmann published several of Debussy's early works, and the score of *Pelléas et Mélisande* (1902) is dedicated to his memory. In all he published over 2000 works, his plate numbers running chronologically.

In 1873, with Edouard Colonne, Hartmann founded the Concert National (later the Concerts Colonne). He also collaborated with Alfred Ernst in a French translation of the *Ring* and was the French representative of the Wagner family and of the publisher Schott.

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RICHARD MACNUTT

Hartmann, Heinrich

(*b* Rehestädt, nr Arnstadt, c1580; *d* Coburg, bur. 3 Oct 1616). German composer. At Jena University, where he matriculated in 1600, he was probably a pupil of Georg Quitschreiber. In 1607, or early in 1608 at the latest, he became, according to a contemporary document, Kantor of 'the church and school at Coburg', where he remained until his death. Here he worked alongside Melchior Franck and Benedikt Faber, with both of whom he published occasional works. His two-part collection of motets (1613–17) contains 49 settings in German of psalms, psalm verses and other biblical texts and of hymns both old and new. As well as 13 five-part, 13 six-part and two ten-part motets, there are as many as 21 eight-part ones, for double choir, a type of texture for which Hartmann clearly had a special liking; he also adopted it in most of his occasional works. He combined contrapuntal and chordal writing to produce naively attractive sonorities. Two conservative elements in his music are his use of madrigalian devices to highlight the words and the absence of continuo parts.

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Hochzeitlicher Gesang (Ein frommes Weib) zu Ehren ... Gottschalck Peselern Und ... Barbarae ... Kretzschmers, 8vv (Jena, 1609)

Erster Teil: Confortativae sacrae symphoniaceae, 5, 6, 8 and more vv (Coburg, 1613, 2/Erfurt, 1618)

Ander Teil (Erfurt, 1617)

Wedding motet, Ein schöne Frau erfreuet ihren Mann, 8vv (Coburg, 1615)

2 wedding motets, 8vv, 1611¹; 1 wedding motet in M. Franck: *Concentus musicales in nuptias*, 8vv (Coburg, 1613); 1 wedding motet, 6vv in M. Franck: *Zwei neue Hochzeit Gesäng* (Coburg, 1616); 1 motet, *Jesus discipulis suis*, 6vv, 1617¹; 1 motet, 8vv, 1618¹; 1 motet, *Lobe den Herren, meine Seele*, 8vv, 1621²; 2 parody masses, 5vv, bc, in C. Vincentius: *Missae ad praecipuos dies festos accomodatae* (Erfurt, 1630); 2 songs, 2 motets in *Cantionale sacrum I, II* (Gotha, 1646, 1648)

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ADAM ADRIO/DOROTHEA SCHRÖDER

Hartmann, Karl Amadeus

(*b* Munich, 2 Aug 1905; *d*Munich, 5 Dec 1963). German composer. He studied with Joseph Haas at the Akademie der Tonkunst, Munich (1924–9), and with Herman Scherchen at festivals (Munich, 1929–31) and seminars (e.g. Strasbourg, 1933). Between 1928 and 1932 he organized a series of contemporary music concerts in collaboration with the artists' association Die Juryfreien, an experience that influenced his theories on the interaction of the arts and their socio-political environments. He maintained that: 'The categorization of art as political or non-political, engaged or disengaged, seems to be somewhat superfluous, for no artist, unless wishing himself as written off to nihilism, can sidestep his commitment to humanity'. Following the success of the Concerto for Trumpet and Wind Ensemble in Strasbourg (1933), Hartmann attracted international recognition with a performance of his symphonic poem, *Miserae*, at the Prague ISCM Festival (1935). Shortly after, his First String Quartet won first prize at the Carillon Chamber Music Competition, Geneva (1936), and *Friede Anno '48*, a cantata in memory of Alban Berg, was awarded high distinction from the Emil Hertzka Memorial

Foundation, Vienna (1937). His creative output can be divided into four principal phases: early works written during the final years of the Weimar Republic (1927–32); politically charged works written during World War II (1933–45); works that exhibit creative gestation, revision and consolidation (1945–53); and works that search for a new compositional path (1953–63).

Hartmann's early compositions (1927–32) include a series of works for small chamber ensemble, solo sonatas and suites for violin and piano, five chamber operas comprising the *Wachsfigurenkabinett* (1928–32), and a series of a cappella settings of texts by Karl Marx, Johannes Becher and Max See. These works project social criticism through the use of satire and irony coupled with references to jazz and Baroque dance and contrapuntal forms. Attacking American values, the boom and bust syndrome and the crass materialism of the age, they clearly identify the composer as a socially active artist.

Hartmann's second period coincided with the duration of the Nazi regime. After an overt withdrawal from political life, he composed *Bekenntnismusik*, confessional music in spiritual and aesthetic opposition to the political climate. His titles (*Miseræ*, *Concerto funebre*, *Sinfonia tragica*, *Klagegesang*), subtitles (*Versuch eines Requiems*), dedications and prefaces ('to the victims of the Dachau concentration camp' [*Miseræ*]) and choice of texts (Walt Whitman: *Leaves of Grass*, Gryphius Sonnets) reflect his opposition to the ruling party. The plot of the opera *Simplicius Simplicissimus* (1934–5, rev. 1956), taken from H.J.C. von Grimmelshausen's novel *Der abenteuerliche Simplicissimus*, draws an historical analogy between the physical, environmental and spiritual devastation of the Thirty Years War and the Third Reich.

Hartmann's compositional strategies and musical borrowings also attest to his political resistance. Works condemned by Joseph Goebbels in official statements outlining the Nazi aesthetic became sources for musical quotation. Other materials were derived from Hebraic incantation and folk music. These techniques are apparent in scores such as *Miseræ* (1934), the First String Quartet (1933–5), and the Adagio of the overture to *Simplicius Simplicissimus* among others. The *Concerto funebre* (1939, rev. 1959) includes thematic references to the Hussite chorale, a Russian revolutionary workers' hymn, and 'Tábor' and 'Blaník' from Smetana's *Má vlast* cycle. Embedded within the 'Trauermarch' of the Second Piano Sonata (1945) is a quotation of the revolutionary song *Brüder zur Sonne, zur Freiheit*. Thematic materials and technical devices used by Mahler, Bartók, Stravinsky, Berg, Webern and Hindemith appear in works such as the *Sinfonia tragica*.

The defeat of the Nazis in May 1945 signified the beginning of a transitional period for Hartmann. He established the Musica Viva concert series in Munich and worked as music dramaturg at the Staatsoper in Munich. After a performance of the Symphonic Overture at Darmstadt in 1947, he received an almost continuous stream of prizes, fellowships and commissions. Among these were the Munich music prize (1949), the arts prize of the Bavarian Academy of Fine Arts (1950), the ISCM Schoenberg Medal (1954) and the Berlin arts prize (1961).

During these years Hartmann revised several of the major works composed during the war, wrote the Second String Quartet (1949) and published six symphonies (1945–51), many of which are based on material from earlier compositions. As a group, the symphonies demonstrate the many varied influences that became part of Hartmann's symphonic style. The First (1935–6, rev. 1954–5) testifies to the importance of Mahler. The Second (1945–6) and Third (1948–9) recall Berg, while Bartók and Bruckner are suggested respectively in the scherzo and slow movements of the Fourth (1946–7). The Sixth (1951–3) draws on Stravinsky's early and neo-classical styles, as well as on Berg's fusion of developing variation and fugue. (It is noteworthy that Hartmann's penchant for fugue, chaconne, passacaglia and ritornello forms, while ultimately a tribute to J.S. Bach, was profoundly influenced by Reger.) It was also in these works that Hartmann developed a polyphonic style based upon layered and paired mirror images, themes and motives sound simultaneously with their inversions or retrogrades. A prevailing adagio concept also appears, characterized by bridge forms that proceed through alternating sections of stress and relaxation to a point of climax before rapidly subsiding to an original point of departure.

In the last decade of his life (1953–63) Hartmann began to explore new compositional techniques. Primary among these was the exploration and application of Blacher's theories of variable metre in works such as the Concerto for Piano (1953), the Concerto for Viola (1955) and the palindromic Scherzo for Percussion Ensemble (published posthumously). In the Piano Concerto, thematic material is shaped into a palindromically arranged series of changing metres. In the first movement of the Viola Concerto, based on the French rondeau form of alternating études and couplets, an additive process is used: each alternating étude and couplet is four measures longer than its immediate predecessor. The first movement of the Seventh Symphony (1957–8), employing a slightly different compositional scheme, is comprised of two repetitions of the sequence: fugue, concerto, tutti. As a fusion of fugue and variation forms, the second fugue acts as a variation of the first while the concerto sections also disclose variations of the fugue subject. Within this process, mirror patterns occur within individual parts. The second movement of the work is an elaborate embodiment of the aforementioned adagio concept; the third movement is a concerto grosso blending some of the elements of the Fifth Symphony with those of the two concertos.

Late in life Hartmann returned to texts similar to those set in his earlier *Bekenntnismusik*. 'Ghetto' (1960–61), his movement of *Jüdische Chronik*, a work to which Blacher, Henze, Dessau and Wagner-Régeny also contributed, sets a text referring to the Warsaw Ghetto. *Gesangsszene* (1963), based on the prologue to Jean Giraudoux's drama *Sodome et Gomorrhe* is a universal plea, warning of the consequences of an economic division of rich and poor nations, the exploitation of science, the abuse of technology, and the pollution of the physical and spiritual environment. A synthesis of his earlier symphonic achievements and an exploration of a new formal and gestural rhetoric, Hartmann describes the composition as:

a work-of-art with a message. It needs to be grasped in terms of its structure and technique, but it should be understood in its spiritual content, which is not always easily formulated verbally. The work should be an expression of content of such a broad generality that tables of synonyms and explications appear insufficient and by comparison blind and sterile.

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stage

Wachsfigurenkabinett (5 chbr ops, E. Bormann), 1929–30, Munich, 28 May 1988

Leben und Sterben des heiligen Teufels (Rasputin), Munich, 1930

Der Mann, der vom Tode auferstand, completed by G. Bialas and H.W. Henze

Chaplin-Ford-Trott, completed by Henze

Fürwahr, completed by W. Hiller

Die Witwe von Ephesus

Simplicius Simplicissimus '3 Szenen aus seiner Jugend' (chbr op, 3 scenes, H. Scherchen, W. Petzet, K.A. Hartmann, after H.J.C. von Grimmelshausen: *Der abenteuerliche Simplicissimus*), 1934–5, rev. 1956, radio broadcast, Munich, 2 April 1948 [as Des simplicius simplicissimus Jugend]; staged, Cologne, 20 Oct 1949; rev. staged, Mannheim, 9 July 1957

Undine, unfinished, 1955, frags. in *D-Mbs*

Macbeth, unfinished, 1959, frags. in *D-Mbs*

orchestral

Syms.: Sym. no.1 'Versuch eines Requiems' (W. Whitman), A, orch, 1935–6, rev. 1954–5; Sym. 'L'oeuvre', 1937–8; Sinfonia tragica, 1940–43; Sym. no.2 'Adagio', 1945–6; Sym. no.4, str, 1946–7; Sym. no.3, 1948–9; Sym. no.5 'Hommage à Stravinsky' (Symphonie concertante), 1950; Sym. no.6, 1951–3; Sym. no.7, 1957–8; Sym. no.8, 1960–62

With solo insts: Chbr Conc., cl, str qt, str orch, 1930–35; Conc., tpt, wind, 1932; Konzertante Musik, vc, orch, 1932–3 [lost]; Symphonie divertissement, bn, trbn, db, chbr orch, c1932–4; Concerto funebre, vn, str, 1939, rev. 1959; Conc., 2 tpt, wind, db, 1948–9; Conc., pf, wind, perc, 1953; Conc., va, pf, wind, perc, 1955

Other: Miserae, sym. poem, 1934; Ov. 'Simplicius Simplicissimus', 1934–5; Suite 'Simplicissimus', 1934–5; Sinfonia tragica, 1940–43; Symphonische Hymnen, 1942; Sym. Ov., 1942; Klagegesang, 1944–5; Sym. Suite: Finale 'Vita nova', 1948; Fugue–Scherzo, perc, 1956–7 [completed by W. Hiller, 1992]

vocal

Cant. (J.R. Becher, K. Marx), a cappella chorus, 1929; Profane Messe (M. See), a cappella chorus, 1929–30; Friede Anno '48 (cant., A. Gryphius), S, SATB, pf, 1936–7; Lamento (cant., Gryphius), S, pf, 1955 [rev. of Friede Anno '48]; Ghetto (J. Gerlach), A, Bar, nar, chbr chorus, small orch, 1960–61 [3rd movt of Jüdische Chronik, collab. B. Blacher, P. Dessau, H.W. Henze, R. Wagner-Régeny]; Gesangsszene (J. Giraudoux: *Sodome et Gomorrhe*), Bar, orch, 1963

chamber

Ens: Burleske Musik, wind sextet, perc, pf, 1921; Kleines Konzert, str qt, perc, 1931–2; Tanzsuite, wind qnt, 1931; Toccata variata, 10 wind, pf, perc, 1931–2, lost; Str Qt no.1 'Carillon', 1933–5; Str Qt no.2, 1945–6 [rev. str orch]; Lied, tpt, wind Solo inst (pf, unless otherwise stated): Sonata no.1, vn, 1927; Sonata no.2, vn, 1927; 2 Suites, vn, 1927; Jazz Toccata und Fuge, c1928; Kleine Suite no.1, 1929–30; Kleine Suite no.2, 1929–30; Sonatina, 1931; Sonata, 1932; Sonata 'den 27. April 1945', 1945, rev. 1947

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ANDREW D. McCREDIE

Hartmann, Rudolf

(b Ingolstadt, 11 Oct 1900; d Munich, 26 Aug 1988). German director. He studied in Munich and Bamberg, then joined the municipal theatre of Altenberg as resident director (1924). After engagements in Nuremberg (1928–34) and with the Berlin Staatsoper (1934–8), he was invited by Clemens Krauss to become chief director of the Bayerische Staatsoper in Munich, where he remained until 1944. It was during this period that he

formed his personal and professional association with Richard Strauss. He directed the premières of *Friedenstag* (1938) and *Capriccio* (1942) at Munich. He was also responsible for the abortive first production of *Die Liebe der Danae*, whose first night at Salzburg was cancelled when the theatres closed in August 1944. The opera was eventually staged by Hartmann in Munich in 1952. This was the year he was appointed Staatsintendant of the Bayerische Staatsoper, where he consolidated Munich's status as the Strauss city after World War II by restaging most of his operas there. He had directed *Die Meistersinger von Nürnberg* at the first postwar Bayreuth Festival (1951) in a traditional production which contrasted starkly with Wieland Wagner's 'new Bayreuth style' and he was never invited back. After 1952 he set about establishing Munich as a rival to Bayreuth as a centre of Wagner production. In 1967 he embarked on a late freelance career, directing Strauss's *Die Frau ohne Schatten* (1967) and a romantic production of *Die Meistersinger von Nürnberg* (1968) at Covent Garden, where earlier triumphs had included *Elektra* (1953), a *Ring* cycle (1954) and a legendary *Arabella* with Lisa della Casa and Dietrich Fischer-Dieskau (1965). His work was notable for his fidelity to the composer's and librettist's conception. He was a devotee of the German ensemble system with house casts and meticulously prepared new productions.

WRITINGS

Die Bühnenwerke von Uraufführung bis heute (Fribourg, 1980; Eng. trans., 1981, as *Richard Strauss: the Staging of his Operas and Ballets*)

HUGH CANNING

Hartmann, Thomas (Alexandrovich de) [Gartmann, Toma Aleksandrovich]

(*b* Khoruzhevka, 9/21 Sept 1885; *d* Princeton, NJ, 26 March 1956). Ukrainian composer and conductor. He studied the piano with Yesipova at the St Petersburg Conservatory (1900–02) and took lessons in composition from Arensky and in counterpoint from Taneyev (1907). Subsequently he studied with Boleslav Yavorsky (1906–12) and taught at the Tbilisi Conservatory (1919–21). Hartmann met George Gurdjieff (1877–1949) and joined his circle of 'Seekers of the Truth'. For the next 12 years he travelled widely with him and they collaborated in the composition of numerous piano works which were used as accompaniments to the dances and exercises performed by Gurdjieff's pupils. He lived variously in Erevan, Constantinople, Berlin (where he founded a Russian orchestra), Paris and New York (from 1951). His early compositions show influences from Musorgsky and the Russian tradition in general, but from 1925 he introduced modernistic traits, particularly polytonality and polyrhythm.

WORKS

(selective list)

Stage: *Esther* (op); *Alenkiy tsvetochek* [*Alenka's Flower*] (ballet, after S.T.

Aksakov), 1907; *Der gelbe Klang* (W. Kandinsky); *Babette* (ballet), 1935

4 syms.: 1915; 1944; 1953; 1955, inc.

Other orch: Vc Conc., 1935; Pf Conc., 1940; Double Vn Conc., 1943; Double Db Conc., 1943; Hp Conc., 1944; Fl Conc., perf. 1950; 12 Russian Fairy Tales, perf. 1955;

Vocal: *Iz stikhov Avsoniya* [From Ausonius's Verses], 1v, orch, 1914; *Vision de Pouchkine*, op.17, 1v, pf (1938); *Chants bulgares*, op.46, 1v, pf (1938); *Ballade*, op.47; song cycles (K. Bal'mont, P. Verlaine, M. Proust, J. Joyce, etc.)

Pf: over 300 pieces, 1919–29, collab. G. Gurdjieff, incl. Hymn from a Great Temple; *Journey to Inaccessible Places*; *Seekers of the Truth*, 19 pieces; 11 Russian Fairy Tales (1937); 2 Nocturnes; other pieces

Arrs. of works by Borodin, Grechaninov, Karol Plater, Rimsky-Korsakov

Principal publishers: Belaieff (Leipzig), Schott

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'Sergeii Ivanovitch Taneieff', *Tempo*, no.39 (1956), 8–15

with O. de Hartmann: *Our Life with Mr. Gurdjeff* (London, 1992)

DETLEF GOJOWY

Hartmann von Aue [Hartmann von Ouwe, Meister Hartman]

(*b* c1160–65; *d* after 1210). German poet. He was a member of a freeborn family from Aue (presumably in south-west Germany or northern Switzerland), received a religious education and rose to ministerial rank. His pre-eminence as an epic poet is due to his courtly poetic romances, *Erec*, *Iwein*, *Gregorius* and *Der arme Heinrich*, and as a lyric poet to his Minnelieder. His verse is highly developed, his language graceful and both rhyme and rhythm are highly polished. Hartmann's Minnelieder encompass the conventional concept of courtly love, yet they reveal a note of impatience with this deceptively formal, socially hidebound ideal. In its place, they portray the experience of love without the courtly conventions. He took part in a crusade, most probably that of 1189–90; and the epics which he wrote after that reflect his humility and devoutness.

Hartmann's poetry consists of 18 lieder (without melodies), four of which may not be by him. In substance and motivic material it owes something to French and Provençal models (notably the work of Chrétien de Troyes, the legends, and troubadour strophic structure). His poem *Ich muoz von rehte den tac iemer minnen* (ed. Lachmann, 215.14) may be a contrafactum of one of several similarly built Romanic models, the most famous of which is Gace Brule, *Ire d'amour qui en mon cuer repaire* (R.171). Hartmann's poem is published with this melody in Aarburg, 38.

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For further bibliography see [Minnesang](#).

BURKHARD KIPPENBERG

Hartog, Eduard [Isaac] de

(*b* Amsterdam, 15 Aug 1825; *d* The Hague, 5 Nov 1909). Dutch composer and pianist. In Amsterdam he studied the piano with Bertelman and Henry Litolf and composition with Heinze, completing his studies in Paris with Damcke and with K.A.F. Eckert, the accompanist and conductor of the Théâtre Italien. He remained in Paris, teaching the piano and giving concerts, from 1852 to 1900 when he returned to the Netherlands. He contributed much to advancing the cause of French music, as a collaborator in Pougin's supplement to Fétis's *Biographie universelle* and later as a journalist in The Hague.

De Hartog was one of the first Dutch composers to escape the influence of Mendelssohn and his followers. His orchestral *Esquisses caractéristiques* op.51 contain striking rhythmic and Spanish colouristic elements; in some of his piano works, such as the Barcarolle op.16, *Poésies musicales* op.20 and the large-scale *Sonate-Symphonie* op.21, he was influenced by Chopin, Liszt and Alkan. He also composed three *opéras comiques*, three symphonic poems, a setting of Psalm xliii op.43 and the hymn *Chant de mai* 'Au soleil' op.31 for soloists, chorus and orchestra, three string quartets, other chamber works and songs.

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JAN TEN BOKUM

Harton, Andrea.

German lute maker. See under [Hartung, Michael](#).

Harton, Michielle.

See [Hartung, Michael](#).

Hartung, Johannes [Hans]

(b Ansbach, 1493; d Heilsbronn, 15 Oct 1554). German music collector and composer. He studied at the University of Leipzig from 1511, and in 1514 took the bachelor's degree. Even before he matriculated he seems to have known the university deacon Nikolas Apel, whose love of music may have stimulated Hartung's interest in collecting musical works. He was one of Luther's early adherents and from 1517 was the lawyer and imperial notary of the Cistercian monastery at Heilsbronn which had embraced the Reformed faith; in 1523 he became its chief magistrate and first secular official. Between 1538 and 1548 he compiled the seven volumes known as the *Heilsbronner Chorbücher* (the four surviving volumes are now in *D-ERu* 473, 1–4) which contained the complete repertory of an early Lutheran church choir. Although nearly four-fifths of the contents are from contemporary printed volumes, the four surviving volumes constitute the unique or primary source of a large number of compositions; for this reason they are among the most important south German sources of the Reformation period. In 1547 Hartung's daughter married Caspar Othmayr, whose *Bicinia sacra* (Nuremberg, 1548; RISM 1547¹⁸) contains two pieces signed 'J.H.' (one is incomplete, the other ed. in EDM, 1st ser., xxvi, 1956). Eitner ascribed them to Johann Heugel, and Albrecht to Joachim Heller. On stylistic grounds both attributions are doubtful and it seems probable, in view of the relationship between Hartung and Othmayr, that the pieces are by Hartung.

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*Riemann*L12

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FRANZ KRAUTWURST

Hartung, Michael [Harton, Michielle]

(fl Padua, c1591–c1627). German lute maker. He came from Tieffenbruck in the Bavarian Alps. In 1590 he bought his freedom, and according to E.G. Baron (1727) was apprenticed to Leonardo Tieffenbrucker the younger in Venice. However surviving evidence (including his instrument labels) places him in Padua between at least 1591 and 1627. References cited by

Toffolo appear to refer at least in part to another Michael Hartung, whose relationship to the luthier has yet to be established.

Hartung's surviving instruments include three lutes in the Germanisches National Museum, Nuremberg; number MI 56 is a small bass lute from 1599; MI 44 is a large bass from 1602; MIR 899 is undated, and has a later extension added. There are further instruments in Birmingham, Ann Arbor, Washington DC (Folger Shakespeare Library: a lute dated 1598), Bologna (Museo Civico, no.1808, dated 1599) and Füssen (Museum der Stadt, dated 1611). Hellwig (1971) mentions a further instrument dated 1594 in a private collection. These are typical of their period, with a rounded profile and multi-rib backs of striped heart- and sapwood yew. Hartung's brand consists of the initials mh on either side of a tall cross. This is clearly visible on the endclasp of a large multi-rib yew lute in two pictures by the Italian still-life painter Evaristo Baschenis.

Hartung's instruments have often been confused with those of Andrea Harton, possibly a relative. Andrea worked in Venice, and only two instruments by him are known to survive. An ebony and ivory theorbo, now converted to a German Baroque lute, is in the Musikhistorisk Museum og Carl Claudius Samling, Copenhagen (no.102A), and is dated 1617. The second instrument is in the Shrine to Music Museum, Vermillion, South Dakota.

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LYNDA SAYCE

Härtwig, Dieter

(b Dresden, 18 July 1934). German musicologist. He studied musicology at Leipzig University where his teachers included Bessler, Serauky, H.C. Wolff and Eller (1954–9); he took the doctorate there in 1963 with a dissertation on the life and works of Wagner-Régeny, and completed the *Habilitation* there in 1970 with a work on Fidelio Finke. He worked as a Dramaturg at the Staatstheater in Schwerin (1959–60) and as lecturer in music history at the Dresden Musikhochschule (1960–62; 1973–91), where he was made honorary professor in 1984. He was artistic director of the Dresden Philharmonic (1965–97), on which he has written several monographs, and he is active as a music journalist. His major research has been on the music history of Saxony.

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125 Jahre Dresdner Philharmonie (Altenburg, 1995)

HORST SEEGER/MICHAEL MÄRKER

Harty, Sir (Herbert) Hamilton

(*b* Hillsborough, Co. Down, 4 Dec 1879; *d* Brighton, 19 Feb 1941). Irish composer, conductor and pianist. He was taught the viola, the piano and counterpoint by his father and at the age of 12 was organist at Magheracoll Church, County Antrim. He held organist's posts in Belfast and Dublin, and in Dublin was advised and helped by the Italian composer Michele Esposito, professor of the piano at the Royal Irish Academy of Music. Harty went to London in 1900 and soon became known both as a promising composer and as an outstanding accompanist. His Trio (1901) and Piano Quartet (1904) won prizes, but more significant was the success of his *Comedy Overture* (Promenade Concerts, 1907). At the 1907 Cardiff Festival Harty's wife Agnes Nicholls, whom he had married in 1904, was the soprano soloist in his fine setting of Keats's *Ode to a Nightingale*. Szigeti gave the première of his Violin Concerto in London in 1909; the tone poem *With the Wild Geese* was performed at Cardiff in 1910 and the cantata *The Mystic Trumpeter* (to words by Whitman) at the 1913 Leeds Festival.

Meanwhile Harty had also been establishing himself as a conductor with the LSO, and during World War I he frequently appeared in Manchester with the Hallé Orchestra, of which he was appointed permanent conductor in 1920. For the next 13 years he made the Hallé probably the best orchestra in England. While his tenure was not free from the controversy inseparable from his mercurial, witty personality, Harty introduced many new works and composers to his audiences; the music of Bax, Sibelius, Casella, Berlioz, Moeran, Walton and Strauss featured largely in his programmes. Outstanding occasions were the first performances in England of Mahler's Ninth Symphony (27 February 1930) and of Shostakovich's First Symphony (21 January 1932); the first Manchester performances of Mahler's Fourth Symphony (1927) and *Das Lied von der Erde* (1930); and the first public performance of Lambert's *The Rio Grande* (12 December 1929), with Harty as pianist and the composer conducting. His florid orchestrations of Handel's *Water Music* and *Fireworks Music*, and his own *Irish Symphony*, were also performed during his Hallé period, which ended in resignation and acrimony in 1933. Thereafter Harty was

principally associated with London orchestras and conducted the first performance of Walton's First Symphony (without finale) on 3 December 1934 (LSO), subsequently giving the first performance of the completed work on 6 November 1935 (BBC SO). Recordings capture the brilliance of his conducting. They include *The Rio Grande*, Walton's First Symphony, some outstanding Berlioz extracts and Elgar's *Enigma Variations* and Cello Concerto (with W.H. Squire). His compositions deserve to survive, for they are attractive; several have been recorded by the Ulster Orchestra. Harty was knighted in 1925 and received the gold medal of the Royal Philharmonic Society in 1934.

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D. Greer: 'Hamilton Harty Manuscripts', *MR*, xlvii (1986–7), 238–52
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D. Greer: *Hamilton Harty's Swansong* (Belfast, 1994)

MICHAEL KENNEDY

Harvey, Jonathan (Dean)

(*b* Sutton Coldfield, 3 May 1939). English composer. After studies at Cambridge (MusD, 1972) and Glasgow universities, he was a lecturer at Southampton University from 1964, and successively lecturer, reader, and professor at the University of Sussex from 1977 to 1993. He then became part-time, honorary professor at Sussex, and also part-time professor at Stanford University from 1995.

With the encouragement of his father, Harvey began to compose at an early age. Studying with Erwin Stein and Hans Keller, the influence of (among others) Bartók and Britten was soon complemented by interest in the serial techniques of Schoenberg and Webern, and also in the alliance between modality and mysticism found in Messiaen. An early ability to generate substantial structures by means of such diverse sources is demonstrated in Harvey's Symphony (1966), but at that date his creative evolution had only just begun. During the mid-1960s he became increasingly aware of new attitudes to time and space in the music of Stockhausen (on whom he published a monograph in 1975), and a period of study at Princeton with Babbitt strengthened his concern with post-tonal compositional systems as well as with the possibilities of electro-acoustic techniques. He began to include material on tape alongside writing for instrumental and vocal performers, as in *Cantata VII: On Vision* (1971) and the *Inner Light* trilogy (1973–5).

The title of the trilogy points to one of the most important of Harvey's discoveries and interests, the writings of Rudolf Steiner (1861–1925), whose meditative approach to spirituality is embodied in most of Harvey's

mature works in varying degrees. In the first string quartet (1977) Harvey responded to Steiner's idea that 'the future development of music will ... involve a recognition of the special character of the individual note', which 'expands into a melody and harmony leading straight into the world of the spirit'. There is a clear affinity between Harvey's quartet and the contemplative harmonic explorations of Stockhausen's *Stimmung*, while its dance-like melodic character evokes the musical world of Messiaen. But for Harvey, like Stockhausen, the best way to explore 'the special character of the single note' was by means of electro-acoustics, and as an early recruit to IRCAM he found Boulez's Paris Institute a stimulating environment for the development of his technical and aesthetic predispositions.

Beginning with *Mortuos plango, vivos voco* (1980), a brilliantly successful tape piece built from the sounds of a bell and a boy soprano, Harvey progressed to one of his most substantial and satisfying scores, *Bhakti* for fifteen players and pre-recorded tape (1982). *Bhakti* is a Hindu religious term signifying 'devotion to a god, as a path to salvation', but it is also a form of yoga, and its musical implications involve the exploration of devotional states which combine the contemplative and the celebratory. Its range of expression and spontaneity of musical character, as well as its technical assurance, makes *Bhakti* one of the outstanding British compositions of its time, and it had a decisive impact on Harvey's later work.

One of Harvey's most revealing comments is that 'the bass moves into the middle: that is our revolution' (Harvey, 1982, p.2). This implies rejection of tonality's bass-generated coherence, and an embrace of the new freedoms and possibilities of an atonal language in which various kinds of mirror symmetry provide generative impetus for an idiom that can move flexibly through musical space, rejecting the rootedness of traditional kinds of harmonic function.

Harvey has increasingly favoured live electronic transformation as a means of exploring the intense ambiguities present within sounds and between instruments, and these explorations can generate highly dramatic structures and ideas, as in *Madonna of Winter and Spring* (1986). Harvey has also composed two operas, *Passion and Resurrection* (1981) and *Inquest of Love* (1991–2), but his music seems most fully itself when the drama is implicit in textures and structures, through which acoustic and electro-acoustically modified sounds can interact. It is therefore a logical development for Harvey that from the mid-1990s he has been working with what he terms 'the new Pythagoreanism', using computer manipulation to explore harmonic structures in ways which align him with the French 'spectralist' school of composers.

After *Inquest of Love* Harvey's works of the 1990s ranged from the ritual dance of *Lotuses* (1992) and the *Bhakti*-like euphony of *One Evening ...* (1994) to the fierce rituals of *Advaya* (1994) and *Soleil noir/Chitra* (1995). For all its spiritual poise and meditative intensity, his music does not shun darker moods and more turbulent feelings. *Scena* (1992), a work without an electro-acoustic element, is a concentrated violin concerto which charts a spiritual transformation from a powerfully human sense of grief and rage to an otherworldly release. In *Scena* Harvey displays a resourceful

command of instrumental sonority. His writing for strings may often resist their more traditional lyrical qualities, but it proceeds from a deep knowledge and experience of their technical possibilities, reflecting his respect for the music of Xenakis and the younger, 'complex' composers (Ferneyhough, Dillon), and also his close association with such virtuoso performers as the cellist Frances-Marie Uitti and the Arditti Quartet.

In 1995 Harvey gave the Bloch Lectures at Berkeley, and their title, *In Quest of Spirit: Explorations of the Spiritual Nature of Music*, indicates his continued commitment to a view of modern man as having the potential for developing what he terms 'a free-willed unity of consciousness, which contains divergence, beyond opposites'. Harvey's music is no less representative of a unity that contains and even rejoices in divergence, in keeping with his understanding of music's inherent duality and ambiguity, and, above all, his search for a spiritual dimension in which energy and stillness interact.

WORKS

(selective list)

stage

Smiling Immortal, ballet, 11 insts, tape, 1977; London, Round House, 11 July 1977

Passion and Resurrection (church op, 12 scenes, Benedictine Latin church dramas), 1981; Winchester Cathedral, 21 March 1981

Inquest of Love (op, 2, Harvey and D. Rudkin), 1991–2; London, Coliseum, 5 June 1993

instrumental and electro-acoustic

Orch: Sym., 1966; Benedictus, 1970; Persephone Dream, sym. poem, 1972; Inner Light 3, large orch, tape, 1975; Whom ye Adore, orch, 1981; Easter Orisons, chbr orch, 1983; Madonna of Winter and Spring, orch, live elecs, 1986; Lightness and Weight, tuba, orch, 1987; Timepieces, orch, 1987; Cello Conc., 1990; Hidden Voice, chbr orch, 1996; Perc Conc., 1997; Wheel of Emptiness, chbr orch, 1997; Calling Across Time, chbr orch, 1998

Chbr and solo inst: Variations, vn, pf, 1965; Dialogue, vc, pf, 1965; Transformations of 'Love Bade Me Welcome', cl, pf, 1968; 4 Images after Yeats, pf, 1969; Laus Deo, org, 1969; 5 Studies, 2 cl, 1970; Pf Trio, 1971; Inner Light 1, fl, cl, vn, va, vc, pf/elec org, tape, 1973; Quantumplation, fl, cl, vn, vc, pf, 1973; Round the Star and Back, educational piece, pf, ens, 1974; Song, vc, pf, 1977, to be perf. with Dialogue, 1965; Str Qt, 1977; Album, wind qnt, 1978; Be(coming), cl, pf, 1979; Concelebration, fl, cl, vc, pf, 1979, rev. 1981; Toccata, org, tape, 1980; Bhakti, chbr ens, tape, 1982; Curve with Plateaux, vc, 1982; Nataraja, fl + pic, pf, 1983; Gong-ring, chbr ens, elec, 1984; Ricercare una Melodia, tpt, tape/tape-delay system, 1984; Tendril, chbr ens, 1987; Str Qt no.2, 1988; Valley of Aosta, chbr ens, 1988; Lotuses, fl + pic + b fl, vn, va, vc, 1992; Scena, vn, chbr ens, 1992; Advaya, vc, elecs, 1994; Tombeau de Messiaen, pf, tape, 1994; Soleil noir/Chitra, chbr ens, elecs, 1995; Str Qt no.3, 1995; Death of Light, Light of Death, ob, hp, vn, va, vc, 1998

Tape: Time Points, 1970; Mortuos plango, vivos voco, 1980; Ritual Melodies, 1990

vocal

Choral: Cantata I (medieval carols, W.B. Yeats), S, Bar, SATB, str, org, 1965; Carol (Christmas mass, medieval, J. Milton, V. Garvin), 4vv, 1968; Ludus amoris (Cantata

IV) (J. Dryden, G. Seferis, D. Gascoyne, R. Lull), S, T, spkr, orch, 1969; Cantata VI: On Faith (S. Kierkegaard), str, 1970; Cantata VII: On Vision (Woolf: *The Waves*, St John of the Cross, Book of Enoch, Harvey), S, T, spkr, SATB, orch, tape, 1971; *Sobra un extasis de alta contemplacion* (St John of the Cross), SATB, 1975; *Mag and Nunc*, 2 SATB, org, 1978; Hymn, SATB, orch, 1979; *Resurrection*, 2 SATB, org, 1980; *The Path of Devotion* (M.M. Yogi), SATB, orch, 1983; *Forms of Emptiness* (e.e. cummings, Heart Sutra), SATB, 1986; *Lauds* (J.V. Taylor), SATB, vc, 1987; *Missa Brevis*, SATB, 1995; *How could the soul not take flight* (A. Harvey), 2 SATB, 1996; *Ashes Dance Back*, SATB, elec, 1997

Solo Vocal: 4 Songs of Yeats, B, pf, 1965; 3 Lovescapes (Cantata II) (F.T. Prince), S, pf, 1967; Cantata III (Bible: *Song of Solomon*, Assumption liturgy), S, fl, cl, vn, vc, pf/elec org, perc, 1968; In memoriam (A. Ginsberg), S, fl, cl, vn, vc, 1969; Black Sonnet (Cantata V) (G.M. Hopkins, Harvey), S, Mez, Bar, B, wind qnt, 1970; Angel/Eros (Harvey), S, str qt, 1973; Spirit Music (R. Steiner), S, 3 cl, pf, 1975; Correspondences (C. Baudelaire), Mez, pf, 1975; Inner Light 2 (W. Blake, R. Kipling, T.S. Eliot, Steiner, Bible: *John*), 2 S, A, T, B, 12 insts, tape, 1977; *Nachtlied* (J.W. von Goethe, Steiner), S, pf, tape, 1984; *Song Offerings* (R. Tagore), S, chbr ens, 1985; *From Silence* (Harvey), S, chbr ens, tape, 1988; *One Evening ...* (Han Shan, Tagore), S, Mez, chbr ens, elects, 1994

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‘Brian Ferneyhough’, *MT*, cxx (1979), 723–8
‘Atonality’, *MT*, cxxi (1980), 699–700
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‘**Electronics in Music**: a New Aesthetic?’, *Composer*, no.85 (1985), 8–15
‘IRCAM’, *Pierre Boulez: a Symposium*, ed. W. Glock (London, 1986), 239–46
‘*Madonna of Winter and Spring*’, *MT*, cxxvii (1986), 431–3
‘The Mirror of Ambiguity’, *The Language of Electro-acoustic Music*, ed. S. Emmerson (London, 1987), 175–90
‘An Approach to Church Music’, *MT*, cxxxix (1990), 52–5
‘Respect for the New’, *MT*, cxxxii (1991), 612
‘Sounding out the Inner Self’, *MT*, cxxxiii (1992), 613–5
‘Foreword’, *Brian Ferneyhough: Collected Writings*, ed. J. Boros and R. Toop (Amsterdam, 1995), ix–xii

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- D. Wright:** 'Jonathan Harvey at 50', *The Listener* (21 Sept 1989)
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- J. Palmer:** 'Jonathan Harvey's *Inquest of Love*', *20th Century Music*, v/5 (1998), 8–11
- J. Palmer:** 'An Interview with Jonathan Harvey', *20th Century Music*, v/8 (1998), 1–8
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ARNOLD WHITTALL

Harvey, Mary.

See [Dering](#), [mary](#).

Harwood, Basil

(*b* Woodhouse Down, Olveston, Glos., 11 April 1859; *d* London, 3 April 1949). English organist and composer. After winning a scholarship to Trinity College, Oxford, where he gained a degree in classics and modern history (1881), he took the BMus in 1880 after studying under Corfe. In 1882 he travelled to Leipzig to study composition under Jadassohn and the organ under Robert Papperitz. On returning to England he took further organ lessons with George Riseley of Bristol Cathedral. In 1883 he began a series of organist appointments: St Barnabas's, Pimlico (1883–7), Ely Cathedral (1887–92) and Christ Church, Oxford (1892–1909). Besides his responsibilities at Christ Church, Harwood was also precentor of Keble College (1892–1903), conductor of the Oxford Orchestral Association (1892–8) and the founder-conductor of the Oxford Bach Choir (1896–1909). In 1909 Harwood retired from the music profession in order to manage the family estate in Gloucestershire.

As a composer Harwood concentrated essentially on music for ecclesiastical use. Although he produced a number of large-scale choral works for provincial festivals, he is best known today for his liturgical works, notably his anthem *O how glorious is the Kingdom*, the Service in A \flat and numerous fine hymn tunes. A highly capable organist, he made a substantial contribution to the repertory of English Romantic organ music with his exacting Sonata no.1 in C \flat minor op.5, the *Dithyramb* op.7 (much admired by Elgar) and the Toccata op.49, pieces which demand a considerable virtuoso technique. His shorter organ works and many of his

anthems incorporate hymn tunes reflecting a lifelong devotion to hymnody and its cultivation.

WORKS

(selective list)

Choral: Inclina domine (Ps lxxxvi), op.6, S, chorus, orch, 1898; As by the Streams of Babylon (Ps cxxxvii), op.20, S, chorus, orch, 1907; Ode on a May Morning (J. Milton), op.27, chorus, orch, 1913; Love Incarnate (R. Browning), op.37, semichorus, chorus, orch, org, 1925; Ye Choirs of New Jerusalem, op.47, chorus, orch, org, 1928; Sacrifice Triumphant, op.64, S, T, B, chorus, org, 1939

Anthems and motets: O Salatus, op.2/2, 1882; O how glorious is the Kingdom, op.12, 1898; This is the day which the Lord hath made, op.21, 1908; Thy boundless love to me (P. Gerhardt, trans. J. Wesley), op.22, 1908; Festival of the Sons of the Clergy, 1909; 2 Anthems, op.60, 1937; 4 Motets, op.62, ?1938; 6 Short Anthems or Intros, op.61, ?1938

Many hymns, service settings and partsongs

Org: Sonata no.1, c♯, op.5, 1886; Dithyramb, op.7; 6 Pieces, op.15, 1902; Capriccio, op.16, 1903; 2 Sketches, op.18, 1903; Conc., org, orch, D, op.24, 1910; [3 Pieces], op.25, ?1911; Sonata no.2, f♯, op.26, 1912; In an Old Abbey, op.32, 1923 [orig. vc and org 1919]; Christmastide, fantasia, op.34, 1920; Rhapsody, op.38, 1922; Wedding March, op.40, 1923; 3 Preludes on Anglican Chants, op.42, 1925; Voluntary, left hand, pedals, D♭, op.43, 1925; Processional, op.44, 1926; 3 Short Pieces, op.45, 1926–7; In exitu Israel, voluntary, op.46, 1928; Toccata, op.49, 1929; Lullaby, op.50, 1930; Prelude, Larghetto and Finale, op.51, 1931; 2 Preludes on Old English Psalm Tunes, op.52, 1931–2; 2 Meditations, op.57, 1935; 8 Pieces, op.58, 1935; Quiet Voluntary, op.70, 1946; Complete Works for Organ Solo, 6 vols (London, 1991) [incl. all of the preceding]

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Principal publishers: Curwen, Novello, OUP, Stainer & Bell

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V. Ruddle: *The Life and Hymn Tunes of Basil Harwood 1859–1949* (Sutton Coldfield, 1996)

JEREMY DIBBLE

Harwood, Elizabeth (Jean)

(*b* Kettering, 27 May 1938; *d* Fryerning, Essex, 21 June 1990). English soprano. After studying in Manchester, in 1960 she won the Kathleen Ferrier Memorial Prize, and made her début as Second Boy (*Die Zauberflöte*) at Glyndebourne, where she later sang Fiordiligi, Countess Almaviva and the Marschallin. In 1961 she joined Sadler's Wells, where her roles included Susanna, Konstanze, Adèle (*Le comte Ory*), Zerbinetta and Massenet's Manon. In 1963 she toured Australia, singing Lucia, Adina and Amina. She made her Covent Garden début in 1967 as the Fiakermilli, returning for Marzelline, Gilda, Bella (*The Midsummer Marriage*), Norina, Donna Elvira and Teresa (*Benvenuto Cellini*). For Scottish Opera (1967–74) she sang Fiordiligi, Sophie and Lucia. After Karajan heard her at Aix-en-Provence, in 1970 she was invited to Salzburg, where she sang Konstanze, Fiordiligi, Countess Almaviva and Donna Elvira. She also appeared at La Scala (1972) and the Metropolitan (1975). Her voice, capable of both brilliant coloratura and lyrical warmth, was used with elegance, complemented by a charming stage presence. Her recorded legacy includes Hanna Glawari (*Die lustige Witwe*) and Musetta under Karajan, Britten's Titania under the composer, Bella, Schumann's *Szenen aus Goethes Faust* and *Messiah*, and an important video of her Violetta in *La Traviata* (BBC production).

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ALAN BLYTH

Harwood, Ian

(*b* Petersfield, 29 Aug 1931). English maker of lutes and viols, lutenist and singer. He received his early musical training as a chorister at Winchester Cathedral, and was later an alto at St Albans Cathedral, New College, Oxford, and Ely Cathedral. He also studied aircraft design (graduate of the Royal Aeronautical Society, 1953). He made his first lute in 1956 and studied with Diana Poulton; in 1958 he set up as an instrument maker in Oxford, then moved in 1960 to Ely, where he was soon joined by John Isaacs, his partner until 1972. He made his début as a professional lutenist in 1960, when he demonstrated as a performer the musical effect of the lighter construction and low-tension stringing which he advocated as a maker. In 1964 he received the Tovey Prize for his research into the sources of English lute music. He founded the Campian Consort in 1967, performing and recording much 16th- and 17th-century music with it and other ensembles. An active teacher of lute playing and construction, he was a founder-member of the Lute Society and edited its journal (1965–70). In 1974 he began making 16th-century-type viols. He ceased musical instrument making in 1984, at the same time retiring from the spheres of research and performance. However, following his election as president of the Lute Society in 1998 as successor to the late Robert Spencer he has returned to the field of musical research. His work has exercised an extensive influence on British lute making and playing, causing younger lutenists to reject those of the elements of construction and playing technique based on the guitar that were cultivated by some noted earlier

modern builders and performers. His pioneer work in the revival of the Renaissance viol has had a similar influence on an entire school of British makers.

WRITINGS

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‘John Maynard and “The Twelve Wonders of the World”’, *LSJ*, iv (1962), 7–16
‘The Origins of the Cambridge Lute Manuscripts’, *LSJ*, v (1963), 32
‘Rosseter’s *Lessons for Consort* of 1609’, *LSJ*, vii (1965), 15–23
with D. Greer, D. Poulton and F. Traficante, eds.: *English Lute Songs 1597–1632: a Collection of Facsimile Reprints* (Menston, 1967–71)
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HOWARD SCHOTT/R

Harzanish.

Sign indicating a melodic formula in Armenian [Ekphonic notation](#).

Harzebsky, Adam.

See [Jarzębski, Adam](#).

Hasan ibn Ahmad [al-Kātib], al-

(fl ?late 10th century/early 11th century). Arab theorist. From the evidence of the one of his two treatises on music to have survived, the *Kamāl adab al-ghināʾ* (‘Perfection of musical knowledge’), he would appear to have been born in the 10th century. He may have been active in northern Mesopotamia, but nothing is known about his life. His professional title al-Kātib (chancery secretary) suggests that he was a man of wide culture and accomplishments, but he remained sufficiently inconspicuous to be overlooked by standard bio-bibliographical sources.

The *Kamāl adab al-ghināʾ* draws upon the existing philosophical tradition, with material from al-Kindī and al-Sarakhsī, a pupil of al-Kindī whose works have not survived, and above all quoting extensively from [al-Fārābī](#). Its major contribution is, however, less on the analytical or speculative side than on the descriptive, and it pays particular attention to vocal characteristics and the qualities required in a singer. It touches on vocal training and care of the voice, audience response, aspects of composition

and the aesthetic dimensions of text-setting, and it also provides lists of the technical terms used by musicians for vocal and instrumental techniques.

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F. Shehadi: *Philosophies of Music in Medieval Islam* (Leiden, 1995)

OWEN WRIGHT

Hasard, John

(*f* London, 1622; *d* c1640). English harpsichord maker. He was possibly the father-in-law of the virginal maker Gabriel Townsend. Over the years, a number of researchers have attempted to decipher the inscription in black and yellow paint which appears on the nameboard of the second oldest surviving authenticated English harpsichord (dated 1622) at Knole, Kent. That part of the inscription which is quite clear reads: 'JOHANNES .A.ARD FECIT LONDINI MDCXXII'. Since 1860, when Rimbault first suggested 'Asard' as the surname, others have come forward with 'Hayward', 'Haward', 'lasard' and 'Izzard' as possibilities, of which 'Haward' seemed the most likely since the existence of a maker with that name was already confirmed. In 1978, however, Ann and Peter McTaggart demonstrated clearly that the name was 'Hasard'. It has not been possible to establish anything further about John Hasard other than a fleeting reference to a man with this name (or Hazard) of the parish of St Bartholomew-by-the-Exchange, and a passage in Ashbee, iv, 207 which reads as follows: 'Paid to Hazard that keepeth her graces virginalls in tune for his stipend for the qrter ending at xpemas 1612: 10s'. It seems likely that this refers to the maker of the Knole harpsichord.

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CHARLES MOULD

Hase, Georg.

See [Hasz, Georg](#).

Hase [Haase], Wolfgang

(*b* Quedlinburg, Saxe-Anhalt, bap. 2 June 1611; *d* Sülzhayn, Harz Mountains, 31 July 1673). German theologian and writer on music. He was educated in the schools of Quedlinburg, including the Lateinschule, where he studied with Henricus Baryphonus. A scholarship from the town enabled him to enrol at the University of Helmstedt, where he spent three years studying theology. In 1634 he became Kantor at Schwanebeck (south of Helmstedt), thus beginning a long career as Kantor and minister in a number of Protestant churches in the Harz Mountains region, including periods as Kantor at Einbeck (1635–43) and Osterode (1643–4), rector and later vicar at St Alexandri, Einbeck (1644–57) – from 1647 he was simultaneously pastor at neighbouring Negenborn (Holzminden) – and finally as pastor at Sülzhayn (see Liebming for additional biographical details). He wrote his only known work, *Gründliche Einführung in die edle Music oder Singe Kunst* (Goslar, 2/1657), as a teaching manual for his pupils at Osterode, but he stated that it was also widely used in the schools of other small towns in the region. An earlier edition printed at Osterode in 1644 does not seem to survive. Hase's most important pedagogical innovation is the adoption of the seven-letter system for singing in place of the traditional six syllables of solmization. He also touched on various aspects of musical notation and gave interesting suggestions for the correct singing of plainsong that are of some importance to a study of vocal liturgical practices in Protestant churches in mid-17th-century Germany.

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GEORGE J. BUELOW

Haselbach, Josef

(*b* Gams, St Gallen, 14 June 1936). Swiss composer. He studied in Zürich simultaneously at the music academy and the university (where Kurt von Fischer was his musicology professor), and then with Klaus Huber at the Basle Musik-Akademie (1964–8). His first acknowledged works, two sets of Ungaretti songs, date from his student years, and contacts with the Schola Cantorum Basiliensis led to the composition of *Mironton* (1969). In 1975 he began teaching theory and composition at the Zürich Conservatory, where he wrote his first significant vocal works. After settling in Zollikon he became a close friend of the cellist Raffaele Altwegg, and their association led to a series of works: two string quintets, the *Abendlied* for cello solo and the cello concerto *Trema*, which explores multiple possibilities of vibration. Haselbach's is a music generally of soft sounds and fine nuances, as his titles often suggest, and of many-layeredness and poetic ambiguity. He was vice-president of the Swiss Musicians' Association, a member of the music commission of the Zürich Tonhalle-Gesellschaft, and a teacher of counterpoint at Zürich University from 1989. Shortly after, illness obliged

him to give up all his activities, since when he has worked at smaller compositional projects.

WORKS

(selective list; complete catalogue in CH-Zz)

Stage: Moving Theatre I, 5 dancers, 2 fl, vn, tape, 1972–3; Tanzlied, flamenco dancer, vn, 3 va, 1977–8; Quadrature, ballet for TV, 1979

Orch: Transtuli, large orch, 1969–70; Trema, vc, wind, perc, pf, 1976–7; Prélude, 1979; Sinfonietta, str orch, 1981; Nocturne, orch, 1982; Conc., vib, pf, chbr orch, 1983; Sinfonia concertante, cl, sax, tpt, str orch, 1985; '... und vertreut Gedichte ...', wind, perc, str, 1986; Hegareske, 1986; Anima di bronzo, 1988; Leporellos Traum, 1989

Chbr: Miron-ton, 2 b viol, 1969; Trio, fl, ob, bn, 1971; Fragen an die Nacht, 2 vn, 2 va, vc, 1975; Licht und Schatten, 2 vn, va, 2 vc, 1978–80; Liederseelen, 2 vc, 1979; Sommer-Sonant, va, pf, 1980–81; Tönungen II, 7 tpt, fl, cl, hn, str qt, 1981; Paraphrases, hn, pf, 1985; Vorschatten, cl, va, hp, 1988

Vocal: Chiaroscuro (G. Ungaretti), S, orch, 1967; Nach 10 (X. Gwerder), Bar, 1972; Voce mea – so stammle denn!, chorus, 1974; Ode an Zürich (E. Gomringer, Haselbach, K. Marti), chorus, 1977; Cant. no.1 'Ausbruch und Einkehr' (Marti, Haselbach), Bar, 2 choirs, brass, perc, 1978; Cant. no.2 'Büchner-Kantate' (G. Büchner), S, speaking choir, choir, orch, 1977–80; Neige, choir, 1987; 3 Lieder (K. Sallenbach), Bar, pf, 1987; Monodien, T, hp, str, 1987; L'été dernier (J.-D. Humbert), choir, org, 1987; A-Mor(S) I, S, chorus, orch, 1989

Kbd: 'Piano, piano ...!', pf, 1976; Kreuz-Xeichen, 2 org, 1978; Méditations, org, 1986

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[pubn of Komponisten-Sekretariat Zürich]

THOMAS GARTMANN

Haselböck, Hans

(b Nesselstauden, 26 July 1928). Austrian organist, composer and musicologist. From 1947 to 1952 he studied musicology, German and classics at the University of Vienna and received the DPhil in 1953 with a dissertation on Wagner. From 1948 to 1953 he studied the organ and improvisation under Walter Pach at the Conservatory and Music Academy in Vienna. He then became organist at the Dominikanerkirche in Vienna. In 1958, 1959 and 1960 he won first prize at the International Organ Competition in Haarlem. Haselböck began teaching the organ and improvisation at the Vienna Music Academy (later the Hochschule für Musik) in 1960, and was director of the department of church music 1965–87, and vice-rector, 1985–90. He has made regular concert appearances in

most European countries, the USA, Egypt and the Lebanon, and has been a member of the jury at international organ competitions. Most of his compositions are liturgical; his *Salzburger Messe* (1966) and the radio montage *Kreuzweg 70* (1969) have won prizes. He has given seminars and broadcasts and made records, often in connection with organ improvisation, and he also specializes in Austrian music. He has written numerous articles and essays on organ construction and performing technique for Austrian and German music journals, and has edited organ music by Bruckner, Kerll and Sechter.

WRITINGS

Die dichterische Entwicklung des jungen Richard Wagner (diss., U. of Vienna, 1953)

Barocker Orgelschatz in Niederösterreich (Vienna, 1972)

Von der Orgel und der musica sacra: historische-kritische Beiträge zu Fragen von Orgelbau, Orgelkomposition und neuer Kirchenmusik (Vienna, 1988)

GERHARD WIENKE

Haselböck, Martin

(b Vienna, 23 Nov 1954). Austrian organist and conductor, son of Hans Haselböck. He studied the organ, the harpsichord and composition at the Musikhochschule in Vienna, and continued his organ studies with Jean Langlais and Daniel Roth in Paris. In 1972 he won first prize in the Vienna-Melk international organ competition, and the following year made his professional début as an organist, in the Konzerthaus, Vienna. Haselböck was appointed organist of the Augustinerkirche in Vienna in 1976, and of the Vienna Hofkapelle in 1977, the year he was also appointed assistant professor of organ at Luther College, Iowa. He became a professor at the Vienna Musikhochschule in 1979 and professor of organ at the Musikhochschule in Lübeck in 1986. In the early 1980s he began to develop a parallel career as a conductor, and in 1985 he founded his own period-instrument orchestra, the Wiener Akademie, with which he has made numerous tours and recorded works by Biber, Bach, Telemann, Vivaldi, Haydn, Mozart and Schubert. He has also appeared as a guest conductor with the Vienna SO, the MDR SO, Leipzig, the Northern Sinfonia, the Zürich Opera Orchestra, the Hungarian National PO and other orchestras. His operatic experiences include performances at the Prague Mozart Festival. As an organist he has performed with the Vienna PO, the Berlin PO and other leading orchestras, and has given recital tours and masterclasses throughout the world. Among his premières are concertos by Krenek (who dedicated both his organ concertos to Haselböck), Albright, Cristóbal Halffter, Peter Kiesewetter and Rainer Bischof (likewise dedicated to him) and solo works by Krenek, Schnittke (including another dedication, *Schnell und hell*), Ligeti, Feldman and others. His discography includes the complete organ works of Bach, Liszt and Schoenberg. Haselböck has published many articles on organ music and edited the complete organ works of Mozart and Liszt.

RICHARD WIGMORE

Hasenknopf, Sebastian

(b ?c1545; d after 1597). Austrian composer. His early years were spent in the city or principality of Salzburg. In 1556 he became a boy chorister at Salzburg Cathedral, where he was made a part-time singer in 1561 and a *Choralsänger* in 1564. He was converted to Lutheranism before 1589, for in that year he applied unsuccessfully for posts at the Lutheran schools of Linz, Upper Austria, and Graz. He composed several five- and six-voice *cantiones* specifically for the latter application. He was employed in the court chapel at Innsbruck in 1590, but was unable to secure a permanent position there. However, he maintained connections with Salzburg: he dedicated his *Sacrae cantiones* (1588) to two members of the wealthy mining family, the Weitmosers, and an eight-voice mass (1590) and two *cantiones* (1593) to the abbot of the Benedictine monastery of St Peter in Salzburg. By 1597 he was appointed schoolmaster and organist at Goldegg im Pongau (in the principality of Salzburg). Apart from 23 pieces in organ tablature (in *D-Mbs* 259 Ps 115) Hasenknopf's works comprise 27 psalm settings, hymns, a gospel setting and a Whitsuntide sequence, all of which were published in the *Sacrae cantiones quinque, sex, octo et plurium vocum, tum viva voce, tum omnis generis instrumentis cantatu commodissime* (Munich, 1588).

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OTHMAR WESSELY/WALTER KREYSZIG

Hasidism.

A Jewish tradition that originated in the 18th century in Eastern Europe; see [Jewish music](#), §III, 3(iii).

Haskil, Clara

(b Bucharest, 7 Jan 1895; d Brussels, 7 Dec 1960). Romanian pianist. Of Sephardi background, she displayed astonishing gifts at an early age, entering the Bucharest Conservatory in 1901 and beginning studies with Richard Robert (whose students included Serkin and Szell) the following year. At the age of ten she entered the Paris Conservatoire, officially to study with Cortot though more often working with Lazare-Lévy and Mme Giraud-Letarse. At 15 she was awarded the *premier prix*, playing before a jury consisting of Fauré, Moszkowski, Raoul Pugno and Ricardo Viñes.

Busoni heard her perform his own arrangement of Bach's Chaconne at a Zürich recital in 1911. Just as recognition as one of the most remarkable young pianists of her time seemed assured, however, she was hospitalized for four years with curvature of the spine. Haskil later resumed her career, playing recitals in New York in 1924 and Manchester in 1926. She gave five performances of the Schumann Concerto with the Philadelphia Orchestra under Stokowski and in 1933 gave an outstanding performance of Brahms's Second Concerto. In 1941 the German invasion forced her to flee Paris. She courageously continued her career after another operation, for a tumour on her optic nerve, and in 1951, at the age of 56, she made her Wigmore Hall début and gave a series of recitals for the BBC. In 1957 she was made a Chevalier of the Legion d'Honneur in belated recognition of the inimitable clarity and eloquence of her playing. Particularly admired by Lipatti, Enescu, Stokowski, Cortot and Giulini, she excelled above all in Mozart, Beethoven and Schubert. She made memorable recordings of the complete Beethoven sonatas for violin and piano with Grumiaux as well as of several Mozart concertos which, in their sensitivity and profound simplicity, have rarely been equalled. Haskil was, as one critic wrote, a pianist 'who observed the smallest detail in the music without drawing attention to it'. Ill-fated to the last, she died in 1960 after failing to recover from a fall at a railway station, just before she was due to give a recital with Grumiaux. (J. Spycket: *Clara Haskil*, Lausanne, 1975)

BRYCE MORRISON

Haslemere Festival.

Annual English music festival devoted to the performance of early music, founded by Arnold Dolmetsch in 1925. See *under* [Dolmetsch](#) family.

Haslinger.

Austrian firm of music publishers.

1. history.

The firm was founded as the Chemische Druckerey in Josefstadt, Vienna, on 27 July 1803 by Alois Senefelder (1771–1834), who chose the bookshop of Peter Rehm's widow as his sales outlet. As early as 7 December 1803 he transferred his outlet to the firm of Franz Grund 'beim rothen Apfel'. The very early publications bore the imprint 'A. Senefelder' and later 'Singerstr. Nr.932 à la pome rouge', which was retained after Senefelder transferred his privilege to Sigmund Anton Steiner (*b* Lower Austria, 26 April 1773; *d* Vienna, 28 March 1838). On 23 October 1805 the firm moved into premises at Graben, Paternostergässchen 612, where it remained until 1835. Between 1809 and 1812 Rochus Krasnitzky was a joint proprietor; until 1815 Steiner was again sole proprietor, trading from 6 April 1815 as K.k. priv. Kunst- und Musikalienhandlung des S.A. Steiner, and then going into partnership (14 August 1815) with his employee Tobias Haslinger (*b* Zell, 1 March 1787; *d* Vienna, 18 June 1842), as S.A. Steiner & Co. Haslinger took over the firm in his own name on 2 May 1826 and in 1832 acquired the Mollo publishing business; on 16 September 1835 the

firm moved into premises in the Trattnerhof. After his death in 1842 the firm was known as Tobias Haslingers Witwe und Sohn until 19 April 1848, when it became Carl Haslinger quondam Tobias (Caroline Haslinger had died on 24 March 1848). Carl Haslinger (*b* 11 June 1816) died on 26 December 1868; his widow Josephine carried on the still considerable publishing and retail business until 1875 when she sold the publishing business to Robert Lienau (A.M. Schlesinger) in Berlin.

2. Publications.

Steiner, who took over the Chemische Druckerey shortly after Senefelder founded it, was licensed as a music dealer by the municipal authorities in 1806. The publications of the firm of Franz Anton Hoffmeister were transferred to the Chemische Druckerey in 1807. After being made a freeman of the city in 1810, Steiner was elected president of the art, book and music dealers' corporation in 1812 and licensed as an art dealer in 1813. During the partnership with Haslinger, Anton Diabelli was employed as a proofreader. Probably at Haslinger's instigation, Steiner gave up his lithographic printing licences on 7 July 1821 and part of the lithographic production was transferred to the Lithographisches Institut. The publishing rights of the K.k. Hoftheater-Musik-Verlag were acquired in 1822 and those of Josef Riedl as the successor to the Bureau des Arts et d'Industrie in May 1823.

The firm's dealings with the composers it published in this period included a paternalistic relationship with Beethoven, reflected in the entertaining correspondence with him between 1 February 1815 and 11 November 1826. The Chemische Druckerey catalogue covered a wide variety of works by all the composers then living and working in Vienna; of the great masters, however, only Mozart was represented, and then merely by a pirated edition of the Breitkopf *Oeuvres complètes*, the first edition of the parts of the Requiem, and (still in Senefelder's time) an early vocal score of *La clemenza di Tito*. Standards rose with the acquisition of the publishing house of F.A. Hoffmeister and especially after Tobias Haslinger joined the firm; he contributed greatly to its later rise in fortune by replacing the rather poor finish of lithographic printing with clear music engraving and by his dual talent for music and business.

Haslinger's partnership with S.A. Steiner (1815–26) brought the firm a worldwide reputation; he was responsible for the handsome edition of Beethoven's collected works (62 volumes), which the copyist Mathias Schwarz prepared on English vellum between 1817 and 1823; it was finally bought by Archduke Rudolph of Austria and bequeathed with his library to the Vienna Gesellschaft der Musikfreunde.

A notice in the *Wiener Zeitung* of 11 May 1805 lists the firm's publications to date and gives plate numbers from 1 to 134. A catalogue of publications to plate no.1881, published on 1 April 1812 (now in *A-Wst*), provides a complete record of production to that date; another notice dated 8 August 1812 contains a supplement up to plate no.1967. This is followed by six inventories printed as supplements, again with details of plate numbers, the first under 'Chemische Druckerey und S.A. Steiner' and the rest under 'S.A. Steiner & Co.'. This tradition was carried on by means of supplements or by listing publications on the last page of works. In 1817–24 the firm

published its own periodical, the *Allgemeine musikalische Zeitung mit besonderen Rücksicht auf den österreichischen Kaiserstaat*. The printing process improved from 1819 and achieved an outstanding quality about 1826.

The firm's most important publications were the first editions of Beethoven's opp.90–101, 112–18 and 121a (brought out by S.A. Steiner & Co.) and important editions of his works taken over from the Bureau des Arts et d'Industrie and the K.k. Hoftheater-Musik-Verlag. Mozart is represented by an edition of *Sämmtliche Werke für das Clavier mit und ohne Begleitung* in 38 volumes, and numerous works were published by other leading composers of the time including Czerny, Anton Diabelli, Eybler, Hummel, Isouard, Krommer, Mayseder, Moscheles, Onslow, Hieronymus Payer, J.P. Pixis, Riotte, Rossini, Spohr, Maximilian Stadler and Weber; many of these were also published later by Haslinger. The firm ran several popular series: Kirchenmusik fürs Land, Musée musical des clavecinistes, Musica sacra, Sammlung komischer Theatergesänge, Thalia für das Pianoforte and Theater-Journal für Gesang und Pianoforte (with opera music). Even in Steiner's day the large-scale production of light music was necessarily the firm's source of financial security; opportunity was provided by the demand for dance music at Carnival time.

On 2 May 1826 Steiner handed over the publishing firm to his partner Tobias Haslinger but remained president of the dealers' corporation until 1837. At the time of the change-over, production stood at plate no.4747. Haslinger was a cathedral chorister at Linz under the Kapellmeister F. Glöggl and also worked in his music shop. Subsequently he directed the music department in F.E. Eurich's book and art dealer's shop. In 1810 he went to Vienna and initially worked in Katharina Gräffer's bookshop; he became known by publishing his own compositions. Under Haslinger's direction the business assumed larger dimensions. His initiative led to music printing of an exceptionally high standard, particularly evident in the many surviving de luxe editions. The business had up to 50 employees, its own music engraving establishment and a copperplate printing office with 14 presses. Haslinger's success was due to his amiable disposition, enormous industry and a marked business acumen which was, however, totally scrupulous. In 1830 he was made imperial and royal court art and music dealer, and later an honorary freeman of the city of Vienna and an honorary member of the Swedish Royal Academy of Music. The firm published his portrait in 1842.

The plan for a complete Beethoven edition, which Steiner drew up with other firms in 1810, could not be implemented for some time; this was one reason for the rift between the firm and Beethoven. In 1828 Haslinger embarked on a complete edition which reached 73 volumes in 1845. The firm published the first editions of Schubert's opp.77–83 and 89–91 (starting with the *Valses nobles* on 22 January 1827), the *Grätzer Galopp*, the quartets *Grab und Mond*, *Wein und Liebe* and, posthumously, *Schwanengesang*. Numerous composers were added to those already listed in S.A. Steiner & Co.'s catalogue, including Chopin, Gänsbacher, Handel (*Jephtha*), Carl Haslinger, Franz Lachner, the elder Adolf Müller, Bernhard Romberg, Schumann, Seyfried and Sigismond Thalberg. Attempts at complete editions of J.S. Bach and Domenico Scarlatti both

founded at an early stage. The popular series included *Musikalische Blumengalerie*, *Flore theatrale* for two and four hands, *Sammlung der Galoppen*, Moser's *Weiner Local-Gesänge*, *Neuigkeiten für das Pianoforte* and *Musikalische Theaterbibliothek für die Jugend*. Again dance music maintained the firm's stability; Haslinger greatly encouraged its leading exponents, publishing almost all the works of the elder Johann Strauss in up to ten different arrangements as well as a complete edition in two series, and Joseph Lanner's works (previously published by Pietro Mechetti) from op.170. The firm's outstanding copperplate engravers lavished all their skill on the graphic design of the title-pages (see illustration).

Between 1842 and 1848, the six years after Haslinger's death, the firm's publication numbers ran from 9000 to 11,007. Carl Haslinger, a pupil of Czerny and Seyfried, became known as the composer of over 100 works, though of minor importance. Under his direction the firm's publishing and production standards fell considerably; arrangements and fashionable items predominated. Only the dance publications remained successful: the firm published opp.95–278 of the younger Johann Strauss but his works from op.279 were lost to C.A. Spina. At the same time Haslinger also lost Josef Strauss, whose works he had published up to op.150; he acquired C.M. Ziehrer as a replacement, publishing his works up to op.209, and then Josef Kaulich. Nevertheless, through its management of midday and evening concerts, the firm remained a focal point of society. When it was sold to Lienau (1875) the final publication number was 15,170.

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ALEXANDER WEINMANN

Haslmayr, Adam

(*b* c1550; *d* ?Wattens, Tyrol, after 1616). Tyrolean composer, probably of upper Austrian origin. According to his own account, he studied with the French scholar and cathedral organist Andreas Casletanus in Bressanone.

In a document of 1587, Haslmayr refers to himself as citizen and organist of Bolzano. After serving as schoolmaster at St Pauls, Alto Adige, he was appointed schoolmaster and choirmaster of the principal parish church in Bolzano on 23 March 1588. He was dismissed from this post at the beginning of 1604 because of mental disorder. After unsuccessful attempts to regain his old position in 1605, he was recommended by Archduke Maximilian for a vacancy as a singer in the convent at Hall in the Tyrol, although it was only in about 1611 that he served in a musical capacity at the convent. He moved to Schwaz in the Tyrol in 1612 and was actively engaged in mining; he then settled in Heiligkreuz near Hall as a notary. He was closely connected with Rosicrucianism and by 1602 his relations with the Catholic church had become precarious. In 1612, suspected of Calvinism, he was imprisoned in Innsbruck and sentenced to go to Genoa to work in the galleys. He was released from internment in 1617. He may perhaps have spent his final years in Wattens with his son Adam (*d* 1666).

Haslmayr was active as a theologian, lawyer, alchemist and inventor. His vehement debates on medicine with the physician Hippolytus Guarinoni (1571–1654) show that he was a progressive natural scientist, but his work in this field was prejudiced by his interest in the occult sciences. He was an imaginative composer, but completely abandoned the practice of music in 1603 in order to devote his time to the study of theology, philosophy and medicine. His works comprise 12 settings of German psalm paraphrases by Casletanus and five secular songs, of which the *Totentanzlied*, *O sterblicher Mensch* is noteworthy. In his sacred works, Haslmayr used *cori spezzati* techniques. All his extant compositions are found in a single publication entitled *Neue teütsche Gesang, mit vier, fünff, und sechs Stimmen* (Augsburg, 1592).

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OTHMAR WESSELY/WALTER KREYSZIG

Hasoserah.

See [Hatzotzerot](#).

Hasprois [Asproys, de Haspre, de Haspra, de Aspre, Haprose], Johannes Symonis [Jehan Simon]

(fl 1378–1428). French composer. A native of Arras, he was at the Portuguese royal court in 1378, in the service of King Charles V of France in 1380, and ‘petit vicaire’ at Cambrai Cathedral in 1384. He obtained a rectorate at the parish church of Liessies, Cambrai, probably in 1388, but abandoned this benefice between August 1390 and 1393. He was in the papal chapel at Avignon, under Clement VII and Benedict XIII, from before 1393 until 1403; however, his enrolment as chaplain in the private chapel probably took place earlier, since in the registers his name always precedes that of Johannes de Bosco (see [Bosquet](#)), who was certainly a member in 1391. He may have been the ‘magister Johannes Symonis’ who in 1417, during the Council of Konstanz, wrote an astrological essay (see Tomasello). He served in the curia as apostolic notary until his death in 1428, and held benefices in Rozoy and Arras and at Cambrai Cathedral.

Hasprois is represented by only four works in four manuscripts. The early two-voice ballade *Puisque je sui fumeux*, with its many syncopations and skilfully shaped final climax, is a prime example of the exceedingly complex style of the Ars Subtilior. The phrase ‘Jo Simon de haspre composuit dictum. Ja. de Noyon’ is copied immediately after the text in the source (*F-CH* 564). The text survives also anonymously as *Balade de maistre fumeux*, though it is probably not by ‘Ja. de Noyon’ as Apel (in contrast to Reaney in *MGG1*) supposed. Like a similar rondeau by Solage, this ballade seems to have been written for the highly eccentric circle of men associated with Jean Fumée, as described in Deschamps’ *Charte des fumeux* (1368); Hasprois could have been a member of this society while working for Charles V. The other two ballades are typical of the love-lyric around 1400; *Ma douce amour*, well known from *F-CH* 564, *I-MOe* α.M.5.24 and *GB-Ob* Can.misc.213, is more complicated than the somewhat syllabic *Se mes deux yeux* (Can.misc.213). Only the incomplete rondeau refrain from *I-Bc* Q15 with two texted parts and textless tenor shows the somewhat simpler style of the early 15th century. Reaney (1969) identified three anonymous compositions (in *GB-Ob* 213) as being in a style close to that of Hasprois’ known works. Günther (1975) suggested that two chansons from the Leiden fragments (ed. in *MMN*, xv, pp.46, 51; see Biezen and Gumbert, 1985) might have been written by Hasprois because his name is mentioned in their texts. Both pieces have the same words to the same rhythm in all three voices. The drinking-song *Ho, ho, ho* particularly, with its regular two-bar motifs and imitation, seems either to be in the style of the early 15th century or to testify to the existence of simpler ‘lateral traditions’ (*Strohmr*, 70) parallel to the Ars Subtilior.

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URSULA GÜNTHER

Hass [Haas, Hasse, Hase, Hasch].

German family of harpsichord, clavichord (and organ?) makers.

Hieronymus Albrecht Haas (b Hamburg, bap. 1 Dec 1689; bur. Hamburg, 19 June 1752) received Hamburg citizenship on 2 October 1711. In 1713, at the time of the birth of his son, he was described as *Instrumentenmacher* and *Clavirmacher*. Chamberlain's accounts from Plön dating from 1744 record the delivery by Hieronymus Albrecht of a 'Clavicimbel' for Duke Friedrich Carl von Plön. This instrument was probably one of his last; the latest known instruments by him, two unfretted clavichords, are dated the same year (Boalch, 3/1995, pp.369–70).

Johann [Johan] Adolph [Rudolph] Hass (b Hamburg, bap. 12 March 1713; bur. Hamburg, 29 May 1771), son of Hieronymus Albrecht, received his citizenship on 28 October 1746. On 12 October 1747 he became a

member of the city chamber of commerce. His seventh child, Margaretha Catharina, married the instrument maker Johann Christoffer [Christopher] Krogmann (1748–1816), who may have succeeded to his father-in-law's business. Krogmann built pianos in the English style.

The Hass family was not mentioned in published sources until the second half of the 18th century, when Adlung (1758) described 'Hasse in Hamburg' as the maker of a 'cembal d'amour'. Burney (1773) mentioned 'Hasse, father and son, both dead' among the well-known German organ builders, adding that 'their *Flügel* and *Claviere* are much sought after'.

Dietrich [Dieterich] Christopher Hass [Hase, Haase, Haas] (1731–after 1795), a musician (and instrument maker?), was a member of an old Hamburg family of civic musicians (his father Christian Hase (1697–1765) was *Musikdirektor* in Hamburg, 1725–65), apparently unrelated to that of Hieronymus Albrecht. The only extant instrument by him, a clavichord dated 1796 (Museum für Kunst und Gewerbe, Hamburg), is thought by some to be an instrument by Johann Adolph, repaired and re-signed by Dietrich Christopher (Schröder and Boalch, 3/1995). D.C. Hass is neither listed as a musician nor as an instrument maker in the *Hamburger Adress-Büchern*.

An assessment of the work of the Hass family can be based on Russell's view (2/1973) that the 'extent and quality of their surviving work must place them first in German instrument making' and Hubbard's comment that of all their instruments 'only one has what could be regarded as a normal disposition'. Burney implied that they also made organs, and Russell's idea that all their harpsichords may have been made to special order is not unlikely. It is a gross oversimplification to see Hieronymus Albrecht's harpsichords, as Hubbard did, as 'the grotesque result of the barbarous imposition of tonal concepts appropriate to the organ'.

As a harpsichord made by Christian Zell in 1728 shows (see Harpsichord, fig.15), Hamburg builders had established their own style of decoration, construction and (probably) sound by the 1720s. Several Hass instruments show an attempt to develop the potential of the harpsichord. That of 1721 (Göteborg) is 2.58 metres long, that of 1723 (Copenhagen) has four sets of strings (8', 8', 8', 4', *F'* to *c'''*) and a sliding lower manual for coupling, several have a 16' row (including one made in 1734) and even a 2' for the lower half or so of the lower manual. Their scale is similar to that of English harpsichords (though the bass of the 4' is normally longer), their plucking points to French instruments. Stop levers are usually placed on the wrest plank, so that the player has to reach over the nameboard; decoration usually incorporates many techniques, e.g. lacquered and oil-painted casework, tempera-painted soundboard, olive wood, ivory, mother-of-pearl and tortoiseshell veneers or plates for various details, the latter more especially on clavichords. The largest harpsichord known to have been made before the 20th century was built by H.A. Hass in 1740, with three manuals, five sets of strings (16', 8', 8', 4', 2'), six rows of jacks (including a lute stop), harp for the 16' row, and coupling devices. What it was built to play is uncertain.

Apart from a harpsichord, J.A. Hass's known instruments are clavichords, rarely fretted, often long, large, brass-strung instruments, with a compass

of C to d''' or F to (d''') f''' ; some have 4' strings in the bass (which were not admired by C.P.E. Bach; see [Friederici](#)), and at least one with strings of 8', 8', 8', in the treble, 8', 8', 4', in the bass to c'. It was large instruments such as these that so many later 18th-century German composers had in mind, with good *Bebung* effects, discreet volume and a fairly bright tone. For details of surviving Hass instruments see Boalch (3/1995).

For illustration of a clavichord by J.A. Hass, see *Clavichord*, fig.10.

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DONALD HOWARD BOALCH/PETER WILLIAMS, ALEXANDER PILIPCZUK

Hass, Georg.

See [Hasz](#), Georg.

Hass, Peter.

See [Hasse](#) family, introduction and (1).

Hasse [Hesse, Hassen, Hass].

Many German musicians, active primarily as organists, and in a few cases as composers, throughout the 17th and 18th centuries, bore this surname or one of its variants. There is no evidence that they were all related – there are doubts, for example, about such men as Andreas Hasse, organist and organ builder at Greiz, Vogtland about 1688; Peter Hass, organist at Travemünde, near Lübeck, from 1687 to 1732, who was succeeded by his son Peter (*d* 1737); and Johann Ludwig Hasse, Kantor at the Marienkirche, Rostock, until his death in 1795 – but several of them certainly belonged to one important north German family, of which there were two main

branches. The longer-established line was centred on Lübeck from 1600 onwards. Its most notable members were those discussed at (1) and (2) below. The former was thrice married and had four other sons, three of whom were musicians: Esajas assisted, and in 1671 succeeded, Johannes Buxtehude (father of Dietrich) at the Olaikirche in Helsingør, Denmark; Hinrich (c1630–1696) was organist at the Petrikirche in Lübeck from 1650; and Friedrich Hasse (i) worked in Neuengamme from 1660 until 1672, when he moved to Bergedorf, near Hamburg, establishing there the second branch, which culminated in by far the most important member of the entire family, (3) Johann Adolf Hasse. At Bergedorf Friedrich was organist of St Petri und Pauli, a post inherited by Johann Adolf's father, Peter (iii) (b c1668; d Bergedorf, 6 Oct 1737) and then by his brother Johann Peter (1708–76). Apart from the family members discussed below, Hinrich's son Peter Hasse (ii) (b Lübeck, bap. 18 Feb 1659; d Lübeck, 16 Oct 1708), organist of the Jakobikirche in Lübeck from 1686, is the only one by whom any music survives, in the form of an incomplete organ prelude (in *D-LEm*; ed. in *Organum*, iv/21, 1925).

Johannes, the eldest son of (1) Peter Hasse (i), was not an organist, but two of his daughters married into the Bruhns family of musicians. These, and other family connections, are documented in H. Fishback: 'The Organist Family Hasse', *American Organist*, xviii/8 (1984), 36–7.

(1) Peter [Petrus] Hasse (i)

(2) Nikolaus [Nicolaus] Hasse

(3) Johann Adolf [Adolph] Hasse

DAVID J. NICHOLS (1–2), SVEN HANSELL (3)

Hasse

(1) Peter [Petrus] Hasse (i)

(b Franconia, ?c1585; d Lübeck, bur. 16 June 1640). Composer and organist, father of (2) Nikolaus Hasse. He stands at the head of the Lübeck line of the family. He is first heard of on his appointment at Easter 1616 to the coveted post of organist of the Marienkirche, Lübeck. Since his three surviving organ works are found in a manuscript collection alongside compositions by Sweelinck and his known pupils such as Andreas Düben, Jacob Praetorius (ii), Samuel and Gottfried Scheidt, Paul Siefert and Melchior Schildt, it is believed that he too was a pupil of Sweelinck at Amsterdam, from about 1606–9 onwards. In order to have obtained the post at Lübeck he may have been resident in the area beforehand. He held the post until his death. During this period he supervised a number of structural alterations to both of the organs at the Marienkirche and established himself as a teacher and performer; four of his sons were among his pupils. His variations on *Allein Gott in der Höh sei Ehr* reflect the early north German style of organ composition in their idiomatic use of the chorale melody as a readily perceived cantus firmus accompanied by a variety of contrapuntal devices, a piece often being divided into well-defined sections depending on the treatment of the subject. Hasse's two extant vocal works show the influence of the prevailing Venetian polychoral style in the rhythmic declamation of the text in association with homophonic concertato textures.

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Mass movts, 7vv; motet, 8vv: A-Wgm

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Praeambulum, Bsb; ed. in Organum, iv/21 (1925)

Hasse

(2) Nikolaus [Nicolaus] Hasse

(b Lübeck, c1617; d Rostock, ?8 March 1672). Composer and organist, eldest son of (1) Peter Hasse (i). He studied with his father, but other information about his early life is unclear, for there is little agreement among what is to hand in secondary biographical sources (see Hennings and Praetorius). In 1642 he became organist of the Marienkirche, Rostock, and held the post tenuously until 1671, when he seems to have retired. He appears always to have been in financially embarrassing circumstances.

Hasse has long been known as a composer of chamber music and sacred songs, but his organ music remained for a long time undiscovered. His chamber music is all contained in *Delitiae musicae* (1656), comprising 21 suites (allemande–courante–saraband) and 14 other dance movements; they were originally intended for use by the students of Rostock University. Hasse was the principal contributor of melodies (and possibly the harmonizations as well) to *Geistliche Seelen-Musik*, a collection of religious verse edited by Heinrich Müller. His 50 melodies are much more florid than the others in the volume and are consequently more akin to Italian arias than to simple German hymns. Most of his other vocal works are occasional pieces. His four surviving organ works, all of which are to be found in the Pelplin organ tablatures, illustrate the development of the north German organ style. In *Jesus Christus unser Heiland* ('pro Organo pleno') the chorale is presented in the soprano in the first verse, the tenor in the second and the bass in the third. There is no ornamental elaboration of the cantus firmus, which is presented in strict counterpoint throughout. In *Allein Gott in der Höh sei Ehr* the chorale melody is treated much more imitatively; when it appears in the soprano it is often expanded by the use of decoration that in turn adds to the rhythmic movement of the setting. Ornamentation is used to an even greater extent in *Jesus Christus unser Heiland* (for two manuals and pedals) and in a manner similar to that adopted later by, for example, Buxtehude and Böhm. In its fantasia-like passages Hasse made particular use of echo devices and motivic imitation. Whereas ornamentation is here still confined to the soprano, in *Komm, Heiliger Geist, Herre Gott*, an impressive piece of some 292 bars, it extends to all the other voices except the pedals, which, with its periodic, undecorated statements of the various phrases of the cantus firmus, cogently supports the increased imitative counterpoint and motivic interplay in the upper voices and imparts unity to the work. Hasse here developed ideas and techniques that Tunder and Reincken incorporated more intensively into their chorale fantasias.

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all printed works published in Rostock

sacred vocal

Geistliche Seelen-Musik, bestehend in zehen Betrachtungen und vier hundert ... Gesängen, mit ... 50 gantz neuen Melodeyen, 1v, bc (1659); 47 ed. in *ZahnM*; 15 ed. K. Isenberg, *Geistliche Lieder des Barock*, ii (Kassel, 1955)

2 geistliche Lieder ... mit anmuthigen Melodeyen gezieret, 1v, bc (1661)

2 geistliche Lieder (Lebt jemand so wie ich) ... mit anmuthigen Melodeyen gezieret, 1v, bc (1668)

occasional

Grab-Lied (Herr! wann ich nur dich hab) über den ... Hintritt des Herrn Jacobi Fabricii, 5vv (1652)

Klag-Lied (Also hat Gott die Welt geliebet) über den ... Todesfall des ... Herrn Joachimi Stephani, 5vv, bc (1652)

Ehren-geistliches musicalisches Gedicht (Nun dancket alle Gott) zu ... Glückwünschung denen ... Herren ... in der ... Universität zu Rostock ... Doctores Philosophiae ... creiret worden, 4vv, bc (1654)

Grab-Lied (Ich habe ein guten Kampf gekämpffet) über den ... Hintritt des ... Herrn Caspar Poleyen, 5vv, bc (1655)

instrumental

Delitiae musicae, das ist Schöne, lustige und anmuthige Allemanden, Couranten und Sarabanden, 2 vn, vle, hpd/theorbo (1656)

Chorale preludes: Allein Gott in der Höh sei Ehr; Jesus Christus unser Heiland (2 versions); Komm, Heiliger Geist, Herre Gott: org, *PL-PE* (fac. in AMP, iii–iv, 1965–7); ed. K. Beckmann (Wiesbaden, 1974) and in CEKM, x (1965)

lost works

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Musicalische Erquickstunden aus Allemanden, Couranten, und Sarabanden (1658)

Appendix etlicher Allemanden, Couranten, und Sarabanden, und Balletten (1658)

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[Hasse](#)

(3) Johann Adolf [Adolph] Hasse

(*b* Bergedorf, nr Hamburg, bap. 25 March 1699; *d* Venice, 16 Dec 1783). Composer. For several decades he was the most widely admired composer of *opera seria* in Italy and German-speaking lands. His finest operas, written between the mid-1720s and the late 1760s, represent a highly systematized, rational style; they were handsomely produced and sung at leading theatres. Festival operas and vocal chamber works were composed for weddings and similar occasions at the Habsburg court in Vienna during the 1760s, by which time Hasse had come to be associated stylistically with the librettist Metastasio. Qualities described today as neo-classical also pervade his Dresden oratorios, his Venetian sacred works and his later flute music probably for Berlin; much of his music exhibits dramatic effects of harmony, orchestration and vocal line. He was able to compose at great speed, and his skill at adjusting to the voice of each singer was highly prized. Bel canto was for him always the *sine qua non* of great music, and to the beautiful display of the human voice all else was subordinated.

1. Early years: Germany, Naples and Venice.
2. Vienna and Dresden, 1730–33.
3. Dresden and Venice, 1734–44.
4. Hasse and Metastasio.
5. Dresden, 1744–56.
6. Works for Naples and Warsaw, 1756–63.
7. Vienna, 1760–74.
8. Last years in Venice.
9. Reputation.
10. Musical style.

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Hasse: (3) Johann Adolf Hasse

1. Early years: Germany, Naples and Venice.

Hasse was the second of five children of Peter Hasse (iii) and Christina Klessing, daughter of a mayor of Bergedorf. He studied in Hamburg, 1714–17, and in 1718 joined the Hamburg opera company as tenor, having been recommended by J.U. von König, with whom he had much contact in later years (König was Dresden court secretary and poet from 1720, and his son was opera impresario there and a court official). Hasse is said to have had a fine tenor voice and acting talent; he sang before the dauphine in Paris as late as 1750, but by 1755 he had lost his singing voice. His singing career was probably limited to his early years in Germany; he had a court post in Brunswick from 1719, performing in operas by Schürmann, F.B. Conti and Caldara, as well as his own *Antioco*, at least partly composed when he was in Hamburg and performed at Brunswick on 11 August 1721. Hasse's operatic singing in Hamburg has not been ascertained because the custom of citing singers' names in librettos did not begin there until 1721.

Shortly after the production of *Antioco* Hasse left Germany; according to his testimony in his marriage contract of June 1730, he had spent several months in Venice, Bologna, Florence and Rome before living six or seven

years in Naples and a concluding half-year in Venice. He was converted to Roman Catholicism in Naples; his patron the Marquis Vargas Maccina may have been of influence in this. Another patron was Carlo Carmignano, a councillor at the Neapolitan court, at whose country estate Hasse's serenata *Antonio e Cleopatra* was given in 1725, sung by Carlo Broschi (Farinelli) and Vittoria Tesi. It earned him a commission at the S Bartolomeo opera house. Studies with Alessandro Scarlatti may also have advanced Hasse's career; Quantz, who visited Hasse in 1725, reported that Scarlatti had befriended him and was giving him lessons. Arias from Scarlatti's *La Griselda* reworked by Hasse (*I-Mc*) demonstrate his careful study of Scarlatti's music. Burney's claim that Hasse was also a pupil of Porpora is less easily verified.

Il Sesostrate, given on 13 May 1726 and revived with revisions on 28 August, was the first of Hasse's seven serious operas within six years for S Bartolomeo. His rapid emergence as one of the busiest, most successful opera composers in Naples has few parallels in the 18th century. His eight intermezzos for the *buffo* singers at the Neapolitan court were extremely popular and were sung by other pairs of comedians throughout Italy and Germany. A full-length *opera buffa*, *La sorella amante*, his only work of the kind, was performed in spring 1729 at the Nuovo theatre. Almost nothing is known about two serenatas composed for Naples, *La Semele, o sia La richiesta fatale* (1726) and *Enea in Caonia* (1727). The circumstances that prompted Hasse to set texts from P.A. Rolli cantatas in the 1720s are also unknown; the pieces survive along with the reworked Scarlatti arias, suggesting that they may have been intended as exercises if not for private performance.

It has often been stated that Hasse visited Venice in 1727 or 1728, composed a *Miserere* for the women's chorus and orchestra of the Ospedale degli Incurabili and was appointed *maestro* there. No *Miserere* dated before 1730 has been found; besides, Porpora was *maestro di cappella* from 1726 until at least 1733, if not officially until 1738 (Baldauf-Berdes, B1993). Moreover, on 28 June 1728 and again on 15 February 1729 Hasse submitted a written appeal to the captain of the German guard, who served the court as inspector of the music of the royal chapel in Naples, to be appointed supernumerary *maestro di cappella*; his conversion to Roman Catholicism four years earlier is cited in his appeal. He was told that there were already four *maestri* and therefore none more was needed, but the viceroy, Cardinal Michael Johann Althann (from the Austrian nobility), overruled the captain to name Hasse supernumerary *maestro* the next day, 16 February (Cotticelli and Maione, B1993).

Hasse's first documented visit to Venice was during Carnival 1730 when his *Artaserse* was given at the S Giovanni Grisostomo theatre. The libretto was nominally by Metastasio; this may be regarded as Hasse's earliest encounter with a Metastasian text, though it had been altered by Giovanni Boldini. Only in 1760 did Hasse set Metastasio's original libretto. Farinelli, who performed in several of Hasse's operas, was particularly pleased with the *Artaserse* arias; he sang them in London on 27 October 1734 in a pasticcio, *Artaxerxes* (Burney mistakenly claimed that Hasse directed it). Two arias from Act 2, 'Per questo dolce amplesso' and 'Pallido il sole', to Boldini texts, were sung every evening for Philip V during the decade

Farinelli served him (1737–46), and survive in countless copies; they may have been Hasse's most widely circulated arias.

Hasse: (3) Johann Adolf Hasse

2. Vienna and Dresden, 1730–33.

In the libretto of *Artaserse* for the 1730 carnival season in Venice Hasse is called 'Maestro sopranumerario della Real Cappella di Napoli'; other librettos of 1732–3 repeat the information. But the librettos of *Dalisa* (Venice, May 1730), *Arminio* (Milan, August 1730) and *Ezio* (Naples, autumn 1730) identify him as 'Primo maestro di cappella di S.M. Re Augusto di Polonia ed Elettore di Sassonia'. Evidently he was granted use of the title of Kapellmeister at Dresden between the carnival season and Ascension, and therefore before his marriage on 20 July 1730 in Venice, though he did not set foot in Dresden until 6 or 7 July 1731. His wife, the soprano Faustina Bordoni, sang in *Dalisa* and *Arminio* but not in *Ezio*, having been contracted to perform in Riccardo Broschi's *Ezio* setting at Turin in December 1730. She may have joined Hasse early in 1731 in Vienna, where his oratorio *Daniello* was performed at court on 15 February. Because this oratorio survives in only one copy (*A-Wn*, in a Viennese hand and with a leather court binding) and because it has been attributed to Caldara by later observers (Allacci is the earliest) and shows in places considerable counterpoint, an ascription to Hasse has been questioned (Koch, F1989). On the other hand, a contrapuntal aria such as 'Bel piacer di tua grandezza', copied and performed as Hasse's by the early 19th-century Viennese collector Simon Molitor, may strengthen the assumption that, with this oratorio, Hasse attempted to satisfy a taste for the learned sacred style at the imperial court. Moreover, a few other arias in *Daniello* resemble the style of his earlier Neapolitan operas. If Hasse's, this oratorio represents his earliest major work for Vienna and a significant compliment (the text was a new one by the imperial court poet Apostolo Zeno), since the protocol would have had Caldara set it first.

Hasse's authorship of *Daniello* is also strengthened by the fact that he must already have come to the attention of the Austrians when his operas were performed at S Bartolomeo; Austrian interest in the cultural affairs of Naples, under their rule until 1734, was keen, and it was no coincidence that new operas were given on days honouring the Austrian royal family. For example, Hasse's very first *opera seria*, *Il Sesostrate*, was first performed at the S Bartolomeo theatre on 13 May 1726, the ninth birthday of Maria Theresa, the future empress. When repeated in the autumn season, it marked the birthday of Maria Theresa's mother, Elizabeth of Brunswick-Wolfenbüttel (26 August). It is noteworthy that in both librettos Hasse is identified as *maestro di cappella* to the Duke of Brunswick (where his *Antioco* had been performed in 1721). The first four of Hasse's operas for S Bartolomeo (1726–8) were dedicated, albeit *pro forma*, to the viceroy Cardinal Althann, the next five (1730–32) to Althann's successor, Count Harrach, or Harrach's wife. Although Hasse's visit to Vienna in 1731 is the first of which anything is known, his wife, Faustina, had already sung for the Viennese court in the mid-1720s.

On 7 or 8 July 1731, the day after their arrival in Dresden, Faustina made her début before the Saxon crown prince, and on 26 July she sang a

cantata (now lost) by her husband to a text by M.A. Boccardi to celebrate the nameday of Princess Anna of Holstein. Hasse first conducted sacred works in the court chapel on 15 August. The main musical event of the year was the première of *Cleofide*, Hasse's first opera for Dresden, on 13 September. The text had been adapted from Metastasio's *Alessandro nell'Indie* by Boccardi: half of the 30 aria texts were not by Metastasio and as many were taken from earlier operas. Boccardi introduced an *ombra* scene in Act 2 reminiscent of the ghost scene that Boldini had added for Hasse's *Artaserse* (1730, Venice). Probably considered dramatically stronger by Hasse (and by H. Abert, *Niccolò Jommelli als Opernkomponist*, Halle, 1908), the portrayal of madness, in an accompanied recitative, added a Baroque element lacking in the original libretto. But in 1736, well before a close relationship between Hasse and Metastasio had developed, the composer's reworking of *Alessandro nell'Indie* for Venice returned to Metastasio's original text.

The première of *Cleofide* was attended by J.S. Bach and his eldest son. Bach gave an organ recital the next day in the Sophienkirche; the court musicians were in attendance, so it was probably also heard by Hasse. C.P.E. Bach told Forkel in 1775 that his father and Hasse were well acquainted; Hasse could have visited Bach in Leipzig in the 1730s and 40s. The great interest that Hasse's first Dresden opera generated in the Saxon capital and elsewhere is indicated in various ways. For instance, elaborate vocal ornamentation for the aria 'Digli ch'io son fedele' (Act 2 scene ix) survives in the hand of Frederick the Great (*D-Bsb*). Suggesting broad interest in the opera are the arrangements for solo lute of 14 of its arias by Johann Kropfgans, and perhaps by Kropfgans's teacher Silvius Weiss, in a manuscript dating from about the 1740s (*D-LEm*). Weiss was a close friend of Hasse: he and Faustina were godparents to Weiss's son Johann Adolf Faustinus in 1741. Many contemporaneous lute arrangements of other Hasse arias, some with written-out cadenzas and a few with singers' names and text underlaid, survive (Crawford, G1993). An alternative third movement in a manuscript at Aalholm, Denmark, for Hasse's Flute Concerto in G (Walsh, op.3 no.1; Witvogel, op.1 no.2) has been identified by Oleskiewicz (G1998) as a literal transcription of 'Se trovo perdono' from *Cleofide*.

This movement, along with much other evidence, supports Oleskiewicz's well-reasoned argument that the *galant* style of Hasse's vocal music of the 1730s was a powerful influence on the music of Quantz, who was flautist in the Dresden court orchestra from 1727 to 1741. Quantz brought many elements of the Dresden style to Berlin when he transferred to the court of Frederick the Great, and his *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) reflects Dresden experiences rather than established Berlin practices when advocating specific musical styles, size of orchestras, articulations, subtle dynamics, tempo rubato and other details of performing practice.

On 7 October 1731 Hasse directed at Dresden his cantata *La gloria sassonia* (music lost) in honour of the crown prince's birthday; the next day he left with Faustina for Italy for the premières of his next operas, *Catone in Utica* in Turin in December and *Cajo Fabricio* in Rome in January. The libretto of *Catone* shows that 11 of the arias did not belong to Metastasio's

original text; of *Cajo Fabricio* only four arias and a concluding chorus were Zeno's. However, earlier arias were used; but Hasse's productivity was enormous. Shortly after the premières in Turin and Rome he provided two operas for Venice: *Demetrio*, in the 1732 carnival season at S Giovanni Grisostomo, and *Euristeo*, given in May at S Samuele (the latter was a pasticcio of arias from other Hasse operas, the former probably original). Two arias in *Euristeo*, to a libretto ostensibly by Zeno though modified by Lalli, are from Metastasio's cantata *Irene*; it seems reasonable to assume that Hasse had earlier set this text. Faustina did not sing in Hasse's Turinese and Roman operas; she did, however, appear in Hasse's *Demetrio* and Giacomelli's *Epaminonda* during carnival at the S Giovanni Grisostomo theatre. That she did not sing in *Euristeo* was probably because the arch-rival of her London years, Francesca Cuzzoni, was in it; Cuzzoni sang in several Hasse operas, but never opposite Faustina.

In autumn 1732 Hasse visited Naples, where *Issipile* had its première at S Bartolomeo on 1 October, the birthday of Emperor Charles VI. For the 1732–3 season in Naples Faustina was paid the enormous fee of 3300 ducats; for what is conjectured to have been his intermezzo *Arighetta e Cespuglio* Hasse was paid 50 ducats (Cotticelli and Maione, B1993). With Spain's recovery of Naples in 1734 Hasse's influence there waned for a few years. Except for a performance (much altered) of *Cajo Fabricio* in 1733 and one of *Alessandro nell'Indie* in 1736 (under Giuseppe de Majo, who provided a prologue), he had no works performed in Naples until *Tito Vespasiano* (or *La clemenza di Tito*) in November 1738. Interest in Hasse's music returned, however, with the marriage in May 1738 of the Saxon princess Maria Amalia to the Bourbon king, Carlo; many of his operas were staged at S Carlo during their reign, as mentioned below.

At the Teatro Malvezzi in Bologna *Siroe*, Hasse's only new opera in 1733, was produced in an exceptionally grand manner with excellent singers, including the castratos Farinelli and Caffarelli, the contralto Vittoria Tesi and the tenor Filippo Giorgi. Faustina did not perform because she was pregnant at the time. It had its première on 2 May and was repeated 25 times until 21 June; Hasse officiated at the harpsichord for as many as 19 performances, and was well paid with 1260 lire and lodging. The opera was revived in more than a dozen cities before 3 August 1763, when Hasse directed a partly reworked version at Dresden, the first opera given there after the Seven Years War.

The Saxon Elector Friedrich August I ('the Strong') died on 1 February 1733, and because of court mourning Hasse remained abroad. It was not until 1 December 1733 that Hasse took up duties as Kapellmeister to the Dresden court under Friedrich August II (1696–1763). If he divided most of 1733 between Venice and Vienna, he probably began writing some of the many motets and other sacred works for the soloists at the Incurabili: there are at least 20 of his motet texts in two large volumes (in *I-Vmc*), copied by members of the Ospedale choir between 1733 and 1742. Two more volumes contain texts set between 1745 and 1760. For many of these 215 texts no composer is named and it is difficult to estimate how many Hasse may have set. But about 40 have been located in full scores, some in two versions (Hansell, B1966). The motets were performed mostly at Vespers, followed by a solo setting of a Marian antiphon. 12 antiphon settings that

Hasse must have intended for the *Incurabili* survive. His oratorio for the *Incurabili*, *Serpentes ignei in deserto* (also known by other titles), could have been written as early as 1733 but more probably dates from about 1735–9, the years when Hasse was officially named *maestro* at the Ospedale degli *Incurabili*; in style it resembles his secular music of that time. The oratorio *Il cantico de' tre fanciulli*, given in Dresden in 1734, uses the same overture. Koch (F1989) reports that *Il cantico* survives in several versions performed in Dresden seven times between 1734 and 1753; *Serpentes* (arranged for mixed chorus) was, on the other hand, revived in Berlin, and at a rather late period: in 1778 and 1788.

Hasse's *Euristeo* (1732, Venice) was dedicated to the English nation, and his *Demetrio* honoured the Earl of Middlesex. Hasse may have sought invitations to visit London; but he did not take up the direction of the Opera of the Nobility in December 1733 (as Gerber stated). He never visited London, although he told Burney 'that he had often been invited, and had often wished to go to England, as he had known many persons of that kingdom, from whom he received great civilities'. On 4 December 1733 Handel directed in London an opera, *Cajus Fabricius*, mainly by Hasse: 19 of its arias were from *Cajo Fabricio*, two from *L'Ulderica* and *Tigrane* of 1729 and only five from other composers' operas. Handel's respect for Hasse is shown by the 49 arias from 15 different Hasse operas he used in seven of his London pasticcios of 1730–34, and the Opera of the Nobility presented many of his arias in *Artaserse* and *Siroe* during 1734–5. Hasse must have known about these performances. He may have met Handel in Naples after the carnival season of 1729, when Handel acquired copies of his early operas. He could also have heard about the performance of *Siroe*, about which Burney remarked: 'This is the first time that I ever perceived the composer of an opera named in the advertisements and bills of the day'.

Hasse: (3) Johann Adolf Hasse

3. Dresden and Venice, 1734–44.

Hasse's second period in Dresden lasted from 3 February to 5 November 1734, during which he wrote no new opera for the court. He and Faustina were paid, nevertheless, a full year's salary, 6000 thalers, plus 500 thalers for travel. With a revival of *Cajo Fabricio* in July, the intermezzo *L'artigiano gentiluomo* (a revision of his *Larinda e Vanesio* of 1726) was performed. *Sei tu, Lidippe*, a serenata for four soloists and chorus, celebrated the return to Dresden of the elector, who had been in Danzig in July. In addition to these minor works and the oratorio *Il cantico de' tre fanciulli* for Good Friday, 23 April 1734, Hasse could have composed some of the sacred works that survive in undated copies. A trip to Jaromeritz (Jaroměřice) in Moravia, where *Cajo Fabricio* was performed in autumn 1734 under the auspices of Count Johann Adam von Questenberg, seems possible, though unlikely; an autograph score entitled not *Cajo Fabricio* but *Pirro*, as in the Moravian production, was among Hasse's own scores at the end of his life (*I-Mc*).

In November 1734 the Elector of Saxony, also King of Poland, took his court to Warsaw. Hasse was again free to visit Italy, and did not return until January 1737. He probably spent most of this period in Venice, where he

rented a house. He directed his new setting of *Tito Vespasiano* (a modified version of Metastasio's *La clemenza di Tito*) to inaugurate the Teatro Pubblico in Pesaro on 24 September 1735; Faustina sang a leading role. Their return to Venice must have preceded the 1736 Carnival season, when *Alessandro nell'Indie* was staged at S Giovanni Grisostomo. Its libretto is the first to name Hasse *maestro di cappella* of the Incurabili; by the mid-1730s he may well have composed for the institution for several years but had not had the Saxon elector's official permission to call himself *maestro*. Copies of the *Salve regina* in A, sung by Farinelli in London and published there in 1740, indicate that it was composed for an Incurabili soloist in 1736.

Especially intriguing are performances in 1735 of Hasse's *Artaserse* and *Demetrio*, originally given in Venice 1730 and 1732 respectively, as the earliest *opere serie*, at Malta's first opera house, the Teatro Manuel in Valletta, built in 1732. Moreover, Hasse's *La sorella amante* of Naples 1729 was revived in this theatre in 1736 to be Malta's earliest *opera buffa*. Its cast of four male and four female singers was Neapolitan according to a libretto printed in Naples. The performance poses the question of whether this *opera buffa* was staged about this time elsewhere in Italy. The autograph score (*D-DI*) shows alterations in Hasse's hand that postdate the 1720s. The *Demofonte* revived at Valletta in 1765 is credited to Hasse (possibly his revision of 1758 for Naples).

During Hasse's next visit to Dresden, from February 1737 to autumn 1738, he composed five *opere serie* to texts by S.B. Pallavicino, court poet there from 1698 until his death in 1742. The smaller orchestra used at Hubertusburg, the court's country estate, for operas such as *Asteria* on 7 October 1737, is comparable to that employed in concerted works performed in the Hofkirche (Oleskiewicz, G1998). Thanks to surviving parts (*D-DI*), payment accounts (*Dla*) and the published *Hofkalender* for 1737, it is possible to ascertain the make-up of such a reduced orchestra. It consisted of two flutes (Quantz and Pierre-Gabriel Buffardin), two oboes (one of whom doubled on chalumeau), two horns, six violins (as well as the Konzertmeister J.G. Pisendel), two violas, two cellos, double bass, two bassoons, lute (S.L. Weiss) and harpsichord (Hasse, when available). It is above all the string section that would have been expanded for Dresden's large opera house. In her discussion of orchestral practices Oleskiewicz points out that performances of flute concertos in the large private music chamber of Queen Maria Josepha might have used only one instrument to a part.

Hasse also prepared a revision of *La clemenza di Tito* (17 January 1738) on the anniversary of the coronation of the Saxon Elector Friedrich August II. For *Alfonso* (11 May 1738), celebrating the marriage of Princess Maria Amalia to Carlo, King of the Two Sicilies, the opera house was rebuilt, and a revised version of Hasse's intermezzo *Lucilla e Pandolfo* (1730) was given. In fact Maria Amalia is credited with having requested performances in Naples soon afterwards of three other intermezzos by Hasse, *Carlotta e Pantaleone*, *Merlina e Galoppo* and *Dorilla e Balanzone*. After the Saxon court's removal to Warsaw in September 1738, Hasse and his wife went to Venice, where Faustina sang in several operas, including Hasse's *Viriate* at Carnival 1739. Lalli, the impresario there, dedicated the production to

Hasse's Saxon patron, Crown Prince Friedrich Christian, then touring Italy; he also altered the text, based on Metastasio's *Siface*, and issued a collection of a dozen sonnets flattering Faustina. Her husband's popularity in Venice was at its peak: the French traveller Président de Brosses (*Lettres familières*) declared 'le Saxon est aujourd'hui l'homme fêté'.

Hasse's next, and longest, stay in Dresden was from early 1740 to January 1744. *Demetrio*, almost completely rewritten and given on 8 February 1740, probably has nothing to do with the version performed almost simultaneously at S Angelo, Venice, as *Cleonice* (like *Viriarte*, it was dedicated to Prince Friedrich Christian, then in Venice). The Dresden production was staged with Pergolesi's *La serva padrona* (it was the first time in Dresden that Hasse had conducted a work he had not composed). A revised setting of *Artaserse* was given in September 1740 on the prince's return; there were 12 new arias, five of them for Faustina. *Numa Pompilio*, the last opera of 1741 and the last to a Pallavicino text, was performed on 7 October in the small theatre at Hubertusburg and revived at Dresden during Carnival 1743. An intermezzo, *Pimpinella e Marcantonio*, was given not only between the acts of the *opera seria* but penetrating the fifth and sixth scenes of Act 2 (an old-fashioned usage). It was Hasse's first new intermezzo for over a decade; this and *Rimario e Grilantea*, possibly performed with *Numa Pompilio* on 3 November 1741, were his last two comic works. He evidently came to share the opinion Faustina voiced to Vogler in October 1775 when she bade him never to compose an *opera buffa* because it could only hurt the sublime style of singing.

Quite unusual are two lost pasticcios by Hasse performed with puppets at the Nuovo Teatro de' Bambocci or di S Girolamo owned, managed and financed by Angelo Maria Labia in the Cannaregio of Venice. This *teatrino* was a reproduction in miniature of the S Giovanni Grisostomo theatre in Venice, so that singers and instrumentalists were hidden from view backstage. Hasse's *Lo starnuto d'Ercole* (Carnival 1745 and 1746) and *Eurimedonte e Timocleone* (1746) were the first two of six operas by different composers performed there in the period 1745–8. Despite splendid costumes and scenery and an excellent orchestra, *Lo starnuto* had a burlesque, at times satirical, libretto, atypical for Hasse. Since many details connect Hasse to Labia and his wife, the singer Caterina Barberis, it is not unlikely that, while Andrea Adolfati directed the orchestra, both Hasse and Faustina took their turn with other singers. There is evidence that the Nicolini troupe, which toured Germany and Bohemia in the 1740s, performed some of Hasse's intermezzos with puppets.

Hasse's oratorio *I pellegrini al sepolcro di Nostro Signore* had received its première on 23 March 1742. His most popular oratorio in Dresden, it was repeated in Holy Week in nine subsequent years until 1756. Several operas by Hasse were performed at the Brunswick court during the 1740s. After his first opera, *Antiocho*, given there on 11 August 1721, there was no music sung until a pasticcio, *Farnace*, was performed in 1738. Starting in 1743, six or seven operas by Hasse were given, including *Titus Vespasianus* (1743/4), *Antigonus* (1746), *Hermann und Varus* (the second version of *Arminio*, 1747), *Leucippo* (1747 and 1765, also performed at the summer residence at Salzthal in 1748), *Die erkannte Semiramis* (1748) and *Artaserse* (1751). Hasse's music was also included in no fewer than

seven other pasticcios between 1744 and 1749. His intermezzo // *Tabarano* (i.e. *Scintilla e Don Tabarano*) was performed in 1750. Despite some German titles, the arias of these works (but probably not recitatives) were sung in Italian. Hasse's presence at any of these performances is unlikely. In fact, no evidence indicates that he ever visited his brother and other relatives in Bergedorf (Hamburg), not far from Brunswick or Berlin.

Hasse: (3) Johann Adolf Hasse

4. Hasse and Metastasio.

Hasse's interest in the expression of drama and other issues in the fine arts must have deepened in the 1740s and 50s. The scholar, theatre critic and poet Francesco Algarotti, who served the Saxon elector as court councillor from 1742 to 1747, the painter Antony Raphael Mengs and a circle of literati, painters and sculptors surrounding these men in Dresden, must have provoked debate into which Hasse could well have been drawn. Perhaps Frederick the Great, undoubtedly influenced by Algarotti, whom he had kept at his court in the early 1740s, also helped Hasse to ponder his own best approach to the opera libretto. The Prussian ruler entered Dresden on 19 January 1742 to sign a treaty, and that evening requested a performance of Hasse's *Lucio Papirio*, which, loosely based on Zeno, had had its première the previous day. Frederick later revealed his enthusiasm for the opera and his thoughts on classical principles in letters to Algarotti. In time, Hasse, the Dresden art academy director C.L. von Hagedorn, Mengs and later the classical archaeologist J.J. Winckelmann reacted to and explored Algarotti's canons in different ways.

In 1742 Algarotti altered for Hasse Metastasio's *Didone abbandonata* for performance on the small stage of the Hubertusburg theatre: the burning of Carthage which concludes the original text was replaced by a lengthy recitative and aria. The classical restraint of Algarotti's substitution must have seemed an improvement on Metastasio's youthful libretto of 1724; as late as 1757 Hasse asked Algarotti to send the score of the closing scene so that he could give it to Padre Martini (it is now in *I-Bc*). But Algarotti, who at times voiced criticism of certain conventions of the Metastasian theatre, may nonetheless have guided the composer indirectly towards a preference for Metastasio's original texts, which Hasse, along with other composers, had cavalierly disregarded, accepting them in altered form with every new revival or revision.

In 1743–4 Hasse was called on to set two new Metastasian texts; he was thus obliged to set them without changes. These were *Antigono* (1743, Dresden) and *Ipermestra* (1744, Vienna). The latter was commissioned by the Habsburg Empress Maria Theresa to celebrate the wedding of her younger sister, Archduchess Maria Anna, with Carl Alexander of Lorraine (brother of her husband). The empress initially intended to sing a key role herself, and some rehearsals with family members did take place at the Vienna court. That plan abandoned, Hasse and Metastasio attended rehearsals in December 1743 with a professional cast assembled too late to be listed in a printed libretto. But the production at the Burgtheater was lavish with scenery by Giuseppe Galli-Bibiena. Hasse's close friendship with Metastasio blossomed at this time, as the poet wrote on 9 March 1744:

Never until now had I happened to see [Hasse] in all his glory, but always detached from his many personal relationships in such a way that he was like an aria without instruments; but now I see him a father, husband and friend, qualities which make an admirable union in him with those solid bases of ability and good behaviour, for which I will cherish him so many years.

Metastasio would undoubtedly have met Hasse in Vienna a few months later, on 12 May 1744, when the tenor Amorevoli and Hasse's wife, Faustina, sang to the harpsichord playing of Hasse himself before the imperial family in the hall of mirrors at Schloss Schönbrunn (see Grossegger, C1987). It is likely also that Hasse and Faustina frequently visited Vienna throughout the many years they were contracted to the Dresden court, and that their friendship with Metastasio deepened. By 1761 Hasse had set all the opera texts Metastasio had written before *Antigono* bar *Temistocle* (which he never set). The altered Metastasian librettos that Hasse had set before the early 1740s were reset with great fidelity to the poet's original intentions: *Demofoonte* (1758), *La clemenza di Tito* (1759), *Artaserse* (1760) and *Siroe* (1763); and as Metastasio wrote new *opera seria* and *festa teatrale* texts during the 1760s Hasse was usually the first to set them. Following *Il Ruggiero* of 1771, their last collaboration, Burney remarked:

This poet and musician are the *two halves* of what, like Plato's *Androgyne*, once constituted a *whole*; for as they are equally possessed of the same characteristic marks of true genius, taste, and judgement; so propriety, consistency, clearness, and precision, are alike the inseparable companions of both ... [Hasse] may without injury to his brethren, be allowed to be as superior to all other lyric composers, as Metastasio is to all other lyric poets.

Hasse: (3) Johann Adolf Hasse

5. Dresden, 1744–56.

The most important event of Hasse's subsequent period in Dresden, from autumn 1745 until spring or summer 1746, was the visit of Frederick the Great after the battle of Kesselsdorf. He heard a Hasse *Te Deum* in the Kreuzkirche on 19 December 1745, and ordered a performance of Hasse's *Arminio* (the first to a libretto by the new court poet, G.C. Pasquini). Frederick's enthusiasm for Hasse's operas was matched by interest in his flute music, much of which had been published in London before the king's 1742 visit to Dresden. Some of Hasse's many flute sonatas, trios and concertos probably date from this time. The fact that few survive in autograph may be explained by their having been among the material for the 'complete edition of all his works' (Burney) being prepared by the Leipzig firm of Breitkopf but destroyed in the Prussian bombardment of Dresden on 19 June 1760. Hasse's letter of 14 June 1756 asking the Saxon elector's permission to publish his 'operas and musical works' does not mention flute pieces or chamber music specifically (Viertel, A1973). But since Hasse's operas, oratorios and large choral pieces survive in autograph scores (mostly at I-Mc), and since the market for his larger vocal

works would not have approached that for sonatas, trios and concertos, the music for Frederick the Great may have made up the greater part of what was to have been printed. Perhaps it was not pretentious boasting when Hasse told Burney in 1772 that if Frederick the Great 'had known that contingencies would have obliged him to bombard Dresden, he would previously have apprised him of it, that he might have saved his effects'.

The Dresden opera house was closed from December 1745 until January 1747, but several operas, including Hasse's *La clemenza di Tito*, were given in a temporary theatre by the Mingotti troupe. The only large new work conducted by Hasse in 1746 was his Easter oratorio *Sant'Elena al Calvario*. Although never as popular in Germany as his *I pellegrini* of 1742, it was performed there occasionally before 1772, when Hasse completely reworked it for Vienna.

Despite Prague's close proximity to Dresden, no Hasse opera was performed in Prague under the direction of the impresario Antonio Denzio until *Semiramide* in summer 1746. In his study on the Sporck theatre in Prague, Freeman (C1992) has argued that singers for Hasse's music would always have been expensive, and therefore that Gluck and Stamitz during their youths saw only a narrow and old-fashioned repertory dominated by Venetian operas. Only three other productions attributed to Hasse were ever shown in Prague: *Semiramide* (revived in 1760), *Solimano* (1761) and *Il trionfo di Clelia* (1766), all at the Kotzen theatre.

On his way to Italy in July 1746 Hasse visited Munich, where he accompanied the Bavarian Elector Maximilian on the bass viol and his sister Maria Antonia Walpurgis, who sang and who later provided Hasse with several poetic texts. In a double wedding for which Hasse, once more in Dresden, wrote his *La spartana generosa* (14 June 1747), Maximilian and Maria Antonia Walpurgis married the Saxon Princess Maria Anna and her brother Crown Prince Friedrich Christian. For the name days of her new parents-in-law, Maria Anna Walpurgis wrote the poetry for Hasse's orchestral cantatas *Grande Augusto* and *Che ti dirò*, in which she herself sang on 3 August and 8 December 1747. Soon thereafter, Maria Antonia engaged Porpora as her vocal tutor; he came to Dresden in February 1748, was named Kapellmeister on 13 April and remained until 1 January 1752. His appointment undoubtedly prompted Hasse's promotion to Oberkapellmeister (i.e. *primo maestro di cappella*) in 1750. Reports that Hasse treated Porpora badly are unsubstantiated. Burney wrote that 'He spoke ill of no one; but, on the contrary, did justice to the talents of several composers ... even to those of Porpora; who, though his first master, was ever after his greatest rival'.

For the marriage, also in 1747, of the Saxon Princess Marie Joseph to Louis XV of France Hasse provided a reworked version of *Semiramide riconosciuta* (the score, in *D-DI*, shows extensive revisions in his hand). This union no doubt explains Hasse's visit to Paris in summer 1750. He composed four harpsichord sonatas which survive in manuscript, marked 'fatte per la Real Delfina di Francia', and probably also his only cantata with a French text, *Long tems par une rigueur feinte*. The *Te Deum* Hasse was asked to write could be the one in D dated 1751. His *Didone abbandonata* was perhaps given with the intermezzo *Pimpinella e Marcantonio* at

Versailles on 28 August 1753. In addition, the oratorios *I pellegrini al sepolcro di Nostro Signore* and/or *La conversione di Sant'Agostino* (to a libretto by Maria Anna Walpurgis) may have been performed during the French visit of 1750. It is reported that Hasse was irked by music she mailed to him in Paris: she expected him to correct or orchestrate her melodies for *Il trionfo della fedeltà* (1754, Dresden). The numerous manuscript copies of Hasse's operas, handsomely bound with the emblem of the Menus Plaisirs du Roi, in the Bibliothèque Nationale, further attest the queen's interest in his music.

From May 1748 until early 1749 the Saxon court was again in Warsaw, and Hasse probably supervised the production of a revised *Ezio* to inaugurate the Margrave Opera House in Bayreuth at the occasion of the nuptials of Frederike, daughter of Margrave Frederick and Wilhelmine (sister of Frederick the Great) to the Württemberg archduke Charles Eugene, on 23 September 1748. Thereafter, Hasse was probably in Venice, where revised versions of his *Demofonte* and *Leucippo* were staged. When he returned to Dresden, his serenata *Il natal di Giove* was given at Hubertusburg (August 1749) and he worked on Metastasio's *Attilio Regolo* (fig.2), a libretto written in 1740 but owing to Emperor Charles VI's death that year never performed. In a long and famous letter of 20 October 1749 Metastasio gave Hasse detailed advice regarding the use of the orchestra, for example:

a brief symphony seems necessary to me to give the consul and the senators time to take their seats and in order that Regulus may arrive without haste and take time to reflect ... it is necessary that the instruments anticipate him, assist him, and support him until he is seated Although [in recitatives] there are places ... which could be suitably accompanied by the violins, it seems to me unwise to make this ornamental procedure too familiar, and I should be pleased if, particularly in the third act, there were no instruments used until the last scene.

Since Hasse usually did as Metastasio recommended, especially in the reticent use of orchestrally accompanied recitative, the letter may have been written mainly for the benefit of interested connoisseurs at the Dresden court rather than for Hasse himself.

The highlight of the 1751 carnival in Dresden was the singing of Felice Salimbeni, the celebrated castrato who had been lured away from the Berlin court, in a revised version of Hasse's *Leucippo* and in *Ciro riconosciuto*. The latter marked the last operatic performance of Faustina and of Salimbeni (who died in August). Both sang in Hasse's *I pellegrini* in March, and Faustina probably sang in his new Mass in D minor and *Te Deum* in D at the dedication of the Hofkirche on 29 June 1751. The transparent style of the *Te Deum*, indeed of all his hymn and psalm settings for chorus and orchestra, is sometimes thought to have been due to the resonant acoustic of the Hofkirche, mentioned by J.F. Reichardt, Vogler and others. Hasse's masses, on the other hand, sometimes show four-part counterpoint and full orchestral accompaniments as well as ornate arias that belie a concern solely for the church's resonance. Hasse was

able to draw on the international Dresden opera orchestra for performances of his church music. J.-J. Rousseau called Hasse's orchestra (of 1754) 'l'ensemble le plus parfait de l'Europe' and included a seating plan in his *Dictionnaire* (1768). Marpurg printed an impressive list of the musicians in 1756 and J.G. Pisendel, the Konzertmeister, wrote to Telemann expressing great respect for Hasse.

But difficulties arose for Hasse in 1752. The singer Regina Mingotti was to have been Faustina's successor as prima donna beginning with *Adriano in Siria* (Carnival 1752), but a rivalry between the two women seems to have involved Hasse, who then had his earliest severe attack of gout. Rehearsals would not have begun before March, it was feared, had not Pisendel stepped in for Hasse as orchestral director. Thus the opera was given its première on 17 January and performed 11 times in all by 15 February. But Pisendel's complaints of poor rapport and his recommendation that only German-speaking orchestral musicians should be engaged earned Hasse's reprimand. Further evidence of malaise at the musical establishment is provided in Act 3 scene vii of Hasse's autograph score of *Adriano (I-Mc)*, where his handwriting is even more illegible than that of his occasionally trembling hand of the late 1770s. The notation of the aria in question, 'Ah che manca un sento' for Mingotti, dramatically interrupts the well-regulated, elegant hand of the composer and the clear writing of the recitative texts by the Dresden court copyist Girolamo Personé, it also contrasts with that of Mathäus Schlettner, responsible for notating words and music of the final chorus immediately following. That neither aria nor chorus is included in the printed libretto hints once again at untidy management at the court. The situation culminated, it would appear, in Mingotti's release without pension on 1 March 1752.

As if to demonstrate her ability and readiness to match Faustina's best qualities, Teresa Albuzzi-Todeschini, who was engaged to replace Mingotti, sang the role of Tusnelda (which Faustina had created at Dresden in 1745) in the 1753 revival of *Arminio*. Todeschini was prima donna in Hasse's next five operas (1753–6). Among these, *Solimano* and a substantially revised *Ezio*, for the carnival seasons of 1753 and 1755, were imposing spectacles, with hundreds of extras for mob scenes and an array of animals including horses, mules, elephants and camels, using outdoor space behind the stage illuminated by thousands of candles and lamps. 23 exquisite drawings at the Albertina in *A-Wn* by Francesco Ponte for *Solimano* show not only costume designs in detail but also singers' faces; 41 other of his designs illustrate Dresden productions of *Antigono* (1744), *Adriano* (1752), *Arminio* (1753) and *Artemisia* (1754). The librettist of *Solimano*, G.A. Migliavacca, is said to have displeased Hasse, who set and then cut out much recitative. Except for Coltellini's tragic intermezzo *Piramo e Tisbe* (1768) Hasse was never to set another text by any poet but Metastasio.

Hasse's new operas for the autumn and carnival seasons 1755–6, *Il re pastore* and *L'Olimpiade*, were of conventional dimensions, but the opulence of opera at Dresden might have continued with works matching the grandeur of *Solimano* and a revised *Ezio* but for the Third Silesian War. Although the Saxon elector was exiled in Warsaw from September 1756 to April 1763, Hasse remained initially in Dresden between 14 November and

20 December 1756 presented daily concerts for Frederick the Great. He had been Frederick's guest in Potsdam in March 1753, shortly after his *Didone abbandonata* had received ten performances in the Königliches Opernhaus in Berlin.

Between 1743 and the mid-50s half a dozen different operas and intermezzos by Hasse had been performed in Berlin and Potsdam. Handsome staging and excellent singing characterized the productions, generously financed by Frederick the Great (see Henzel, C1997). While perhaps seven Hasse operas were staged in the 1760s, the following 20 years witnessed at least 14 productions of his *opere serie*, at a time when almost all the other opera houses of Europe had ceased to cultivate his operas. Performances of several of his oratorios, on the other hand, were numerous and widespread throughout the 1770s and 80s, and a few even into the 19th century, in German-speaking Europe.

Hasse: (3) Johann Adolf Hasse

6. Works for Naples and Warsaw, 1756–63.

Either respect for Hasse or fear of imminent war prompted the Saxon elector to grant Hasse *Urheberrecht* (copyright protection) on 31 July 1756. At about the same time, the elector granted Hasse liberty to travel as he transferred his court to Warsaw for the duration of the Seven Years War. (As king of Poland he was named August III.) In fact, Hasse travelled extensively and showed an astonishing ability to execute commissions in widely separated places, and he must have composed at great speed and coached singers with remarkable efficiency. We know that he and Faustina had often visited Venice whenever court music was not required in Dresden; but in the late 1750s and early 60s Hasse's travels connected Naples and Warsaw, with Venice and Vienna *en route*.

Hasse composed much sacred music for the ladies of Venice's Incurabili. He showed loyalty to the institution virtually throughout his life, and might well have helped out in 1757–60, while its *maestro di cappella* Gioacchino Cocchi was in London. Although Hasse's oratorio *Giuseppe riconosciuto* was performed at S Filippo Neri (also known as the Fava church) during Holy Week 1757 (in what Koch has called the composer's 'last supervised version'), Hasse would not have been expected to direct it, and he would not normally have conducted at the Teatro S Benedetto, where *Nitteti* was performed in January 1758: its survival in many copies suggests that it was considered more important than the occasional pasticcio, though it could have been assembled by someone other than Hasse. In summer 1758 P.J. Grosley de Troyes witnessed Hasse's conducting: '400 voices and instruments chosen from among the virtuosos of Italy, who had gathered in Venice for this festival [of St Lawrence], made up the forces directed by the famous Sassone who had composed the music'.

By early summer 1758 Hasse had gained permission to visit and compose music for Naples, thanks to the urging of Princess Maria Amalia of Saxony, who exerted considerable influence through her husband on music there. From documents in the Dresden Staatsarchiv, Dietz (B1996) was able to shed much light on the cultivation of Hasse's operas during Maria Amalia's years in Naples (June 1738 to October 1759). During the initial decade (1738–47) there were at least ten revivals of operas by Hasse, some

reworked by local composers (Antonio Palella and Leonardo Leo), and as many as 16 opera productions might well have included music by Hasse. Only one, *L'asilio d'amore*, was actually composed for Naples, although it received its première at Hubertusburg on 7 October 1743. Hasse had suggested that the Neapolitan production should be conducted, in his absence, by his 'antico amico' Francesco Feo. Hasse was paid 100 zecchini for it, but the date of a Neapolitan performance remains unclear. It is noteworthy that recent works by Hasse pleased the Neapolitans; revivals of 15-year-old operas, on the other hand, disappointed and were deemed old-fashioned. 'Old' operas by Vinci, Leo, Porpora and other Neapolitans were similarly criticized.

During the second decade the number of operas by Hasse falls to a meagre two, but they were recent works and well received: *Demofonte* (1750) and *Adriano in Siria* (1755). It was during the third period of Hasse operas, however, that considerable excitement for the composer animated the city. The petition of King Charles and Maria Amalia to her father, then exiled in Poland, to let Hasse visit Naples and supply new operas were granted. Hasse revised three operas and wrote one new one for Naples: *Demofonte* (November 1758), which Grosley de Troyes witnessed and praised, *La clemenza di Tito* (January 1759), *Achille in Sciro* (November 1759) and *Artaserse* (January 1760). Maria Amalia was not to see the last two because she and Charles left for Spain on 10 October 1759. As a new queen of Spain, she yearned for the musical scene in Naples and for her old tutor: she had waited 20 years to see Hasse come to Naples. Less than a year after her arrival in Spain she died, on 27 September 1760.

Before his exile during the Seven Years War, August (as Elector of Saxony) had sponsored hardly any opera in Warsaw. The earliest Hasse opera August brought to Poland was on a six-month visit in 1754; revived on the king's birthday (on 7 October, just one year after its première at Hubertusburg), it was *L'eroe cinese*. It was performed only eight times, but the production was undoubtedly opulent since 170 musicians, dancers, stage technicians and others were brought from Dresden, largely under the supervision of Count Heinrich von Brühl, the prime minister at the Saxon court. The 'Mr. Goldberg' who played the harpsichord may well have been Johann Gottlieb Goldberg, J.S. Bach's friend, at that time in the personal service of Brühl. Earlier Brühl had paid the lutenist S.L. Weiss to be his house musician.

Considerable information on the seven years August spent in Poland and on Hasse's Warsaw operas survives in the Dresden Staatsarchiv, and is supplemented with information from Polish sources (see Zórawska-Witkowska, C1993). Letters of the king, his 'inseparable' Brühl and Count Wackerbath to and from Maria Antonia in Naples and the king's son, Crown Prince Frederick Christian, and daughter-in-law Maria Antonia Walpurgis, both left behind in Dresden, indicate the melancholy of the king, the importance of music to him and his eager reliance on Hasse for new operas and singers. Initially August had no musical resources at hand. The performance of Hasse's *I pellegrini* on 24 March 1758 at the Chiesa dei Cappuccini in Warsaw was probably given by local forces. In that month Hasse posted from Venice a revised version of his opera *Nitteti* to Brühl, who promptly had it copied and sent to Maria Antonia so that it might be

performed in both Naples and Warsaw. At the same time Hasse sent to Warsaw a serenata for five voices, *Il sogno di Scipione*, for performance on his patron's birthday (7 October). The text was printed in Warsaw – librettos of Hasse's operas were sometimes issued with Polish translation – but only the first half of the music survives (in *D-DI*).

Zórawska-Witkowska suggests that Hasse attended performances of *Nitteti* in Warsaw (the dress rehearsal was on 22 July 1759) and that he composed *Achille in Sciro* for Naples while still in Poland. The Warsaw version of *Nitteti* includes five arias taken from the Neapolitan version of *Demofonte* (which was given in its entirety at Warsaw on 7 October 1759); there was thus new music for 14 of its 19 arias, six or seven with modified text, as well as a new final chorus to distinguish the Warsaw version of *Nitteti* from the Venetian version of the preceding year. Similar changes for other Warsaw productions indicate the composer's willingness to adjust music to new singers. The cast for *Nitteti*, as for several other Warsaw operas, was all male. Evidence shows that Hasse continued to compose quickly – between seizures of gout which the king described in his correspondence as terrible – and probably worked on more than one opera at a time. Four Hasse operas were performed for August in 1760: *Nitteti* (seven times) and *Demofonte* (three times) in January, *Artaserse* (11 times, beginning on 3 August) and *Semiramide riconosciuta* (three times, beginning on 7 October). On 10 September the king wrote to say that he wished to return to Dresden, which had been badly bombed by the Prussians during the summer, but he awaited the peace settlement of 1763.

With his obligations to Naples barely completed, in January 1760 Hasse committed himself to a new score for Vienna (*Alcide al bivio* received its première in October 1760), while preparing more operas for Warsaw: *L'Olimpiade* (January 1761), *Arminio* (18 July 1761) and *Zenobia* (7 October 1761). The oratorio *Sant'Agostino* was performed, probably without revisions, in Warsaw on 20 March 1761. The next year, 1762, the most brilliant for opera in Warsaw, marked an artistic climax for the king. Four operas were performed a total of 46 times with excellent casts: *Zenobia* (given 18 times in two seasons), *Ciro riconosciuto* (17 January), *Il trionfo di Clelia* (3 August, given 17 times in one season) and *Il re pastore* (7 October) directed by Hasse himself, who had arrived in Warsaw some time in the autumn. Of these operas the newest was *Il trionfo di Clelia* – it had received its première in Vienna less than four months earlier – and yet it was adjusted for Warsaw with two additional arias (out of a total of 20). Hasse's pupil and close friend, the Austrian soprano Elisabeth Teyber, arrived in Warsaw in June 1762, but Hasse may have returned to Vienna by August to rehearse the première of his Litany in G for the Habsburg family.

In Warsaw performances of *Il re pastore* continued into the carnival season of 1763. *Siroe re di Persia*, reworked in Warsaw during the preceding autumn, was not yet finished, as planned, by 19 January. Since peace was announced on 15 February, the king and his musicians left for Dresden in April. Therefore it was in the Saxon capital that August saw a performance of *Siroe* on 3 August 1763, but one which contained six arias of Hasse's old 1733 version. Contrary to what these six arias suggest, Hasse's

stamina for reworking arias was not yet exhausted: he revised *Leucippo* (for the fifth time) and the king attended the dress rehearsal in early October. It was the king's last opera; on 5 October he died.

What Hasse encountered in Dresden in April 1763 was a city badly harmed, with much of the court's library of sacred music burnt, his own home destroyed and the opera house devastated. The new elector, Frederick Christian (brother of Maria Amalia), was forced to institute severe economies, and musical galas were discontinued. Hasse and Faustina were paid 12,000 thaler (two years' salary) and may have been preparing to leave when the new elector died of smallpox. Hasse's Requiem in C had been performed for August on 22 November; now further exequies delayed their departure until 20 February 1764. The composer was paid 1000 thalers for performances in November and December 1763 but given no pension (Mennicke, B1906). For years, nevertheless, he continued to be named *primo maestro di cappella del re di Polonia ed elettore di Sassonia* in librettos printed in Vienna and Italy.

But Hasse was not at a loss for a new home. In fact, he was already hard at work on a new collaboration with Metastasio, *Egeria*, for performance on 24 April 1764 in Vienna. This was the fourth of eight opera or *fiesta teatrale* librettos Hasse was to set within a dozen years for the Habsburg court.

Hasse: (3) Johann Adolf Hasse

7. Vienna, 1760–74.

(i) Occasional operas.

(ii) Other works.

Hasse: (3) Johann Adolf Hasse, §7: Vienna, 1760–73

(i) Occasional operas.

Soon after Maria Amalia, August's daughter in Naples, had petitioned her father to let Hasse compose operas for the Neapolitan court, the Habsburg Empress Maria Theresa must have requested August, her loyal political ally, to let Hasse write occasional music for her court too. Since the theatres used for the operas the empress commissioned were not commercial establishments like those in Venice, permission for new operas by Hasse was an obligatory courtesy. Throughout the decade that saw the Habsburg children come of age and submit to highly visible, political marriages, Hasse supplied music reflecting at times the French practice of filling the stage with dance and chorus, and even special scenic effects of magic reminiscent of the antiquated Baroque practice of displaying an apotheosis of the aristocrat at hand. Such was the case in Metastasio's *fiesta teatrale* entitled *Alcide al bivio* for the wedding of Maria Theresa's eldest son Joseph.

This entertainment was part of the wedding festivities that had begun in Parma, where the bride, Princess Isabella, granddaughter of Louis XV, had already been honoured by a French-inspired entertainment, *Le feste d'Imeneo*, by the court poet C.I. Frugoni and the *maestro di cappella* Tommaso Traetta. On the Viennese stage, renovated a year earlier by the French architect J.-A. Morand, Hasse's choruses and ballets filled a richly varied scenery that ostensibly combined aspects of French and Italian opera, recalling the recommendations of Algarotti's *Saggio sopra l'opera in*

musica (1755); in Vienna all was executed under the watchful eye of Count Giacomo Durazzo, who, with the cooperation of the state chancellor Kaunitz-Rietberg, was general director of theatres under imperial control. Not to be outdone by Parma, Viennese resources were lavishly spent to produce a mingling of Italian song and French pantomime dance – all to promote the image of Alcide acting out the virtuous courage yet honest misgivings of the groom and future emperor, Joseph. The dance troupe, under the direction of Gasparo Angiolini, was at least as large as the Parmese, and the stage of the Burgtheater was equipped to accommodate scenery into which actors could move. In other words, set designs allowed a greater part of the stage to be practicable rather than, by means of optical tricks, give the illusion of space larger than the actual stage and thus discourage penetration by actors, who would thereby spoil the perspective intended. The scenographer was Jean-Joseph Chamant, who later conceived the scenery for Traetta's *Armida* (1761); the designer of stage machinery was Pietro Rizziono (or Rizzini); and the overall planner of visual effects, the 'aparato festivo del teatro', was Giovanni Maria Quaglio, who prepared the stage designs for Gluck's *Orfeo ed Euridice* (1762). Lastly, the printed libretto credits Giuseppe Ercolani as 'direttore della rappresentazione', which means that, along with the poet Metastasio, he taught stage movements to the singers. All these men had witnessed recent French and German entertainments in Vienna while Italian opera had been curtailed at the Burgtheater during the Seven Years War, and were ready to exploit naturalism in place of the formalized acting and illusionistic architecture typical of the traditional, aristocratic *opera seria*.

Owing to the role of chorus and dancers, *Alcide al bivio* may be said to belong to the earliest stage of Viennese opera reform usually associated with Gluck. That the Empress Maria Theresa liked the *fiesta* is in part explained by her fondness for Hasse, but even more by the way Hasse's arias display the vocal skills of virtuoso singers without getting in the way of poetic texts. While Hertz (C1985) justly identifies conservative elements in two arias from Hasse's *Artaserse* and *Alcide al bivio* (both of 1760), which he then relates to devices in Vinci's *Artaserse* of 1730, Hasse's rhythmic vitality and variety of counterpoint, along with the aptness and ingenuity of his melodic invention, reach a level of distinctiveness rarely encountered in his earlier scores. Despite his astonishingly heavy schedule of travel and composing for both Naples and Warsaw, and the fact that Metastasio's texts sometimes lack a strong psychological projection of contrasting moods and actions, Hasse wrote remarkable music: orchestrations freely mix textures in two to five (and more) parts, and instruments frequently move with highly profiled rhythms and independence against the solo voice. Even Gluck never surpassed Hasse's ingenuity and keen ear for handling instrumental colours.

The fork in the road to which Alcide (read Archduke Joseph) finds himself returning during the opera leads either towards the realm of sensuous pleasure (bathed in light, colourful vegetation, fountains and alluring music) or to a heroic, yet dark, architecture, both stony and severe. Both realms are enlivened by dancers and choirs seen through 'transparencies', and each area is transformed into a magnificent palace or temple described in many pages of music. In only one passage of the autograph score (*I-Mc*) is there a simple dance tune inserted by a copyist; otherwise dance melodies

are elegant and, like the orchestrations, all in Hasse's hand. Like Gluck, whose serenata *Tetide* was also composed for this wedding, Hasse had 40 instrumentalists at his disposal placed backstage and in front of the stage: 28 strings, six pairs of wind instruments (flutes, oboes, english horns, bassoons, horns and trumpets) and timpani. Hasse's *fiesta teatrale* was given three times between 7 and 16 October in alternation with other entertainments. Despite its important visual component, however, a later concert performance in the Burgtheater, with the original singers seated in front of the orchestra and holding their music, was reported by Francesco Maria Hasse, the composer's son, in a letter of 28 February 1761 to the Venetian economist Giammaria Ortes, a close friend of the Hasse family. *Alcide* was performed in this manner six times between 10 February and 8 March 1761. Librettos crediting the Viennese singers, dancers, stage hands and so on were published in Florence, Milan, Naples, Rome and elsewhere, but these do not represent subsequent productions. In Vienna the *fiesta* was revived in a concert performance on 11 and 13 March 1781 by the Tonkünstler-Societät. It had reappeared as a puppet entertainment nearby at Eszterháza in the mid-1760s. That Haydn was influenced by the work when composing his *Acide e Galatea* for a wedding at Eszterháza in 1763 (Heartz, C1982) suggests the possible impact that numerous works of Hasse probably made on Haydn from time to time. Hasse's praise of Haydn's *Stabat mater* (reported in Haydn's letter of 20 March 1768 and his autobiographical sketch of 6 July 1776) pleased the younger composer greatly.

Another major work for the Habsburg court, Hasse's and Metastasio's *Il trionfo di Clelia* (27 April 1762), was again distinguished by lavish scenery and dance. Performed 21 times, it celebrated the birth of a daughter to Joseph and Isabella of Parma. The following year, at the time of her second child, the princess died of smallpox. But while the imperial court was in mourning Hasse set Metastasio's new one-act *fiesta teatrale Egeria*, to commemorate the coronation in Frankfurt of Emperor Joseph II on 3 April 1764; it was performed in Vienna on 24 April.

In January 1765 Hasse was not among the composers supplying operatic entertainments for the wedding festivities of Joseph and his second wife, the Bavarian Princess Maria Josepha, at Munich and Vienna. Instead he was in Turin to supervise a new setting, with a first-rate cast, of *L'Olimpiade*, given its première on 26 December 1764. (Earlier versions had been given in Dresden in 1756 and Warsaw in 1761.) But on 6 August 1765 another Hasse opera, *Romolo ed Ersilia*, again to a new text by Metastasio, was given in Innsbruck for the wedding of Joseph's younger brother, Archduke Leopold, and Princess Maria Ludovica of Spain. The traditional character of this three-act opera was due in part to the conventional stage at Innsbruck's Hoftheater. A four-part chorus was sung by the male choristers of St Jakob's Church. *Enea in Italia*, the heroic ballet linked to the opera, had music by Hasse's friend F.L. Gassmann. However, the unexpected death in Innsbruck on 18 August of Maria Theresa's consort, Emperor Francis Stephan, brought a sudden halt to festivities. Khevenhüller-Metsch, often critical of Hasse's music, called the music old-fashioned and said the libretto was weak, cold and with insipid love scenes. In fact, Metastasio's text generated little subsequent interest: only Mysliveček ever set it again (1773, Naples). On the other hand, the opera

had suited the festive occasion. It was judged to be in sharp contrast to Gluck's *Iphigenie*, performed in Innsbruck the day the emperor died, which was criticized by Metastasio's adherents for its doleful, unpleasant subject.

From correspondence between Hasse himself and Ortes we know that Hasse was residing in Vienna in early December 1765, but by 21 December he was in Venice, where he stayed till early March 1766, when the two again exchanged places. But Hasse did not compose music for the wedding in April 1766 of Archduchess Maria Christine of Habsburg and Duke Albert of Saxe-Teschen, the grandson of his former Dresden patron. Instead, as he wrote to Ortes from Vienna on 17 July 1767, he started work on the two-act *fiesta teatrale Partenope*, performed less than two months later. This occasional text by Metastasio was intended for the engagement of Archduchess Maria Josepha to the future King of the Two Sicilies, Ferdinand IV. After Maria Josepha's sudden death on 28 May 1767, however, her sister Maria Amalia was substituted as Ferdinand's bride. One is thus reminded how political a Habsburg marriage could be, along with its attendant operatic displays. On the other hand, *Partenope* was revived without ceremony at Sans Souci, near Berlin, in summer 1775. It had its Viennese première on 9 September 1767, and Hasse wrote to Ortes a week later saying that 'the opening chorus [linked to the sinfonia] is one of the best things I have made'. It is indeed a brilliant movement for chorus (SATB) and orchestra with brass. The concluding quartet for the principal soloists (all sopranos) is also handsome, if shorter and more conventional. But Hasse confessed to Ortes that the scenery for *Partenope* did not please the public. Celestial singing heralded the appearance in a cloud of the Goddess of Love, seated on a clam shell and accompanied by Imeneo, Cupid, graces and genies. This scene went so badly, Hasse confessed, that little prevented the opera from ending with 'solemn laughter'. In closing his letter Hasse wrote of 'the desire to give up the theatre, which no longer suited him'. And yet he was to compose two more operatic works.

In November 1768 Hasse directed the first performance of *Piramo e Tisbe*, a chamber opera for three singers that rivals *Alcide al bivio* in quality and originality. It was not commissioned by Maria Theresa for a Habsburg wedding and so there is relatively little extant information about its performances. An unnamed French lady who paid for the work sang the role of Tisbe, while Tisbe's father was sung by the opera's librettist, Marco Coltellini; who sang Piramo remains unknown. In letters to Ortes about the opera and its later revisions Hasse described the acting with satisfaction but also mentioned the taxing work of composing. Commanded to ascend to the royal box after a performance at the country estate of Laxenburg, outside Vienna, on 15 October 1770, Hasse was given a 'magnificent ring' by the empress herself. 'After such success', he declared, 'it would be well to leave opera.' Certainly the opera has much fine orchestral accompanied recitative, handsome arias – if less demanding technically than most other recent ones – and admirable ballet music.

The wedding of archduchess Maria Amalia with archduke Ferdinand of Parma took place on 25 August 1769 in Parma, but Metastasio and Hasse supplied a cantata in lieu of an opera for preliminary festivities in Vienna (21–30 June). In this work the glass harmonica combines with orchestra

and soprano to illustrate references to sounds and nature in the poem 'Ah perche col canto mio'. Cecilia and Marianne Davies, close friends of the Hasse family, sang and played the harmonica respectively. Metastasio wrote later (16 January 1772) that the sisters performed so marvellously that one could not distinguish between them. Over time, the empress listened to many performances at court.

In correspondence to Ortes (12 January 1771) Hasse again wrote of wishing his most recent opera were his last, yet disclosing that the empress had requested him to write one more for the wedding in Milan of Archduke Ferdinand and Maria Beatrice d'Este later that year. This opera, both Metastasio's and Hasse's last, was difficult to write, as they protested in correspondence. Moreover, as Hasse told Ortes, 'the Milanese would like a lot of spectacle and the fewest possible recitatives. *Il Ruggiero* is certainly a well-written libretto, but is lacking in the former and abounding in the latter'. That the opera had initially been intended for the wedding in 1770 of Archduchess Maria Antonia (Marie Antoinette) and the dauphin of France (later Louis XVI) explains the medieval legend selected as plot, but not the lack of dances and choruses for which Hasse thought the Milanese had a taste, and which Mozart's *Ascanio in Alba*, the companion piece in Milan, successfully displayed.

Shortly before his departure from Vienna for Milan, Hasse suffered an attack of gout that lasted 20 days. In a letter of 5 October 1771 he told Ortes that he had to be transported in a bed within his carriage, attended by his daughter 'Pepina' (Maria Gioseffa). One cannot help wondering if the vexations of this commission (like the strife with the singer Mingotti in 1752, which had brought on his first major attack of gout) had something to do with his illness. But the trip to Milan was as beneficial as he had predicted in a letter of 17 July 1771, and when he reached Milan in late August – Mozart said 30 August – he was strong once again. In his letter of 17 July Hasse had said that he hoped for the best; but after the première on 16 October he reported: 'My *Ruggiero* had on the first evening all those mishaps that could possibly occur to injure a theatrical production'. Leopold wrote to his wife that 'Wolfgang's serenata has killed Hasse's opera more than I can say'. Wolfgang himself, however, was delighted with Hasse's opera and wrote to his sister on 2 November: 'There is a performance of Hasse's opera today, but as papa is not going out, I cannot be there. Fortunately, I know nearly all the arias by heart and so I can see and hear it at home in my head'. The opera may well be the weakest Hasse ever composed, but it was revived with a new cast on 20 January 1772 at the Teatro S Carlo, Naples, in a production promoted no doubt by Maria Theresa's daughter Maria Carolina, married there to Ferdinand IV: like her Saxon cousin Maria Amalia a few decades earlier, she must have remembered Hasse fondly as her former tutor.

After a short stay with Ortes in Venice, Hasse and his daughter reached Vienna on Wednesday 27 November 1771 and had an audience with Maria Theresa the following day. She gave Pepina a golden box containing a pair of brilliant, luxurious earrings, while Hasse was given a bigger, more magnificent golden box with a portrait of Archduke Ferdinand on the cover and inside a ring of yellow and white gems. This box is cited in Hasse's testament of 20 September 1782 since he wished it given to his other

daughter, Maria Cristina, married by that time to Giorgio Torriello (*I-Vas* notaio F. Dana).

Hasse was living in Vienna in August and September 1772 when Charles Burney eagerly visited Metastasio, Hasse, Gluck and others. In his travel accounts (published the following year) the Englishman summed up what most modern scholars believe had gradually emerged during the preceding decade.

Party runs as high among poets, musicians and their adherents, at Vienna as elsewhere. Metastasio and Hasse may be said, to be at the head of one of the principal sects; and Calsabigi and Gluck of another. The first, regarding all innovations as quackery, adhere to the ancient form of the musical drama, in which the poet and musician claim equal attention from an audience; the bard in the recitatives and narrative parts; and the composer in the airs, duos and choruses. The second party depend *more* on theatrical effects, propriety of character, simplicity of diction, and of musical execution, than on, what *they* style flowery description, superfluous similes, sententious and cold morality, on one side, with tiresome symphonies, and long divisions, on the other.

Hasse: (3) Johann Adolf Hasse, §7: Vienna, 1760–73

(ii) Other works.

The patronage Hasse enjoyed during the 1760s gave rise to superb chamber music for solo singers unsurpassed by his Viennese contemporaries. If ever a conjecture should be accepted, it is that this music was heard, if not sung, by the imperial family, even though not all performers and occasions have yet been identified.

However, one clearly dated work written for the entire royal family is the earlier *Litania della B.V.M. cantata dalla famiglia imperiale* of 5 August 1762. Several manuscript copies identify the various members of the imperial family who took part in the performance, including the Empress Maria Theresa herself. What is particularly intriguing is the difficulty of several arias; while some melodies are limited in range and complexity, all demand considerable vocal training. Most impressive are two arias, as well as solo passages in the concluding movement, for Maria Theresa. Her relatively wide range and long melismas suggest considerable skill and the likelihood that many of Hasse's cantatas could have been intended for her, though her name appears on none as the dedicatee. A set of vocal solfeggi by Hasse is dated 1762 in a copy at *A-Wgm*.

Two earlier cantatas, or 'complimenti a 2', were written in 1760 for the archduchesses Maria Carolina, aged eight, and Maria Antonia, aged five, to celebrate the birthday of the empress on May 13 and that of her consort, Francis I, on 8 December. Both have texts by Metastasio. The music for the first, *Dove, amata germana*, is lost, but the second, *Apprendesti, o germana*, survives in an autograph (*I-Mc*) showing vocal parts commensurate with movements for these two children in the Litany of 1762, even if the accompaniments here are not merely for keyboard but for

oboes and strings. An elaborate orchestral introduction begins like the sinfonia to *Zenobia* (1761). At the end of the *complimento* Hasse's score indicates that his *Il re pastore* must follow, but no surviving libretto documents a Viennese performance of this *fiesta* in 1760. What is particularly interesting is that Hasse was for a time the music tutor of these two archduchesses.

La scusa, a solo cantata for alto and orchestra, again with a Metastasian text, was performed in 1760, and in the following year Metastasio's *Amor prigioniero* for two sopranos and orchestra. Perhaps Hasse's daughters, Pepina and Cristina, performed in *Amor prigioniero* (or one like it) at a private academy given before Maria Theresa and her family, according to a letter of 28 February 1761 from the two daughters to Ortes. In this instance the orchestral introduction begins like the sinfonia to *Siroe* (1763). The only other indication of Pepina's singing ability appears in a letter from Ortes of 3 August 1771, in which he expresses the hope that whenever she comes to sing Hasse will accompany her on the harpsichord that Miss Davies has left in his Venetian residence.

Other Metastasian texts set orchestrally by Hasse in the early 1760s are *Il nome*, for alto, and *La gelosia* and *L'amor timido*, both for soprano. In 1775–6 we again encounter new orchestral cantatas: *La danza*, for soprano, and *Il ciclope*, for soprano and alto; these are his last known cantatas to Metastasian texts. Since these two works were written in Venice and near the end of Maria Theresa's life, they were surely not for her to sing. In cantata style, and possibly for Vienna, are the *Salve regina* in E♭ for soprano, alto and orchestra of 1766 and *Quivi pur vi ti veggio*, Hasse's only motet with Italian text for soprano and orchestra (1767).

Hasse's last two oratorios are his recomposed *Sant'Elena al Calvario* and *Il cantico de' tre fanciulli*. The first was supplied gratis to Vienna's Tonkünstler-Societät at the urging of Count Johann Wenzel Sporck (reported in Hasse's letter to Ortes, 24 October 1772) and of his esteemed friend Florian Gassmann, first director of the society. *Sant'Elena* was the second oratorio of the society's first season and Hasse laboured on it diligently but eagerly throughout October and November 1772. On 17 and 20 December the new version received its première in the royal Schauspielhaus at the Kärntnertor by 180 players, solo singers and choristers under Hasse's direction. He wrote to Ortes (19 December) that he could not remember any work in many years succeeding so well. Hasse also declared that if he wrote nothing more, he had the consolation of having finished well, and that he had never done anything so grand and been so excellently served by all performers. *Sant'Elena* was revived in two subsequent seasons: 21 and 25 March 1773 while Hasse was still in Vienna, and on 22 and 23 December 1781 when he was living in Venice.

In the society's third season (1774) Hasse's *Il cantico*, also reworked for an enlarged orchestra and with new music including four large choruses, was given in his absence on 18 and 21 December. Long and detailed tempo and articulation markings in his autograph score (*I-Mc*) are probably substitutes for oral instructions Hasse would have given at rehearsals. In sum, Hasse's two oratorios account for half the performances of the Tonkünstler-Societät during its first three years.

Hasse: (3) Johann Adolf Hasse

8. Last years in Venice.

Numerous letters to Ortes, full of plans to move his family (including Faustina, both daughters and their servants Franz and Annetta), indicate relatively modest living needs. In late April 1773 they finally brought their belongings to Venice, where they initially stayed in Ortes' residence. During the final decade of his life Hasse kept himself busy composing, revising earlier works and teaching. He travelled little. Among revised works are several originally composed for the Incurabili, presumably reworked for the singers there in the 1770s. His two *Miserere* settings of the 1730s arranged for mixed chorus, possibly for the Dresden court, a *Te Deum* of 1776, a mass of 1770 dedicated to the elector's widow Maria Antonia Walpurgis and two more for the Dresden court dated 1780 and 1783 (those of 1779 and 1780 exist in earlier versions), and motets (probably new) to be sung after the Credo indicate Hasse's continuing creative powers (fig.3). The care with which he phrased and articulated passages is particularly striking. Often he gave lengthy performing instructions; for example, the Kyrie of his Mass in D (1780) is marked 'Andante di molto, staccato, e sempre forte'. The Christe begins 'Un poco andante, ma non flebile' (*D-DI*).

The *Te Deum* allegedly conducted by Galuppi on 16 May 1782 in Venice, at the SS Giovanni e Paolo basilica for the visit of Pope Pius VI, has not been identified, unless it was the *Te Deum* in G of 1776. Hasse and Galuppi had long been friends. Galuppi had used a Hasse *Miserere* to follow performances of an oratorio of his own in 1763. In 1768 Hasse wrote to Ortes that the Incurabili had acted wisely in appointing Galuppi director. Vogler's penetrating observations in 1778 about Galuppi's *L'Olimpiade* (1747) and other music probably represent the opinions of Hasse, with whom he had studied and been closely associated between 1774 and 1776. Mennicke (B1906) cites other composers whom Hasse befriended or even taught in the 1770s, including Angelo Baldan, J.G. Naumann, Joseph Schuster and J.G. Schwanenberger. He also tutored opera singers such as Cecilia Davies and Elisabeth Teyber. Since such singers hardly needed coaching in the mechanics of music and, though foreigners, probably knew Italian well, Hasse must have taught them the nuanced shaping of lines.

The Incurabili had financial problems in the mid-1770s, and theirs was probably the Venetian bankruptcy in which (according to the *Musikalischer Almanach für Deutschland*, 1784) Hasse lost much of his wealth. On 4 November 1781 Faustina died, and on 20 September 1782 Hasse made his will (*I-Vas*), in which he wrote: 'As regards my musical papers, if the Lord God grant me yet a little time on earth, I will put them in better order and tell Maria Gioseffa verbally what I wish her to do with them'. More than once he referred to Maria Gioseffa as his 'most affectionate and most beloved elder daughter'. He also cited a few portraits of Faustina and himself, along with gifts from prominent patrons to be given to his children, daughter-in-law and grandchild. He died in December of the following year after suffering from acute arthritis; his burial in S Marcuola across the square from his house was attended by his daughter but probably few others. He was virtually forgotten in Venice until F.S. Kandler financed a gravestone, still to be seen in S Marcuola, and wrote a biography in 1820.

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9. Reputation.

Fétis observed that few composers have been as famous as Hasse and yet as quickly forgotten. One city where his works continued to be performed was Dresden, where Naumann established the tradition of giving Hasse's sacred works on principal feast days. His D minor Mass and a *Te Deum* (both 1751) and his *Regina caeli* setting were given into the 20th century. The Hofkapelle in Vienna also cultivated a handful of his sacred works throughout the 19th century, including a version of his Litany of 1762 for a much expanded orchestra and mixed chorus (in *A-Wn*). Until Frederick the Great's death in 1786, Hasse's operas, sacred works and flute pieces were regularly performed in Berlin. Thereafter only occasional revivals of oratorios took place in north Germany for a few decades into the next century. In Italy his music was almost completely neglected, as though no-one had taken seriously G.B. Mancini's claim of 1775 that Hasse was the 'Padre della musica'. A lament by J.A. Hiller was the only music composed on Hasse's death. Hiller, who knew Hasse, published his arias with written-out ornamentation (*Sechs italiänische Arien*, 1778), as well as a keyboard reduction of *Die Pilgrimme auf Golgotha* (1784), a German version of the oratorio *I pellegrini* (1742) which he had copied in 1754 (*D-Bsb*). He also praised Hasse in his books, including *Beyträge zur wahren Kirchenmusik* (Leipzig, 2/1791, attributed in part to Hasse). Hiller tried to promote Hasse's sacred music in German translation, and the anthology *Meisterstücke des italiänischen Gesanges* (1791) was to have been followed by a collection of other works. Among German writers, Hiller's enthusiasm for Hasse was matched by that of Gerber, who reported Hasse's opinions and deeds in articles on many different composers, and copied Hasse's *L'Olimpiade* and Litany in G in 1768 and 1790 (*F-Pc*). Simon Molitor and R.G. Kiesewetter also collected Hasse's scores and the latter performed a *Miserere* privately in Vienna between 1816 and 1820. Koch (F1989) cites other collector-performers.

Hasse's autograph scores, to which he referred in his testament, went ultimately to the Milan Conservatory; the *Allgemeine musikalische Zeitung* reported their acquisition on 23 July 1817. They were unknown to early 20th-century scholars, and were not identified as Hasse autographs until 1965 by Sven Hansell. Numerous copies showing corrections and amplifications in Hasse's hand survive (*D-Bsb*, *DI*, *Hs* and elsewhere). The largest group of letters are the 97 written to Giammaria Ortes (*I-Vmc*); some others are also extant (*A-Wn*, *D-Dla*, *I-MOe*, *Rsc*). The last two decades of the 20th century witnessed a remarkable increase in research on Hasse resulting in the publication of important monographs, congress reports, editions and articles and the founding of a Hasse Gesellschaft in Bergedorf (Hamburg).

Hasse: (3) Johann Adolf Hasse

10. Musical style.

The German-born Hasse's central place in Italian mainstream music represents one of the most intriguing chapters in 18th-century musical history, the more so since he was the favourite composer of Metastasio, the librettist thought most skilled at displaying rational control over

emotional states to ensure good taste. In the 1760s, as he increasingly enjoyed the direct patronage of Maria Theresa in Vienna, the excellence of his operatic style as well as his personal character were equated with Metastasio's, his friend and closest collaborator. Moreover, Hasse's music served several generations of singers as a touchstone for their abilities. The apparent absence on paper of disrupting dramatic effects would seem to allow the vocal line and its text a continuity and consistency of refined feeling.

Yet there is at times an undercurrent of dramatic power that, if singers wished, could be brought to the surface. Thanks to the way Hasse conceived and notated his music, much emotional feeling can be coaxed forth. Ornamentation and other melodic nuances can be pushed beyond mere decoration displaying vocal technique. Heightened expressive liberties are encouraged by Hasse's unusually long descriptive 'tempo indications' of the 1760s and 70s. Perhaps there is also something to be read into his German origins, and also into the way that, although he always had extremely fine singers, he ceaselessly strove to flatter their strengths when composing, and painstakingly coached them before each première. Short of ugly sounds, he may have tolerated and even desired expressive emotional performance entailing dynamic and other vocal contrasts. If nothing else, this view should discourage the modern use of light chamber voices and countertenors rather than highly flexible female sopranos and altos for castrato roles.

When Hasse began replacing da capo arias with abridged da capo and through-composed arias, he participated in a general trend that seemed to heighten the subtle manipulating of musical ideas and a concomitant transforming of emotional states without disrupting balances or otherwise intruding upon the semblance of inherent musical logic. Through-composed arias recall the solo arias in Hasse's liturgical works such as the psalm, hymn and Marian antiphon settings. Initially designed, perhaps, to discourage virtuoso extemporization, their through-composed form was chiefly determined by the circumstance that sections of a liturgical text are not easily repeated after contrasting texts have been heard. That Hasse was able to set medieval Latin poetry with irregular verse lines as though it conformed to the rules of 18th-century Italian prosody was no small achievement; it may be reckoned an exercise that taught him how to compose operatic arias without relying on the da capo form to ensure balance and simplicity.

Along with varied lengths and shapes of phrases grew a mix of rhythmic gestures and articulations that clearly differentiate Hasse's early, middle and late scores. The rhythmic life of his late music may well have been the aspect that made the greatest impact on other composers. That there is gentle sensuality, proud resolve and many other nuances of feeling to be teased out of Hasse's music is suggested especially by his singers' lines and their subtly varied rhythmic details. Perhaps the appeal of the fantastic towards the end of his career (e.g. in *Alcide al bivio*, 1760, and *Partenope*, 1767) and its manifestation in the early operas with supernatural scenes (the accompanied recitatives in *Artaserse*, 1730, and *Cleofide*, 1731) and in various motets may be viewed as symptomatic of a creative imagination eager to portray a multitude of shifting mental states. On paper Hasse's

recitatives and arias may seem to declare emotional restraint, if not detachment, as if these qualities inhered in Hasse's music and Metastasio's poetry. And yet the widespread 18th-century enthusiasm for specific singers and their vocal interpretations must belie our modern suppression of distinctively individual techniques and manners of representation.

Burney, the most articulate reporter to meet Hasse and describe his music, wrote of the composer's 'throwing the strongest light' on the singer's line. By this he may have meant no more than the differentiating of a nicely highlighted vocal line from its appropriately shaded accompaniment. At the same time, it seems possible that Burney wished to convey the idea that there is a modelling of arresting features to be highlighted, as in portraits by Mengs, to name but one painter well known to Hasse, Burney and contemporary connoisseurs of 18th-century art in London, Dresden and elsewhere. Burney wrote that Hasse was:

the most natural, elegant, and judicious composer of vocal music, as well as the most voluminous now alive; equally a friend to poetry and the voice, he discovers as much judgment as genius, in expressing words, as well as in accompanying those sweet and tender melodies, which he gives to the singer. Always regarding the voice, as the first object of attention in a theatre, he never suffocates it, by the learned jargon of a multiplicity of instruments and subjects; but is as careful of preserving its importance as a painter, of throwing the strongest light upon the capital figure of his piece.

Hasse: (3) Johann Adolf Hasse

WORKS

† lacks recitatives

operas
intermezzos
serenatas
oratorios
cantatas
masses
offertories
psalms
antiphons
hymns
solo motets
arias
other sacred vocal
concertos
quartets
trio sonatas
keyboard sonatas
other sonatas
other keyboard

Hasse: (3) Johann Adolf Hasse: Works

operas

opere serie in 3 acts unless otherwise stated

Antioco (B. Feind, after A. Zeno and P. Pariati), Brunswick, Hof, 11 Aug 1721, 6 arias *D-SWI*

Il Sesostrato (A. Carasale, after Pariati), Naples, S Bartolomeo, 13 May 1726, rev. 28 Aug 1726, *A-Wgm*, arias *D-MÜs*, *I-Nc*, *US-Wc*

L'Astarto (Zeno and Pariati), Naples, S Bartolomeo, Dec 1726, *I-MC*

Gerone tiranno di Siracusa (after A. Aureli), Naples, S Bartolomeo, 19 Nov 1727, *A-Wn*, *D-Hs*, *I-Mc** (Acts 2 and 3), *MC*, arias *Nc*

Attalo, re di Bitinia (F. Silvani) Naples, S Bartolomeo, May 1728, *D-DI* (sinfonia), *Hs* (incl. int Carlotta e Pantaleone), *I-MC*, *Vnm*

L'Ulderica, Naples, S Bartolomeo, 29 Jan 1729, arias and duets *A-Wn*, *D-DI*, *Hs*, *MÜs*, *GB-Lbl*, *I-Mc*, *MC*, *Nc*, *Rc*

La sorella amante (Lavinia) (commedia per musica, 2, B. Saddumene), Naples, Nuovo, spr. 1729; Valletta (Malta), Manuel, 1736, *D-DI**

Tigrane (Silvani), Naples, S Bartolomeo, 4 Nov 1729, rev. A. Palella, Naples, S Carlo, 4 Nov 1745, *A-Wgm*, 13 arias, duet *D-MEIr*, *GB-CDp†*, *Lam*, *Ob*, *I-Mc**

Artaserse (P. Metastasio, rev. G. Boldini), Venice, S Giovanni Grisostomo, Feb 1730, *D-MÜs*, *GB-Cfm*, *Lam*, *Lbl* (2 copies, incl. 1734 pasticcio), *I-Mc* (Act 1), *Nc†*, *Vnm*, *US-Wc*; rev. Dresden, Hof, 9 Sept 1740, *A-Wn*, *D-Bsb*, *DI* (2 copies, incl. vs), *Hs†*, *SWI* (sinfonia, 25 arias, pts), *F-Pc* (inc.), *US-NH*, *Wc*; rev. Naples, S Carlo, 20 Jan 1760, *D-DI*, *F-Pc*, *I-Mc*, *Nc*, *P-La* (2 copies), *US-Wc*; *A-Wgm*, *Wn*, *B-Bc*, *D-Hs*, *LEm*, *LEmi*, *GB-Lbl*, *I-MC* (Acts 1 and 3), *US-NH*

Dalisa (Lalli, after N. Minato), Venice, S Samuele, May 1730, arias and duets *A-Wn*, *D-DI*, *Mbs*, *MÜs*, *Rtt*, *F-Pc*, *GB-Ob*, *I-MC*

Arminio [1st version] (A. Salvi), Milan, Regio Ducal, 28 Aug 1730, arias *A-Wn*, *B-Bc*, *D-DI*, *Hs*, *Mbs*, *MÜs*, *F-Pn*, *GB-Lbl*, *Ob*, *I-MC*

Ezio (Metastasio), Naples, S Bartolomeo, aut. 1730, *GB-Lbl*; rev. Bayreuth, Margrave, 23 Sept 1748; rev. Dresden, Hof, 20 Jan 1755, *B-Br*, *D-DI*, *Hs*, *US-Wc*; *A-Wn*, *B-Bc* (2 copies incl. vs), *D-As* (2 copies), *Bsb†* (2 copies, incl. vs), *DI†*, *LEmi*, *WERhb* (vs), *WRz*, *F-Pc†*, *GB-Lbl*, *I-Mc** (?1755)

Cleofide (Alessandro nell'Indie) (M.A. Boccardi, after Metastasio), Dresden, *D-Bsb* (2 copies, 1 without recits), 13 Sept 1731, *DI* (2 copies, incl. vs), *Hs*, *LEm*, *Mbs*, *Mbs†*, *F-Pc*; rev. Venice, S Giovanni Grisostomo, 4 Nov 1736, *GB-Lbl*; rev. ?Venice, carn. 1738, carn. 1743, *B-Bc*, *D-HAmi*, *Rtt* (sinfonia pts), *F-Pc†*, *GB-CDp*, *I-Vnm*; aria with ornamentation by Frederick the Great, facs. with edn by W. Goldhan (Wiesbaden, 1991)

Catone in Utica (Metastasio), Turin, Regio, 26 Dec 1731, arias *D-DI*, *Mbs*, *MÜs*, *F-Pc*, *Pn*, *GB-Lbl*, *I-Mc*, *MC*

Cajo Fabricio (after Zeno), Rome, Capranica, 12 Jan 1732, *D-MÜs*, *F-Pc*, *US-Cn*; rev. Naples, S Bartolomeo, wint. 1733; rev. Dresden, Hof, 8 July 1734, ?*A-Wgm*, *D-DI*; as Pirro, Jaromeritz, Schloss Questenberg, aut. 1734, *I-Mc**; rev. Berlin, Hof, Sept 1766, *D-Bsb*; *B-Bc*, *Br*, *D-Bsb* (addl sinfonia), *Hs* (1733 London pasticcio), *I-Vc** (after 1740), *US-Wc*

Demetrio (Metastasio), Venice, S Giovanni Grisostomo, Jan 1732, *I-Vnm*; as Cleonice, Vienna, ?court, Feb 1734; as Demetrio, Venice, S Cassiano, carn. 1737; as Cleonice, Dresden, Hof, 8 Feb 1740, *B-Bc*, *D-DI*, *Hs* (Act 2), *LEmi*; as Cleonice, Venice, S Angelo, 1740; as Demetrio, Venice, S Giovanni Grisostomo, carn. 1747; *A-Wn* (1739 Reggio pasticcio), *D-Bsb* (sinfonia), *DI* (vs, pts), *F-Pc*

Euristeo (Lalli, after Zeno), Venice, S Samuele, May 1732, *B-Bc*, *D-DI* (with sinfonia), *F-Pc* (1733, Warsaw)

Issipile (Metastasio), Naples, S Bartolomeo, 1 Oct 1732, 14 arias *D-MÜs*; rev. Leo, Naples, S Carlo, 19 Dec 1742; rev. Cafaro, Naples, S Carlo, 26 Dec 1763; *A-Wgm*

(Acts 1 and 2), *I-Mc* (Act 1), *MC*, *Tco* (inc.)

Siroe re di Persia (Metastasio), Bologna, Malvezzi, 2 May 1733, *A-Wn*, *D-DI*, *F-Pc*, *GB-Lbl†*; rev. Naples, S Carlo, 4 Nov 1747; rev. Dresden, Hof, carn. 1763, *D-DI*, *Hs**; *A-Wn* (facs. in IOB, xxxiii, 1977), *B-Bc* (2 copies), *D-Bsb* (1763, Warsaw), *DI* (sinfonia score and pts), *GB-Cfm* (14 arias), *Lbl*, *Lcm* (7 arias), *I-Mc** (1762, Warsaw), *Nc* (recits), *Vnm*, *S-Skma†*, *US-Wc* (1763)

Senz'attendere che di maggio (cant. [prol]), *S*, orch, Dresden, 1734, *D-DI*

Tito Vespasiano (La clemenza di Tito) (Metastasio), Pesaro, Pubblico, 24 Sept 1735, 3 arias *A-Wn*; rev. Dresden, Hof, 17 Jan 1738, *B-Bc*, *Br*, *D-DI*, *DS*, *Hs*, *US-AAu*; rev. Naples, S Carlo, 20 Jan 1759, *D-DI*, *I-Mc* (?2 copies, incl. autograph), *Nc* (2 inc. copies); *B-Bc* (3 copies), *D-Bsb* (2 copies and addl sinfonia), *Hs* (2 inc. copies), *LEmi*, *Mbs* (1742, Berlin), *SWI* (sinfonia, 25 arias, pts), *F-Pc*, *GB-Lcm* (2 copies), *I-Mc*, *Nc* (1737), *PLcon*, *Rc* (2 copies), *P-La* (2 copies), *RUS-SPtob*; *S-Skma†*, *US-Cn* (dated 1743), *Wc*

Senocrita (5, S.B. Pallavicino), Dresden, Hof, 27 Feb 1737, *B-Bc*, *Br*, *D-Bsb*, *DI*, *HAmi*, *LEm†*, *Mbs*, *SWI*, *GB-Ob*, *S-Skma*, *US-NH*

Atalanta (Pallavicino), Dresden, Hof, 26 July 1737, *D-Bsb* (16 arias), *DI* (1750), *LEm*, *LEmi*, *I-Mc**

Asteria (favola pastorale, Pallavicino), Dresden, Hof, 3 Aug 1737, *B-Bc*, *D-Bsb* (20 arias, addl sinfonia), *DI*, *DS*, *Mbs*, *F-Pc*

Irene (Pallavicino), Dresden, Hof, 8 Feb 1738, *D-Bsb†* (1738, no sinfonia), *DI* (1738, with sinfonia score and pts), *LEmi*, *US-Wc†*

Alfonso (5, Pallavicino), Dresden, Hof, 11 May 1738, *B-Bc*, *D-DI* (score, pts), *DS*, *Hs*, *LEmi*, *MElr*, *US-Bp*

Viriate (Lalli, after Metastasio: *Siface*), Venice, S Giovanni Grisostomo, carn. 1739, *I-Mc*

Numa Pompilio (Pallavicino), Hubertusburg, 7 Oct 1741, *B-Bc*, *D-Bsb* (incl. int Pimpinella e Marcantonio), *DI* (4 copies: 1741, 1743 vs and fs), *D-SWI* (sinfonia, 17 arias), *I-Mc** (Acts 1 and 2), *PLcon* (incl. int Pimpinella e Marcantonio), *US-AAu†* (3 copies, 2 inc.)

Lucio Papirio (Zeno), Dresden, Hof, 18 Jan 1742, *D-DI* (score, parts, addl sinfonia), *LEmi* (2 copies); rev. G. de Majò, Naples, S Carlo, 4 Nov 1746; rev. Hasse or Graun, Berlin, Hof, 24 Jan 1766, *B-Bc*, *D-Bsb* (incl. undated score, vs)

Didone abbandonata (Metastasio, rev. Algarotti), Hubertusburg, 7 Oct 1742, *D-DI*, *Hs* (1743); rev. N. Logroscino, Naples, S Carlo, 20 Jan 1744; rev. Berlin, Hof, 29 Dec 1752, *DS*; rev. Versailles, court, 28 Aug 1753, *F-Pn**; *A-Wn*, *B-Bc*, *D-Bsb†* (3 copies, incl. vs and fs with pts); *LEm* (3 copies, incl. vs), *SWI*, *F-Pc*, *GB-CDp*, *Lcm*, *Ouf* (5 arias), *I-Mc* (score, addl sinfonia), *Nc*, *Rc* (inc.), *Vc†* (Dresden), *S-Uu†* (vs), *US-Wc*

Endimione (festa teatrale, 2, Metastasio), ? Naples, court, July 1743, *D-DI*

L'asilio d'amore (festa teatrale, 1, Metastasio), Hubertusburg, 7 Oct 1743 (composed 1742 for Naples) *B-Bc*, *D-DI* (2 copies, addl sinfonia), *Hs*, *HAmi*, *LEmi*, *F-Pc*, *I-Mc**, *Nc*

Antigono (3, Metastasio), Hubertusburg, 10 Oct 1743, and Dresden, Hof, 20 Jan 1744; rev. A. Palella, Naples, S Carlo, 19 Dec 1744, *A-Wn* Albertina (9 costume designs by F. Ponte); rev. as Alessandro, re d'Epiro, 1753; *A-Wn*, *B-Bc* (score, addl sinfonia), *Lc*, *D-Bsb†*, *DI* (fs, pts, vs), *LEmi*, *F-Pc* (vs), *GB-Lbl* (Dresden), *Ouf* (arias), *I-FERc*, *Mc* (arias), *US-R*, *Wc*

Ipermestra (Metastasio), Vienna, court, 8 Jan 1744, *A-Wgm*, *Wn*, *D-DI*, *I-Mc*; rev. Palella, Naples, S Carlo, 20 Jan 1746; rev., Hubertusburg, 7 Oct 1751, *D-Bsb* (score, addl sinfonia), *DI* (2 copies), *Hs* (undated copy), *LEm* (Act 2), *LEmi*, *ROu*, *F-Pc*; *A-Wn* (vs), *B-Bc* (fs, vs), *F-Pc†* (2 copies: 1757, n.d.), *I-Mc**, *S-Skma* (score,

addl sinfonia)

Semiramide riconosciuta (Metastasio), Naples, S Carlo, 4 Nov 1744 and/or Venice, S Giovanni Grisostomo, 26 Dec 1744; rev. Dresden, Hof, 11 Jan 1747, *B-Bc*, *D-DI* (score, pts, addl sinfonia), *Hs*, *GB-Lbl*; rev. Warsaw, Imperial, 7 Oct 1760; *B-Bc* (2 copies), *Br*, *D-Bsb*† (2 copies), *LEmi*, *W*, *F-Pc*† (2 copies), *I-Bc*, *Vc**, *S-Skma*† (addl sinfonia), *US-Wc*

Arminio [2nd version] (G.C. Pasquini), Dresden, Hof, 7 Oct 1745, *D-DI*, *W*, *I-Mc*, *Nc*; rev. as Hermann und Varus, Brunswick, Hof, 1747; rev. Dresden, Hof, 8 Jan 1753, *A-Wn* Albertina (7 costume designs by F. Ponte), *D-DI*; *B-Bc*, *Br*, *D-Bsb* (2 copies: 1747, n.d., addl sinfonia), *HAmi*, *LEmi*, *Mbs*, *F-Pc*, *GB-CDp*, *I-Mc* (score, pts for Act 1), *S-Skma* (3 copies, addl sinfonia), *US-Wc*; ed. in EDM, 1st ser., xxvii–xxviii (1957–66)

Lo starnuto d'Ercole, pasticcio with puppets, Venice, S Girolamo, carn. 1745, music lost

Eurimedonte e Timocleone (Zanetti), pasticcio with puppets, Venice, S Girolamo, carn. 1746, music lost

La spartana generosa, ovvero Archidamia (Pasquini), Dresden, Hof, 14 June 1747, *B-Bc*, *D-Bsb* (sinfonia parts), *DI*, *Hs* (2 copies), *LEmi*, *SWI* (sinfonia, 22 arias, duet, parts), *F-Pc*†

Leucippo (favola pastorale, Pasquini), Hubertusburg, 7 Oct 1747, *D-DI*, *GB-Lbl*†; rev. ? Venice, S Samuele, May 1749; rev. Dresden, Zwinger, 7 Jan 1751, *D-Bsb*† (2 copies, incl. vs); rev. Berlin, Hof, 7 Jan 1765; *A-Wgm*, *B-Bc* (2 copies), *D-Bsb*† (2 copies, incl. 1 with autograph corrections, sinfonia pts), *DI* (2 vs), *Hs*, *LEmi*, *MÜs*, *W*, *SWI*, *I-Mc**, *Nc*, *Vc* (sinfonia), *S-Skma*, *St*, *US-BEm*, *Cn**, *Wc*

Demofonte (Metastasio), Dresden, Hof, 9 Feb 1748, *B-Br*, *D-DI*† (2 copies), *Hs* (inc. version not known), *I-Nc*; rev. Venice, S Giovanni Grisostomo, carn. 1749, *Vc* (inc.), *Vnm*; rev. Naples, S Carlo, 4 Nov 1758, *D-DI* (addl sinfonia pts), *F-Pc*, *I-Mc* (Acts 1 and 3), *Vc* (Acts 1 and 2); *B-Bc* (3 copies), *D-Bsb* (2 copies), *HAmi*, *LEm*†, *WRz*, *F-Pc*† (4 copies, incl. 1 ?1748, Dresden), *GB-Lbl*† (?1748), *Lcm*, *I-Mc**, *Vc*, *US-Wc* (2 copies)

Attilio Regolo (Metastasio), Dresden, Hof, 12 Jan 1750, *A-Wn*, *B-Bc* (2 copies), *Br*, *D-Bsb* (2 copies, addl sinfonia), *DI* (2 copies 1750, incl. vs, parts), *Hs*, *LEmi*, *RH* (arias), *W*, *F-Pc*, *I-Mc**, *S-Skma* (Act 2, addl sinfonia), *US-R*, *Wc* (1750)

Ciro riconosciuto (Metastasio), Dresden, Hof, 20 Jan 1751, *A-Wgm*, *Wn*, *B-Bc*, *Br*, *D-Bsb*† (2 copies 1751, addl sinfonia), *BS*, *DI* (1751 score, pts, addl sinfonia), *Hs* (2 copies), *LEmi*, *Mbs*, *RH* (sinfonia), *SI* (1752, Stuttgart), *F-Pn*, *GB-CDp*, *Lbl* (inc. score, sinfonia), *I-Mc**, *S-Skma* (score, addl sinfonia), *US-R*, *U*, *Wc* (sinfonia)

Adriano in Siria (Metastasio), Dresden, Hof, 17 Jan 1752, *A-Wn* Albertina (14 costume designs by F. Ponte), *Wn* (Act 1), *B-Bc* (3 copies, incl. vs), *D-Bsb*, *BDk*†, *DI*† (2 copies), *Hs*, *Mbs* (2 copies, incl. vs), *ROu*, *I-Mc**, *MOe* (1762), *S-Skma*†, *Uu*, *US-Wc*

Solimano (G.A. Migliavacca), Dresden, Hof, 5 Feb 1753, *A-Wn* Albertina (23 costume designs by F. Ponte), *F-Pc*, *GB-Lbl*†; rev. Dresden, Hof, 7 Jan 1754; *B-Bc* (2 copies), *Br*, *D-Bsb* (2 copies, incl. vs, pts, addl sinfonia), *BDk* (vs), *DI* (2 copies, pts), *DS*†, *HAmi*, *LEm* (2 copies, incl. vs), *Mbs* (2 copies, incl. vs), *ROu*†, *F-Pc* (2 copies), *I-Mc**, *S-Skma*†, *US-Wc* (2 copies, incl. vs)

L'eroe cinese (Metastasio), Hubertusburg, Hof, 7 Oct 1753, *D-Hs*; rev. ?Hasse, Potsdam, Hof, 18 July 1773, *GB-Lbl* (arias); *B-Bc*, *Br*, *D-Bsb*, *Bs*, *DI* (2 copies, incl. vs, pts, addl sinfonia), *LEmi*, *F-Pc*, *I-Mc**, *US-Wc* (vs); sinfonia (Leipzig, 1761)

Artemisia (Migliavacca), Dresden, Hof, 6 Feb 1754, *A-Wn* Albertina (11 costume designs by F. Ponte); *B-Bc*, *Br*, *D-Bsb*† (3 copies, incl. 1754, ?1786, Berlin, addl sinfonia parts), *LEmi*, *I-Mc**, *S-Skma*, *US-AAu*†

Il re pastore (Metastasio), Hubertusburg, Hof, 7 Oct 1755, *D-DI*, *Hs*; rev. Warsaw, Imperial, 7 Oct 1762, or Vienna, 1760, *DI* (pts); *A-Wgm*, *B-Bc* (3 copies, incl. vs, addl sinfonia), *Br*, *D-Bsb* (2 copies, 2 addl sinfonias), *Bs*, *BDk* (pts), *HAmi*, *LEm†* (2 copies), *ROu*, *F-Pc* (2 copies, incl. vs), *GB-Lcm*, *I-Mc**, *S-Skma* (vs), *US-NYp* (vs), *Wc*

L'Olimpiade (Metastasio), Dresden, Hof, 16 Feb 1756, *A-Wn*, *D-Bsb*, *DI*; rev. Warsaw, Imperial, carn. 1761; rev. Turin, Regio, 26 Dec 1764; *A-Wgm* (vs), *Wn* (inc.), *B-Bc* (3 copies), *Br*, *D-DI* (1762, Warsaw, pts), *Hs†* (undated), *HAmi*, *LEm†* (2 copies, incl. vs), *F-Pc* (2 copies, incl. vs), *Pn* (1765 revival), *GB-Lbl*, *I-Mc**, *Tn*, *US-Bp* (vs)

Nitteti (Metastasio), Venice, S Benedetto, Jan 1758, *D-DI*, *Hs*, *F-Pc*, *I-Vnm* (Acts 1 and 3); rev. Vienna, ?court, 1762, *F-Pc*; *A-Wgm*, *B-Bc* (3 copies, incl. 2 vs), *D-Bsb* (1759, Warsaw), *DI*, *LEmi*, *Mbs*

Achille in Sciro (Metastasio), Naples, S Carlo, 4 Nov 1759, *D-DI*, *Hs*, *F-Pc*, *GB-Lcm*, *I-Mc**, *P-La* (2 copies 1759)

Alcide al bivio (festa teatrale, 1, Metastasio), Vienna, Burg, 8 Oct 1760, score† (Leipzig, 1763); *A-Wgm*, *Wn* (3 copies), *B-Bc* (3 copies, incl. 2 vs), *Br*, *D-Bsb* (score, pts, addl sinfonia), *DI* (score, pts), *DS*, *HAmi*, *LEm* (sinfonia), *GB-Lbl*, *I-CMc*, *Mc* (part autograph; facs. in IOB, lxxi, 1983), *MOe*, *Nc* (1770), *PAC*, *Tn*, *P-La*, *US-CA*, *Wc* (1763 edn)

Zenobia (Metastasio), Warsaw, Imperial, 7 Oct 1761, *B-Bc*, *D-Bsb* (pts), *DI**, *LEmi*, *F-Pc*, *I-Mc** (1761, Warsaw), *Nc*

Il trionfo di Clelia (Metastasio), Vienna, Burg, 27 April 1762, *D-Bsb*, *Hs*, *SI*, *I-MOe*; rev. G. de Majò, Naples, S Carlo, 20 Jan 1763, *P-La* (2 copies); *A-Wgm*, *Wn* (2 copies), *B-Bc* (vs), *D-DI**, *LEmi*, *F-Pc* (2 copies), *I-Fc*, *Mc** (facs. in IOB, xvi, 1981), *PAC*, *US-Bp*

Egeria (festa teatrale, 1, Metastasio), Vienna, Hof, 24 April 1764; *A-Wgm*, *Wn* (2 copies), *B-Bc* (2 copies, incl. vs), *D-DI*, *F-Pc*, *I-Mc**, *MOe*, *Nc*, *US-Wc* (Act 2)

Romolo ed Ersilia (Metastasio), Innsbruck, 6 Aug 1765, *A-Wgm*, *Wn* (score, pts), *B-Bc* (2 copies, incl. vs, addl sinfonia), *F-Pc*, *GB-Lbl*, *P-La* (1766, Naples), *US-AAu†* (vs)

Partenope (festa teatrale, 2, Metastasio), Vienna, Burg, 9 Sept 1767, *A-Wn*, *B-Bc*, *I-Nc*; rev. Berlin, Sans Souci, 18 July 1775; *B-Bc* (vs), *D-DI*, *I-Mc**

Piramo e Tisbe (int tragico, 2, M. Coltellini), Vienna, Burg, Nov 1768; rev. Vienna, Laxenburg, Sept 1770, *A-Wn* (2 copies), *B-Bc* (4 copies, incl. 1 Ger.), *Br*, *Lc*, *D-Bsb* (2 copies: 1771, Berlin, vs; pts, addl sinfonia), *DI* (2 copies, addl sinfonia), *DS* (1769, addl sinfonia), *Mbs*, *WRz* (pts), *F-Pc*, *GB-Lbl* (1769), *I-Mc* (3 copies), *MC* (Act 2), *Nc* (2 copies, 1 inc.), *PLcon* (2 copies), *S-Skma*, *US-Cn*, *Wc* (2 copies, incl. vs)

Il Ruggiero, ovvero L'eroica gratitudine (Metastasio, after L. Ariosto: *Orlando furioso*), Milan, Regio Ducal, 16 Oct 1771, *A-Wn*, *D-Bsb* (sinfonia), *DI*, *GB-Lbl†*, *I-Mc**, *Nc*, *P-La*, *US-Wc*; ed. in *Concentus musicus*, i (Cologne, 1973)

Numerous arias, mainly performed in pasticcios, pubd in 18th-century anthologies

Hasse: (3) Johann Adolf Hasse: Works

intermezzos

Miride e Damari (2), perf. with Il Sesostrato, Naples, S Bartolomeo, 13 May 1726; *A-Wgm* (?inc.), *US-Wc*

Larinda e Vanesio (L'artigiano gentiluomo, L'artigiano galantuomo, Il bottegaio gentiluomo) (3, A. Salvi and/or Carasale, after Molière: *Le bourgeois gentilhomme*), perf. with Astarto, Naples, S Bartolomeo, Dec 1726; rev. Dresden, Hof, 8 July 1734; ? rev. Venice, S Angelo, carn. 1739; *B-Bc, D-DI, MÜs, I-MC, Rc*; ed. in Collezione settecentesca Bettarini, vii (Milan, 1973), and in RRMCE, ix (1979)

Carlotta e Pantaleone (La finta tedesca) (3), perf. with L. Vinci's Didone, 1726, *D-Hs*; perf. with Attalo, re di Bitinia, Naples, S Bartolomeo, May 1728; ? rev. Naples, S Bartolomeo, carn. 1734; rev. Potsdam, 1749; arias and duet *D-MÜs, I-Nc*

Grilletta e Porsugnacco (Monsieur de Porsugnacco) (3, after Molière: *Monsieur de Pourceaugnac*), perf. with T. Albinoni's L'incostanza schernita, Venice, S Samuele, May 1727; ? rev. Naples, S Bartolomeo, 19 Nov 1727; rev. Dresden, Hof, 4 Aug 1747; *B-Bc, D-DI, MÜs, I-Mc, Rc*

Scintilla e Don Tabarano (La contadina, Don Tabarrano, Der in sich selbst verliebte Narcissus) (2, B. Saddumene), perf. with P. Scarlatti's Il Clitarco, Naples, S Bartolomeo, aut. 1728; ? rev. Venice, S Angelo, aut. 1731; rev. Dresden, 26 July 1737; ? rev. Dresden, 1745 and ? 11 Jan 1747; Brunswick, Hof, 1750; *A-Wn, B-Bc, D-Bsb* (?autograph), *DI, Hs* (inc.), *MÜs, SWI, W, F-Pc* (?pasticcio), *I-Bc, Fc, MC, PAc, Rc, US-Wc*

Merlina e Galoppo (La fantesca, Il capitano Galoppo) (3, Saddumene), perf. with L'Ulderica, Naples, S Bartolomeo, 29 Jan 1729; ? rev. Venice, S Angelo, aut. 1741; rev. Dresden, 1749; *A-Wn, D-MÜs* (?inc.), *Hs, WRI, I-MC, Nc, PLcon*

Dorilla e Balanzone (La serva scaltra, La moglie a forza) (3), perf. with Tigrane, Naples, S Bartolomeo, 4 Nov 1729; rev. Venice, 1732; *A-Wgm, D-MÜs, GB-Lam, I-MC, Rc, US-Wc*; ed. in Collezione settecentesca Bettarini, xvi (Milan, 1985)

Lucilla e Pandolfo (Il tutore), perf. with Ezio, Naples, S Bartolomeo, aut. 1730; perf. with Alfonso, rev. Dresden, 1738; ? rev. Venice, 1739; rev. Dresden, 1755; *B-Bc, D-DI, Mbs, WRI, GB-Cfm, Lcm, I-MC*

Arrighetta e Cespuglio (La donna accorta) (2), Naples, 1730s; Messina, carn. 1733; Florence, via del Cocomero, 1751

Pimpinella e Marcantonio (1), perf. with Numa Pompilio, Hubertusburg, 7 Oct 1741; ? rev. Dresden, 14 Jan 1743; ? rev. Versailles, 28 Aug 1753; *B-Bc, D-Bsb, DI* (Act 1), *I-Nc* (duet), *PLcon* (Act 3), *US-AAu* (2 copies)

Rimario e Grilantea, 1739 or 3 Nov 1741; *B-Bc, D-DI* (2 copies, incl. vs)

Doubtful works: Cipollina e Moscatello (Il bevitore), St Petersburg, 1746, Dresden, 1747, Potsdam, 1749; Drusilla e Strambone (La vedova ingegnosa, ovvero Il medico ignorante), Hamburg, 1743, Venice, 1746, Prague, 1747, Dresden, 1747, Hamburg, 1772; Il giocatore, Dresden, 1746, Frankfurt, 1755

Hasse: (3) Johann Adolf Hasse: Works

serenatas

Antonio e Cleopatra (F. Ricardi), C. Carmignano estate, nr Naples, Sept 1725, *A-Wn*

La Semele, o sia La richiesta fatale (Ricciardi), Naples, aut. 1726, *Wgm*

Enea in Caonia (L.M. Stampiglia), Naples, 1727, *I-Nc*

La gloria sassonia, Dresden, Hof, 7 Oct 1731, MS lib *D-DI*

Sei tu, Lidippe, ò sole, Dresden, 4 Aug 1734, *DI*

Il natal di Giove (P. Metastasio), Hubertusburg, 3 Aug or 7 Oct 1749, *B-Bc, Br* (1750), *D-Bsb* (1749 addl sinfonia pts), *DI* (2 copies 1749), *Hs* (2 copies), *LEmi, Mbs* (1750), *F-Pc* (1750), *I-Mc**

Il sogno di Scipione (azione teatrale, Metastasio), ? Warsaw, 7 Oct 1758, *D-DI* (inc.)

Hasse: (3) Johann Adolf Hasse: Works

oratorios

dating of MSS and versions follows that of Koch (F1989), based on scribal and internal evidence

Daniello (A. Zeno), Vienna, court chapel, 15 Feb 1731, *A-Wn* (score, pts)

Il cantico de' tre fanciulli (S.B. Pallavicino), Dresden, court chapel, 23 April 1734, *D-DI*; rev. several times, late 1730s–60s, *A-Wn*, *D-Bsb* (score, parts), *DI* (2 copies), *LEm* (2 copies), *F-Pc*, *GB-Er*, *I-BRc* (pt 2), *Vc* (pt 2), *S-Skma* (2 copies, addl sinfonia); rev. Vienna, Tonkünstler-Societät, 18 Dec 1774, *A-Wgm*, *Wn*, *D-DI*, *H-KE*, *I-Mc**

Serpentes ignei in deserto [Christus Dominus in serpente aeneo praefiguratus; Popolo evreo nel deserto; Die feurigen Schlangen in der Wüste] (B. Bonimo), Venice, Incurabili, 1735–6 or 1738–9, *A-Wn*, *D-Bsb* (2 copies incl. 1, 1778, Berlin, parts), *Hs*, *Mbs*, *DK-Kk*, *F-Pc*, *I-Vc*, *US-Wc*

La Virtù appiè della croce (Pallavicino), Dresden, court chapel, 19 April 1737, rev. 1740 and/or 1760s, *CZ-Pnm*, *D-Bsb* (2 scores, parts), *DI*, *Hs*, *GB-Lbl* (2 copies), *I-Mc**

Giuseppe riconosciuto (P. Metastasio), Dresden, court chapel, 31 March 1741, *D-DI* (parts: 2477-D13a); 2nd version, Dresden, 1754, and Venice, S Filippo Neri, April 1757, *D-Bsb* (changes in hand of J.A. Hiller), *DI*, *I-Vnm* (score, parts), *Vsmc* (score parts); ?3rd version, later scores: *D-Hs*, *LEmi*, *GB-Er*, *I-Mc**

I pellegrini al sepolcro di Nostro Signore (Pallavicino), Dresden, court chapel, 23 March 1742, *I-Mc**, 2nd–4th revs. 1748–50, 1751–6, after 1760, *A-Wn*, *B-Bc* (2 copies, incl. 1 for 1748, 2-kbd red.), *D-Bsb* (5 scores, 1 parts), *Bsb* (Amalien collection), *DI* (2 scores), *DS*, *HAu*, Werner, *HR*, *Hs* (4 scores), *LEm* (2 copies), *LEu*, *W*, *WRtl*, *MÜs*, *SWI*, *W*, *F-Pc* (6 copies), *F-Pn* (4 copies), *GB-Er*, *Lbl* (4 copies), *Lcm*, *Ob Tenbury* (2 copies), *I-Bc*, *BRc* (only part 2), *MC*, *Nc* (3 copies), *Pca* (scores, parts), *PLcon*, *Rsc*, *Vc* (kbd red.), *Vnm*, *Vsmc* (parts), *S-Skma*, *US-Bp*, *NH*, *PRu*, *Wc* (3 copies); pubd J.A. Hiller (Leipzig, 1784)

La deposizione dalla croce di Gesu Cristo, salvatore nostro (G.C. Pasquini), Dresden, court chapel, 4 April 1744, *D-Bsb*, rev. *I-Mc**; 2nd version, 1748, *D-Bsb*, *DI* (copy, parts), *Hs*, *LEu*

La caduta di Gerico (Pasquini), Dresden, court chapel, 17 April 1745, *I-Mc* (autograph score formerly in Berlin Sing-Akademie lost); 2nd version, after 1750, *A-Wn*, *B-Bc*, *D-DI* (copy, parts that differ), *Hs* (2 copies, ?parts), *LEmi*, *LEu*, *F-Pc*, *Pn*, *GB-Er*, *Ob Tenbury*, *US-Wc* (with arias, choruses in Lat.)

Sant'Elena al Calvario (Metastasio), Dresden, court chapel, 9 April 1746; different copies show differing revs. associated with Dresden (? and Munich), 1753: *A-Wgm* (2 copies), *Wn* (2 copies, parts), *CH-Zz* (score, parts), *D-Bsb* (8 copies, of which 9468. and 9468.1 represent 1746 orig.), *DI* (score, parts), *HAu*, *Hs*, *LEm*, *LEu*, *LÜh* (dated Lpg.1767), *Mbs* (2 copies), *SI* (inc.), *W*, *F-Pc* (2 parts), *S-Skma*, *US-Cn*, *Wc*; 3rd major rev. Vienna, Tonkünstler-Societät (lib modified by Count J.W. Sporck), 17 Dec 1772, *I-Mc**

S Petrus et S Maria Magdalena, Venice, Incurabili 1758 [history of Incurabili perfs. not established; different Miserere settings followed this work in 1760s (Koch, F1989)], *A-Wn* (2 copies), *CH-Zz* (score, parts), *D-Bsb*, *DI* (2 copies, parts), *LEm*, *MÜs*, *GB-Er*, *Ob Tenbury*

La conversione di Sant'Agostino (Maria Antonia Walpurgis), Dresden, Taschenberg Palace, 28 March 1750, rev. Dresden, later 1750s, and Italy, 1760s, *A-Wgm*, *Wn*, *B-Bc*, *D-Bsb* (3 copies, plus 1 in Amalien collection), *BDk* (2 copies), *DI* (3 copies, orig. parts (1750) for Dresden: 2477-D21a), *LEu* (pt 1), *Mbs*, *F-Pc*, *Pn*, *GB-Ob Tenbury* (1773 copy of orig. version), *I-BRc*, *I-Mc** (mostly orig. version), *Pca*

(score, parts), *Vnm* (2 copies, parts), *US-Bp*; ed. in DDT, xx (1905)

Doubtful: Isacco figura del Redentore (Metastasio), *F-Pc* (attrib. Hasse, probably by M. Martinez); La morte di Cristo (pasticcio), *D-Mbs* (incl. arias by Hasse); Moses, *Mbs* (probably not by Hasse); La Passione del Redentore, *GB-Ob* (attrib. Hasse); La religione trionfante, *B-Br* (attrib. Hasse)

Hasse: (3) Johann Adolf Hasse: Works

cantatas

with basso continuo

Ad onta del timore, S, *US-Wc* (? by N. Porpora); Ah, per pietade almeno, S, *B-Bc*, *GB-Lam*, *US-NHplamenac*; Appena affisi in due begl'occhi, S, *US-Wc*; Aura liete intorno a Clori, A, *D-MÜs*, *US-NHplamenac*; Bella, mi parto, oh Dio (Fille, mi parto, addio), A, *D-Bsb*, *I-PLcon*; Cadrò, ma i Filistei (Sansone), B, *PAC* (? by A. Caldara); Care luci che splendete, S, *US-Wc*; Caro Padre, *D-Hs*; Chieggio ai gigli ed alle rose, S, *GB-Lbl*; Chi mi toglie, *D-Hs*; Clori, mio ben, cor mio, S, *A-Wn*, *I-MC*; Credi, o caro, alla speranza, S, *GB-Lbl*; Dalle tenebre orrende (Orfeo ed Euridice), 2 S, *D-Bsb*, *I-Rsc*, *Vnm*; Di chi ti lagni, S, *GB-Cfm*; Ecco l'ora fatal, S, 1745, *B-Bc*, *D-Hs*, *GB-Lbl*, *I-Bc*, *US-NHplamenac*; Fatal forza, S, *I-Vnm*; Filli mia di vaghi fiori, A, *GB-Lam*, *S-SK*

Già il so verso l'ocaso, S, *A-Wn*; Infelice Amarilli, che pensi, S, *US-BEm*; Irene, amata Irene, idolo mio, A/S, *B-Bc*, *D-MÜs*, *GB-Lam*, *I-BGc*, *Nc*; Lascia i fior, l'erbette e 'l rio, S (London, 1751), *D-MElr*, *GB-Lbl*; La tua rara bellezza, A, *US-NHplamenac*; Long tems par une rigueur feinte, A, *GB-Bu*; L'ora fatale, *D-Hs*; L'ori mio ben, cuor mio, S, *I-MC*; Lungi d'ogni amoroso aspro tormento, S, *GB-Lbl*; Mirzia, già l'aria intorno, S, *B-Bc*; Oh Dio! partir conviene, A (London, 1751), *I-Nc*; Oh numi eterni! Oh stelle, S, *MC*, *US-BEm*; O pace del mio cor, S, *B-Bc*, *I-Mc*, *Nc*; Orgoglioso fiumicello (Inciampo) (P. Metastasio), S, 1732 (London, n.d.), *B-Bc*, *D-MElr*, *GB-Lbl* (3 copies, 1 for A), *Lcm*, *I-PLcon*, *S-Skma*

Parto, mia Filli, è vero, S, *GB-Lcm*; Perchè leggiadra Irene, S, *I-Mc*, *PAC*; Povero fior di Clizia, S, *US-Wc* (? by Porpora); Povero giglio, oh Dio, A, 1729, *I-Nc*; Pur ti stringo in questo petto, S (London, 1751), *D-Hs*, *MÜs*, *GB-Bu*, *Lam*, *Lbl*, *I-Mc*, *US-NHplamenac*; Se al ciglia l'usingiuro, *D-Hs*; Tanto dunque è sì reo, A, *GB-Lbl*; Trà l'odorose piante, S, *Lam*; Tutto amore, e tutto fede, S, *Bu*, *Lbl*, *US-NHplamenac*; Va cogliendo, la mia Clori, S (London, 1751), *A-Wn*, *CH-E*, *D-MElr*, *GB-Lam*; Veggio la vaga Fille (P. Rolli), S, *A-Wn*; Vieni dell'alma mia, S, *I-Vnm*; Vien la speranza, *D-Hs*

with 1 or 2 obbligato instruments and continuo

Bell'aurora che d'intorno, A/S, vn, *GB-Bu*, *Ob*; Clori, mia vita, tu che di questo cor, A, 2 vn, *I-Mc* (3 copies); Direi ma fosse pria di dirti, S, 2 vn, lost; E pur odo o non moro, S, 2 vn, *I-Mc*; Fille, dolce mio bene, S, fl/vn, *D-MElr*, *GB-Lam*, *Lbl*, *I-PAC*, *S-SK*; Ho fuggito Amor anch'io (P. Rolli), S, 2 vn, *I-Mc*; La fiamma che nel seno, A/S, fl/vn, *D-Bsb*, *I-Nc*, *S-SK*; Mentre Clori la bella, S, 2 fl, *F-Pc*; Pallido il volto, S, fl/vn, *D-Bsb*, *F-Pc*, *I-MC*; Passa da pene in pene, A, fl/vn, *D-MÜs*, *GB-Lam*, *Lbl* (2 copies); Per palesarti appieno, S, 2 rec/fl/vn (London, 1751); Pur deggio partire, S, 2 vn, *I-Mc*; Quel vago seno, ò Fille, S, fl, *D-MÜs*, *GB-Lcm*, *I-BGc*, *Nc*, *S-Skma*; Se il cantor trace, oh Dio, A, 2 vn, *D-Bsb*; Solitudini campestre (Rolli), S, 2 vn, *I-Mc*; Vaga madre di cari dilette (Adone) (Rolli), S, 2 vn, *Mc*

Arias from cants. (P. Rolli), S, 2 vn, bc, probably late 1720s, all *I-Mc*: Che bel piacer veder; Chiamarlo menzognero; Godo di mille cori; Non parlarmi più d'amor;

Stemprar se potess'io; Vola, pietosa aurette

Arias from canzonettas (P. Rolli), S, 2 vn, bc, late 1720s, *I-Mc* unless otherwise stated: Ardor pietà diletto; Della noiosa estata; Dite almeno, amiche fronde; Dite che non mi lagno; Domando al core; La bionda Eurilla; Lo splendor del primo sguardo; Nò mia bella, il sol diletto; Prove son speranza e onore; Solitario bosco ombroso, *Nc*; Tu fai la superbetta; Una biondina

with orchestra

Ah Nice, ah già rosseggia (La danza) (P. Metastasio), Venice, 1775, S, A, 2 ob, str, bc, *D-DI* (2 copies), *I-Mc**; Ah perché col canto mio (L'armonica) (Metastasio), Vienna, 1769, S, glass harmonica, 2 ob, 2 hn, str, bc, *Mc**; Ah troppo è ver! Quell'amoroso ardore (Il primo amore) (Metastasio), A, str, bc, *D-Bsb*; Apprendesti, o germana (Complimento, per due serenissime arciduchesse d'Austria) (Metastasio), Vienna, court, 8 Dec 1760, S, S, 2 ob, str, bc, *I-Mc**; Che ti dirò regina? (Maria Antonia Walpurgis), ?Dresden, 8 Dec 1747, S, 2 fl, 2 ob, 2 hn, str, bc, *D-Bsb, DI* (2 copies), *Hs*; Che vuoi, mio cor? (L'amor timido) (Metastasio), Vienna, 1762, S, 2 fl, 2 ob, 2 hn, str, bc, *I-Mc**; Ch'io respiri, ch'io viva, S, fl, str, bc, *S-Uu*; Ciel nemico anverse stelle, S, str, *Skma*; Clori, ah Clori, t'affretta (L'Aurora) (Metastasio), S, 2 ob, 2 hn, str, bc, *I-Mc**, ed. S. Hansell (Paris, 1968); Clori, mia dolce vita, S, S, str, bc, *F-Pc*

Deh senti o Turno amato (Lavinia a Turno), lost; Deh tacete una volta (Il ciclope) (Metastasio), Venice, 1776, S, A, 2 ob, 2 hn, str, bc, *I-Mc**; Dell'amante Caliste, S, str, bc, lost; Ditte che in me parenti, S, str, *GB-Bu*; Dove, amata germana, dove corri sì lieta? (Complimento, per due serenissime arciduchesse d'Austria) (Metastasio), Vienna, 13 May 1760, 2 S, orch, lost; Dunque il perfido Enea (Didone abbandonata), lost; È ver mia Fille, A, str, bc, *GB-Lbl*; Grande Augusto, ricevi frà tanti ardenti voti (Maria Antonia Walpurgis), ?Dresden, probably 3 Aug 1747, S, 2 fl, str, bc, *D-DI, Hs*; In van ti scuoti, Amor (Amor prigioniero) (Metastasio), Vienna, 1761, 2 S, 2 fl, 2 ob, 2 hn, str, bc, *DI, I-Mc**; La gloria sassonia, Dresden, 7 Oct 1731, lost; L'infelice tortorella, A, str, bc, *GB-Lbl*; Non ti sovvien mia Fille, S, str, *D-MEIr*; No, perdonami, o Clori (La scusa) (Metastasio), Vienna, 1760, A, 2 fl, 2 ob, 2 hn, str, bc, *A-Wn, D-Bsb, DI* (2 copies), *I-Mc**, ed. S. Hansell (Paris, 1968)

O macht es so viel Plage (Filidor), S, ?B, str, bc, lost; O qual parmi veder, A, 2 hn, 2 vn, bc, *GB-Ob*; Perdono, amata Nice, bella Nice (La gelosia) (Metastasio), Vienna, 1762, S, 2 ob, 2 hn, str, bc, *I-Mc* (incl. autograph), ed. S. Hansell (Paris, 1968); Povero amante core quanto infelice sei, S, str, bc, *S-Skma*; Pria dell'usato suo sorge, S, str, bc, lost; Scrivo in te l'amato nome (Il nome) (Metastasio), Vienna, 1761, A, 2 fl, 2 ob, 2 hn, str, bc, *D-Bsb, MÜs, I-Mc**, ed. S. Hansell (Paris, 1968); Senz'attender che di maggio, S, 2 ob, 2 hn, str, bc, 1734, *D-DI*; Tacete pur, tacete, S, str, bc, *MEIr*; Ti chiedo un guardo, B, str, bc, lost; Tra queste piaghe amene, S, str, bc, *MEIr*; Vattene soffri e taci, S, 2 fl, str, bc, *S-Skma*

67 solfeggi, *S/A*, bc, *A-Wgm* (dated 1762), *Wn, D-DI, Hs, MÜs, WRtl, GB-Lcm, I-Vnm*

Numerous songs, airs, solfeggi etc., pubd in 18th-century anthologies

Hasse: (3) Johann Adolf Hasse: Works

masses

for SATB and orchestra unless otherwise stated

M numbers refer to Mass section of catalogue in Müller (A1911)

C, *D-Bsb, LEt* (according to Müller); M1

D, *A-KR* (in C), *LA, Wn, CZ-LIT*; M2

D, 1780 [earlier version also known], *A-Wn**, *D-Bsb*, *DI*, *OLH*, *GB-Lbl*, *I-Mc* (Cr, Ag autograph), *US-CA*, *RUS-KA* (according to Müller); incl. motet Tollite hostias et introite, *SSAA*, orch, *D-DI**, *I-Mc**; M3

D, *D-Bsb*; M4

D, *SSAATB*, *DI** [GI incl. in M3; Cr, San, Ag incl. in M9]

D, for Dresden, *I-Nc*

D, *D-Bsb* (Ky only), *RUI* (Ky only) [listed in Müller as individual mass movt]

d, ? perf. dedication of Dresden Hofkirche, 29 June 1751, ? rev., *A-Wn*, *D-Bsb*, *DI*, *DK-Kk*, *GB-Lbl*, *I-Mc** (later version), *Nc* (Missa detta riformata), *US-Bp*; M5

E [?]; for Dresden court, 1779 [earlier version also known], *A-Wn* (autograph frag. of Ky), *D-DI* (autograph GI), *I-Mc* (autograph, except Ky); incl. motet Immola Deo sacrificium, 2 S, SATB, orch, *A-Wn*, *D-DI*, *I-Mc*; M6

F [2 versions], *A-Wgm* (San, Ag), *Wn*, *D-DI*, *OLH*, *I-Mc**; M8

G, 1753, *A-KR*, *LA*, *Wn*, *D-DI*, *I-Mc**, 1753; M9

g, *D-Bsb*; M10

g, for Dresden, 1783 ('Terza messa'), *DI*, *F-Pc* (autograph Ky, GI, Cr), *I-Mc* (autograph San, Ag); incl. motet Ad te levavi anima mea, S, A, orch, *Mc**

B [?]; *D-Bsb* (Ky, GI), *OLH* [listed in Müller as individual mass movts]

B [?]; lost except motet Domine Deus rex, SATB, orch, *Bsb*

Doubtful: D, *I-Nc*; F, SATB a cappella, cornetto, 2 trbn, bn, vle, bc, *A-Wn*, M7; g, *US-Wc*; g, *Bp* (Ky, GI)

requiem masses

all complete settings are for soloists, chorus and orchestra

M numbers refer to Requiem section of catalogue in Müller (A1911)

Requiem, C, *A-Wgm*, *Wn* (1763), *Wst*, *D-Bsb*, *DI*, *Mbs*, *OB* (Dies irae only), *F-Pc*, *I-Mc** (Dies irae only), *Nc*, *Vc* (Dies irae only), *US-Wc*; M1

Requiem, *E* [?], *D-Bsb*, *DI*; M2

Requiem, *E* [?], *RUS-KA* (according to Müller); M3

Unidentified requiem masses: *D-MUs*, *DK-Kk*, *I-Mc* (1st movt only)

Domine Jesu Christe, SATB, orch, *D-DI*

Libera me Domine, SATB, orch, *DI*

mass movements

for SATB and orchestra unless otherwise stated

M numbers refer to Mass section of catalogue in Müller (A1911)

(Kyrie)

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, *A-LA*; C, *LA*

D, *A-Wn**, *D-Bsb*, *DI*, *GB-Lbl*, *US-CA*, *RUS-KA* (according to Müller), incl. in M3; D, *D-DI* (1780), ? rev. version of preceding; D, *A-KR* (in C), *LA*, *Wn*, *CZ-LIT*, incl. in M2; D, *D-Bsb*, incl. in M4; D, *I-Nc*; D, *SSAATB*, *D-DI**; D, *I-Nc*; D, *D-Bsb* [listed in Müller as individual mass movt]; D, *RUI*

d, perf. for dedication of Dresden Hofkirche, 29 June 1751, *A-Wn*, *D-Bsb*, *DI*, *DK-Kk*, *GB-Lbl*, *I-Mc** (rev. version), *Nc* (1850), *US-Bp*, incl. in M5; d, ? variant of preceding, *A-Wn*

E (Messa intiera), for Dresden court, 1779, *Wn*, *D-Bsb* (partly autograph), *DI**, incl. in M6

F, *A-Wn*, *D-Bsb*, *DI* ('Messa riformata'), *I-Mc**, incl. in M8; F, *D-DI*; F, *DI* (? earlier version of preceding); F, SSATB, *DI*; F, *I-Mc**; F, *A-Wn* [listed in Müller as individual mass movt]; F, for Requiem, *I-Mc*; F, SSATTBB, *A-Wn*, incl. in M7, doubtful

G, *KR*, *LA*, *Wn*, *D-Bsb*, *DI*, *I-Mc** 1753, incl. in M9

g, *D-Bsb*, incl. in M10; g ('Terza messa'), for Dresden court, 1783, *DI*, *F-Pc**, *I-Mc**

B, *D-Bsb* [listed in Müller as individual mass movt]

Other Ky settings: from Messa detta riformata, g, *US-Wc*; from Messa intiera, *DK-Kk*; *I-Fc*

(Gloria)

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, for Dresden court, 1779, *A-Wn*, *D-Bsb*, *DI**, *I-Mc*, incl. in M6; C, *A-Wn*, *D-Bsb*, *DI*, *I-Mc**, incl. in M8; C, *D-DI* (? earlier version of above); C, *A-Wgm* [listed in Müller as individual mass movt]

D, *Wn**, *D-Bsb*, *DI* ('partly autograph'), *RUS-KA* (according to Müller), incl. in M3; D, *D-DI*, 1780; D, *A-Wn*, *D-Bsb*, *I-Mc**, incl. in M5; D, *A-KR*, *Wn*, *D-Bsb*, *I-Mc**, incl. in M9; D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, *D-Bsb*, incl. in M4

F, *I-Mc**

G, *D-Bsb*, incl. in M10; G, Dresden, 1756, *I-Mc** (Dresden, 1756); G, B solo, 2 ob, bn, str, org, *Vc*

B, *D-Bsb*; **B** ('Terza messa'), for Dresden court, 1783, *DI*, *F-Pc*, *I-Mc**

Other Gloria: *GB-LbI*

(Credo)

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, for Dresden court, 1779, *A-Wn*, *D-Bsb*, *DI*, incl. in M6

D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, *D-Bsb*, incl. in M4; D, *A-Wn*, *D-Bsb*, *DI*, *I-Mc**, incl. in M5; D, *A-KR*, *Wn*, *D-Bsb*, *DI*, incl. in M9; D, *A-Wn*, variant of preceding

F, *D-Bsb*, *DI*, *I-Mc**, *RUS-KA* (according to Müller), incl. in M3; F, *A-Wn*, *D-Bsb*, *DI*, incl. in M8; F, *US-Wc**; F, *GB-LbI*

g, *D-Bsb*, incl. in M10

G, *DI*, *I-Mc** (Dresden, 1756, ? rev. version)

B ('Terza messa'), for Dresden court, 1783, *D-DI*, *F-Pc**, *I-Mc**

Other Credos: section for A, T, 2 ob, bn, b, *Vc*; Et incarnatus est and Crucifixus, *D-Bsb**

(Sanctus)

C, *DI*; C, *Bsb*, *LEt* (according to Müller), incl. in M1; C, *DI*; C, *A-Wn*, *D-DI** (? earlier version), *I-Mc**, incl. in M6; C (Bs), A, str, *D-DI*, incl. in M (1st Requiem)

c/**E**, *Bsb*, *DI*, *I-Mc**, incl. in M (2nd Requiem)

D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, *Wn*, *D-Bsb*, *DI*, *I-Mc**, incl. in M5; D, for Dresden court, 1780, *D-DI*, *I-Mc**, 1780; D, *A-KR*, *Wn*, *D-Bsb*, *DI*, incl. in M9

F, *A-Wgm*, *D-Bsb*, *DI*, *Mbs*, incl. in M (1st Requiem); F, *DI*, *I-Mc**, ? rev. of following setting; F, *D-Bsb*, *DI*, *RUS-KA* (according to Müller), incl. in M3 and M8; F, *A-Wgm**, ? same as preceding; F, *D-Bsb*, incl. in M10

f, *RUS-KA* (according to Müller), incl. in M3

G, *D-DI*, *I-Mc**, 1756

A, *D-Bsb*, incl. in M4

B ('Terza messa'), for Dresden court, 1783, *DI*, *F-Pc**, *I-Mc**

(Agnus Dei)

C, *D-Bsb*, *LEt* (according to Müller), incl. in M1; C, 2vv, str, *DI*; C, *DI**, *I-Mc** (Dresden, 1756)

c, 2vv, str, *A-Wgm*, *D-Bsb*, *DI*, *Mbs*, incl. in M (1st Requiem); c, S solo, 2 fl, str, *Bsb*, *DI*, *I-Mc**, incl. in M (2nd Requiem)

D, *A-KR* (according to Müller), *Wn*, incl. in M2; D, A solo, chorus, orch, *Wn*, *D-Bsb*, *DI*, incl. in M5; D, A solo, chorus, orch, *A-KR*, *Wn*, *D-Bsb*, *DI*, incl. in M9; D, *Bsb*, incl. in M4

d, A, chorus, orch, for Dresden court, 1780, *DI*; d, *I-Mc**, 1780, ? same as preceding E[]; 2 S, chorus, orch, *A-Wn*, *D-Bsb*, *DI*, *I-Mc**, incl. in M6; E[]; *RUS-KA* (according to Müller), incl. in M3

F, A solo, chorus, orch, *D-Bsb*, incl. in M3

G, A solo, orch, *A-KR* (according to Müller), *Wn*, incl. in M2

g, *D-Bsb*, incl. in M10

B[] ('Terza messa'), for Dresden court, 1783, *DI*, *F-Pc*, *I-Mc**; B[]; S, chorus, orch, *A-Wgm*, *D-Bsb*, *DI*, *I-Mc**, *RUS-KA* (according to Müller), incl. in M3 and M8

Others: Da nobis pacem, F, *I-Mc**; Dona nobis pacem, F, *Mc**; 1 other, *D-Bsb**

Hasse: (3) Johann Adolf Hasse: Works

offertories

for SATB and orchestra unless otherwise stated

Ave nata Creatoris, *A-KR*, *Wn*; Domine ad adjuvandum (C), *D-DI*; Exultate jubilate (G), *CZ-Pnm*; Huc piae mentes (D), *Pnm*; Jubilate Deo (D), *D-WEY*; Me creavit (?F), SSATB, orch, *DI*; O felix coeli porta (E[]), *CZ-Pnm*; Te supplices precamur, SSAAB, bc, *A-Wn*, *D-Mbs*; Victoria Sanctus (D), SSATB, orch, 1751, *EB*; Vos genii accurite, *WEY*

Hasse: (3) Johann Adolf Hasse: Works

psalms

for SATB and orchestra unless otherwise stated; principal sources only

Beatus vir, *DI*; Confitebor tibi (D), SAAB, orch, *Bsb*; Confitebor tibi (F), *DI*; Confitebor tibi (G), *Bsb*; Confitebor tibi (B[]), *A-Wn*; Confitebor tibi, *D-MÜs*; Dixit Dominus (C), *DI*; Dixit Dominus (F), *CZ-Pnm*; Dixit Dominus (G), *D-Bsb*, *Mbs*; Dixit Dominus, 5vv, orch, *MÜs*; Exaltabunt sancti, *RUS-KA* (according to Müller); Jubilate Deo (Veni Creator Spiritus) (D), S, A, T, TB, orch, *A-Wk*; Jubilate Deo (D), *SK-KRE*; Laetatus sum (B[]), *CZ-Pnm*; Laudate coeli Dominum (D), B solo, 4vv, orch, *D-Bsb*; Laudate pueri (A), SSAA, orch, *I-Mc**, mixed chorus, orch, *CZ-Pnm*, *D-DI*; Mihi autem (F), *Bsb*; Miserere (c), SSAA, 1730, *I-Mc**, SATB, *Mc**, TTBB, *Vnm*; Miserere (c), SATB, *D-Bsb*, *RUS-KA* (according to Müller); Miserere (d), SSAA, 1730, *I-Mc**, SATB, *A-Wn*, *D-Bsb*, *DI*, *F-Pc*; Miserere (F), TTBB, *D-DI*, *I-Vnm*; Miserere settings (unidentified): *A-Wn*, *D-Hs*, *DK-Kk*, *F-Pc*, *GB-Lbl*, *Ob*, *I-Pc*, *Rsc*, *US-AAu*, *Cn*, *Wc*; Nisi Dominus (G), *CZ-Pnm*

Hasse: (3) Johann Adolf Hasse: Works

antiphons

Alma Redemptoris mater (E[]), A, str, bc, *D-DI*, *GB-Lbl*; Ave regina, SSS, str, org, *A-Wn*; Ave regina caelorum (F), A, str, bc, *D-DI*, *I-Nc*; Ave regina caelorum (B[]), A, 2

ob, str, bc, *D-DI*; Regina caeli (D), A, SATB, orch, *A-KR, TU, Wgm, Wk, Wn, D-Bsb, BAR, DI, LEm*; Salve regina (C), S, 2 ob, str, bc, *I-Mc**; Salve regina (c), SATB, 2 ob, str, org, *CZ-LIT*; Salve regina (D), A, str, bc, *D-DI*; Salve regina (d), SATB, str, *?Bsb*

Salve regina (Scrutendo Dei mystica) (D), B, str, bc, *WS*; Salve regina (E), S, A, 2 ob, str, bc, Vienna, Aug 1766, *I-Mc*, Nc*; Salve regina (F), S, str, bc, *A-GÖ, Wn*; Salve regina (F), S, S, A, str, bc, 1762, *Wgm, Wn, B-Bc, D-Bsb, F-Pc*; Salve regina (Redemptor) (G), S, str, bc, *A-Wn, D-Bsb, DI, I-Mc*, Nc, PL-Wm*; Salve regina (G), 1744, A, 2 ob, str, bc, *I-Mc**; Salve regina (Redemptor) (A), S, str, bc, Venice, 1736 (London, 1740); *A-KR, Wn, B-Bc* (T, vn, org), *D-Bsb* (A, str), *DI, Hs* (in C), *GB-Lbl, I-Mc, Vc* (A, str), *Vnm* (A, str), *PL-Wn, S-Skma*; Salve regina (Redemptor) (B), S, 2 ob, str, bc, *A-Wn, D-Bsb, I-Mc*, US-Bp*; Salve regina (B), S, str, bc, *D-Bsb, I-Vnm*

Other settings: *A-TU, Wk, Wn, D-MÜs, F-Pc, I-Nc, PL-Wu*

Hasse: (3) Johann Adolf Hasse: Works

hymns

thematic catalogue in Müller (1911); for SATB and orchestra unless otherwise stated

Amor Jesu dulcissime, TTB, orch, *A-KR* (according to Müller); Ave maris stella (G), *CZ-Pnm*; Magnificat (F), *D-Bsb, US-Bp*; Pange lingua (A), *D-DI*; Puer natus est (D), *Bsb*; Puer natus est (B), *A-KR* (according to Müller), *D-Bsb*; Tantum ergo (E), T, B, SATB, orch, 1780, *DI*, I-Mc**; TeD (D), 1751, *A-KR* (according to Müller), *Wgm, D-Bsb, BAUD, BB, DI, LEm, Mbs, CZ-LIT, F-Pc, I-MOe, Nc, S-Skma, US-Wc*; TeD (D), *D-Bsb*; TeD (D), *Bsb* (2 scores, pts), *BDk, DI, Mbs, I-Mc**; TeD (D), *Mc* (2 copies, incl. 1 autograph), not listed in Müller; TeD (G), 1776, *A-Wn, CZ-LIT, D-AG, Bsb, DI, GBR, Lr, LEm* (according to Müller), *DK-Kk, GB-Lcm, I-Mc*, RUS-KA* (according to Müller)

Unidentified TeD settings: *A-Wn, D-AG, GBR, GOa, LEm, GB-Er, Lbl, I-PAc, US-AAu, Cn, Wc*

Hasse: (3) Johann Adolf Hasse: Works

solo motets

Accensa furore/Dolore sum plena, S, orch, lost; Agitata sine pace, A, 2 ob, str, bc, *D-DI*; Alta nubes illustrata, S, str, bc, *DI, F-Pc, I-Mc, US-Wc*; Aura placida spirante, A, str, bc, *D-DI*; S, 2 ob, str, bc, *I-Mc**; Caelesti incendio amoris (?inc.), S, str, bc, *D-DI, I-Mc*; Cari affectus, vivi ardores, S, orch, lost; Cessate, o armonici concentus, S, str, bc, *GB-Lbl*; Chori angelici laetantes, A, str, bc, *D-MÜs, WRgs, GB-Lbl, I-Mc*; Dicit cor, pone timores, A, str, 1735, *D-DI, I-Mc*; Fuge insidias, time fraudes, S, str, bc, *D-DI*; Fuge misera columba, S, str, bc, *A-Wn* (attrib. Jommelli), *F-Pc, GB-Lbl* (attrib. Jommelli), *US-Wc*

Gaude, o cor, plene contenta, S, 2 ob, str, bc, *D-DI, GB-Lbl*; Gentes barbara tartarae, A, str, bc, *F-Pc, US-Wc*; Hostes averni, rabie frementes, A, str, bc, *B-Bc, S-L* (for B, with Swed. text), *Skma, Uu*; In carcere horrendo, S, str, bc, *GB-Lbl*; In sole surgenti, S, orch, lost; Inter undas agitatus, S, str, bc, *D-DI, GB-Lbl*; S, 2 ob, str, bc, *I-Mc**; Justus ut palma florebit, B, str, bc, *CZ-Pnm*; Mundi amores relinquendo, A, str, bc, *D-DI, I-Mc**; Nascentis aurorae fulgores, S, str, bc, *I-Ac*; O quam laeta in horto amaeno, S, 2 ob, str, bc, *D-DI*

Praecipitant funestes a vertice alti montis, B, org, *I-Vnm*; Prata, colles, plantae, flores, S, str, *D-DI, GB-Lbl*; Pre timore mei reatus, S, str, bc, *F-Pc, US-Wc*; Quae columna luminosa, S, str, bc, *D-DI, F-Pc, US-Wc*; Quando Jesus est in corde, A, str,

bc, *D-DI*; Quivi pur vi ti veggio, Vienna, 1767, S, 2 ob, 2 eng hn, str, bc, *I-Mc**; Scintillando caelestes ardores, S, str, bc, *D-DI*, *F-Pc*, *GB-Lbl*, *Mp*, *US-Wc*; Si fremit unda irata, S, 2 ob, 2 hn, str, bc, *F-Pc*, *US-Wc*; Spem Deus erige labentem, A, str, bc, 1739, *I-Mc*; Splendet in caelo, A, 2 ob, str, bc, *D-DI*

Stat tenebrosa in nube, S, str, bc, *F-Pc*, *US-Wc*; Sum angore, o Deus, tam plena, S, str, bc, *CH-Zz*, *F-Pc*, *US-Wc* (? by Porpora); Timida irundo gemit, S, str, bc, *GB-Lbl*, *Lcm*; Tolle plausus, gens devota, S, str, bc, *D-DI*, *I-Mc**; Trinida viundo gemit, S, str, bc, *GB-Lcm*; Umbras culpae dissipate, S, 2 ob, 2 hn, str, bc, *D-DI*, *I-Mc**; Ut sole fulgenti, A, str, bc, *D-DI*, *GB-Lbl*, *I-Mc*; Veres beati, dulces aspectus, A, orch, lost; Video lucentes vias, A, 2 hn, str, bc, *F-Pc*, *US-Wc*; Voces erebi furentes, A, str, bc, *D-DI*, *I-Mc*

Hasse: (3) Johann Adolf Hasse: Works

arias

some possibly from operas or large sacred works

Ad coenam omni, S, orch, *CZ-LIT*; Ad te clamamus, *D-MÜs*; Ad te o Jesu, S, 2 vn, bc, *CZ-LIT*; Amen, S, bc, *A-Wn* (several settings); Audite insula, S, str, *SK-BRnm*; Ave maris stella, S, str, org, *CZ-KU*; Ave mundi spes Maria, S, str, *SK-BRnm*; Ave virgo, S, str, *A-LA*; Bone Jesu, S, str, *LA*; Cantate Deo laudes, S, str, org, *CZ-KU*; Cedite mundi spes, B, str, org, *KU*; Coeli stelle belle, S, str, org, *KU*; Coelum fer opem oppresso, T, str, *LIT*; Cor afflictum languet, S, 2 vn, org, *KU*; Devotae mentes gaudete, S, str, *D-Mbs*; Dignare Domine, A, fl, str, *I-Mc*; Eja populi, S, *A-LA*; Eja voce de canta laudem, *D-Mbs*; Huc afferte, T, str, *A-LA*; Huc amici venite, A, orch, *Wn*; Huc oculis, huc animis, S, A, str, *D-Bsb*; Huc o spes optata, S, A, str, *A-Wn*; Iam vita postrata, A, str, *LA*; Inter flammas et ardores, S, str, *Wn*; Judex crederis esse, S, str, *I-Mc*

Maria virgo salve, *D-Mbs*; Non ita ad fontes, S, orch, *HR*; Nos curo haec mundana, A, str, *Mbs*; O mi Jesu sponse chare, S, str, *Mbs*; O Pater amantissime, 2 S, str, org, *CZ-Pnm*; O sorte nupta prospera (Christe sanctorum angelorum), S, orch, *A-Wn*; O summum bonum meum, S, orch, *D-Mbs*; Per montes et colles, S, 2 vn, bc, *CZ-Pnm*; Per rupes et per montes, S, A, 2 vn, bc, *Pnm*; Propter magnam gloriam, *D-Mbs*; Quando sponse me, S, str, *CZ-KU*; Quanti amor tu, B, str, *D-Mbs*; Quid cor in mundo quaeris, S, str, *Mbs*; Quid mea sponsa petis, S, str, *Mbs*; Salvum fac populum, A, orch, *I-Nc*; Scrutendo Dei mystica (Salve regina), B, str, *D-WS*; Sepulto Domino signatum, S, str, *Mbs*; Si mundus daemon caro, A, str, *CZ-LIT*; Spargat jam aurora, 2 S, orch, *A-Wn*; Sponse dilecte veni me desolatam, S, str, *D-Mbs*; Triplici vexu tetum, S, str, *CZ-Pnm*; Vagabunda sponsum quaero, B, str, *A-KR*; Venite cuncti fidelis, *D-Mbs*

Hasse: (3) Johann Adolf Hasse: Works

other sacred vocal

for SATB and orchestra unless otherwise stated

Alma fides (C), SSST, str, *CZ-Pnm*; Civis beate Deo sacrate (D), *A-Wn*; Deum ergo protectorem (Dich o Vater) (G), *Wn*; Domine Deus noster (B□), T, B, chorus, orch, *D-Bsb*, *OLH*; Huc ad plausus (C), 1766, *CS-LIT*, *CZ-Pnm*; Huc oculos peccator (g), 4vv, 2 vn, org, *SK-KRE*; In hac sacrate aede (G), *A-Wk*, *Wn*; Mater intacta (D), *Wn*; Mitis hominum (G), SSAA, orch, ?*D-DI*

O Jesu mi dulcissime, TTB, *I-Vnm*; Omnes ergo applaudamus (D), *D-Bsb*; Omni die Mariae (C), *A-KR*; Ora pro nobis (G), cited by Fétis; Regina angelorum (G), 4vv, 2 tpt, 2 vn, org, *CZ-OP*; Resurrexit Dominus, 5vv, *D-MÜs*; Salvum fac populum tuum

(D), 4vv, bc, *Bsb*; Surrexit Dominus: Alleluia, 5vv, orch, *GB-Lbl*; Transeamus usque in Betleem (D), *A-Wk*; Venite pastores (D), *D-Dl*; Viderunt omnes finis (D), T, B, chorus 4vv, str, *Bsb*

Lasset uns mit [?not orig. text] (c), *RAd*

4 Lamentations of Jeremiah, 1v, bc, *I-Nf*

Litania della BVM–Sub tuum praesidium–Salve regina, 1762: Kyrie (D), *D-WF*; Ky (E), *RUS-KA* (according to Müller); Kyrie (f), *A-KR*, *D-Bsb* (Sub tuum only), *DI*; Kyrie etc. (G), chorus, orch, *A-Wn*, *D-Bsb*, *F-Pc* (Sub tuum only), *I-Mc*, *Nc*; SSSA, bc, *A-Wgm* ('cantata dalla famiglia Imperiale il 5to Agosto l'anno 1762'), *D-Bsb*, *DI*, *I-Mc*, *Nc*

Hasse: (3) Johann Adolf Hasse: Works

concertos

for flute, strings and continuo unless otherwise stated

12 Concertos in 6 parts, fl, 2 vn, va, hpd/vc, op.3 (London, 1741)

6 Concertos, hpd/org (London, c1743) [kbd red. of pieces from op.3]

6 Concertos in 6 parts, fl, 2 vn, va, hpd/vc, op.6 (London, c1745)

C, *S-L*, *Skma*, *Uu*

D, *D-SWI*; 5 in D, *S-Skma*; D, *D-RH*; D, *S-L* (1747); 3 in D, *D-KA*; D, *GB-Lbl*; D, vn, *Lbl*; D, vn, in 6 Concertos ... in 8 parts, vns, hns/obs, hpd/vc, op.4 (London, 1741) [vol. incl. 5 op sinfonias]

E, *S-Skma*

e, *D-SWI*; e, *S-L*; e, lost, cited in Breitkopf catalogue, 1763

G, *D-KA*; G, *DI*, *S-Skma*; 10in; G, *D-RH*; G, *S-Skma* (1 with 2 copies); G, *A-Wn*; G, lost, cited in Breitkopf catalogue, 1763; G, cited in Breitkopf catalogue, 1766, also *I-Tn* (attrib. Vivaldi); G, *D-RH*, *S-L*, *Skma*, also as ob conc. in F; G, *A-Wn*; G, 2 fl, *D-RH*; G, *Skma*, also as ob conc.; G, ob, *D-DS*; G, mand, *Bsb*, *Mbs*, ed. H. Gerig (Cologne, c1958)

g, *SWI*

A, *RH*, *S-Skma*; A, *D-W*, *S-Skma*, also as vn/hpd conc., ed. W. Mohr (Heidelberg, 1961); A, *D-ROu*; 3 in A, *S-Skma*

a, *D-HR*

B, *S-L*, *Skma*; B, *Skma*; B, 2 fl, *D-DS*, *S-Skma*, also as 2 ob/vn conc.

Unidentified concs.: D, *I-GI*; D, cited in J. Höfler and I. Klemencic, *Glasbeni rokopisi in tiski na Slovenskom do leta 1800* (Ljubljana, 1967); G, *D-DI*; G, *DI*; G, *RH*; 2 in G, *I-GI*; G, *S-Uu*; b, *D-DI*, ?destroyed; 4 others *B-Bc*, *GB-Ob*, *I-PS*; several others arr. hpd

Hasse: (3) Johann Adolf Hasse: Works

quartets

F, ob, vn/chalumeau, bn, bc, *D-Bsb*, *DI*

G, fl, vn, hpd, bc, *W* [arr. of fl conc. op.3 no.1]

g, 2 vn, va, bc, *S-Skma*

Hasse: (3) Johann Adolf Hasse: Works

trio sonatas

for 2 flutes and continuo unless otherwise stated

6 sonatas or trios (e, C, A, G, E, D), 2 fl/vn, b (London, 1739) [W]

6 sonate a tre, 2 fl/vn, vc, bc, op.2 (Amsterdam, n.d.)

6 sonatas or trios (G, e, D, G, a, D), 2 fl/vn, bc, op.3 (London, n.d.); no.6 ed E. Schenk (Vienna, 1954)

6 sonatas (D, C, D, G, D, D), fl, vn, bc (London, n.d.)

several of the sonatas listed below included in above parts

C, *D-Bsb*, *DS*, *S-Sk*, ed. K. Scheit (Vienna, 1969); C, cited in Breitkopf catalogue, 1763; C, *Skma*, *Uu*, op.2 no.2

D, *D-Bsb*, *DI*, ed. G. Frotscher (Kassel, 1969); D, cited in Breitkopf catalogue, 1763; D, *S-Skma*, W no.6; 3 in D, *Skma*

E, *D-Bsb*

e, *Bsb*; e, *S-Skma*; e, *Sk*, *Skma*, W no.1

F, ob/fl, fl, bc, *D-Bsb* (also in G), ed. H. Winschermann (Hamburg, 1962); F, bn, vn/ob, bc, cited in Breitkopf catalogue, 1766

G, *S-L*; G, *I-Mc*; G, *S-Skma*; G, fl, vn, bc, cited in Breitkopf catalogue, 1763; G, 2 vn, b, *L*, *Skma*, W no.4; 3 in G, *Skma*

A, *D-Bsb*; A, 2 vn, b, *S-L*; A, 2 vn, bc, *CH-Zz*

B₁, vn/ob, bn, bc, cited in Breitkopf catalogue, 1766

1 other, 2 vn, bc, *A-Wgm*

Other trio sonatas in 18th-century anthologies

Hasse: (3) Johann Adolf Hasse: Works

keyboard sonatas

incomplete thematic catalogue in Hoffmann-Erbrecht (G1954)

[6] Sonate (B₁, G, B₂, E₁, d, c), hpd, op.7 (London, 1758)

Sonata, hpd (London, n.d.)

?7 of the sonatas listed below probably included in above prints

C, *S-L*, *Skma*, *Uu*; C, *A-Wgm*, *D-Bsb*; C, *Bsb*, *GB-Lbl*; C, *S-Skma*, *Uu*

c, *GB-Lbl*

D, cited in Breitkopf catalogue, 1763; D, *D-ROu*; D, *KII*

d, *GB-Lbl*, *I-Mc*, ed. H. Ruf (Baden, 1955)

E₁, *B-Bc*, *D-Bsb*, *DI*, *LEm*, *GB-Lbl*, *I-Bc*, *Mc*, *S-Skma*

E, *GB-Cfm*; E (Partita notturna), *GB-Lbl*; E, *Lbl*

F, *I-Vc*; F, *A-Wgm*, *D-Bsb*, *DI*, *LEm*, *S-L*; F, cited in Breitkopf catalogue, 1763

G, *A-Wgm*, *D-Bsb*, *DI*, *S-Skma*; G, *I-Mc*, *Vc*, *S-Skma*, *Uu*; G, *A-Wgm*, *D-Bsb*, *DI*, *LEm*, *I-Mc*, *S-L*; G, *I-Mc*; G, *GB-Lbl*

g, *I-Mc*, ed. M. Frey (Mainz, 1949); g, *S-Skma*, doubtful

A, *D-Bsb*, *DI*, *S-L*; A, *A-Wgm*, *B-Bc*, *D-Bsb*, *DI*, *I-Bc*, *S-L*; A, *D-Bsb*

B₁, *GB-Lbl*, *S-Sk*, *Skma*; B₂, *GB-Lbl*, *S-Skma*, ed. H. Ruf (Baden, 1955); B₃, *D-Bsb*, *I-Mc*

Unidentified sonatas: 3 sonatas (G, A, G), *A-Wgm*; 3 sonatas (C, F, G), *Wgm*; sonata with 5 polonaises, *Wgm*; 8 sonatas, *D-DI*; sonata, org, *I-Nc*; ?sonatas, *Rsc*; sonata, org, *Vc*; sonata, hpd (?inc.), *Vc*; sonata, C, *US-Wc*; sonata, A, *Wc*; sonata (C), 2 hpd, *D-LEm*

Hasse: (3) Johann Adolf Hasse: Works

other sonatas

for flute unless otherwise stated; all with continuo

XII Sonate, op.1 (Paris, n.d.)

Solos (D, G, A, G, G, b), fl/vn, hpd/vc, op.2 (London, 1740)

Solos (G, A, G, D, e, D), fl/vn, hpd/vc, op.2 (London, 1742)

6 solos (G, A, G, D, e, D), fl, vn, hpd/vc, op.5 (London, 1744)

several of the sonatas listed below probably included in above prints

C, vn, *US-BEm* (1759), *SFsc*

D, *DK-Kk*; D, *Kk*, *S-Skma*, ed. K. Walther (Hanover, 1933); 4 in D, *Skma*; D, vn, *A-Wn*, *D-Bsb*, *S-Sk*, *Skma*; D, vn, *A-Wn*, *D-Bsb*

d, *S-Skma*

e, *Skma*

F, vn, *D-Bsb*

G, 2 in *S-Skma*; G, *DK-Kk*; G, vn, *A-Wn*, *D-Bsb*

A, *S-Skma*

a, vn, *A-Wn*, *D-Bsb*

B \flat , vn, *A-Wn*, *D-Bsb*

b, *S-Skma*; b, vn, *A-Wn*, *D-Bsb*

Others in *B-Bc*, *D-ROu* (Duet, viol, bc), *I-Gl*, *Mc* (Sinfonia, vc, bc), *US-Wc* (12 airs favoris ou sonatas); numerous works in 18th-century anthologies

Hasse: (3) Johann Adolf Hasse: Works

other keyboard

Fantasia, C, *D-BFb*; Toccata, G, *GB-Lbl*; Lesson, A, *Lbl*; Toccata, G, *I-Mc*; Toccata and fugue, g, *Mc*; Toccata, *PAC*; Prelude, B \flat , *S-L*

Minuet, *B-Bc*; Polonaise, D, *D-DS*; Polonaise of Arminio, incl. 8 other minuets, 5 polonaises and 1 march, *DS*; Minuet, *GB-Lbl*; Minuet, *Ob*; Minuet, F, *S-Skma*

2 fugues, *A-Wn*; Fugue, org, *I-Vnm*

Untitled pieces in 1 movt: piece for hpd, *GB-Ob*; 5 other pieces incl. 1 in G, 2 in g, *Lbl*

Other kbd works in 18th-century anthologies

Hasse: (3) Johann Adolf Hasse

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Biography, studies of life and works. C Operas: general. D Individual

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See [Bordoni](#), [Faustina](#).

Hasse, Karl

(*b* Dohna, nr Dresden, 20 March 1883; *d* Cologne, 31 July 1960). German composer, conductor and musicologist. He studied in Leipzig with Riemann and Kretzschmar at the university and with Straube, Ruthardt and Nikisch at the conservatory. Subsequently he was a pupil of Reger and Mottl in Munich. From 1907 he assisted Wolfrum at Heidelberg University and in the Bachverein there. He was appointed organist and Kantor at the Johanniskirche, Chemnitz, in 1909, and music director in Osnabrück the next year. Having established a conservatory in that city, he took a post as music director and professor extraordinary at Tübingen University (1919), where he obtained his doctorate (1923) and founded both the music institute and the university music department. An enthusiastic proponent of the Third Reich, he was particularly active from 1933 onwards in furnishing musicological material to support the regime, and was rewarded for his loyalty in 1935 by being appointed director of the Staatliche Hochschule in Cologne, a post he retained until his retirement at the end of the war. Apart from these academic activities he did varied work as a practising musician and musicologist; he was, notably, one of the first to write a comprehensive study of Reger. His music never departed from the tradition which led back through Reger to Bach: craft and coherence were more important to him than personal expression or originality.

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 Chbr: Pf Trio, op.15; Str Qt, e, op.27, perf. 1924; Str Trio, op.32; Str Qt, d, op.44, perf. 1937; Str Qnt, g, op.60, perf. 1943; Str Qt, a, op.63; Str Qt, A, op.67, perf. 1943; Str Qt, B, op.77; Str Qt, G, op.78; Str Qt, D, op.79; Pf Trio, op.82; Str Qt, g, op.95; Str Qnt, d, op.98; Str Trio, op.99; Pf Qnt, op.106; Str Qt, F, op.110
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HANSPETER KRELLMANN/ERIK LEVI

Hasselbeck, Rosa.

See [Sucher, Rosa](#).

Hassell, Jon

(b Memphis, 22 March 1937). American composer and trumpet player. After studying the trumpet, he received a DAAD grant to study composition in Cologne with Stockhausen and Pousseur (1965–7) and pursued further study at the Eastman School of Music (BM 1969, MM 1970), where his teachers included Bernard Rogers. During the late 1960s he performed with ensembles led by Terry Riley and La Monte Young and composed works reflecting the influences of electronic music and minimalism. He has described *Solid State* (1969) as surrounding the audience with ‘vibrational forms evoking the ... shift of sand dunes’. In 1972 he began to study Indian music with Pandit Pran Nath, developing a quasi-vocal style of trumpet playing that has enabled him to ‘curve’ melodic lines – manipulating pitches with his lips, or by loosening or removing the mouthpiece – which are often unrecognizable as being played by a trumpet. He has combined this technique with elements from electronic and free jazz to create syntheses of African, Asian and Western musics, what he calls ‘Fourth World’ music, suggesting a combination of Third World musics and First World electronic experimentation. The dense, muted timbres, complex repetitive rhythms and sophisticated heterophony of his output after 1977 have been influential to musicians working in genres that cross between popular and art styles. His compositions include dance scores for Merce Cunningham, MOMIX, Dai Rakuda Kan and Alvin Ailey, and collaborations with Brian Eno, Peter Gabriel, Talking Heads, David Sylvian and the West African ensemble Farafina; his stage works often involve gently political attitudes. The Jon Hassell Concert Group has performed at major venues and festivals internationally.

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PAUL ATTINELLO

Hasselmans.

Belgian-French family of musicians.

- (1) Josef H. Hasselmans
- (2) Alphonse (Jean) Hasselmans
- (3) Louis Hasselmans

ALICE LAWSON ABER-COUNT

Hasselmans

(1) Josef H. Hasselmans

(*b* Antwerp, 1814; *d* Paris, 1902). Belgian conductor, harpist and violinist. He studied the harp in Paris with Antoine Prumier; he also studied the violin and became first violinist with the orchestra of the Théâtre Royal, Antwerp, and later its conductor. His career continued at Strasbourg where he conducted the orchestra of the Théâtre Municipal, and in 1854 he became the first director of the Strasbourg Conservatoire. In January 1858 he met Wagner who came to hear Hasselmans conduct the *Tannhäuser* overture as the prelude to a French play at the Théâtre Municipal; Wagner mentioned this incident in *Mein Leben* and referred to Hasselmans as 'a very good-natured, amiable fellow'. He was a respected teacher as well as a creditable conductor, and may be remembered for two major schools of double-action harp playing which stemmed from his tutelage: the French school established by his son (2) Alphonse Hasselmans, and the German school established by his pupil Ludwig Grimm, who taught many leading German and Russian harpists including Ferdinand Hummel, Wilhelm Posse and Albert Zabel.

Hasselmans

(2) Alphonse (Jean) Hasselmans

(*b* Liège, 5 March 1845; *d* Paris, 10 May 1912). French harpist and composer of Belgian birth, son of (1) Josef H. Hasselmans. He first studied the harp with his father at the Strasbourg Conservatoire, then with Gottlieb Krüger in Stuttgart and Ange-Conrad Prumier (son of Antoine Prumier) in Paris. The early part of his career was spent in Brussels, where he became harpist at the Théâtre de la Monnaie. In 1877 eight successful solo concerts in Paris brought him appointments as solo harpist with the Paris orchestras of the Conservatoire, Opéra and Opéra-Comique. In 1884 he succeeded his teacher Prumier as professor of the harp at the Conservatoire. He revised the harp course, and the principles of his teaching appear in his article, 'La harpe et sa technique' (*EMDC*, I/iii (1913), 1935–41).

A virtuoso renowned for sonority, Hasselmans was also a significant force in the revival of harp playing at the turn of the century. A large number of

compositions were inspired by his performance and dedicated to him, adding much of technical value to the repertory of the instrument. He wrote 54 pieces for the harp, including *Gitana* op.21, *La Source* op.44, *Trois Préludes* opp.51–3 and many studies and arrangements. His pupils included Marcel Grandjany, Pierre Jamet and Carlos Salzado.

[Hasselmans](#)

(3) Louis Hasselmans

(*b* Paris, 15 July 1878; *d* San Juan, Puerto Rico, 27 Dec 1957). French conductor and cellist, son of (2) Alphonse Hasselmans. He was a pupil of Lavignac, Godard and Massenet and he studied the cello under Jules Delsart at the Paris Conservatoire, where he won a *premier prix* for cello in 1893. He then toured Europe with the Caplet Quartet for six years. He made his conducting début in 1905 with the Lamoureux Orchestra, and continued his career directing the orchestras of the Opéra-Comique (1909–11, 1919–22), Montreal Opera Company and Marseilles Concerts Classiques (1911–13), Chicago Opera Association (1918–19) and the Metropolitan Opera (French repertory) (1922–36). He was on the staff of the Louisiana State University School of Music from 1936 until 1948, when he resumed his conducting activities in Europe, eventually settling in Aix-en-Provence.

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*Honegger*D

*MGG*1 (*H.J. Zingel*)

*Pazdírek*H

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[incl. portrait]

Hassen.

See [Hasse](#) family.

Hassid, Josef

(*b* Suwałki, Dec 1923; *d* Epsom, 7 Nov 1950). Polish violinist. He first played in public at the age of eight and studied with Mieczysław Michaelowicz and Irena Dubinska in Warsaw. In 1937, at the instigation of Huberman, he joined Carl Flesch's course at Spa, Belgium, and in 1938 came to Britain for further studies with Flesch. He first appeared in London in a charity concert and shortly afterwards made his orchestral début playing the Tchaikovsky Concerto with the LPO. In 1940 he made a highly successful Wigmore Hall début with Gerald Moore. Prior to Hassid's concert appearances, he made recordings of genre pieces by Tchaikovsky, Elgar, Sarasate and others with Gerald Moore for HMV. He subsequently appeared in two more concerts at the Queen's Hall, playing the Beethoven

and Brahms concertos. In 1941 HMV offered Hassid a three-year contract to record works including the Walton Concerto; but the onset of schizophrenia prevented him taking up the offer. He never played in public again and was confined to hospital, where he died after an unsuccessful leucotomy. The four recordings with Moore are all that remain of one whom Flesch claimed was the greatest talent he had ever encountered. They reveal his impeccable technique and dramatic, impassioned style.

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MARGARET CAMPBELL

Hassler.

German family of musicians.

(1) [Isaak Hassler \[Haissler, Hasler\]](#)

(2) [Hans \[Johann\] Leo Hassler \[Haslerus\]](#)

(3) [Kaspar Hassler](#)

(4) [Jakob Hassler](#)

WALTER BLANKENBURG/VINCENT J. PANETTA

[Hassler](#)

(1) [Isaak Hassler \[Haissler, Hasler\]](#)

(*b* Joachimsthal, c1530; *d* Nuremberg, bur. 14 July 1591). Organist. His parents left Nuremberg in 1526 for Joachimsthal, a prosperous town at the centre of a local silver-mining industry. His teachers in Joachimsthal were Johann Matthesius, headmaster of the local school and first biographer of Luther, and the Kantor Nicolaus Herman, a noted poet and composer of hymn tunes. Isaak moved to Nuremberg in 1554 and married in the following year. He worked as a lapidary and, despite persistent ill-health, also gained a reputation as an 'eminent musician'; from 1558 until his death, he served as organist at the Spitalkirche. He must have been a man of some means, for he eventually owned a house in Nuremberg. All three of his sons became musicians of stature.

[Hassler](#)

(2) [Hans \[Johann\] Leo Hassler \[Haslerus\]](#)

(*b* Nuremberg, bap. 26 Oct 1564; *d* Frankfurt, 8 June 1612). Composer, son of (1) Isaak Hassler. Following his early training in Nuremberg, Hans Leo became one of the first in a long line of German musicians who journeyed south of the Alps for study in Italian musical centres. After a sojourn in Venice in 1584–5, he played a pivotal role in the then-flourishing dissemination of Italianate formal and stylistic idioms in Germany. His compositional efforts in several vocal genres, including his published collections of canzonettas, masses, motets and lieder, were widely circulated and notably influential. Hassler was also active throughout his life as an organist and consultant to organ builders. While he published no instrumental music during his lifetime, a substantial repertory of keyboard

works attributable to him survives in manuscript, and among these are compositions remarkable in both scope and quality.

1. Life.

2. Works.

WORKS

Hassler: (2) Hans Leo Hassler

1. Life.

Like his brothers (3) Kaspar and (4) Jakob Hassler, Hans Leo appears to have received his introduction to music from his father. By his own testimony, he quickly developed facility at the keyboard: in the dedication to his 1591 *Cantiones sacrae* he noted that he was 'from a tender age more talkative with the fingers than with the tongue'. During his youth in Nuremberg, Hassler would surely have come into contact with Leonhard Lechner, who held the title 'archimusicus' in the city of Nuremberg from 1575 to 1585.

In 1584 Hassler left Nuremberg to continue his education in Venice. It may have been Friedrich Lindner, Kantor of the Egidienkirche in Nuremberg, who encouraged Hassler to spend time in Italy; Lindner's many editions of Venetian music were in part responsible for the introduction and popularity of Italian vocal styles in Germany. Although the exact course of study that Hassler followed in Venice is unfortunately unknown, he received tutelage from Andrea Gabrieli in composition and organ-playing. His reputation as a keyboard virtuoso seems already to have spread: in March of 1585 the young Hassler was briefly summoned to Augsburg, where he was handsomely compensated for performing as an organist at the wedding of Ursula Fugger and Kaspar von Meggau.

During his time in Venice Hassler would likely have encountered a number of leading musicians associated with S Marco, including Zarlino and Claudio Merulo. He also came to know Giovanni Gabrieli, with whom he remained in contact during subsequent years; together they composed a wedding motet in 1600 for Georg Gruber, a Nuremberg merchant then living in Venice. Following the deaths of both composers, Gruber published in their memory an anthology of 62 motets for six or more voices: the *Reliquiae sacrorum concentuum* (Nuremberg, 1615²; see Hedges, 1983).

Hassler appears to have left Venice for good in the latter part of 1585, likely following the death of Andrea Gabrieli. In early January of 1586, he was once again in Augsburg, this time to accept the position of *Cammerorganist* to Octavian Fugger II. During the first decade of his Augsburg service, Hassler devoted a substantial portion of his energies to the composition and preparation for the press of vocal works in a variety of genres, and a succession of important publications appeared. Yet during this period Hassler must also have remained quite active in the instrumental realm. In a 1593 portrait of the composer (by the Antwerp engraver Dominicus Custos; see illustration), the emphasis is entirely on the keyboard: Hassler is described as a 'most esteemed organist', and a single-manual chamber organ with pedal is prominently included in the frame.

In 1596 Hans Leo was among 53 celebrated organists invited by Duke Heinrich Julius of Brunswick to examine and inaugurate a new instrument

of 59 stops at the Schlosskirche, Gröningen. At this occasion, later documented in detail by Andreas Werckmeister in his *Organum Gruningense redivivum* (Quedlinburg and Aschersleben, 1705/R), Hassler was joined by such notables as Hieronymus and Michael Praetorius, along with numerous organists representing the cities and playing styles of north Germany. Over succeeding years, Hassler continued to enjoy recognition as an expert in organ design, and he was in regular demand as an examiner of new instruments. He also undertook ventures in mechanical instrument construction: one project involved a much-exhibited clockwork organ that was eventually sold to Emperor Rudolf II. In 1597, Moritz, Landgrave of Hesse, patron of Schütz and himself a composer and generous supporter of the arts, attempted to persuade Octavian II to release Hassler for service at his court in Kassel; perhaps with an eye to obtaining such a post, Hassler had dedicated his 1596 madrigal volume to Moritz. At the time, however, Hassler had been seconded by Octavian to the household of Christoph Fugger for a period of two years.

Around the turn of the century Hassler's vocal compositions began to appear in important anthologies, including those published by his brother (3) Kaspar Hassler, the *Rosetum Marianum* of Klingenstein (1604⁷), and Bodenschatz's *Florilegium selectissimarum cantionum* (1603¹), which was widely circulated and still in use by Bach at the Thomasschule, Leipzig. Though the Augsburg council had appointed Hassler director of the *Stadtpfeiffer* and of town music in general, he left the city some months after the death of Octavian Fugger (on 31 August 1600); by the latter part of 1601 he had returned to Nuremberg as director of town music (having been succeeded at Augsburg by Christian Erbach). His four years in Nuremberg were busy ones, particularly after his appointment as 'Kaiserlichen Hofdiener' in the court of Rudolf II. His duties involved him in wide-ranging business and fund-raising missions for his patron, as well as the planning for new organs in the city's churches. During the same period he held the post of organist at the Frauenkirche. In 1604, perhaps distracted by increasingly complex business and legal dealings (see Roth, 1912–13), he was granted a year's leave of absence by the town council and moved to Ulm, where he married Cordula Claus, the daughter of a respected merchant family; the union produced no surviving children. After his leave expired, he ended his association with Nuremberg and in 1607 became a citizen of Ulm, joining that city's merchants' guild in the following year. Although he held no specific musical appointment in Ulm, he was occupied there in various commercial undertakings and with the publication of his latest compositions and new editions of earlier works.

In the late summer or early fall of 1608 Hassler made the final move of his career, to the Dresden court of the Elector Christian II of Saxony. He was initially appointed electoral chamber organist, and was also made responsible for the care of the instrument collection and management of the music library. Eventually he came to assume the duties of Kapellmeister, though he had by then developed the tuberculosis that would eventually take his life. In the months preceding his death in 1612, Hassler drew up the specification for a large new organ for the Dresden Schlosskapelle, an instrument that was subsequently constructed by the celebrated organbuilder Gottfried Fritzsche, then also in the service of the Elector. The instrument is described in the *Syntagma musicum* of

Praetorius (ii, Wolfenbüttel, 1618, 2/1619/R, 186–8; see also Beschorner, 1905, and Gress, 1992), and played an important role in court musical activities supervised by Praetorius and Schütz; its façade is visible in the well-known engraving of Schütz and his Kapelle at Dresden, published in the 1676 *Geistreiches Gesang-Buch* (RISM, BVIII/1 1676¹¹). Hassler died while in attendance with the court of Johann Georg I (who had succeeded Christian II), during the election and coronation of the Emperor Matthias at Frankfurt.

Hassler: (2) Hans Leo Hassler

2. Works.

Hassler's vocal compositions on Latin texts, for both single choir and polychoral groupings, are among the finest German musical works of their time, displaying great expressive subtlety as well as a pervasive concern for sheer beauty of sonority. Presumably created for the observances of the Catholic Fugger households, Hassler's nine masses blend imitative passages with both strict and animated homophony. Frequent cadences punctuate relatively compact musical sub-units, which juxtapose distinctive and pleasingly varied motifs keenly sensitive to the rhythms and content of the texts; utter clarity in text presentation is a hallmark of these works. While the sound-worlds of Palestrina and Lassus are at times evoked, Hassler establishes an atmosphere of intimacy and repose that is altogether unique to him. Three masses are parody works based on the composer's own motets, and even in the masses not apparently related to motet models, the various movements are unified by thematically related openings.

Hassler's numerous surviving Latin motets, which favour texts appropriate to either Catholic or Protestant contexts, are of consistently high quality, though quite varied in technique. Many of these works are predominantly homophonic, at times with extended chordal declamation on short note values in a manner reminiscent of Lassus. The second motet print (1601), however, includes a number of compositions that are more contrapuntally complex: intricate textures are built up of long, flowing lines, balanced by careful harmonic articulation and by the employment of distinctive declamatory motives. While most of his motets are relatively restrained in manner, Hassler was not averse to musical extremes when they were justified by the text: in his setting of *Ad Dominum, cum tribularer*, for example, he employed both ascending and descending forms of the chromatic tetrachord. Given the conventions of the time, concerted performances of the Hassler motets would not have been out of the question, and indeed instrumental participation is indicated on the title pages of some of the anthologies in which his works appeared.

Hassler's principal work for the Lutheran rite was his 1607 collection of 52 four-part *Psalmen und Christliche Gesäng*, in which familiar melodies of Lutheran hymnody were set imitatively ('fugweiss componiert', in the composer's words). This publication bears notable similarities to Melchior Franck's *Contrapuncti compositi* (Nuremberg, 1602³); indeed, it has been speculated that the much younger Franck may have been a student of Hassler. Hassler's volume has a somewhat retrospective cast, incorporating techniques that had been the norm a half-century earlier. In

the majority of the settings motifs derived from the cantus firmus are treated imitatively in all parts. In certain settings, however, the cantus firmus is presented strictly in one or more voices (in augmentation and sometimes in canon, resulting in a fifth part), while elsewhere there are homophonic passages in dialogue. In his ten-movement setting of the chorale melody *Vater unser in Himmelreich*, Hassler demonstrated his ingenuity by employing a different technique for each verse. The compositions in this volume could certainly have been performed by instruments as well (as Franck had suggested on the title page of his publication). There was still demand for Hassler's collection as late as 1777, when it was reprinted by Breitkopf.

With the final volume published during his lifetime, the 1608 *Kirchengesäng*, Hassler added to the repertory of music for Lutheran choir and congregation that Lucas Osiander had originated in his 1586 *Fünffzig geistliche lieder und Psalmen*. The bulk of the collection consists of straightforward, entirely homophonic settings in four parts, with the cantus firmus placed always in the highest voice; also included are two works for double choir that employ textures of eight real parts.

Hassler was equally renowned for his secular vocal compositions on both Italian and German texts. These include canzonettas (likely inspired by the publications of such composers as Gastoldi, Marenzio and Orazio Vecchi), superb Italian madrigals, through-composed narrative songs, and homophonic dance-songs with strongly profiled rhythms, including ballettos with 'fa-la-la' refrains such as *Tantzen und springen* (1601). His familiarity with earlier, specifically German lied forms, is evidenced in the well-known *Nun fanget an ein guts Liedlein* of 1596. Yet Hassler was strongly influenced by Italian musical and textual conventions: though he credited himself with the German texts in his *Neüe teütsche Gesang* (1596) and *Lustgarten* (1601), these include translations of Italian poetry by Guarini and Tasso among others. The *Lustgarten* also contains three eight-voice lieder for two choirs and eleven six-voice instrumental intradas. Hassler's lieder were important models for many younger German composers, including Johann Staden and J.H. Schein. The subsequent history of Hassler's love song *Mein G'müth ist mir verwirret* (1601) offers an idea of the composer's considerable influence. The upper part of the song appeared in the *Harmoniae sacrae* (RISM, B/VIII/1 1613^{06a}), adapted to the words *Herzlich thut mich verlangen* and closely mirroring the original in mood. Johannes Crüger then included the tune in the *Praxis pietatis melica* (RISM, B/VIII/1 1647⁰⁸) to the words of Paul Gerhardt's *O Haupt voll Blut und Wunden*; Gerhardt's words and Hassler's music were eventually incorporated by J.S. Bach into his *St Matthew Passion*. Others adapted new texts to Hassler's songs (see Snyder, 1992), while the treble part of Hassler's *All Lust und Freud* (1601), identified by the composer as a 'gagliarda', served as a model for Schütz's setting of Psalm xcvi in the third edition of the *Psalmen Davids* (1661).

Hassler's significance as a keyboard composer has been increasingly recognized, thanks in part to the inventory of the Turin keyboard tablatures in the early 1960s, which added several dozen keyboard works to his previously known output. These include toccatas, introits, ricercares and fantasias, canzonas, organ versets, and variation sets. Like several of his

comparably situated contemporaries, including Erbach and Sweelinck, Hassler apparently chose not to publish his keyboard compositions, nor did any of these works appear in prints edited by others either before or after his death; moreover, no autograph source materials survive.

While in Venice, Hassler encountered a number of keyboard genres that were not yet well known or widely cultivated in German-speaking lands. During the first three-quarters of the 16th century, south German keyboard composers had to a great extent based their compositions on pre-existing materials, with particular emphasis on the employment of sacred cantus-firmus melodies. Keyboard transcription and 'coloration' (embellishment) of extant vocal models, both sacred and secular, also formed an important part of keyboard tradition in the years of Hassler's youth. The introduction into Germany of more abstract and idiomatically conceived Italianate instrumental genres opened the way to the creation of keyboard compositions largely independent of vocal prototypes. In this development, an evolution crucial to the later achievements of Buxtehude and Bach, Hassler played an essential role.

While certain of Hassler's keyboard works are economical of means and apparently pedagogical in nature, others represent professional repertory of the highest calibre. Venetian influence is frequently combined with highly original features: in the lengthy *Toccata sexti toni*, for example, the challenge of integration and cohesion is imaginatively addressed through the use of the 'soft' hexachord, which is employed throughout as a unifying element in a strategy unique to the toccata repertory. Hassler's 31 variations on the *Ich ging einmal spazieren* (or *monica*) tune stand as the most extensive single composition of the 1770 keyboard works preserved in the Turin tablatures, far surpassing in sheer scale any earlier variation work. Here Hassler moved well beyond the idioms of Venice, creating a 'summa' of keyboard techniques and figurations. This piece, like several others among Hassler's keyboard compositions, at times makes use of distinctive textures also identifiable in keyboard works by Sweelinck, Byrd, Bull and other northern contemporaries. Such striking correspondences likely reflect exchanges of material and ideas between south German and northern European musical centres at a date somewhat earlier than long supposed.

Hassler was an unusual phenomenon in the Protestant musical realm of the late Renaissance: a learned and cosmopolitan figure, at home in worldly affairs and fluent in several languages, who successfully cultivated a variety of genres and techniques. While his originality is invariably evident, he stood also as a resourceful intermediary who synthesized elements of Italian, south German and northern idioms in especially artful fashion. Following his death, his native city of Nuremberg characterized him as 'Musicus inter Germanos sua aetate summus', an epitaph he richly deserves.

Hassler: (2) Hans Leo Hassler

WORKS

Editions: *Hans Leo Hassler: Werke für Orgel und Klavier*, ed. E. von Werra, DTB, vii, Jg.iv/2 (1903) [W]*Hans Leo Hassler: Sämtliche Werke*, ed. C.R. Crosby (Wiesbaden, 1961–) [C i–xi]*Hans Leo Hassler: Ausgewählte Werke für Orgel (Cembalo)*, ed. G. Kiss

(Mainz, 1971) [AW]*Hans Leo Hassler: Canzonen für Orgel oder andere Tasteninstrumente*, ed. A. Reichling (Berlin, 1975) [R]*Hans Leo Hassler: Magnificat Versetten*, ed. R. Walter (Wolfenbüttel, 1983) [WM]*Hans Leo Hassler: Toccatas*, ed. S. Stribos, CEKM, xlv (Neuhausen-Stuttgart, 1985) [S]

masses

other latin sacred

german sacred vocal

italian secular vocal

lieder

instrumental

doubtful and misattributed works

Hassler: (2) Hans Leo Hassler: Works

masses

Missae, 4–8vv (Nuremberg, 1599): Missa super Dixit Maria, 4vv; Missa, 4vv; Missa, 4vv; Missa super Verba mea, 5vv; Missa super Ecce quam bonum, 5vv; Missa super Come fuggir, 6vv; Missa super Quem in caelo, 6vv; Missa, 8vv; C iv

1 mass, 12vv, 1600²; C xi

Hassler: (2) Hans Leo Hassler: Works

other latin sacred

Cantiones sacrae de festis praecipuis totius anni, 4–8, 11, 12vv (Augsburg, 1591, enlarged 2/1597) [1591, 1597]

Sacri concentus, 4–12vv (Augsburg, 1601, enlarged 2/1612) [1601, 1612]

Melos gratulatorium, 5vv (Strasbourg, 1606) [1606]

Kirchengesäng: Psalmen und geistliche Lieder, auff die gemeinen Melodeyen, 4vv, simpliciter gesetzt (Nuremberg, 1608) [1608]

Works in 1598², 1610¹⁸, 1611¹, 1612³, 1613¹³, 1615², A-KR, Wgm, B-Bc, D-DI, Mbs, Rp, PL-WRu

A Domino factum est istud, 8vv, 1601, C v–vi; Ad Dominum, cum tribularer, 5vv, 1601, C v–vi; Aeterni sincera, 8vv, 1601, C v–vi; Aeternus vere est solus Deus, 6vv, 1601, C v–vi; Alleluja, 8vv, 1615², C x; Alleluia, laudem dicite, 5vv, 1601, C v–vi; Angelicos cives, 7vv, 1601, C v–vi; Angelus ad pastores ait, 4vv, 1591, C i; Angelus ad pastores ait, 9vv, 1601, C v–vi; Angelus Domini descendit, 8vv, 1591, C i; Ascendo ad Patrem meum, 5vv, 1591, C i; Audi, Domine, hymnum, 8vv, 1615², C x; Beata es, virgo Maria, 4vv, 1591, C i; Beati omnes, 8vv, 1615², C x; Beati omnes, qui timent Dominum (2p. Ecce sic benedicetur), 4vv, 1597, C i; Beati omnes, qui timent, 8vv, 1601, C v–vi; Beati omnes, qui timet Dominum, 6vv, 1612, C v–vi; Beatus vir qui non abiit (2p. Et erit tanquam lignum), 4vv, 1591, C i; Benedicam Dominum, 12vv, 1615², C xi

Canite tuba in Sion, 5vv, 1601, C v–vi; Cantate Domino canticum novum, 5vv, 1591, C i; Cantate Domino, 4vv, 1601, C v–vi; Cantate Domino, 12vv, 1601, C v–vi; Cantemus Domino, 8vv, 1615², C x; Coeli enarrant, 13vv, 1615², C xi; Conditor magni Genitorque (2p. Conditor coeli), 6vv, 1601, C v–vi; Confitebor tibi, 8vv,

1611¹, 1615², C x; Congratulamini mihi omnes, 18vv, 1615², C xi; Deus, Deus meus, 6vv, 1591, C i; Deus in nomine tuo (2p. Ecce enim Deus), 4vv, 1601, C v–vi; Deus noster refugium (2p. Deus in medio ejus), 6vv, 1591, C i; Diligam te Domine, 4vv, 1591, C i; Dixit Maria ad angelum, 4vv, 1591, C i; Domine Deus Israel (2p. Eripe me de manu inimici), 6vv, 1615², C x; Domine Deus meus, 4vv, 1591, C i; Domine Deus meus, ne quaeso, 6vv, 1612, C v–vi; Domine Deus Pater, 4vv, 1601, C v–vi; Domine, Dominus noster (2p. Quid est homo), 5vv, 1591, C i; Domine, Dominus noster, 12vv, 1601, C v–vi; Dum complerentur dies Pentecostes, 8vv, 1591, C i; Duo Seraphim clamabant, 12vv, 1591, C i; Duo Seraphim, 16vv, 1615², C xi

Ecce Maria genuit, 5vv, 1601, C v–vi; Ecce quam bonum, 5vv, 1597, C i; Ego sum resurrectio, 4vv, 1591, C i; Ego vero afflictus sum, 4vv, 1601, C v–vi; Esse volens guadere, 8vv, 1601, C v–vi; Exaltabo te, Domine, 8vv, 1601, C v–vi; Expurgate vetus fermentum, 5vv, 1591, C i; Exsultate Deo, 5vv, 1601, C v–vi; Exsultavit cor meum, 6vv, 1601, C v–vi; Exultate, justi, in Domino, 16vv, 1615², C xi; Gaudent in coelis animae, 5vv, 1601, C v–vi; Gratias agimus tibi, 4vv, 1601, C v–vi; Hodie Christus natus est, 10vv, 1591, C i; Hodie completi sunt dies, 6vv, 1601, C v–vi; Incipite Domino, 8vv, 1615², C x; In convertendo Dominus (2p. Convertite, Domine, captivitatem nostram), 6vv, 1591, C i; In dulci jubilo, 4vv, 1608, C viii; In te Domine speravi, 12vv, 1598², C xi; Inter natos mulierum, 4vv, 1591, C i; Ite in universum mundum, 4vv, 1601, C v–vi

Jubilare Deo omnis terra (2p. Nos autem populis ejus), 8vv, 1591, C i; Jubilate Deo omnis terra, 4vv, 1612, C v–vi; Jubilate Deo omnis terra, 8vv, 1601, C v–vi; Jubilate Deo, 5vv, 1601, C v–vi; Jubilate Deo, 12 vv, 1615², C xi; Jubilate Deo, 15 vv, 1615², C xi; Jubilate Domino, 6vv, 1612³, C x; Laetentur coeli, 4vv, 1601, C v–vi; Laudate Dominum, 6vv, 1615², C x; Laudate Dominum de coelis, 8vv, 1612, C v–vi; Laudate Dominum in sanctis ejus, 8vv, 1612, C v–vi; Laudate Dominum in sanctis, 8vv, 1591, C i; Laudate Dominum omnes gentes, 4vv, 1612, C v–vi; Laudate Dominum, 8vv, 1601, C v–vi; Laudate, pueri, Dominum, 8vv, 1591, C i; Levavi oculos meos (2p. Ecce non dormitabit; 3p. Dominus custodit te), 5vv, 1591, C i; Litaniae Lauretanae B.M.V., 6vv, 1598², C x; Magnificat 5. toni, 4vv, 1597, C i; Magnificat 8. toni, 4vv, 1597, C i; Miserere mei Deus, 11vv, 1597, C i; Miserere mei, Deus, 8vv, 1601, C v–vi; Miserere nostri, Domine, 5vv, 1612, C v–vi; Misericordias Domini, 8vv, 1601, C v–vi

Nisi Dominus aedificaverit (2p. Cum dederit dilectis), 5vv, 1597, C i; Nunc dimittis servum tuum, 5vv, 1591, C i; Nuptiae factae sunt, 12vv, 1591, C i; O admirabile commercium, 6vv, 1601, C v–vi; O Altitudo divitiarum, 7vv, 1591, C i; O Domine Jesu Christe, 8vv, 1601, C v–vi; O sacrum convivium, 7vv, 1601, C v–vi; Omnes gentes, 8vv, 1598², C x; Omnes gentes, plaudite, 10vv, 1612, C v–vi; Pater noster qui es in coelis, 8vv, 1597, C i; Plaude triumphalem, 5vv, 1601, C v–vi; Praemia digna capis, 5vv, 1606, C x; Puer Natus in Bethlehem, 4vv, 1608, C viii; Quem in coelo et in terra (2p. Ecce enim qui a te deficiunt), 5vv, 1591, C i; Quem vidistis, pastores, 4vv, 1601, C v–vi; Quia vidisti me, Thoma, 4vv, 1591, C i; Qui laudat Dominum, 4vv, 1601, C v–vi; Quis novus hic oritur, 8vv, 1615², C x

Resonet in laudibus, 4vv, 1608, C viii; Sancta et immaculata, 10vv, 1601, C v–vi; Sancta Maria, 10vv, 1601, C v–vi; Si bona suscepimus, 8vv, 1612, C v–vi; Si bona suscepimus, 6vv, 1615², C x; Surrexit Pastor bonus, 6vv, 1601, C v–vi; Tibi laus, tibi gloria, 8vv, 1601, C v–vi; Tribus miraculis ornatum diem, 6vv, 1591, C i; Tu Chimarraheus, 6vv, 1610¹⁸, C x; Tu es Petrus, 4vv, 1591, C i; Tu es Petrus, 5vv, 1601, C v–vi; Usquequo, Domine (2p. Illumina oculos), 6vv, 1601, C v–vi; Veni, Domine, et noli tardare, 8vv, 1601, C v–vi; Veni sancte Spiritus, 5vv, 1601, C v–vi; Venite, exsultemus Domino, 8vv, 1612, C v–vi; Verba mea auribus, 5vv, 1598², C x;

Verbum caro factum est, 6vv, 1591, C i; Vincula dum Christus terit, 6vv, 1601, C v–vi

Hassler: (2) Hans Leo Hassler: Works

german sacred vocal

Neüe teütsche Gesang nach Art der welschen Madrigalien und Canzonetten, 4–8vv (Augsburg, 1596) [1596A]

Psalmen und Christliche Gesäng ... auff die Melodeyen fugweiss componiert (Nuremberg, 1607) [1607]

Kirchengesäng: Psalmen und geistliche Lieder, auff die gemeinen Melodeyen, 4vv, simpliciter gesetzt (Nuremberg, 1608) [1608]

Litaney teutsch, 7vv (Nuremberg, 1619) [1619]

Works in 1604⁷, 1613¹³

Ach Gott vom Himmel sich darein (2v. Sie lehren eitel falsche List; 3v. Gott woll aussrotten alle Lehr; 4v. Darumb spricht Gott: ich muss auff seyn; 5v. Das silber durchs Feuer sibenmal; 6v. Das wollstu Gott bewaren rein; 7v. Ehr sey dem Vatter und dem Son), 4vv, 1607, C vii; Ach Gott vom Himmel sih darein, 4vv, 1608, C viii; Allein Gott in der Höh sey ehr, 4vv, 1608, C viii; Allein zu dir Herr Jesu Christ, 4vv, 1607, C vii; Allein zu dir, Herr Jesu Christ, 4vv, 1608, C viii; An Wasserflüssen Babylon, 4vv, 1608, C viii; Auss tiefer Noth schrey ich zu dir, 4vv, 1607, C vii; Auss tiefer Noth schrey ich zu dir, 4vv, 1607, C vii; Auss tiefer Noth schrey ich zu dir (2v. Bey dir gilt nichts denn Gnad und Gunst; 3v. Darumb auff Gott will hoffen ich; 4v. Und ob es wert biss in die Nacht; 5v. Ob bey uns ist der Sünde vil; 6v. Ehr sey dem Vatter und dem Son), 4vv, 1607, C vii; Aus tiefer Noth schrey ich zu dir, 4vv, 1608; C viii

Christ fuhr gen Himmel, 4vv, 1608, C viii; Christ ist erstanden, 4vv, 1608, C viii; Christ lag in Todesbanden, 4vv, 1608, C viii; Christ unser Herr zum Jordan kam, 4vv, 1607, C vii; Christ unser Herr zum Jordan kam, 4vv, 1608, C viii; Christ, der du bist der helle Tag, 4vv, 1608, C viii; Christe, der du bist Tag und Liecht, 4vv, 1608, C viii; Christum wir sollen loben schon, 4vv, 1608, C viii; Christus der uns selig macht, 4vv, 1608, C viii; Da Israel auss Egypten zog, 4vv, 1608, C viii; Da Jesus an dem Creutze stund, 4vv, 1608, C viii; Das alte Jahr vergangen ist, 8vv, 1608, C viii; Der Herr ist mein getreuer Hirt, 4vv, 1607, C vii; Der Herr ist mein getreuer Hirt, 4vv, 1608, C viii; Der Tag der ist so freudenreich, 4vv, 1608, C viii; Diss sind die heiligen zehen Gebot, 4vv, 1608, C viii; Durch Adams Fall ist gantz verderbt, 4vv, 1607, C vii; Durch Adams Fall ist gantz verderbt, 4vv, 1608, C viii

Ein veste Burg ist unser Gott, 4vv, 1607, C vii; Ein veste Burgk ist unser Gott, 4vv, 1608, C viii; Eine Seel erhebt den Herren, 4vv, 1608, C viii; Erbarm dich mein, O Herre Gott, 4vv, 1607, C vii; Erbarm dich mein O Herre Gott, 4vv, 1608, C viii; Erhalt uns, Herr, bey deinem Wort, 4vv, 1608, C viii; Erstanden ist der heilig Christ, 4vv, 1608, C viii; Es ist das Heil uns kommen her, 4vv, 1608, C viii; Es spricht der unweisen Mund wol (i), 4vv, 1607, C vii; Es spricht der unweisen Mund wol (ii), 4vv, 1607, C vii; Es spricht der unweisen Mund wohl, 4vv, 1608, C viii; Es woll uns Gott genedig sein, 4vv, 1608, C viii; Gelobet seystu, Jesu Christ, 4vv, 1608, C viii; Gott der Vatter wohn uns bey, 4vv, 1608, C viii; Gott sey gelobet und gebenedeyet, 4vv, 1607, C vii; Gott sey gelobet und gebenedeyet, 4vv, 1608, C viii

Hellft mir Gotts Güte preisen, 4vv, 1608, C viii; Herr Christ, der einig Gott's Son, 4vv, 1608, C viii; Herr Gott, der du erforschest mich, 4vv, 1608, C viii; Herr Gott, ich trau allein auff dich, 4vv, 1608, C viii; Herr Gott nun sey gepreiset, 4vv, 1607, C vii; Herr Gott, wir loben dich, 4vv, 1608, C viii; Herr Jesu Christ, war Mensch und Gott, 4vv, 1608, C viii; Herr wie lang wilt vergessen, 4vv, 1607, C vii; Herr wie lang wilt vergessen, 4vv, 1608, C viii; Hertzlich Lieb hab ich dich (2v. Es ist ja, Herr, dein

Geschenck; 3v. Ach, Herr, lass dein liebe Engelein), 8vv, 1608, C viii; Ich hab mein Sach Gott heimgestellt, 4vv, 1607, C vii; Ich danck dir, lieber Herre, 4vv, 1608, C viii; Ich ruf zu dir Herr Jesu Christ, 4vv, 1607, C vii; Ich ruf zu dir, Herr Jesu Christ, 4vv, 1608, C viii; In dich hab ich gehoffet Herr, 4vv, 1607, C vii; In dich hab ich gehoffet Herr, 4vv, 1608, C viii

Jesaia dem Propheten das geschah, 4vv, 1608, C viii; Jesu ich bitt, 5vv, 1604⁷, C x; Jesus Christus unser Heiland, 4vv, 1607, C vii; Jesus Christus, unser Heyland, der den Todt, 4vv, 1608, C viii; Jesus Christus, unser Heyland, der von uns, 4vv, 1608, C viii; Komm heiliger Geist, 4vv, 1608, C viii; Kommt her zu mir, spricht Gottes Sohn, 4vv, 1608, C viii; Kompt her zu mir, spricht Gottes Son, 4vv, 1607, C vii; Litaney Teutsch, 7vv, 1619, C x; Mag ich Unglück nicht widerstahn, 4vv, 1607, C vii; Mag ich Unglück nit widerstahn, 4vv, 1608, C viii; Nun bitten wir den heiligen Geist, 5vv, 1608, C viii; Nun freut euch lieben Christen gmein, 4vv, 1607, C vii; Nun freut euch lieben Christen, 4vv, 1608, C viii; Nun komm der Heyden Heyland, 4vv, 1608, C viii; Nun lob mein Seel den Herren, 4vv, 1608, C viii

O Herre Gott begnade mich, 4vv, 1607, C vii; O Herre Gott, begnade mich, 4vv, 1608, C viii; O Herre Gott, dein Göttlich Wort, 4vv, 1608, C viii; O Mensch beweine dein Sünde gross, 4vv, 1607, C vii; O Mensch beweine dein Sünde, 4vv, 1608, C viii; Singen wir aus Herten Grund, 4vv, 1608, C viii; Urania tritt auff, 6vv, 1613¹³, C x; Vater unser im Himmelreich (2v. Geheiligt werd der Name dein; 3v. Es kom dein Reich zu diser Zeit; 4v. Dein Will gescheh Herr Gott zugleich; 5v. Gib uns heut unser täglich Brot; 6v. All unser Schuld vergib uns Herr; 7v. Führe uns Herr in Versuchung nicht; 8v. Von allem Übel uns erlöss; 9v. Amen das ist, es werde war; 10v. Amen das ist, es werde war), 4vv, 1607, C vii; Vatter unser im Himmelreich, 4vv, 1608, C viii; Von Himmel hoch da komm ich her, 4vv, 1608, C viii

Wann mein Stündlein vorhanden ist, 4vv, 1608, C viii; Warumb betrübst du dich, mein Hertz, 4vv, 1608, C viii; Was mein Gott will, das gscheh allzeit, 4vv, 1608, C viii; Wenn mein Stündlein vorhanden ist, 4vv, 1607, C vii; Wer Gott nicht mit uns diese Zeit, 4vv, 1608, C viii; Wer in dem Schütz des Höchsten ist, 4vv, 1607, C vii; Wer in dem Schutz dess Höchsten ist, 4vv, 1608, C viii; Wir glauben all an einen Gott (2v. Wir glauben auch an Jesum Christ; 3v. Wir glauben in den heiligen Geist), 4vv, 1607, C vii; Wir glauben all an einen Gott, 4vv, 1608, C viii; Wo Gott der Herr nit bey uns helt, 4vv, 1607, C vii; Wo Gott der Herr nit bey uns helt, 4vv, 1608, C viii; Wo Gott zum Hauss nit gibt sein Gunst, 4vv, 1607, C vii; Wo Gott zum Hauss nit gibt sein Gunst, 4vv, 1608, C viii

Hassler: (2) Hans Leo Hassler: Works

italian secular vocal

Madrigali, 5–8vv (Augsburg, 1596), C iii: A chi creder degg'io, 5vv; Al merto et al valore, 8vv; Anchor che la partita, 7vv; Ardo sì (2p. Ardi e gela), 5vv; Care lagrime, 5vv; Chi vuol veder fè pura, 8vv; Dolcissimo ben mio, 5vv; Donna de miei pensieri (Dialogo), 8vv; Donna, quella saetta (2p. Ma la fiamma), 5vv; Echo che fa (Risonanza di Echo), 8vv; Fiammeggiavano in ciel (2p. Ne d'egli ancor), 6vv; La bella Filli, 5vv; Lieti fiori felici (2p. O soave contrada), 5vv; Limpido e fresco fonte (2p. Così ben che la terra), 5vv; Luce ne gl'occhi, 5vv; Mentre La Donna mis, 6vv; Mi parto, 6vv; Miracolo gentile, 6vv; Mirami, vita mia, 5vv; Musica è lo mio core, 6vv; O dolci lagrimette, 6vv; Qui dove i sacri (2p. Vieni, o Fillide mia), 5vv; Rara virtù, 6vv; Real natura, 6vv; Tessea catena d'oro, 6vv; Vattene pur, crudel (2p. La tra'l sangae), 6vv

Canzonette, 4vv (Nuremberg, 1590), C ii: Amore l'altro giorno, 4vv; Basciami vita mia, 4vv; Chi gl'occhi vostri mira, 4vv; Chi me consola ahime, 4vv; Chi me dimandarà, 4vv; Chi vuol veder, 4vv; Chiara e lucente stella, 4vv; Chiari lucenti rai, 4vv; Come sperar poss'io, 4vv; Core mio, 4vv; Donna se lo mio core, 4vv;

Fuggendo andai, 4vv; Hor va canzona mia, 4vv; lo mi sento morire, 4vv; lo son ferito Amore, 4vv; lo vo cantar, 4vv; L'altro hier di sera, 4vv; Mi sento ohime morire, 4vv; Non vedo hogg'il mio sole, 4vv; O tu che mi dai pene, 4vv; Rendimi pur il core, 4vv; Ridon di maggio, 4vv; Sospira core, 4vv; Vivan sempre i Pastori, 4vv

1 Canzonetta, Da chiome d'oro da serena fronte (2p. Ma sol vera onesta), 4vv, 1604¹²; C x

Hassler: (2) Hans Leo Hassler: Works

lieder

Lustgarten neuer teutscher Gesäng, Balletti, Gaillarden und Intradén, 4–8vv (Nuremberg, 1601) [1601A]

Psalmen und christliche Gesäng, 4vv, auff die Melodeyen fugweiss componiert (Nuremberg, 1607) [1607]

Venusgarten: oder neue lustige liebliche Tantz teutscher und polnischer Art, auch Gallarden und Intradén, 4–6vv (Nuremberg, 1615²²) [incl. 13 pieces repr. from Neüe teütsche Gesang (1596) and Lustgarten (1601)]

Ach Fräulein zart/du bist mein Hertz, 4vv, 1601A, C ix; Ach Lieb hier ist das Hertze, 4vv, 1601A, C ix; Ach Schatz ich sing und lache, 4vv, 1601A, C ix; Ach Schatz ich thu dir klagen, 5vv, 1596, C ii; Ach süsse Seel mit nit so quel (2v. Drumb hertzigs Hertz), 6vv, 1601A, C ix; Ach weh der grossen Pein (2v. Und weicht von mir gar serr), 5vv, 1601A, C ix; Ach weh dess Leiden muss es dann sein gescheiden, 5vv, 1601A, C ix; All Lust und Freud, Gagliarda, 4vv, 1601A, C ix; An einem Abend spat, 4vv, 1596, C ii; Brinn und Zürne nur, 4vv, 1596, C ii; Das Hertz thut mir auffspringen, 4vv, 1596, C ii; Dein Äuglein klar leuchten, 5vv, 1596, C ii; Ein alter Greis wolt ein jungs Mäidlein, 4vv, 1601A, C ix; Ein Bräutlein wolt nit gehn zu Betth (2v. Als der Bräutigam auff gut Glück; 3v. Und sagt in solcher Brünstigkeit; 4v. Darumb ward er sehr ausgelacht), 4vv, 1601A, C ix

Falsch Lieb warumb mich fliehest, 6vv, 1596, C ii; Far hin guts Liedelein, 6vv, 1596, C ii; Feins Lieb du hast mich gfangen, 4vv, 1596, C ii; Frisch auff, last uns ein gutes Glass, 6vv, 1596, C ii; Frölich zu sein in Ehren, 5vv, 1596, C ii; Gar lang thet ich nach einer Jungfrau, 6vv, 1601A, C ix; Gleich wie ein Hirsch gejaget con den Hunden, 6vv, 1601A, C ix; Hertzlieb zu dir allein, 5vv, 1596, C ii; Hoert zu all die jr Thugend kennt, 5vv, 1601A, C ix; Ich bring mein Bruder ein guten Trunck, 8vv, 1601A, C ix; Ich brinn und bin entzündt, 4vv, 1596, C ii; Ich hab dir zu wol getrauet, 5vv, 1601A, C ix; Ich habs gewagt und zugesag, 4vv, 1601A, C ix; Ich scheid von dir mit Leyde, 6vv, 1596, C ii; Ich sing und spring, will alles trauren, 6vv, 1601A, C ix; Ihr Musici frisch auff und last doch hören, 6vv, 1601A, C ix; Im külen Mäyen thun sich all Ding, 8vv, 1601A, C ix

Junckfraw dein schöne Gestalt, 4vv, 1596, C ii; Kein grösser Freud hett ich auf diser Erden, 8vv, 1601A, C ix; Kein grösser Freüd kan sein, 5vv, 1596, C ii; Mein G'müth ist mir verwirret, 5vv, 1601A, C ix; Mein Hertz dass mir hast gstohlen, 4vv, 1601A, C ix; Mein Hertz ist mir gen dir, 8vv, 1596, C ii; Mein Lieb wil mit mir kriegen, 8vv, 1596, C ii; Mit Dantzen jubiliere, 6vv, 1596, C ii; Mit dein lieblichen Augen, 4vv, 1601A, C ix; Mit traumt in einer Nacht (2v. Und ich vor Freud; 3v. Darauff jrn schönen roten Mund), 4vv, 1601A, C ix; Nun fanget an ein guts Liedlein, 4vv, 1596, C ii; Nun hat ein End mein Klagen, 6vv, 1601A, C ix; Nun lasst uns fröhlich sein, Tantz, 5vv, 1601A, C ix; O Auffenthalt meins Leben, 4vv, 1596, C ii; Reichlich mit schön und thugend, Tantz, 5vv, 1601A, C ix; Schöns Lieb du machst mir Angst, 6vv, 1596, C ii; Tantzen und springen, Gagliarda, 5vv, 1601A, C ix; Unter alln auff diser Erden, Tantz, 5vv, 1601A, C ix; Von dir kan ich nicht scheyden, 6vv, 1596, C ii; Vor Freuden will ich singen, 5vv, 1601A, C ix; Wann du Junckfraw forthin, 5vv, 1596, C ii; Wer liebt auss treuem Herten, Tantz, 5vv, 1601A, C ix; Wer

singt der Sing das es wohl Kling, 6vv, 1601A, C ix; Zu dir schrey ich umb Hilff, 5vv, 1596, C ii; Zu dir steht all mein Sinn, Tantz, 5vv, 1601A, C ix

Hassler: (2) Hans Leo Hassler: Works

instrumental

Lustgarten neuer teutscher Gesäng, Balletti, Gaillarden und Intradan, 4–8vv (Nuremberg, 1601) [1601A]

Sacri concentus, 4–12vv (Augsburg, 1601, enlarged 2/1612) [1601, 1612]

Keyboard and instrumental works in Amoenitatum musicalium hortulus (1622), *A-Wm*, *D-Bsb*, *Bs*, *Mbs*, *I-Pu*, *Tn*; keyboard intabulations of vocal works in 1607²⁹, 1617²⁴

Organ Mass: Messa de gl'Apostoli, *I-Tn*, ed. O. Mischiati (Brescia and Kassel, n.d.)

Introitus, *Tn*; Introitus primi toni, *Pu*, *Tn*, *W*; Introitus quarti toni, *Pu*, *Tn* (partial), *W*; Introitus sexti toni, *Pu*, *Tn*, *W*; Introitus octavi toni, *Pu*, *Tn*

15 Magnificat, *D-Mbs*, *I-Tn*; 1 ed. in CEKM. xl/2, 3 in WM, 1 in AW

16 Canzonas, 4vv, *Tn*, 2 in AW, 9 in R, 1 in CEKM, xl/1; Canzona, 4vv, Amoenitatum musicalium hortulus (1622), C ix; Canzona terti toni, 4vv, *D-Bsb*; Canzon septimo tuono, 4vv, *I-Pu*, *Tn*; Canzona septimi toni, 4vv, *D-Bsb*; Canzona octavi toni (i), 4vv, *Bsb*; Canzona octavi toni (ii), 4vv, *Bsb*; Canzon noni toni, 8vv, 1601, C v–vi; Canzon duodecimi toni, 8vv, 1601, C v–vi

Ricercar (F-Ionian), *D-Bsb*, *W*; Ricercar, *Bsb*, *W*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Tn*; Ricercar, *Pu*, *Tn*, *W*, AW; Ricercar, 4vv, 1612, *Tn*, C v–vi; Ricercar primi toni, *Tn*; Ricercar secondo tono, *Pu*, *Tn*, *W*, AW; Ricercar terzo tono, *Tn*; Ricercar quarti toni, *Tn*; Ricercar quinto tono, *D-Bsb*, *W*; Ricercar sesto tono, *Bsb*, *W*; Ricercar septimi toni, *I-Tn*; Ricercar settimo tono, *D-Bsb*, *W*; Ricercar octavo tono, *Bsb*, *W*; Ricercar noni toni, *I-Tn*; Ricercar noni toni, *Tn*; Ricercar noni toni, *Tn*; Ricercar ut re mi fa sol la, *Tn*

Toccata, *Tn*, *S*; Toccata, *Tn*, *S*; Toccata, *A-Wm*, *S*; Toccata, *I-Pu*, *Tn*, *S*; Toccata dell primo tono, *Pu*, *Tn*, *S*; Toccata overò ricercar primi toni, *Tn*; Toccata di secondo tono, *Pu*, *Tn*, *W*, *S*; Toccata sexti toni, *Tn*; Toccata et ricercar septimi toni, *Tn*, *S* (partial); Toccata noni toni, *Pu*, *Tn*, AW (partial), *S*

10 Intradadas, 1601A, C ix, H; Fantasia ut re mi fa sol la, *I-Pu*, *Tn*, *W*, AW; Gagliarda, 6vv, 1601A, H, C ix; Ich gieng einmal spatieren. 31. mal verendert, *Tn*, ed. G. Kiss (Mainz, 1971); Intonatio primi toni, *Tn*; Susanna un gioir di Orlando Lasso variert, *Tn*

Hassler: (2) Hans Leo Hassler: Works

doubtful and misattributed works

Canzon (attrib. C. Erbach in *I-Pu*, *Tn*; wrongly attrib. Hassler in W 95), ed. in CEKM, xxxvi/3, 120; Canzon quinti toni (attrib. C. Erbach in *D-Bsb*, *Mbs*, *I-Tn*; anon. in *Pu*; wrongly attrib. Hassler in W 94), ed. in CEKM, xxxvi/3, 100, 104; Can: di Johanne Leone Haslero, 4vv, *D-Mbs* (attrib. C. Erbach in *I-Pu*, *Tn*; anon. in *PL-PE*), ed. in CEKM, xxxvi/5, 161; Canzon primo tuono lo: Leo Hasl (o del S. Claudio da Coreggio), 4vv, *I-Pu* (=A. Gabrieli, *Ricercar arioso*, 1605¹⁹; attrib. A. Gabrieli in *D-Bsb*, *I-Tn*), ed. P. Pidoux, *Andrea Gabrieli: Canzoni alla francese et ricercari ariosi* (Kassel, 1961); Canzon J.L.H., 4vv, *Tn* (attrib. C. Merulo in 1617²⁴; anon. in *D-Bsb*, *I-VEcap*); Canzon J.L.H., 4vv, *Tn* (attrib. C. Merulo in *Tn*, *VEcap*, 1608²⁴; attrib. V. Bellavere in 1599¹⁹; anon. in *PL-PE*), ed. in AMP, viii (1970)

Sonata p^a parte. J.L.H., *I-Tn* (variations on 'Fortune' tune, correctly attrib. J.P. Sweelinck in *D-Bs*), ed. in *Jan Pieterszoon Sweelinck: Opera Omnia*, I/iii 7; Toc: 2di: Ton: Eius: Aut: [Leon: Has:], *D-Bsb* (see Panetta, 1991); Toc: 4Ti: Ton: Au: Leon: Has, *Bsb* (correctly attrib. Sweelinck in *B-Lu*, *D-Bsb* Lynar A1, *GB-Cfm*, *I-Pu*, *Tn*; anon. in *D-Lr*; see Panetta, 1992), ed. in *Jan Pieterszoon Sweelinck: Opera*

Omnia, I/i 94; Toccata del Sig^r. Hasler, *I-Tn*, Giordano I, S 55 (correctly attrib. Sweelinck in *D-Bs*, anon. in *I-Tn*, Giordano II; see Panetta, 1992), ed. in *Jan Pieterszoon Sweelinck: Opera Omnia*, I/i 149; Toccata del Sig^r. Hasler, *I-Tn*, S 60 (correctly attrib. Sweelinck in *A-Wm*; see Panetta, 1992), ed. in *Jan Pieterszoon Sweelinck: Opera Omnia*, I/i 147

Hassler

(3) Kaspar Hassler

(b Nuremberg, bap. 17 Aug 1562; d Nuremberg, bur. 21 Aug 1618). Organist and editor, son of (1) Isaak Hassler. In 1586 he was appointed organist of the Egidienkirche, Nuremberg, in succession to Hans Haiden, who later became his father-in-law. The precentor there at that time was the notable Friedrich Lindner. The following August he took up a similar post at the larger church of St Lorenz. He remained there until 1616 when he became organist of St Sebaldus, the most prestigious organ appointment in Nuremberg.

Although Kaspar worked in Nuremberg for the whole of his life, he gained a wide reputation as an organist, and was particularly highly regarded by the Fugger family in Augsburg. He passed considerable periods of time there in 1587–8 and in the years 1614 and 1616, though in so doing he brought himself into disfavour with Nuremberg council. His close association with the Fuggers was probably motivated to some extent by his business acumen. In 1595, together with his brothers, he was ennobled by Emperor Rudolf II, and in 1604 was granted the privilege of armorial bearings as a reward for his commercial transactions. Through his brother (4) Jakob Hassler, he also maintained business and music connections with the Hohenzollern establishment in Hechingen.

In 1596, with (2) Hans Leo Hassler, he was among the organists invited by the Duke of Brunswick to judge the recently completed organ in the Schlosskirche at Gröningen. Like Hans Leo, Kaspar was a noted authority on organ design: in 1607 he was consulted in connection with the new organ in the Egidienkirche, Nuremberg, and in 1617 with the cathedral organ in Würzburg. In the same year he supervised the restoration of the organ at St Sebaldus, Nuremberg.

Of Kaspar's compositions, only a four-part *Fantasia* in German organ tablature is known (*D-Bgk*; ed. in DTB, vii, Jg.iv/2, 1903). Nevertheless, he is important for the several collections that he edited (RISM 1598², 1600¹, 1600², 1613¹). Preference in these books is given to Italian masters, chiefly the two Gabriellis, Marenzio, Merulo and Orazio Vecchi, and also to a handful of German composers (notably Aichinger and (2) Hans Leo Hassler). Kaspar did much to foster in Germany a knowledge and love of Venetian polychoral music. He undoubtedly took as his model Friedrich Lindner, who had edited a series of earlier anthologies. With Lindner, Kaspar Hassler was a member of the Nürnberger Musikalischen Kränzleingesang, an academy in the humanist Italian tradition with a particular interest in music.

Hassler

(4) Jakob Hassler

(*b* Nuremberg, bap. 18 Dec 1569; *d* ?Eger, between April and Sept 1622). Musician and composer, son of (1) Isaak Hassler. He received his earliest musical training from his father, and in 1585 he was apprenticed a *Stadtpfeiffer* in Augsburg. He was granted a stipend in 1590 to enable him to study further in Italy, presumably in Venice. Upon his return he became chamber organist to Christopher Fugger. Together with his brothers he was ennobled by Emperor Rudolf II in 1595.

Beginning in 1595, Jakob was involved in a paternity suit, with the result that both he and his future wife, Leonore Ostermaier, were taken into custody (see Schmid, 1941); through the mediation of his brother (2) Hans Leo Hassler, he won an early release. In 1596 he obtained a new post, that of court organist to Count Eitelriedrich IV von Hohenzollern in Hechingen; an earlier request on his behalf by Octavian II Fugger to Moritz, Landgrave of Hesse, had been unsuccessful.

Faced with yet another paternity suit Jakob left Hechingen in 1601 and subsequently applied for the directorship of the Augsburg *Stadtpfeiffer* in succession to his brother (2) Hans Leo Hassler. His earlier difficulties stood against him, however, and he failed to obtain the post. Eventually he found permanent employment as imperial court organist in Prague. After the death of the Emperor Rudolf II in 1612 his duties in Prague lightened considerably, and he eventually settled in Eger where he was involved in mining enterprises. He probably died there, having unsuccessfully tried again to gain a post in Augsburg after the outbreak of the Thirty Years War.

Jakob published numerous vocal works, yet these are unexceptional and in no way comparable to those of his brother (2) Hans Leo Hassler. While his highly prestigious organist appointments offer ample testimony to the esteem accorded his talents by contemporaries, only a handful of compositions bearing attributions to him have survived in keyboard sources; several of these appear to be transcriptions of works originally composed for instrumental ensemble. Although Jakob's *Toccata di Quarto tono* displays affinities with Venetian prototypes, it is unique for the period in its employment of a two-part free-imitative design.

WORKS

Madrigali, 6vv (Nuremberg, 1600)

Magnificat 8 tonorum, 4vv, cum missa, 6vv, et psalmo li, 8vv (Nuremberg, 1601)

Vocal works in 1604⁷, 1613¹⁰, 1615², *D-Bsb, Mbs, PL-WRu*

Keyboard works in 1607²⁹, 1617²⁴, *I-Pu, Tn*; all ed. H. Krones, *J. Hassler: Orgelwerke* (Vienna, 1978)

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Hässler, Johann Wilhelm

(b Erfurt, 29 March 1747; d Moscow, 29 March 1822). German organist, pianist and composer. He first studied composition and the keyboard with his uncle, the organist J.C. Kittel. About 1762 he was appointed organist of the Barfüsserkirche at Erfurt. During the 1770s he wrote his first keyboard works and performed in several German cities, including Hamburg, where he met C.P.E. Bach. In 1779 he married the singer Sophie Kiel, with whom he gave a series of winter concerts from 1780. During the 1780s Hässler travelled widely as a performer, to Weimar, Berlin, Potsdam and elsewhere, and in 1784 he founded a music shop. He wrote his autobiography to 1786, which he published with the 1787 set of his *Sechs leichte Sonaten*. In 1789 at Dresden he met Mozart, who wrote (letter of 16 April 1789):

Hässler's chief excellence on the organ consists in his foot-work, which ... is not so very wonderful. Moreover, he has done no more than commit to memory the harmony and modulations of old Sebastian Bach and is incapable of executing a fugue properly. ... Thus he is far from being an Albrechtsberger.

In 1790–92 Hässler was successful as a pianist and teacher in London, and in 1792 he went to Riga and then to St Petersburg, leaving his family at Erfurt. In 1793 he was appointed pianist to Grand Duke Alexander, for whose wedding to Princess Elizabeth he composed a cantata, one of the first items published by Gerstenberg & Dittmar (1793). In 1794 Hässler

moved to Moscow, where he enjoyed considerable popularity and spent the rest of his life as a pianist and teacher. He was active as a music publisher in both St Petersburg and Moscow.

Hässler's output was almost entirely for the keyboard. Besides a vast number of sonatas he composed many pieces in freer forms, such as capriccios and fantasias, which show the influence of C.P.E. Bach. The *Grande gigue* op.31 was a popular bravura piece for the concert hall during the early 19th century. Hässler taught such composers as Genishta and probably A.A. Alyabyev, and in many respects provides a link between the foreign composers who dominated Russia during the 18th century and the younger generation of Russian-born composers active towards the end of the century.

WORKS

first published in Moscow, n.d., unless otherwise stated

keyboard

sonatas, hpd/pf 2 hands, unless otherwise stated

† arrangement from 6 leichte Sonaten (5 sets, 1780–90)

‡ arrangement from Clavier- und Singstücke, i–ii (1782–6)

6 (Leipzig, 1776), 1 also pubd as op.1; 6 neue Sonaten ... nebst einem Anhang von einigen Liedern und Handstücken (Leipzig, 1779); 6 leichte Sonaten (Erfurt, 1780); Clavier- und Singstücke, i (Erfurt, 1782), collab. S. Hässler, ii (Leipzig, 1786), collab. J.T. Cramer; 6 Klavier-Solos halb leicht halb schwer (Leipzig, 1785); 6 [24] leichte Sonaten, i–iv (Erfurt, 1786–90), incl. 1 for 3 hands, 1 for 4 hands, 7 for chamber insts; 48 kleine Orgelstücke (Leipzig, 1789)

Fantaisie et sonate, op.1; Caprice et sonate, op.2; Fantaisie et sonate, op.3 (Moscow and St Petersburg, 1795); Fantaisie et sonate, op.4 (Moscow and St Petersburg, 1795); Caprice et sonate, op.5 (Moscow and St Petersburg, 1796); Prélude et sonate, op.6; Ariette avec XXX variations, op.7; 3 parties, op.8‡; Chanson russe variée, op.9; Prélude et ariette variée, op.10; 3 préludes et 3 ariettes variées, op.11‡‡; Grande sonate, 3 hands, op.12 (Moscow, 1786)†; 3 as op.13 (Moscow and Leipzig, n.d.)†; 3 as op.14 (Moscow and Leipzig, n.d.)‡; 3 sonates expressives, op.16 (Moscow and Leipzig, 1803); Fantaisie et sonate, op.17 (Moscow and Leipzig, 1803); Préalude et divertissement, op.18; Fantaisie et chanson russe variée, op.19; Sonatine, 2 hpd/pf, op.20; 2 as op.21†; 3 as op.23†; Grande sonate, op.26; 5 pièces caractéristiques, op.27; 1 for 4 hands, op.28; Etude en 24 valces, op.29; Prélude et chanson allemande variées, op.30; Grande gigue, op.31

3 sonates expressives, op.32 (St Petersburg, n.d.)†; 2 grandes sonates, op.33 (St Petersburg, n.d.)‡; Caprice, divertissement, romance et presto, op.34 (St Petersburg, n.d.); 2 nouvelles fantaisies et 2 sonates anciennes, op.35 (St Petersburg, n.d.); Fantaisie et sonatine, 4 hands, op.36; 3 parties, op.37; 50 pièces à l'usage des commençans, op.38; 3 as op.39, incl. 1 for chamber insts.; 6 sonatines faciles et agréables, op.40, lost; Symphonie brillante et 2 sonates instructives, op.41‡‡; 6 sonatines, op.42; 3 as op.43†; 2 as op.44‡; 6 as op.45; 32 pièces progressives et doigtées, op.46‡ [also arr. partly from 6 neue Sonaten (1779)]; 360 préludes ... dans tous les tons majeurs et mineurs, op.47 (1817); 3 as op.48; Etude en 24 valces, op.49; others, mostly lost

other works

Orch: Grand concert, pf, op.50

Chbr: pieces in 6 [24] leichte Sonaten (Erfurt, 1786–90); 6 Lessons, kbd, vn/fl, vc (London, n.d.); 3 sonates, kbd, vn, vc, op.15 (1802); Caprice et chanson russe variée, kbd, vn, vc, op.22; 4 sonatines, pf, vn/fl, vc, op.24; Sonate, trio, sonatine, pf, vn/fl, vc, op.25; 1 sonate in op.39; others

Vocal: pieces in 6 neue Sonaten (Leipzig, 1779) and Clavier- und Singstücke, i–ii; 6 songs, kbd acc. (London, n.d.); cant. (St Petersburg, 1793); others, incl. arias and motets, mostly lost

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GEOFFREY NORRIS/KLAUS-PETER KOCH

Hassler, Simon

(*b* Germany, 25 July 1832; *d* Philadelphia, 24 Jan 1901). American conductor and composer of German birth. He went to Philadelphia in 1842 with his father, Henry Hassler, who conducted at the Arch Street Theatre (1844), the Chestnut Street Theatre (1845) and the Walnut Street Theatre (1846–55). Simon directed orchestras at the Walnut Street Theatre (1865–72), the Chestnut Street Theatre (1872–82) and the Chestnut Street Opera House (1882–99). He composed popular marches, galops and quadrilles, music for many of Shakespeare's plays and a Festival March, which was performed at the opening of the Permanent Exhibition at Philadelphia in 1876. In 1854 he became a member of the Musical Fund Society, and in 1891 he conducted the concert celebrating the society's remodelled concert hall. Sousa played under Hassler at the Chestnut Street Theatre during the late 1870s and produced some of his first transcriptions for its orchestra.

Hassler's brother, Mark Hassler (*b* Germany, 1834; *d* Philadelphia, 30 Nov 1906), directed music at society balls in Philadelphia, Baltimore and Washington, was reputedly the first to introduce Johann Strauss's waltzes into dances in America and was music director at the Arch Street Theatre. Simon's sister, Rosalie Hassler Rau, was an accomplished pianist.

T.E. WARNER

Hastings, Thomas

(b Washington, Litchfield Co., CT, 15 Oct 1784; d New York, 15 May 1872). American composer, tune book compiler, hymn writer and writer on music. His early musical education came largely from independent study and family encouragement. In 1797 the family moved from New England to Clinton, New York, where Thomas led a village choir and began teaching singing schools. He became active in an Oneida County musical society (later named the Handel and Burney Society), formed around 1814. In 1815 he began his career as a tune book compiler. He taught singing schools in Utica and the surrounding area, and from 1819 to 1823 in the area of Troy and Albany.

In 1823 Hastings settled in Utica, where he edited the *Western Recorder*, a religious weekly. His regular column on church music helped to establish his reputation, and he made occasional trips from Utica to lecture and advise religious groups on the subject. In 1832 he moved to New York City, where he organized a programme of collective music instruction for the choirs and congregations of more than a dozen churches. He remained in New York until the end of his life as a teacher and choirmaster, a compiler of sacred tune books and other publications, a participant in musical and religious associations, and a leader in musical 'conventions' and 'normal institutes' for the training of music teachers.

Hastings is estimated to have composed some 1000 sacred pieces and written about 600 hymn texts. His tunes 'Toplady', 'Ortonville', 'Retreat' and 'Zion' are still found in American hymnals. He assisted in the compiling of about 35 collections of music, produced several books and articles on music, and founded and edited a monthly periodical, the *Musical Magazine* (1835–7).

Hastings exemplified the concern for 'taste' that dominated the ideology of American sacred music from the second decade of the 19th century. He believed that the chordal texture and orthodox thoroughbass harmonies of contemporary Anglo-European hymnody – the idiom in which he cast his own compositions and arrangements – were founded upon established principles of musical 'science'. In his view the 'state of infancy' of music in America meant that an elaborate musical style could not effectively express religious emotions to most American worshippers. In an 1837 letter, he claimed particular virtue for the cautious, straightforward hymn tune style that he and Lowell Mason had helped to establish, noting that 'Europe has no style strictly devotional that compares at all with what we are cultivating in this country'.

Hastings's first and perhaps foremost tune book, *Musica sacra* (1815, 2/1816), 'compiled at the request, and published under the patronage of the Oneida County Musical Society', was combined with Solomon Warriner's *The Springfield Collection* (1813), and as *Musica sacra, or Springfield and Utica Collections United* went through ten editions and many reprints over two decades (1818–38). Other tune books were published under the sponsorship of the New York Academy of Sacred Music (*The Manhattan Collection*, 1836, *The Sacred Lyre*, 1840); the American Tract Society (*Sacred Songs for Family and Social Worship*,

1842, rev. and enlarged 2/1855, *Songs of Zion*, 1851); the Methodist Episcopal Church (*Indian Melodies*, 1845, a book of tunes by Thomas Commuck, harmonized by Hastings); and the Presbyterian Church's Board of Publications (*The Presbyterian Psalmodist*, 1852, *The Presbyterian Juvenile Psalmodist*, 1856). Hastings also collaborated with other musicians, including L. Mason, W.B. Bradbury, I. Woodbury, G.F. Root and P. Phillips. His *Dissertation on Musical Taste* (1822, 2/1853), the first full-length musical treatise by a native American, is an important landmark.

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RICHARD CRAWFORD/DAVID W. MUSIC

Hasz [Hase, Hass, Haass], Georg

(*b* ?Nuremberg, c1560; *d* ?Nuremberg, before 1623). German amateur composer. In the 16th century Hasz was a common name in Nuremberg: a Georg Hasz was baptized in each of the years 1557, 1560 and 1562, and one of them may be the composer. Hasz was one of 12 citizens of Nuremberg who in 1588 founded a society 'for the advancement and practice of the honourable art of music'; it met fortnightly on Sunday afternoons to perform both vocal and instrumental music. The members of the society engaged professional musicians, including Friedrich Lindner, Kaspar Hassler and Martin Paumann, and paid them an annual fee. The rule book (in *GB-Lbl*) records that Hasz, who was clerk to the society, was a qualified musician and sometimes put his instruments at the society's disposal. The society met regularly until 1602, but then not until 1623, when it was re-established. Hasz's name is not found in the new register: he had probably died in the meantime. In 1603 he visited Breslau with a commendatory letter from the Nuremberg senate and in 1608 took part in a commission to decide whether the organs of St Sebaldus and St Lorenz, Nuremberg, should be tuned alike. It is possible that he was the 'honourable citizen' who according to a document in *D-Nla* was buried on 14 May 1609 'behind the Town Hall'.

In 1602 Hasz published in Nuremberg *Neue fröliche und liebliche Tantz mit schönen poetischen und andern Texten*. In the preface he said that he was not and never wished to be considered a professional musician or composer: he was a tradesman who since his youth had been greatly

drawn to music and who composed for recreation. His collection consists of 27 four-part songs for voices and instruments. They are in a simple note-against-note style, with lively dance rhythms and regular phrases. Hasz also wrote the poems, 22 of which are acrostics; most treat of mythological figures, and some re-use ideas from earlier German songs. A second edition (RISM 1610²¹) also includes 12 ballettos by 'D.H.N.' (probably David Haiden Norimbergensis; see [Haiden, \(4\)](#)) and a dialogue for eight voices by Christoph Buel. That the second edition includes such additions suggests that it appeared posthumously and lends weight to the suggestion that Hasz was the 'honourable citizen' who was buried in 1609.

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LINI HÜBSCH-PFLEGER

Hataš [Hatasch, Hattasch, Hatass].

Czech family of musicians. The relationship between some of its members is uncertain.

(1) Dismas (Thaddeus) Hataš

(2) Anna Franziska [Frantziska, Františka] Hatašová [née Benda]

(3) Heinrich Christoph Hataš

MILAN POŠTOLKA

Hataš

(1) Dismas (Thaddeus) Hataš

(*b* Vysoké Mýto, Bohemia, 1 Dec 1724; *d* Gotha, 13 Oct 1777). Violinist and composer. He settled in Gotha, where in May 1751 he married Anna Franziska Benda (see §(2) below). On 31 October 1751 he was appointed *Kammermusicus* in the orchestra of the Duke of Saxe-Gotha, and gradually advanced to Konzertmeister. He was also known as a violin teacher. His symphonies and violin sonatas are three-movement cycles in the early Classical idiom.

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Inst: 2 syms., D, *CZ-Bu* (microfilm); Sym., E, listed in Breitkopf catalogue, suppl.i (1766); Conc., G, fl, orch, *D-Rtt*; 2 sonatas, *SWI*; 6 sonatas, vn, bc, listed in Breitkopf catalogue (1762)

Vocal: Noch kannt ich nicht der Liebe Macht, song, in *Göttinger Musenamanach* (1770) and *Sammlung verschiedener Lieder von guten Dichtern und Tonkünstlern*, i (Nuremberg, 1780)

Hataš

(2) Anna Franziska [Frantziska, Františka] Hatašová [née Benda]

(*b* Staré Benátky, bap. 26 May 1728; *d* Gotha, 15 Dec 1781). Soprano, sister of Franz and Georg Benda, and wife of (1) Dismas Hataš. With her

parents she left Bohemia in 1742 for Potsdam, where she studied singing with her eldest brother Franz. On the recommendation of her brother Georg she was appointed *Kammersängerin* of the Duke of Saxe-Gotha in December 1750, a position that she held until her retirement in 1778. In May 1751 she married (1) Dismas Hataš. Her appearance at Gotha in G. Benda's *Xindo riconosciuto* (1765) seems to have been exceptional; she normally performed at concerts and in the church rather than in opera. She was appreciated for her musicianship and superb coloratura technique as well as for the quality of her voice. G. Benda composed his *Collezione di arie italiane* for her. She also taught singing.

Hataš

(3) Heinrich Christoph Hataš

(b Gotha, 1756). Violinist and composer, active in Germany, son of (1) Dismas Hataš and (2) Anna Františka Hatašová. From January 1778 he was a first violinist in the orchestra of Friedrich Ludwig Schröder's theatrical troupe at Hamburg. It has not been established that he was 'Hattasch junior', music director of the Brunian troupe at Schleswig and Flensburg. He wrote three Singspiels: *Der Barbier von Bagdad* (lost), *Der ehrliche Schweizer* (lost) and *Helva und Zelinde* (or *Helva und Zelime*), of which excerpts are extant in vocal score (Hamburg, 1796).

Some other members of the family were also musicians. An Ondřej Hataš was cantor and organist at Luže, near Vysoké Mýto, about 1719. Ivan Václav [Wenzel] Hataš (b Vysoké Mýto, 3 Sept 1727), a brother of (1) Dismas Hataš, may possibly have been the Jan Hataš who was cantor at Rožmitál (1742–52). Another Jan Hataš (b c1751; d Mníšek pod Brdy, 15 Nov 1784) was cantor at Mníšek from about 1770. Kouba listed for Hataš a number of masses, motets, offertories and other sacred works (mostly in the Národní Museum, Prague, and in the Moravian Museum, Brno), which because of the absence or ambiguity of the forename cannot be precisely assigned among the various family members; the same is true of a set of woodwind parthias by Jan Hataš in the Národní Museum. Further confusion may also arise with the works of Jan Heteš [Hetesch; Hettisch, Johann] (b Liblín, nr Plzeň, 7 May 1748; d Lwów, 1793), a Czech composer and virtuoso cellist.

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See [Hataš, \(2\)](#).

Hatch, Tony

(b Pinner, 30 June 1939). English composer, bandleader and record producer. While writing arrangements for the band of the Coldstream Guards during his national service he composed the teenbeat ballad *Look for a Star*, recorded by Garry Mills in 1960. He became one of the busiest journeymen in British pop music during the 1960s showing a chameleon-like ability to adapt to the changing fashions. As recording manager for Pye Records throughout the decade, Hatch wrote and produced a beat group hit for The Searchers (*Sugar and Spice*), the dramatic ballad *Joanna* for Scott Walker, and a sequence of bright ballads for Petula Clark. Co-written with his wife, the singer Jackie Trent, these included *Downtown*, *Don't sleep in the subway* and *I know a place*. Trent's own recordings of Hatch-Trent songs included the more conventional ballad *Where are you now (my love)*.

Hatch was also a highly successful composer of television theme tunes. He wrote the themes for the soap operas *Crossroads*, *Emmerdale Farm* and *Neighbours* among others, and also co-wrote comic numbers with the comedian Benny Hill. Hatch and Trent performed in cabaret together and created a musical play from the Arnold Bennett novel *The Card* which was first performed in Bristol in 1973, transferring to London later that year; revised in 1992, the show was revived for London in 1994. See also T. Hatch, *So you want to be in show business* (London, 1976).

DAVE LAING

Hatrík, Juraj

(b Okrucany, eastern Slovakia, 1 May 1941). Slovak composer. On leaving school he studied privately with Alexander Moyzes, who continued to be his composition teacher at the Bratislava Academy of Music and Dramatic Art (1958–63). With Ferenczy he studied theory and aesthetics. He attended Comenius University, Bratislava, as a postgraduate student of composition and psychology (1965–8), and after teaching at the conservatories in Košice and Bratislava he served as adviser to the Slovak Music Fund (1971–90). He was appointed reader at the Bratislava Academy in 1991, and in 1997 he became professor of composition there.

Hatrík is inspired by extra-musical terms of reference, especially literature and poetry, and by intensive study of the aesthetics and philosophy of music. The contrast and struggle of opposites (e.g. good and evil, fantasy and reality etc.) forms a central part of his composition, expressed often through varying degrees of simplicity or complexity. Vocal parts often emphasize the humanitarian aspect of his output. His early works have clearly defined melodies, an extended tonal language and employ traditional forms and processes. Examples of this are the *Symfonieta* (1962) and *Monumento malinconico* (1964). From the mid-1960s onwards he used new compositional techniques, often blending vocal and instrumental timbres, as in *Čakanie* ('Expectation'), *Introspekcia* and *Domov sú ruky, na ktorých smieš plakať* ('Home is the hands you may weep on'). In later works, synthesis and meditation replaced the notion of contrast. His accordion music and works for children form a particularly important part of his output.

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(selective list)

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Adamove deti [Adam's Children] (tragicomedy, 8 scenes, Slovak proverbs), 1974, rev. 1990, Bratislava, Štúdios, 5 Oct 1992; Šťastný princ [The Happy Prince] (op, after O. Wilde), 1978, Piešťany, 7 July 1979; Statočný cínový vojáčik [The Brave Little Tin Soldier] (music drama, H.C. Andersen), 1994, Bratislava, 16 Nov 1996

vocal

Choral: Canto responsoriale (V. Mihálic, St Paul), 2 SATB, timp, 1965; Anabell Lee (E.A. Poe), SATB, 1966; Domov sú ruky, na ktorých smieš plakať [Home is the hands you may weep on] (cant., M. Válek), spkr, T, SATB, orch, 1967; Vyletel vták [The bird has flown up to the sky], solo vv, SATB, chbr orch, 1975; Večná hra [Infinite Game] (R. Tagore), 2 SATB, 1977; Romantická balada (Poe), 8vv, elec org, hpd, perc, 1978; Dotknúť sa krásy [To Touch the Beauty] (M. Rúfus, Plato), SSAA/TTBB, 1980; Madrigal, SATB, 1980 [after Gesualdo: *Dolcissima mia vita*]; Sym. no.2 'Victor' (V. Jara), T, SATB, orch, 1987

Solo: Čakanie [Expectation] (J. Ritsos), spkr, fl, str qt, hp, perc, 1966; Introspekcia (Hatrík), S, chbr orch, 1967; 3 nokturná (Hatrík), S, va, pf 4 hands, 1971; 3 piesne o láske, šťastí a vernosti [3 Songs about Love, Happiness and Fidelity] (Malay pantuns), S, pf, 1972; Vysoký je banánovník [This Banana Tree is Tall] (Malay pantuns), S, vn, 1974; Denník Táne Savičevovej [The Diary of Tanya Savichevova] (monodrama, S, fl, ob, cl, bn, hn, 1976; Ponorená hudba [Submerged Music] (J. Roberts), S, vn, str, 1982; Canzona in memoriam Alexander Moyzes (R. Tagore), A, va, org, 1984; Moment musical avec J.S. Bach (chbr cant., Ps lii), S, fl, hn, vn, db, pf, 1985; Stratené deti [Lost Children] (G. Orr), B, str qt, 1993

instrumental

Orch: Symfonieta, 1962; Monumento malinconico, org, orch, 1964; Conc. grosso facile, vn, vc, pf, str, 1966; Concertino in modo classico, pf, orch, 1967; Dvojportrét [Double-Portrait], 1970; Da capo al fine (Spev o ľudskom živote) [Song of a Human Life], 1972; Chorálová fantázia, accdn, chbr orch, 1975; Sym. no.1 'Sans souci', 1979

Chbr: Kontrasty, vn, pf, 1963; Sny pre môjho syna [Dreams for my Son], 2 vn, pf, 1966, arr. 2 vn, str; Spor o gypsového trpaslíka [Arguments over a Plaster Dwarf], 2 accdn, 1969; 4 ostináta, 3 gui, 1979; Vox memoriae I, ob, bn, vc, hpd+toy insts, 1983; Hľadanie piesne [Seeking the Song], vn, pf, 1985; Diptych, vn, vc, pf, 1988; An die Musik, cl, vn, vc, pf, 1995

Solo inst: Andante a burlesca, pf, 1961; Monológy [Monologues], accdn, 1965–7; Balada o rovnobežkách [Ballad on Parallels], org, 1968; Sentencie [Sentences], accdn, 1969; Sonata ciaccona, pf, 1971; Ciaccona interotta, vn, 1976; 2 marginálie [2 Marginalia], hp, 1977; Pulzácie I, accdn, 1977; Metamorfózy podľa Gogoľa [Metamorphoses after Gogol], gui, 1980; Sonáta (Pulzácie II), accdn, 1987; Partita giocosa, accdn, 1992; 9 malých preúdií [9 Little Preludes], pf, 1993; Noneto di studi-facili, accdn, 1995

Tape pieces

works for children

Prečo, mama? [Why, Mummy?], pf, orchd, 1964; Melancholická suita, pf, 1976; Krajinou šťastného princa [In the Country of the Happy Prince], i–ii, pf, 1977, 1979 (4 hands); 5 tancov [5 Dances], rec, 2 vn, perc, 1980; Deti [Children], picture bks, chorus, insts, 1985; Poľ do môjho náručia [Let me hold you in my arms], pf 3–6 hands, 1991; Rozprávky pre Barborku [Tales for Barborka], i–iii, pf, 1994; Vysoký otec–široká mať [Tall Father – Broad Mother] (Slovak riddles), 1–2 part chorus, pf, 1995; stage works, other pf pieces

MSS in CZ-Mms

Principal publishers: Opus, Slovenský hudobný fond

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KATARÍNA LAKOTOVÁ

Hattian music.

See [Anatolia](#).

Hatto episcopus Trecensis.

See [Ato episcopus Trecensis](#).

Hatton, Sir Christopher

(*b* Barking, Essex, 28 June 1605; *d* nr Corby, Northamptonshire, 4 July 1670). English music patron and collector. His family's principal residence was at Kirby Hall, near Corby. His father, also Sir Christopher Hatton (c1570–1619), was a patron of Orlando Gibbons; Gibbons's *First Set of Madrigals and Motets* (1612) and Hume's *Poeticall Musicke* (1607) are both dedicated to him. The younger Hatton was Charles I's Comptroller of

Household at Oxford during the Civil War and was created 1st Baron Hatton on 29 July 1643. He employed George Jeffreys as steward and appears to have engaged Stephen Bing and John Lilly for specific copying projects. Michael East dedicated his *Seventh Set of Bookes* (1638) to him. The Hatton music collection still survives (*GB-Och*). Much of the Venetian printed music was bought from the London bookseller Robert Martin; Jeffreys and Bing made manuscript copies, perhaps for performances at the Oxford court (1642–6).

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J.P. Wainwright: *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997)

JONATHAN P. WAINWRIGHT

Hatton, John Liptrot

(*b* Liverpool, 12 Oct 1808; *d* Margate, 20 Sept 1886). English composer. His father and grandfather were professional violinists. At 16 he was already organist at three churches in the Liverpool area. He also gained some experience as an actor and singer. In 1832 he moved to London, and began to compose piano pieces and songs. In 1842 he was engaged to direct the chorus at Drury Lane Theatre, where his first stage piece was performed. During this season he became friendly with the singer Joseph Staudigl, who encouraged him to write an opera for Vienna (*Pasqual Bruno*, Kärntnertor, 1844). One song from this work, *Revenge*, was published in England and became very popular. In Vienna Hatton gained a reputation for his piano playing, especially of Bach's fugues; and he took advanced lessons in counterpoint from Sechter. On his return to England he published partsongs and songs under the pseudonym 'Czapek', supposing it to be Hungarian for 'hat on'. From 1848 to 1850, and again in the autumn of 1850, he visited the USA.

For most of his life, Hatton was constantly engaged in performing, both as a pianist and as a comic singer. He was the inventor, or at least one of the earliest exponents, of a kind of popular one-man show, in which he spoke, played the piano and sang to his own accompaniment. This was a novel idea in 1846: the *Musical World* commented that 'like Malaprop's Cerberus, he was three gentlemen at once'. He had an extraordinarily wide range of taste, for he was equally at home in the most severe forms of contrapuntal exercise, in the 'sacred' manner of Mendelssohn's oratorios, in the styles of the 16th and 17th centuries, or in a kind of clowning style of singing which brought the house down wherever he went. It was often uncertain whether the place allotted to him on the programme would be occupied by one of Bach's fugues or by a comic song of his own composition.

In 1850 he became conductor of the Glee and Madrigal Union. From 1853 to 1859 he was musical director at the Princess's Theatre under Charles Kean's management, and during this period he composed and arranged incidental music for a number of Shakespeare plays. His cantata *Robin Hood*, given at the Bradford Festival of 1856, was more successful than many of his longer works. The Ballad Concerts in St James's Hall were conducted by Hatton for their first nine seasons (1866–74). In October 1875 he paid the first of several visits to Stuttgart, and he published some of his later works in Germany. During his last years he lived chiefly at Margate, though for a short time he was at Aldeburgh, where he wrote his *Aldeburgh Te Deum*.

Hatton was, above all, a very English musician. His love for the older English traditions of vocal music is shown alike in the collections he edited and in the songs and partsongs he composed. *The Songs of England*, edited with Eaton Fanning for Boosey & Co. (1873), demonstrates not only his catholic taste but also, in the accompaniments he provided for some of the older songs, his reticence and historical knowledge. In his own music he often turned to the older English poets, especially Shakespeare and Herrick, for his texts; and he steadfastly resisted the growing tendency to chromaticism, building his effects on the diatonic system, with the help of dissonance, contrapuntal interest, and an occasional touch of modality. In some of his songs the result is only a kind of flatness that is neither distinctively Victorian nor of any other style. But the *Songs by Herrick, Ben Jonson and Sedley* (1850) form a highly successful group in which the music, well matched in style to the poems, has many touches of originality. One of the set, *To Anthea*, was made famous by Santley's singing, but it is little, if at all, superior to some of the others. In one feature only are these songs curiously imprisoned by their period – the almost unvarying uniformity of their two- and four-bar phrase structure.

Hatton was equally successful in the 'ballad' idiom, in such songs as *Good-bye, Sweetheart*, where he resisted the temptation to indulge in incidental chromaticisms; or in character songs like *Simon the Cellarer*. *The Wreck of the Hesperus*, which had an enduring popularity, is a more ambitious effort: Longfellow's poem is a melodramatic horror, but Hatton managed to produce and sustain a genuinely sinister atmosphere by fairly simple means. It cannot be said that he was equally successful in the larger forms. In his incidental music, such as that for *Henry VIII*, he provided an overture, entr'actes and dances, and one or two songs; the music is often attractive and nearly always appropriate, but it does not add up to an integral work of art.

WORKS

printed works published in London

Ops: *The Queen of the Thames, or The Anglers* [Uncle Grayling] (operetta, 1, E. Fitzball), London, Drury Lane, 25 Feb 1842, vs (1842); Pasqual Bruno (Fitzball, after A. Dumas), Vienna, Kärntnertor, 2 March 1844, 1 song (London, 1844); *Rose, or Love's Ransom* (3, H.S. Edwards), London, CG, 26 Nov 1864, vs (1865)
 Incid music, incl. *Sardanapalus*, 1853; *Faust and Margaret*, 1854, *US-Ws*; *King Henry VIII*, 1855, *Ws*, vs (n.d.); *King Richard II*, 1857, *Ws*; *King Lear*, 1858; *Macbeth*, 1858, *Ws*; *The Winter's Tale*, 1858, *Ws*; *The Tempest*, *Ws*

Mass, Graduale, Offertorium, 4vv, org (1871); Aldeburgh Te Deum, c1880; Services and [26] Anthems (n.d.)

Secular choral works, with orch: Ode for St Bartholomew's Hospital, 1855, *US-Bp*; Robin Hood (cant., G. Linley), vs (c1856); Hezekiah (orat), London, Crystal Palace, 15 Dec 1877

c200 partsongs, incl. 54 listed in Baptie, and Stars of the summer night (H.W. Longfellow), 1851, *NYp*

c300 songs, incl. Songs by Herrick, Ben Jonson and Sedley (1850), 2 ed. in MB, xliii (1979), 59–64, and Songs for Sailors (2/1878), texts by W.C. Bennett

Pf Trio; 6 impromptus, pf; J.L. Hatton's Book for the Organ (c1850)

editions

The Songs of England ... 281 Melodies ... of the last three Centuries (London, 1873; rev. 1879, collab. E. Faning)

The Songs of Ireland (London, c1880)

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G. Bush: 'Songs', *Music in Britain: the Romantic Age 1800–1914*, ed. N. Temperley (London, 1981/R), 266–87, esp. 270–71

NICHOLAS TEMPERLEY

Hattori, Kōzō

(b Kagoshima, 10 March 1924). Japanese musicologist. He studied law at Tokyo University, and after graduating in 1949 studied aesthetics for three years. He studied music with Yosio Nomura and Yoshio Hasegawa, and, from 1959 to 1961, with Gurlitt in Germany. He taught history of western music at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) from 1952 to 1989. He became professor in 1970 and was dean of the musicology division (1986–9). His special field is the German Baroque, particularly Schütz, but his chief contribution to Japanese musicology is his translations of the works of European and American scholars (Apel, Grout and Leichtentritt). The Festschrift *Ongaku to ongakugaku: Hattori Kōzō sensei kanreki kinen ronbunshū* [Music and musicology: articles to celebrate the 61st birthday of Professor Kōzō Hattori], ed. I. Sumikura and others (Tokyo, 1986) contains his biography and a complete list of his writings.

WRITINGS

'Ongaku-shigaku ni okeru jidaiyōshiki no mondai' [The problem of 'period-style (Zeitstil)' in the history of music], *Bigaku*, no.6 (1951), 33–44

'Figūrenrere ni tsuite' [On the *Figurenlehre*], *Ongakugaku*, vii/2 (1961), 11–31 [with Eng. summary]

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Nomura Yosio sensei kanreki kinen ronbun-shū (Tokyo, 1969), 296–327

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Barokku ongaku no tanoshimi [The pleasures of Baroque music] (Tokyo, 1979)

MASAKATA KANAZAWA

Hatze, Josip

(*b* Split, 21 March 1879; *d* Split, 30 Jan 1959). Croatian composer. He graduated in 1902 from the Liceo Musicale in Pesaro after studying composition with Mascagni, then became a music teacher and choral conductor in Split. Together with his contemporaries Bersa and Pejačević, he was one of the founders of a modern Croatian musical style; he brought fresh nuances and international experience to the Romantic tradition in Croatia, which at the turn of the century was rather conservative. The Mediterranean tradition in which he grew up and was educated gave a characteristic flavour to his compositions, which are mostly vocal with a rich, highly personal melodic style of the *bel canto* type; this is particularly true of the solo songs and cantatas. For the musical stage he left two important works: *Povratak* ('The Return'), a musical drama in the style of the Italian *verismo*, and *Adel i Mara*, which draws on stylized folk elements. The first performance of *The Return* in 1911, the year in which Bersa's opera *Oganj* was also first performed, marked an important point in Croatian operatic history.

WORKS

(selective list)

Stage: *Povratak* [The Return] (musical drama, 1, S. Tucić), 1910, Zagreb, 21 March 1911; *Adel i Mara* (lyric folk op, B. Radica after N. Bartulović and L. Botić), 1931–2, Ljubljana, 30 Nov 1932; *Žetveni vijenac* [The Harvest Wreath] (ballet), 1944, unperf.

Choral: *Noć na Uni* [Night on Una] (cant., H. Badalić), 1902; *Exodus* (cant., V. Nazor), 1912; *Golemi Pan* [The Great Pan] (cant., Nazor), 1917; *Resurrexit* (cant., R. Katalinić-Jeretov), 1920; other choral works

c55 songs, folksong arrs.

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B. Radica: *Josip Hatze. Svedočanstva i sjećanja* [Hatze: testimonies and memories] (Split, 1989)

KORALJKA KOS

Hatzfeld.

English firm of music publishers. See under [Ashdown, Edwin](#).

Hatzotzerot

(Heb.).

Ancient Jewish trumpets. See Jewish music, §I, 4(iii).

Haubenstock-Ramati, Roman

(b Kraków, 27 Feb 1919; d Vienna, 3 March 1994). Austrian composer of Polish origin. He studied at the Kraków Conservatory under Malawski (1934–8), and at the Lwów Conservatory under Koffler (1939–41); he also studied philosophy and musicology at the universities of Kraków and Lwów. From 1947 to 1950 he was director of the music department of Kraków Radio and secretary of the Polish section of ISCM. He was also editor of *Ruch muzyczny* and a leading Polish music critic. In 1950 he emigrated to Tel-Aviv where he undertook the development and directorship of the central music library, and worked as a teacher at the Academy of Music. In 1957 he returned to Europe. After spending time in Paris where he became familiar with *musique concrète* he went on to Vienna where he directed the reading of modern scores for Universal Edition (1957–68). In 1959 he organized the first exhibition of graphic scores in Donaueschingen. He taught periodically at the Academy of Music in Tel-Aviv and at Darmstadt (1964–5), and directed the Gaudeamus Foundation Week at Bilthoven in 1967. He was guest-lecturer in Buenos Aires in 1968, at the Swedish Royal Academy of Music in 1969 and a fellow of the German Academic Exchange Service in Berlin (1970–71). In 1973 he was appointed professor of composition at the Vienna Musikhochschule, a position he held until 1989. As one of the few descendants of the Second Viennese School to return to Austria after World War II, he continued the Schoenberg tradition in his teaching.

Works such as *Blessings* and *Recitativo ed Aria* mark the beginning of a compositional trend in Haubenstock-Ramati's works that was to embrace increasingly difficult formal problems towards the end of the 1950s. In the series of works described by the composer as *Mobiles* (*Interpolation*, 1957; *Liaisons*, 1958; *Petit musique de nuit*, 1958; *Mobile für Shakespeare*, 1958) he created variable forms in which components can be joined together at will and can be varied, repeated or combined with other components within a many-stranded texture. *Credentials*, a complex piece in which a Beckett text is unfolded as a structure of sounds and noises, rather than as a semantic structure, conforms to this principle of outwardly compact but inwardly dynamic form. The refined sonorities that play such an important role in these *Mobiles* led Haubenstock-Ramati to develop a system of graphic notation that he used in numerous subsequent chamber works (*Jeux*, *Catch*, *Multiple*, *Frame*, String Quartet no.1). The confrontation and combination of mobile and stable forms dominate compositions of the 1960s, such as the orchestral pieces *Vermutungen*

über ein dunkles Haus, *Tableau I*, and especially the Kafka opera *Amerika*. In the opera, the idea of multi-dimensionality, understood both as the multiplying of musical shapes and the fanning-out of sounds in space, plays a dominant role. Received with incomprehension at its Berlin première in 1966, the opera was rehabilitated in 1992 with a performance at the Styrian Autumn festival in Graz. A new computer programme enabled the later production to achieve a more precise realization of the work's spatial structures than had been possible earlier.

For a page from *Tableau II*, see [Aleatory](#), fig.3.

WORKS

(selective list)

Stage: *Amerika* (op. 2, R. Haubenstock-Ramati, after F. Kafka), 1962–4, rev. 1992, Berlin, 1966; *Comédie* (1, Haubenstock-Ramati, after S. Beckett), 2 female vv, male v, 3 perc, 1967–9; *Divertimento* (1, Haubenstock-Ramati, after Plato and others), 2 actors, dancer/mime, 2 perc, 1968, Stockholm, 1969; *Ulysses* (poème choréographique, 12 scenes), tape, 1978, Vienna, Staatsoper, 1979; *Unruhiges Wohnen* (ballet, E. Jelinek), 1991, Linz, Posthof, 1991

Orch: *Hpd Conc. (Recitativo ed aria)*, 1954–78; *Papageno's Pocket-Size Conc.*, glock, orch, 1956; *Chants et prismes*, 1957, rev. 1967; *Les symphonies de timbres*, 1957; *Petite musique de nuit*, mobile, small orch, 1958; *Séquences*, vn, orch, 1958; *Vermutungen über ein dunkles Haus*, 1962–3 [from *Amerika*]; *Psalm*, 1967; *Sym. 'K'*, 1967; *Tableau I*, 1967; *Tableau II*, 1970; *Tableau III*, 1971; *Conc.*, str, 1975; *Symphonien*, 1977; *Polyphonien*, 1/2/3/4 orch, tape, 1978; *Nocturnes I*, 1981; *Nocturnes II*, 1982; *Nocturnes III*, 1985; *Imaginaire*, 1986–7; *Beaubourg musique*, 1988

Vocal: *Blessings*, S, ens, 1951–60; *Mobile für Shakespeare*, 1v, pf, cel, vib, 3 perc, 1958; *Credentials (Think, Think Lucky)* (S. Beckett), 1v, cl, trbn, vib + glock, 2 perc, cel, pf, vn, 1960; *Prosa texte*, 4 speaking choruses, 1962 [from *Amerika*]; *Describe* (W. Shakespeare), 1v, pf, 1969; *Madrigal* (Haubenstock-Ramati), 16-pt chorus, 1970; *Chorographie* (Haubenstock-Ramati), 3 16-pt choruses, tape, 1971; *Sonans*, 6 solo vv, tape, 1973

Chbr: *Ricercari*, str trio, 1948, rev. 1978; *Jeux 6*, 6 perc, 1960; *Jeux 2*, 2 perc, 1965; *Jeux 4*, 4 perc, 1966; *Multiple I*, 2 str, 1969; *Multiple II*, 2 ww, 2 brass, 3 str, 1969; *Multiple III*, 2 ww, 2 brass, 2 str, 1970; *Multiple IV*, 1 ww, 1 brass, 1970; *Multiple V*, 1 ww, 1 str, 1970; *Multiple VI*, 1 brass, 1 str, 1970; *Konstellationen*, 25 etchings, 1971; *The Moon is Still Blue (Poetics I)*, cycle, ens, tape, 1971–2; *Concerto a tre*, trbn, pf, perc, 1972; *Spelod Mc (Poetics II)*, ens, live elec, 1972; *Str Qt no.1*, 1973; *Endless*, fl + b fl, 2 perc, hp, pf, cel + hpd, vc, 1975; *Str Qt no.2 'In memoriam Christl Zimmer'*, 1977; *Cantando*, fl, perc, hp, pf, hpd, vc, 1984; *Enchaîné*, sax qt, 1985; *Str Trio no.2*, 1985; *Für Kandinsky*, fl, ob, cl, 1987, rev. 1989; *Cathédrale II*, 2–6 hp, 1988; *Invocations*, ens, 1990; *Pluriel*, str qt/str trio/(vn, va)/(vn, vc)/(va, vc), 1991; *Nouvouletta I–VIII*, fl, perc, pf, hpd, hp, vc, 1992; *Equilibre*, 9 solo insts, 1993

Solo inst: *Interpolation*, 1/2/3 fl, tape ad lib, 1957; *Liaisons*, (vib, mar)/1 pfmr + tape, 1958; *Décisions*, cycle, inst, live elec, 1959–71; *Catch I*, hpd, 1968; *Catch III*, org, 1969; *Frame*, gui/(gui, vc, db), 1972; *Hexachord I–II*, 1/2 gui, 1973; *Sonata*, vc, 1975; *Self I*, b cl/cl, live elec, 1978; *Self II*, a sax, live elec, 1978; *Song*, perc, 1978; *Extensions*, 1/2 mar, 1987; *Cathédrale I*, hp, 1988; *Morendo II*, fl, tape, 1991;

Adagio II, sax, tape, 1991

Kbd: Klavierstücke I, 1963–5; Catch 2, 1/2 pf, live elec, 1968; Pour piano, pf, live elec, 1973; Pf Sonata, 1983, rev. 1989; Miroirs I, 16 pf, 1984; Miroirs II, 8 pf, 1984; Miroirs III, 6 pf, 1984; Musik für zwei Klaviere, 1983–4; Tenebrae II, pf, tape, 1991

Principal publishers: Universal, Hansen, Ariadne

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[Untitled], *Form in der Neuen Musik*, ed. T.W. Adorno and others (Mainz, 1966), 37–9

‘Zwischen Traum und Computer’, *Wort und Wahrheit*, xxvi (1971), 39–45
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MONIKA LICHTENFELD/REINHARD KAGER

Haubiel [Pratt], Charles (Trowbridge)

(*b* Delta, OH, 30 Jan 1892; *d* Los Angeles, 26 Aug 1978). American composer and pianist. He made his recital début at the age of 14 at the New York College of Music. From 1909 to 1913 he studied in Europe with Rudolf Ganz (piano) and Alexander von Fielitz (theory); he returned to the USA in 1913 to tour with the Czech violinist Jaroslav Kocian. After teaching in Oklahoma City at Kingfisher College and the Musical Arts Institute (1913–17), he served in France during World War I, and returned to New York in 1919 to study with Rosario Scalero (composition) and Modest Altschuler (orchestration). From 1920 to 1930 he taught piano at the Institute of Musical Art, continuing his own piano studies with Josef and Rosina Lhévinne (1928–31), and from 1923 to 1947 taught composition and theory at New York University. In 1935 he founded the Composer's Press, serving as president until 1966 when the firm was taken over by Southern Music. He moved to California in the 1960s.

Haubiel won first prize in the Schubert Centennial Contest in 1928 with his symphonic variations *Karma*; other of his numerous awards are the Swift Symphonic Award (for *Portraits*, 1935), the New York Philharmonic Symphony Contest award (for the Passacaglia from *Solari*, 1938) and the Harvey Gaul Prize (for Five Etudes for Two Harps, 1953). A prolific composer, Haubiel was an avowed classicist and a skilful contrapuntist; his music is characterized by a synthesis of Romantic, Classical and Impressionistic elements, combining a diatonic vocabulary with flowing and graceful melodic lines and colouristic 20th-century harmonies. Some 20 of his works have been recorded.

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Stage: Brigands Preferred (comic op, M. Leonard), 1929–46; Passionate Pilgrim (incid music, M.C. Munn), c1937; The Witch's Curse (fairy tale op), 1940; The Birthday Cake (operetta, H. Flexner), c1942; Sunday Costs 5 Pesos (Mexican folk op, J. Niggli), 1947, rev. as Berta, 1954; The Enchanted Princess, c1955; Adventure on Sunbonnet Hill (children's operetta, K.H. Bratton), c1971

Orch: Mars Ascending, 1923; Karma, sym. variations, 1928, rev. as Of Human Destiny, 1968; Vox cathedralis, 1934; Portraits (3 ritratti caratteristici), 1935; Solari, 1935–6; Suite passacaille, 1936; Sym. in Variation Form, 1937; Miniatures, str, 1938–9; Passacaglia Triptych, 1939–40; 1865 A.D., 1945; Pioneers: a Sym. Saga of Ohio, 1946, rev. 1956; American Rhapsody, 1948; A Kennedy Memorial, 1965; Heroic Elegy, 1970; several other orch works, many orch transcrs. of chbr or inst pieces

Chbr ens, 3 or more insts: Duoforms, pf trio, 1929–13; Lodando la danza, ob, vn, vc, pf, 1932; Romanza, pf trio, 1932; Pf Trio, 1932; Gay Dances, pf trio, 1932; Echi classici, str qt, 1936; In the French Manner, fl, vc, pf, 1942; Trio, fl, vc, pf, 1942; Str Trio, 1943; Trio, cl, vc, pf, 1969; numerous other works for a variety of inst ens, incl. 5 pf trios, 5 trbn qts

1–2 insts: Cryptics, bn, pf, 1932; En saga, vn, pf, 1938; Gothic Variations, vc, pf, 1943; Portraits, pf, c1944; Sonata, vc, 1944; Ariel, pf, c1945; Nuances, fl, pf, 1947; Shadows, vn/vc, pf, 1947; Sonata, vc, pf, 1951; 5 Etudes, 2 hp, 1953; Epochs, vn, pf, 1954; Toccata, pf, 1956; American Rhapsody, pf, c1964; Cryptics, vc, pf, 1973; Capriccio diabolico, pf; many others, incl. 8 vn, pf works, c30 pf works, children's pf pieces, works for 2 pf, solo org, hp, vn, fl

Vocal: 3 cants, incl. Father Abraham (E.N. Hatch), solo vv, SATB, nar, orch, c1945; Portals (sym. song cycle, M. Mason), high v, orch, 1963; Threnody for Love (F. Blankner), A, fl, cl, vn, vc, pf, 1965; works for chorus, orch; 1 motet; c10 choral partsongs; 1 choral song cycle; c25 songs

MSS in *US-Wc*, *CAh*, University of Wyoming, Laramie

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Hauck, Justus

(d Coburg, 1618). German printer. He was in charge of the ducal printing house in Coburg from 1596 until his death, and from 1599 he was also a city official. He printed almost nothing but the works of Benedikt Faber, Melchior Franck and Heinrich Hartmann. Particularly interesting among his extant publications is a series of volumes, including anthologies (RISM 1609^{30a}, 1610^{19a}, 1611⁷, 1611⁸, 1614¹⁸, 1614¹⁹, 1616²², 1617²²) which probably represent a larger original output. They comprise occasional music, written principally by the three composers mentioned above, in celebration of the weddings, birthdays, funerals or the assumption of civic office of noted Coburg inhabitants.

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STANLEY BOORMAN

Haucourt [Altacuria, de Alte curie], Johannes [Jehan de Hancour]

(fl c1390–after 1416). French composer. Three French-texted chansons have survived in two sources, variously attributed to 'Harcourt', 'Arcourt' or 'Jo. Alte Curie'. Despite contrasts in the musical styles of these songs, it now seems clear that they are by the same man: certain archival documents use both the Latin and French versions of his name, and it has now emerged that he was still active as late as 1417 which might account for the stylistic diversity of his three extant works. Haucourt was a priest and he originated in the diocese of Noyen. The name appears in a document dated April 1393 listing the chaplains working for the Antipope Clement VII at Avignon; in the following year the composer was awarded a canonicate with a prebend at Seclin and a perpetual chaplaincy at Rouen Cathedral. He also held a rectorate at the parish church of St Vaast and canonicates at Rozoy (Laon, 1397), and Ste Opportune, Paris (from which he resigned in 1400) and a chaplaincy at Cambrai. He seems to have remained in the papal chapel through the 1390s, passing into the service of Benedict XIII. In a list of the singers employed by Benedict in 1403 the composer appears as 'Jo. Haucourt'.

Some time before 1401 he became a canon of the cathedral of Laon, where he was resident from at least 1407. Here he worked alongside several of his former colleagues from the papal chapel and other musicians connected with the Dukes of Berry and Burgundy, such as Jean Roger de Wattignies and Jean Caritet or Charité. In 1409 'Jehan de Haucour' was involved in a lawsuit against Wattignies over the chaplaincy to the altar of

St John the Baptist at the parish church of Nouvion-le-Vineux, a post later occupied by Du Fay (see A. Planchart, 1993). It seems likely that it was Haucourt's contacts with French princely circles, in addition to his own musical and literary talents, that gained him entry to the Cour d'amour; he is listed as a secretary of this society in a manuscript that dates from c1417.

Of Haucourt's three extant songs, the rondeau *Se doit il plus* (F-CH 564, ed. in PMFC, xviii, 1981) displays several features of the so-called Ars Subtilior style of the 1380s and 90s, including syncopation, cross rhythms and changes of metre.

The rondeau is one of a handful of isorhythmic rondeaux in the Chantilly Manuscript and is next to a similar work, *Je chante ung chant*, by Matheus de Sancto Johanne. Like Haucourt, Matheus originated in Noyon, worked in the papal chapel (in the 1380s) and applied for a canonicate at Laon cathedral (though apparently one was not granted). A direct connection between the two composers seems likely since Matheus's isorhythmic rondeau appears to quote material from Haucourt's virelai *Se j'estoye* (GB-Ob Can.misc.213 facs. (Chicago, 1995), ed. in CMM, xi/2, 1959), suggesting that the latter may date from as early as 1390. Though less complex in style than *Se doit il plus*, *Se j'estoye* contains some cross-rhythms caused by ornamental triplets in cadential passages. Haucourt's rondeau *Je demande ma bienvenue* (GB-Ob Can.misc.213 facs. (Chicago 1995), ed. in CMM, xi/2, 1959) is in the simpler style associated with rondeau composition in the early 1400s, featuring syllabic text-setting, a more uniform texture and short musical phrases.

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YOLANDA PLUMLEY

Haudek [Haudeck, Houdek], Carl [Karel]

(*b* Dobříš, Nov 1721; *d* Dresden, 25 July 1802). Bohemian horn player and teacher. From 1738 to 1744 he studied with Johann Schindelárž [Jan Šindelář], who was principal horn player at Prince Mannsfeld's court at Prague. Haudek joined Count Kinsky's orchestra in 1744 and became Konzertmeister to Prince J.A. von Auersperg in 1746. He was appointed third horn player in the Dresden *Hofkapelle* in 1747, becoming first horn about 1756 (Marpurg), probably succeeding J.G. Knechtel. The second horn player at Dresden was [Anton Joseph Hampel](#), with whom Haudek worked to develop the technique of hand-stopping for playing chromatic scales.

According to Dlabacž, Haudek and Hampel performed the most difficult *Duettkonzerte* in front of the entire Dresden court. Haudek's 28 horn *Duettts* (ed. C. Larkins London, 1994), require a well-developed hand-stopping technique for both horn parts. Dlabacž also mentioned solos, *Duettkonzerte* and partitas written by Haudek for his many pupils (among whom were Franz Wiesbach and Giovanni Punto). Haudek became ill in 1786 and retired in 1796 because of paralysis, though in 1800 he told Dlabacž he had completed 52 years with the Dresden orchestra. He was succeeded there by his son Carl Joseph (*b* Bohemia, 1762; *d* Dresden, 10 Oct 1832), who had taken over some of his father's duties in 1786. Carl Joseph was named *Kammermusik* in 1826 and retired in 1827.

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See [Robert de Handlo](#).

Haueisen, Wolfgang [Wilhelm] Nicolaus

(*b* Öhrenstock bei Gehren, 4 April 1740; *d* Frankfurt, 1 March 1804). German publisher, composer and organist. From 1769 he was organist of the reformed church in Frankfurt and conducted and played in public concerts. In 1771 he started a music publishing business, mainly for works by local composers, but by 1787 it had been taken over by the firm of André in Offenbach. Haueisen wrote four sets of three sonatas for piano, violin and cello (op.1, Amsterdam, 1770; opp.2–4, Frankfurt, 1771, lost) and two piano concertos (opp.5–6, Frankfurt, 1772–3). (*EitnerQ* also mentions three cantatas in *D-GOI*.) These are clearly the works of an organist who incorporated in them the musical qualities of that instrument and the harpsichord. Haueisen's style is simple and his themes consist of short, not particularly inventive, motifs. The sonatas were probably more popular in his day than the concertos.

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HUBERT UNVERRICHT

Hauer, Josef Matthias

(*b* Wiener Neustadt, 19 March 1883; *d* Vienna, 22 Sept 1959). Austrian composer and theorist. He attended the Wiener Neustadt Teacher Training Institute (1897–1902) and then, apart from breaks for war service, taught in elementary schools in Krumbach and Wiener Neustadt until he was prematurely pensioned off in 1919. At the same time he was active as an organist, choral conductor and cellist. He taught himself theory and composition, passed further state examinations as a teacher of singing, the violin and the piano, and at the age of 28 began to compose. His early works, opp.1–18 (1912–19) – chiefly songs and piano pieces which Hauer described retrospectively as the 'first onset of my 12-note music' – are freely ranging miniatures of strong chromatic colouring. They are no more serial than are the contemporary pieces of Schoenberg and Webern,

whose aphoristic forms and, at times, expressive gestures they share, while lacking their density and terseness of motivic elaboration.

Hauer himself lived in Vienna from 1915, and there he associated with Altenberg, Bahr, Kraus, Loos and Itten. In 1918, in close collaboration with the philosopher Ebner, he wrote his first theoretical work, *Über die Klangfarbe*. The summer of 1919 brought a decisive change of direction: Hauer discovered his 'law of the 12 notes', which required that all 12 notes be sounded before any is repeated. The compositional outworking of the 'law' was evident in the suitably titled keyboard piece *Nomos* op.19, and was first articulated theoretically in *Vom Wesen der Musikalischen*, published in 1920, hence before the earliest writings on Schoenberg's twelve-note technique. Like Schoenberg, Hauer held that each composition should be based on a specific arrangement of the 12 pitch classes, which he called the 'Konstellation' or 'Grundgestalt' ('basic shape'). But Hauer's system did not involve a fixed serial succession. Instead he understood the 12-note aggregate as a trope, i.e. an unordered series of segments, each of which was specified according to pitch-class content but not order (see [Twelve-note composition, §1](#)). His investigations were focussed primarily on tropes consisting of pairs of hexachords, of which he identified 44. The notes of a trope could be deployed in the melodic or harmonic dimensions, or in both simultaneously: Hauer's methods of building textures – from strict monody to simple, transparent counterpoint – were exhaustively explained in *Vom Melos zur Pauke* (1925) and *Zwölftontechnik* (1926).

Despite the notable differences in their compositional approaches, the points of similarity between the researches of Schoenberg and Hauer proved enough to provoke a measure of rivalry between them. Hauer had approached Schoenberg as early as 1913 with a request for an opinion of his work; at their first personal meeting, in Vienna in 1917, Hauer played extracts from his works; in 1919 Schoenberg presented some of Hauer's compositions within the Verein für Musikalische Privataufführungen; finally, in 1923, Hauer initiated a brief correspondence and discussion, but the personal and intellectual tensions between the two, Hauer effectively claiming priority over Schoenberg in the discovery of 12-note composition, made the planned cooperation impossible.

Hauer also differed from Schoenberg in his creative philosophy. The central concept of Hauer's theory was 'Melos', to which 'Rhythmus' functioned as a counter-concept; Melos was associated with atonal music and Rhythmus with tonal music. Within the field of tension between these poles – which Hauer linked with other paired ideas such as spirit and instinct, myth and language, intuition and idealism – he considered that mankind, and not only music, had evolved. For Hauer, Melos was the only true, objectively immanent and fundamental law of music, and the composer's function was to be an 'interpreter of Melos'. He detested all art that expressed ideas, programmes or feelings, demanding a purely spiritual, supersensual music composed according to impersonal rules. While Hauer continued, until the late 1930s, to write concert works in traditional genres, his music aspired increasingly towards this ideal of depersonalization and objectification, which came closest to fulfilment in the *Zwölftonspiele* of the 1940s and 50s.

From 1921 Hauer was extremely productive, composing in almost all genres using a form of 12-note notation of his own devising. The best works of this period, and indeed of his whole output, are two of the Hölderlin settings, *Wandlungen* and *Der Menschen Weg*. These are works of well-constructed melody, purposely uniform rhythm and colourful, brittle orchestral texture, the poised character of the music forming a sort of counterpoint to the voluptuous drift of the words. But only a few works of this period were performed. In 1924 Hauer was represented at Donaueschingen by the *Hölderlin-Lieder* op.12 and the String Quartet op.30, and at the Vienna Festival by the First Orchestral Suite. He won wider renown with the premières of the Seventh Orchestral Suite (1927 ISCM Festival) and *Wandlungen* (1928 Baden-Baden Chamber Music Festival). Klemperer conducted the opera *Salambo* in an incomplete concert performance in Berlin in 1930, and in the same year the Violin Concerto was given at the ISCM Festival. In 1927 Hauer received the Vienna Artist's Prize and from 1930 he was paid a state honorarium.

The political upheavals of the 1930s put an end to Hauer's public activities. His music was pronounced decadent and some of his scores were included in the touring exhibition of 'degenerate art'. In 1938 he retired completely, writing his last opus-numbered work the following year. Throughout a final period of 20 years, he wrote exclusively *Zwölftonspiele*, designated sometimes by number, sometimes by date; about 1000 such pieces were written, most of them lost. They reveal a still more thoroughly objectified and simplified technique: melodies are strictly athematic, the part-writing is undifferentiated, tempo and dynamics impose inarticulate medium values, and the scoring, whether for piano, quartet or chamber orchestra, is mostly interchangeable. The elaboration of the material is mere manipulation, the selection of fixed procedures from an imaginary catalogue – with such operations composition has become a game.

After World War II there was renewed interest in Hauer, with performances, broadcasts and essays. In Vienna in 1953 Rosbaud conducted the first performance of *Der Menschen Weg* and the Konzerthausgesellschaft accorded Hauer honorary membership. In 1954 he was granted the title of professor and in 1955 he received the Major Austrian State Prize. His artistic remoteness, prolix musical philosophy and whimsically ascetic way of life surrounded him with legend during his lifetime, and he fascinated writers of his generation to an unusual degree: there are disguised references to his person and doctrine in novels by Bahr, Stoessl, Hesse (*Das Glasperlenspiel*) and Werfel (*Verdi*). Since the 1960s, in debates on serial and minimal music and particularly on John Cage's concept of 'non-intentional' music, Hauer's compositions and writings have attracted renewed interest and a deeper appreciation of their values.

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large-scale vocal

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11	Prometheus (J.W. von Goethe), Bar, pf/orch
24	Lied der Liebe (F. Hölderlin), female 3vv, pf, hmn, 1923
36	Suite no.3 (Hölderlin), Bar, orch, 1925
44	Lateinische Messe, chorus, org, chbr orch
46	Lateinische Messe, inc.
53	Wandlungen (chbr orat for concert/stage, Hölderlin), 6 solo vv, chorus, orch, 1927, also designated op.I, Baden-Baden, 1928
57	Vom Leben (Hölderlin), spkr, small chorus, small orch, 1928
58	Emilie vor ihrem Brauttag (cant., Hölderlin), A, orch, 1928
60	Salambo (op, 7 scenes, after G. Flaubert), 1929, inc. concert perf. cond. Klemperer, Berlin, 1930
62	Die schwarze Spinne (Singspiel, H. Schlesinger, after J. Gotthelf), 1932, Vienna, Theater an der Wien, 23 May 1966
65	Tanzphantasien nos.1–2, S, A, T, B, orch, 1932–3
67	Der Menschen Weg (cant., Hölderlin), 4 solo vv, chorus, orch, 1934, rev. 1952, also designated op.II, cond. Rosbaud, Vienna, 1953
68	Empedokles (Hölderlin), solo vv, male chorus, orch, 1935
76/2	Frühling (Hölderlin), chorus, vns, vcs, 1938

orchestral

Apokalyptische Phantasie, op.5, chbr orch, 1913; Kyrie eleison, op.8, chbr orch, 1914; Suite no.1, op.31, 1924; Suite no.2, op.33, 1924; Romantische Phantasie, op.37, 1925; Fantasien, op.49, str, pf, org/str qt, pf, hmn, 1926; Suite no.4, op.43, 1926; Suite no.5, op.45; Suite no.6, op.47, 1926, also for str qt as Str Qt no.6; Suite no.7, op.48, 1926

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chamber and solo instrumental

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lieder

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zwölftonspiele

Orch: I, Aug 1940; II (Wagnerklänge), Sept 1940; III, Sept–Nov 1940; IV, end 1940; Feb 1942; May–June 1943; May–June 1943; XIX, 26 March 1945; 29 Nov 1946; 21 Jan 1947; 12 March 1949; 10 June 1950; 22 Sept 1957; chbr orch, March 1958; XVII, XXIV, fl, ob, 2 cl, bn, hn, tpt, trbn, hp, str; XXV, 6 str qts, hp; 2 others

Chbr: pf qnt, 1946; XXVII, str qt, hpd, 11 March 1946; vn, cl, Christmas 1946; cl, pf, Christmas 1946; pf qnt, 16 Jan 1947; 3 pieces, str qt, Jan 1947; cl qnt, 16 March 1947; hpd, va, 24 April 1947; zither, gui, 9 May 1947; cl, pf, 17 May 1947; cl, pf qt, Christmas 1947; str qt, Jan 1948; hpd, vn, 22 July 1948; 5 vn, Oct 1949; 5 vn, 24 May 1950; 5 vn, May 1950; 5 vn, 16 Aug 1950; 5 insts, Aug 1951; pf duet, str qt, 28 Nov 1951; pf duet, hmn, 16 July 1952; pf duet, hmn, 31 July 1952; pf, hmn, 27 Sept 1952; Hausorch (pf duet, vn, vc, accdn), 25 Feb 1955; 2 vn, hpd, Feb 1955; Hausorch (pf duet, accdn), March 1955; fl, ob, b cl, bn, str qt, pf duet, 20 May 1956; vn, vc, pf duet, 13 Sept 1956; str qt, Jan 1957; str qt, pf duet, April 1957; Heimorch (vn, vc, accdn, pf duet), Oct 1957; fl, bn/b cl, str qt, Jan 1958; str qt, pf duet, 16 April 1958; pf qnt, 26 April 1958; pf qnt, 22 May 1958; 2 vn, 2 va, 2 vc, May 1958; str qt/wind qt; fl, ob, bn, pf, str; pf qnt; pf duet, hmn; 5 vn; XXVIII, pf qnt; cl, pf qt; qnt; 4 vn

Kbd: XXII, pf, 1946; pf, Christmas 1946; pf, New Year 1947; pf duet, New Year 1947; pf duet, 21 March 1952; pf duet, April–May 1952; pf duet, 24 June 1952; pf duet, with poem of E. Lasker-Schüler, 28 June 1952; pf duet, 10 July 1952; hpd, 2 Nov 1952; pf, March 1953; hpd, 29 March 1955; pf duet, April 1955; pf duet, May 1955; pf, 2 June 1955; hpd/pf, 11 June 1955; pf duet, 13 Jan 1956; pf duet, April 1956; pf duet, July 1956; pf, Sept 1956; pf duet, Oct 1956; pf duet, July 1957; pf; org

Vocal: (Oh, diese Ideologen), 2 female vv, 2 male vv, hpd, 30 July 1947

Unspecified: XXIX, ?1946; XX, ?1946

For fuller details see Lichtenfeld (1964) and Szmolyan (1965)

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Hauf, Carlous von der.

See [Hoeven](#), [Carl van der](#).

Haug, Halvor

(b Trondheim, 20 Feb 1952). Norwegian composer. He studied at the Oslo Conservatory with Kolbjørn Ofstad and spent a year (1973–4) at the Sibelius Academy in Helsinki, studying with Englund and Bergman. Later he worked with Robert Simpson in London.

Since his first orchestral success with *Symphonic Picture* in 1976, Haug has been associated with an orchestral sound of an almost Romantic fullness, and with clear form and polyphonic lines. He has received several commissions from leading institutions, and his symphonic music, colourful and rhythmically varied within a moderate modern musical language, has been well received by a wide audience and performers alike. His *Insignia*, a commission from the Lillehammer Olympics of 1994, is typical of his mature style, with its blend of tonal lines interspersed with areas where colours and sound are more important. His chamber music is equally varied. His string quartet (1996) and piano trio (1995), both commissioned by leading Norwegian chamber groups, seem to step into a more experimental phase of his composition.

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Chbr and solo inst: Sonata, vn, pf, 1973; Three Upshots, gui, 1974; 3 Inventions, gui, 1976; Fantasia, ob, 1977; Brass Qnt, 1981; Sonata elegica, vc, 1981; Str Qt no.1, 1985; Essay, a trbn, str qt, 1987; Dialogue, 2 hp, 1987; Pf Trio, 1995; Str Qt no.2, 1996

Principal publishers: NMIC, Warner/Chappell

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ARVID O. VOLLSNES

Haug, Hans

(b Basle, 27 July 1900; d Lausanne, 15 Sept 1967). Swiss conductor and composer. He studied at the Basle Conservatory and with Courvoisier and Pembaur in Munich. Returning to Switzerland he was appointed musical director at Grange and Solothurn, choirmaster and assistant conductor at the Basle City Theatre (1928–34), and then conductor of the French Swiss RO (1935–8) and of the Beromünster RO (1938–43). Later he worked as a teacher and a guest conductor in Switzerland and other countries. As a composer he had most success with his eight operas and with various radio operas and operettas; he also wrote orchestral works, chamber pieces, choruses and film scores, all in a light style drawing something from

Wolf. Avoiding contrapuntal and tonal complication, his music was designedly popular in appeal. (Manuscripts of his works can be found in CH-LAcu.)

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FRITZ MUGGLER

Haugk, Virgilius

(*b* Bohemia, between 1490 and 1500; *d* Breslau (now Wrocław), before 1555). German composer. In 1522 he apparently gave up a living in Neisse (now Nysa, Poland) where a Silvester Haugk, perhaps his brother, had been Kantor for a long time. From 1538 to 1544 he was Signator (i.e. Kantor or assistant Kantor) in Breslau. Around 1540 both of the main churches there, St Elisabeth and St Maria Magdalena, maintained schools, and Haugk had church and school duties. His wife's will of 1555 makes it clear that he was dead by that time.

Haugk's treatise *Erotemata musicae practicae ad captum puerilem formata* (Breslau, 1541) is a thorough, if somewhat lengthy, exposition of the rudiments of music. Even at this late date it deals fully with mensural notation so that the music of Ockeghem and Josquin and of their contemporaries may be understood. It describes Josquin as 'musicus sine controversia excellentissimus'. In some of Haugk's hymns the use of equal voices, a cantus firmus that largely merges into the surrounding texture, and imitative duo sections show Flemish influence. Others are more closely related to his more old-fashioned German contemporaries, having a migrating cantus firmus which is rarely imitated by the more melismatic free parts. His only surviving composition with German words is an ingenious five-voice motet, which uses two chorale tunes by Luther as simultaneous cantus firmi.

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Erotemata musicae practicae ad captum puerilem formata (Breslau, 1541)

4 hymns, 4–5vv, 1542¹², ed. in EDM, 1st ser., xxi (1942/R), xxv (1943/R)

Wir glauben all an einen Gott/Vater unser, 5vv, 1544²¹, ed. in DDT, xxxiv (1908/R)

6 motets, 4–5vv, D-Z 73, H-BA 22, 23 (2 inc.)

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WILFRIED BRENNECKE

Haugland, Aage

(*b* Copenhagen, 1 Feb 1944). Danish bass. He was a soloist with the Copenhagen Boys' Choir and later studied music and medicine at the university there; he made his début with the Norwegian Opera in 1968 in Martinů's *Comedy on the Bridge*. In 1973 he became a member of the Danish Royal Opera, with which he has a permanent contract as First Bass. His British début was in 1975 as Hunding at Covent Garden, and he sang a formidable Hagen with the ENO the same year, later recording the role with Goodall. In 1979 he made his American début at St Louis as Boris, then sang Ochs at the Metropolitan, where he has since taken several other roles, including Wozzeck. He sang King Henry in *Lohengrin* for his début at La Scala in 1981, and Hagen at Bayreuth in 1983. Haugland's big, warm and evenly produced voice has also been heard to advantage as Rocco, Fafner, Gremin, Prince Ivan Khovansky and Klingsor, the last two of which he has recorded. Notable among his other recordings are operas by Danish composers, including Heise's *Drot og Marsk* ('King and Marshal'), Nielsen's *Maskarade* and *Saul og David*, and Nørgård's *Siddhartha*.

NOËL GOODWIN

Hauk, Günther

(*b* Chemnitz, 6 May 1932; *d* Berlin, Oct 1979). German composer. He studied at the Berlin Hochschule für Musik (1952–7), first musicology and then composition with Günter Kochan and Wagner-Régeny. From 1957 to 1959 he attended Eisler's masterclasses at the German Academy of Arts in Berlin. In 1957 he was appointed music director of the Maxim-Gorki-Theater and in 1963 of the Volksbühne, both in Berlin. His music shows the influence of Wagner-Régeny and Eisler, but there are also resemblances to Stravinsky, and Hauk's rhythm owes something to jazz. But above all, he shows an evident ability to find meaningful and witty musical responses to words and gestures.

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(selective list)

Stage: *Adieu Olivia* (musical, H. Kahlow), 1961

Inst: 2 Studies, str qt, 1955; Capriccio, orch, 1956–7; Double Conc., cl, hn, str, 1957; Verwandlungen, pf, 1958; Rondo, cl, str, 1962; Conc., tpt, orch, 1963; Fest-Ouvertüre, 1965; Divertimento, vn, chbr orch, 1969; much incid music

Songs: Kälbermarsch (B. Brecht), Krieg dem Kriege (Tucholsky), Kennst du das Land, wo die Kanonen blühen? (E. Kästner), Song von Verlust und Gewinn (J. Gerlach), Nu sieh mal an (Kahlow), Memphis Blues auf den Tod von Martin Luther King (King), Frage an eine Arbeiterfrau (Tucholsky), Vom Ersteigen hoher Berge (J.R. Becher)

Principal publisher: Internationale Musikbibliothek Berlin

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Hauk, Minnie [Hauck, Amalia Mignon]

(b New York, 16 Nov 1851; d Villa Tribschen, nr Lucerne, 6 Feb 1929). American soprano, later mezzo-soprano. She first studied with Gregorio Curto of New Orleans. Shortly after 1860 her family returned to New York, where she studied with Achille Errani at the suggestion of Max Maretzek, who subsequently signed her to a contract with his company. Her operatic début, when she was 14, was in Brooklyn, as Amina in *La sonnambula* (13 October 1866); her New York début was as Prascovia in Meyerbeer's *L'étoile du nord* (3 November 1866). She toured with Maretzek's company (1866–7) and sang Juliet in the American première of Gounod's *Roméo et Juliette* at the New York Academy of Music (15 November 1867). On her first trip to Europe in 1868, financed by the publisher Gustav Schirmer, she was accompanied by her mother, a constant companion and close adviser throughout her career.

In Paris Hauk studied with Maurice Strakosch and made her début in spring 1869. Her London début, at Covent Garden, was the following October with J.H. Mapleson's company, with which she was associated for many years. After appearances in Italian opera in Paris, Moscow and St Petersburg (1869–70), she sang in German opera in Vienna (1870–73) and Berlin (1874–7); in the latter she was a principal during the first season of the Komische Oper (1874). In 1878 Hauk had engagements in Brussels and London, during which she first sang the title role of *Carmen*. Later that year she toured the USA with Mapleson's troupe; she performed in both London and the USA until 1881. That year she married Baron Ernst von Hesse-Wartegg, an Austrian nobleman, journalist and author; they mounted a worldwide concert tour that lasted three years. She sang the title roles in the first American performances of *Carmen* (23 October 1878) and *Manon* (23 December 1885). Her only season at the New York Metropolitan Opera was 1890–91. She subsequently organized her own (short-lived) opera company, which presented the first Chicago performance of *Cavalleria rusticana* (28 September 1891). Her last operatic appearance in America was as Selika in Meyerbeer's *L'Africaine* (Philadelphia, 4 November 1893); her final London performance was as Santuzza in *Cavalleria rusticana* (8 February 1895). Hauk subsequently lived mainly in Switzerland with her husband; after his death in 1918 she lived in Berlin.

Hauk's voice was a mezzo-soprano of great force and richness; she was also an accomplished actress who is credited with infusing Italian opera with powerful dramatic realism. She was a quick study and had an enormous repertory (about 100 parts). She sang fluently in four languages and was best known for her performances of *Carmen* (which she sang some 500 times), although *L'Africaine* became a popular vehicle late in her career.

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H. WILEY HITCHCOCK/KATHERINE K. PRESTON

Hauksson, Thorsteinn

(b Reykjavík, 4 Aug 1949). Icelandic composer. He studied the piano (R. Sigurjónsson) and composition (Sigurbjörnsson) at the Reykjavík College of Music, graduating in 1974. He received the master's degree from the University of Illinois, where he studied with Salvatore Martirano and Ben Johnston (1975–80). He then undertook research at IRCAM, Paris (1978–80), developing computer techniques which resulted in his *Etudes* and *Sonata* (both 1980). He continued his graduate studies at Stanford University with Chowning (1980–87). After his return to Iceland he was appointed to teach composition and electronic music at the Reykjavík College of Music.

Hauksson's research into the acoustical properties of sound has had a significant impact on his composition. Both the *Two Etudes* (1980) and *Are we?* (1980) use techniques associated with [Spectral music](#), the latter taking the overtone spectra of brass instruments as the basis for the electronic sounds. *Ad astra* (1982) is a slow-moving piece comprised of multiple layers of *Klangfarbenmelodien*, while *Bells of Earth* combines computer-manipulated sounds (including that of a bell sculpture in Kunitachi, Japan) with the full symphony orchestra. His largest work *Psychomachia*, still in progress in 1999, was conceived originally as a piece for soprano and cello, but was later extended to incorporate two other works, *Sapientia* (1990) and *Ever-Changing Waves* (1995). His work on *Psychomachia* has led him to develop a more retrospective musical language, which includes elements of traditional polyphonic writing alongside the contemporary techniques characteristic of his output as a whole.

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ÁRNI HEIMIR INGÓLFSSON

Hautemant, Nicolas.

See [Hotman, Nicolas](#).

Haulteterre.

See [Hotteterre](#) family.

Haulteterre [Hauteterre, Hotteterre], Elisabeth de

(fl 1737–68). French composer and violinist. She did not come from La Couture where the Hotteterre family of musicians originated, and there is no demonstrable connection between her and that family. In April 1737 the *Mercure de France* reported that 'Miss Hotteterre, young lady recently arrived from the provinces, has played [at the Concert Spirituel] several times on the violin various sonatas by Mr Leclair with all the intelligence, vivacity, and precision imaginable'. At the end of 1740 her *Premier livre de sonates* for violin and continuo appeared in Paris, dedicated to Jean-Marie Leclair *l'aîné*. An 'investigation of bowstrokes for novices' included in this book suggests that she gave lessons on the violin. The publication of her second *Concerto à cinq*, for four violins, organ and cello, dedicated to Princess Adélaïde, was reported in the *Mercure* of January 1744. A second book of violin sonatas is listed in a catalogue of Le Clerc *l'aîné* from 1751. The next and final known mention of her appeared in 1768 (*Avant-courier*, 14 November, and *Mercure*, December) when the publication of a *Deuxième recueil d'airs choisis*, with accompaniments for the harp composed by 'Madame Lévesque, formerly mademoiselle de Haulteterre', was announced. These notices, and the title-page of a previously published *Recueil de chansons* with accompaniments for harp or harpsichord, probably indicate the correct spelling of her name and suggest that she may have taught voice or harp as well as violin. None of her violin compositions seems to have survived.

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JANE M. BOWERS

Haultin, Jérôme

(fl 1574–1600). French typefounder. He was active in London from 1574 to 1586; later he managed the firm of his uncle [Pierre Haultin](#).

Haultin, Pierre

(d ?La Rochelle, ?1589). French typographer and printer. In 1572 he began issuing music books at La Rochelle, including eight sets of Lassus partbooks (four *Mellange* collections, 1575–7, and four collections of *Moduli*, all 1576) and two books of Jean Pasquier's *Cantiques et chansons spirituelles* (1578), as well as at least five editions with music of the psalm paraphrases of Marot and Bèze (1572–86). Haultin's nephew, Jérôme, active as a typefounder in London from 1574 to 1586, managed the firm in La Rochelle between 1590 and 1600, where he issued at least nine more psalm books as well as the 1598 edition of Le Jeune's *Dodecachorde*. Jérôme Haultin's heir was his son-in-law, Corneille Hertman, who issued Le Jeune's *Les pseumes ... à 4 et 5 parties* (1608) and more psalm books (the latest known one dated 1616). One more psalm book (1623) bears the imprint of Hertman's successor, Pierre Pié de Dieu.

Early in his career, Haultin, who was Huguenot, was highly respected as a type designer. In 1547 he cut music punches and struck the matrices for the Parisian printer [Nicolas Du Chemin](#). Probably he also cut the two other music faces which were used in his own editions and those of his heirs. The larger of these, with several substitutions of the sorts (e.g. some note heads and the treble clefs), is the same face that appears in the partbooks printed in London by Thomas Vautrollier (Lassus: *Recueil du mellange*, 1570, also Byrd and Tallis: *Cantiones sacrae*, 1575), as well as in the madrigal partbooks printed by Thomas East, Thomas Snodham and their successors. The smaller Haultin face was probably also used in various French Huguenot and Dutch music books, although it is difficult to identify conclusively.

There seems to be no likely basis in fact for two assertions made about him. In his *Traité historique et critique*, Pierre Fournier maintained that Haultin cut the first punches for music type about 1525, but this statement conflicts with what is known about [Pierre Attaignant](#) and the origins of French music typography. The typographer Guillaume Le Bé (ii), in his 'memorandum' of 1643, reported that Haultin was active as early as 1500; however, if there was an older Pierre Haultin, nothing is known of him. Most scholars now believe that both Fournier and Le Bé were simply in error.

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DONALD W. KRUMMEL

Haunreuther, Erasmus.

See [Rotenbucher, Erasmus](#).

Hauptdreiklang

(Ger.).

Major [Triad](#). See also [Common chord](#).

Hauptklang

(Ger.).

See under [Klang](#) (ii).

Hauptmann, Moritz

(*b* Dresden, 13 Oct 1792; *d* Leipzig, 3 Jan 1868). German composer, theorist and teacher. After studying the violin and composition with Spohr (1811), Hauptmann worked as a violinist in Dresden (1812–15). From 1815 to 1820 he was the private music teacher to Prince Repnin's household in Vienna. After two more years in Dresden he went to Kassel as court chapel violinist under Spohr and remained there for 20 years. During that time he developed a reputation as composer and theorist. In 1842 he was appointed Kantor of the Thomasschule in Leipzig, on the recommendation of Spohr and Mendelssohn. The next year he was appointed teacher of theory and composition at the newly founded Leipzig Conservatory. Also in 1843 he was editor of the *Allgemeine musikalische Zeitung*. In 1850 he became a founder-member of the Bach-Gesellschaft; he edited three volumes and remained president of the society until his death. Hans von Bülow, Ferdinand David, Salomon Jadassohn, Joseph Joachim and C.F. Weitzmann were among his many students.

In his compositions, theoretical works and historical endeavours, Hauptmann displayed a taste for classical proportion, formal order, metrical clarity and tonal logic. His sacred and secular vocal pieces, as well as his instrumental compositions, were well received and were a staple of the choral repertory.

In his principal theoretical work, *Die Natur der Harmonie und der Metrik* (1853), Hauptmann aimed at a philosophical understanding of musical phenomena rather than a technical knowledge of them, an approach that he felt filled a gap among contemporary theory texts. For Hauptmann, the principles underlying music must be universally true of human thought. His basic principle comprises the elements unity, opposition and (re)union (higher unity). Hauptmann's direct source may have been Hegel's dialectic, idealist philosophy in general, Goethe or Lutheran theology, or some combination of these. In any case, Hauptmann's theory is often termed 'Hegelian'. It has been called 'deductive, transcendental and dialectical' (Rummenh  ller, 1963).

For Hauptmann, the concepts of unity, opposition and reunion underlie all musical elements. They structure chords, scales, keys, key relationships, chord progressions, dissonance and its treatment, and non-harmonic notes. They also structure metrical formations and rhythmic phenomena.

A major triad proceeds from the root ('positive unity'), which determines the fifth (opposition) and major third (reunion) above it. The minor triad proceeds from the fifth ('negative unity'), which is determined by the root (opposition) and major third (reunion) below it. This conception of the major and minor triads as opposites, one conceived upwards from the root and one conceived downwards from the fifth, was highly influential on later 'harmonic dualists', including Riemann.

A strict proponent of just intonation, Hauptmann determined key orientation in part by tuning: the sixth degree of C major (A) would be lower than the second degree of G major. Since just intonation eliminates enharmonic equivalence, he considered enharmonic progressions unnatural.

Hauptmann's metrical theory recognizes a basic two-beat unit of strong followed by weak. Duple metre (one unit) is considered 'unity', triple metre contains two overlapping units (opposition) and quadruple metre combines two separate units (reunion). Hauptmann considered any 'metrical first' element to be automatically accented.

WORKS

printed works published in Leipzig unless otherwise stated

sacred vocal

2 masses: f, solo vv, chorus, op.18 (?1842); g, solo vv, chorus, orch, op.30 (1842), with grad and off

Herr, Herr, wende dich zum Gebet, cant, solo vv, chorus, 4 trbn, org, op.38 (c1854)
Lauda anima mea, off, 4vv, org/pf, op.15 (?c1840)

16 motets (for solo vv and chorus unless otherwise stated): Salvum fac regem, Domine, 4vv, op.9 (c1820); Salve regina, 4vv, org/pf, op.13 (Berlin, 1822); Nimm von uns, Herr Gott, op.34 (1852); 3 Motetten, op.36 (1852); Komm, heiliger Geist, Herr, unser Herrscher, Ehre sei Gott (with 2 hn, 3 trbn); 3 Motetten, op.40 (c1855); 3 Motetten, op.41 (c1856); Wie lieblich sind deine Wohnungen (Ps lxxxiv), op.45 (c1859); Wer unter dem Schirm des H  chsten sitzt (from Ps xci), op.48 (c1860); Herr, wer wird wohnen (from Ps xv), op.51 (1861); Ich danke dem Herrn (from Ps cxi), op.52 (c1861)

46 other sacred songs: 6 in op.33, solo vv, chorus (c1852); 6 in op.35, S, S, A (1852); 6 in op.42, 4vv (1856); 3 in op.43, chorus, orch (c1857); 3 in op.44, chorus (1858); 3 in op.53, chorus (c1865); 12 in op.54, S, S, A (c1865); 3 in op.56, chorus (c1865); Sei mir gnädig, Gott, solo vv, 2 choruses, op.57 (c1865); 2 Marienlieder, Mez, pf, op.58 (c1865); Nun schwebt auf Engelsflügeln, S, A, B, pf, in Deutsche Jugend, iii/3 (1873)

other works

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Secular vocal: works for ens, incl. [12] Zweistimmige Lieder (K. Strass), pf acc., op.46 (1859); 12 Lieder (F. Rückert), 4 male vv, op.49 (1861); 12 Kanons, 3vv, pf, op.50 (1861); songs, acc. vn, pf and pf

Inst: chbr works, incl. 3 Sonaten, pf, vn, op.5 (?1815); 2 str qts, op.7 (Vienna, ?c1820); Divertissement, vn, gui, op.8 (Vienna, ?c1820); 3 Sonaten, pf, vn, op.23 (?c1840); pf pieces

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ed. E. Hauptmann: *Opuscula* (Leipzig, 1874) [essays, some repr. from various music journals]

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See also [Harmony](#), §4

JANNA SASLAW

Hauptsatz

(Ger.).

First [Subject group](#).

Hauptstimme

(Ger.: 'main part').

The name given by Schoenberg and Berg to a polyphonic part in a passage of 12-note or other rigorously non-tonal music that is of primary importance; *Nebenstimme*, 'subsidiary part', is applied to a part of secondary importance. In performance, *Hauptstimmen* and *Nebenstimmen* are to be treated as important melodic lines and articulated more prominently than other, accompanimental parts. In Schoenberg's and Berg's scores they are indicated by bracket-like signs attached to the letters H and N. To these Berg added a sign attached to HR, for *Hauptrhythmus*, to indicate a prominent recurring rhythmic motif; similarly he used a sign attached to CH to mark off sections of the chorale melody used in the second movement of his Violin Concerto. Webern did not use the *Hauptstimme* and *Nebenstimme* signs in his scores, but the issue they were designed to address was nevertheless of great concern to him. Indeed, Leopold Spinner argued in 'The Abolition of Thematicism and the Structural Meaning of Twelve-Note Composition' (*Tempo*, no.146 (1983),

2–9) that the concept of *Hauptstimme* is the key to the homophonic design of Webern's 12-note works.



Haupttonarten

(Ger.: 'primary keys').

With reference to a given tonality, the keys of the tonic (I), subdominant (IV) and dominant (V). In minor keys the mediant often rivals the subdominant (and even the dominant) in importance as a temporary tonic.

Hauptwerk

(Ger.: 'chief department'; Dutch: *Hoofdwerk*).

Like [Great organ](#), *Grand orgue* and *organo primo* in some of their usages, *Hauptwerk* today denotes the main manual of an organ. *Werk* itself is an equivalent to *opus* used in church documents (Utrecht, c1400) or theoretical manuscripts (Arnaut de Zwolle, c1450, *F-Pn* lat.7295), and was first used to refer to the organ in general (Schlick, *Spiegel der Orgelmacher und Organisten*, 1511). It soon meant by implication the main manual, i.e. the first to be planned, that with the main chorus – as distinct from (a) the [Chair organ](#), (b) the [Positive](#) below or above the main chest, and (c) the pedals (see [Pedal](#)). Praetorius (1619) still used [Oberwerk](#) to refer to this main manual, since it was placed above the player; other terms had been *Principael* (referring to its purpose of supplying the *Blockwerk*), *Werk* (Gorinchem, 1518), *Manual* (Schlick, 1511), *der vulle Orgel* (Hamburg, 1548), *Prinzipall-Lade* (Münster, 1610). Terminology became stable early in the 17th century, but it was some time before *Hauptwerk* (Würzburg, 1614) became the most usually accepted term. The contents of the *Hauptwerk* and its relationship to the other departments are the history of the organ itself.

PETER WILLIAMS

Hauricq [Haurkus], Damianus.

See [Havericq](#), [Damien](#).

Hausa music.

Hausa music in northern [Nigeria](#) stands in a select company of arts in West Africa that not only flourish within their own traditions but also extend their cultural hegemonies outside national boundaries. With its major creative centres in the cities and towns of the sultanate of Sokoto, the emirates of Katsina and Kano, and to a lesser extent those of Zaria and Bauchi, its audiences are found not only in Nigeria itself, but also in [Niger](#), Chad, Benin, Ghana and Sierra Leone. Although regional differences often mark individual performances, Hausa music nevertheless exhibits an overall stylistic unity that separates it from the music of neighbouring cultures.

1. Background.
2. State ceremonial music.
3. Court praise-song.
4. Traditional folk music and modern popular music.

ANTHONY KING

Hausa music

1. Background.

Early accounts of the music, that is from the time of its origins in the early Hausa kingdoms before the 16th century up to the arrival of the British at the turn of the 20th century, are rare. There is evidence, however, for a considerable, though perhaps superficial, North African influence up to and including the 18th century. Initially this influence reached the Hausa states via the empires of Songhai and Mali in the west, and Bornu in the east. Its major impact appears to have been on ceremonial music, which served the rising power of the Hausa states, especially on the fall of the Songhai empire at the end of the 16th century. Although our knowledge in this respect is almost wholly confined to the borrowing of instruments that originated in the Maghrib, in the case of ceremonial instruments, borrowings clearly went hand in hand with a transfer, although modified, of their role. Thus the **Kakaki** (a long trumpet; fig.1), which was associated with military power in the Hausa states and which was introduced into state ceremonial music during the 16th century, was in use by the Songhai cavalry at the beginning of that century. The **Tambari** (a large kettledrum; fig.2), to this day a symbol of sovereignty, relates both in material form and ceremonial usage to the court *tabl* at Fez at the beginning of the 16th century. The **Algaita** oboe derives from the Maghribi *ghayta*, but does not appear in a ceremonial role in Hausa music until the 18th century.

These borrowings were not, however, confined to ceremonial music. The **Goge** (a single-string bowed lute or fiddle), condemned by religious teachers as an agent of immorality, stems from the Maghribi *ghugha*. Reciprocal borrowings also took place. The *shantu*, a women's percussion tube, was carried across the Sahara from Hausaland and Bornu and reached North Africa as a by-product of the trade in female slaves. Most instrument borrowings followed the north-south route and after various assimilations were in turn passed on until they finally reached the southern and coastal areas of West Africa. A notable example is the hourglass drum, which was first noted in the Maghrib at the beginning of the 14th century. It occurred in Hausa music at a fairly late date in various forms as the **Kalangu**, the *jauje* and the *kotso*, and finally reached the West African coast at the beginning of the 18th century. Thus the Yoruba set of double-headed *dundun* drums, the Akan *donno* drum and the single-headed Yoruba *koso* (directly linked to the Hausa *kotso*) are but three examples of an instrumental migration that spanned almost four centuries.

Islamic attitudes to music, and in particular those upheld by Usman D'an Fodiyo in his reformatory *jihad* against the Hausa states at the beginning of the 19th century, did not impose any lasting restrictions on music, nor did they effect any notable changes in musical practices that had their roots in the pre-*jihad* or *Hab'e* states and which continued to flourish in the post-*jihad* emirates. D'an Fodiyo himself proclaimed that 'A drum should only be

beaten for some legitimate purpose, such as for calling a meeting, announcing the departure of an army, when it pitches camp or returns home and the like'; he continued, 'How much worse, then, is what the ignorant people do playing musical instruments for entertainment and singing?'. Nevertheless, the rich variety of present-day music stems directly from 19th-century practice, and in particular from the three types of music that predominated: state ceremonial, court praise-song and rural folk music.

Hausa music

2. State ceremonial music.

Ceremonial music, or *rok'on fada*, remains, as in the 19th century, a symbol of traditional power. As such, it is as opposed to change as the power that bred it. It is still largely dominated by instruments of external origins and, with its highly functional role, maintains itself apart from the mainstream of musical developments. This separation, particularly in musical aesthetics, has led to the rejection of state ceremonial music by large sections of the society who see its instruments as the prestige symbols of the authority they serve rather than hear them as makers of music.

The most important ceremonial instruments are the *tambura* (sing. *tambari*), the state drums, and *kakakai* (sing. *kakaki*), the long state trumpets. Less important ceremonial instruments include the *farai* (a short wooden trumpet; fig.3), the *k'afo* (a side-blown animal horn) and the *Ganga* (a double-headed snared drum; fig.4); these are probably indigenous to this part of Africa.

The occasions for state ceremonial today are ultimately controlled by the emir as traditional head of state and successor to a *Hab'e* kingdom. Although variations occur between emirates, the main occasions are usually *sara*, the weekly statement of authority on Thursday evenings outside the emir's palace; *Babbar Salla* and *K'aramar Salla*, the major religious festivals, on which the emir rides in procession to and from the mosque; and *nad'in sarauta*, the installation of emirate officials, including that of the emir himself. Other occasions for state ceremonial are the emir's departure or return from a journey, visits from other emirs or figures of national importance and such occasions as weddings and births within the emir's family. Senior emirate officials often have their own bands, and, while these do not use the same instruments as the state bands at the central court, they play on similar occasions and generally model their performances on those of the state musicians.

Two major state bands are found in almost every emirate and comprise a consort of either five or six *tambura* or the more heterogeneous combination of the *kakaki*, the *farai* and the *ganga*. The inclusion of the *k'afo* in this second ensemble is rare, the usual composition of the band being a solo *kakaki* with six or more chorus trumpets, one or two *farai*, and up to 12 *ganga*. The symbolic rather than musical status of these two bands is reflected in their performances, which, on certain occasions, are in close proximity to and in competition with each other. The double-reed *algaita*, though sometimes an instrument at an emir's central court, is more often an instrument of his senior officials. In combination with one or more

lesser snared drums, or *gangar algaita*, it is used as a solo instrument or in groups.

Performance on ceremonial instruments, and in particular the ensemble of *kakaki*, *farai* and *ganga*, is usually based on the melodic and rhythmic realization of a normally unverbilized text known as a *take*. The instrumentalists are joined by a vocalist who acclaims his patron through the performance of a *kirari*. *Take* texts are usually epithetical and are further distinguished from *kirari* texts by being traditional to the office they celebrate rather than to the office holder and patron. Their instrumental realization is possible because Hausa is both a tonal and a quantitative language, that is, its meaning depends in part on syllabic pitch and length. Texts are thus 'performed' on instruments by an imitation of the sequences of pitch and to a lesser extent length values that mark their spoken forms. The musical realization of a *take* for the office of the Emir of Katsina as performed by a solo *kakaki* and chorus is shown in [ex.1](#). The trumpets, solo and chorus, produce their 2nd and 3rd partials, the chorus being pitched a semitone higher than the solo. Acute and grave accents mark high and low tone syllables in the text, and the sequence of long and short syllables is shown in its scansion.



Hausa music

3. Court praise-song.

While appointments in ceremonial music, whether as overall head or as a section leader, are made primarily on hereditary grounds, appointment as a praise-singer is almost always on musical grounds. Because praise-singing is not always a hereditary profession, its standards are on the whole more rigorous than those of ceremonial music. *Yabon sarakai*, praise of officials in song, is the most generally esteemed form of music in Hausa society today. Two styles of praise-song can be distinguished, the first based on the urban classical traditions of the past and the second a product of popular music of more recent origins. Songs in the classical tradition are performed by professional singers devoted exclusively to this art form. As court musicians, they depend on the patronage of a single patron, and the more powerful a patron, the more competition there is for his patronage. The best praise-singers thus gravitate to the courts of a limited number of office holders. Praise-songs in the style of popular music are performed by freelance musicians who compose for a number of patrons, generally those who offer the greatest rewards. There is therefore a tendency for praise-song, whether classical or popular, to centre on a selected group of officials within an emirate.

The instrumental accompaniments to classical praise-songs are supplied by the singer together with his *masu amshi* (chorus) on drum sets traditionally associated with this kind of court music. The instruments most frequently used are the *banga* and *tabshi* (fig.5), both small kettledrums, and the *jauje* and *kotso*, hourglass drums of which the former has a double membrane and the latter a single.

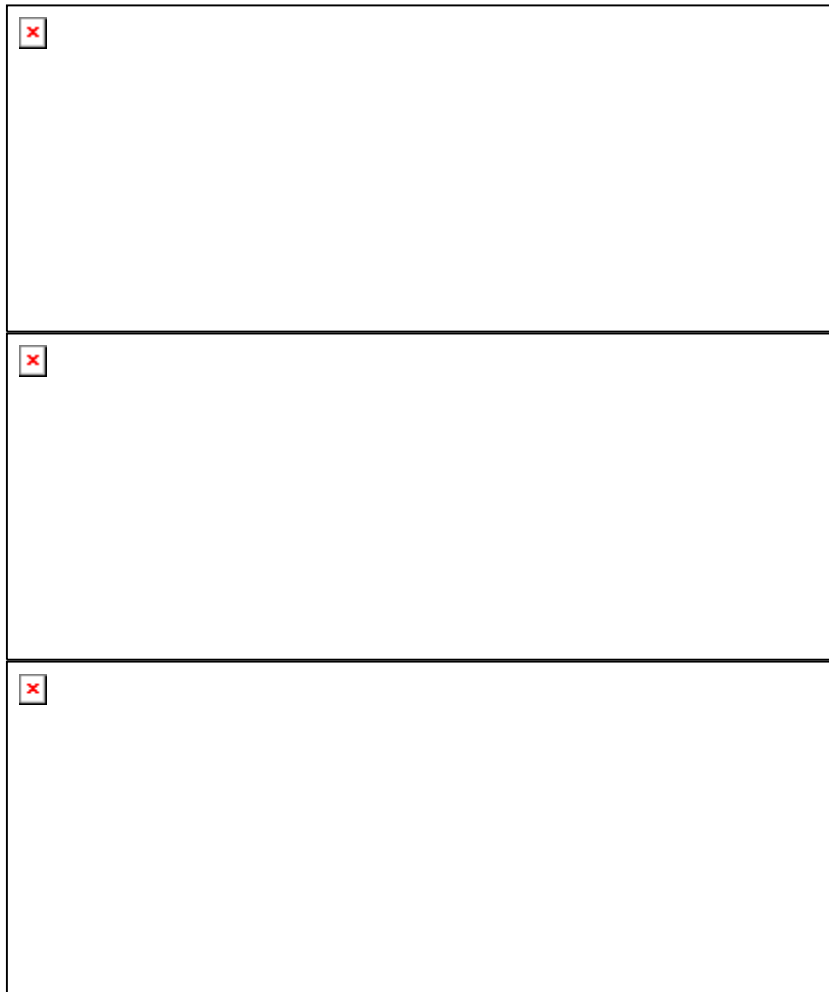
The classical praise-singer composes songs that reinforce his patron's authority by lauding his ancestry, religious devotion, authority, chivalry, generosity and other attributes. He equally undermines the authority of his patron's rivals by ridiculing their inadequacies. While the song text is thus of prime importance, so is the more musical consideration of how it is sung. So interdependent are these two aspects of performance, especially in the interplay of language tones and quantities with musical pitches and rhythms, that the singer's art cannot be evaluated separately in terms of either the text or its setting.

Fragments of praise-songs from the past survive in the public's memory, but the present-day flowering of this genre is largely attributed to the genius of the most celebrated court praise-singer of all, Narambad'a (c1890–c1960). Narambad'a lived and worked in Sokoto under the patronage of Sarkin Gobir Na Isa Amadu, district head and great-grandson of Usuman D'an Fodiyo. His best songs, such as *Dodo Na Alkali*, *D'an Filinge* and above all *Bakandamiya*, set a standard by which court songs to this day are judged. His most notable successors include Jan Kid'i, D'an K'wairo with his brother Kurna, and Sa'idu Faru, all from Sokoto; Mamman Sarkin Tabshi from Katsina and Aliyu D'an Dawo. They show their indebtedness to Narambad'a by indirect borrowings from his works and by modelling their compositions on his formal structures.

Narambad'a divided his songs, as did his predecessors, into solo stanzas with recurrent chorus refrains. The chorus was allowed to join in the solo stanza towards its end and from there to proceed to the refrain. D'an K'wairo has extended this practice by involving each member of his chorus as a soloist in his own right, each contributing his own stanza to what is nevertheless D'an K'wairo's composition. Narambad'a periodically repeated individual lines, or pairs of lines within a stanza, thus obtaining a balance of length between successive stanzas and at the same time adding emphasis to the lines repeated. In Sarkin Tabshi's songs, repetition occurs in almost every stanza and may range from a couple of lines to the complete stanza. In his longer songs, the refrain itself appears periodically as a stanza with chorus repetition, which divides the composition into major sections each comprising a group of stanzas.

In Narambad'a's songs, lines are on the whole of balanced length. In the songs of his successors, notably Sa'idu Faru and Sarkin Tabshi, not only are lines of balanced length, but the choice of words within lines is so strongly controlled by the song's metre that the whole composition can often be scanned as written poetry. Song metres are relatively restricted in their variety and are in most cases based on a division of the implicit bar into five, six or eight units, notated as semiquavers. The division into five units, as in [ex.2](#) from the refrain of *Zuwa Tariya Alhaji Maccid'o* by Sa'idu Faru, is perhaps the most classical and at the same time most intractable

of the metres, allowing almost no rhythmic variation between bars. The division into six units, as in [ex.3](#) from the refrain of *Abubakar na Bello* by Aliyu D'an Dawo, allows the use of hemiolas between successive measures. The division into eight units, as in [ex.4](#) from the refrain of *Sardauna Namijin Tsaye* by D'an K'wairo, allows a contrast similar to that of a hemiola in the alternation of a sequence of equal lengths (2 : 2 : 2 : 2) with a sequence of unequal lengths (3 : 2 : 3). In almost every song, similar cadential patterns are used to mark the ends of stanzas. Narambad'a frequently reserved the cadential use of his tonic for the end of the stanza and its refrain, and later singers have often emphasized the tonic by making it the note of lowest pitch in the song as a whole, as in [ex.4](#).



[Hausa music](#)

4. Traditional folk music and modern popular music.

An important feature of Hausa society before the arrival of the British was the separation of urban society centred on the court and its nobility from rural peasant communities on whose agriculture the political system largely depended. The musical outcome was an equally marked separation of urban art music, with its focus on court praise-song, from traditional rural folk music. Under British administration, established at the beginning of the 20th century, the traditional territorial officials were made directly responsible for rural administration and were required to live in the districts for which they held office. The concentration of court musicians in the emirate capitals was dispersed, and court praise and ceremonial music put into closer contact with rural music. In addition, the gradual development of

new industries brought a migration of rural workers to the towns; new urban middle and working classes began to emerge, with radio programmes directed at them and gramophone records produced for them. Thus the rapid growth of a popular urban music became possible, drawing its performers from traditional folk music and its forms and styles from urban as well as rural models.

Rural music itself survives with diminished audiences today, and in continual competition with the newer popular music. The latter, together with classical praise-song, now reaches the most distant country areas through radio broadcasts and gramophone recordings. The last strongholds of folk music lie in traditional dancing, such as young girls' *asauwara*, and in *bori*, the pre-Islamic religious acceptance of possession by gods.

Popular music thus flourishes as the real rival of court praise-song, competing with it in two main respects. It appeals to the same general urban audience and is similar to praise-song in the artistry of its leading exponents. Its leading singer, Muhamman Shata, is better known than Narambad'a or his classical successors, and Shata's song *Bakandamiya* stands as a direct challenge to Narambad'a's most celebrated composition, from which it borrows its title and some of its characteristics.

While it rivals court praise-song, popular music is distinguished from it in its use of instruments, whether for the accompaniment of song or for virtuoso display. The *kalangu* (hourglass drum) and its set, originally beaten for butchers and for young people's dances, is now the most popular of the accompanimental instruments because of the example set by Muhamman Shata. The *goge*, used by such virtuosi as Audu Yaron Goge and Garba Liyo, and its smaller counterpart the *kukuma*, popularized by singers like Ibrahim Na Habu, are the main rivals of the *kalangu*. The *kuntigi* (a single-string plucked lute) has a leading exponent as an accompaniment instrument in D'an Maraya, and the *garaya* (a two-string plucked lute), originally identified with songs in praise of hunters, is now used in its various sizes by all kinds of singers.

Because popular song is mostly directed at general audiences rather than at individual members of the ruling classes, it does not have to conform to the same proprieties as court praise-song. Its performers are freer in their choice of subjects for composition, and freer in the place and manner of their performances. Its songs, as exemplified in the compositions of Shata, not only praise the social leaders and the eminent but also denounce them; in the same way gamblers, thieves, drunkards, delinquents, pimps and prostitutes are both praised and ridiculed. Popular song is performed not only at the houses of the illustrious but also in hotels and bars where the general public may pay for admission.

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Hausegger, Sigmund von

(b Graz, 16 Aug 1872; d Munich, 10 Oct 1948). Austrian conductor and composer. He studied music with his father, Friedrich von Hausegger, a writer on music and advocate of Wagner, and also with Karl Pohlig and Wolf Degner. After beginning his career at the Graz opera in 1895, he held conducting posts in Munich (as joint director of the Kaim Orchestra's Modernen Abende concerts, 1899–1902), Frankfurt (director of the Museum Concerts, 1903–6), Hamburg (conductor of the Philharmonic concerts from 1910) and Berlin (with the Blüthner Orchestra). From 1920 to 1936 he was conductor of the Munich Konzertverein orchestra (later the Munich PO), in which capacity he became a noted interpreter of Beethoven and Liszt, and gave the first performances of the original versions of Bruckner's Ninth and Fifth Symphonies (1932, 1936). He was director and later president of the Akademie der Tonkunst, Munich (1920–34), where his conducting pupils included Karl Höller and Eugen Jochum.

As a composer Hausegger followed in the tradition of the New German School, excelling in symphonic programme music, while manifesting at the same time certain of Brahms's post-classical tendencies. A collection of his articles on music appeared as *Betrachtungen zur Kunst* (Leipzig, 1920).

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Solo vocal: 2 Gesänge (G. Keller, F. Hebbel), T, orch, 1902–8; 3 Hymnen an die Nacht (G. Keller), Bar, orch, 1902; 3 Lieder nach altdeutschen Dichtungen, 1v, pf, 1921; 3 Gesänge nach mittelhochdeutschen Dichtungen, female v, va, pf, 1921

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Hauser.

Bohemian, later German, family of musicians.

(1) Franz [František] Hauser

- (2) Moritz Hauser
- (3) Joseph Hauser

JOHN WARRACK/DOUGLASS SEATON

Hauser

(1) Franz [František] Hauser

(*b* Krasowitz [now Krasovice], nr Prague, 12 Jan 1794; *d* Freiburg, 14 Aug 1870). Baritone and teacher. Having studied with Tomášek in Prague, he sang first with the Prague opera (1817–21, making his début as Sarastro), then in Kassel (1821–5, under Spohr), Dresden (1825–6, under Weber), Frankfurt (1826–9) and Vienna (1829–32). In 1832 he visited London with Wilhelmine Schröder-Devrient. Later engagements took him to Leipzig (1832–5, as regisseur as well as singer), Berlin (1835–6) and Breslau (1836–8). He also made regular guest appearances throughout Germany. On his retirement in 1838 he settled in Vienna as a singing teacher. In 1846 he was appointed director of the newly founded Munich Conservatory. On its reorganization after Wagner's arrival he retired in 1864 and lived at Karlsruhe and Freiburg. According to early critics his style was pure though he was considered cold as an actor; but he gave satisfaction to Weber and was later praised for his interpretations of Mozart's and Rossini's Figaro, Bertram, William Tell and Spohr's Faust. His wide interests won him the friendship of many leading artists and composers, including Mendelssohn, Schumann and Moritz Hauptmann, with whom he often corresponded. As a teacher he was much respected, and among those whom he instructed or advised were Henriette Sontag and Jenny Lind. Hauser's *Gesanglehre für Lehrende und Lernende* (Leipzig, 1866) had a wide circulation. He was an important collector of art and music, with a particular interest in the works of J.S. Bach. His fine library included music manuscripts and letters of Bach, and he was closely involved in the revival of interest in Bach's music. He served as a consultant for the preparation of the Bach Gesellschaft edition, and prepared a thematic catalogue of Bach's works.

Hauser

(2) Moritz Hauser

(*b* Dresden, 28 Aug 1826; *d* Königsberg [now Kaliningrad], 31 May 1857). Composer and conductor, son of (1) Franz Hauser. He studied with Mendelssohn and Hauptmann in Leipzig and was music director at Königsberg. He wrote an opera, *Der Erbe von Hohenegk* (Leipzig, 1855), and a number of violin pieces.

Hauser

(3) Joseph Hauser

(*b* Frankfurt, 29 Sept 1828; *d* Karlsruhe, 4 May 1903). Baritone, son of (1) Franz Hauser. He had a repertory of more than 130 roles, and also appeared widely as a concert singer. Wagner wanted him to sing Kurwenal in 1865 and Alberich in 1869, but he was refused leave of absence to do so. He was, however, noted as a Wagner singer, and sang the role of Sachs. He inherited and extended his father's collection of manuscripts and instruments.

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Häuser, Johann Ernst

(*b* Dittichenroda, nr Rossla, 24 Feb 1803; *d* before 1874). German teacher, writer on music and composer. He studied at the University of Leipzig and became a teacher (later professor) of the history of literature at the Gymnasium in Quedlinburg. Beside literary works he published a dictionary of music, a collection of anecdotes about musicians, and other writings on music; he also left more than 100 compositions for piano and organ.

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RUDOLF ELVERS

Hauser [Houser], William

(*b* Bethania, NC, 23 Dec 1812; *d* Wadley, GA, 15 Sept 1880). American composer and tune-book compiler. He was a Methodist minister and also worked as a physician. In 1841 he moved to Georgia, settling eventually in Wadley. He compiled *The Hesperian Harp* (Philadelphia, 1848) which, with 552 pages, was the largest shape-note tune-book in common use in the

South. In four-shape notation, it contains 36 of Hauser's own compositions as well as many original arrangements of tunes from earlier publications. With Benjamin Turner, Hauser issued a second tune-book, *The Olive Leaf* (Philadelphia, 1878), in seven-shape notation, which included 48 of his own works. Much of the music reflects the northern influence of gospel hymns.

See also [Shape-note hymnody](#), §2.

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JOHN F. GARST

Hausmann, Robert

(*b* Rottleberode, 13 Aug 1852; *d* Vienna, 18 Jan 1909). German cellist. He went to the Brunswick Gymnasium in 1861 and studied there with Theodor Müller for about seven years. At the opening of the Berlin Hochschule für Musik in 1869, Hausmann became one of its first cello students, working there under Joachim's direct supervision until 1871; Joachim then introduced him to Piatti, with whom he had lessons both in London and at Cadenabbia. Hausmann then went to Dresden as cellist of the Hochberg Quartet, of which he was a member from 1872 to 1876; during this time he was coached by F.A. Kummer. Appointed second teacher at the Berlin Hochschule, he became sole teacher in 1879; in the same year he replaced Wilhelm Müller in the Joachim Quartet, of which he remained a member until Joachim's death in 1907.

Having made his début in London on 30 April 1877, Hausmann became a frequent and honoured visitor there and gave many important British premières. His association with Brahms led to his playing in a number of world premières, including that of the second Cello Sonata op.99 (written for Hausmann) in 1886. In the summer of 1887 he and Joachim enthusiastically edited and rehearsed Brahms's Double Concerto, giving the first performance on 18 October at Cologne.

A versatile and gifted musician, Hausmann excelled in chamber music; he was also a keen and skilled performer on the bass viol. He inherited his uncle's fine Stradivari cello, dated 1724 and now known as 'the Hausmann'. He never used an endpin, but had great technical command and a tone which has been variously described as 'round', 'unusually powerful', or 'trombonelike'.

LYNDA MacGREGOR

Hausmusik

(Ger.).

Music intended for performance in the home by family and friends for their own entertainment and edification. Associated particularly with the music of the middle class as opposed to that of the aristocracy, the term is peculiar to Germany and retains a sociological significance not found in similar terms such as the English 'music at home' or 'household music'. Any suitable chamber music can be considered 'Hausmusik'.

Early uses of the term include Johann Staden's *Hauss-Musik* (Nuremberg, 1623–8), containing simple three-part settings of sacred songs with instrumental accompaniment, and Johann Rist's *Frommer und Gottseliger Christen alltäglichen Haussmusik* (Lüneburg, 1654). Although the 18th century brought a profusion of music composed for the dilettante and amateur musician, the term was not in common use again until the middle of the 19th century. W.H. Riehl included 'only simple, easy German Hausmusik' in his song collection *Hausmusik* (Stuttgart, 1855, 2/1860). This and later anthologies (e.g. Hugo Leichtentritt's *Deutsche Hausmusik aus vier Jahrhunderten*, Berlin, 1905–7; Hugo Riemann's *Hausmusik aus alter Zeit*, Leipzig, 1906) emphasized the gulf that had developed between art music, with its increasing harmonic and technical complexities, and music suitable for amateurs. The youth and singing movements in Germany in the early 20th century brought new political and social importance to *Hausmusik*. Music publishers, educators and musical instrument dealers collaborated in making music available for amateur performers, and composers such as Hindemith wrote music expressly for this purpose. Many publications devoted to *Hausmusik* enjoyed wide circulation, and since 1932 St Cecilia's Day has been celebrated as a 'day for *Hausmusik*' in most German cities.

See also [Chamber music](#).

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Hausorgel

(Ger.).

See [Chamber organ](#).

Hausse

(Fr.).

See [Frog](#).

Haussermann, John (William)

(*b* Manila, Philippines, 21 Aug 1909; *d* Denver, CO, 5 May 1986). American composer. His father was the attorney general of the first American civil government in the Philippines and wrote the city charter for Manila before moving with his family to New Richmond, Ohio, in 1915. Afflicted with cerebral palsy from childhood, Haussermann studied music at the Cincinnati Conservatory (1924–7) and at Colorado College, before going to Paris in 1930 to study organ with Dupré. While in Paris he became friends with Ravel and began serious study of composition with Le Flem. In 1934 Haussermann moved to Cincinnati, where he founded a contemporary concert series. That year, Goossens led the Cincinnati SO in the first performance of the *Nocturne*; he subsequently performed many of Haussermann's orchestral works, including his best-known composition, the *Voice Concerto* (1942).

After moving to Briarcliff, New York, Haussermann had an organ built jointly by Aeolian-Skinner and Holtkamp, and loaned it to the 1939 New York World's Fair, for which he established an organ committee that sponsored recitals and compositions. He occasionally made public appearances as an organist, performing his own compositions and improvisations. In 1940 he was a founder of the American Colorlight Music Society, which promoted the theories of Skryabin and László. He dictated his compositions painstakingly by playing a single note at a piano which an assistant confirmed at a second instrument. Haussermann's works have a Chopinesque fluency and are rhythmically propulsive (though regular) and metrically fluid, with a French sensibility in their whole-tone harmonies. They are deft reminiscences of music of a bygone era, whose freshness and fluency belie the difficulty of their inception.

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Pf: 24 preludes symphoniques, op.2, 1932–3; 2 Sonatines, opp.3, 7, 1932–3; *Ballade, burlesque, et legende*, op.14, 1936; 2 Waltzes, op.33, 1946–7; 7 Bagatelles, op.35, 1948; *Fantasy*, op.42, 1955; 9 Impromptus, op.43, 1959; 5

Harmonic Etudes, op.45, 1968; 2 pf duos

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Chbr: Pf Qnt, op.11, 1934; Qnt (Conc. da camera), op.1, fl, ob, cl, bn, hpd, 1935; Suite rustique, op.13, fl, vc, pf, 1935–6; Str Qt, op.15, 1936; Poeme et Clair de lune, op.20, vn, pf, 1939–40; Serenade, op.23 no.3, theremin, pf, 1940; Divertissements, op.21, str qt, 1941; Sonata, op.24, vn, pf, 1941; Improvisata, op.39, theremin, str, 1950; En-revant, op.40, vn, pf, 1954

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Many other works inc. or withdrawn

Principal publishers: Boosey & Hawkes, Composer's Press, Kenyon, Senart, G. Schirmer

SUSAN FEDER

Hausskeller, Simon.

See [Cellarius, Simon.](#)

Häussler, Gustaw Adolf Paweł

(*b* Lübben, 15 Jan 1850; *d* Kraków, 19 May 1940). Polish violin maker. He settled in Kraków, where he soon became famous as a violin maker and repairer, succeeding his uncle, Christianie (1802–67), in the violin workshop. Barcewicz, Sarasate, Ševčík, Huberman and other leading violinists trusted him with their priceless instruments for repairs and adjustments. He still continued to make violins in the old Stradivari style. He received a bronze medal at the Kraków Exhibition (1887) for six such violins, and a gold medal at the National Exhibition in Lemberg [Lwów] (1894) for six others. As well, he imported instruments from the Kreuzinger factory in Kraslice, Bohemia, carefully corrected them, and labelled them 'Gustaw Häussler korygował' ('corrected by Gustaw Häussler'); these instruments were notable for their sound. He is also credited with the invention of special violin-making pliers.

JÓZEF POWROŹNIAK/JACEK PODBIELSKI

Haussmann [Haussman, Hausmannus, Husmannus, Husmanus], Valentin

(*b* Gerbstedt, nr Eisleben, c1560; *d* probably Gerbstedt, c1611–13, before 11 Nov 1613). German composer, music editor, musician and poet. He

usually styled himself 'Valentinus Haussmannus Gerbipolensis' or 'V.H.G.'. No documentation of his Gerbstedt period survives (much of the documentation concerning the town has been destroyed by fire), but his dedications provide a rich variety of biographical information. The descendant of immigrants from Nuremberg, he attended schools in Quedlinburg and Wernigerode (about 1570–80) and the Gymnasium Poeticum in Regensburg (about 1585–90, during the Kantorship of Andreas Raselius). After he finished his schooling he was tutor to a gentleman in Steyr, and it was during this time that his contacts with the Protestant Landesschule in Linz began. In the 1580s and 90s he was often in southern Germany. He made frequent trips to Nuremberg (in 1591, 1592, 1594 and 1597 at least), where his friend Paul Kauffmann published many of Haussmann's works. He was also in Regensburg, Steyr, Eger, Ulm and Tübingen and Strasbourg. Throughout his life, he maintained an address in Gerbstedt, where he was probably organist; Daniel Friderici studied with him there during the period 1595–8. But he continued to travel, both locally (Delitzsch, Magdeburg, Leipzig, Hanover, Wolfenbüttel and Dresden) and more widely: in the years 1598–9 he spent long periods in Prussia and northern Poland, and there is also evidence of journeys to northern Germany. He is not heard of after 1610. A *Mortuus Hausmannus viviet in aede poli* appeared in Johannes Jeep's *Studentengärtlein* in 1614 (the foreword is dated 'St Martin's day, 1613', i.e. 11 November).

Most of Haussmann's compositions are secular, including German songs, dances, canzonettas and madrigals. His texted works were suited to performance with voices alone, instruments alone or the two combined. Haussmann is an important figure for the popularization of Italian secular vocal music in Germany: he published German contrafacts of works by Marenzio, Vecchi, Gastoldi and others and also composed works of his own in the Italian style. Of his church music, two eight-part masses, a magnificat, motets and sacred songs survive. He also composed a number of occasional works, including a *Threnodia* (1592), on the death of Ludwig Rabe, professor of theology at Ulm and Strasbourg. Haussmann's instrumental works include a variety of dance forms as well as works in free forms: fantasias, fugues and a set of variations on the passamezzo. During his trips to Prussia and Poland in 1598–9 he collected and edited Polish dances both with and without texts (*Venusgarten*, 1602, and *Rest von Polnischen und andern Tänzten*, 1603).

The popularity of Haussmann's secular music in his own lifetime is evident from the many reprints and transcriptions. In 1600, Johann Rude of Leipzig published eleven lute transcriptions of song settings from Haussmann's *Florum musicae*, Zachaeus Faber published secular contrafacts of songs from his *Schöne Geistliche Brautlieder* (1601), and his melodies were borrowed by Melchior Franck, Sweelinck and Scheidt.

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published in Nuremberg unless otherwise stated

secular vocal and instrumental

Neue teutsche weltliche Lieder ... lieblich zu singen, und auff Instrumenten wol zu gebrauchen, 5–6vv (1592)

Eine fast liebliche art derer noch mehr teutschen weltlichen Lieder, 4–5vv (1594)

Neue teutsche weltliche Canzonette, lieblich zu singen, und auff Instrumenten zugebrauchen, 4vv (1596)

Neue teutsche weltliche Lieder, mit höfelichen kurtzweiligen Texten, lieblich zu singen, und auff Instrumenten zugebrauchen, 5–6vv (1597)

Andere noch mehr neue teutsche weltliche Lieder, nach art der Canzonetten, auff schöne lustige Text lieblich gesetzt (1597)

Neue liebliche Melodien, unter neue teutsche weltliche Texte, derer jeder einen besondern Namen anzeigt, dess mehrern theils zum Tantz zugebrauchen, 4vv (1598, 2/1600, 3/1602, 4/1604, 5/1606)

Neue artige und liebliche Tantz, zum theil mit Texten, dass man kan mit menschlicher Stimme zu Instrumenten singen, zum Theil ohne Text gesetzt, 4vv (1598, 2/1599, 3/1600, 4/1602, 5/1604, 6/1606); 10 ed. in D

Fragmenta, oder 35 noch übrige neue weltliche teutsche Lieder, 4–5vv (1602)

Venusgarten, darinnen 100 ausserlesene gantz liebliche, mehrerntheils polnische Tantz, unter welche ersten 50 feine höfliche amorsische Texte, von ihme Haussmann gemacht und untergelegt seind, 4/5vv (1602); 8 ed. in D [1 sacred Ger. in contrafact, 1610¹²]

Fasciculus neuer Hochzeit und Braut Lieder, 4–6vv (1602)

Extract auss ... fünff Theilen der teutschen weltlichen Lieder ... mit lustigen kurtzen lateinischen lemmatibus gezieret: der erste Theil, 5vv (1603, 2/1611) [incl. some previously pubd wks]

Der ander Theil dess Extracts auss ... fünff Theilen der teutschen weltlichen Lieder ... diser Theil, 4vv (1603, 2/1611) [incl. some previously pubd wks]

Rest von polnischen und andern Tantz, nach art, wie im Venusgarten zu finden, colligirt, und zum Theil gemacht, auch mit weltlichen amorsischen Texten unterlegt, 5vv (1603¹⁴); 15 ed. in D; 8 ed. in The Renaissance Band, vi (1978)

Neue Intrade ... fürnemlich auff Fiolen lieblich zugebrauchen: nach disen sind etliche englische Paduan und Galliarde anderer Composition zu finden, 5–6vv (1604); 7 ed. in D; 5 ed. in Thesaurus Musicus, lxii (1986)

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Musicalische teutsche weltliche Gesänge, nach art der italianischen Canzonon unnd Madrigalien, 4–8vv (1608)

Melodien unter weltliche Texte, da jeder einen besondern Namen anzeigt, umb ein guten Theil vermehret, von neuem auffgelegt, 5vv (1608) [incl. works from Neue liebliche Melodien, 1598, and Venusgarten, 1602]

Ausszug auss ... zweyen unterschiedlichen Wercken ... mit und ohne Text, 4–5vv (1608–9) [incl. works from earlier pubns]

5 tricinia, 1607²⁵; canzonetta, 4vv, 1610¹⁹ Ger. song, 5vv, *Liebliche Frohliche Ballette* (see editions below)

12,000 mägdelein, 4vv, *D-Rp*

sacred vocal

Psalmus XLVI (Omnes gentes), 5vv (Königsberg, 1588, probably 1598)

Manipulus sacrarum cantionum, 5–6vv (1602)

Man wird zu Zion sagen, 8vv, 1603¹, 1618¹

Ad imitationem cantionis italicae Fuggi pur se sai &c. missam, 8vv ... cum duabus moctetis, 10, 14vv (1604)

Adoramus te, O Christe, 5vv, Munich, 1609¹⁴

All Treu und Lieb verkehret sich, 4vv, 1622¹⁵

Ergo tuus natalis adest, 10vv, *D-Bsb*

Es weinet Zion, 4vv, *Rp*

Magnificat, 8vv (autograph, 1591), *Rp*

Quaerite primum regnum Dei, 5vv, *H-Bn*

Haurietis aquas, transcr. for org, 8vv, *PL-Wn*

Jubilare Deo omnis terra, transcr. for org, 5vv (1591), *D-Rp*

Cum autem venerit filius hominis, transcr. for org, 6vv (c1580); lost, formerly Stadtbibliothek, Breslau [now Wrocław]

Missa super Dum petit armigeros, 8vv; lost, formerly Stadtbibliothek, Breslau [now Wrocław]

Choral im Glauben des Herrn Lutherj, 6vv [for the Mayor of the city Frankfurt am Main, 1604]; lost

Gib fridt zu unser Zeit, 5, 6, 8vv [for the Council of the city, Linz, 1608]; lost

Pater noster, 6vv [for the Council of the city, Hanover, 1597]; lost

occasional

Threnodia (Justorum animae) in obitum reverendi et clarissimi viri D. Ludovici Rabus, 6vv (Tübingen, 1593)

Epithalamium (Quis plausus; Ergo diu vivat) nuptiis ... Joannis Keckii ... cum ... Sabina de Holtzhausen, 6vv (Magdeburg, 1597)

Ode sapphica adversus turcae ... immanitatem (Heu dolor; Dextra si serust tua nos), 6vv (Magdeburg, 1597)

Teutsche Villanel aus dem 10 cap: der Sprüche Salomonis (Zunicht wird hie des Menschen Raht) Auff den Nahmen ... Zacharias Kreelen, 5vv (Königsberg, 1598, 2/1646)

Harmonia melica (Tempus adest) nuptiis Georgii Reimanni ... et Catharinae ... Ketneri, 5vv (Königsberg, 1598)

Hochzeit Lied (Darnach hab ich gerungen) Zu Hochzeitlichen Ehren Dem David Schitzing, 5vv (Königsberg, 1598); lost, formerly Staats- und Universitätsbibliothek, Königsberg [now Kaliningrad]

Zwei Brautlieder zu Ehren des herrn Lucas Levit, 5vv (Königsberg, 1598); lost, formerly Stadtbibliothek, Elbing [now Elbląg]

Harmonia melica pro felicissimi novi anni ... viris (Königsberg, 1599); lost, formerly Stadtbibliothek, Elbing [now Elbląg]

Mariaeburgo civitati in Borussia (Urbs Mariaeburgum fortissima), 5vv (Königsberg 1599); lost, formerly Staats- und Universitätsbibliothek, Königsberg [now Kaliningrad]

Villanellae nuptiales duae (Lob ehr und preis; Mein Schatz, was b'deut die frewde) Zu Hochzeitlichen Ehren ... Laurentio Schmit ... und ... Mariae Gedickens, 4vv (Frankfurt an der Oder, n.d., c1600)

Hochzeit Gesang zu Hochzeitl. Ehren gestellet Herr Christoph Stissern, ?8vv (Leipzig, 1606); lost, mentioned in *Göhler*

Epigramma musicum (Magnatum decus) altissimo Principi ac Domino ... Joan: Georgio Marchioni Brandenburgensi, 6vv (autograph, 1595), *F-Sschlaefl*

In natalem ornatissimi & praestatissimi viri Domini Joannis Hartmanni (Gratia Musarum tibi nomen), 5vv (autograph, 1601), *Flensburg Landeszentralbibliothek Schleswig-Holstein*

Ein Musicalisch Gesang (Man saget war) Dem ... Johan Beuchter ... Zu Ehren, 5vv (autograph, 1605), *F-Sm*

Psalmus CXXVII (Beati omnes) Honori nuptiarum ... Nicolai Ferberi ... et ... Magdalenae Beichterinae, 8vv (autograph, 1605), *Sm*

Erhalt uns, Herr, 8vv [for the Council of the city, Eger, 1592]; lost
Symphonia advers. Türkam, 4vv [for the Council of the city, Delitzsch, 1595]; lost

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Ausszugaus L. Marentii 4 Theilen seiner italianischen Villanellen und Neapolitanen, mit teutschen Texten gezieret, 3vv (1606)

Canzonette Horatii Vecchi unnd Gemignani Capi Lupi ... mit teutschen Texten beleget, 3vv (1606¹³)

Johann-Jacobi Gastoldi und anderer Autorn Tricinia ... mit teutschen weltlichen Texten, 3vv (1607²⁵) (incl. 5 works by Haussmann)

Liebliche fröliche Ballette welche zuvor von T. Morlei unter italianische Texte gesetzt ... mit unterlegung teutscher Texte, 5vv (1609) (incl. 1 work by Haussmann)

Die erste Class der Canzonetten Horatii Vecchi ... mit Unterlegung teutscher Texte, 4vv (1610¹⁹) (incl. 1 work by Haussmann)

Die ander Class der Canzonetten Horatii Vecchi ... mit Unterlegung teutscher Texte, 4vv (1610)

Die dritte Class der Canzonetten Horatii Vecchi ... mit Unterlegung teutscher Texte, 4vv (1610)

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MARTIN RUHNKE/KLAUS-PETER KOCH

Hausswald, Günter

(*b* Rochlitz an der Mülde, 11 March 1908; *d* Stuttgart, 23 April 1974). German musicologist. In Leipzig he studied the piano with Max Pauer, composition with Karg-Elert and theory with Hermann Grabner at the Musikhochschule (1928–30), and musicology with Kroyer, Zenk and Schultz and music psychology with Krueger at the university (1928–33); he took the doctorate there in 1937 with a dissertation on the instrumental works of J.D. Heinichen, and completed the *Habilitation* at the Dresden Technical College in 1949 with a study of Mozart's serenades. After working as a schoolteacher (1933–45) and as a music critic in Dresden he became Dramaturg of the Dresden Staatsoper (1947–53), lecturer in music history at the Dresden Musikhochschule and lecturer in musicology at the University of Jena (1950–53). Subsequently he worked for Bärenreiter in Kassel (1956–9), edited the monthly *Musica* (1958–70) and directed programme planning for South German Radio in Stuttgart (1960–68). He collaborated on the complete editions of Bach, Gluck, Mozart and Telemann and published many performing editions of instrumental works by Binder, Danzi, Fasch, Heinichen, Pepusch, Pisendel, Stölzel and Vivaldi. He also wrote several studies of individual composers and of opera in Germany.

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Hauta-Aho, Teppo

(*b* Janakkala, nr Hämeenlinna, 27 May 1941). Finnish composer and double bass player. He studied the double bass with Oiva Nummelin and in Prague with František Pošta. From 1965 to 1972 he played the double bass in the Helsinki PO and from 1975 in the Finnish National Opera orchestra. He has also performed as a soloist and as a chamber musician, and has played jazz.

As a composer Hauta-Aho is self-taught. Essentially his style is freely tonal, but sometimes, as in his double bass concerto *Hippovariaatioita putkessa ja ilman* ('Hippo-Variations Within a Tube Without', 1983, revised 1985), he has exploited various historical styles. Sometimes again he has broadened his expression into modernist elements, as in perhaps his best-known work, the Fantasy for trumpet and orchestra (1986), which won the Queen Maria José composition award in Geneva. Hauta-Aho has composed a good deal of music for the double bass and an extensive amount of chamber music. In addition he has written music of pedagogical use for young players.

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Hautbois (i)

(Fr.).

Oboe. See [Oboe](#), §II.

Hautbois (ii)

(Fr.).

See under [Organ stop](#).

Hautbois baryton

(Fr.: ‘baritone oboe’).

See [Oboe](#), §III, 5(i).

Hautbois d’amour

(Fr.).

Oboe d’amore. See [Oboe](#), §III, 3(ii).

Hautbois d'église.

A group of conical-bore double-reed aerophones of the [Shawm](#) type, unique to the Protestant region of western Switzerland, and in use between about 1750 and 1810. The group is formed of three members (see illustration): a treble, the *dessus de musette*, often referred to simply as ‘hautbois’; a tenor, the *basse de musette* (Ger. *Musettenbass*; the French term was coined by Gustave Chouquet in his 1884 catalogue of the Paris Conservatoire collection); and a bass, known as the *basson d’amour*, a term coined by the anonymous author (?F.W. Galpin) of the *Catalogue of the Crosby Brown Collection*, vol.i (New York: Metropolitan Museum of Art, 1904), p.148, no.883, due to the instrument's spherical brass bell, analogous to that of the oboe d’amore and other period woodwind instruments.

Documented original extant specimens include 28 tenors and 14 basses, but only five trebles, indicating that the latter were the least frequently used. The *dessus* and *basses de musette* have a wide, sharply conical bore and thin walls, usually of maple. None of the six tone holes is doubled and all are of large diameter. Both types are built in three sections and terminate in a wide flaring bell. On all three instruments the lowest hole has a brass key which bears the maker's mark, and the reed fits into a pirouette. The *dessus de musette* are pitched in C and are about 61 cm in length, similar to an oboe pitched in Cammerton. The *basses* are pitched an octave below the *dessus*, and have a long, coiled, brass crook equipped

with a pirouette. They measure about 81 cm, with another 45 cm in the crook. Brass keys cover the first, third, fourth and sixth holes. The resulting tone is powerful, but not strident. The *bassons d'amour* are about 116 cm in length including the bell, are in F, and some examples have two thumb-keys in addition to the low-F key.

Although several makers are represented among the extant instruments (approximately 35 have been identified), the majority were made by a single maker with the mark 'I.I.R'. Chouquet's identification of this as J.-J. Riedlocker is now known to be false, and Staehelin has shown that this was Jean (or Jacques) Jeanneret (fl 1864–86) of La Chaux du Milieu, near Neuchâtel.

The church ensemble, which at its fullest consisted of two trebles, a tenor and a bass, was employed only in the accompaniment of psalms, primarily in the smaller parishes of German-speaking Protestant Switzerland, where wind instruments had recently been readmitted to the service (and were eventually replaced by organs). Textless part-books containing music for psalms survive in several locations, the title page of one example dated 1781, at Gurzelen, referring to the 'Neue Hobua u[nd] Facot Music'. Often only the tenor and bass part-books are present, the lack of treble parts reflecting the proportion of surviving instruments, and indicating that the *basse de musette* and *basson d'amour* were used for instrumental support rather than playing the familiar melody lines.

A possible French origin is suggested by the similarity, primarily in the keywork, of the *basse de musette* to an instrument depicted in the frontispiece of Pierre Borjon de Scellery's *Traité de la musette* (Lyons, 1672; see [Oboe](#), [fig.3](#)), but also found in contemporary large oboe types.

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MICHAEL FINKELMAN

Hautbois de Poitou

(Fr.: 'Poitou oboe').

A straight wind-cap shawm (oboe family; see [Wind-cap instruments](#)). It was described by Mersenne (1636–7), who illustrated three sizes and stated that 'the range of each of these *hautbois* is similar to that of the shawms', instruments with a range of almost two octaves. Wind-cap instruments do not normally overblow, being restricted to a range of about a 9th. The three sizes illustrated by Mersenne apparently had as their lowest notes *d'* (or *c'*), *f* and *F* (or *E*); the bass had a bore which doubled back on itself like a bassoon. These three instruments and a small bagpipe with one drone called a 'cornemuse' (not to be confused with the wind-cap [Cornamusa](#) (i)), which doubled the descant *hautbois de Poitou*, formed a regular consort in the *grande écurie* of the kings of France until well into the 17th century.

Indeed this consort survived at least in name throughout the *ancien régime*, though it probably no longer functioned as a musical unit in the 18th century. In both *Harmonicorum instrumentorum* and *Harmonie universelle* Mersenne included a composition for this combination of instruments by Henry le Jeune, one of the French royal composers. The *hautbois de Poitou* survived in France as a folk instrument into the 19th century.

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HOWARD MAYER BROWN/BARRA R. BOYDELL

Hautbois pastoral

(Fr.).

A small oboe with a penetrating tone. See [Oboe](#), §III, 6.

Hautboist (i)

(Fr. *hautboïste*).

Oboist. The term was also used for a player of a double-reed instrument, either the [Shawm](#) or the oboe (see [Oboe](#), §II), who may sometimes also have played other instruments.

Hautboist (ii)

(Ger., pl. *Hautboisten*).

Hautboisten formed an ensemble of instruments for festive, hunting and military music (sometimes called an *Hautboisten-Chor*). Before the introduction of the oboe (hautboy) in the mid-17th century, the ensemble included shawms; such ensembles, often consisting of two treble instruments, a tenor and a bass, continued in use into the 18th century. In the late 17th century and the early 18th a common formation was two or three oboes, two tenor oboes and two bassoons; by the 1720s horns had replaced the tenor oboes in many places. Other instruments, such as the trumpet, and, from the middle of the 18th century, the clarinet, were also used. By the early 19th century the term had come to mean ‘military band’, and an *Hautboist* could be a player of any wind instrument.

See also [Band](#) (i), [Feldmusik](#) and [Harmoniemusik](#).

Hautboy (i).

An oboe. The term 'hautboy' is sometimes used to designate the instrument with two or three keys, in use from the mid-17th century to the beginning of the 19th; see [Oboe](#), §II.

The term has also been used for a double-reed instrument or a player (also called 'hautboist') of such an instrument, sometimes used for all members of an ensemble of wind instrument players, who often also played other instruments. Before the appearance of the oboe (hautboy) in the mid-17th century, it was often used for the [Shawm](#), or for a shawm player. Shakespeare, for example, directed in *Antony and Cleopatra* (Act 4 scene iii) that 'Music of the hautboys' sound from below the stage.

Hautboy (ii).

See under [Organ stop](#).

Hautcousteaux, Arthur.

See [Aux-Cousteaux](#), [Artus](#).

Haut-dessus

(Fr.: 'high treble').

The uppermost part in a vocal or instrumental ensemble. The term is mostly used where there is a divided treble, the second part being called the [Bas-dessus](#).

Haute [Hawte], Sir William

(*b* c1430; *d* 2 July 1497). English composer. He was a member of a prominent Kentish family and a first cousin, on his mother's side, of Elizabeth Woodville, the queen of Edward IV. From the time of her marriage, Haute's career in public life closely paralleled the successes and reverses of the Woodville family. He was knighted during the festivities for the queen's coronation in May 1465, and received a steady flow of royal commissions (such as his two appointments as Sheriff of Kent) throughout the reign of Edward IV. After the accession of Richard III in 1483, Haute joined the Duke of Buckingham's rebellion, and when it failed he was named among the 'rebels and traitors' for whose capture Richard offered '300 marks ... and great thank of the king's grace'. After the marriage of Henry VII to Elizabeth of York (Elizabeth Woodeville's eldest daughter), Haute again received royal commissions until his death, although on a more limited scale. His son William (*b* before 1462; knighted 1492; *d* probably before 1497) was also musical; a third Sir William, perhaps a grandson, died in 1539.

Three compositions attributed to Haute survive: two *Benedicamus Dominos* settings for two and three voices in *GB-Cmc* Pepys 1236 (ed. in

CMM, xl, 1967) and a three-voice *Stella celi extirpavit* in the Ritson MS (GB-Lbl Add.5665). These are the work of a competent and original composer, with a marked interest in imitative techniques.

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SYDNEY ROBINSON CHARLES

Haute-contre

(Fr.).

A high tenor voice, cultivated in France until about the end of the 18th century. Rousseau defines *haute-contre* as the shrillest ('les plus aiguës') and highest ('les plus hautes') of the male voices, in opposition to the *Basse-contre*, the lowest and deepest. Although the term is always translated in English Baroque treatises and dictionaries as *Countertenor* (for example Cotgrave, 1611; Pepusch, 1724; Bailey, 1726; Prellieur, 1731; Rousseau/Waring, 1779), Rousseau (1768) gives 'altus' as a synonym and equates the voice with the Italian *Contralto*, which he says is 'nearly always sung by the *bas-dessus* [or second soprano], be they women or castratos': that is, the *haute-contre* is a male voice equivalent in range to the contralto or second soprano parts sung by women or castratos. Although the relation of the terms *haute-contre* and countertenor seems therefore natural, given that both are male voices in the same register, this association has led to the mistaken understanding that the *haute-contre* was a falsettist. Joseph de Lalande (*Voyage en Italie*, 2/1786) makes it clear this was not the case. He writes that 'the tenor goes from C to g' in full voice and to d'' in falsetto or *fausset*: our *haute-contre*, ordinarily, after g' goes up in full voice to b[♭], while the tenor after g' goes up into falsetto'. Above this pitch, however, the *haute-contre* singers must 'force their natural means by contracting their throats; but in this manner they lose in charm what they gain in range' (N.E. Framery, *Encyclopédie méthodique: Musique*, i, 1791).

The *haute-contre* was primarily a soloist. Lully assigned the principal male role in eight of his 14 operas to this voice. Among the finest of *haute-contre* singers was Pierre de Jélyotte (1713–97), for whom Rameau wrote most of his principal *haute-contre* title roles. By the beginning of the 19th century, the *haute-contre* was largely replaced by the more powerful natural tenor. The voice always had its detractors. Rousseau wrote that 'the *haute-contre* is not natural in a man's voice; one must force it to carry it to this pitch: whatever one may do, it always has some harshness and is rarely in tune'.

The term *haute-contre* was also used at times as a synonym for *haute-taille* in French choral music. For example, Lalande labels the parts in his *grands motets* (from top to bottom): *dessus*, *haute-contre* (or *haute-taille*), *taille*, *basse-taille* and *basse-contre*. The *haute-taille* and *haute-contre* are also

conflated in Rousseau (explicitly in the English translation of William Waring, 1779). Similarly, *haute-contre* is sometimes used, instead of *haute-taille*, to identify the highest of the three *parties intermédiaires* of the string orchestra played by the violas. The term was also used, confusingly, to refer to the second part of any instrumental group, such as *haute-contre de hautbois* (second oboe) or *haute-contre de violon* (second violin). See also [Alto \(i\)](#).

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OWEN JANDER/ELLEN T. HARRIS

Haute-contre de hautbois

(Fr.).

A mezzo-soprano oboe in A, in use in France during the second half of the 17th century. See [Haute-contre](#), and [Oboe](#), §III, 2(i).

Hauteterre [Hauterre].

See [Hotteterre](#) family.

Hauteterre [Hauterre], Elisabeth de.

See [Haulteterre](#), Elisabeth de.

Hautman, Nicolas.

See [Hotman](#), Nicolas.

Hauville, Antoine de

(*fl* c1553–c1572). French composer. In 1560 he published ten sacred chansons under the title *La lyre chrestienne avec la monomachie de David & Goliath, & plusieurs autres chansons spirituelles* (Lyons, 1560). Six of the texts were by Guillaume Guérault, who also wrote the dedicatory epistle to Marguerite of Savoy, explaining that the new collection was prompted by the success of his *Susanne un jour*. Two duet settings of graces by Clément Marot attributed to 'A. Hauville' were published in Richard Crassot's collection of four-voice psalms (Lyons, 1564), and two secular chansons for four and five voices are attributed simply to 'Hauville' in anthologies published at Paris (RISM 1553²⁰ and 1572², the latter ed. in SCC, x, 1994). He may also be identifiable with or related to the 'Adriano Hauville' or 'Hawil' who published two five-voice madrigals in a Venetian collection (1570¹⁵) and a four-voice mass in a Milanese print (1588⁴).

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FRANK DOBBINS

Havana

(Sp. La Habana).

Capital of Cuba. Although founded on its present strategic site about 1519 and a key port for the defence of the Spanish Indies throughout the colonial period, Havana became the official capital only in 1607. It was already a city of 50,000 inhabitants when the diocese of Havana was created in 1787. Until then it lacked the kind of cathedral music establishment that gave Mexico City, Lima and La Plata (Sucre) their colonial fame. The first Havana musicians were adventurers; for instance: the Flemish drummer Juan de Emberas ('of Antwerp') who was being paid 36 ducats annually in 1557; the fife-and-drum players, three trumpeters, harpist, and players of viol and psaltery who left Havana on 10 February 1566 for Florida in Menéndez de Avilés's ships. The music played in churches and at Corpus Christi celebrations is documented from the end of the 16th century, as is the establishment of councils and brotherhoods where the African population and their creole descendants met and where music and dance were cultivated. The celebration of Epiphany, with its parades by the guilds of the 'Nation's Negroes', provided one of the city's most typical scenes and gave rise to the Havana Carnival.

In 1605 Gonzalo de Silva became the city's first known music teacher, giving lessons in organ and singing, and in 1689 the first boys' choir was formed at the San Ambrosio school. The founding of several institutions in the 17th century, together with the economic development of Cuba's western region, stimulated the growth of cultural activity in the capital. The Real y Pontificia Universidad de La Habana, founded in 1728, was crucial in the development of Cuban intellectual life.

The most important ecclesiastical composer born in Havana before 1800 was Esteban Salas y Castro (1725–1803). His extant copies of works by Juan del Vado, Sebastián Durón, Juan Francisco Barrios and Melchor de Montemayor attest his acquaintance with Baroque literature of the peninsula. In 1796 Francisco Manuel Lazo de la Vega became *maestro de capilla* of Havana Cathedral. By 1850 a cathedral music archive of 623 works was amassed, including nine Haydn symphonies, many European sacred works, scores by Lazo de la Vega and by his successors Juan Nepomuceno Goetz, José Francisco Rensoli, Joaquín Gavira, and by the Havana Cathedral veteran Cayetano Pagueras.

On 12 October 1776 the first Havana playhouse, the Teatro Coliseo (renamed the Principal in 1803), opened with a Metastasio opera, *Didone abbandonata* (composer not known). On 24 October 1790 the first Spanish *tonadilla*, Pablo Esteve y Grimau's *El catalán y la buñuelera*, was sung in Havana; between then and 1832, 200 more *tonadillas* were staged, the

most popular of which was Blas de Laserna's *Isabela*. After the *tonadilla* lost favour, the *guaracha*, sung with gourds, rattles, guitars and accordion, took its place. In October 1800 Iriarte's melodrama *Guzmán el Bueno* was mounted in the Coliseo. On 25 January 1801 the Teatro del Circo opened with Grétry's *Zémire et Azor*, followed by his *Le tableau parlant*, J.-F. Edelmann's *Ariane dans l'isle de Naxos*, Gibert's *Les trois sultanes* and Monsigny's *Le déserteur*. The social dances then in favour in Havana were the minuet and *contradanza*. From 1811 to 1832 a local company gave 80 opera productions annually, including works of Paisiello, Cimarosa, Spontini and Rossini. Mozart's *Don Giovanni* received its New World première at the Havana Teatro Principal on 3 November 1818, when the 18-piece orchestra was conducted by the local black *maestro* Ulpiano Estrada.

The first Cuban music periodical, published in Havana in 1812, was *El Filarmónico Mensual*. Music publishing was initiated in 1822 by a Frenchman, Santiago Lessieur. In 1832 the younger J.-F. Edelmann settled in Havana and founded in 1836 a music publishing house that issued *morceaux caractéristiques* by him and his Havana-born pupils Manuel Saumell Robredo (1817–70), Pablo Desvernine (1823–1910) and Fernando Arizti (1828–88). Around the mid-19th century numerous societies were founded, including the Liceo Artístico y Literario (1844–79), the Sociedad de Música Clásica (1866) and the Sociedad Filarmónica, which promoted solo and chamber concerts. While in Paris, Sebastián Iradier (1809–69) published the most successful habanera of the century, *La paloma: canción americana* (1859); it was approached in popularity only by his *El arreglito* (1864), quoted by Bizet. However, in the 1850s the *zapateo* and *contradanza* still remained the most popular society dances in Havana. Local musicians of African descent, such as Tomás Buelta y Flores (*d* 1844), excelled in *contradanzas*. The first artist to incorporate Cuban black drummers in a public concert in Havana was L.M. Gottschalk, who aroused frenzied enthusiasm when he played there in 1854, 1857 and 1859. His Havana friend Nicolás Ruiz Espadero (1832–90) became the most widely known Cuban composer of his generation through his miniatures published in Paris. At the close of the century the unrivalled master of the *danza*, Ignacio Cervantes Kawanag (1847–1905), headed a roster of Havana-born celebrities that included Claudio Brindis de Salas (1852–1911), Rafael Díaz Albertini (1857–1928), Cristóbal Martínez Corres (1822–72) and Gaspar Villate (1851–91). Villate was the first Havana-born composer to have an opera performed there (*Zilia*, 29 January 1881).

The Teatro de Tacón was inaugurated on 28 February 1838, and gave its first opera, *Norma*, the following year. *Ernani*, which opened the seasons of 1846–8, introduced Verdi to Cuban audiences. The first Spanish zarzuela to be sung there was Hernando's *El duende* on 4 January 1853. On 31 January 1901 *El naufrago* received its première at the Tacón, with both music and a libretto based on Tennyson's *Enoch Arden* by Eduardo Sánchez de Fuentes (1874–1944), who composed five other operas produced in Havana. Lacking Cuban indigenous melodies on which to base a symphonic work, Sánchez de Fuentes incorporated a Haitian melody in his grandiose *Anacaona* for chorus, orchestra and piano (1928). The first 20th-century Cuban symphonist to avail himself of African themes was Amadeo Roldán (1900–39); the other founder of Afro-Cuban musical

nationalism was Alejandro García Caturla. Both profited from the ethnomusicological researches of the Havana-born anthropologist Fernando Ortiz. Gonzalo Roig (1890–1970), Ernesto Lecuona (1895–1965) and César Pérez Sentenat (1896–1973) reorganized the Havana SO in 1922.

In 1924 the Spanish musician Pedro Sanjuán (1886–1976) founded the Havana PO, which was directed by Roldán from 1930 until his death in 1939. Established in 1918, for more than half a century the Sociedad Pro-Arte Musical was the foremost promoter of concerts in the country, bringing to the stage of the Teatro Auditorium (later renamed the Teatro Amadeo Roldán) internationally renowned soloists such as Menuhin, Heifetz, Rubinstein and Casals. Alongside the orchestras and other institutions dedicated to promoting concert music, the Sociedad Coral de La Habana (Havana Choral Society) was also prominent. Directed by María Muñoz de Quevedo, it was responsible for the premières of many choral works, especially in the 1930s. Havana remained on the touring itinerary of various opera, ballet and zarzuela companies, and musicians such as Erich Kleiber, Juan José Castro, Koussevitzky, Monteux, Ansermet and Stravinsky (conducting mainly his own works) were invited to conduct the Havana PO. In 1934 José Ardévol founded the Havana Chamber Orchestra (Orquesta de Cámara de La Habana), which for over 20 years performed music by native composers, the Baroque and Classical repertory and, above all, numerous 20th-century works.

After numerous attempts, the first systematically organized conservatory was founded in Havana in 1885 by Hubert de Blanck. In 1899 Carlos Alfredo Peyrellade founded a rival Conservatorio de Música y Declamación, thus initiating a prolonged 'war of conservatories' that ended only in 1935 with the reform of the so-called Conservatorio Municipal. The Conservatorio Municipal de La Habana was founded in 1903 by Guillermo M. Tomás (1868–1933), and until 1959 it was the only free music school. In the 1940s it saw the founding of the Grupo de Renovación Musical, directed by Ardévol; the birth of the specialist magazines *Conservatorio* and *La Música*; and the emergence of the Sociedad Cultural Nuestra Tiempo (1951–61), under the presidency of Harold Gramatges, whose objective was to disseminate the newest trends in contemporary culture.

After 1959 free instruction in music was extended to several institutions, not only in the capital, but throughout the country. The Escuela Nacional de Arte, which became the centre for music and the other arts, was founded in Havana in 1962, and professional training continued at the Conservatorio Municipal (later renamed the Conservatorio Amadeo Roldán). The musical vanguard gathered strength in the 1960s, led by the composers Leo Brouwer, Juan Blanco and Carlos Fariñas and the conductor Duchesne Cuzán. Works by both Cuban and foreign composers were performed which incorporated such compositional devices as serialism, aleatory techniques and electro-acoustics. Three important institutions were founded in Havana in the 1970s and 80s: the Instituto Superior de Arte (1976), whose music faculty offers courses in practical music-making, musicology and composition; the Estudio Electroacústico (1977) at the Instituto Cubano de Amistad con los Pueblos, directed by Juan Blanco, which in 1990 became the Laboratorio Nacional de Música Electroacústica;

and the Estudio de Música Electroacústica y por Computadoras, created at the Instituto Superior de Arte in 1989 and directed by Carlos Fariñas.

Havana is the home of most of Cuba's performing institutions, notably the National SO (founded in 1960), the Coro Nacional (1960), the main dance companies – Cuban National Ballet, Danza Contemporánea and Conjunto Folklórico Nacional – and the national opera company, the Teatro Nacional Lírico. The city also contains several institutions devoted to musical heritage and research, such as the Museo Nacional de la Música, the Centro de Información y Documentación Musical Odilio Urfé and the Centro de Investigación y Desarrollo de la Música Cubana. Similarly, the majority of Cuba's competitions and festivals linked to both popular and serious music are held in Havana. Among the longest-established festivals are the Festival de Guitarra, directed by Leo Brouwer; the Festival de Música Contemporánea, sponsored by the Musicians' Association of the Cuban Writers' and Artists' Union; and the Festival de Jazz, organized by the Instituto Cubano de la Música.

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ROBERT STEVENSON/VICTORIA ELI RODRÍGUEZ

Havas, Kato

(b Kezdivásárhely, 5 Nov 1920). British violinist and teacher of Hungarian birth. She studied with Imre Waldbauer, Antal Molnar and Kodály at the Franz Liszt Academy of Music, Budapest, and made her début recital at Carnegie Hall, New York, in 1939, followed by concert tours and broadcasts throughout the USA. During this time she began to develop a new method of violin teaching which focussed on the problems of mental stress and physical tension; through her teaching and writings this 'New Approach' brought her an international reputation. She founded and directed the International Summer School and Purbeck Festival of Music

(1966–79) and the International Music Festival of Oxford and Summer School for Strings (1980–90). Havas played a violin by Zanolini dated 1723.

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MARGARET CAMPBELL

Havelka, Svatopluk

(b Vrbice, 2 May 1925). Czech composer. He studied musicology and music education at Prague University (1945–9) and composition privately with Jiráček (1945–7). After posts with Czech Radio and in the army, he began working as a freelance composer in 1954. In 1990 he was appointed professor of composition at the Prague Academy of Musical Arts. His style was initially influenced by the folk music of his native Moravia; subsequently he has used more complex structures, especially in large-scale orchestral and choral works from the 1960s and 70s. Since the late 1970s his compositions have been strongly influenced by his Christian faith, inspired by biblical subjects, and he has composed religiously inspired chamber works as well as monumental choral-orchestral pieces. Havelka is a prolific composer of film music, writing scores for over 200 films including several of the Czech 'New Wave' in the 1960s. He has received many Czech music awards, including two State Prizes.

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Music for over 200 films

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MILAN SLAVICKÝ

Havergal, William Henry

(*b* High Wycombe, Bucks., 18 Jan 1793; *d* Leamington, Warwicks., 19 April 1870). English composer. He was educated at Merchant Taylors' School, London, and St Edmund Hall, Oxford (BA, 1815; MA, 1819). He was ordained in 1816, and was a curate successively at Bristol, Coaley (Gloucs.) (1820), and Astley (Worcs.) (1822). He became rector of Astley in 1829, rector of St Nicholas, Worcester, in 1845 and soon after an honorary canon of Worcester Cathedral. In 1860 he retired to the country vicarage of Shareshill (Staffs.); from 1867 to his death he lived at Leamington. As a result of an accident in 1829 he suffered from impaired vision and other disabilities. He was twice married, and several of his children were writers; one, Frances Ridley Havergal (1836–79), became well known for her religious poetry, and edited her father's psalms and chants after his death. His eldest son, Henry E. Havergal (1820–75), was also a clergyman and a composer of hymn tunes and chants.

Havergal began to publish cathedral music in the 1830s; his Evening Service in A won him the Gresham Prize Medal in 1837. In 1844 he began to produce a series of publications aimed towards the improvement of psalmody. In these works Havergal drew attention to the classical school of English parish-church music, and also brought a number of German chorales into English use. His lead was soon followed by others, and it represents his main contribution to musical history. It provided a strong foundation for the development of the Victorian hymn tune, avoiding both the vulgarity found in many commercial hymnbooks and the extreme austerity of the Gregorian movement. His most popular tune is 'Consecration' (1869).

He wrote a number of songs and rounds for the young, as well as many hymns, sacred songs and carols for the periodical *Our Own Fireside*. He also selected, harmonized and arranged much vocal music. He published two volumes of *Sermons* (London, 1853) and *A History of the Old Hundredth Psalm Tune* (New York, 1854) as well as many other sermons and religious essays.

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WILLIAM BARCLAY SQUIRE/NICHOLAS TEMPERLEY

Havericq [Haverick, Hauricq, Hauricqz, Haurkus], Damien [Damianus]

(fl 1538–56). Netherlandish composer. His surviving works appear primarily in the musical anthologies of Antwerp publishers. In his use of a pervading imitative texture, overlapping phrases, long asymmetrical melodies and constant reworking of motivic material, his music reflects the Netherlandish style of the mid-16th century. In spite of a tendency to avoid literal repetition in his chansons, the six-voice *Si mon travail* begins with a reiteration of the initial phrase. He probably used Sandrin's four-voice chanson on the same text as a model; the opening motifs are strikingly similar, and the form and modes of both settings are the same.

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Vander StraetenMPB, vi, viii

JANE A. BERNSTEIN

Havestadt (Hosfelman), Bernhard [Bernardo]

(b Cologne, 27 Feb 1714; d Münster, ?28 ?Jan 1781). German philologist and compiler of music. He became a Jesuit missionary in 1732 and in 1746 left for Chile, where he arrived in 1748. After the Jesuits were expelled from the Spanish Americas in 1767 he returned to Germany, and ten years later

he published a linguistic treatise, *Chilidúgú, sive Res chilenses, vel Descriptio status tum naturalis, tum civilis, cum moralis regni populique chilensis* (Münster, 1777). It contains two sections critical for an understanding of the role of music in missiology. In the dictionary of the Araucanian language, sections 561–4 are devoted to native musical terminology. Part 6 includes 16 hymn texts in the Araucanian language set to European melodies with basso continuo; most of the texts are based on Catholic acts of charity and contrition. Also included are songs for the arrival of civic and ecclesiastical officials. While innumerable missionaries left accounts of the practice of making translations from the Catechism and setting them to European melodies, Havestadt was exceptional in publishing both texts and melodies with basso continuo.

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ALFRED E. LEMMON

Haville, Adriano.

See [Anvilla, Adriano](#).

Havingha, Gerhardus

(*b* Groningen, 15 Nov 1696; *d* Alkmaar, 6 March 1753). Dutch composer, organist and carillonneur. He probably received musical instruction from his father, Petrus Havingha (c1650–1728), organist in Groningen. Gerhardus was appointed organist first in Appingedam and then, from 1722 until his death, at the Laurenskerk in Alkmaar. On his arrival in Alkmaar, he found the organ in a state of disrepair and proposed a reconstruction after contemporary German principles (including equal temperament) by Franz Caspar Schnitger, a son of Arp Schnitger; this was approved by the city magistrate and was carried through, although strenuously opposed by some citizens of Alkmaar. Havingha defended his position in an apologia entitled *Oorspronk en voortgang der orgelen* (Alkmaar, 1727/R), which was answered by pamphlets stating the opposing case.

Havingha published a volume of harpsichord suites, *VIII Suites gecomponeerd voor de clavecijmbal off Spinet* (Amsterdam, 1724/R 1990; ed. J. Watelet, MMB, vii, 1951; some ed. L. Cerutti, Padua, 1995). The suites follow the usual early 18th-century pattern with a French-style overture followed by an allemande, a courante, a sarabande and a couple of other short dance pieces, mostly closed by a gigue. The style incorporates both French *brisé* writing and German-style keyboard polyphony, a combination typical for Dutch keyboard music of that period. One suite is in A \flat minor, another in B \flat minor. Other compositions, including ensemble sonatas and suites written for the Alkmaar collegium musicum which Havingha directed, have not survived. Havingha translated David

Kellner's *Treulich Unterricht im general Bass* (Hamburg, 2/1737) into Dutch with his own comments and additions, as *Korte en getrouwe onderregtinge van de generaal bass, of bassus continuus* (Amsterdam, 1741, 2/1751).

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RUDOLF A. RASCH

Havrylets', Hanna Oleksiivna

(b Vidiniv, Ivanofrank province, 11 April 1958). Ukrainian composer. She graduated from the Lvov Conservatory in 1982, having studied with V.V. Flys, and then took a postgraduate course with M.M. Skoryk in Kiev. In 1992 she returned to teach composition there after a period working as a reviewer. Her work is notable for its spontaneity, openness of feeling and sincere lyricism, and though stylistically traditional and chamber-like in conception, is not retrogressive. She makes use of Ukrainian folk genres in several compositions: the *plach* ('lament') is used as a basis for *In memoriam*, the *duma* for her Symphonic Poem and the *kolomyika* for the Viola Sonata and the Saxophone Quartet; she herself has claimed that 'national roots are the only stimulus for our creative fantasy'. Her natural melodic gift is evident in her many vocal works.

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(selective list)

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Vocal: Pohlyad v dytynstvo [A Glimpse of Childhood] (chbr cant., M. Vinhranovs'ky), 1990

Chbr and solo inst: Ėlegiya, str qt, 1981; Ww Qnt, 1984; Ww Qnt no.2, 1990; Sax Qt, 1992; Rapsodiya-dialog, fl, pf, 1993; Ekslibrysy, vn, 1994; In B, s sax, 1995; Autumn Music, t sax, pf, 1996; Str Qt, 1996; Sonata, va, pf

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NINA SERGEYEVNA SHUROVA

Hawaii [Hawai'i].

The principal island of the Hawaiian archipelago (formerly called the Sandwich Islands) in the North Pacific Ocean. Since 1959 the name has

denoted the 50th state of the USA, and includes all the islands in the archipelago, of which seven are inhabited; the two main cities are Honolulu (on Oahu) and Hilo (on Hawaii). The state is well known for its cultural pluralism; the music now most widely identified as Hawaiian is a blend of simply harmonized European-style melody, Hawaiian language (or mixed Hawaiian and English) texts, and a distinctive performance style; there has also been a reawakening of interest in the styles of chant and dance attributed to the period before European contact (see [Polynesia](#), §II, 4). The most extensively performed types of music in modern Hawaii are continental American popular music, [Pan-Pacific pop](#) and Western art music, discussed below.

Western music was introduced in 1778 with Captain James Cook's discovery of the islands. Native Hawaiians willingly assimilated Western music; by 1816 King Kamehameha I (c1793–1819) had a band of Western instruments. In the middle years of the century musical life became more varied. The strongly European outlook of Kamehameha IV (1854–63) and Kamehameha V (1863–72) created a climate favourable to Western music that persisted among the aboriginal royalty for the rest of the century, manifested in their frequent attendance at events involving Western music and drama, and occasionally in an even more active role: Kamehameha IV acted as stage manager for a local presentation of scenes from *Il trovatore* and *Martha* in 1861, while Queen Emma sang in the chorus; likewise, Princesses Bernice Pauahi Bishop and Miriam Likelike sang in the chorus of *HMS Pinafore* in 1881. The Amateur Musical Society, founded in 1853, was active in presenting concerts of vocal music for 40 years. The first opera presented in the islands was Donizetti's *La fille du régiment*, staged by professional singing actors in 1854. Nearly 40 operas and operettas were performed more or less complete in 19th-century Hawaii, some by local amateurs, but most by itinerant opera companies, which assumed financial risks in coming to the islands. After one of these groups, the DeFolco Opera Company, failed in 1916, opera and operetta were seldom performed until the founding of Hawaii Opera Theatre in 1960. The 1925 performance of *Prince of Hawaii*, an operetta by a part-Hawaiian, Charles E. King (1874–1950), an intimate of Hawaiian royalty, was an important contribution to a small body of specifically Hawaiian music dramas.

In 1872 Henry Berger (1844–1929), who had been trained in Berlin, was appointed as educator, composer, conductor of the Royal Hawaiian Military Band and director of music to the royal family, a position he held until 1915. Berger set King Kalākaua's (1874–91) text *Hawaii pono* as the national anthem (later the state song). Royal patronage of and participation in music ended with the deposition of Queen Lili'uokalani after her brief reign (1891–3). The opening of the Hawaiian Opera House in 1896 was the occasion for a gala performance of *Il trovatore*, the orchestra directed by Berger. The prima donna and stage director was Hawaii-born Annis Montague (1846–1920), who had had an international career as an opera singer; she was the daughter of early lay missionaries to Hawaii, Amos and Juliette Cooke; many of the Hawaiian royalty, including Lili'uokalani, learned music from Juliette at the Chiefs' Children's School in the 1840s.

Early immigrants from Europe (especially those from the British Isles, Germany, Scandinavia and Portugal's Madeira Islands), from Puerto Rico

and from Asia (China, Japan, Korea, Okinawa and the Philippines) introduced their own musical traditions which their descendants have retained in varying degrees. More recently Vietnamese, the Lao, Pacific Islanders (especially Samoans and Tongans) and black Americans (mostly military personnel and their dependants) have added their own musics to those already represented.

Small orchestras were active during 1881–4 and 1895–1902; a more permanent group, the Honolulu Symphony Society, was founded by a group of Honolulu businessmen in 1902. Its performing contingent, the Honolulu SO, continues to perform. Initially the orchestra was composed mostly of amateurs. The most important of its early music directors was the British composer Fritz Hart (served 1931–49), who had also conducted the Melbourne SO. Under the Hungarian composer-conductor George Barati (1950–67) the Honolulu SO became fully professional; following him as directors were Robert LaMarchina (1967–78) and Donald Johanos (1979–93). Because of a wage dispute, the orchestra's 1993–4 season was cancelled. Many professional orchestra musicians left the islands during the work stoppage; the Honolulu Symphony Society came to an agreement with the musicians late in 1994 and concerts were resumed in 1996 under the Chinese-Canadian Samuel Wong. The Honolulu Symphony Society has attempted to appeal to a broader audience base in its recent seasons.

Both the Honolulu Symphony Society and Hawaii Opera Theatre perform at the Neil Blaisdell Center Concert Hall (cap. 2107). The Opera Theatre became fully independent in 1980 and produces three operas in its annual season. The Honolulu Chamber Music Series brings nationally and internationally known chamber groups to Honolulu. A second chamber music series features three groups of Honolulu SO players: the Galliard String Quartet, the Spring Wind Quintet and Honolulu Brass. Other musical organizations are the Hawaii Youth Symphony, the Oahu Civic Orchestra, the Maui SO and its Chorus; the Royal Hawaiian Band in Honolulu and on the island of Hawaii the Hawaii County Band and West Hawaii Band. The Oahu Choral Society performs with the Honolulu SO; other choruses include the Hawaii Vocal Arts Ensemble, the Hawaii Youth Opera Chorus, the Kauai Chorale and the Gleemen of Honolulu, a group which dates back to the 19th century. A recently established Hawaii International Jazz Festival is becoming an annual feature of musical life in the islands. The Hawaii Music Educators' Association, associated with the Music Educators National Conference, is active in the state.

The most noted composer of Western art music born in the islands is Dai-Keong Lee (*b* 1915), of Chinese descent, who came into national prominence with orchestral works in the 1940s. Composers and teachers formerly at the University of Hawaii at Mānoa are Neil McKay (*b* 1924), Allen Trubitt (*b* 1931) and Armand Russell (*b* 1932). Two Japanese-American composers born in Hawaii, Byron Yasui (*b* 1940) and Takeo Kudo (*b* 1942), and the Virginia-born American Donald Womack (*b* 1966) teach at the university. Living in Kona is Jerré Tanner (*b* 1939). All these composers have written numerous instrumental and vocal works, including some that have blended Western music with elements from the musics of other cultures, especially Polynesian or Asian, found in the islands.

The University of Hawaii (founded 1907) has campuses at Hilo and Mānoa, Honolulu; the Music Department at Mānoa offers the PhD degree in ethnomusicology, musicology, composition and music education. Courses in music are also given at the University of Hawaii Hilo campus, Brigham Young University, Oahu, Chaminade University and at the community colleges.

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DALE E. HALL

Hawaiian guitar [lap steel guitar, steel guitar].

A variant of the guitar, developed in Hawaii in the second half of the 19th century. Early types are classified as chordophones: lutes; later types, such as that depicted in the illustration, are classified as chordophones: zithers. Around 1830 Mexican cattle herders introduced the guitar into Hawaii. The Hawaiians took up the instrument and incorporated it into their own music with appropriate 'slack key' or open tuning in which the strings are all tuned to the notes of a major triad. Joseph Kekuku has usually been given credit for introducing the technique of sliding a comb (later the back of a penknife) along the strings of a guitar placed across the knees to produce the glissandos for which Hawaiian music has become known. Kekuku, who developed and popularized the technique beginning in 1885, may have

learnt it from a man called Davion, who had come from India; there the technique of playing strings with a rod or slider has been used since the 19th century on the *gottuvādyam* (a type of fretless *vīnā*). In the early 20th century this music became popular in the USA, where guitar companies began to market Hawaiian guitars with a raised nut, which held the strings higher above the fingerboard than on a normal guitar, and a steel bar as an accessory for slide playing (hence the name 'steel guitar'); the use of other objects, such as a bottleneck, for a similar sort of slide playing developed in blues at much the same time, and later became common in country music. Many musicians who played in Hawaiian style adopted the [Resonator guitar](#) during the early 1930s, while others took up the earliest manufactured [Electric guitar](#), the Rickenbacker 'Frying Pan' (1932), a small steel guitar that was designed to be played across the lap. Leg-mounted electric steel guitars were introduced by the Gibson company during the 1930s. By the 1950s some models had as many as four necks. Another type, the [Pedal steel guitar](#), incorporated knee-levers and several pedals for rapid alterations in tuning.

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HUGH DAVIES/R

Haward.

English family of spinet and harpsichord makers. Three members of the family were active in London in the 17th century. Charles Haward (*fl* c1660–87) worked in Aldgate Street, and Queen Anne owned a virginal made by him. John Haward (*d* ?1667) made a harpsichord fitted with registration pedals (which Thomas Mace described in his *Musick's Monument*, 1676/R, p.235). Thomas Haward was living in Bishopsgate in 1656 and in the parish of St Giles, Cripplegate, in 1663.

An important English harpsichord dated 1622, formerly thought to be by one of the members of the Haward family, is now attributed to [John Hasard](#). Charles Haward's 1683 harpsichord (now at Hovingham Hall) is the only firmly recorded English harpsichord from the second half of the century. While the special instrument constructed for Thomas Mace had a buff stop, the 1683 harpsichord has a lute stop, a more remarkable feature. It also has a rounded tail, and stops piercing the cheekpiece; its scale is short, its bridge and specification (8', 8') italianate, while its four roses suggest rather the influence of English virginals. Such commixtures were not uncommon in English, French and German harpsichord making before c1725, and the end results often make it difficult to discern dominant trends.

Charles Haward left at least 11 bentside spinets. In his diary for 4 April 1668 Pepys noted that he 'called upon one Haward, that makes virginnalls, and did there like of a little espinette ... I had a mind to a small harpsichon, but this takes up less room' (see also his entries for 10, 13 and

15 July). The scale was often rather short in the treble and the soundboard of small dimensions in the bass. The rack, keyboards and other details of jacks and keys remained standard for all spinets well into the 18th century. But how much can be credited to Charles Haward and how much to his contemporaries, such as Player and Keene, is not clear. Nor is it known how far Mace's foot-operated stop-changing, or his specification of 8', 8', lute, 4' and buff, were applied in the standard models produced by either John or Charles Haward. For details of surviving Haward instruments see Boalch.

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DONALD HOWARD BOALCH, PETER WILLIAMS/CHARLES MOULD

Hawdon, Matthias

(*b* Newcastle upon Tyne, 1732; *d* Newcastle upon Tyne, 19 March 1789). English organist and composer. His father, Thomas Hawdon, was a parish clerk at All Saints', Newcastle. Matthias Hawdon was organist at Holy Trinity, Hull (1751–69), succeeding his teacher William Avison, at Beverley Minster (1769–76) and, from December 1776, at St Nicholas's, Newcastle upon Tyne. He directed the Newcastle subscription concerts, assuming duties previously undertaken by Charles or Edward Avison, and in 1778 conducted performances at a four-day festival held at the Assembly Rooms, which prominently featured the music of Handel. Three days after his death, and according to his own wish, Hawdon was buried in St Nicholas's, beneath the Harris-Snetzler organ. His son, Thomas, was appointed organist of Holy Trinity, Hull, in 1787, and in 1789 moved on to All Saints', Newcastle, where he remained until his death in 1793.

Hawdon's compositional style wavered between late Baroque and *galant*, as is implicit in the title and content of his *Six Sonatas Spirituel or Voluntaries*. His responsiveness to Avison's musical influence may, as Harley observed, be manifest in the nomenclature of the *Six Conversation Sonatas* (announced in 1778); Sadie includes these works by Hawdon with others of similar type within an appreciable, though brief, north-east of England vogue. Though at times displaying routine features, Hawdon's compositions in general are pleasing, and his organ music, in particular, reflects his admiration for Handel. His hymn tune 'Beverley' has remained in use.

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6 Conversation Sonatas, hpd/pf, 2 vn, vc, op.2 (1778)

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GERALD GIFFORD

Haweis, Hugh Reginald

(b Egham, 3 April 1838; d London, 29 Jan 1901). English clergyman, lecturer and writer. Haweis showed great aptitude for music and studied the violin with Antonio James Oury. At Cambridge University he formed a quartet society and became solo violinist of the Cambridge University Musical Society. Graduating in 1859, two years later he passed the Cambridge examination in theology and was ordained deacon, then priest in 1862. After some short-term curateships, he was appointed perpetual curate of St James's, Marylebone, in 1866, a position he held until his death.

Haweis was a Broad Churchman with powers of dynamic extempore preaching that drew packed congregations to St James's, where his Sunday evening services unconventionally included orchestral music and oratorio performances. In 1867 he married Mary Eliza Joy (1848–98), who gained prominence through her writings on household decoration. In 1884 Haweis supplanted J.A. Fuller Maitland as music critic of the *Pall Mall Gazette*, earning the latter's contempt. He was also editor of *Cassell's Magazine* and music critic for *Truth*, and contributed numerous articles on music to other journals and reviews. His writings, sometimes condescending in tone, are nevertheless sincere on the benefits of art and music for the masses. His widely read *Music and Morals* (London, 1871, 16/1891/R) argued that the experience of music has a direct influence on the moral character of the listener, and expounded theories of colour and music anticipating those of Skryabin. *My Musical Life* (London, 1884, 4/1891), in which Haweis recognized the potential of music as a healing force, included reminiscences of contemporary musicians such as Mendelssohn and eyewitness accounts of performances at Bayreuth of the *Ring* (1876) and *Parsifal* (1883). In Wagner's music Haweis saw a vindication of his own ideas on music and the emotions. He also wrote several theological books, displayed a considerable knowledge of lutherie

in *Old Violins* (London, 1898/R) and in *Travel and Talk* (London, 1896) gave an account of his extensive travels worldwide as a lecturer.

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ROSEMARY WILLIAMSON

Hawel, Jan Wincenty

(b Pszów, nr Wodzisław Śląski, 10 July 1936). Polish composer and conductor. At the Katowice Conservatory he studied music education, composition with Szabelski and conducting with K. Stryj. In 1968 he joined the staff of the conservatory and in the years 1981–7 served as rector. For many years he conducted several of the region's amateur choirs and song and dance troupes, making a number of recordings for Katowice radio and television. In 1981 he was appointed conductor of the chamber orchestra of the Silesian Philharmonic. His works employ serial technique, aleatory devices in instances such as the Third Quartet, and in later works a style of writing reminiscent of the Polish sonorism of earlier years. Notable among his works are the popular *Oratorium polskie* and the *Sinfonia concertante*, which took second prize at the 1972 Fitelberg Competition.

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Hawes, Maria.

English singer, daughter of [William Hawes \(i\)](#).

Hawes, William (i)

(*b* London, 21 June 1785; *d* London, 18 Feb 1846). English singer, conductor and composer. He was a Chapel Royal chorister from 1793 to 1801 and then a violinist in the Covent Garden theatre orchestra; he also taught singing and was appointed deputy lay vicar at Westminster Abbey (1803) and Gentleman of the Chapel Royal (1805). In 1814 he was appointed Master of the Choristers at St Paul's Cathedral, and in 1817 Master of the Children of the Chapel Royal, holding both posts until his death. A harsh disciplinarian and a confirmed pluralist, Hawes was too much engaged in other pursuits to devote himself to the boys' education and welfare, though they lived at his house. He was an original associate of the Philharmonic Society and an active promoter of the Regent's (later Royal) Harmonic Institution, becoming a principal shareholder in 1823–7. For a short time he was lay vicar of Westminster Abbey (1817–20) and for many years conductor of the Madrigal Society and organist of the Lutheran Chapel of the Savoy. After 1804 his connection with the stage, for which he produced a long series of adaptations of continental operas with musical interpolations of his own, occupied ever more of his time. In 1824, under the impresario S.J. Arnold, he acted as musical director of the English Opera House (Lyceum) where many of those adaptations were staged, among them Weber's *Der Freischütz* (1824), Salieri's *Tarare* (1825), Mozart's *Così fan tutte* (1828) and Marschner's *Der Vampyr* (1829). Hawes also wrote several original operettas, including *The Irish Girl* (1830) and *Comfortable Lodgings* (1832), some songs for various plays, a requiem, and a monody on the death of Princess Charlotte (1817), and published various collections of glees, madrigals (notably an edition of Morley's *Triumphs of Oriana* in 1818), chants, psalm tunes and other church music. The contralto Maria Billington Hawes (1816–86) was his daughter. (*DNB*, J.A. Fuller Maitland; *Grove*¹, W.H. Husk; *SainsburyD*)

W.H. HUSK/BERNARR RAINBOW/LEANNE LANGLEY

Hawes, William (ii).

See [Howes, William](#).

Hawil, Adriano.

Composer, possibly related to or identifiable with [Antoine de Hauville](#).

Hawker, Peter

(*b* London, 24 Dec 1786; *d* London, 7 Aug 1853). English writer and musician. He served in the British Army retiring from active service in 1813. Although he is remembered chiefly as a writer on sport and an improver of firearms, he deserves notice as a music enthusiast, who studied the piano in England and on the Continent and whose several English residences were frequented by musicians. In 1818 he spent three months studying harmony and composition in the London academy of J.B. Logier; in 1821 he was a piano student of H.J. Bertini in Paris and, at an unspecified date, of F.W.M. Kalkbrenner. Hawker promoted Logier and his system of musical education in an anonymous publication, *Advice to a Nobleman on the Manner in which his Children should be instructed on the Pianoforte* (London, 1818, 5/1840). In 1819 Hawker's invention of hand moulds 'for running over the keys of a pianoforte in a mathematically true position' was accepted for manufacture by Chappell in London and Pleyel in Paris. The hand moulds, similar to those invented by Logier, were patented on 1 November 1820. Hawker wrote a companion textbook, *Instructions to Young Performers ... on the Pianoforte* (London, c1820, 3/1840), and this, along with his invention, was described and reviewed in the *Quarterly Musical Magazine and Review*, iii (1821), p.336. Hawker travelled to the Continent in 1821 to circulate his patent and publications on music, and in 1834 he visited Logier's academy in Dublin to present his 'old friend and master' with a copy of his 'book on music', *Advice* (London, 4/1834). Several eminent contemporary musicians approved his invention, including Muzio Clementi, J.B. Cramer and Ignaz Moscheles. In 1837 he devised and had manufactured his 'new-invented tambourine'; and in 1842 his march, the *Prince of Wales's Quick Step*, was performed by the Coldstream Guards. His *Journal of a Regimental Officer* was published in 1810: other diary entries were published posthumously (edited by R. Payne-Gallway, London, 1893/*R* and E. Parker, London, 1931).

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Hawkes & Son.

English firm of instrument makers and publishers. See [Boosey & Hawkes](#).

Hawkins, Coleman (Randolph) [Bean, Hawk]

(*b* St Joseph, MO, 21 Nov 1904; *d* New York, 19 May 1969). American jazz tenor saxophonist.

1. Life.

He was taught the piano, cello and tenor saxophone, and by the time he was 12 he was performing professionally at school dances. He went to high school in Chicago, then (by his own account) attended Washburn College in Topeka, Kansas, for about two years, during which time he studied harmony and composition.

In the spring of 1921 Hawkins was playing in the orchestra of the 12th Street Theater in Kansas City. That summer Mamie Smith performed at the theatre and offered Hawkins a position touring from coast to coast with her group the Jazz Hounds. From June 1923 he worked freelance in New York. Fletcher Henderson employed him to record with his band in August and engaged him when he formed a band to play at Club Alabam in early January 1924. Hawkins remained with the group until March 1934, making numerous recordings and attracting worldwide notice. In his first substantial recorded solo, on *Dicty Blues* (1923, Voc.), he revealed an authoritative style, big sound and fast vibrato.

In 1934 Hawkins contacted the English bandleader and impresario Jack Hylton and arranged to tour the country on his own with local groups. His success was such that he decided to stay in Europe, performing with the Ramblers early in 1935 in The Hague, and then playing freelance in Paris, Zürich (with the Berry's) and elsewhere; he also made numerous recordings with the Ramblers, the Berry's and other groups assembled for studio sessions. Perhaps the most famous of these sessions was one in Paris on 28 April 1937 that included Django Reinhardt and Benny Carter; Hawkins played with fervour and rhythmic drive, even beginning his solo on *Crazy Rhythm* (1937, Swing) with repeated riffs. He returned to New York in July 1939.

American musicians, generally unaware of Hawkins's European recordings, anxiously awaited his return. He formed a nine-piece band and opened at Kelly's Stable on 5 October 1939. At the end of a studio session a few days later he improvised two choruses on *Body and Soul* (1939, Bb), a recording which was a commercial and musical success and which re-established his importance to musicians while introducing him for the first time to a mass audience. He then formed a big band with which he played in New York and went on tour. In 1941 he resumed working with small groups, however, and for the next two years played mostly in Chicago and the Midwest before returning to New York.

Hawkins spent most of 1945 in California, performing and recording with a group that included the modernists Howard McGhee and Oscar Pettiford (this ensemble also appeared in the film *The Crimson Canary*). He returned to the East Coast, then joined a Jazz at the Philharmonic tour which took him back to California in April 1946. During the next five years Hawkins usually joined these tours for at least a few concerts, while spending most of the year with his own groups in New York. He returned to Europe in May 1948, in late 1949, in 1950 and again in 1954, the last as part of Illinois Jacquet's tour of American service bases. He continued to lead recording groups with such talented new players as Miles Davis, Fats Navarro, J.J. Johnson and Milt Jackson. Around 1948 he recorded a fascinating unaccompanied improvisation, *Picasso* (Clef), a feat that was still beyond many of the younger generation.

During the late 1950s Hawkins continued to appear at all the major jazz festivals, often as the leader of a group with Roy Eldridge. He joined the Jazz at the Philharmonic tour of 1957, the 'Seven Ages of Jazz' tours in 1958 and 1959, travelled to Europe for brief engagements and played on television in 'The Tonight Show' (1955) and 'The Sound of Jazz' (1957). He also recorded prolifically during this time, beginning with a series of albums for the subsidiaries of Prestige in 1958, and followed by several for Impulse, including his only collaboration with Duke Ellington (1962). During the 1960s he appeared in films and on television. He often recorded and performed at the Village Gate and the Village Vanguard with a quartet comprising Tommy Flanagan, Major Holley and Eddie Locke.

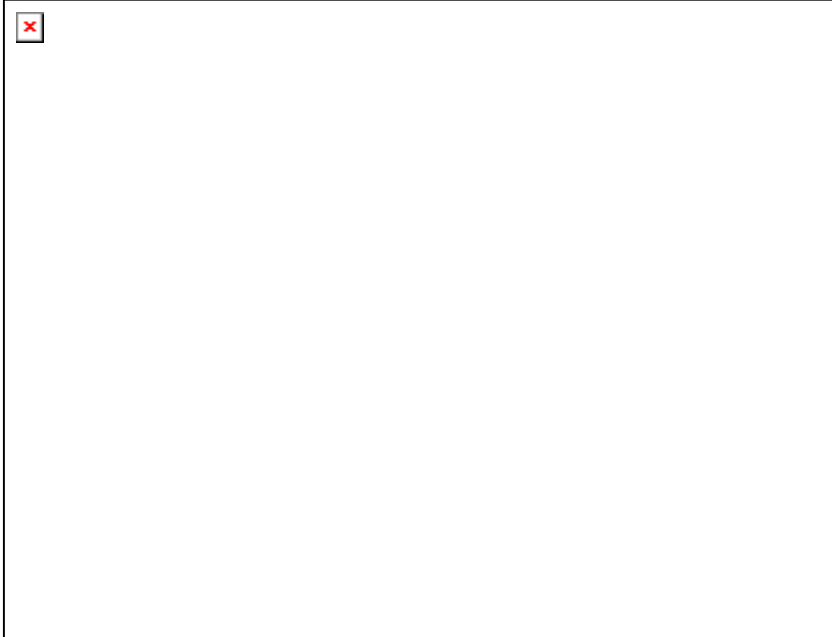
Hawkins began to exhibit signs of emotional distress during the last two years of his life and was seriously affected by alcoholism. He collapsed while playing in Toronto in February 1967, and again in June while on the last tour of Jazz at the Philharmonic. He travelled to Europe with Oscar Peterson's trio and played for a month at the end of the year in Ronnie Scott's club in London with an English rhythm section, but a tour of Denmark at the beginning of 1968 was cancelled owing to his ill-health. His last concert was on 20 April 1969 at the North Park Hotel, Chicago.

2. Musical style.

Hawkins's powerful and original style was largely responsible for the popularity of the tenor saxophone as a jazz instrument. On his early recordings he made much use of the characteristic technique of the day – heavily articulated slap tonguing – but he later developed a more legato approach which eventually became the norm. During his years with Henderson he absorbed musical ideas from many non-saxophonists, including his fellow band members. Most important among these was Louis Armstrong, whose smooth melodic lines and sense of swing strongly influenced Hawkins, as may be heard on the recordings made from the end of September 1924 to November 1925. By 1926 Hawkins was also being impressed by the harmonic ideas of Art Tatum. On *The Stampede* (1926, Col.) he develops question-and-answer phrasing after the fashion of Armstrong along with his own trills and triplet ornaments. On the third take of *St. Louis Shuffle* (1927, Vic.) he introduces highly technical patterns and chromatic sequences, which have achieved virtuoso complexity by *Wherever there's a will, baby* (1929, Vic.). A comparison of the two issued versions of this piece shows that the patterns are memorized and repeated verbatim at crucial points, such as at the beginning and the middle, but the rest is freely improvised. A week later Hawkins recorded a solo on *One Hour* (Vic.) that won acclaim among musicians for its richness of ideas, sensitive tone and rhythmic flexibility; he also mingled speech-like rubato phrases with moments in double time. All of Hawkins's playing is characterized by intense emotional conviction.

Hawkins continued to experiment with a complex rubato approach for the next few years, creating highly elaborate structures even at fast tempos, as on *New King Porter Stomp* (1932, OK). His solo on *Can you take it?* (1933, Voc.), however, suggests a return to playing on the beat, and demonstrates his increasing ability to improvise memorable and logically constructed melodies. At the same session Henderson's band recorded a tune by

Hawkins, *Queer Notions*, which explores the whole-tone scale. Hawkins's celebrated recording of *Body and Soul* (1939) is notable for its relaxed virtuosity, warmth of sound, harmonic ingenuity, consistent use of double time and intricate development of motifs ([ex.1](#)).



Hawkins was a brilliant musical thinker who was remarkably open to new developments in jazz as well as classical music; this was reflected in both the personnel and the repertory of his groups. In February 1944 he led a band that featured Dizzy Gillespie, Max Roach and others in what are generally considered to be the first bop recordings. Another session later the same year was the earliest to include Thelonious Monk.

By the late 1950s Hawkins's tone had hardened somewhat, and he developed a fierce approach to the blues. He still found new ideas during a sensitive, rhythmically complex treatment of *Body and Soul* (1959, on *Playboy Jazz All-Stars Album*, Playboy). He easily accepted the new bossa nova songs, recording some in 1962, but had more difficulty during a session the following year which paired him with Sonny Rollins and Paul Bley, both of whom were exploring ideas related to those of Ornette Coleman.

Young saxophonists continue to find inspiration in Hawkins's recordings. His influence has endured, even though it was somewhat eclipsed during the 1940s by that of Lester Young and later by that of John Coltrane – a testament to the intelligence and technical authority of his music. Hawkins recorded an interview for Riverside in 1956, *Coleman Hawkins: a Documentary*.

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LEWIS PORTER

Hawkins, James

(*b* 1662–3; *d* Ely, 18 Oct 1729). English organist, copyist and composer. He seems to have had a lifelong, if informal, connection with St John's College, Cambridge. Statements that he was a chorister there do not rest on any documentary evidence (indeed, some authorities identify him with a Worcester chorister, 1671–4), but he was almost certainly the same 'Mr Hawkins' who was paid for training the choir at St John's during 1681–2, and Tudway, who was personally acquainted with him, later described him (*GB-Lbl* Harl.7342) as 'sometime organist of St John's College' (probably until 1682). Hawkins also inscribed one of his anthems, *Behold, O God our defender* (*Lcm*), to 'the Great, Good and Just Nonjurors of St John's College in Cambridge' (thereby disclosing his own sympathies); in 1719 he took the degree of MusB at St John's; and one of his sons, William, was educated there. His first permanent appointment, however, was at Ely Cathedral, where at Michaelmas 1682, after an interregnum following the death of John Ferrabosco, he became organist; at the same time he also became Master of the Choristers in succession to Robert Robinson, the two posts having for some time been separate.

Except for a few slight and insignificant items, Hawkins's compositions are all for the church. About 75 anthems (56 in his autograph) and 17 services (6 in his autograph, one of them an unusually complete setting of the morning, communion and evening service, scored for strings, solo voices and full choir) survive (*Cu*). His music evidently enjoyed limited circulation, for transcripts of some of these pieces, together with a few others, also survive elsewhere (*Lbl*, *Lcm*, *Ob*). He was a vigorous and sometimes imaginative exponent both of the older imitative style and of the declamatory and ensemble-verse techniques of the Restoration, but much of his work is of uneven quality. He also, however, made careful copies (new among the Ely manuscripts at *Cu*) of a wide variety of sacred music

by his contemporaries and seniors, including Purcell. His transcriptions, some of which he pieced together from fragments of old partbooks, are of considerable value to the scholar; one of them is the only source of the 1685 coronation anthem *I was glad*, ascribed to Blow by a later hand, but now attributed to Purcell. Hawkins helpfully supplied material to Tudway when the latter was forming his manuscript collection for the library of Lord Harley; Tudway seems to have reciprocated this assistance, and also tried to persuade Harley's librarian, Humfrey Wanley, to acquire what was believed to be the original score of Tallis's 40-part motet, which Hawkins owned. He referred, in correspondence with Wanley (*Lb/ Harl.3782*), to 'honest James Hawkins'.

It appears that his zeal for extending the repertory of the cathedral choir outran the wishes of the chapter, which in October 1693 resolved 'that the organist shall not be allowed any bill for pricking books, setting any chorus or composing any anthems or doing anything else for the church unless his design shall be first allowed before he performs it'. His career illustrates the gradual emergence of the cathedral organist from a conventual-like seclusion to become the leading professional musician of the neighbourhood, since (by permission of the chapter and subject to his maintaining the proficiency of the choir) he undertook teaching at Bury St Edmunds and elsewhere.

He was buried in Ely Cathedral, where a memorial inscription (now obliterated) declared him to have been in his 67th year when he died, and 46 years organist of the cathedral, the latter figure being apparently no more than approximate. One of his sons, also named James, was organist of Peterborough Cathedral, 1714–50.

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WATKINS SHAW/BRUCE WOOD

Hawkins, Sir John (i)

(*b* London, 29 March 1719; *d* London, 21 May 1789). English music historian and antiquary, author of an important early history of music.

1. Life, 1719–76.
2. The 'History'.
3. Late years.

PERCY A. SCHOLLES/R

Hawkins, Sir John (i)

1. Life, 1719–76.

Hawkins's father was a carpenter and a Freeman of the Haberdashers' Company, who described himself as 'Citizen and Haberdasher'. The family

claimed descent from the Elizabethan admiral Sir John Hawkins, but are not included in the elaborate genealogical table in Mary S. Hawkins's *Plymouth Armada Heroes* (Plymouth, 1888). His mother, Elizabeth, was the daughter of Thomas and Mary Gwatkin of Fownhope, Herefordshire. Little is known about John Hawkins's schooling; according to Chalmers, he was sent 'first to one school, and afterwards to a second, where he acquired a tolerable knowledge of Latin' (the second may have been Mr Samuel Watkins's academy in Spital Square). About 1736 he studied for a year under an architect, Edward Hoppus, and then was articled to a city attorney and solicitor, John Scott, under whom he had a hard life. Rising at four in the morning, he applied himself diligently to legal study and to the works of 'the most celebrated authors', becoming familiar with both law and literature, particularly poetry. In 1742 he was able to set up as an attorney, first at his father's house and from March 1751 at his own premises in Clement's Lane, Lombard Street.

From 1739 Hawkins published a number of essays on general topics. He began to devote his leisure to music, becoming a close friend of the blind organist and composer John Stanley, for 11 of whose solo cantatas he provided the texts, and for whom he wrote a poem 'To Mr John Stanley. Occasion'd by looking over some compositions of his lately published' (printed in the *Daily Advertiser*, 21 February 1741). He also introduced himself to William Boyce by sending him a 15-line verse *In vain philander at my feet* in November 1741. Boyce set the poem to music: it was published in the *Universal Magazine* of July 1751; his last composition was to be a setting in 1777 of a poem by Hawkins on the death of William Gostling. Among Hawkins's musical friends was Handel, of whom he was able to give some personal recollections in his *History of Music*. He became a habitu  of several musical clubs which held weekly or monthly gatherings; his *History* gives a detailed and picturesque account of one of these (in the Chiswell Street home of the celebrated type-founder William Caslon). He may have played the violin and cello: about 1740 he participated in regular private concerts in a tavern in Gracechurch Street with such professionals as Stanley, who played first violin, the cellist Andrea Caporale, the oboist Thomas Vincent and the flautist Simon Balicourt. Between 1743 and 1748 he joined the Academy of Ancient Music, becoming acquainted with J.C. Pepusch, who may have stimulated his interest in antiquarianism and in 16th-century music; and in November 1748 he became a member of the Madrigal Society.

Another important friendship was with Samuel Johnson, whose Ivy Lane Club he was invited to join in 1749, thus being one of the earliest members. The club ceased to exist in 1756; about seven years later Johnson founded the 'Turk's Head Club', or simply 'The Club', of which Joshua Reynolds, Edmund Burke and Oliver Goldsmith were members, as well as Hawkins and others. Some years later, Hawkins retired from the club, apparently owing to the displeasure of his fellow members at his rudeness towards Burke. (His own explanation differed – that he did not take supper or like late hours; but Johnson described him as 'a most *unclubable* man', and his subsequent number of shattered friendships bears that out.)

On 24 March 1753, at St George's, Bloomsbury, Hawkins married Sidney Storer, daughter of a Highgate attorney to whom he had acted as assistant.

There were apparently five children, including John Sidney (1757–1842), a lawyer and writer on literary and antiquarian subjects who also wrote *An Inquiry into the Nature and Principles of Thorough Bass on a New Plan* (1817), Laetitia Matilda (1759–1835), a popular novelist and her father's amanuensis and biographer (much of the known information about Hawkins comes from her writings), and Henry (1761–1841), also a lawyer and writer. The Hawkinses' first home was in Austin Friars, Broad Street, where they held fortnightly musical gatherings, but in 1759 a legacy of £30,000 from Sidney's brother made further legal practice unnecessary and he moved to Twickenham, where his neighbours included Horace Walpole, David Garrick, the actress Kitty Clive, the poet Paul Whitehead, the astronomer the Rev. George Costard and others. He was eventually to alienate many of his friends by a series of petty lawsuits, including one in 1763 over 20,000 nailholes allegedly made in his greenhouse wall by his neighbour, an enthusiastic gardener. At Twickenham he indulged his hobby of fly-fishing; his interest is reflected in his prompt publication (1760) of an annotated edition of Walton and Cotton's *Compleat Angler*. He was also able to indulge his interest in music and literature, building up a fine collection of rare treatises, manuscripts and prints. In about 1749–52, supplied by Handel with information, he wrote a brief life of the composer Agostino Steffani as a preface to copies of Steffani's works; and in 1771 he contributed notes to the Oxford University Press's splendid reissue of Hamer's popular edition of Shakespeare. He also supplied additional notes to the 1773 edition by George Steevens, including an important definition of the catch 'Thou knave' in Act 2 of *Twelfth Night*, to which he also supplied the music which he had discovered in *Deuteromelia* (1609). About this time, according to Chalmers, Oxford University offered Hawkins an honorary doctorate, but no record of the offer exists; his daughter stated that he was offered the distinction of election as a Fellow of the Royal Society, which he refused.

In September 1761 Hawkins was sworn Justice of the Peace for Middlesex, and in 1763 he was elected chairman of the Quarter Sessions, an important position which he held for over 15 years. As a magistrate he acquired a reputation for severity, though not for lack of fairness. It was commonly believed that his knighthood, on 23 October 1772, was bestowed either for his vigorous action in suppressing the election riots at Brentford in 1768 and in Moorfields in 1769, or, according to Boswell, on his presenting an address to the king on behalf of the Middlesex bench. In fact, Hawkins applied for his honour, as a letter dated 19 October 1772 to a Secretary of State, Lord Rochford, reveals:

Sir John Fielding, who is chairman of a jurisdiction subordinate to that of the county of Middlesex ... has received the Honour of Knighthood, and the Justices of the county would look on it as a sanction to their choice, if I, their Chairman, might receive at his Majesty's hands, the same mark of his royal favour.

This and another letter to Lord Rochford, also of October 1772 (both in *GB-Lpro*), show Hawkins's jealousy and resentment of Fielding, half-brother of the novelist Henry Fielding and his successor in the Westminster magistracy. Laetitia Hawkins stated that in about 1769 her father was

offered a seat in parliament, on account of his skilful drafting of a bill to reform the Turnpike Trust, but that he refused.

Hawkins, Sir John (i)

2. The 'History'.

For many years, Hawkins had been accumulating material for a *General History of the Science and Practice of Music*, mainly from his own research in the British Museum (from October 1761 to May 1775); from his own extensive collection of manuscripts, which now included much of Pepusch's library (he probably acquired it in 1763); from the Bodleian and college libraries at Oxford and Cambridge; from the private libraries of John Stafford Smith and William Boyce; and from information supplied by Horace Walpole, the Rev. William Gostling (son of the famous bass John Gostling), George Steevens, the Duchess of Portland and others. Hawkins was engaged for 16 years on his mammoth task, which finally appeared in five quarto volumes (the fifth incorporating an *Account ... of the Academy of Ancient Music* previously published separately in 1770), finished between 1771 and 1776 and published complete in November 1776, almost seven months after the publication of the first volume of Charles Burney's rival history. (These seem to have been the earliest histories of music published in England, apart from a 24-page pamphlet *Brief History of Musick*, by Peter Prellieur, of about 1730.)

At first Hawkins's work was warmly received; large extracts and favourable reviews appeared in several newspapers, including the *Critical Review*, the *Gentleman's Magazine* and the *London Magazine*. The *Gentleman's Magazine* pointed out a few inaccuracies, and a parody of a footnote entitled 'The Wonderful Power of Musick in its Effects on Mice and Spiders' appeared in the *St James's Chronicle* on 31 December 1776. But in general Hawkins amazed his contemporaries by his erudition and discernment. The work and its author, however, soon became the victims of a sordid intrigue motivated by the jealousy of Hawkins's rival Burney. This took the form of a series of vicious attacks in the press, mostly anonymous, written by Burney's friends at his instigation. Several of these appeared as a number of 'Gossip Joan' narratives and letters in the *Morning Post*, but the most damaging campaign was conducted in the *Monthly Review* by William Bewley, who in his reviews expressed many of Burney's own opinions about Hawkins's book. Bewley criticized Hawkins in particular for extolling the beauties of 16th- and 17th-century music at the expense of modern musical styles, especially the current trends in opera, which Hawkins found 'most unnatural and absurd', while the instrumental music of the day was 'noise without harmony': a view in direct contrast to Burney's idea of music history as a continuous development which was reaching its zenith in his own day. Some aspects of Hawkins's work invited criticism, including the 'lack of any visible plan' pointed out by Bewley – it was arranged systematically into five volumes each containing four books mostly of ten chapters, with little regard to grouping of subject matter and with no chapter headings or table of contents. Hawkins's rather pompous turn of phrase (derived from his legal training) also came under fire, together with his attention to minute details of musicians' domestic lives and his digressions on interesting but often irrelevant subjects (such as the observation on the effect of music on animal life which drew the satirical

parody in the *St James's Chronicle*). Burney concluded his reviews by stating that Hawkins's work could not properly be called a history, although it contained 'fit materials for an history'; the whole, he said, was 'blended and confounded with an inordinate mass of other matter, on which candour itself, in one of its most generous fits, cannot honestly bestow a more favourable appellation than that of *rubbish*'. (On these reviews, Samuel Johnson made the memorable comment: 'I think them very impartial: I do not know an instance of partiality'.) Burney's parting shot was a long satirical poem written by himself and circulated among his friends in manuscript, entitled *The Trial of Midas the Second or Congress of Musicians* (now in *GB-Mp*), in which Hawkins is prosecuted by Science, Taste, Wit, Candour and Fame, condemned by the judge (Boyce), and his effigy and worthless volumes thrown into Fleet Ditch. The sales of the *History* declined; a contributory factor may have been the prohibitively high price (six guineas). The *History* was reprinted in 1853 and 1875.

A comparison of the histories by Burney and Hawkins is inevitable, although they are complementary rather than conflicting. Hawkins's contains valuable information about early 18th-century musical society in London, largely collected from survivors of the period, and emphasizes the achievement of 16th- and early 17th-century composers, who were treated condescendingly by Burney. Burney, on the other hand, had a considerably greater knowledge and insight into European musical trends and society and his musical analyses are technically superior to those of Hawkins. His literary style also was celebrated for its grace and wit, qualities which Hawkins lacked; and his work was better organized than Hawkins's. In many respects, however, Hawkins was a pioneer, to whose work Burney owed a great deal although he publicly ignored Hawkins's accomplishment. William Chappell and others charged that Burney 'copied especially John Hawkins, without acknowledgment, and disguised the material by altering the language'. Some sections of Burney's *History* are, in fact, based in whole or part on Hawkins's work.

[Hawkins, Sir John \(i\)](#)

3. Late years.

In 1784 Johnson died, appointing Hawkins as one of his executors. He was asked by a syndicate of London booksellers to write a life of Johnson and to prepare a complete edition of his works (both published in 1787), though a series of anonymous articles (by George Steevens) in the *St James's Chronicle* attacked Hawkins and promoted James Boswell as a more worthy biographer of Johnson. Although Hawkins's *Life of Samuel Johnson* offers valuable information derived from his long and close association with Johnson, and from his attempt to portray the man in relation to his social background, it suffers from garrulity and irrelevance, while the literary style is even more tortuous and smattered with legal mannerisms than that of the *History*. The publication drew unfavourable reviews from all quarters: not content with virulent parody of Hawkins's style, the critics accused him of malevolence towards his subject and of presenting Johnson with 'a dark uncharitable cast'. The book went into one more edition in 1787 before it was superseded by Boswell's work in 1791.

In 1777 the country home at Twickenham was abandoned and the Hawkins family moved to a house, bought in 1761, in Hatton Garden. A series of burglaries induced them to move once more, to Westminster, where on the evening of 23 February 1785 a fire destroyed most of Hawkins's library and collection of prints. (He had previously donated his treatises and some music manuscripts to the British Museum.) He subsequently lived at Broad Sanctuary, Westminster, where he wrote his final literary effort, 'Memoirs of Dr William Boyce', as a preface to the 1788 reissue of Boyce's *Cathedral Music*. In May 1789 he had a stroke while taking the waters at Islington Spa, and shortly after his return home he suffered a second, fatal one. He was buried in the cloisters of Westminster Abbey on 28 May 1789. Hawkins was little mourned; the remarks of his contemporaries indicate that he was not popular. Reynolds described him as 'mean and grovelling'; Bishop Percy said he was 'detestable'; Jeremy Bentham stigmatized him as 'a most insolent, worthless fellow'. Horace Walpole maintained that he was 'a very honest, moral man, but of no brightness and very obstinate and contentious'. Johnson declared him 'an honest man at bottom' but said that he was 'penurious' and had a 'degree of brutality and a tendency to savageness that cannot easily be defended'. However, as a magistrate Hawkins always discharged his duty conscientiously; he twice surprised his musical and literary rivals Burney and Boswell by his courtesy and civility; and his friends and their dependants benefited considerably from his generosity, especially the families of Boyce and Gostling. The only known portrait of him, by James Roberts (1786), which was much disliked by his children, was given by the artist to the Music Room at Oxford (see illustration).

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Hawkins, John (ii)

(b Montreal, 26 July 1944). Canadian composer and pianist. He studied at the Conservatoire de Musique du Québec in Montreal with Lubka Kolessa (piano), among others, and at McGill University, where his teachers included István Anhalt (BMus 1967, MMA 1970). As a pianist, he has appeared in concert and on recordings with Société de Musique Contemporaine du Québec and New Music Concerts, Toronto. In 1970 he was appointed to a post at the University of Toronto, where he has organized and participated in lecture-recitals on 20th-century vocal works (from 1994).

Hawkins' compositional style aims to be both contemporary and accessible. *Remembrances* (1969) quotes elements from Beethoven, Brahms and Mahler, while *Breaking Through* (1982) calls upon Broadway idioms. *Three Archetypes* (1984, rev. 1986) was commissioned by the CBC as a test piece for the 1986 Banff International String Quartet Competition. Later works include *The First Fable* (1988), a theatre piece for children, and the chamber ballet *Buffalo Jump* (1993). *Dance Variations* (1983, rev. 1986) has been recorded.

WORKS

(selective list)

Stage: *The First Fable* (theatre piece), spkr, S, Mez/A, chbr ens, 1988; *Buffalo Jump* (chbr ballet), nar, chbr ens, 1993

Inst: *5 Pieces*, pf, 1967; *Remembrances*, chbr ens, 1969; *2 Pieces*, orch, 1970; *Études*, 2 pf, 1974; *Dance, Improvisation and Song*, cl, pf, 1981, rev. 1982; *Dance Variations*, perc qt, 1983, rev. 1986; *3 Archetypes*, str qt, 1984, rev. 1986; *Music for an Imaginary Musical*, chbr ens, 1994

Vocal: *3 Cavatinas* (W. Whitman, W.B. Yeats, J. Burroughs), S, chbr ens, 1967; *Prelude and Prayer* (e.e. cummings), T, orch, 1980; *Breaking Through*, 1v, pf, perc, 1982; *Nightsong* (D. Thomas), Bar, mar, str qt, 1995; *If there are any heavens ...* (Cummings), S, chbr ens, 1996

CLIFFORD FORD

Hawkins, John Isaac

(b nr Taunton, 14 March 1772; d Elizabeth, NJ, 24 June 1854). English engineer, inventor and piano maker. He spent part of his life in the USA and is best known for his invention of the upright piano and the self-propelling pencil. (Matthias Müller invented the upright piano independently in Vienna about the same time.) Previously, upright pianos were either grands or squares turned on end and placed on a stand, but Hawkins's achievement was to use the space below the keyboard down to the floor. He called his piano a 'portable grand' and patented it in 1800 in Philadelphia and London, his father, Isaac Hawkins, acting as his agent in England. The patent contains a wide range of additional inventions including the addition of metal bracing to support the wooden structure, and mechanical wrest pins that worked in a metal-covered wrest plank (see [Pianoforte](#), §I, 6). This was the first use of metal to stabilize the frame in any piano, and the compensation frame was later developed further by a number of makers, notably the Stodart firm. Hawkins also used an outer covering of cloth on top of layers of leather on the hammers. Two of Hawkins's surviving pianos (in the Marlowe A. Sigal Collection, Newton Center, Massachusetts, and in the Smithsonian Institution, Washington, DC) are fine examples of cabinet work, both incorporating a keyboard that folds up and handles on either side for easy transport. Hawkins advertised that his pianos could be purchased 'at little more than half the price of imported grand or square pianofortes', but his instruments were never popular: in April 1802 Thomas Jefferson complained that his piano would not stay in tune. The 1885 International Inventions Exhibition catalogue states that Hawkins brought his upright piano to London, and that daily performances were given on it but with no success: 'the ingenuity and even genius displayed in its invention being unsupported by that first desideratum of a Pianoforte, good tone'.

Hawkins also invented the 'claviolle' (see [Claviola](#) (i)), a bowed keyboard instrument in the shape of an upright piano. It was shown in London in 1813–14, whereupon Hawkins abandoned his pursuit of its manufacture owing to the expiration of his patent. Hawkins returned to the USA in 1848.

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Hawlata, Franz

(b Eichstätt, 26 Dec 1963). German bass. He studied at the Musikhochschule in Munich with Haefliger, Hotter and Erik Werba. His stage début was in 1986 at the Theater am Gärtnerplatz in Munich, where he was under contract and built his repertory. He has since appeared in many major houses in a wide variety of roles, among them Baron Ochs at the WNO, Covent Garden and the Metropolitan (début 1995), Rocco in *Leonore* on tour and on disc with John Eliot Gardiner, and Osmin in *Die Entführung aus dem Serail* (Salzburg Festival, 1996). At the Vienna Staatsoper he was admired as Nicolai's Falstaff (1994) and with Covent Garden (at Sadler's Wells Theatre) as Kecai (*The Bartered Bride*) in 1998. In the Italian repertory Hawlata's roles include Sparafucile and Colline. Among his recordings his Mephisto in Spohr's *Faust* and Water Goblin in *Rusalka* are outstanding. His strong, flexible bass and gifts as an actor make his Osmin, Caspar (*Der Freischütz*) and Ochs among the most admirable of the day.

ALAN BLYTH

Hawte, William.

See [Haute, william.](#)

Hawthorne, Alice.

See [Winner, Septimus.](#)

Hawthorne [Hathorne], Nathaniel

(b Salem, MA, 4 July 1804; d Plymouth, NH, 19 May 1864). American novelist and writer. He worked in the customs houses of Boston (1839–41) and Salem (1845–9) and was US Consul at Liverpool, 1853–7. His writings, which include five novels and several volumes of short stories, have inspired more musical adaptations than the fiction of any other American. There are more than 11 operas on *The Scarlet Letter*, the earliest, of c1855, by Lucien H. Southard (1827–81). Walter Damrosch's version is to a libretto by G.P. Lathrop, Hawthorne's son-in-law; 20th-century settings include those of Vittorio Giannini and Walter Kaufmann.

The most frequently set short stories are *Dr. Heidegger's Experiment*, *Rappaccini's Daughter* and *Young Goodman Brown*. Howard Hanson based part of his *Merry Mount* on Hawthorne's *The May-Pole of Merry Mount* and Bruce Saylor set *My Kinsman, Major Molineux*. Programme music includes Cecil Burleigh's *Land of Olympus* for piano and J.T. Howard's *Mosses from an Old Manse*, for string orchestra. The scherzo of Ives's Second Piano Sonata is an impressionistic picture of Hawthorne.

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MICHAEL HOVLAND

Haxby, Thomas

(bap. York, 25 Jan 1729; d York, 31 Oct 1796). English maker of harpsichords, spinets, pianos, organs, barrel organs, citterns and violins. He was the son of Robert Haxby, a joiner, from whom he presumably learnt his woodworking skills. In 1750 he became parish clerk of St Michael-le-Belfry, York, and at about the same time he was appointed a singing man of York Minster; he held both posts until his death. He opened a music and instrument shop 'at the Organ Blake Street' in York on 15 June 1756. No mention was made of his making instruments until he became a freeman of York in 1758, but from 1754 he received an annual salary for tuning and repairing the organ in York Minster. He repaired the organ of Leeds Parish Church in 1760 and built a new organ for St Mary's, Scarborough, in 1762. His largest instrument was the organ for St James's, Louth (1768; two manuals, 15 stops); this was replaced by Gray & Davison in 1857, but survived until 1868 in the church of St Thomas, Agar Town, in north-west London. On 28 December 1770 he was granted a patent (no.977) for a 'single harpsichord' (two 8' stops, 4', lute and harp), which produced ten registrations by the use of one pedal. A 1764 spinet is described in Koster. Haxby built a barrel organ in 1782.

In the *York Courant* of 14 October 1788 Haxby announced the disposal of his printed music business to Samuel Knapton, who succeeded him at a new shop in Blake Street. Haxby's brother-in-law and nephew, who had both worked for him for some years, particularly in finishing his instruments, took over his instrument business on his death, renaming it Tomlinson & Son (*York Herald*, 5 November 1796).

Haxby's surviving square pianos are carefully made and attractive with tasteful nameboard decoration. His annual production increased to 24 instruments by 1787 and reached 36 in 1790. They were numbered and dated on the bottom key-lever, and were based on the earliest English models (up to five octaves, single action with overdampers). Haxby sometimes replaced the handstops with pedals, one of which operated a lid swell. He was a finer craftsman than many of his contemporaries in London.

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MARGARET CRANMER

Haxthausen, August (Franz Ludwig Maria) Freiherr von

(*b* Bökendorf, nr Brakel, Westphalia, 3 Feb 1792; *d* Hanover, 31 Dec 1866). German folksong collector. He was educated as a geologist, mineralogist and lawyer, and, as a distinguished agricultural historian, made extensive journeys through Prussia and Russia. Stimulated by his generation's interest in folksongs, and by his family's enthusiasm for the collections of fairy tales and sagas of the brothers Grimm, he abandoned a political career after the revolution of 1848 to devote himself to theosophical, geological and musical studies, and to the collecting of folksongs. He planned a *Werk vom deutschen Volksgesang*, on which the brothers Grimm and Joseph Görres were supposed to collaborate, but this work was never realized. Haxthausen therefore published only the sacred songs in his collection under the title *Geistliche Volkslieder mit ihren ursprünglichen Weisen* (Paderborn, 1850); of the remaining songs, only those collected in Westphalia were published, 12 years after his death, by A. Reifferscheid (*Westfälische Volkslieder*, Heilbronn, 1879). In editing his collections, Haxthausen was concerned with a scientifically exact, unaltered text, which nevertheless could be used for practical performance.

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Hay, Edward Norman

(*b* Faversham, 19 April 1889; *d* Portstewart, 10 Sept 1943). Northern Ireland composer and critic. He was born in England but brought up in Coleraine, Co. Londonderry. Study in Belfast led to a BMus degree from Oxford and FRCO in 1911 and the degree of DMus for composition in 1919. Various short-lived appointments followed, including the directorship of Music at Campbell College, Belfast (1922–3), and the position of external examiner (degrees) at Trinity College, Dublin (1923–4).

Hay's more important compositions include a String Quartet in A (Carnegie Trust Award, 1918), described by the adjudicators as 'a work of remarkable originality, large conception, and high achievement'. The tone poem *Dunluce* (1921) had a performance at the London Proms in September 1925; a choral and orchestral work *To Wonder* was commissioned for the Belfast Philharmonic Society's jubilee (1924); for the opening of the Belfast station of the BBC, 2 BE, Hay provided an orchestral *Fantasy on Irish Folk Tunes* (1924) followed by *Four Irish Sketches* (1929–32). The last large-scale choral and orchestral piece, *Paeon* (1930), was performed at the Three Choirs Festival in 1932 and the Proms in 1934. His final major work was another orchestral piece, *An Irish Rhapsody*, written in 1932. From then until his death he was involved in three activities: musical critic of the *Belfast Telegraph* from 1926 (with the pseudonym 'Rathcol'), general editor and arranger of 'Ulster Airs' for the BBC and Lecturer in Music at Queen's University, Belfast (1941).

Hay's music displays expert orchestration, tonal harmony described in his own words as 'largely diatonic with chromatic decoration in a free modern manner' and a melodic style in which the influence of Irish folksong is often apparent. The fine song arrangements, especially the beautiful *Tryste Noel*, the two anthems and the descriptive orchestral pieces are worthy of performance.

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Inst: Fantasy on Irish Folk Tunes, str qt, 1917; Sonata on Irish Folk Tunes, vc, pf, 1917; Str Qt, A, 1918; Dunluce, tone poem, orch, 1921; Fantasy on Irish Folk Tunes, orch, 1924; 4 Irish Sketches, tone poem, orch, 1929–32; An Irish Rhapsody, tone poem, orch, 1932

Principal publishers: Stainer & Bell, Curwen

Hayasaka, Fumio

(*b* Sendai, 19 Aug 1914; *d* Tokyo, 15 Oct 1955). Japanese composer. He was brought up in Sapporo, Hokkaidō, where he met Ifukube – like himself, a self-taught composer. They organized the Shin Ongaku Renmei (New Music League) in 1933 and held a festival of contemporary music the next year. Hayasaka's career as a composer began auspiciously in 1935 when his *Futatsu no sankā e no zensōkyoku* took first prize in the Japanese radio competition. He won the Weingartner Prize for *Kodai no bukyoku* in 1938, and in 1939 he moved to Tokyo, where he established himself as a successful composer for films. A member of the Shin Sakkyokuha Kyōkai from 1947 to 1953, he founded the Association of Film Music in 1950. As a composer he advocated pan-orientalism, taking his melodic (e.g. pentatonic and other scales) and harmonic (e.g. chords in 4ths) materials from eastern sources. His film scores include that for *Rashōmon*, the first Japanese film to win recognition abroad.

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Orch: *Futatsu no sankā e no zensōkyoku* [Prelude to 2 Hymns], 1935; *Kodai no bukyoku* [Ancient Dance], 1938; *Ov., D*, 1939; *Sahō no mai to uhō no mai* [Left Dance and Right Dance], 1942; *Pf Conc.*, 1946; *Metamorphosis*, 1953; *Yūkara*, suite, after Ainu epic, 1955

Chbr: *Capriccio*, wind, pf, 1949; *Str Qt*, 1950; *Suite*, 8 insts, 1952

Vocal: *Haruo no shi ni yoru yottsu no mubansō kakyoku* [4 Unaccompanied Songs to Poems by Haruo], 1944

Pf pieces, over 90 film scores

Principal publisher: Ongaku-no-Tomo Sha

MASAKATA KANAZAWA

Hayashi, Hikaru

(*b* Tokyo, 22 Oct 1931). Japanese composer. He began composition studies in 1941 with Otaka and continued in 1951–3 with Ikenouchi at the Tokyo National University of Fine Arts and Music. His *Symphony in G* won the Grand Prize at the Art Festival of Japan in 1953, in which year he organized the group Yagi no Kai with Mamiya and Yūzō Toyama. Since then he has received several other awards, including the Otaka Prize in 1956 (for the *Variations for orchestra*) and 1996 (for the *Viola Concerto*), the Music Award of the 1961 Moscow Cinema Festival, and the Mainichi Cinema Competition Music Award (1982) for his film score *The Unfinished Match*. In 1958 he toured mainland China with the Matsuyama Ballet Company where his ballet *Haku mō jo* was enthusiastically received at performances in Beijing, Chungking, Shanghai and Wuhan. He became music director of the opera theatre Konnyaku-za in 1972, encouraging there the development of authentic Japanese operatic styles. In the 1980s he began to combine Okinawan folk music and Baroque polyphony with his

primarily diatonic and classical compositional style. He is best known for a lyrical, natural treatment of Japanese text in his songs, choral works and opera and his music for theatre, film and television. An active music critic, he has written several books.

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Orch: Sym., G, 1953; Variations, 1955; Ohkesutora no ongaku [Music for Orch], 1965; Sym. no.2 'Samazama na uta' (Canciones), 1985; Gui Conc. 'Kita no hobune' [Northern Sail], 1993; Va Conc., 1996

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Chbr and solo inst: Sonata, fl, va, pf, 1951; Sonata, fl, pf, 1967; Play I, 10 insts, 1971; Pf Sonata no.2 'Kigi ni tsuite' [About Trees], 1981; Preludes 'Sōkō no mori' [A Forest of Sketches], pf, 1995

Film scores: Dai go fukuryūmaru [Lucky Dragon], 1960; Hadaka no shima [The Island], 1960; Mikan no taikyoku [The Unfinished Match], 1982

Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha, Zen-on Gakufu

MASAKATA KANAZAWA/JUDITH ANN HERD

Hayashi [Nagaya], Kenzō

(b Osaka, 1 May 1899; d Nara, 9 June 1976). Japanese musicologist. He became a successful sculptor soon after graduating from Tokyo Fine Arts School in 1924, but as an art student he was also interested in music, playing the french horn and composing. His musical interest gradually directed him to the study of ancient Asian music. In 1928 he met the Chinese scholar Kuo Mo-jo, who encouraged his research and urged him to write a book on his findings. His first book, *Sui T'ang yen-yüeh tiao yen-chiu* ('Study of the modes of festival music of the Sui and Tang Dynasties'), was completed in 1935, translated into Chinese by Kuo, and published in Shanghai in 1936. His next project was to decipher tablature notations of ancient musical instruments. In 1948 he was commissioned to undertake what was to become his life's work, research on the notation of early Chinese instruments in the Shōsōin, the imperial storehouse in Nara from the 8th century. He published his findings in *Shōsōin gakkō no kenkyū* (1964). Three other books, not published in Japan, have been translated into Chinese.

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MASAKATA KANAZAWA

Hayden, George

(*d* ?London, before 19 Sept 1722). English composer and organist. As a singing-boy of St Paul's Cathedral in 1698 he would have been trained by Blow (and later, also possibly by Jeremiah Clarke (*i*)). He was organist of St Mary Magdalen, Bermondsey, from December 1713, until his death (probably in summer 1722). In April 1718 he was runner-up in the contest to choose Greene's successor as organist of St Andrew's, Holborn. His *Six New Songs with full Symphonies, after the Italian Manner* were advertised in 1713, but no copy is known to survive. He is chiefly remembered for three italianate cantatas to English texts, published as a set by Walsh in 1717 (*Martillo*, *Thyrsis* and *Neptune and Amymone*). These were reprinted a number of times and were evidently quite popular, their rather Handelian style earning the approbation of both Burney and Hawkins. Indeed, Burney regarded them as 'the best which had been produced since Purcell's time'. All three are in the classic recitative–aria–recitative–aria form. The airs have a certain tunefulness and, though certain Purcellian traits remain, they rely very heavily upon repetition and sequence within a conventional and circumscribed tonal ambit. Among Hayden's other songs, published singly and in anthologies, *Mad Tom* seems to have owed its great popularity to Bartholomew Platt, who used to perform it at Sadler's Wells 'to the great delight of all who mistook roaring for singing' (Hawkins). A two-part song, *As I saw fair Clora*, continued to be performed long after Hayden's death; it was reprinted twice in the 19th century and again in 1930.

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MALCOLM BOYD/H. DIACK JOHNSTONE

Haydn, (Franz) Joseph

(*b* Rohrau, Lower Austria, 31 March 1732; *d* Vienna, 31 May 1809). Austrian composer, brother of [Michael Haydn](#). Neither he nor his contemporaries used the name Franz, and there is no reason to do so today. He began his career in the traditional patronage system of the late Austrian Baroque, and ended as a 'free' artist within the burgeoning Romanticism of the early 19th century. Famous as early as the mid-1760s, by the 1780s he had become the most celebrated composer of his time, and from the 1790s until his death was a culture-hero throughout Europe. Since the early 19th century he has been venerated as the first of the three

'Viennese Classics' (Haydn, Mozart, Beethoven). He excelled in every musical genre; during the first half of his career his vocal works were as famous as his instrumental ones, although after his death the reception of his music focussed on the latter (except for *The Creation*). He is familiarly known as the 'father of the symphony' and could with greater justice be thus regarded for the string quartet; no other composer approaches his combination of productivity, quality and historical importance in these genres. In the 20th century he was understood primarily as an 'absolute' musician (exhibiting wit, originality of form, motivic saturation and a 'modernist' tendency to problematize music rather than merely to compose it), but earnestness, depth of feeling and referential tendencies are equally important to his art.

1. Background, childhood, choirboy, 1732–c1749.
2. Vienna, c1750–61.
3. Esterházy court, 1761–90.
4. London, 1791–5.
5. Vienna, 1795–1809.
6. Character and personality.
7. Style, aesthetics, compositional method.
8. Sacred vocal music.
9. Secular vocal music.
10. Orchestral music.
11. Chamber music without keyboard.
12. Keyboard music.
13. Haydn's career.

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Haydn, Joseph

1. Background, childhood, choirboy, 1732–c1749.

Documentary information on Haydn's life and musical activity before his employ by the Esterházy court in 1761 is scanty. The primary sources comprise an autobiographical letter of 1776 and brief biographies published just after his death by (in order of general reliability) Georg August Griesinger, Albert Christoph Dies, Giuseppe Carpani and Nicolas Etienne Framery, supplemented by parish registers, musical archives, dated autographs and the like. Haydn was born into a family of primarily south German stock, albeit in an area of considerable ethnic diversity in which Croats and Hungarians were also prominent. His immediate ancestors were not peasants (as legend has it), but artisans and tradespeople. His grandfather and his father, Mathias (1699–1763), were master wheelwrights; Mathias also functioned as *Marktrichter* (magistrate) of the 'market village' (as Haydn called it) Rohrau, near Bruck an der Leitha. Rohrau was a possession of Count Karl Anton Harrach (1692–1758); his grandson Karl Leonhard (1765–1831) erected a monument to Haydn in the castle garden in 1793. Haydn's mother, Anna Maria Koller (1707–54), had before her marriage in 1728 been a cook at the Harrach castle.

Mathias Haydn was 'a great lover of music by nature' (this phrase in Haydn's laconic account is ordinarily taken as applying to Harrach, but it must be his father who was meant), who 'played the harp without reading a note of music'; his mother sang the melodies. Indeed all three of their surviving male children became professional musicians, two of them famous composers. (The third, Johann Evangelist, 1743–1805, was a tenor in a church choir and later at the Esterházy court.) Dies says of Haydn's father that 'all the children had to join in his concerts, to learn the songs, and to develop their singing voice', adding that he also organized concerts among the neighbours.

Haydn's talent became evident early on. 'As a boy of five I sang all [my father's] simple easy pieces correctly'; according to Griesinger he still remembered these melodies in old age. 'Almighty God ... granted me so much facility, especially in music, that when I was only six I boldly sang masses down from the choirloft, and could also get around on the harpsichord and violin.' In 1737 or 1738 Johann Mathias Franck, a cousin of Mathias Haydn's by marriage and a school principal in the nearby town of Hainburg (Mathias's birthplace), heard Haydn sing in the family circle; Griesinger and Dies also have him pretending to be playing a violin by scraping a stick against his arm. Franck was so impressed by Haydn's voice and musical accuracy that he suggested that he come to live with him, 'so that there I could learn the rudiments of music along with other juvenile necessities'. It being clear that his abilities could not be developed in Rohrau, his parents agreed, whether in the hope that he might amount to something as a musician or the belief that musical and educational accomplishments might be useful in what they (especially his mother) imagined as his true calling, that of a priest.

Franck was not only a school principal but the choir director of a Hainburg church; presumably he oversaw Haydn's education personally. The latter was scarcely an autodidact, as myth used to have it. Griesinger writes:

He received instruction in reading and writing, in the catechism, in singing, and on almost all the string and wind instruments, and even on the timpani: 'I will be grateful to this man even in the grave', Haydn often said, 'that he taught me so much, even though in the process I received more beatings than food'.

Such exaggerations aside, he doubtless made rapid progress; his account of mass singing and harpsichord and violin studies 'in my sixth year' implies that these took place in Hainburg. As Griesinger says, his schooling was not musical alone; this was also the case when he was a choirboy in Vienna, where his non-musical studies, though 'scanty', included Latin, religion, arithmetic and writing.

In 1739 or 1740 ('in my 7th year'; Griesinger and Dies: in his eighth year) Haydn was recruited to serve as choirboy at the Stephansdom in Vienna: 'Kapellmeister Reutter, on a trip through Hainburg, heard my thin but pleasant voice from a distance, and at once accepted me into the *Capell Hauss*' (choir school). Georg Reutter the younger, Kapellmeister at the Stephansdom since 1738 (later Hofkapellmeister), was travelling through the provinces in search of new talent; in Hainburg the parish priest, an old

friend, suggested that Haydn might be a suitable candidate. According to several accounts Haydn did not know how to trill but, after Reutter demonstrated, triumphantly got it right on his third attempt, thus sealing his acceptance. For the next ten years, 'I sang soprano both at St Stephan's and at court to great applause'. At the choir school, 'I was taught the art of singing, the harpsichord and the violin by very good masters'; in singing these included Adam Gegenbauer and the tenor Ignaz Finsterbusch (both *d* 1753). To be sure, there was apparently little formal training in theory or composition, although the singing included *solfeggio* and the harpsichord instruction probably entailed figured bass. But in their enthusiasm for the notion that Haydn's development amounted to 'making something out of nothing' (Dies, allegedly quoting Haydn), most accounts again exaggerate this supposed lack of instruction. 'Haydn recalled having had only two lessons [in theory] from the worthy Reutter', writes Griesinger, but if he could recall two, he might have had more. In any case, 'Reutter encouraged him to make whatever variations he liked on the motets and Salves that he had to sing in church, and this discipline soon led him to ideas of his own, which Reutter corrected'; this scarcely implies outright neglect.

It was surely not on Haydn's own that 'he also came to know Mattheson's *Der vollkommene Capellmeister* (1739) and Fux's *Gradus ad Parnassum* (1725). With tireless exertion Haydn sought to understand Fux's theory; he worked his way through the entire treatise'. However, although both Griesinger and Dies mention Fux in the context of the choir school, Haydn's study of him would more plausibly have taken place during the 1750s. In any case, his copy of *Gradus* is heavily annotated (in Latin); he made it the basis of his own teaching of composition, as did Mozart. Another activity entrusted to competent older choirboys was the instruction of their younger colleagues in musical fundamentals; among those whom Haydn taught was his brother Michael, who joined him there about 1745. Most important, for ten full years, at a highly impressionable age, Haydn rehearsed and sang in performances of the greatest art-music then being produced in Catholic Europe, amid the pomp and splendour of the cathedral and court of an imperial capital. This experience will have fundamentally shaped his musical intellect even without formal training in composition.

But this life could not last; his voice broke. A characteristic anecdote adds insult to injury by relating that after one performance Maria Theresa said that he sang 'like a crow', while rewarding Michael for his beautiful singing. Griesinger states that Reutter had earlier suggested that Haydn might become a castrato, but his father refused permission (although this seems potentially inconsistent with his parents' original hope that he become a priest). Be this as it may, soon after his voice broke he was dismissed from the choir school. Haydn wrote that he remained there 'until into my 18th year' (i.e. April 1749 to March 1750); Griesinger's estimate, 'in his sixteenth year', is generally thought to be too early. Carl Ferdinand Pohl, who had access to many documents now lost but gives no source in this instance, writes: 'We find Haydn on the street; it was a damp November evening in 1749'. Pathos aside (the date and atmosphere derive from Framery), the date is consistent with Haydn's statement.

Haydn, Joseph

2. Vienna, c1750–61.

Haydn's account of his freelance 1750s narrates a classic 'rags to riches' story:

When my voice finally broke, for eight whole years I was forced to eke out a wretched existence by teaching young people. Many geniuses are ruined by this miserable [need to earn their] daily bread, because they lack time to study. This could well have happened to me; I would never have achieved what little I have done, had I not carried on with my zeal for composition during the night. I composed diligently, but not quite correctly, until I finally had the good fortune to learn the true fundamentals of composition from the famous Porpora (who was in Vienna at the time). Finally, owing to a recommendation from the late [Baron] von Fürnberg (who was especially generous to me), I was appointed as director with Count Morzin, and from there as Kapellmeister with his highness Prince [Esterházy].

This period comprises three stages, of which the first two overlap without clear division. (1) During the 'lean years', about 1749 to the mid-1750s, Haydn was a freelance musician, teacher and budding composer. Even then, however, he was reaping professional and social advantage from contact with figures such as Porpora and Metastasio. (2) Beginning around 1753, and increasingly after 1755, his compositional activity expanded, as his reputation and access to patronage grew. (3) His first regular appointment, as director of music for Count Morzin, began probably in 1757 and lasted until winter 1760–61 or spring 1761.

Haydn's first lodgings (according to Framery) were offered by Johann Michael Spangler, a tenor (later *regens chori*) at the Michaelerkirche, in a garret with Spangler's wife and infant son (*b* February 1749). This situation obviously could be no more than temporary, especially as Spangler's wife was soon pregnant with their second child, Maddelena (*b* 4 September 1750); these birthdates are consistent with Haydn's having moved there in November 1749 and with Framery's account. (In 1768 Haydn engaged Maddelena Spangler as a soprano at the Esterházy court, where among other roles she created Vespina in *L'infedeltà delusa* and Rezia in *L'incontro improvviso*; she was also the first Sara in *Il ritorno di Tobia*.) Another good deed was done him by Johann Wilhelm Buchholz, a lacemaker, whose granddaughter was remembered in Haydn's will 'because her grandfather lent me 150 gulden without interest in my youth and great need'; the amount was close to a year's salary for an ordinary musician at a minor court. It was perhaps in the following spring (1750) that he journeyed to the huge Benedictine pilgrimage church in Mariazell (Styria). Griesinger relates that he took with him 'several motets which he had composed and asked the *regens chori* there for permission to put out the parts in the church and sing them', and continues with an anecdote according to which Haydn the next day got his way by trickery. If 'motet' means a liturgical work other than a mass, it can only have been his first *Lauda Sion* hymns, hXXIIIc:5; another possibility is the *Missa brevis* in F. In

any case this pilgrimage was important to Haydn; later he composed both the *Missa Cellensis* and the 'Mariazellermesse' with Mariazell in mind.

According to Pohl, it was in the spring or summer of 1750 that Haydn occupied his most frequently described early lodgings: a 'miserable little garret without a stove' (Griesinger) in the so-called Michaelerhaus, attached to the Michaelerkirche. At this time 'his entire life was devoted to giving lessons, the study of his art, and performing. He played in serenades and in orchestras for pay, and devoted himself diligently to composition, for "when I sat at my old, worm-eaten clavier, I envied no king his good fortune"'. Here occurred the first of many strokes of luck through which, in addition to his genius and unremitting labour, he gradually improved his professional lot. Griesinger writes:

In the same house ... lived as well the famous poet Metastasio. He was raising one Fräulein Martinez; Haydn was engaged to give her lessons in singing and on the clavier, in return for which he received free board for three years. At Metastasio's he also made the acquaintance of the aging Kapellmeister Porpora. Porpora was teaching singing to the mistress of the Venetian ambassador, Correr; however, because he was too proper and too fond of his ease to accompany at the piano himself, he delegated this task to our Giuseppe. 'There was no lack of Ass, Blockhead, Rascal and pokes in the ribs, but I willingly put up with it all, for I profited immensely from Porpora in singing, composition and Italian.' In the summer Correr travelled with the lady to the popular bathing resort Mannersdorf ...; Porpora went as well ... and took Haydn with him. For three months Haydn served there as Porpora's valet; he ate at Correr's officers' table, and was paid six ducats [c25 gulden] a month. From time to time he was required to accompany Porpora on the clavier at one Prince von Hildburghausen's, in the presence of Gluck, Wagenseil and other famous masters; the approval of these connoisseurs was especially encouraging to him.

Access to such personages – whose overlapping relations were as much social as artistic – was essential for an aspiring young musician. 'Fräulein Martinez' was the composer and singer Marianne von Martínez. At the court of Joseph Friedrich, Prince of Sachsen-Hildburghausen (1702–87), Haydn could also have encountered Dittersdorf (whom he certainly knew by the mid-1750s) and Giuseppe Bonno, later Hofkapellmeister.

All these events took place during the first half of the 1750s. Haydn's instruction of Martínez began in 1751 or 1752; presumably his three years with Metastasio were from 1751 to 1754. Porpora arrived in Vienna from Dresden in late 1752 or early 1753; Haydn might well have met him in March 1753, when Metastasio was considering him as composer of his new opera *L'isola disabitata* (which in the event he assigned to Bonno; Haydn himself set this libretto in 1779). Given the mastery of Haydn's music by 1755–6, 1753 or 1754 are the latest plausible dates for his having 'learnt the true fundamentals of composition' from Porpora, whose expert knowledge of singing and Italian – 'singing' in this context implies Italian

opera and oratorio – was also of great importance; Haydn became fluent in Italian and the Italianate singing style. In addition, it may well have been at Porpora's instigation that he systematically worked through Fux's *Gradus ad Parnassum* (the only work mentioned by any source that offers 'true fundamentals'). Another important musical encounter was Haydn's discovery of Carl Philipp Emanuel Bach, but this is unlikely to have taken place as early as about 1750, as the biographers claim. Dies portrays Haydn asking for 'a good theoretical textbook'; this can refer only to the second volume of Bach's *Versuch über die wahre Art das Clavier zu spielen*. However, it appeared far too late (1762) to serve the function Dies attributes to it; even Bach's first volume (1753) was apparently not sold in Vienna until the 1760s. Moreover, unlike Fux or Mattheson, neither volume figures in Haydn's library catalogue (1804) or his estate. Indeed Griesinger speaks more plausibly of compositions:

About this time [his move to the Michaelerhaus] Haydn came upon the first six sonatas of Emanuel Bach; 'I did not leave my clavier until I had played them through, and whoever knows me thoroughly must discover that I owe a great deal to Emanuel Bach, that I understood him and studied him with diligence. Emanuel Bach once paid me a compliment on that score himself'.

Although it is unclear which of Bach's sonatas Griesinger meant by 'the first six', there is no doubt of his influence on Haydn as a composer. Again, however, Haydn's style does not reflect that influence until the 1760s.

An important early personal contact was with Joseph Felix von Kurz, a well-known comic actor (under the stage-name Bernardon) and minor impresario active at the Kärntnertheater, for whom Haydn supplied music to *Der krumme Teufel*, a comedy of the Hanswurst type. It was apparently given its première in the 1751–2 season and revived in May 1753, with considerable success. Neither libretto nor music of this, his earliest stage work, survives; a libretto does survive for a later version of 1759, often called *Der neue krumme Teufel*, but, again, there is no music. It has been speculated that many anonymous numbers in contemporary Viennese collections of theatrical songs stem from this work or others that Haydn might have composed, although documentation is lacking.

Haydn's lot improved substantially in the mid-1750s, as Griesinger describes:

At first Haydn received only two gulden a month for giving lessons, but gradually the price rose to five gulden, so that he was able to look about for more suitable quarters. While he was living in the Seilerstätte, all his few possessions were stolen ... Haydn soon saw his loss made good by the generosity of good friends ... [he] recovered through a stay of two months with Baron Fürnberg, which cost him nothing.

A 150% increase in fees implies a rise not only in Haydn's economic status but his professional reputation – and therefore increased access to patronage. The most important figure was Baron Carl Joseph Fürnberg (1720–67), who employed him as music master to his children (he lived

near the Seilerstätte), commissioned his first string quartets and eventually recommended him to Morzin. Important as well was the elder Countess Maria Christine Thun, who (according to Framery) took singing and keyboard lessons from Haydn.

His freelance activities continued apace. Griesinger writes:

In this period Haydn was also leader of the orchestra in the convent of the Barmherzige Brüder ... at 60 gulden a year. Here he had to be in the church at eight o'clock in the morning on Sundays and feast days, at ten o'clock he played the organ in what was then the chapel of Count Haugwitz, and at eleven o'clock he sang at St Stephan's. He was paid 17 kreutzer for each service. In the evenings Haydn often went 'gassatim' with his musical comrades, when one of his compositions was usually performed, and he recalled having composed a quintet [possibly hll:2] for that purpose in 1753.

(Both Griesinger and Dies supply the obligatory comic anecdotes involving Haydn and Dittersdorf.) Griesinger's account conflates several church jobs: from 1754 to 1756 Haydn performed as a singer in the Hofkapelle during Lent (1 gulden per service, not 17 kreuzer), and in 1755 and 1756 as an orchestral violinist for balls during carnival (4 gulden per evening). In the Hofkapelle he sang both concerted and *a cappella* works, including Palestrina's *Stabat mater* and the Allegri *Miserere*. His Sunday job at Count Haugwitz's newly consecrated chapel near the Piaristenkirche began in mid-1759; he was responsible for the entire concerted music. According to an account by a Prussian prisoner of war, he participated in chamber-music parties arranged by Count Harrach at Rohrau. Of Haydn's many students during these years, Martínez has already been mentioned; another of more than marginal importance was Robert Kimmerling, later *regens chori* at Melk.

Although a sizable number of Haydn's works originated during the 1750s, documented dates are few. Both the very early *Missa brevis* in F and the first *Lauda Sion* exhibit technical faults, implying that he composed them before learning the 'true fundamentals' (i.e. before c1753–4); such faults are found in no other surviving genuine works. Griesinger writes: 'In addition to performing and teaching, Haydn was indefatigable in composing. Many of his easy clavier sonatas, trios and so on belong to this period, and he generally took into consideration the needs and capacities of his pupils'. Numerous tiny keyboard sonatas and 'concertinos' indeed survive, although some authorities argue that the smallest sonatas are not necessarily the earliest or least accomplished, and the concertinos appear to date from about 1760; possibly some keyboard trios antedate 1755 as well, although none is so short or simple. In any case Haydn's compositional activity increased exponentially in the mid-1750s. The quintet-divertimento hll:2 survives in a later source dated 1754, and many of his ensemble divertimentos probably date from before 1761. Of the ten or so pre-1780 keyboard trios and the 21 or so string trios, the earliest also may date from the mid-1750s, although others are from the early 1760s. Late in life Haydn dated the autographs of the Organ Concerto in C (hXVIII:1) and the *Salve regina* in E (hXXIIIb:1) '1756' (fig.2).

The precise dates of the final two stages of Haydn's early 'progress' – Fűrnberg and Morzin – also remain uncertain. Griesinger writes:

The following, purely coincidental circumstance led him to try his hand at the composition of quartets. A certain Baron Fűrnberg had an estate in Weinzierl, several stages from Vienna; from time to time he invited his parish priest, his estate manager, and Albrechtsberger (a brother of the well-known contrapuntist) in order to have a little music. Fűrnberg asked Haydn to compose something that could be played by these four friends of the art. Haydn, who was then 18, accepted the proposal, and so originated his first quartet [incipit of hIII:1], which, immediately upon its appearance, received such uncommon applause as to encourage him to continue in this genre.

Griesinger's statement that Haydn composed his first quartet at 18, although roughly supported by Dies and Carpani, is far too early. All the circumstantial details, as well as the sheer mastery of Haydn's early quartets, suggest rather the Seilerstätte period, i.e. about 1755–7. Whether hIII:1 was actually Haydn's first quartet, or whether he (or Griesinger) named it simply because it occupied first position in Pleyel's famous edition (1801) and therefore in his own thematic catalogue, cannot be determined. In any case Haydn had not yet adopted the 'opus' format; there are, simply, ten early quartets, of which hIII:1–4, 6 (op.1 nos.1–4, 6) and hII:6 ('op.0') are probably the earliest, hIII:10, 12 (op.2 nos.4, 6) perhaps in the middle, and hIII:7–8 (op.2 nos.1–2) probably the latest, perhaps even 1759–60.

Regarding Haydn's employ by Count Karl Joseph Franz Morzin (1717–83), Griesinger states:

In the year 1759 Haydn was engaged as music director to Count Morzin in Vienna at a salary of 200 gulden, free lodging and board at the officers' table. Here he was finally able to enjoy the happiness of a carefree existence; he was quite contented. The winters were spent in Vienna, the summers in Bohemia [at Dolní Lukavice, usually referred to as Lukavec].... As music director in the service of Count Morzin Haydn composed his first symphony [incipit of no.1].

Although Dies agrees regarding the date ('about 27'), Haydn's earliest symphony cannot be as late as 1759: a manuscript source for no.37 is dated 1758 (Carpani's date), implying a date of composition in that year or, more likely, at least a year earlier. Moreover, Haydn himself in old age organized a list of his symphonies according to ten-year periods: 1757–67, 1767–77 etc.; '1757' is so precise that he must have believed that it was the actual year of his first symphony – or, perhaps, of his appointment with Morzin. (The list also appears to confirm Griesinger's identification of the symphony we know as 'no.1' as the earliest.) Finally, if one accepts 1749 as the date of Haydn's dismissal from the Stephansdom and takes literally his 'eight whole years' of 'wretched existence', 1757 is implied as end-point; but the most likely marker of the latter, again, was his appointment with Morzin. Be all this as it may, the free-spending Count Morzin soon had to dissolve his little musical establishment. Although the early biographers

again disagree as to the date, Haydn's marriage certificate (26 November 1760) refers to him as 'Music Director with Count v. Morzin', so he probably moved from Morzin to Esterházy without meaningful interruption. Haydn's compositions during the Morzin years include about 15 symphonies; keyboard sonatas (including hXVI:6, probably not later than 1760), trios, divertimentos (including hXIV:11, 1760) and concertos; string trios; partitas for wind band (including hII:15, 1760) and possibly the quartets op.2 nos.1–2.

On 26 November 1760 Haydn was married to Maria Anna Aloysia Apollonia Keller (bap. 9 Feb 1729; d 20 March 1800); the marriage contract, in which he pledged 1000 gulden as a matching sum to her dowry (a common custom), is dated 9 November. The bride was the daughter of the wigmaker Johann Peter Keller, who is said variously to have assisted him in his years of poverty or employed him as a music teacher. The early biographers relate that in the mid-1750s Haydn had fallen in love with her younger sister Therese (*b* 1733), who however was compelled by her devout parents to enter a nunnery in 1755, taking her formal vows in 1756. It has been speculated that he composed the *Salve regina* in E and perhaps the Organ Concerto in C on the latter occasion. Whether (the speculation continues) out of continuing gratitude to the Kellers or owing to a psychological displacement of his own affections, he married the elder sister four years later. The marriage was an unhappy one (we have only his side of the story) and led to infidelities on both sides; as he said to Griesinger (somewhat illogically): 'My wife was incapable of bearing children, and thus I was less indifferent to the charms of other women'.

Haydn, Joseph

3. Esterházy court, 1761–90.

With Haydn's move to the Esterházy court, evidence regarding his activities increases a hundredfold. However, its scope is uneven: although the archives are informative regarding theatrical activities, entertainments for noble visitors, personnel, payments for services, petitions etc., they tell us little about day-to-day musical activities, especially in the realm of instrumental music. Many documents and musical sources were destroyed in a fire at Eszterháza castle in 1779, and little correspondence of Haydn's survives until the upswing in his commercial activity beginning in 1780.

(i) Vice-Kapellmeister, 1761–5.

(ii) Kapellmeister, 1766–90.

(iii) Opera impresario, 1776–90.

(iv) Independence, 1779–90.

Haydn, Joseph, §3: Esterházy, 1761–90

(i) Vice-Kapellmeister, 1761–5.

The Esterházy family, the richest and most influential among the Hungarian nobility, had long been important patrons of culture and the arts; Prince Paul Anton was a music lover and capable performer. Haydn's predecessor as Kapellmeister, Gregor Joseph Werner, had been appointed in 1728; he was a solid professional who composed church music in the first instance, but also symphonies, trio sonatas and other instrumental works including an entertaining 'Musical Calendar' (1748); in 1804 Haydn honoured his predecessor by publishing six introductions and fugues from

his oratorios, arranged for string quartet. Paul, who from 1750 to 1752 was ambassador in Naples and travelled widely elsewhere, collected a large quantity of vocal and instrumental music (he had a catalogue made during the period 1759–62; it lists one symphony by Haydn, acquired in 1760). By about 1760 Werner was becoming infirm and his musical orientation increasingly conservative; Paul set about modernizing and enlarging the establishment, appointing several new musicians before recruiting Haydn and others in 1761.

Haydn's appointment was in the first instance as vice-Kapellmeister; the first and last clauses of his contract address this somewhat delicate situation, while illustrating the Esterházy's concern for the welfare of valued employees:

... Whereas

1^{mo} a Kapellmeister at Eisenstadt named Gregorius Werner has devoted many years of true and faithful service to the princely house, but now, on account of his great age and the resulting infirmities ... is not always capable of performing his duties, therefore said Gregorius Werner, in consideration of his long service, shall continue to serve, as Ober-Kapellmeister. On the other hand the said Joseph Haydn, as vice-Kapellmeister, shall be subordinate to ... said Gregorio Werner, *quâ* Ober-Kapellmeister, in regard to the choral music [*Chor-Musique*] in Eisenstadt; but in all other circumstances where any sort of music is to be made, everything pertaining to the music, in general and in particular, is the responsibility of said vice-Kapellmeister.

14^{mo} His Highness not only undertakes to retain the said Joseph Haydn in service during this period [three years, renewable], but, should he provide complete satisfaction, he shall also have expectations of the position of Oberkapellmeister.

Although the contract is dated 1 May 1761, Haydn may have begun working for the court earlier that year. Griesinger states that he began on 19 March 1760; this cannot be correct, unless it was an error for 1761 (Dies also names 1760), and the specific date '19' is suspect (the surviving contracts begin on the first of the month). But the Prince was in Vienna in March 1761 (music was performed at the Esterházy palace several times that month); indeed he may have remained there much of the time until his death in March 1762. Moreover, the contracts with several musicians appointed 1 April 1761 include a clause requiring them to obey not only the Kapellmeister but the vice-Kapellmeister, but the latter position did not exist until Haydn's appointment. Hence he may well have selected most or all of the musicians hired from April on, and so helped to shape the newly constituted orchestra himself.

Haydn's contract, once thought to be demeaning, is now understood as a standard document of its type; its terms were favourable to a young man of 29 with only one previous position to his credit. He was no servant, but a professional employee or 'house officer'; he received 400 gulden a year, plus various considerations in kind including uniforms and board at the

officers' table. He was in charge of the 'Camer-Musique', which comprised not only all instrumental music but secular vocal and stage music as well. He had full authority over the musicians, both professionally and in terms of their behaviour; but he was close to many of them personally as well, often serving as godfather to their children. His duties included responsibility for the musical archives and instruments (including purchase, upkeep and repair), instruction in singing, performing both as leader and as soloist ('because [he] is competent on various instruments') – and, of course, composition:

4^{to} Whenever His Princely Highness commands, the vice-Kapellmeister is obligated to compose such works of music as His Highness may demand; further not to communicate [such] new compositions to anyone, still less allow them to be copied [for others], but to reserve them entirely and exclusively for His Highness; most of all to compose nothing for any other person without prior knowledge and gracious consent.

Despite the immense labour and considerable tribulation this position entailed, Haydn must have known that it was the opportunity of a lifetime. One can well understand the joy and satisfaction conveyed by Griesinger's remark: 'It was still granted to Haydn's father [d 1763] to see his son in the blue and gold uniform of the court, and to hear the prince's many praises of his son's talent'.

Paul Anton, already in uncertain health in 1761, declined rapidly in early 1762 and died on 18 March. Childless, he was succeeded by his brother Nicolaus, an even more enthusiastic musician, who harboured even grander designs for the physical and artistic development of the court. Goethe coined the phrase 'das Esterházy'sche Feenreich' to describe his display at the coronation of the Holy Roman Emperor in Frankfurt in 1764, which has passed into the literature; in his own day he was called 'der Prachtliebende' ('the Magnificent'). His treatment of Haydn was generous: he raised his salary to 600 gulden, regularly dispensed gold ducats as thanks for the submission of baryton trios and after successful opera productions and, following fires that destroyed Haydn's house in Eisenstadt in 1768 and 1776, paid to have it rebuilt. As a matter of course his musical taste decisively influenced what genres Haydn cultivated at court; whether it affected Haydn's style as well cannot be determined (except in cases like the works for baryton).

The musical ensemble was at first very small, normally comprising 13 to 15 players (of whom many performed on more than one instrument): strings (approximately 6 violins, 1 viola, 1 cello, 1 bass), 2 oboes, 2 horns and a bassoon (plus a flute in certain works or movements). Haydn led from the violin; no keyboard continuo was employed except in the theatre. Beginning in the 1770s, the ensemble was gradually enlarged, owing primarily to the increasing importance of the court opera; at its height in the 1780s it counted 22–4 members. Especially at first, it was manned largely by virtuosos (including Luigi Tomasini, violin, Joseph Weigl and later Anton Kraft, cello, Carl Franz, horn and baryton), some of whom remained at the court for decades. This situation is reflected in many difficult and exposed

passages in Haydn's symphonies, as well as numerous concertos from the 1760s. Indeed symphonies nos.6–8, *Le matin*, *Le midi* and *Le soir* (1761) – among his first compositions in his new position; Dies states that the ‘times of day’ topic was suggested by the prince – were expressly calculated to show off the new ensemble, both as a whole and in terms of the individual players, all of whom receive solos. But Haydn was also demonstrating his own prowess: although the topics were traditional, the works have no precedent, either generally or in his own output.

During the first half of the 1760s Haydn composed chiefly instrumental music, as far as we know exclusively for performance at court. His most productive genre was the symphony, with about 25 works; in addition to nos.6–8 they include nos.22 (‘The Philosopher’) and 30 and 31 (‘Alleluja’, ‘Hornsignal’). The concertos include two or three for violin, the Cello Concerto in C, a concerto for violone (the first ever composed, as far as is known), two horn concertos and one for two horns, one for flute and perhaps one for bassoon; many of them are lost. Only a few keyboard works are known, primarily trios and quartet divertimentos; there are also a few ensemble divertimentos as well as minuets and other dances. In addition, there were a few large-scale vocal works, usually intended as celebrations of particular occasions: the *festa teatrale Acide* (1762, first performed in January 1763, for the marriage of Anton, the prince's eldest son) and the somewhat mysterious *commedia Marchese* (*La marchesa Nespoli*, 1762–3; only fragments survive, and three similar works are lost), as well as several cantatas honouring Nicolaus himself, whether on his nameday (*Destatevi o miei fidi*, 1763; *Qual dubbio ormai*, 1764), his return from distant journeys (*Da qual gioia improvvisa*, 1764, from Frankfurt; *Al tuo arrivo felice*, 1767, from Paris) or his convalescence from illness (*Dei clementi*, undated). The only sacred vocal work of consequence is the first of Haydn's two *Te Deum* settings (hXXIIIc:1).

We know little of Haydn's daily routine or that of the musical establishment during these years, or of noteworthy events in his life. His contract required him to appear every morning and afternoon to see if music was desired, although a later document specified that academies were to be given regularly on Tuesdays and Thursdays. From 1762 to 1765 Nicolaus lived primarily in Eisenstadt, with frequent shorter stays at other properties. Haydn and his wife lived in an apartment in the same building as the other musicians, next to the ‘Bergkirche’, just up the hill from the castle. He was seriously ill in the winter of 1764–5; the following year his brother Johann was engaged, nominally as a tenor but *de facto* charitably supported by Haydn.

Haydn, Joseph, §3: Esterházy, 1761–90

(ii) Kapellmeister, 1766–90.

In late 1765 and early 1766 Haydn's status and activities at the Esterházy court changed radically. First came a series of crises in his relations with the prince. In September 1765 the flautist Franz Sigl accidentally burnt down a house; the chief court administrator, Ludwig Peter Rahier (with whom Haydn often clashed), recommended that Sigl be imprisoned, and Haydn was reprimanded by the prince. Haydn however eloquently defended himself and succeeded in having Sigl's punishment reduced to

simple dismissal (indeed he was later rehired). In October, Werner, having just signed his last will, wrote a vituperative letter to the prince in which he accused Haydn of neglecting the instruments and musical archives and the supervision of the singers. In late November or early December Nicolaus again sent Haydn a reprimand (perhaps drafted by Rahier), instructing him to see to these matters and to prepare a catalogue of the archives and instruments of the Chor-Musique. At the end stood the following postscript: 'Kapellmeister Haydn is urgently enjoined to apply himself to composition more zealously than heretofore, and especially to compose more pieces that one can play on the [baryton]'. The baryton was a member of the viol family, on which the performer could 'accompany himself' by plucking a series of sympathetically vibrating strings while also playing normally with the bow; the prince was an accomplished performer. Haydn, though doubtless angry and dismayed, at once began to compose baryton trios in quantity. On 4 January 1766 he submitted three new ones (Nicolaus pronounced himself satisfied and awarded him 12 ducats, while immediately ordering six more), and completed a 'book' of 24 (they were elegantly bound in sets) that autumn; two additional books followed by July 1768. Thereafter production dropped off somewhat, though remaining steady into the mid-1770s, for a total of 126 trios plus sundry other works.

A different kind of response (so it is assumed) was Haydn's decision to begin a thematic catalogue of his own compositions, and thereby to refute the prince's charge of non-productivity. This document, misleadingly called the *Entwurf-Katalog* ('draft catalogue', fig.3), is of capital importance for our knowledge of Haydn's output from the pre-Esterházy days up to the late 1770s, as well as its chronology. It was laid out in about 1765–6 by Joseph Elssler, the most important music copyist at the court, doubtless according to Haydn's plan; Haydn made additional entries more or less regularly until the late 1770s.

On 3 March 1766 Werner died; Haydn was now Kapellmeister, responsible for the church music as well as everything else. It was presumably this higher status (his salary did not change) that induced him in May to purchase a house in Eisenstadt (now a Haydn museum). A more important change was signalled later that year: a portion of the court, including Haydn and some musicians, spent the summer at Nicolaus's splendid new castle, Eszterháza, then beginning to rise in reclaimed swampland east of Lake Neusiedl (present-day Hungary). Over time, the prince became increasingly attached to it, and 'summer' eventually expanded to ten months. Such an extension occasioned the 'Farewell' Symphony (no.45, autumn 1772), in which the pantomime of the departing musicians brought home to the prince the need to return to Eisenstadt.

As a result of these new circumstances, Haydn's compositional activity changed substantially. In addition to the upsurge in baryton music, in 1766 he began to compose large-scale vocal works, both sacred and secular. In the former domain he at once produced two works on the largest scale, with an astonishing assurance of style and technique for someone who had composed no church music for a decade. The first was the *Missa Cellensis in honorem BVM* of 1766 (possibly completed later), apparently intended for Mariazell (where earlier Esterházys had erected a chapel) or a Viennese church associated with that shrine. More masses followed: in

1768 the *Missa 'Sunt bona mixta malis'*, about 1768–9 the *Missa in honorem BVM* ('Great Organ Mass'; Haydn presumably performed the obligato organ part), in 1772 the *Missa Sancti Nicolai* (the title implies a celebration of the prince's nameday, 6 December) and about 1775–8 a *missa brevis* ('Little Organ Mass'). His other 'inaugural' liturgical masterpiece was the *Stabat mater* of 1767. Its original purpose is unknown; Haydn was confident enough to send it to Hasse, earning a letter of praise that he much valued, and he performed it in Vienna in March 1768. There followed a *Salve regina* (hXXIIIb:2; 1771) for four solo voices, string orchestra and obligato organ (again performed by Haydn). It was presumably this work, not (as he later claimed) the *Stabat mater*, that resulted from his vow to compose a work of thanksgiving to the Virgin if he were cured of a serious illness; he suffered from a 'raging fever' (Griesinger) about 1770–71, so threatening that his brother applied for leave from Salzburg to visit him. The celebratory cantata *Applausus* (1768) was commissioned in honour of the abbot of the Cistercian monastery at Zwettl; because Haydn was unable to be present, he accompanied the work with a long and informative letter on performing practice. Haydn composed the Italian oratorio *Il ritorno di Tobia* (1774–5) for the annual Lenten concert of the Tonkünstler-Societät in Vienna, a charitable organization for musicians' widows and children founded by Hofkapellmeister Gassmann in 1771. He conducted the premières on 2 and 4 April 1775; most of the roles were sung by members of his own Kapelle. The work was a notable success; a review praised the choruses in particular and referred to his growing international reputation.

Beginning in 1766, the prince began to require operatic productions at the new castle; eventually opera would become the focus of the entire musical establishment (see §(iii) below). For the time being, however, Haydn's primary task was to compose operas to be produced during the festivities celebrating visits by high personages. Three comic operas date from the late 1760s: *La canterina* (1766) apparently had its première in the summer during a visit of the imperial court to Eisenstadt (in a makeshift theatre) and was afterwards produced in Pressburg (Bratislava). *Lo speziale* (1768) and *Le pescatrici* (1769–70) are both based on librettos by Goldoni; the former inaugurated the new opera house at Eszterháza probably during the last week of September 1768, on the visit of the Hungarian regent, Duke Albert of Saxe-Teichsen, while the latter had its première on 16 September 1770 during the wedding celebrations of Countess Lamberg, the prince's niece. After a pause, operatic composition resumed in 1773 with *L'infedeltà delusa*, given on 26 July (the nameday of the dowager Princess Maria Anna, Paul Anton's widow), and *Philemon und Baucis*, a German marionette opera, given on 2 September during the festivities in honour of a 'state' visit by Empress Maria Theresa to Eszterháza. (*Hexenschabbe*, another marionette opera from about this time, is lost.) *L'infedeltà delusa* was also given for the empress; the performance occasioned her famous remark (if it is genuine) that in order to see a good opera she had to go to the country. Haydn's last opera during this phase was *L'incontro improvviso*, first given on 29 August 1775, during a visit by Archduke Ferdinand and his court.

During the late 1760s and early 1770s Haydn continued to compose instrumental works, albeit at a slower rate than before (except during the

operatic hiatus of 1770–72). But they became longer, more passionate and more daring. The symphonies comprise nos. 26, 35, 38, 41–9, 52, 58–9, 65; many of these are among his best-known before the London period, as is evident from their nicknames, which include ‘Lamentatione’, ‘Maria Theresa’, ‘La passione’, ‘Mourning’, ‘Farewell’ and ‘The Schoolmaster’. He also took up the string quartet, not cultivated since the 1750s, producing three increasingly imposing *opera* in rapid succession: op. 9 (c1769–70), op. 17 (1771) and op. 20 (1772). The reason is unknown: there is no documentation of quartet performances at the Esterházy court, and it has been speculated that he composed them for Viennese patrons (Burney described the audience's transports at a performance of Haydn quartets in Vienna in September 1772). He also composed numerous keyboard sonatas for connoisseurs: hXVI:45 (1766), 19 (1767), 46 (late 1760s), 20 (in C minor, 1771), as well as seven lost works and one that survives only as a fragment (hXVI:2a–g, XIV:5) which, to judge from the incipits, were on the same scale. A few concertos date from this period as well. Many of these works are so bold and expressive that in the 20th century they became subsumed under the appellation *Sturm und Drang*. The term has been criticized: taken from the title of a play of 1776 by Maximilian Klinger, it properly pertains to a literary movement of the middle and late 1770s rather than a musical one of about 1768–72, and early proponents of this interpretation assumed implausibly and without evidence that these works expressed a ‘romantic crisis’ in Haydn's life. Nevertheless, his style during these years was distinctive; furthermore, similar traits are found in the contemporary music of many other Austrian composers, including the young Mozart's G minor Symphony K183/173d*B* and D minor String Quartet K173.

In Haydn's case this development may have been related to his turn to vocal music beginning in 1766: perhaps the demand for expressive depth in sacred works and dramatic effectiveness in opera, as well as the tendency towards through-composition in both genres, stimulated this expansion of his instrumental music. In 1769 Nicolaus began engaging a theatrical troupe each summer season; in the seasons 1772–7 it was the famous one directed by Carl Wahr, which played primarily comedies and other entertainments, although Shakespeare's tragedies were also mounted. It has been speculated that Haydn supplied incidental music for these productions (including even *Hamlet* and *King Lear*) and that some *Sturm und Drang* symphonies recycle this music, although the only documented example is Symphony no. 60 (‘Il distratto’, 1774), from a very un-Shakespearean French comedy. In any case, from about 1773 Haydn's instrumental music became generally lighter in style – the reason (if any) is again unknown; there is no evidence of princely intervention – and was again addressed to amateurs as well as connoisseurs. The string quartet was abandoned. Both the symphonies of 1773–5 (nos. 50–51, 54–7, 60, 64, 66–9) and two contemporaneous sets of keyboard sonatas, hXVI:21–6 (1773) and especially 27–32 (1774–6), exemplify this mixed orientation; the former was published in Vienna in 1774 (the first authorized publication of Haydn's music) with a dedication to the prince, who presumably paid the costs. A third set (nos. 35–9 and 20), again mixed in style, was published in 1780.

Haydn, Joseph, §3: Esterházy, 1761–90

(iii) Opera impresario, 1776–90.

In 1778 Haydn sold his house in Eisenstadt; the court now stayed at Eszterháza at least ten months every year, and he increasingly spent the short winter season in Vienna (see §3(iv)). The very long stays at Eszterháza were linked to Nicolaus's reorganization of the theatrical entertainment there in 1776. Now there was a regular 'season' each year, comprising opera, stage plays and marionette operas (in a separate small theatre); in principle there was theatrical entertainment every evening the prince was in residence. At first, stage plays predominated (184 evenings in 1778, as opposed to only 50 operas – and only two musical academies; four others took place during the day, in the 'apartments'), but the number of opera evenings increased steadily, reaching a high of 124 or 125 in 1786. New productions were henceforth not grand, 'occasional' events, but a regular occurrence; in 1776 there were five, and in the banner year 1786 there were eight, together with nine revivals. Under these conditions Haydn could not compose more than a small fraction of what was needed, nor were new works commissioned from other composers. Instead, operas were acquired from Vienna, where there were many productions and a lively trade in copying; it is not known how many were selected by the prince or Haydn during their brief winter sojourns. Some were acquired by agents (e.g. Nunziato Porta, the librettist of *Orlando paladino*), others supplied by newly arrived singers etc., and still others purchased from archives and estates (Dittersdorf sold the court several of his own operas in 1776). The up-to-date repertory centred on *opera buffa*: the composer represented by the greatest number of productions from 1776 to 1790 was Cimarosa (13), followed in order by Anfossi, Paisiello, Sarti and Haydn (seven), and 24 other composers with fewer.

Once it was decided to produce a given opera, Haydn was responsible for any musical alterations that might be required, supervising the copying of parts, rehearsing the singers and orchestra, and conducting all the performances – for no fewer than 88 productions in the 15 years from 1776 to 1790. This was by any reckoning a full-time job, even if one does not count his own new stage works, of which six originated between 1777 and 1783, or almost one per year. First came a *dramma giocoso* by Goldoni, *Il mondo della luna* (given on 3 August 1777, on the marriage of Nicolaus's younger son). *La vera costanza* (1778–9) is the subject of implausible and conflicting anecdotes in Griesinger and Dies, according to which it was originally commissioned for the Burgtheater in Vienna but scuttled by intrigue (neither Joseph II nor his musicians were well-disposed towards Haydn); in fact it had its première at Eszterháza, on 25 April 1779. It was lost in the fire that largely destroyed the Eszterháza opera theatre on 18 November 1779; the surviving version represents Haydn's reconstruction of the work from 1785. It is a measure of the prince's commitment (or obsession) that an opera was given just three days after the fire, in the marionette theatre, which had been hastily adapted for staged opera (yet another noble marriage was to be celebrated). Haydn's *L'isola disabitata* to a libretto by Metastasio also had its première on schedule on 6 December (the prince's nameday). Next came *La fedeltà premiata* (1780; given on 25 February 1781, on the inauguration of the rebuilt opera house). In 1783 Haydn took the unusual step of publishing the great *scena* for Celia in Act 2, 'Ah, come il core ... Ombra del caro bene', in full score; it received a

detailed and laudatory review by C.F. Cramer in his *Magazin der Musik*. Haydn's last two Eszterháza operas were *Orlando paladino* (1782, for the prince's nameday) and *Armida* (1783; given 26 February 1784). The later 1770s saw three German marionette operas, also all lost in the 1779 fire: *Dido* (1776), *Vom abgebrannten Haus* (date uncertain) and *Die bestrafte Rachbegierde* (1779; its production can be inferred only from the printed libretto); the occasionally seen *Die Feuersbrunst* is either spurious or represents an arrangement of *Vom abgebrannten Haus*.

After 1783 Haydn composed no more operas for the court. It is not known why he abandoned the genre, which he had cultivated intensively since 1766 and in which he was proud of his achievements (see §6 below), or how he persuaded the prince to consent at a time when the number of productions was still rising. Perhaps he was increasingly drawn to his new career as composer of instrumental music for publication (see §(iv) below). In any case all his other duties for the court theatre remained in force; in particular he still revised the operas in production to suit his provincial stage and limited personnel. Haydn made many cuts, both of entire numbers and within them, re-orchestrated (often adding winds), changed tempos (usually speeding them up) and 'tailored' arias to 'fit' his singers, as Mozart would have said. He composed about 20 substitute ('insertion') arias (hXXIVb) as well as long passages within numbers not rejected as a whole.

The majority of the insertion arias and simplifications were composed for Luigia Polzelli, a young Italian mezzo-soprano who joined the troupe in March 1779 along with her much older husband, a violinist. Both proved inadequate and were dismissed in December 1780 – but promptly rehired: Luigia and Haydn had become lovers, a relationship that, like so many in that milieu, was probably an open secret. (Haydn told Griesinger that the painter Ludwig Guttenbrunn had been his wife's lover during his stay at the court in 1770–72.) While at Eszterháza Luigia gave birth to her second son, Antonio, in 1783. He and his mother believed that Haydn was the father (there is no evidence of such a belief on Haydn's part); he became a professional musician and was appointed to the Esterházy orchestra in 1803. Haydn was well disposed towards him, and even more towards his elder brother Pietro (*b* 1777); he taught them both music and maintained contact with them throughout his life. As for Luigia, following the dissolution of the Kapelle in 1790 Haydn attempted to procure engagements for her in Italy; however, he would not have her with him in London, even though her sister was engaged there as a singer (see §4 below). Although there are no letters from the 1780s by which we might assess the nature of their feelings, he wrote to her often (in Italian) during his first London visit. Those up to early spring 1792 are ardent: 'Perhaps I shall never regain the good humour that I used to have with you; you are always in my heart, and I shall never, never forget you ... Think from time to time about your Haydn, who esteems you and loves you tenderly, and will always be faithful to you' (14 January). But those from May and June are notably cooler – he had entered a new relationship – and none survives from his second London visit. He acceded to Polzelli's requests for money, but not always immediately or in the demanded amount, while complaining (misleadingly) how little he had, as well as (accurately) how hard he had to work.

The vastly increased operatic and theatrical activity at the Esterházy court from 1776 on led to an equally drastic reduction in the performance of instrumental music. As noted above, only six 'academies' were listed for the entire year 1778 (all in January and February). Presumably the prince simply lost interest; even Haydn's stream of baryton works began to dry up after 1773 and ceased entirely about 1775, following the octets hX:1–6. The symphony, from the late 1750s to 1775 the one constant in Haydn's output, declined as well; only nine were completed in the six years 1776–81 (nos.53, 61–3, 70–71, 73–5), none at all in 1777 or the first half of 1778. Even these few symphonies often include adaptations of stage music. No.63 in C begins with the overture to *Il mondo della luna*, and the slow movement ('La Roxelane') is based on a theme from a stage play; the slow movement of no.73, 'La chasse', uses his own lied *Gegenliebe* and the finale recycles the overture to *La fedeltà premiata*. He even recycled the overture hla:7 twice, in the finale of one version of no.53 ('Imperial') and the opening movement of no.62. From this time on, the Esterházy court was no longer the primary destination for Haydn's instrumental music.

Haydn, Joseph, §3: Esterházy, 1761–90

(iv) Independence, 1779–90.

Nevertheless, Haydn was able to continue his career as an instrumental composer. In contrast to London, Paris and elsewhere, where unauthorized editions of his music had been appearing steadily since 1764, there was no music publishing industry to speak of in the Habsburg realm; most music circulated in manuscript copies. This situation changed in 1778, when Artaria & Co., hitherto primarily art dealers and mapmakers, expanded into music printing; other firms soon followed. Artaria and Haydn must have made contact in 1779 (it is not known who took the initiative); their first publication was a set of six keyboard sonatas, hXVI:35–9, 20 (delivered in winter 1779–80, published in April 1780), dedicated to the virtuoso sisters Katharina and Marianna von Auenbrugger. Dozens of Viennese publications of Haydn's music followed over the next decade. This would not have been possible on the terms of his 1761 contract, which forbade him from selling music on his own or composing for anyone else without permission. However, he signed a new contract on New Year's Day 1779, in which these prohibitions were omitted; the conjunction with Artaria's founding in 1778 and Haydn's publication of music with them beginning in 1779–80 cannot be coincidental. The prince was losing interest in instrumental music; Haydn must have persuaded him to strike a compromise, whereby he remained in residence at court, continued in charge of the opera and drew his full salary, but was granted compositional independence in other respects, including the income from sales of his music. In addition, he began to market his music in other countries: in England beginning in 1781 with Forster, to whom he sold more music than to anyone except Artaria; in France beginning in 1783, selling Symphonies nos.76–8 (composed 1782) to Boyer and offering nos.79–81 (1783–4) to Naderman. (To be sure, certain works not composed for the court – for example, the 'Paris' Symphonies – were still performed, or at any rate tried out, there before being sent into the world, and others, such as the piano sonatas hXVI:40–42, were dedicated to members of the princely family.)

Haydn soon learnt to maximize his income by selling a given work in several countries, accepting a separate fee for each. Except in Vienna and London he often worked through a middleman. These activities were in many respects unregulated (modern copyright law being in its infancy); unauthorized 'double copying' was a constant danger, and everyone attempted to maximize his advantage – including Haydn, whose tactics were often unscrupulous, to say the least. He often earned his 'little extra' by selling manuscript copies of new works to private individuals; such 'subscription' copies still carried a certain prestige. An example is offered by his famous letters offering the string quartets op.33, composed in summer and autumn 1781 and sold to Artaria by prior arrangement. On 3 December he wrote to between ten and 20 noble and well-to-do music lovers, including the Swiss intellectual Johann Caspar Lavater:

I love and happily read your works ... Since I know that in Zürich and Winterthur there are many gentlemen amateurs and great connoisseurs and patrons of music, I cannot conceal from you the fact that I am issuing a work consisting of 6 Quartets for two violins, viola and violoncello concertante, by subscription for the price of six ducats; they are of a new and entirely special kind, for I haven't written any for ten years ... Subscribers who live abroad will receive them before I issue the works here ...

However, Artaria (who presumably knew nothing of these activities) announced the forthcoming publication of the quartets on 29 December at a price of 4 gulden (6 ducats equalled approximately 25 gulden). Haydn was furious:

It was with astonishment that I read ... that you intend to publish my quartets in four weeks ... Such a proceeding places me in a most dishonourable position and is very damaging; it is a most extortionate step on your part ... Mr Hummel [the publisher] also wanted to be a subscriber, but I did not want to behave so shabbily, and I did not send them to Berlin solely out of regard for our friendship and further transactions; by God! you owe me more than 50 ducats, since I have not yet satisfied many of the subscribers, and cannot possibly send copies to those living abroad; this step must cause the cessation of further transactions between us.

In fact, it did not come to a rupture: Artaria delayed publication until April, and Haydn apparently sold the quartets to Hummel after all; both parties now better understood the ground rules ('the next time', wrote Haydn later, 'we shall both be more prudent'). A loss of 50 ducats implies about eight unsold copies; in 1784 Haydn claimed to Artaria that he had 'always received more than 100 ducats through subscriptions to my quartets'. Even as his publications increased, Haydn continued to market manuscript copies, especially in genres that were not ordinarily published (such as sacred vocal music), and to sell all sorts of music in places where there was still no music publishing industry, notably Spain. These were hardly ever new works. To be sure, he wrote to Artaria in 1784: 'The quartets I'm working on just now ... are very small and with only three movements; they

are destined for Spain', but no trace of such works survives, unless it be the small-scale (but four-movement) single quartet op.42 (1785), which, however, appears to have been composed for a periodical series published by Hoffmeister.

Another risk arose from the circumstance that many publishers sold works from their own catalogues to business partners in other markets. Forster naturally assumed he had exclusive rights in England to the works Haydn had sold him. However, when Artaria sold some of the same works to Longman & Broderip, two ostensibly authorized editions were suddenly in direct competition. To make matters worse, among the works Haydn sold Forster was a set of piano trios hXV:3–5, the first two of which were almost certainly compositions of his former pupil Pleyel. Later, Pleyel sold them to Longman & Broderip; when the latter edition appeared, Forster embarked on a lawsuit with Longman, in which Haydn became entangled when he went to England; it was settled out of court. Despite such difficulties, his methods of exploiting multiple markets became a model for the next two generations of composers; he 'taught' it to Beethoven (who learnt his lesson well, including the unscrupulous aspects), and it was still used by Mendelssohn and Chopin. He was also adept at 'marketing'. He described Symphonies nos.76–8 as 'beautiful, impressive and above all not very long symphonies ... and in particular everything very easy', and his first authorized Viennese publication of orchestral music (late 1782) was devoted, not to symphonies, but to the 'easier' genre of the overture.

For all these reasons Haydn's compositional activity underwent a radical change in the 1780s. His music, which been well known and much praised since the mid-1760s, was now genuinely popular: he could scarcely keep up with the demand. He concentrated on what was salable: instrumental works that would appeal to both amateurs and connoisseurs, opera excerpts and lieder. As long as his works had been destined for the court or published without his participation, he had had little need to follow the 'opus' principle; now he adopted it for almost all his publications. Even the string quartet was subject to another pause of six years (and the example of Mozart's quartets dedicated to him) before he composed three sets in rapid succession during 1787–90: op.50 (Artaria; dedicated to the King of Prussia), op.54/55 (a single set of six, sold to Johann Tost, formerly a violinist at court, who resold them to various publishers) and op.64. The English publisher John Bland visited him at Eszterháza in November 1789, when Haydn promised him a new quartet in return for a new razor (Haydn thanked him for the razors in April 1790). However, a 'new' quartet could not have been the one now known as the 'Razor' (op.55 no.2, composed in 1788 and never published by Bland); it is more likely that the story has to do with op.64 (1790), which Bland did publish in an authorized edition.

A genre that Haydn had not cultivated since the mid-1760s but which now again became important was the piano trio, with 13 works in the 1780s. hXV:5 (1784) and 9–10 (1785) were sold to Forster; nos.6–8 (1784–5) and 11–13 (1788–9) to Artaria, as was no.14 (1789–90). Nos.15–17 (1790) were composed for Bland; they specify a flute rather than a violin as the melody instrument (no.17: flute or violin). The piano sonatas nos.33, 34 and 43 were assembled *post facto* and published in 1783; by contrast, nos.40–42 are an 'opus' (published 1784; dedicated to Marie Hermenegild,

wife of the later Prince Nicolaus II). Two important single sonatas date from 1789–90: hXVI:48 in C, composed for Breitkopf in Leipzig, and hXVI:49 in E♭ for Maria Anna von Genzinger; the Capriccio hXVII:4, composed 'in a *launige* hour' in 1789, is equally fine. Another genre made newly popular through publication was the lied; Haydn composed 24 in 1781–4 (hXXVla:1–24) and published them with Artaria in two sets of 12.

Even in the early 1780s Haydn was no mere 'entertainer'. But a newly serious orientation was instigated by his receipt in about 1784–5 of two prestigious commissions from abroad, both executed in 1785–6. Six symphonies were commissioned by Count d'Ogny for performance in Paris by the Concert de la Loge Olympique (a masonic organization); the fee was later reported to have been 25 louis d'or for each symphony (Mozart had been paid only 5 for the Paris Symphony k297/300a) and Haydn received also 5 louis d'or from Imbault for the publication rights. The Concert employed a much larger orchestra than any for which he had composed symphonies; whether for this reason or simply owing to the notion of 'Paris', they are the grandest he had yet written. They were immensely popular; Marie Antoinette supposedly preferred no.85 in B♭ whence its nickname 'La reine'; compare 'L'ours' (no.82) and 'La poule' (no.83). Their success led to additional symphonies: Haydn sold nos.88–9 (1787) to Tost, who resold them in Paris and elsewhere, and d'Ogny commissioned nos.90–92 (1788–9).

The other commission was a highly unusual one from Cádiz, for a series of orchestral pieces on the last words of Christ, to be performed in a darkened church as a kind of Passion during Holy Week, presumably on Good Friday. Haydn described them to Forster as

purely instrumental music divided into seven Sonatas, each Sonata lasting seven or eight minutes, together with an opening Introduction and concluding with a *Terremoto* or Earthquake. These Sonatas are composed on, and appropriate to, the Words that Christ our Saviour spoke on the Cross. ...

Each Sonata, or rather each setting of the text, is expressed only by instrumental music, but in such a way that it creates the most profound impression on even the most inexperienced listener.

Griesinger commented: 'Haydn often stated that this work was one of his most successful'. It was widely performed and favourably received, not least owing to its avoidance of what were taken to be the chief dangers of tone-painting, excessive literalness and triviality. Haydn also sold the *Seven Last Words* in arrangements, one for string quartet and one for keyboard.

A distinctly lighter series of commissions came from King Ferdinando IV of Naples. Like Prince Esterházy, he had become proficient on an out-of-the-way instrument: the *lira organizzata*, a sort of grown-up hurdy-gurdy. He commissioned concertos and 'nottornos' for two *lire organizzate* from various composers; Haydn supplied five or six concertos (hVIIh, 1786–7) and eight notturnos (hII:25–32, 1789–90).

Haydn's stays in Vienna were still restricted to one or two months each winter and occasional brief visits during Lent. He increasingly valued the imperial capital's artistic and intellectual life, which was flourishing under Joseph II, and chafed at having to spend so much time in the 'wasteland' (*Einöde*) of Eszterháza. He acquired many friends and patrons, including Baron Gottfried van Swieten (whom he had met in 1775), Councillor Franz Sales von Greiner (1730–98; father of the later Caroline Pichler), who presided over Vienna's leading literary salon and supplied Haydn with lieder texts, Anton Liebe von Kreutzner, who in 1781–2 commissioned the *Mariazellermesse* and to whose daughter Haydn dedicated his lieder published in 1781, Councillor Franz Bernhard von Keess, who held regular concerts of orchestral music and made the first systematic attempt to collect all of Haydn's symphonies, and Michael Puchberg (Mozart's patron). Their orientation, reflecting that of the emperor, was enlightened-conservative: they were interested in literature, philosophy and education and largely rejected dogmatism, yet retained a traditional and Catholic outlook – all traits that Haydn shared. The majority were freemasons; Nicolaus himself was Master of Ceremonies at one Viennese lodge, and it was most probably he or others in this circle who induced Haydn to apply for membership in the order. Haydn did so on 29 December 1784 and was inducted into the lodge 'Zur wahren Eintracht' on 11 February 1785; however, there are no further records of his participation, and (despite one further letter) it appears that freemasonry was of no particular significance to him.

Haydn's visits to Vienna offered many opportunities for performances of his music. The string quartets op.33 are still sometimes called the 'Russian' quartets, owing to a dedication on a late edition that reflects a performance given on Christmas Day 1781 for Grand Duke Paul of Russia (later Tsar Paul I) and his music-loving consort. Regarding his lieder, Haydn told Artaria: 'I will sing them myself, in the best houses. A master must see to his rights by his presence and by correct performance'. In February 1779 the Tonkünstler-Societät had invited Haydn to join, but attached conditions not to his liking; he gruffly refused. In March 1784, however, he produced *Il ritorno di Tobia* for them in a revised version. The 'tightness' of the Viennese performing scene is evident from the fact that among the five soloists were four who had taken part (or would do so) in Mozart opera premières: Anna: Nancy Storace (*Figaro*, Susanna) Raffaele: Catarina Cavalieri (*Entführung*, Konstanze) Tobia: Valentin Adamberger (*Entführung*, Belmonte) Tobit: Stefano Mandini (*Figaro*, Count Almaviva) Haydn and Storace became warm friends; he later composed a cantata 'for the voice of my dear Storace' (possibly *Miseri noi*, hXXIVa:7). In January 1787 three of the 'Paris' symphonies were performed, and in March the *Seven Last Words* at the Palais Auersperg; both were unpublished novelties at the time.

The friendship between Haydn and Mozart also developed in Vienna. It is believed that they first met in 1783–4, at a performance such as that of *Tobia* just described, one of Mozart's 'academies', or at a quartet party: Michael Kelly's (late and perhaps untrustworthy) reminiscence of Stephen Storace's quartet comprising Haydn, Dittersdorf, Mozart and Vanhal is set in 1784 (Kelly later visited Haydn at the Esterházy court). Mozart performed his six new quartets for 'my dear friend Haydn and other good friends' on

15 January 1785, and the last three again on 12 February; the latter occasioned Haydn's famous remark to Leopold Mozart that Wolfgang was the greatest composer he knew, 'either by name or reputation'. And Mozart's dedicatory letter in Artaria's edition of the quartets (September 1785) is headed: 'To my dear friend Haydn'. In the winter of 1789–90 he invited Haydn to rehearsals of *Così fan tutte*, and Haydn organized a quartet party in which Mozart's participation can be inferred.

The nature of their relationship has been much discussed. Many writers have romanticized it, beginning with Griesinger's and Dies's sentimental accounts of their tearful farewell in December 1790 on Haydn's departure for London (including Haydn's alleged comment, 'My language is understood in the entire world'). Others are sceptical, noting that the surviving documentation derives solely from two winters, 1784–5 and 1789–90, and that Mozart's dedicatory letter may protest his friendship a little too much. But there is no doubt of their mutual admiration as composers: each acknowledged the other as his only peer and as the only meaningful influence on his own music in the 1780s. Mozart's dedication of quartets to Haydn – a mere composer rather than a rich or noble patron – was unusual (although cynics note that he might have attempted to recruit the latter, but failed), and Griesinger relates an anecdote according to which he defended Haydn against a stupid criticism by Kozeluch: 'neither you nor I would have hit on that idea'. But Haydn's expressions of admiration went further. In a famous (albeit unauthenticated) letter of 1787 to the impresario Franz Rott in Prague, he admitted that he feared comparison with 'the great Mozart', at least on the stage:

If only I could impress Mozart's inimitable works on the soul of every friend of music, and the souls of high personages in particular, as deeply, with the same musical understanding and with the same deep feeling, as I understand and feel them, the nations would vie with each other to possess such a jewel.

In early 1792 he wrote to Puchberg: 'I was quite beside myself for some time over [Mozart's] death and could not believe that Providence would transport so irreplaceable a man to the other world', adding that he had offered to teach Mozart's son Karl without fee (something he did not do lightly). 'I have often been flattered by my friends with having some genius', he said in Burney's hearing, 'but he was much my superior'. It is remarkable that his feelings were apparently marked neither by jealousy nor a compromise of his musical self-confidence, except possibly regarding opera; they had no effect on his productivity.

In any case it was a friend of a different sort whom Haydn most cherished around 1790: Maria Anna von Genzinger (1750–93), the wife of an important physician (whose clients included Nicolaus Esterházy) and a talented amateur pianist. In June 1789 she sent Haydn her piano arrangement of the slow movement of an unidentified composition; he responded with praise, and the relationship rapidly became intense, although as far as can be told it remained platonic. Haydn's letters to Mme Genzinger (fig.5) are his most fervent and intimate; that of 9 February

1790, following his sudden return from Vienna to Eszterháza, is at once poignant and amusing:

Here I sit in my wilderness – forsaken – like a poor waif – almost without human society – sad – full of the memories of past glorious days – yes! past, alas! – and who knows if those days will return again? Those wonderful parties? – where the whole circle is one heart, one soul – all the beautiful musical evenings? ... For three days I didn't know if I was Kapellmeister or Kapell-servant. Nothing could console me, my whole house was in confusion, my pianoforte, which I usually love, was perverse and disobedient ... I could sleep only a little, even my dreams persecuted me; and then, just when I was happily dreaming that I was listening to *Le nozze di Figaro*, the horrible North wind woke me and almost blew my nightcap off my head ... Alas! alas! I thought to myself as I was eating here, instead of that delicious slice of beef, a chunk of a 50-year-old cow ... Here in Eszterháza no one asks me: 'Would you like some chocolate, with milk or without? ... What may I offer you, my dear Haydn, would you like a vanilla or a strawberry ice?'

But, as always, he soon recovered; the letter continues: 'I am gradually getting used to country life, and yesterday I composed [*studierte*] for the first time, and indeed quite Haydnish'. Later that year he completed a sonata (hXVI:49) for Mme Genzinger, in the course of which he also advised her on the purchase of a new fortepiano; earlier he had advised her daughter Josepha about her performances of his cantata *Arianna a Naxos* (hXXVIb:2), perhaps composed in 1789 for the Venetian singer Bianca Sacchetti.

But the year 1790 was to prove even more disruptive than Haydn could have suspected in early February. Joseph II died on 20 February, throwing Vienna into mourning; five days later, Nicolaus Esterházy's wife died (Haydn had his hands full keeping him from succumbing to depression), followed on 28 September by the prince himself. Anton, his son and successor, immediately dissolved the musical and theatrical establishment, although Haydn was kept on at a reduced salary without official duties; he also received 1000 gulden a year from Nicolaus's estate. He at once moved to Vienna, taking rooms with a friend, J.N. Hamberger. He declined an offer to become Kapellmeister for Prince Grassalkovics (Nicolaus's son-in-law, resident in Pressburg), and made it clear to King Ferdinando that he would not fulfil any vague promises he might have made to travel to Naples. Whatever his intentions were, they were soon overtaken by events.

Haydn, Joseph

4. London, 1791–5.

Johann Peter Salomon, born in Bonn but living in London as a violinist and concert producer, heard of Nicolaus Esterházy's death while in Europe engaging musicians for the coming season; he immediately travelled to Vienna, called on Haydn and 'informed' him that he would now be going to London. Salomon was not the first to contemplate this. In 1783 Haydn said of Symphonies nos.76–8 that they were composed 'for the English

gentlemen, and I intended to bring them over myself and produce them' at the Professional Concert (the successor to the Bach-Abel Concerts of 1774–82); in July 1787 he contemplated composing an opera and instrumental works for G.A.B. Gallini, the impresario of the Italian opera. Salomon himself had had business dealings with Haydn, who in a letter to Bland of April 1790 referred to 40 ducats owed him by Salomon. However, as long as Nicolaus Esterházy was alive Haydn had been unwilling or unable to negotiate his freedom; now, Prince Anton willingly granted him a year's leave.

Salomon's initial contract with Haydn governed the 1791 season. Haydn was guaranteed £300 for an opera (here Salomon was acting as agent for Gallini), £300 for six symphonies, £200 for the rights to publish the latter, £200 for 20 other compositions to be conducted at his concerts and £200 profit from a 'benefit' concert. Haydn and Salomon left Vienna on 15 December, travelling via Munich, Wallerstein (where Haydn conducted Symphony no.92) and Bonn to Calais, from where they sailed to Dover on New Year's Day 1791, arriving in London the next day. 'I stayed on deck during the entire crossing', he wrote to Mme Genzinger on 8 January, 'so as to gaze my fill of that great monster, the ocean'.

London was the largest and economically most vibrant city in the world, made even more cosmopolitan by refugees from the French Revolution. Haydn settled in the same house where Salomon lived and also had a studio at Broadwood's music shop, although he complained of the noise and later moved to a suburb. He immediately plunged into a hectic social and professional life which, however stimulating, competed with his need to compose:

My arrival caused a great sensation ... I went the rounds of all the newspapers for three successive days. Everyone wants to know me ... If I wanted, I could dine out every day; but first I must consider my health, and second my work. Except for the nobility, I admit no callers until 2 o'clock.

He also had to give fortepiano lessons, primarily to high personages; he was soon invited to a ball at the Court of St James, and to a concert sponsored by the Prince of Wales (later George IV). The latter was an enthusiastic amateur who became Haydn's most important royal patron; on 1 February 1795 he arranged a soirée with George III and the queen in attendance, in which all the music was of Haydn's composition and he both played and sang. Other royal invitations followed that month and in April.

London's musical life was active and varied, and enriched by a constant stream of artists from abroad. It is abundantly documented; about Haydn's activities there are also his letters to Genzinger and Polzelli, as well as the observations and anecdotes jotted down in his 'London Notebooks'. The 'season' ran from February to May; it included two series of concerts in the Hanover Square Rooms (Salomon and Haydn on Monday and the Professional Concert on Friday), opera on Tuesday and Saturday, and 'ancient music' on Wednesday. Performing forces were generally larger than in Vienna or Eszterháza; in 1791–2 Haydn's symphonies were performed by about 40 players, in 1795 by about 60. The typical concert was a mixed affair, including symphonies, sonatas, arias and duets. A

special feature was the massed choral performances in Westminster Abbey; Haydn's experience of hearing Handel's oratorios there was the chief stimulus for *The Creation*.

Haydn arrived with relatively few new works except the string quartets op.64; they were published in 1791–2 by Bland, 'composed by Giuseppe Haydn, and performed under his direction, at M^r Salomon's Concert'. However, Symphonies nos.90–92 had not yet been printed in England; Haydn made use of nos.90 and 92 in 1791, as well as lyre nocturnos (arranged for flute and oboe) and *Arianna a Naxos*. Symphony no.92 soon became a favourite, and was one of several symphonies performed on the occasion of his receiving the honorary doctorate of music at Oxford, 6–8 July 1791 (whence its nickname). This event meant a great deal to him; thereafter he often referred to himself in public documents (or when needing to assert his status) as 'Doktor der Tonkunst'.

Among Haydn's new compositions in 1791–2 were the first six 'London' symphonies (nos.93–8). Only nos.95 in C minor and 96 in D ('Miracle') were given in 1791; the others followed in 1792, although nos.93–4 had been composed in the second half of 1791: no.93 in D (17 February), 98 in B \flat (2 March), 94 in G ('Surprise', 23 March), 97 in C (3 or 4 May). His benefit concert in May ([fig.6](#)) cleared £350, nearly double the £200 he had been guaranteed. Even though the journalistic prose is somewhat formulaic and may to some extent even have been 'suggested' by Salomon, these concerts were a sensation. The following report is of the first, on 11 March 1791:

Never, perhaps, was there a richer musical treat. It is not wonderful that to souls capable of being touched by music, haydn should be an object of homage, and even of idolatry; for like our own shakspeare he moves and governs the passions at will. His *new Grand Overture* [symphony] was pronounced by every scientific ear to be a most wonderful composition; but the first movement in particular rises in grandeur of the subject, and in the rich variety of *air* and passion, beyond any even of his own productions.

The symphony was no.92, 95 or 96. Charles Burney, with whom Haydn was to become fast friends, waxed equally enthusiastic:

Haydn himself presided at the piano-forte; and the sight of that renowned composer so electrified the audience, as to excite an attention and a pleasure superior to any that had ever, to my knowledge, been caused by instrumental music in England. All the slow middle movements were encored; which never happened before, I believe, in any country.

By contrast, Haydn's new opera, *L'anima del filosofo* or *Orfeo ed Euridice*, was never produced: although he composed it during the spring of 1791 and it had entered rehearsal, Gallini (owing to political intrigue) was denied a licence for the theatre.

By the end of the 1791 season Salomon and Haydn were agreed that he would stay for another year. However, Anton Esterházy (who had written to

Haydn cordially in February) wanted him to return; when Haydn informed him that he had signed a new contract with Salomon and requested an additional year's leave, the prince refused, demanding that he inform him 'by the next post the exact time when you will arrive back here again'. Haydn feared outright dismissal; as so often, it did not come to that. The summer and autumn gave him ample opportunity to compose, travel and expand his social circle. In August and early September he stayed on the estate of Nathaniel Brassey, a banker, in Hertfordshire. By mid-September he was back in London; on 5 November he attended an official banquet given by the newly installed Lord Mayor (amusingly described in the Notebooks). On 24–5 November he stayed at Oatlands, a property of the Duke of York, who the previous day had been married to a daughter of the King of Prussia; the new duchess became one of his most loyal patrons.

Meanwhile, he had begun giving piano lessons to Rebecca Schroeter, the attractive and well-to-do widow of the composer and pianist Johann Samuel Schroeter. During the winter of 1791–2 this relationship blossomed into a passionate affair, documented by copies Haydn made of her letters to him (beginning with this one, from 7 March):

My D[ear]: I was extremely sorry to part with you so suddenly last Night ... I had a thousand affectionate things to say to you, my heart was and is full of tenderness for you, you are dearer to me every day of my life ... I am truly sensible of your goodness, and I assure you my D. if anything had happened to trouble me, I would have opened my heart, & told you with the most perfect confidence. Oh how earnestly [I] wish to see you. I hope you will come to me tomorrow. I shall be happy to see you both in the Morning and the Evening.

Haydn later confirmed the relationship to Dies: 'an English widow in London, who loved me ... a beautiful and charming woman and I would have married her very easily if I had been free'. Although no letters between them survive following his departure in the summer of 1792, they remained close: Haydn dedicated the piano trios hXV:24–6 (1795) to her, she witnessed an important contract of 1796 regarding English editions of his music, they were in touch again regarding business in 1797 and she was a subscriber to *The Creation*.

Haydn's and Salomon's plans for the 1792 season were complicated by the organizers of the Professional Concert, whom Haydn had disappointed in the 1780s and who in 1791 had printed scurrilous notices alleging that his talent had dried up. As he wrote to Genzinger (17 January), complaining of overwork:

At present I am [composing] for Salomon's concerts, and I am making every effort to do my best, because our rivals, the Professional Concert, have had my pupil Pleyel from Strasbourg come here to conduct their concerts. So now a bloody harmonious war will commence between master and pupil. The newspapers are all full of it, but it seems to me that there will soon be an armistice, because my reputation is so

firmly established. Pleyel behaved so modestly towards me on his arrival that he won my affection again.

Pleyel's music, similar to but far less brilliant and complex than his master's, was then very popular. Haydn's outward modesty and good manners notwithstanding, he was not about to be upstaged by a former student whose talent lay far beneath his own. Even his most famous 'surprise', in the eponymous symphony, played a role. Griesinger writes:

I jokingly asked him once if it was true that he composed the Andante ... in order to wake up the dozing English audience. 'No ... my intention was to surprise the public with something new, and to debut in a brilliant manner, in order to prevent my rank from being usurped by Pleyel, my pupil ...'

Another orchestral work of 1792 is the 'Concertante', a *symphonie concertante* for violin, cello, oboe and bassoon and orchestra (given on 9 March); it was composed in direct competition with Pleyel's most popular composition.

On 10 April 1792 Haydn wrote to Prince Anton, informing him that 'our concerts will be finished at the end of June, after which I shall begin the journey home without delay, in order to serve my most gracious prince and lord again'. He departed from London at the end of June or beginning of July, travelling via Bonn (where he met Beethoven) and Frankfurt. There is considerable evidence that he intended to return for the 1793 season; in the event he did not until 1794. On 24 July 1792 he arrived in Vienna, occupying the same lodgings as in the autumn of 1790. His 18 months in the Habsburg capital were uneventful. Polzelli was in Italy (still asking for money), and Mme Genzinger died on 20 January 1793. Haydn must have been lonely when not absorbed in his work, a condition presumably not ameliorated by his wife's suggestion that they purchase a small house in the suburb of Gumpendorf (not occupied until 1797; it is now the Vienna Haydn Museum). Beethoven arrived in November, and their intercourse began immediately; it included a stay at Eisenstadt with Haydn in the summer of 1793. Haydn set him (like all his students) to a systematic course of counterpoint on Fux's model, but had neither time nor inclination to correct the exercises systematically, and Beethoven switched to Albrechtsberger. More important to both composers was doubtless whatever comments Haydn made about free composition, as well as shop-talk about musical life and career-building (these seem to have been his chief contribution to the training of his many 'pupils' during the 1790s). By early winter he had decided not to return to London in 1793: he had finally determined to undergo an operation for a long-painful polyp in his nose, and perhaps he feared travelling at a dangerous stage in the Napoleonic Wars. In any case it was to his advantage to take an additional year, so as to be able to have new compositions in his portfolio on his return.

In November 1792 Haydn produced 12 each of new minuets and German dances (hIX:11–12) at a charity ball, and immediately published them with Artaria. Keess had produced Symphonies nos.95–6 in the winter of 1791–2; Haydn produced others himself on 15 March 1793, and again for the Tonkünstler-Societät in December, where he also gave his choral 'madrigal' *The Storm* (hXXIVa:8) in a revised version with a German text,

possibly by Swieten. He began the string quartets op.71/74 (a single opus of six) in late 1792 and composed them mainly in 1793, with a view to producing them in London. He also refined his sales methods: a nobleman (in this case Count Anton Georg Apponyi) purchased the 'dedication' for 100 ducats, for which he received the exclusive right (in Vienna) to own a manuscript copy and to perform the quartets until Haydn published them (after one or two years), and was named as dedicatee on the editions. Later in 1793 Haydn worked on three symphonies for London, completing no.99 in E \flat ; the second and third movements of no.100 in G ('Military') and all but the first movement of no.101 in D ('Clock'); he may also have begun the first set of English songs. Another major composition from 1793 is the variations for piano in F minor hXVII:6. On 19 January 1794 he departed for London, accompanied by the former Esterházy copyist Johann Elssler, now his amanuensis; they arrived on 5 February. On the way they stayed in Passau, where he heard a choral arrangement of the *Seven Last Words* by the local Kapellmeister, Joseph Frieber.

The Professional Concert having disbanded, in 1794 Haydn and Salomon had the stage to themselves. Symphony no.99 had its première on 10 February 1794, no.101 on 3 March, no.100 on 31 March. In the summer Haydn travelled to Portsmouth, the Isle of Wight, Bath and Bristol. For the 1795 season, however, Salomon abandoned his concerts, owing to the difficulty of obtaining 'vocal performers of the first rank from abroad' (he resumed them in 1796). Haydn therefore allied himself with the so-called Opera Concerts, directed by the violinist and composer Giovanni Battista Viotti, with an even larger orchestra, of approximately 60 players; Symphony no.102 was first given on 2 February, no.103 ('Drumroll') on 2 March, and no.104 – 'The 12th which I have composed in England', Haydn wrote on the autograph, doubtless with more than a touch of pride – at his benefit concert on 4 May. His success was greater than ever; following the benefit, Burney wrote that his 1795 symphonies were 'such as were never heard before, of any *mortal's* production; of what Apollo & the Muses compose or perform we can only judge by such productions as these'. Another important work given its première at this concert was the cantata *Berenice, che fai* (hXXIVa:10), composed for the reigning prima donna, Brigida Giorgi Banti.

Haydn's compositions from 1794–5 are more heterogeneous than those from 1791–2. He returned to piano music for the first time since 1790, composing at least three sets of trios: hXV:18–20, dedicated to Maria Therese Esterházy, the widow of Prince Anton; 21–3, dedicated to Maria Hermenegild, the wife of Anton's successor Prince Nicolaus II; and 24–6, dedicated to Mrs Schroeter. Nos.27–9 were dedicated to his friend Therese Jansen (*b* c1770), a celebrated virtuoso who in 1795 married a son of the engraver Francesco Bartolozzi (Haydn was a witness); it is unclear whether they date from 1795 or 1796. He composed no.31 for Jansen as well: the finale (1794) originated as an occasional piece titled 'Jacob's Dream!', designed to amuse her by showing up the insufficiencies of a self-important violinist in the higher registers. He also composed sonatas nos.50 and 52 for Jansen, and no.51 probably for Schroeter. Another genre he took up again owing to the influence of a lady was the solo song. The muse was Anne Hunter (1742–1821), another well-to-do widow (of the famous surgeon John Hunter) and a minor poet, who supplied the texts for at least

nine of Haydn's 14 songs in English; 12 appeared as two sets of *Original Canzonettas* in 1794–5. He also composed numerous arias, divertimentos, marches, canons and other works.

Haydn's London visits were the highpoint of his career up to that time. Griesinger reports that he earned 24,000 gulden and netted 13,000 (the equivalent of more than 20 years' salary at the Esterházy court), and that he 'considered the days spent in England the happiest of his life. He was everywhere appreciated there; it opened a new world to him'. Whether he seriously contemplated staying is not known; Prince Anton Esterházy had died in 1794, freeing him from even a nominal obligation to the court, and the royal family attempted to persuade him to remain. But the question was settled when Anton's successor, Nicolaus II, offered him reappointment as Esterházy Kapellmeister. Although he remained in London for two months following the end of the 1795 season, composing trios and canzonets and seeing to the publication of many of his English compositions – he established new, long-term relations, for example with the 'musick seller' F.A. Hyde, an agent for Longman & Broderip, with whom he signed an elaborate contract in 1796 – he departed (according to Dies) on 15 August, travelling via Hamburg and Dresden and arriving in Vienna presumably around the beginning of September. His new house still not being ready for occupancy, he took lodgings on the Neuer Markt in the old city.

Haydn, Joseph

5. Vienna, 1795–1809.

'Haydn often said that he first became famous in Germany owing to his reputation in England' (Griesinger). From 1761 to 1790, notwithstanding his fame as a composer and the brilliance of the Esterházy court, he had been 'stuck in the country' (letter to Artaria, 17 May 1781); he could never be in Vienna for very long, his music was not in favour at the imperial court and his relationship with the Tonkünstler was strained. In 1795, by contrast, he returned as a culture-hero. Many of his remaining works originated in collaboration with the cultural-political establishment and were staged as 'events' of social and ideological as well as musical import. The key figure was Baron van Swieten, the imperial librarian and censor and the resolutely high-minded leader of the Gesellschaft der Associirten, an organization of noble patrons who subsidized large-scale performances of oratorios and the like. In addition, Haydn's position as Esterházy Kapellmeister was far less onerous than before. Nicolaus II largely abandoned Eszterháza in favour of Vienna and Eisenstadt; Haydn's primary duty was to supply a mass each year for performance in conjunction with the celebration of the nameday (8 September) of Maria Hermenegild, Nicolaus's consort; this took place in Eisenstadt, where he usually spent the summer.

As a result, Haydn's compositional orientation changed fundamentally. He composed little instrumental music: no orchestral works save the Trumpet Concerto (1796) and only one piano work (the trio no.30, 1796; nos.27–9 may have been completed then as well); the only genre he actively cultivated was the string quartet, with op.76 (completed 1797, dedicated to Count Joseph Erdődy; published in 1799) and op.77 (1799, dedicated to Prince Joseph Franz Lobkowitz; published in 1802). Instead, he devoted

himself primarily to sacred vocal music: masses for Esterházy and oratorios for Vienna. Both the *Missa Sancti Bernardi von Offida* (*Heiligmesse*) and the *Missa in tempore belli* (*Paukenmesse*) are dated 1796; the former was apparently composed first and performed in Eisenstadt, while the latter originated in the autumn and was first given at the Piaristenkirche in Vienna on 26 December, then produced in Eisenstadt in 1797. There followed the *Missa in angustiis* (commonly known as the 'Nelson Mass') in 1798, the *Theresienmesse* in 1799, the *Schöpfungsmesse* in 1801 and the *Harmoniemesse* in 1802; thereafter this office was fulfilled by other composers, including Hummel and, in 1807, Beethoven. The absence of new masses in 1797 and 1800 doubtless reflects Haydn's intense work on *The Creation* and *The Seasons*, respectively, during those two years.

Haydn's collaboration with Swieten began in early 1796 with an arrangement of the *Seven Last Words* as a kind of oratorio: more precisely, a reworking of Friebert's arrangement (see §4). He added chorale-like a *cappella* intonations preceding most of the 'words' and a wind band introduction to the second part, rewrote the choral parts and revised the orchestration; Swieten revised the text and arranged for the première at the Schwarzenberg Palace, on 26–7 March. Haydn produced it often thereafter, usually for the benefit of the Tonkünstler-Societät. In 1797 that organization finally made up for its earlier neglect: on 20 January, a letter signed by Salieri and Paul Wranitzky granted Haydn free admission to all their concerts for life, and on 11 December he was elected a 'senior assessor' in perpetuity.

An overtly political composition was the 'Emperor's Hymn', *Gott erhalte Franz den Kaiser*, from winter 1796–7. Although one later account has Swieten manipulating things, the immediate impetus came from Count Joseph Franz Saurau, the president of Lower Austria and later Minister of the Interior:

I have often regretted that unlike the English we had no national anthem suited to display before the entire world the devoted attachment of the people to their *Landesvater* ... This seemed especially necessary at a time when the Revolution in France was raging at its strongest ... I had a text fashioned by the worthy poet [Lorenz Leopold] Haschka; and to have it set to music, I turned to our immortal compatriot Haydn, who, I felt, was the only man capable of creating something that could be placed at the side of ... 'God Save the King'.

Haydn identified thoroughly with the cultural politics of this project. In late January 1797 the hymn was hastily printed and disseminated, and performed in theatres throughout the Habsburg realm on the emperor's birthday, 12 February. This 'Volkslied', as he called it, combined hymnlike and popular elements so successfully that it became the anthem of both Austria and Germany. Later in 1797 he employed the melody as the basis for the variation movement in the String Quartet op.76 no.3, and in his last years he played it daily at the piano.

But Haydn and Swieten were already pursuing bigger game. On Haydn's departure from England Salomon had given him a libretto (now lost) entitled *The Creation of the World*, supposedly written for Handel but never set to music. Back in Vienna, Haydn showed it to Swieten: 'I recognized at once that such an exalted subject would give Haydn the opportunity *I had long desired*, to show the whole compass of his profound accomplishments and to express the full power of his inexhaustible genius'; the emphasized phrase implies that Swieten's purpose was not artistic alone, but cultural-political as well. The Associierten guaranteed Haydn 500 ducats and subsidized the copying and performance. Haydn, whose enthusiasm for the project was bound up with his experience of Handel in London, conceived the remarkable notion of disseminating the work in both German and English (it is apparently the first original bilingual composition). Swieten translated the libretto and adapted the English prosody to his German version; he also made suggestions regarding the musical setting, many of which Haydn adopted. He began the composition apparently in autumn 1796 (Albrechtsberger wrote to Beethoven in December that he had heard him 'improvise' from it); it was at least half done by summer 1797 and according to F.S. Silverstolpe (see Stellan Mörner, E1969) was completed during the autumn, in Eisenstadt, although the preparation of performance materials (which entailed revisions) lasted up to March 1798.

The Associierten at first produced the work only in private, again at the Schwarzenberg Palace; following a 'Generalprobe' on 29 April the official première took place on the 30th, with additional performances on 7 and 10 May. The effect was overwhelming; Silverstolpe reported:

No one, not even Baron van Swieten, had seen the page of the score wherein the Creation of Light is portrayed ... Haydn had the expression of someone who is thinking of biting his tongue, either to hide his embarrassment or to conceal a secret. And in that moment when Light broke forth for the first time, one would have said that light-rays darted from the composer's blazing eyes. The enchantment of the electrified Viennese was so profound that the performers could not proceed for some minutes.

The first public performance took place on 19 March 1799, at the Burgtheater, with a complement of about 180 performers (not 400, as has been speculated); a benefit for the Tonkünstler followed on 22 December. The work immediately became a staple especially of charity performances, many conducted by Haydn himself, which brought in tens of thousands of gulden. 'I know that God has favoured me', he said to Griesinger, 'but the world may as well know that I have been no useless member of society, and that one can also do good by means of music'. Beyond this, *The Creation* 'made history' immediately and on a pan-European scale in a way equalled by no other composition, owing to its fortunate combination of sublime subject, cultural-historical 'moment' on the cusp between Enlightenment and Romanticism, appeal to both high-minded and ordinary listeners, Haydn's unrivalled stature and the originality and grandeur of his music. His pride in and personal identification with the work, in addition to his usual concern for financial advantage, induced him to publish it himself,

selling it 'by subscription' all over Europe, with the assistance of colleagues such as Dr Burney; his advertisement (June 1799) reads:

The success which my Oratorio *The Creation* has been fortunate enough to enjoy ... [has] induced me to arrange for its dissemination myself. Thus the work will appear ... neatly and correctly engraved and printed on good paper, with German and English texts; and in full score, so that [at least] one work of my composition will be available to the public in its entirety, and the connoisseur will be in a position to see it as a whole and to judge it.

The edition appeared at the end of February 1800 with a list of more than 400 subscribers.

By spring 1799 Haydn and Swieten were planning a second oratorio, *The Seasons*, with a libretto based on James Thomson's pastoral epic of 1726–8; Haydn composed the music apparently from autumn 1799 to the end of 1800. He suffered a serious illness in winter 1800–01, as the work neared completion, during which he again identified with his own oratorio. His pupil Sigismund Ritter von Neukomm reported:

Speaking of the penultimate aria, 'Behold, O weak and foolish man, Behold the picture of thy life' ... he said: 'This aria refers to *me*!' And in this wonderful masterpiece he really did speak entirely from his inmost soul, so much so that he became seriously ill while composing it, and ... the Lord ... allowed him to see 'his life's image and his open grave'.

The private première at the Schwarzenberg Palace took place on 24 April 1801, the first public production on 19 May. Although the initial reception of *The Seasons* was favourable – Haydn wrote to Clementi that it had enjoyed 'unanimous approval' and that 'many prefer it to *The Creation*, because of its greater variety' – critical opinion soon became mixed, owing in part to its perceived 'lower' subject, in part to a growing aesthetic resistance to its many pictorialisms. Haydn himself contributed to both strands of criticism: he supposedly said to Francis II, 'In *The Creation* angels speak and tell of God, but in *The Seasons* only Simon speaks' (Dies); and he indiscreetly criticized Swieten's croaking frogs ('Frenchified trash') and the absurdity of a choral hymn to toil (*Fleiss*). Nonetheless he maintained that it would join *The Creation* in assuring his lasting fame. For the publication he took the path of lesser resistance, selling the rights to Breitkopf & Härtel.

Other than masses, Haydn's only important liturgical work from this period is the *Te Deum* 'for the Empress' (hXXIIIc:2), probably composed in 1800 and apparently first given in September in Eisenstadt, perhaps in conjunction with the visit there of Lord Nelson (whence the nickname 'Nelson Mass' for the *Missa in angustiiis*). A very different kind of vocal composition is represented by the 13 partsongs (hXXV), composed in the years 1796–9. A number of lieder and canons date from the same years; the latter were also 'private' works, the autographs of which Haydn framed and mounted on the walls of his house. A chapter in its own right is the hundreds of arrangements of British folksongs he sold to the publisher

George Thomson in Edinburgh, not all from his own pen; as in so many other respects, Beethoven followed him in this lucrative commission.

In 1799 Haydn began to complain of physical and mental weakness. He wrote to Härtel in June:

Every day the world compliments me on the fire of my recent works, but no one will believe the strain and effort it costs me to produce them. Some days my enfeebled memory and the unstrung state of my nerves crush me to the earth to such an extent that I fall prey to the worst sort of depression, and am quite incapable of finding even a single idea for many days thereafter; until at last Providence revives me, and I can again sit down at the pianoforte and begin to scratch away.

Indeed his productivity began to decline about this time, although his music continued to gain in 'fire' and cogency as long as he continued to compose. His last major completed work was the *Harmoniemesse* given in September 1802; there followed only (perhaps) the 'Hungarian National March' (hVIII:4; referred to in a letter of November) and the unfinished String Quartet op.103 of 1802–3, originally intended to go with op.77 to complete an opus of three (published 1806, dedicated to Count Moritz von Fries). He deeply regretted his loss of the stamina and concentration necessary for composition. On 6 December 1802 he thanked Pleyel for the receipt of the latter's edition of his complete string quartets, adding: 'I only wish that I could have back 10 years of my advanced age, so that I could provide you with something new of my composition – perhaps – despite everything – it can still happen'; a draft or alternative version (printed by Griesinger) of the letter to Härtel quoted above includes the passage: 'It is almost as if with the decline in my mental powers, my desire and compulsion to work increase. O God! how much remains to be done in this glorious art, even by such a man as I have been!' One inevitably thinks of Beethoven, who would soon prove him right: their relationship was difficult around the years 1798–1803, owing to Beethoven's 'anxiety of influence' vis-à-vis Haydn, the crisis of his deafness, Haydn's increasing frailty and their mutual ambivalence regarding Beethoven's eventual assumption of the mantle of greatest living composer.

In the same letter Haydn also complained about the press of business (he was then arranging the self-publication of *The Creation*). Härtel added to that burden by initiating negotiations towards the publication of the so-called *Oeuvres complètes* (1800–06). This was not a complete edition but comprised salable works for or with piano, analogous to an edition of Mozart already under way. In this connection Härtel sent Haydn a list of compositions attributed to him, asking him to pronounce on their authorship; Haydn (rather casually) did so. This was the first of several initiatives that led to Haydn's and Elssler's production in 1805 of the comprehensive 'Catalogue of all those compositions that I approximately recall having composed from my 18th to my 73rd year', or 'Haydn-Verzeichnis'.

In 1800 Haydn's wife died, leaving much of her modest estate to him. No longer interested in marriage, he signed a declaration in which he promised to marry Luigia Polzelli or no-one, as well as to bequeath her 300 gulden a

year (a sum he later reduced to 150). In May–June 1801 he drew up his will; the largest bequests were to his two brothers, but he also included among the beneficiaries many other relatives, former benefactors (and perhaps lovers), servants, religious and charitable institutions. From 1800 on he received a steady stream of distinguished visitors, honours and medals of which a gold medal from and honorary citizenship of the City of Vienna, in recognition of his charitable performances, meant the most to him. He also continued to talk shop with younger musicians; in addition to Pleyel and Beethoven, those who benefited included Anton Wranitzky, Neukomm, Reicha, Eybler, Weigl, Seyfried, Hummel, Diabelli, Kalkbrenner and Weber.

Haydn's last public musical function was on 26 December 1803, when he conducted the *Seven Last Words*. Thereafter he mainly stayed at home in Gumpendorf; after 1805 he wrote no letters in his own hand. His youngest brother Johann died in Eisenstadt in that year, and Michael (who in 1801–2 had declined an invitation to succeed him as Esterházy Kapellmeister) followed in 1806. His last public appearance of any kind was on 27 March 1808, at a gala performance of *The Creation* in honour of his 76th birthday, in the Great Hall of the University. He signed his last will on 7 February 1809, altered primarily to reflect the many deaths that had taken place in the meantime. It disbursed about 24,000 gulden; his estate totalled about 55,000 gulden. During the spring he progressively weakened and had to be cared for by Elssler and other servants. His final decline was hastened by the French bombardment of Vienna on 11–12 May; Napoleon ordered that a guard of honour be stationed at his house, and his last known visitor was a French officer who paid his respects and sang an aria from *The Creation*. After playing the 'Emperor's Hymn' on 26 May 'with such expression and taste that our good Papa was astonished about it himself ... and was very pleased' (Elssler), he had to be assisted to bed; he did not rise again. He died at about 20 minutes before 1 a.m. on 31 May; owing to the war only a simple burial was possible, the following afternoon. On 15 June a solemn memorial service was held in the Schottenkirche, with a performance of Mozart's Requiem. His remains are now interred in the Bergkirche in Eisenstadt.

Haydn, Joseph

6. Character and personality.

The traditional image of Haydn's personality has been that of 'Papa Haydn': pious, good-humoured, concerned for the welfare of others, proud of his students, regular in habits, conservative. Although not inaccurate, it is one-sided; it reflects the elderly and increasingly frail man his first biographers knew. Insight into the personality and behaviour of the vigorous and productive composer, performer, Kapellmeister, impresario, businessman, conqueror of London, husband and lover, whose career had already spanned 50 years when Griesinger met him in 1799, must be inferred from his correspondence (which is more revealing than is usually assumed) and from other sources.

Haydn's public life exemplified the Enlightenment ideal of the *honnête homme*: the man whose good character and worldly success enable and justify each other. His modesty and probity were everywhere

acknowledged (he was occasionally entrusted with secret diplomatic communications). These traits were not only prerequisites to his success as Kapellmeister, entrepreneur and public figure, but also aided the favourable reception of his music. A more appropriate sense of 'Papa' would be that of 'patriarch', as in the resolution making him a life member of the Tonkünstler-Societät in 1797, 'by virtue of his extraordinary merit as the father and reformer of the noble art of music'. The many younger musicians who benefited from his teaching and advice, as well as the court performers whom he directed, seem to have regarded him as a father-figure, or kindly uncle; he was well disposed towards them and helped them as he could, although there is little evidence that he thought of them as substitutes for the children he (apparently) never had.

When conditions permitted (i.e. in Vienna and London) Haydn enjoyed a rich emotional and intellectual life. In addition to his intimate relationships with Polzelli, Genzinger and Schroeter, he developed warm friendships with Mozart and Albrechtsberger; with Burney, Dr and Mrs Hunter and Therese Jansen; with an unnamed man to whom he wrote from Vienna in December 1792 (in English), playing the role of honorary godchild: 'I rejoice very much that my handsome and good Mother Susana has changed her state ... I wish from all my heart, that my Dear Mother may at my arrival next year present me a fine little Brother or Sister'; with 'my dear' Nancy Storace and 'my very dearest' Nanette Bayer (a 'great genius' of a pianist, employed by Count Apponyi) and many others. His observations in the London Notebooks reveal an active interest in every aspect of social life and culture, 'high' and 'low' alike. He was interested in literature, art and philosophy and gladly circulated and corresponded with intellectuals and freemasons, albeit without pretensions to being an intellectual himself.

Haydn's character was marked by a duality between earnestness and humour. F.S. Silverstolpe, who saw much of him during the composition of *The Creation*, reported:

I discovered in Haydn as it were two physiognomies. One was penetrating and serious, when he talked about anything sublime, and the mere word 'sublime' was enough to excite his feelings to visible animation. In the next moment this air of exaltation was chased away as fast as lightning by his usual mood, and he became jovial with a force that was visible in his features and even passed into drollery. The latter was his usual physiognomy; the former had to be induced.

The many anecdotes about Haydn's youthful propensity to practical joking, however implausible individually, must collectively reflect some reality. Griesinger found that 'a guileless roguery, or what the British call *humour*, was one of Haydn's outstanding characteristics'. But he was also a devout Catholic: he inscribed most of his autographs 'In nomine Domini' at the head and 'Laus Deo' at the end, and composed major works in honour of the Virgin, including the *Stabat mater*, the *Salve regina* in G minor, and the *Missa Cellensis* and 'Great Organ Mass'. His most important instrumental work of the 1780s was arguably the *Seven Last Words*. He identified personally with *The Creation* and the religious portions of *The Seasons* and came to think of the former in overtly moralistic terms, as he wrote in 1801:

The [story of the] Creation has always been considered the sublimest and most awe-inspiring image for mankind. To accompany this great work with appropriate music could certainly have no other result than to heighten these sacred emotions in the listener's heart, and to make him highly receptive to the goodness and omnipotence of the Creator.

Haydn's personality was more complex than has usually been thought. His marriage was unhappy, and he was often lonely and at times melancholy. In May 1790 he wrote to Mme Genzinger: 'I beg Your Grace not to shy away from comforting me by your pleasant letters, for they cheer me up in my isolation, and are highly necessary for my heart, which is often very deeply hurt'. Nor was it only a question of his physical and social isolation at Eszterháza; from London he wrote to Polzelli of his 'melanconia' in much the same terms.

His modesty, genuine though it was, had distinct limits. He took pride in his works, notably including his vocal music; he wrote to Artaria in October 1781:

My lieder, through their variety, naturalness, and beautiful and grateful melodies, will perhaps surpass all others ... Now something from Paris: Mr leGros ... wrote me all sorts of nice things about my *Stabat mater*, which was given ... to the greatest applause ... They were surprised that I was so extraordinarily successful in vocal music; but I wasn't surprised at all, for they haven't heard anything yet. If they could only hear ... my most recent opera *La fedeltà premiata*! I assure [you] that nothing comparable has yet been heard in Paris, and perhaps not even in Vienna.

Haydn prized his status as an original (see §7); he bluntly rejected the notion that Sammartini might have been an influence on his early string quartets, adding (to Griesinger) that he acknowledged only C.P.E. Bach as a model. He was sensitive to criticism: he resented north Germans' rejection of his stylistic mixture (which seemed to them a breach of decorum), was jealous of Joseph II's patronage of inferior composers such as Leopold Hofmann (whose 'Gassenlieder' in particular he intended to surpass), and railed against those who pointed out technical flaws such as parallel 5ths in his late music. He took pains to forestall potential criticism of the similar beginnings of the sonatas hXVI:36/ii and 39/i by printing a prefatory note asserting that he had done this deliberately, 'in order to show different methods of realization'. After Mozart's death he willingly accepted the role of greatest living composer; in London he actively defended his 'rank' against Pleyel's challenge. Despite his grateful dependence on Swieten for librettos and patronage by the Associierten, behind Swieten's back he gibed that his symphonies were 'as stiff as the man himself' and ridiculed the libretto of *The Seasons*. His despair at no longer being able to compose after 1802 was doubtless fuelled in part by resentment at Beethoven's success in pushing forward into new domains of music – domains that he believed would have lain open to him if only his health had not failed.

Although Haydn often protested his devotion to the Esterházy princes, 'in whose service I wish to live and die' (1776), and praised Nicolaus for providing the conditions under which his art could develop, his attitude towards the court was never subservient and over time became increasingly ambivalent. He did not hesitate to assert his interests and those of his musicians against the court administration: these interventions were usually successful (including, for example, re-engaging Polzelli and her husband and keeping them on the payroll for ten years). The relationship between Nicolaus and Haydn was not merely that of prince and employee: their playing baryton trios together (Haydn presumably on the viola) was by definition intimate music-making, and according to Framery the composer had to restore the prince from attacks of depression (Haydn himself described this in March 1790, admittedly during Nicolaus's bereavement). After 1780 he became increasingly independent of the court both compositionally and financially, and he hated having to abandon the artistic and social pleasures of Vienna for distant Eszterháza. After Nicolaus's death he was *de facto* a free artist. In a letter of September 1791 to Mme Genzinger his ambivalence is palpable:

This little bit of freedom, how sweet it tastes! I had a good prince, but at times I was forced to be dependent on base souls. I often sighed for release; now I have it in some measure ... Even though I am burdened with more work, the knowledge that I am not bound to service makes ample amends for all my toil. And yet, dear though this freedom is to me, I long to be in Prince Esterházy's service on my return, if only for the sake of my poor family. However, I doubt that this longing can be satisfied, in that my prince ... absolutely demands my immediate return, which however I cannot comply with, owing to a new contract I have entered into here.

Indeed, London won out. Yet in 1795 he was glad to become Kapellmeister again – although only on condition of minimal duties.

As regards money, Haydn was so self-interested as to shock both certain high-minded contemporaries (Joseph Martin Kraus, Friedrich Rochlitz) and many later authorities. Whereas until 1749 he presumably suffered nothing worse than ordinary schoolboy privations, during his early freelance years he lived in poverty, an experience he was determined never to repeat. He always attempted to maximize his income, whether by negotiating the right to sell his music outside the Esterházy court, driving hard bargains with publishers or selling his works three and four times over; he regularly engaged in 'sharp practice' and occasionally in outright fraud. When crossed in business relations, he reacted angrily. At times his protestations of straitened circumstances were mendacious (as when denying Polzelli's requests for money), or perhaps self-deceptive. Yet Haydn was generous. He supported his brother Johann for decades and bequeathed substantial sums to relatives, servants and those who had supported him in his youth, and took pride in the large sums generated for charity by performances of his oratorios.

Haydn's appearance is known from various descriptions and from many paintings and busts. He was not handsome; he was 'small in stature, but sturdily and strongly built. His forehead was broad and well modelled, his skin brownish, his eyes lively and fiery, his other features full and strongly marked, and his whole physiognomy and bearing bespoke prudence and a quiet gravity' (Griesinger); but he also had an overlarge nose, exacerbated by his long-term polyp, and was pock-marked (Dies). Of the many contemporary images only a few avoid idealizing their subject. From about 1768 there is a portrait by Grundmann, the Esterházy court painter, showing the young and self-assertive Kapellmeister in uniform (fig.1). More conventional in both facial features and the pose at the keyboard are the various images based on a lost painting of uncertain date by Guttenbrunn (fig.4; Haydn's wife and Griesinger claimed that it was a good likeness) and the engraving by Mansfield (1781) published by Artaria. There is a good miniature from about 1788 (fig.7). From London we have formal portraits by Hoppner and Hardy, of which the former (fig.9) has the more personality; still more is conveyed in the drawing by George Dance (in two versions; fig.10), which Haydn claimed was the best likeness of himself. Several sculptures survive from the last Vienna years, including two busts by Grassi (fig.8; praised by Griesinger); there is also a deathmask, taken by Elssler.

Haydn, Joseph

7. Style, aesthetics, compositional method.

Haydn's style was understood in his own day as unique. He famously commented to Griesinger:

My prince was satisfied with all my works; I received approval. As head of an orchestra I could try things out, observe what creates a [good] effect and what weakens it, and thus revise, make additions or cuts, take risks. I was cut off from the world, nobody in my vicinity could upset my self-confidence or annoy me, and so I had no choice but to become original.

By 'original' he seems to have meant that he belonged to no school and acknowledged few if any models. However, in late 18th-century aesthetics originality also implied genius, a link emphasized among others by Kant.

In many ways Haydn's style can be understood as analogous to the duality in his personality between earnestness and humour. He said as much when referring to his method of composition: 'I sat down [at the keyboard] and began to fantasize, according to whether my mood was sad or happy, serious or trifling'. Of course, in his music these qualities are not unmediated binary opposites but poles of a continuum. Admittedly, since about 1800 wit has been the better understood pole. Johann Karl Friedrich Triest wrote (1801) of his 'unmistakable manner': 'what the English call "humour", for which the German *Laune* does not quite provide an exact equivalent'. Haydn's 'unique' or 'inimitable' *Laune* was a frequent motif in contemporary criticism. Most of the familiar nicknames for his works respond to features that listeners have taken as humorous; e.g. the 'Surprise' Symphony or the 'Joke' Quartet op.33 no.2. In other cases the wit is on a higher plane, e.g. the 'ticking' accompaniment in the slow

movement of the 'Clock' Symphony, no.101. The crucial point, however, is that Haydn's popular style is not a simple projection of his personality, but his compositional 'persona' or 'musical personality', deliberately assumed for complex artistic purposes. Indeed 'wit' signifies intelligence as well as humour: his inexhaustible rhythmic and motivic inventiveness, the conversational air of many quartet movements, his formal ambiguity and caprice, his brilliant and at times disquieting play with beginnings that are endings and the reverse (the 'Joke' Quartet ending has stimulated half a dozen learned exegeses). Often Haydn's wit shades into irony, as was recognized by his contemporaries: 'Haydn might perhaps be compared, in respect to the fruitfulness of his imagination, with our Jean Paul [Richter] (omitting, obviously, his chaotic design; transparent representation (*lucidus ordo*) is not the least of Haydn's virtues); or, in respect to his humour, his original wit (*vis comica*) with Lor. Sterne' (Triest). In fact, his irony goes beyond wit: a passage may be deceptive in character or function (the D major interlude in the first movement of the 'Farewell' Symphony sounds like a minuet out of context, but it is not a minuet and plays a crucial tonal and psychological role), or a movement may systematically subvert listeners' expectations until (or even past) the end (the finale of the Quartet op.54 no.2). Like Beethoven, Haydn often seems to problematize music rather than merely to compose it (the tonal ambiguity at the beginning of op.33 no.1).

Earnestness and depth of feeling are equally important to Haydn's art. These qualities were less appreciated in the 19th and early 20th centuries, owing in part to the absence of his vocal music and much of his earlier instrumental music from the standard repertory, in part to a lack of sympathy for his extra-musical and ethical concerns during the age of absolute music. But Griesinger reported: 'Haydn said that instead of so many quartets, sonatas and symphonies he should have composed more vocal music, for he could have become one of the leading opera composers'. Until about 1800 vocal music was as responsible for his reputation as instrumental; Gerber wrote in 1790: 'around the year 1780 he attained the highest level of excellence and fame through his church and theatre works'. Like all 18th-century composers, Haydn believed that the primary purpose of a composition was to move the listener, and that the chief basis of this effect was song. He was an excellent tenor in the chamber (if not the theatre). He insisted to Griesinger that a prerequisite for good music was 'fluent melody', and he 'criticized the fact that now so many musicians compose who have never learnt how to sing: "Singing must almost be reckoned one of the lost arts; instead of song, people allow the instruments to dominate"'.

This emphasis on feeling also applies to instrumental music – even sprightly allegros and minuets – and throughout Haydn's career. Much of his early music is earnest, at times even harsh; see the keyboard Trio hXV:f1, the String Trio hV:3, the slow movement of the String Quartet op.2 no.4, Symphony no.22 and much else, to say nothing of vocal works such as the *Stabat mater* and the *Salve regina* in G minor. Many of his keyboard works are affective in an intimate way: he wrote to Mme Genzinger regarding the Adagio of Sonata no.49: 'It means a great deal, which I will analyse for you when I have the chance'. His orchestral music 'signified' as well: the slow introductions to the London symphonies are implicit

invocations of the sublime, and this topic became overt in the Chaos–Light sequence in *The Creation* and elsewhere in his late sacred vocal music. Many works that were later taken as humorous he did not intend as such, for example the ‘Farewell’ Symphony. Similarly, even at his wittiest or most programmatic he never abandons tonal and formal coherence.

The duality between earnestness and wit is analogous to the 18th-century distinctions between connoisseurs (‘Kenner’) and amateurs (‘Liebhaber’), and between traditional or learned and modern or *galant* style. These dualities characterize many of Haydn's works, groups of works and even entire periods. In his pre-Esterházy instrumental music, genre was a primary determinant of style: modest, unpretentious divertimentos, quartets and keyboard concertinos etc. stand seemingly opposed to larger-scale symphonies, string trios and keyboard trios. The three op.20 quartets with fugal finales project, in order of composition, severe tradition (no.5), the *galant* (no.6) and a studied mixture of both (no.2); yet these monuments to high art originated precisely in the middle of his baryton-trio decade. In the late 1770s most of his symphonies were unambiguously intended as entertainment, but no.70 is selfconsciously learned. In 1785–90 he composed some 45 weighty symphonies, quartets and piano works, but also lyre concertos and nocturnos, flute trios and other light works. Of course, the distinction between ‘art’ and ‘entertainment’ cannot be simplistically correlated with differences in artistic quality. Haydn's early string quartets are arguably his most polished pre-Esterházy works; the baryton trios and lyre nocturnos are finely wrought compositions, as rewarding in their way as the raw expressionism of the ‘Sturm und Drang’. These stylistic dualities are found even in his late sacred vocal music and long hindered its appreciation. His quotation of the *buffa*-like contredanse from no.32 of *The Creation* in the *Schöpfungsmesse* so offended the empress that she insisted that he alter it in performances at the Habsburg court, many of her high-minded contemporaries took offence at the ‘Tändeleien’ (trifling) and dance-like triple metres in his late masses, and as recently as the 1970s noted authorities still wrote of the ‘triviality’ of the Kyrie of the *Missa in tempore belli*. Now, however, their stylistic heterodoxy seems as gloriously uplifting as that of *Die Zauberflöte*.

Haydn usually juxtaposes or contrasts stylistic dualities rather than synthesize them. Perhaps he approaches synthesis most closely when an ostensibly artless or humorous theme later changes in character (e.g. Symphony no.103, minuet) or is subjected to elaborate contrapuntal development; the latter is especially characteristic of finales (e.g. Symphony no.99; Beethoven twice copied out the development section). In general, Haydn's art is based on the traditional principle of variety within unity. ‘Once I had seized upon an idea’, he said to Griesinger, ‘my whole endeavour was to develop and sustain it in keeping with the rules of the art’. A Haydn movement works out a single basic idea; the ‘second theme’ of his sonata forms is often a variant of the opening theme. Often this part of the exposition forswears thematic statements altogether, in favour of unstable developmental passages (his ‘expansion section’); stability is restored only in the position of the usual closing theme. To be sure, that working out usually entails many contrasting treatments and effects (Haydn: ‘light and shade’, i.e. chiaroscuro): the second theme usually differs in treatment, and the recapitulation brings fresh developments; in his

double-variation slow movements the alternating major and minor themes are usually variants of each other. Thus both novelty and continuity are maintained from beginning to end.

In one respect, however, Haydn deliberately courted a union of opposites: his 'popular' style that simultaneously addressed the connoisseur. 'If one wanted to describe the character of Haydn's compositions in just two words, they would be ... *artful popularity* or *popular* (easily comprehensible, effective) *artfulness*' (Triest). No other composer – not even C.P.E. Bach or Mozart – had Haydn's gift of writing ostensibly simple or folklike tunes of wide appeal, and broadly humorous sallies, that concealed (or developed into) the highest art. Indeed these aspects of his style intensified in his London and late Vienna years, along with the complexity of his music and its fascination for connoisseurs. One of the best early comments on Haydn's music was Gerber's: he 'possessed the great art of *appearing* familiar in his themes' (emphasis added): that is, their popular character is neither merely given nor a direct reflection of his personality, but the result of calculated artistic shaping. This becomes obvious when he employs folk tunes, as in the Andante of Symphony no.103 and the finale of no.104: the piquant raised fourth-degree of the one, the horn pedal of the other, are not quoted, but adapted to the character of a grand symphony. Haydn's 'pretension ... to a simplicity that appears to come from Nature itself is no mask but the true claim of a style whose command over the whole range of technique is so great that it can ingenuously afford to disdain the outward appearance of high art' (Rosen, 1971).

Many aspects of Haydn's music can be appreciated only by ignoring the concept of 'Classical style'. These include lean orchestration (Haydn: 'no superfluous ornaments, nothing overdone, no deafening accompaniments'), in which the planes of sound do not compactly blend but remain distinct, nervous bass lines, constant motivic-thematic development and a rhythmic vitality and unpredictability that can become almost manic, as in the finales of many late string quartets and piano trios. Many Haydn movements are progressive in form, continually developing (e.g. the first movements of Symphonies nos.92 and 103); on a still larger scale, many works exhibit tendencies towards through-composition or 'cyclic' organization; a few are as tightly integrated as any work of Beethoven (e.g. the 'Farewell' Symphony and no.46; the string quartets op.20 no.2, op.54 no.2 and op.74 no.3; Piano Sonata no.30).

Haydn was also a master of rhetoric. This is a matter not only of musical 'topoi' and rhetorical 'figures' but also of contrasts in register, gestures, implications of genre and the rhythms of destabilization and recovery, especially as these play out over the course of an entire movement. Referential associations are common in his instrumental music, especially symphonies (nos.6–8, 22, 26, 30–31, 44–5, 49, 60, 64, 73, 100); they invoke serious human and cultural issues, including religious belief, war, pastoral, the times of day, longing for home, ethnic identity and the hunt. Haydn told Griesinger and Dies that he 'often portrayed moral characters in his symphonies' and that one early Adagio presented 'a dialogue between God and a foolish sinner' (unidentified; perhaps from no.7, 22 or 26). In his vocal music Haydn (like Handel) was a brilliant and enthusiastic word-painter. This trait is but one aspect of his musical imagery in general: in

addition to rhetorical figures and 'topoi' it comprises key associations (e.g. E[with the hereafter), semantic associations (e.g. the flute with the pastoral) and musical conceptualizations (e.g. long notes on 'E-wigkeit' in *The Creation* or 'ae-ter-num' in the late *Te Deum*).

Like all 18th-century composers, Haydn composed for his audiences (which term includes his performers). He calculated Piano Sonata no.49 expressly for Mme Genzinger; in his piano works of 1794–6 he systematically differentiated between a difficult, extroverted style for Therese Jansen and a less demanding, intimate one for Rebecca Schroeter. Regarding the Piano Trio hXV:13 he wrote to Artaria: 'I send you herewith the third trio, which I have rewritten with variations, to suit your taste' – i.e. Artaria's estimate of the taste of Haydn's market. When he went to London, his music for public performance became grander and more brilliant. He disliked having to compose without knowing his audience, as he wrote regarding *Applausus*: 'If I have perhaps not divined the taste of [the musicians], I am not to be blamed for this; neither the persons nor the place are known to me, and the fact that they were concealed from me truly made my work distasteful'.

'I was never a hasty writer, and always composed with deliberation and diligence', Haydn told Griesinger. His method encompassed three stages: 'phantasieren' at the keyboard in order to find a viable idea (see above), 'komponieren' (working out the musical substance, both at the keyboard and by means of shorthand drafts, usually on one or two staves) and 'setzen' (writing the full score). Sketching was a regular procedure: although drafts survive for only a modest proportion of his music, they comprise works in all genres and all types of musical context (including recitatives). A draft for the finale of Symphony no.99 confirms Griesinger's description of his use of numbered cross-references to organize a series of passages originally written down in a different order. His surviving autographs by and large are fair copies, which exhibit few corrections and alterations.

Haydn, Joseph

8. Sacred vocal music.

Vocal music constitutes fully half of Haydn's output. Both his first and last completed compositions were mass settings, and he cultivated sacred vocal music extensively throughout his career except during the later 1780s, when elaborate church music was inhibited by the Josephinian reforms, and the first half of the 1790s in London.

The *Missa brevis* in F (hXXII:1) is apparently his earliest surviving composition; on rediscovering it in old age he pronounced himself pleased by 'the melody and a certain youthful fire' (Dies), which are enhanced by resourceful contrasts between the two solo sopranos and the chorus. The remaining masses fall into two groups of six each: nos.2, 4–8 (1766–82; no.3 is probably spurious) and nos.9–14 (1796–1802); except where noted they are of medium length (30 to 40 minutes). The former are notably heterogeneous. The huge and impressive *Missa Cellensis* in C (begun 1766) is of the *solenne* type (often miscalled 'cantata mass'); each of the five main sections is subdivided into numerous complete and independent movements. These include choruses both festive and ominous, elaborate

arias, ariosos, ensembles and four massive concluding fugues. The Kyrie and certain arias are traditional in style, while the remainder is distinctly modern; the fugues are powerfully expressive despite their contrapuntal fireworks, especially the overwhelming 'Et vitam venturi', which functions not merely as a concluding highpoint but as the through-composed goal of the entire Credo. The *Missa 'Sunt bona mixta malis'* (1768) survives only in an autograph fragment transmitting the Kyrie and the first part of the Gloria; it is not known whether Haydn completed the work, and the import of 'mixed good and bad' (from a classical proverb) remains obscure. It is set for chorus and organ continuo in *stile antico*; strict fugal expositions alternate with free counterpoint and occasional homophonic passages. The 'Great Organ Mass' in E \flat (c1768–9) is more personal in tone: the dark english horns contrast with exuberant treble obbligato organ parts in the Kyrie, Benedictus and Dona nobis pacem. The *Missa Sancti Nicolai* (1772) is often described as 'pastoral', owing to its key of G major and the lilting 6/4 rhythm of the Kyrie (which returns for the Dona nobis pacem), although the Crucifixus and Agnus Dei are serious indeed. In the mid-1770s followed the 'Little Organ Mass' in B \flat ; a quiet, almost pietistically fervent *missa brevis*. The 'Mariazellermesse' in C (1782) resembles the *Missa Cellensis* in key, scoring and purpose, although it is more compact and more closely allied with sonata style.

Notwithstanding their semi-private function for the Esterházy court, Haydn's six late masses are consummate masterworks that exhibit no trace of provinciality or the 'occasional'. He exploits the complementary functions of soloists and chorus with inexhaustible freedom and telling effect; owing to his London experience the orchestra plays a newly prominent role. Four are in B \flat ; perhaps because b \flat was Haydn's usual highest pitch for choral sopranos (he employed the same key for the final choruses of Parts 2–3 of *The Creation* and Part 1 of *The Seasons*). The other two are the only ones for which he provided descriptive titles: the *Missa in tempore belli* ('Mass in Time of War', 1796) in C features the bright, trumpet-dominated sound typical of masses in this key; the *Missa in angustis* ('Mass in [times of] Distress', later nicknamed 'Nelson Mass', 1798) in D minor and major is scored for a dark orchestra comprising only trumpets and timpani, strings and organ. Both invoke the travails of the Napoleonic wars. The Agnus Dei of the former includes threatening timpani motifs and harsh trumpet fanfares, while the Benedictus of the latter culminates in another harsh fanfare passage 'out of context'; both influenced the Agnus Dei in Beethoven's *Missa solemnis*. On the other hand, except for the sombre Kyrie and Benedictus of the 'Nelson Mass', both are otherwise firmly optimistic; the ending of the latter is downright jaunty.

Although Haydn's late masses indubitably reflect the experience of the London symphonies, their symphonic character has been exaggerated. Even in the Kyrie, which usually consists of a slow introduction and a fast main movement, the latter freely combines fugato and sonata style in a distinctly unsymphonic way. The Gloria and Credo are divided into several movements, fast–slow–fast with the slow middle movement(s) in contrasting keys and featuring the soloists (e.g. the 'Qui tollis' of the *Missa in tempore belli*, a bass aria with solo cello in A major; or the 'Et incarnatus' of the *Heiligmesse*, based on Haydn's canon *Gott im Herzen*); they usually

conclude with a fugue on a brief subject, which often enters *attacca* and always leads to a homophonic coda. The Sanctus often adopts the 'majesty' topic, admixed with mysterious passages; it leads directly into the brief 'Pleni sunt coeli – Osanna', which may or may not return following the Benedictus. The latter is a long movement and an emotional highpoint; it usually features the soloists and is in, or based on, sonata form. The Agnus Dei opens with an initial slow section, either threatening in the minor or serenely confident in a remote major key; it leads to a half-cadence and thence to the fast 'Dona nobis pacem', usually a free combination of fugato and homophony, leading (again) to a homophonic wind-up.

The other liturgical works date primarily from the first half of Haydn's career; their original destinations and purposes are almost entirely unknown. According to liturgical function they comprise offertories (hXXIIIa), Marian antiphons (hXXIIIb), hymns (hXXIIIc) and pastorellas (hXXIIId; Haydn called them 'cantilenas'). They vary widely in style and scale, from the massive, dark, traditional *Stabat mater* (hXX^{bis}, 1767) to the tender devotion of the *Lauda Sion* hymn complexes; from the festive jubilation of the choral *Te Deum* settings with trumpets and drums in C to the stylized folk idiom of the pastorellas for solo voices and strings. Even subgenres exhibit marked contrasts: the *Lauda Sion* hymns from the 1750s (hXXIIIc:5) are all in C, Vivace 3/4, while those from the later 1760s (hXXIIIc:4) are in a tonally interesting set of four different keys and alternate Andante 3/4 with Largo alla breve. Similarly, the *Salve regina* in E (hXXIIIb:1, 1756) features ornate italianate writing for the solo soprano, whereas that in G minor (hXXIIIb:2, 1771) is expressively brooding, with no trace of vocal ornamentation. Of the three late works, the offertory *Non nobis, Domine* in D minor (hXXIIIa:1, ?1780s) is an *a cappella* work reminiscent of the *Missa 'Sunt bona mixta malis'*, while the six 'English psalms' of 1794 (hXXIII, Nachtrag), Haydn's only Protestant church music, adumbrate the elevated but plain style of 'The heavens are telling' in *The Creation*. The late *Te Deum* 'for the empress' (hXXIIIc:2, ?1800), for chorus and very large orchestra, is an *ABA* construction of great power and terseness; it whirls through the very long text in little more than eight minutes, while still finding time for a double fugue and an immense climax at the end.

Haydn's oratorios comprise *Il ritorno di Tobia*, his revision of Friebert's arrangement of the *Seven Last Words*, *The Creation* and *The Seasons*. The libretto of *Tobia* (by a brother of Boccherini) narrates the story of the blind Tobit from the Apocrypha; Haydn fashioned a magnificent late example of Austrian-Italian vocal music, comprising chiefly long bravura arias, along with three choruses; most of the recitatives are *accompagnati* of emotional intensity. In 1784 he revived the oratorio, shortening many of the arias, adding two magnificent new choruses and supplementing the instrumentation. The *Seven Last Words*, a success during Haydn's lifetime and beyond, is less popular today, in part because it is not a full-length work, in part owing to the succession of eight consecutive adagios which, paradoxically, seem more monotonous than in the orchestral version. Its most striking movement is the bleak, newly composed introduction to the second part, scored for wind alone and set in A minor, a key Haydn hardly ever used.

The Creation is Haydn's most loved work today, as it was in his lifetime. Part 1 treats the First to Fourth Days (the creation of light, land and sea, plant life, heavenly bodies), Part 2 the Fifth and Sixth (animals, birds, fish, man and woman); each Day comprises recitative on prose from Genesis, a commentary set as an aria or ensemble, another recitative and a choral hymn of praise. Part 3 abandons the Bible; it amounts to a cantata devoted to Adam and Eve and to further praise of heaven. The optimistic tone is enhanced by the increasing brilliance and complexity of the choruses as the work proceeds; they reflect Haydn's experience of Handel in England. Also reminiscent of Handel (not that Haydn needed the stimulus) are the many word- and scene-paintings, of which the most striking include the emergence of the oceans and mountains ('Rolling in foaming billows'), the sunrise and moonrise, the birds of 'On mighty pens' and the teeming low strings of 'Be fruitful all'; though often taken as humorous, these conceits are essential to the Enlightenment optimism of the work. The famous 'Representation Chaos' (or 'Idea of Chaos': *Vorstellung* implies both meanings) is not literally chaotic but paradoxical: beginning in C minor mystery, it initiates a larger process which points beyond itself, and acquires meaning only with the choral climax on 'And there was light!' in C major. The remainder of Part 1 takes place, as it were, during the reverberation of this event; its triumphant concluding chorus 'The heavens are telling' is again in C. By contrast, the final sections dealing with ourselves shift to the 'human' key of B \flat and its subdominant E \flat . Although Part 3 opens in a radiant, astonishingly remote E major for the Garden of Eden, it soon reverts to F and C for the gigantic 'Lobgesang' and, via E \flat for Adam's and Eve's lovemaking in earthy Singspiel style, to B \flat for the final choral fugue.

The libretto of *The Seasons* presents scenes of nature and country life; the narrator-function is personified as the moralizing peasants Simon, Jane and Lucas. The scenic aspects stimulated Haydn to his best efforts: the storms of late winter, the farmer sowing his seed to the tune of the Andante of the 'Surprise' Symphony, a sunrise that outdoes that in *The Creation*, the thick C minor fogs of early winter, and the multi-movement depiction of summer heat, first languid, then oppressive, finally exploding in Haydn's greatest storm. Among the genre scenes those for the chorus are unsurpassed, notably at the end of Autumn: first the hunt, from sighting to chase to kill to celebration (the horns quote numerous actual hunting calls, and join the trombones and strings in double grace notes for the baying of the hounds), and cast in progressive tonality from D to E \flat ; then the drinking chorus in C, with increasingly uncertain harmonizations of a prominent high note for the raising of glasses, a dance in 6/8 leading to an inebriated fugue and a breathless wind-up that may have inspired the end of Verdi's *Falstaff*. Other important choruses are pastoral ('Komm, holder Lenz') and religious: 'Ewiger, mächtiger, gütiger Gott' at the end of Spring, Haydn's most massive chorus (itself run on from the preceding trio, the two movements as a whole in 'progressive tonality'); and the concluding 'Dann bricht der grosse Morgen an', in which we enter heaven in a blaze of C major glory, resolving the C minor of the beginning of Winter. Notwithstanding its less exalted subject, *The Seasons* is compositionally more virtuoso than *The Creation* and offers greater variety of tone: Haydn's

pastoral is one of the final glories of a tradition that is more than 'high' enough.

In Haydn's sacred vocal music the aesthetics of through-composition is a matter not only of cyclic integration, but of doctrine and devotion. Many of these works are organized around the conceptual image of salvation, at once personal and communal, achieved at or near the end: a musical realization of the desire for a state of grace. This is especially clear in a relatively brief work such as the *Salve regina* in G minor, where the astonishing vocal entry on an augmented sixth chord is not really resolved until the end, when Haydn 'hears' the supplicants' prayer by turning to the major. Particularly in his late sacred music such concepts are wedded to the sublime: not only in the Creation of Light, which expresses that which is otherwise unthinkable – the origins of the universe and of history – but also in the choruses that conclude each part of *The Creation*, 'Spring' and 'Winter' in *The Seasons* and many movements of the late masses.

Haydn, Joseph

9. Secular vocal music.

Haydn's stage works comprise 13 Italian operas, four Italian comedies (with spoken dialogue rather than recitative), five or six German Singspiele and incidental music for plays, of which only Symphony no.60, 'Il distratto', survives; almost all were composed for the Esterházy court. Those predating 1766 are lost, except for fragments of the *fiesta teatrale Acide* (1762, revised 1773) and of the *commedia Marchese* (1762–3). His three operas from the late 1760s become increasingly long and complex. The two-act intermezzo *La canterina* (1766) has wonderful comic scenes centring on the jealous singing teacher Don Pelagio and his charge Gasparina (who 'overreacts' to being thrown out of his house with a distraught aria in C minor); each act ends with a quartet. *Lo speziale* (1768), in three acts, is called a *dramma giocoso* and is based on a libretto of this type by Goldoni, but the Esterházy version eliminates the two *parti serie*. It has many new features, including a 'Turkish' aria with 'exotic' key-relations and rhythms and a graphic portrayal of the effects of the apothecary's remedies for constipation. The concluding trio and quartet of the first and second acts, respectively, include real dramatic action. The three-act *Le pescatrici* (1769–70), also based on Goldoni, is a true *dramma giocoso* including the 'serious' Prince Lindoro and Eurilda, an heiress to a principality who has been raised as a simple fisherwoman; their music is in 'high' style, and Eurilda (in distinction to the eponymous fisherwomen) takes no part in the comic ensembles. It has more ensembles, in proportion to its total length, than any other Haydn opera, although the majority are 'choruses' in primarily homophonic style. Among the latter is the Act 3 'Soavi zeffiri', whose E major tonality and depiction of sea breezes resemble Mozart's 'Placido è il mar' in *Idomeneo* and 'Soave sia il vento' in *Così fan tutte*.

After a pause, in 1773 Haydn composed *L'infedeltà delusa*, a 'burletta per musica' in two acts based on a libretto by the 'reforming' librettist Marco Coltellini. For the last time there are no serious characters; the opera portrays an idealized peasant life (with much lampooning of the nobility) and the characters are concerned only to set their mismatched affections

aright. From the same year comes the German *Philemon und Baucis*, originally a marionette opera but surviving only in an adaptation for the stage. The moralizing plot is based on the old theme of the god or king who is spiritually renewed by the incorruptible virtue of simple peasants; musically it is similar to *L'infedeltà*, with the addition of impressive D minor music in the overture and a thunderstorm chorus preceding Jupiter's arrival.

Most of Haydn's remaining operas for Eszterháza are in three acts and are *drammi giocosi* or other subgenres that mix comic and serious characters. In 1775 he composed *L'incontro improvviso* on a libretto adapted from Gluck's *La rencontre imprévue*; it is a harem-rescue plot set in the orient, as in Mozart's *Die Entführung aus dem Serail*, although many incidents lack sufficient motivation. The heroine Rezia and her rescuer Prince Ali are the serious characters, while lower-class characters provide broad 'exotic' humour. In a subplot Rezia uses her confidantes Balkis and Dardane to test Ali's fidelity (the gender-reversal is noteworthy); their Act 1 trio in the harem, with three sopranos sharing chromatic lines full of suspensions, is an invocation of timeless pleasure. In 1777 followed *Il mondo della luna*, based on Goldoni's popular libretto; the hero Ecclitico dupes the elderly Buonafede into supposing he has travelled to the moon (staged as an exotic, luxurious kingdom) and eventually into assenting to Ecclitico's marriage to his daughter Clarice (and two other marriages for good measure). The keys C and E \flat symbolize Earth and Moon respectively, the representation of the journey in the Act 1 finale being particularly magical, as is the Act 3 duet for the two principals. *La vera costanza* (1778–9, revised 1785), on a libretto by Francesco Puttini previously set by Anfossi, is Haydn's fullest exploration of the 'sentimental' subgenre of *opera buffa*. Rosina, secretly married to the half-mad Count Errico, lives incognito in a fishing-village. Eventually the Count and many other characters discover her, leading to repeated painful tests of her virtue and fortitude; in despair she flees to the country, where the final reconciliation takes place. The music is glorious and the characterizations surprisingly credible, with Rosina reaching heights of genuine emotion. The finales to Acts 1 and 2 are now (and largely remain) as long and complex as those in Mozart's operas.

A change of pace is represented by *L'isola disabitata* (1779), a relatively brief *azione teatrale* on a libretto by Metastasio, with all the recitatives orchestrally accompanied, and quite short, primarily lyrical arias without much coloratura. Next came *La fedeltà premiata* (1780), a *dramma pastorale giocoso* by G.B. Lorenzi, previously set by Cimarosa as *L'infedeltà fedele*; given the contrived plot-spring of the annual sacrifice of two lovers to appease an offended sea monster, the action and motivations are plausible. The number of arias in serious style is relatively high, with a climax in Celia's great scena in Act 2; the finale in Act 1 is Haydn's longest (822 bars). *Orlando paladino* (1782) is a *dramma eroicomico* with a libretto by Nunziato Porta based on Badini. Its subject is Orlando's madness (deriving ultimately from Ariosto's *Orlando furioso*), which Haydn portrays in remarkable scenes of mixed accompanied recitative and aria; the long scenes for Angelica and the feckless Medoro are musical highlights as well, as are the comic numbers for Orlando's squire Pasquale. *Armida* (1783) is a *dramma eroico* based on the Armida-Rinaldo action from

Tasso's *Gerusalemme liberata*. It is primarily *seria* in style, with long stretches of action set in freely alternating accompanied recitatives and set pieces; the long magic forest scene of Act 3 is particularly successful. *L'anima del filosofo, ossia Orfeo ed Euridice* (1791), an *opera seria* in four acts composed in London to a libretto by Badini, was not produced. Notwithstanding numerous bravura arias, its style resembles that of Haydn's late instrumental works more closely than do his earlier operas; in Act 2 the extended scenes of Eurydice's death and Orpheus's discovery of her body are deeply affecting. It also includes numerous choruses, which contribute to the action; he uses males for the Furies and females for the Bacchae, the latter bringing the work to a tragic end in D minor.

During his career Haydn's operatic palette expanded both generically, from straight *buffa* or *seria* to various mixed types (reflecting the repertory as a whole), and compositionally, with longer individual numbers, interpenetration of accompanied recitative and set piece, and increased size and scope of the finale (except in *seria*). Notwithstanding his own high opinion of his operas (see §6), they were largely forgotten until the second half of the 20th century, when editions and recordings as well as stagings made them widely available. Their recent reception has been mixed. The music is beyond praise: the brilliance of Haydn's tonal and formal construction and his rhythmic verve go without saying; masterly too are his vivid characterization in arias, expressive strength in accompanied recitatives and fascinating orchestral effects; he often composes 'against the grain' of the genre or libretto to dramatic purpose. For these reasons (as well as their ready availability), they have attracted much analytical and critical attention. On the other hand, although the librettos represent major types and their thematic orientation is often strong, they often exhibit weaknesses of plausibility, motivation or dramaturgy; even Haydn's music cannot always overcome these faults, nor did he always exploit the dramatic implications of his librettos. For example, when deceptions are revealed in the Act 2 finales of *Lo speziale* and *Il mondo della luna*, the musical character does not change until later, when the people deceived (Sempronio, Buonafede) give vent to outbursts of rage; and Eurydice's second death remains anticlimactic (although here the libretto is also at fault). However, negative criticism has also been coloured by insufficient understanding of generic norms of the period 1760–80 (such as the dominance of aria over ensemble and 'seamless' action, and the relative brevity of the third act), and by inappropriate comparisons with Gluck and late Mozart instead of with Gassmann, Anfossi or Cimarosa. In appropriate stagings with good singers, Haydn's operas are effective and moving in the theatre.

The festive Italian cantatas honouring Prince Nicolaus (hXXIVa:1–5, c1762–7) begin with a long orchestral ritornello leading to an accompanied recitative announcing the cause for celebration, followed by arias and duets and concluding with a chorus. The very long solo numbers are unusually virtuoso and richly orchestrated (in an aria from *Qual dubbio ormai*, no.4, Haydn wrote himself an elaborate obbligato harpsichord part). The celebratory cantata *Applausus* (hXXIVa:6, 1768) on an allegorical Latin text is stylistically similar, although it is longer and musically more concentrated, and as appropriate to its elevated text has been said to adumbrate the

sublime. An important late chorus is *The Storm* (hXXIVa:8, 1792); as in so many works of this type, minor-mode fury is followed by 'calm' in the major.

Three late solo cantatas for soprano are of great significance. *Miseri noi* (hXXIVa:7, by 1786) was composed for an unknown occasion and singer (possibly Nancy Storace); the middle section, a Largo in G minor, is particularly impressive. *Arianna a Naxos* (hXXVIb:2, ?1789) was perhaps composed for Bianca Sacchetti in Venice; in the passionate recitatives the piano presents the lion's share of the musical material, while the voice declaims the text dramatically. Ariadne's mixed hope and despair are vividly portrayed; in her final aria a long, slow, formal paragraph in F major leads to a wild rage aria in F minor, of which the final chord, for piano alone, is astonishingly F major. *Berenice, che fai* (hXXIVa:10, 1795), on a text from Metastasio's *Antigono*, is public music for a virtuoso and hence more difficult and extroverted. The recitatives feature what is arguably Haydn's most extreme use of remote and enharmonic modulations; further, the two arias are in 'opposed' keys (E major and F minor), while the orchestration is as brilliant as that of the last London symphonies.

Haydn's 47 songs (hXXVIa) comprise 24 German lieder (nos.1–24, 1781–4), 14 English songs (nos.25–36, 41–2, 1794–5, of which nos.25–36 were published as 'Canzonettas') and miscellaneous German lieder. The lieder of 1781–4 stand in close chronological and stylistic proximity to the op.33 quartets. Although they have seemed simple to many commentators – they are relatively short and strophic, with the piano right hand largely doubling the voice – they are varied in mood and exhibit subtle rhythmic and formal construction, often brilliantly realizing implications of the text; the 1784 set includes more deeply felt items. The English canzonettas contain many striking effects and are in many cases through-composed; see the remarkable off-tonic vocal entry of *She never told her love*, with its climax on 'smiling with grief', or the controlled passion of *O Tuneful Voice*: the poem invokes Mrs Hunter's sorrow at Haydn's departure, the music his farewell to her and to England. A special case is the 'Emperor's Hymn' (see §5), with its fusion of elevated hymn and 'folk' styles. The 13 partsongs (*mehrstimmige Gesänge*; hXXVc, 1796–9) with keyboard accompaniment adumbrate the characteristic 19th-century Viennese genre of social music for vocal ensemble. Haydn said of them that they were composed '*con amore* in happy times and without commission' (Griesinger); as far as we know they (and his canons) are his only works of which this is true. They are among his wittiest, most beautiful and most touching creations, with an inimitable air of casual sophistication and a brilliant combination of comic and serious topics and styles; their fusion of easy intelligibility and wit with the highest art and their ravishing part-writing almost suggest string quartets for voices.

Haydn, Joseph

10. Orchestral music.

Although Haydn's sobriquet 'father of the symphony' is not literally true, in a deeper sense it is apt: there is no other genre in Western music for which the output of a single composer is at once so vast in extent (106 works: hl:1–104, 107–8), so historically important and of such high artistic quality. His pre-Esterházy symphonies (most composed for Count Morzin)

comprise nos.1, 37 and 18 (the earliest); 2, 4–5, 10–11, 17, 19–20, 25, 27, 32, 107; and possibly 3 and 15. All are scored for two oboes, two horns and strings except for no.32 (with trumpets) and perhaps nos.27 and 37 (in which the parts for horns and oboes respectively may not be original); the majority are in three movements, fast–slow–fast. The distinction between a relatively weighty first movement and a faster finale is already present; the interior movement for strings alone is only moderately slow (Andante) and ‘light’ in style. Only nos.3 and 20 exhibit the later standard four-movement pattern; in nos.32 and 37 the minuet precedes the slow movement (found also in nos.108, 44, 68). In nos.5 in A and 11 in E \flat (the only ones in keys this distant from C), the slow movement comes first and is a weighty Adagio, producing the sequence slow–fast–minuet–fast with all four movements in the tonic (found also in nos.21–2, 34, 49). These early symphonies combine Italian and Austrian, light and serious, traditional and up-to-date features. Notwithstanding their limited outward dimensions, they are masterful; many exhibit considerable thematic integration (no.15) or manipulate generic norms to artistic effect (the opening movements of nos.15 and 25 are unusual in form, in ways that relate to the character and ordering of the succeeding movements); in no.3 the finale combines fugue and sonata form.

Haydn's years as Esterházy vice-Kapellmeister (1761–5) were his most productive as a symphony composer, with about 25 works (nos.6–9, 12–16, 21–4, 28–31, 33–4, 36, 39–40, 72, 108(B)); nos.35, 38 and 58–9 from about 1766–7 are similar. They exhibit great variety of style, subject matter and orchestral treatment, although the common notion that they constituted a distinctly ‘experimental’ phase is untenable. Their stylistic élan and virtuoso brilliance are attributable to the splendour of the court and the professional players now at Haydn's disposal. One finds works for connoisseurs (nos.6–8, 13, 21–2, 31), others that seek to entertain (nos.9, 16, 33, 36, 72, 108) and still others that combine both stances (nos.34, 39–40). A few present an apotheosis of the chamber symphony: at ease, yet refined and profound (nos. 28–9, 35). Extra-musical aspects are present not only in the *Matin–Midi–Soir* trilogy (see §3(i)) but also nos.30 (‘Alleluja’), 31 (‘Hornsignal’), and perhaps 22 (‘The Philosopher’) and 59 (‘Fire’, a modern nickname deriving from its supposed origin as incidental music). Although a few symphonies are still in three movements (nos.9, 12, 16, 30), four is now the norm. Concertante scoring is prominent not only in nos.6–8 but in nos.9, 13, 14, 16, 31, 36, 72 and 108; a special effect found in this period alone is the use of four horns rather than the usual two (nos.13, 31, 39, 72).

Haydn's symphonies of the years around 1770 (nos.26, 41–9, 52, 65) are widely described as exemplifying his *Sturm und Drang* style; those of 1773–4 (nos.50, 51, 54–7, 60, 64), while less extreme, have many points of contact with it. The most commonly cited feature is the minor mode – of Haydn's ten symphonies in the minor, six fall between 1765 and 1772 – although most works remain in the major, and most of the novel stylistic features are independent of mode. These include remote keys (no.45, ‘Farewell’, in F \flat minor and major, and no.46 in B major), rhythmic and harmonic complexities, expansion of outward dimensions and harmonic range, rhythmic instability, extremes of dynamics and register, greater technical difficulty, increased use of counterpoint (e.g. in the canonic

minuet of no.44, 'Mourning'), musical ideas that seem dynamically potential rather than self-contained, and contrast within themes instead of merely between them. The slow movements and finales become more nearly comparable to the first movements in size and weight; in the former the violins play *con sordino* and the tempo is usually slowed to Adagio. No.26 ('Lamentatione') has religious associations and no.49 ('La passione') may have as well. The programmatic nos.45–6 (they seem to be a pair) are integrated in a through-composed, end-orientated manner not seen again until Beethoven's Fifth Symphony.

From about 1775 (in some respects 1773) to 1781 Haydn again changed his orientation. Symphonies nos.53, 61–3, 66–71 and 73–5 are primarily in a light, even popular style (only no.70 is an exception), perhaps reflecting his resumption of operatic composition in 1773; indeed nos.53, 62, 63 and 73 include adaptations of stage-music (see §3(iii)), as had nos.50 (1773) and 60 (1774) before them. This stylistic turn has been interpreted as a kind of relaxation, or even as an outright selling out, but it is better understood as representing the distinct artistic stance of entertainment. They are easy (as Haydn was to say of nos.76–8), but superbly crafted, and abound in striking and beautiful passages, not to mention witty and eccentric ones: works of comic genius that approach the *buffa* stage. The slow movements exhibit new formal and stylistic options (the hymn-like no.61, the exquisitely 'popular' theme in no.53, the play of comic and serious in no.68, the ethereal dream in no.62), while the finales adumbrate rondo and hybrid forms. Slow introductions become important about 1779 and begin to create tangible links to the allegros (nos.53, 71 and 73).

During the 1780s Haydn's style changed again, as he began to sell his symphonies abroad, in 'opus' format (see §3(iv) above). Although in many respects nos.76–81 (1782–4) are still 'easy', they include superb movements such as the opening Vivace of no.81 and the finales of nos.77 (with its contrapuntal development) and 80 (with its cross-rhythm theme). In nos.78 and 80 Haydn returns to the minor, although from no.80 on he usually ends such movements in the major, and places the entire finale in the major as well. The Paris symphonies (nos.82–7) are the grandest he had yet composed. Nos.87, 83 and 85 (1785) already have a new *esprit*, a combination of learned and popular style, consistency of musical argument and depth of feeling; see the slow movements of nos.83 and 87 and the outer movements of no.85 (the opening Vivace is particularly graceful and harmoniously constructed). In nos.82 and 86 (1786) the trumpets and drums lend added brilliance and the outer movements are on a still larger scale; the Capriccio of no.86 is one of Haydn's most original slow movements. All these features characterize nos.88 and 90–92 as well (no.89 falls off somewhat). Nos.88 and 92 are the best-known: the former boasts concentrated, in part contrapuntal, outer movements, while the gorgeous Largo theme is set off by entries of the trumpets and drums (withheld from the first movement for this purpose); the latter features an unusually close integration of slow introduction and Allegro, a beautiful Adagio, rhythmically intricate trio and Haydn's sprightliest and wittiest finale to date.

Haydn's London symphonies (nos.93–104) crown his career as a symphonic composer. Not only do they outdo the Paris symphonies

stylistically, but he produced them in person for rapturous audiences; this interaction stimulated him to ever bolder and more original conceptions. Nos.95–6 (1791) most nearly resemble the preceding symphonies, although no.95 in C minor has a gripping opening movement dominated by a striking unison motto, an ominously terse minuet and a brilliant sonata-fugal finale in C major (possibly influenced by the finale of Mozart's 'Jupiter'). Those given in 1792 (nos.93–4, 97–8) respond to Haydn's public: in no.94 the famous outburst in the Andante is actually the least remarkable 'surprise'; the opening Vivace reaches new heights of tonal wit and expansive brilliance, and the concluding sonata-rondo is the first to exhibit the blend of rhythmic vitality, playful surprise, larger scale and underlying cogency of argument that distinguish Haydn's London finales. These last features are found in nos.97–8 as well, along with a new romanticism in the opening movement of no.97 (the breathtaking diminished 7th chord in bar 2, which returns at several key points, and the remote flat-side modulations in the recapitulation); in no.98 Haydn composed an extended fortepiano obbligato for himself in the coda of the finale.

The last six symphonies are even more brilliant (clarinets are added, except in no.102); Haydn's determination to conquer new territory with each work is palpable. No.99 in E♭ is his most elaborate symphonic essay in remote tonal relations; it also features a particularly warm slow movement (in G major), with extensive wind writing (much commented on at the time). No.101 ('Clock') has by far the longest minuet and trio Haydn ever composed and a particularly brilliant rondo finale. No.100 ('Military') rapidly became his most popular, owing to the slow movement based on a romance (from the lyre concerto hVIIh:3), overlaid by massive percussion outbursts that audiences found deliciously terrifying. No.102 is the least 'characteristic' of these six, yet one of the greatest; its most remarkable movement is the Adagio (identical in musical substance to that in the F♯ minor Piano Trio hXV:26), in which the exposition is repeated in order to vary the instrumentation, with muted trumpets and drums. No.103 ('Drumroll') offers Haydn's most telling invocation of the sublime in instrumental music, by means of an astonishing double annunciation: first the 'intrada' *fortissimo* drum roll, then the mysterious bass theme (resembling the 'Dies irae'), which dominates the Allegro as well and, even more astonishingly, interrupts the recapitulation near the end. No.104 begins with a massive dotted motif on the 5th D–A, which some commentators describe as dominating the entire symphony (fig.13); the first movement is one of Haydn's freest and the finale has greater relative weight than that in any other of the London symphonies.

Besides the symphonies Haydn's orchestral music comprises the six early *Scherzandi* (hII:33–8), a few miscellaneous symphonic movements, overtures and instrumental numbers from operas and oratorios, incidental music, more than 100 minuets (many lost), of which the most important are the magnificent minuets and German dances hIX:11–12 (1792), and four late marches. He also composed numerous concertos, both for melody instruments (many of them lost) and for keyboard. Of the former, the most important are two virtuoso early Esterházy works: the Violin Concerto in C (hVIIa:1) and the massive Cello Concerto in C (hVIIb:1), and two late works: the Concertante (hI:105, 1792) and the Trumpet Concerto (1796),

composed for Anton Weidinger's 'keyed' trumpet (a forerunner of the valve trumpet). The six concertos for two *lire organizzate* (hVIIh:1–5; the sixth is lost), commissioned by the King of Naples in 1786, represent a special case; restricted to the keys of C, G and F and by the technical limitations of the instruments, they are Haydn's shortest and most modest concertos, though delightful in every way.

Haydn's three earliest keyboard concertos (1756 to c1761) were probably composed for organ, although they were more widely disseminated as harpsichord works; hXVIII:1 in C (?1756) is his earliest surviving large-scale instrumental composition, while no.3 in F is an unusual double concerto for organ or harpsichord and violin. Later came nos.4 in F (probably c1770) and 5 in G (probably the early 1770s), both for harpsichord, and no.11, the Piano Concerto in D (c1783–4), Haydn's only popular work in this genre. A distinct subgenre comprises the early concertinos (hXIV:11–13, XVIII:F2), not easily distinguished from a group of similar, probably soloistic divertimentos (hXIV:3, 4, 7–10); all are tiny works for harpsichord, violins and bass, mainly in C. Although finely crafted, his keyboard concertos are less original and less popular than his symphonies, perhaps in part because he favours the middle register (except in no.11), eschews both overt and technical display and cantabile writing (except in slow movements), and includes many sequential passages. (These features reflect a particular stylistic orientation, not limitations on Haydn's imagination or his prowess as a performer. The old canard that he was a mediocre keyboard player has long been laid to rest; his statement to Griesinger that 'I was no mean keyboard player and singer' was clearly an understatement, for he continued, 'I could also perform a concerto on the violin'.)

Haydn, Joseph

11. Chamber music without keyboard.

Haydn's chamber music centres on his 68 string quartets, a genre of which he was more nearly the literal 'father' than the symphony. (The traditional figure of 83 included the spurious op.3, three genuine early works that are not quartets, op.1 no.5 and op.2 nos.3 and 5, and the *Seven Last Words*, but omitted the early hII:6, 'op.0'.) His earlier quartets were composed in three discrete groups separated by long pauses: the ten early works for Baron Fürnberg (in the mid- to late 1750s), opp.9, 17 and 20 (in the years around 1770) and op.33 (1781). Each group offers a different solution to the technical and aesthetic aspects of the genre while cumulatively enlarging the resources of quartet style. The Fürnberg quartets already take the soloistic ensemble for granted, including solo cello without continuo. They belong to the larger class of ensemble divertimentos, with which they share small outward dimensions, prevailing light tone (except in slow movements) and a five-movement pattern, usually fast–minuet–slow–minuet–fast. Even on this small scale, high and subtle art abounds: witness the rhythmic vitality, instrumental dialogue and controlled form of the first movement of op.1 no.1 in B \flat ; the wide-ranging development and free recapitulation in the first movement of op.2 no.4 in F, and the pathos in its slow movement; and the consummate mastery of op.2 nos.1–2.

Opp.9, 17 and 20 established the four-movement form with two outer fast movements, a slow movement and a minuet (although in this period the minuet usually precedes the slow movement). They also – op.20 in particular – established the larger dimensions, higher aesthetic pretensions and greater emotional range that were to characterize the genre from this point onwards. They are important exemplars of Haydn's *Sturm und Drang* manner: four works are in the minor (op.9 no.4, op.17 no.4, op.20 nos.3 and 5); and nos.2, 5 and 6 from op.20 include fugal finales. Op.20 no.2 exhibits a new degree of cyclic integration with its 'luxuriantly' scored opening movement (Tovey, N1929–30), its minor-mode Capriccio slow movement which runs on, *attacca*, to the minuet (which itself mixes major and minor), and the combined light-serious character of the fugue. Op.17 no.5 and op.20 also expand the resources of quartet texture, as in the opening of op.20 no.2, where the cello has the melody, a violin takes the inner part and the viola executes the bass.

In op.33 these extremes are replaced by smaller outward dimensions, a more intimate tone, fewer extremes of expression, subtlety of instrumentation, wit (as in the 'Joke' finale of no.2 in E♭) and a newly popular style (e.g. in no.3 in C, the second group of the first movement, the trio and the finale). Haydn now prefers homophonic, periodic themes rather than irregularly shaped or contrapuntal ones; as a corollary, the phrase rhythm is infinitely variable. The slow movements and finales favour *ABA* and rondo forms rather than sonata form. However, these works are anything other than light or innocent: no.1 in B minor is serious throughout (the understated power of its ambiguous tonal opening has never been surpassed), as are the slow movements of nos.2 and 5. Op.33 has been taken as marking Haydn's achievement of 'thematische Arbeit' (the flexible exchange of musical functions and development of the motivic material by all the parts within a primarily homophonic texture); although drastically oversimplified, this notion has had great historiographical influence. These quartets' play with the conventions of genre and musical procedure is of unprecedented sophistication; in thus being 'music about music', these quartets were arguably the first modern works.

The appearance of op.33 was the first major event in what was to become the crucial decade for the Viennese string quartet, as Mozart and many other composers joined Haydn in cultivating the genre. Indeed, all the elements of Classical quartet style as it has usually been understood first appeared together in Mozart's set dedicated to Haydn (1782–5). He responded in opp.50, 54/55 and 64 by combining the serious tone and large scale of op.20 with the 'popular' aspects and lightly worn learning of op.33. The minuet now almost invariably appears in third position; the slow movements, in *ABA*, variation or double variation form are more melodic than those in op.33; the finales, usually in sonata or sonata rondo form, are weightier. Haydn's art is no longer always subtle; the opening of op.50 no.1 in B♭ with its softly pulsating solo cello pedal followed by the dissonant entry of the upper strings high above, is an overt stroke of genius, whose implications he draws out throughout the movement.

Haydn's quartets of the 1790s adopt a demonstratively 'public' style (often miscalled 'orchestral'), usually attributed to his experience in London (op.71/74 was composed for his second visit there); the fireworks for

Salomon in the exposition of op.74 no.1 in C are an obvious example of this new style. Without losing his grip on the essentials of quartet style or his sovereign mastery of form, he expands the dimensions still further, incorporating more original themes (the octave leaps in the first movement of op.71 no.2), bolder contrasts, distantly related keys (from G minor to E major in op.74 no.3) etc. Opp.76–7, composed back in Vienna, carry this process still further, to the point of becoming extroverted and at times almost eccentric: see the first movements of op.76 no.2 in D minor, with its obsessive 5ths, and of op.76 no.3 in C, with its exuberant ensemble writing and the gypsy episode in the development, or the almost reckless finales of nos.2, 5 and 6 and op.77. He experimented as well with the organization of the cycle: op.76 nos.1 and 3, though in the major, have finales in the minor (reverting to the major at the end), while nos.5–6 begin with non-sonata movements in moderate tempo (but a fast concluding section), so that the weight of the form rests on their unusual slow movements (the Largo in F of no.5, the tonally wandering Fantasia of no.6).

In his earlier years especially, Haydn composed extensively in other chamber genres. His surviving authenticated ensemble divertimentos (hII) consist of one string quintet (no.2), numerous mixed works including three in nine parts (nos.9, 17 and 20), one each in eight and seven (nos.16 and 8), two sextets for strings and two horns (nos.21–2) and two more for melody instruments (nos.1, 11), as well as at least five works for wind, four sextets (nos.3, 7, 15 and 23) and a tiny piece for two clarinets and two horns (no.14). Most of them exhibit the same five-movement cyclic pattern as the early string quartets, with the difference that contrasts in instrumentation become a basis of style, for example in reduced scorings in trios and slow movements or extended soloistic passages. Although some of the mixed works (nos.1–2, 9, 11 and 20) are among the earliest and are on average the least compelling, the slightly later nos.8, 16–17, and 21–2 are on the same high level as the quartets. The wind band works seem to date from about 1760–61; they are even smaller in scale but unfailingly masterful.

By contrast, the 21 authenticated string trios (hV:1–21, by 1765) are works for connoisseurs in 'high' style, difficult for player and listener alike, in a wide range of keys (three in E, one in B, two even in B minor). All are scored for two violins and (presumably) cello except no.8 (violin and viola) and are thus related to the trio sonata tradition, although the first violin dominates more than it participates in dialogue. They are in three movements (except no.7, in two), with a bewildering variety of cyclic patterns; many begin with a slow movement and most include a minuet. The 126 baryton trios (hXI; c1762–75) are similar in that they are music for a (particular) connoisseur and always in three movements with a minuet (except no.97 with seven: 'fatto per la felicissima nascita di S.Al.S. Principe Estorhazi'). Although the baryton takes the leading role, they include much dialogue and 'thematische Arbeit'; three late works (nos.97, 101 and 114) include fugues. They are intimate music, modest rather than ambitious, with a narrow range of keys (dictated by the baryton's technical limitations); Haydn's ability to fashion genuine art within such restricted conditions is remarkable.

In the middle and late 1770s Haydn's production of chamber music fell off markedly. One last group of baryton works comprises the important octets hX:1–6 (mid-1770s); they are richer in scoring and on a larger scale than the trios. The six violin-viola duets (hVI:1–6) are likewise from the mid-1770s; the violin dominates and the style seems somewhat old-fashioned. The six string trios from the early 1780s (hIV:6–11) and the four flute trios from London (hIV:1–4, 1794–5) are amateurs' music, with small dimensions, simple textures and restriction to two or three movements. By contrast, the eight lyre nocturnos for the King of Naples (hII:25–32, 1788–90), of unfailing charm and true 'chamber' disposition, offer a wonderful synthesis of play and art.

Haydn, Joseph

12. Keyboard music.

Haydn's keyboard works comprise solo sonatas (hXVI), trios (hXV) and quartet-divertimentos (hXIV). In 18th-century thought and practice these constituted a single, loosely defined genre, destined primarily for private performance and orientated on the topic of sentiment, seen as the natural expressive mode for music performed solely or primarily by an individual at the keyboard; indeed Haydn often adopted a selfconsciously improvisatory style, especially after 1780. During the 1760s these keyboard works were apparently composed for the harpsichord. The first clear (albeit indirect) evidence of composition for the fortepiano (or possibly clavichord) is found in the highly expressive Sonata no.20 (1771), with mannered dynamic marks. Nevertheless, most works from the 1770s may have been conceived for the harpsichord or neutrally for both instruments. Beginning in the early 1780s, and decisively from the late 1780s on, Haydn composed for the fortepiano. Many of his keyboard works were composed for ladies, whether students in his early years, the Auenbrugger sisters around 1780, or intimates such as Mme Genzinger, Mrs Schroeter and Therese Jansen. The majority are in three movements: either fast–slow–fast, or a fast movement, slow movement and minuet in various permutations. Two-movement works are also common, often slow–fast; numerous slow movements in penultimate position are run on, *attacca*, to the finale. Even in the 1780s and 90s many works end with an outwardly modest movement such as a Tempo di menuetto, a set of variations or a simple rondo. Neither the two- and three- movement cyclic patterns nor the modest finales were 'conservative' or 'immature', as has been claimed; they are as finely wrought as quartet finales and exemplify the prevailing generic orientation of intimacy.

Haydn's early keyboard works are both serious and *galant*. The trios hXV:f1 in F minor and 1 in G minor and the Sonata no.2 in B \flat (with its astonishing Largo) are more intellectually difficult and stylistically uncompromising than all the early quartets and most of the early symphonies; many works are small and unpretentious and were presumably written for students and amateurs. At least 12 weighty connoisseurs' sonatas originated in the late 1760s and early 1770s, including nos.19, 20, 45, 46 and seven lost works. Two sets in mixed style followed, nos.21–6 (1773) and 27–32 (1774–6); they include serious works such as the boldly formed nos.22 in E and 26 in A, the passionate no.32 in B minor and the through-composed no.30 in A, as well as numerous lighter

works, especially in the 1774–6 set. In 1780 followed Haydn's first publication with Artaria, the heterogeneous nos.35–9 and 20, including the 'easy' no.35 in C, the virtuoso no.37 in D and the serious no.36 in C \flat minor. The three modestly scaled sonatas nos.40–42 (published 1784) are miracles of popular appeal allied with high art, especially no.40 in G. Except for no.51 in D, for Mrs Schroeter, Haydn's last five sonatas eschew any pretence of modesty. In the late 1780s he composed no.48 in C, with a fantasy-like slow variation movement and a dashing sonata-rondo finale, and the intimate no.49 in E \flat for Mme Genzinger; its brilliant first movement has an unusually long coda and the *ABA* Adagio is richly expressive, with continual variations of the theme. From London come two virtuoso sonatas for Jansen: nos.50 in C and 52 in E \flat . The former features a remarkable first movement which, though in sonata form, is based on continual variation of a basic motif; the latter is on the largest scale throughout and features a slow movement in the remote key of E major (a tonal relation adumbrated in the development of the first movement and wittily 'cancelled' at the beginning of the finale).

Of Haydn's few keyboard works outside the sonatas, the most important are two capriccios – *Acht Sauschneider müssen sein* in G (hXVII:1, 1765), a variation rondo with an immense tonal range, and hXVII:4 in C (1789), another tonally wide-ranging work with elements of sonata-rondo form, perhaps stimulated by a Fantasia from C.P.E. Bach's sixth collection of *Clavier-Sonaten ... für Kenner und Liebhaber* (1787) – and the F minor Variations for piano hXVII:6 (1793), arguably Haydn's most original and concentrated double-variation movement, with a coda (added in revision) of Beethovenian power.

Haydn's piano trios have been undervalued, in part because of the great distance between their original generic identity and today's conceptions. 18th-century keyboard trios (like violin sonatas) were understood as 'accompanied sonatas': the keyboard dominates, the cello mainly doubles the left hand of the piano in a pitch-class sense, and even the violin is generally more accompanimental than soloistic, although it often receives sustained melodies in second themes, slow movements, minuet trios and rondo episodes. Nevertheless the strings are essential, for integration of the texture, tone colour and rhythmic definition. The effort to hear Haydn's 27 late piano trios (hXV:5–31, 1784–96) with 18th-century ears is worth making: after the quartets they comprise his largest and greatest corpus of chamber music. No.12 in E minor (1788–9) has an opening movement of astonishing seriousness with vast expansions towards the end, while the beautiful siciliano slow movement and the ebullient rondo finale are both in E major. No.14 in A \flat (1789–90) includes his first slow movement in a remote key (E major, or \flat VI, adumbrated by B major in the development of the first movement). From London, nos.24–6 (1794–5), dedicated to Schroeter, include no.25 (with the famous 'Gypsy Rondo') and no.26 in the special key of F \flat minor: following a concentrated and brooding Allegro and a gorgeous Adagio in F \flat major (identical in substance with the Adagio of Symphony no.102), the minuet-finale is anything other than anticlimactic. It begins dissonantly on a dominant 9th and this instability is maintained throughout: there is no tonic cadence until the very last bar of the A section, just before the double bar, and in the reprise even this cadence is

deceptive, leading to a substantial coda. Rosen praises its 'intimate gravity ... a melancholy so intense it is indistinguishable from the tragic', while Landon conjectures that the work may represent Haydn's farewell to Mrs Schroeter (the key is suggestive). By contrast, nos.27 in C and 29 in E \flat (1795–6), dedicated to Jansen, are difficult and extroverted; no.29 is particularly original in construction, and both have rollicking finales that outdo any earlier ones.

Haydn, Joseph

13. Haydn's career.

Haydn's career never stimulated a paradigmatic narrative comparable to that of Beethoven's three periods. To be sure, decisive breaks occurred in 1761 (his move to the Esterházy court), 1790 (to London) and 1795 (back to Vienna); the periods 1750–61, 1791–5 and 1795–1802 are distinctive regarding both the conditions of his life and his compositional activity. However, the first and last of these are brief in proportion to his career as a whole and cannot bear the weight that 'early' and 'late' do in Beethoven's case. Furthermore, in any such reading Haydn's 30 years at the Esterházy court remain a long, uninterpreted 'middle'. Its only major dividing-points that affected both his life circumstances and his compositional orientation were 1766, when he became full Kapellmeister, 1776, when he became responsible for the court opera, and 1779, when he negotiated his independence as composer of instrumental music. Hence except for 1761–5 the Esterházy years seem best understood in terms of a series of overlapping phases, each defined by different criteria (see §3).

In the 20th century too much was made of the supposedly evolutionary aspects of Haydn's career, in part because of its association with the notion of the rise of 'Classical style' (see [Classical](#)). This led to a threefold periodization after all, but one modelled mechanically on the traditional interpretation of artists' careers: apprentice – journeyman – master. In Haydn's case this took the form: immaturity/composition within existing style – experimentation/searching for a new style – maturity/'Classical style'; the last was assumed to be his overriding stylistic 'goal', which he finally 'achieved'. The oldest and most persistent of these interpretations associated Classical style with *thematische Arbeit* and the string quartets op.33 of 1781. Another proposed a double progression: towards a first highpoint with his *Sturm und Drang* manner around 1768–72, and a second one with the Paris symphonies and the *Seven Last Words* of 1785–6. These notions are not facts, however, but constructions, placed in the service of stylistic narratives of the 'per ardua ad astra' type, more ideologically focussed and psychologically reassuring than explanatory. To be sure, other things equal, a later work of Haydn will be more complex and concentrated than an earlier one; indeed his music often became 'more so' within a single genre over a few brief years; for example the string quartets opp.9, 17 and 20 or the London symphonies. And he certainly experimented compositionally, as is clear from his own account of 'becoming original'. But even his earliest music was never in any intrinsic sense immature, and he continued to experiment, successfully, throughout his career. From about 1755 on, Haydn's music was technically masterful, generically appropriate and rhetorically convincing; every one of his works

is best appreciated today in terms of these three modes of understanding, applied in concert.

Haydn, Joseph

WORKS

Editions: *Joseph Haydns Werke*, ed. E. Mandyczewski and others, 10 vols. (Leipzig, 1907–33) [M]*Joseph Haydn: Kritische Gesamtausgabe*, ed. J.P. Larsen, 4 vols. (Boston, Leipzig and Vienna, 1950–51) [L]*Joseph Haydn: Werke*, ed. J. Haydn-Institut, Cologne, dir. J.P. Larsen (1958–61), G. Feder (1962–90) and others (1990–), 78 vols. (Munich, 1958–) [HW]*Joseph Haydn: Kritische Ausgabe sämtlicher Symphonien*, i–xii, ed. H.C.R. Landon, Philharmonia ser. (Vienna, 1965–8) [P]*Diletto musicale*, ed. H.C.R. Landon unless otherwise stated (Vienna, 1959–) [D](for editions of specific genres, see notes at head of relevant sections)Catalogue: A. van Hoboken: *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis*, i: *Instrumentalwerke*; ii: *Vokalwerke*; iii: *Register, Addenda [Add.] und Corrigenda* (Mainz, 1957–78) [h]

1. vocal: A Masses. B Miscellaneous sacred. C Oratorios and similar works. D Secular cantatas, choruses. E Dramatic. F Secular vocal with orchestra. G Solo songs with keyboard. H Miscellaneous vocal works with keyboard. I Canons.

2. instrumental: J Symphonies. K Miscellaneous orchestral. L Dances, marches for orchestra/military band. M Concertos for string or wind instruments. N Divertimentos etc. for 4+ string and/or wind instruments. O String quartets. P String trios (divertimentos). Q Baryton trios (divertimentos). R Works for 1–2 barytons. S Miscellaneous chamber music for 2–3 string and/or wind instruments. T Works for 2 lire organizzate. U Keyboard concertos/concertinos/divertimentos. V Keyboard trios. W Keyboard sonatas. X Miscellaneous keyboard works. Y Works for flute clock.

3. folksong arrangements: Z Arrangements of British folksongs.

Authentication symbols:

A	autograph, i.e. written and signed by Haydn or marked 'In nomine Domini', 'laus Deo' (or similarly) by him
C	MS copy by one of Haydn's copyists: Anon.11, 12, 30, 48, 63 (nos. from Bartha–Somfai)
Dies	his book on Haydn, 1810
E	MS copy by Johann Elssler
EK	entry in Haydn's Entwurf-Katalog, c1765–
F	MS copy by one of 3 earliest copyists of H-KE Fürnberg collection; found in various archives
Gr	Griesinger's book on Haydn, 1810, or his letters to Breitkopf & Härtel
HC	entry in non-thematic list of Haydn's music collection, c1807
HE	MS copy from Haydn's estate
HL	autograph entry in Haydn's list of librettos
HV	thematic entry in Haydn-Verzeichnis, 1805
H 1799–1803	verified by/rev. Haydn in those years according to C.F. Pohl's papers, A-Wgm (based on lost documents in Breitkopf archives)
JE	MS copy by Joseph Elssler sr
OE	original edition, published by Haydn or authorized by him
RC	MS copy rev. Haydn
SC	MS copy signed by Haydn
Sk	sketch by Haydn

1766 = composed 1766; [1766] = year of composition 1766 not documented; –1766 = composed by 1766; –?1766 = possibly composed by 1766

– signifies the absence of the work from the category concerned; i.e. not in h, not authenticated, not pubd etc.

Items are numbered chronologically (as far as possible) within each category (except in section Z); these numbers are always shown in italics and are used for cross-references between sections (e.g. E 23).

Where not specified, bn may often double the bass part.

Instrumental parts that are doubtful or are later additions (sometimes by Haydn himself) are parenthesized or given a question mark.

1: vocal

2: instrumental

3. folksong arrangements

Haydn, Joseph: Works

1: vocal

A: Masses

B: Miscellaneous sacred

C: Oratorios and similar works

D: Secular cantatas, choruses

E. Dramatic

F: Secular vocal with orchestra

G: Solo songs with keyboard

H: Miscellaneous vocal works with keyboard

I: Canons

Haydn, Joseph: Works

A: Masses

No.

HXXII Title, Force Date Authe Editio Rema
key s nticati n rks
on

1a	3	Missa 'Rorate coeli desuper', G	?	?	EK, HV	?	?lost/ ?identical with no. 1b
1b	ii, 73	Mass, G	4vv, 2 vn, bc (org)	–1779?	?	HW xxiii/1 a, 207	by G. Reutter jr/Arbesser/ Haydn
2	1	Missa brevis , F	2 S, 4vv, 2 vn, bc (org)	?1749	SC, ?EK	L xxiii/1, 1; HW xxiii/1 a, 1	wind and timp pts added by Haydn (or Heidenreich , 1805/ 6
3	5	Missa Cellensis in honor em BVM (Cäcilien messe), C	S, A, T, B, 4vv, 2 ob, 2 bn, ? 2 hn, 2 tpt, timp, str, bc (org)	1766 [– c?1773]	EK, A (frags.)	L xxiii/1, 105; HW xxiii/1 a, 29	doubtful hn pts in Bs only
4	2	Missa 'Sunt bona mixta malis', d	4vv, bc (org)	1768	EK, A (frag.)	HW xxiii/1 b, 166	Ky and 1st section of Gl extant
5	4	Missa in honor em BVM (Missa a Sancti Josephi; Grosse Orgel solom esse), E	S, A, T, B, 4vv, 2 eng hn, 2 hn, (2 tpt, timp), 2 vn, bc, org obbl	–1774 [?c1768–9]	EK, A (frags., u)	L xxiii/1, 24; HW xxiii/1 b, 1	tpts and timp in authentic MS copy (JE), <i>H-Gk</i>
6	6	Missa Sancti	S, A, T, B,	1772	EK, A	L xxiii/1,	in HV as

		Nicola i (Nikol aimes se; 6/4- Takt- Mess e), G	4vv, 2 ob, 2 hn, (2 tpt, timp), str, bc (org)			270; HW xxiii/1 b, 105	Missa St Josep hi; cf no.5; tpts and timp in authe ntic MS copy (E), 1802
7	7	Missa brevis Sancti Joann is de Deo (Klein e Orgel solom esse), B	S, 4vv, 2 vn, bc, org obbl	-1778 [?c17 73-7]	EK, A	HW xxiii/2, 1	see also HW xxiii/2, 247
8	8	Missa Cellen sis (Maria zeller mess e), C	S, A, T, B, 4vv, 2 ob, bn, 2 tpt, timp, str, bc (org)	1782	A	HW xxiii/2, 20	Bs uses aria from Il mond o della luna (E 17)
9	10	Missa Sancti Bern rdi von Offida (Heilig mess e), B	S, A, T, B, 4vv, 2 ob, 2 cl, 2 bn, ? 2 hn, 2 tpt, timp, str, bc (org)	1796	A, Sk	HW xxiii/2, 166	= Missa St Ofridi in EK; see also HW xxiii/2, 240, 242; cf I b, 44
10	9	Missa in tempo re belli (Krieg smes se; Pauk enme sse), C	S, A, T, B, 4vv, ?fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, bc (org)	1796	A	HW xxiii/2, 89	perf. Vienn a, 26 Dec 1796; see also HW xxiii/2, 237
11	11	Missa	S, A,	10	A	HW	=

		(Nelsonmesse; Imperial Mass; Coronation Mass), d	T, B, 4vv, 3 tpt, timp, str, bc, org obbl	July–31 Aug 1798		xxiii/3, 1	Missa in angustis in EK; perf. ? Eisenstadt, ? 23 Sept 1798; org pt transcr. for wind insts ? by J.N. Fuchs
12	12	Missa (Theresienmesse), B[]	S, A, T, B, 4vv, 2 cl, (bn), 2 tpt, timp, str, bc (org)	1799	A	HW xxiii/3, 140	
13	13	Missa (Schöpfungsmesse), B[]	S, A, T, B, 4vv, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, bc, org (obbl in Et incarnatus)	–11 July–11 Sept 1801	A	HW xxiii/4; facs. (Munch, 1957)	perf. Eisenstadt, 13 Sept 1801; GI quote s duet from The Creation; see also HW xxiii/4, 204
14	14	Missa (Harmóniemesse), B[]	S, A, T, B, 4vv, fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, bc (org)	1802	A	HW xxiii/5	perf. Eisenstadt, 8 Sept 1802

Note: over 100 spurious masses listed in Hoboken; composers of some identified by MacIntyre (H1982)

Haydn, Joseph: Works
B: Miscellaneous sacred

No.	H	Title, key	Force s	Date	Authenticati on	Editio n	Rema rks
1	XXIIIc :5	Lauda Sion (Hym nus/M otetto de vener abili sacra mento), i–iv, C	4vv, 2 ob, 2 tpt, str, bc (org)	–1776 [?c1750]	?EK	(Vien na and Munic h, 1996)	also with Salve regina text
2	XXIIIb :3	Ave regina , A	S, 4vv, 2 vn, bc (org)	–1763 [?c1750–59]	—	(Augs burg, 1970)	also with Salve regina text
3	XXIIIb :1	Salve regina , E	S, 4vv, 2 vn, bc (org)	?1756	EK, A	(Vien na and Munic h, 1990)	date on autog raph added later
4	XXIIIa :4	Quis stella e radius (motet), C	S, 4vv, ? 2 tpt, ?timp, str, bc (org)	?1762	SC	—	cant.; also with other texts, incl. Quae admir anda lux; for ?secu lar origin, see Becke r-Glauc h (J1970)
5	XXIIIc :1	Te Deum , C	S, A, T, B, 4vv, 2 tpt, timp, 2 vn, bc	–1765 [?1762–3]	?EK	(Vien na and Munic h, 1966)	also attrib. M. Haydn

6	XXIIIa:3	Ens aeter num (off/motet/hymn), G	4vv, str, bc (org)	–1772 [?c1761–9]	HV	(Leipzig, 1813)	also with text Walte gnädig, with addl 2 ob, 2 tpt, timp
7	XXIIIa:2	Anima e Deo grata e (off/motet), C	2 S, T, 4vv, 2 ob, 2 tpt, timp, str/? 2 vn, bc (org)	–1776 [?c1761–9]	HV	—	also attrib. M. Haydn; also with text Agite prope rate
8	XXIIIc:4	Lauda Sion (Responsoria de venerabili [sacramento]), i–iv, B, d, A, E	S, A, T, B (? in chorus), ? 2 hn, 2 vn, bc (org)	?c1765–9	EK	(Munich, 1965) (entitled Hymnus)	MS copy as Quatuor Stationes pro Festo Corporis Christi
9	XXIIIc:3	Alleluia, G	S, A, 4vv, str, bc (org)	–1771 [?1768–9]	A	facs. (Eisenstadt, 1976)	in MS copies always following Dictamina mea (appx B.1, 3)
10	XXIIIc:3	Herst Nachbä (Cantilena pro adventu/Pastorella), D	S, ? 2 hn, str, bc (org)	?c1768–70	EK	(Altötting, 1975)	also with other texts, incl. Jesu redemptor omnium
11	XXIIIb:2	Salve regina, g	S, A, T, B, str,	1771	EK, A	(Vienna and	1770 incorrect

			bc, org obbl			Munic h, 1964)	readin g
12	XXIIIb :4	Salve regina , EL	S, A, T, B (?solo vv), str, bc (org)	—1773	—	(Augs burg, 1959)	?doub tful, see Lando n (A198 0), 157; B in edn ?not orig.
13	XXIIIb :1	Ein' Magd, ein' Diene rin (Canti lena/ Aria pro adven tu), A	S, ? 2 ob, ? 2 hn, str, bc (org)	?c177 0–75	EK	(Lond on, 1957)	
14	XXIIIb :2	Mutter Gotte s, mir erlaub e (Canti lena/ Aria pro adven tu), G	S, A, 2 vn, bc (org)	?c177 5	?EK	—	
15	XXIIIa :1	Non nobis, Domi ne (Ps cxiii.9) (off in stile a cappe lla), d	4vv, bc (org)	—1786 [?c17 68]	EK	(St Louis, 1960) ; (Vien na and Munic h, 1978)	for date see <i>Hayd n Yearb ook 1992, 168</i>
16	XXIIb: 1	Libera me, Domi ne, d	S, A, T, B (? in choru s), 2 vn, bc (org)	?c177 7–90	A (u pts)	(Salzb urg, 1969)	? only copie d, ? not by Hayd n
17–22	ii, 181	6 Englis h Psalm s (J. Merric k, rev. W.D. Tatter	2 S, B	[1794/ 5]	Hayd n's 3rd Londo n noteb ook; RC (no.1	(Kass el, 1978)	no.22 uses canzo netta Pleasi ng Pain (G 29);

		sall): 17 How oft, instinc t with warmt h divine , F (Ps xxvi.5 –8); 18 Blest be the name of Jacob 's God, E[] (Ps xxxi.2 1–4); 19 Maker of all! be Thou my guard , D (Ps xli.12 –16); 20 The Lord, th' almig hty Monar ch, spake , C (Ps l.1–6); 21 Long life shall Israel' s king behol d, E[] (Ps lxi.6– 8); 22 O let me in th'	7)		for MS of no.17 see <i>Hayd n Societ y Journ al of Great Britain</i> , xv (1995)
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		accepted hour, A (Ps lxix. 13–17)					
23	XXIIIc :2	Te Deum, C	4vv, fl, 2 ob, 2 bn, (2 hn), 3 tpt, timp, str, bc (org)	–Oct 1800	RC	(Vienna and Munich, 1959) (with addl 3 trbn); (Oxford, 1992)	for Empress Maria Theresa

Note: Stabat mater, see Group C; The Ten Commandments, see Group I; Ave Maria, mentioned in Elssler, *Haydn's vollendete Compositionen* (MS, A-Sm), not identified

Appendix B.1: Selected adaptations and arrangements (authorship uncertain, but Haydn's approval probable in most cases)

No.	Becke r- Glauc h (J1970)	Title	Editio n	Origin al versio n	Rema rks
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1	—	Audi clamo rem nostru m (off)	—	final choru s in 1st pt of II ritorno di Tobia (C 3)	Pohl (1882) , B/m/1 3; also with other texts	
2	B/6/c	Conc ertant es jugiter (off)	HW xxvii/2 , 122	aria Si obtru dat in Appla usus (C 2)		
3	B/6/b	Dicta mina mea	HW xxvii/2 , 68	duetto in Appla	edn witho ut	

		(off/m otet)		usus (C 2), combi ned with Allelui a (B 9)	Allelui a		
4	B/8	Insan ae et vanae curae (Der Sturm) (off/m otet/gr ad)	(Leipz ig, 1809)	choru s Svani sce in un mome nto in Il ritorno di Tobia (C 3)	not later than 1798; authe nticat ed by E; also with texts Des Staub es eitle Sorge n, Distra ught with care and angui sh		
5	B/7	Maria, die reine (Aria pro adven tu)	—	aria of Bauci s in Phile mon und Bauci s (E 12)			
6	B/6/d	O Jesu, te invoc amus (off/hy mn)	HW xxvii/2 , 170	final choru s in Appla usus (C 2)	also with text Allmä cht'ge r, Preis dir und Ehre!		
7	—	Plaus us honor es date (off/m otet)	—	final choru s in Da qual gioia (D4)	with orch introd uction based on prece ding recit		
8	B/6/a	Quae res admir	Christ us coeli	HW xxvii/2 , 4, 18	1st recit and qt		

		anda ...	atria (off/m otet)		in Appla usus (C 2)		
9	B/3	Vicisti , heros ... Justu s ut palma	HW xxv/1, 154	recit and aria of Leopo lido in March ese (E 3)			
10	hXXXI c: 1	Vias tuas Domi ne (grad) , C, 4vv, bc	—	?	by unkno wn comp oser, 1576, ? ed. Hayd n		

Appendix B.2: Selected works attributed to Haydn

No.	H	Title, key	Force s	Earlie st refere nce	Editio n	Rema rks
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1	XXIIIa :5	Ad aras convo late (grad/ off), G	4vv, ? 2 ob, ? 2 trbn, str, bc (org)	1794	—	proba bly not auth entic	
2	XXIIIb :E1	Alma redem ptoris mater, E	4vv, bc (org)	—	(Vien na and Graz, 1916)	proba bly not auth entic	
3	XXIIIa :8	Arden tes Serap hini (off), A	2 S, str, bc (org)	1765	—	doubtf ul	
4	XXIIIb :6	Ave regina , F	4vv, ? 2 tpt, ?timp, 2 vn, bc (org)	1782	—	doubtf ul	
5	—	Ego virtus gratitu do	S, 2 ob, 2 tpt, timp,	1772	—	?auth entic; for ?secu	

		(aria), C	str, bc (org)			lar origin, see Becke r- Glauc h (J197 0), no.B/ 2		
6		XXIII d :G1	Ei wer hätt' ihm das Ding geden kt (Past orella, aria), G	S, 2 vn, bc (org)	1764	(Altött ng, 1975)	?auth entic; ? also attrib. (J.A.) Steph an and M. Hayd n	
7		XXIII c :6	Lauda Sion (Aria de vener abili [sacra mento]), F	A, 2 fl, str, bc (org)	1787	—	proba bly not authe ntic; orig. witho ut autho r's name	
8		XXIII c :C2	Litani ae de BVM, C	S, A, T, B, 4vv, fl, ? 2 ob, ? 2 tpt, ?timp, 2 vn, bc, org obbl	1776	(Vien na and Munic h, 1960)	sever al versio ns; proba bly by J. Heyd a (Hayd a, Haida ; c1740 — 1806) ; also attrib. M. Hayd n	
9		XXIII a :C7	Magn a coeli domin a (Motet to de Beata , aria),	B, ? 2 tpt, ?timp, str, bc (org)	—	—	?auth entic; for ?secu lar origin, see Becke r-	

		C				Glauch h (J197 0)	
10	—	Maria Jungfr au rein (Aria pro adven tu), G	S, 2 vn, bc (org)	—	—	?auth entic; for ?secu lar origin, see Becke r- Glauch h (J197 0), no.B/ 5	
11	XXIIIa :6	Salus et gloria (off/m otet), C	4vv, 2 tpt, timp, 2 vn, bc (org)	1779	(Augs burg, 1959)	proba bly by L. Hofm ann	
12	XXIIIb :5	Salve regina , G	S, A, 2 vn, bc (org)	1766	—	proba bly by J. Heyd a	
13	XXIIIa :7	Super flumin a Babyl onis (Ps cxxxvi) (motet , C Veni tande m expec tatus, see appx F.1 7	A, 4vv, 2 tpt, timp, str, bc (org)	1772	—	proba bly by Vanh al	
14	—	Was meine matte Brust bekrä nket (Aria pro adven tu), G	T, 2 vn, bc (org)	—	—	?auth entic; MS 'Hayd en' in CZ- <i>Pnm</i> (Kuks)	
15	XXIIIa :G9	O coelit um beati (motet	S, str, bc (org)	—	(Cardi ff, 1984)	?auth entic; for ?secu lar	

		/aria), G				origin, see prefac e to edn; in one sourc e with Allelui a, C	
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Note: for chorus, D, Sit laus plena, sit sonora (text from Lauda Sion) and for recit and aria Quid hostem times, see Landon (A1980)

Haydn, Joseph: Works

C: Oratorios and similar works

No.	H	Title, poet	Force s	Date	Authe nticati on	Editio n	Rema rks
1	XXbis	Stabat mater (hymn)	S, A, T, B, 4vv, 2 ob/en g hn, str, bc (org/h pd)	1767	EK	HW xxii/1	listed as orat in HV; also other texts, incl. Weint ihr Augen and Trauret Seele n; more insts added Neuk omm, 1803 (HW xxii/1, 111)
2	XXIVa :6	Appellatus (Jubilaeum Virtutis Palatium) (alleg	S, A, T, 2 B, 2 ob, bn, 2 hn/tpt, timp, str, bc,	[–4 April] 1768	EK, A	HW xxvii/2	perf. Zwettl, 17 April 1768

		orical orat/c ant.)	hpd obbl				
3		XXI:1 II ritorno di Tobia (orat, 2 pts, G.G. Bocch erini)	2 S, A, T, B, 4vv, 2 fl, 2 ob, 2 eng hn, 2 bn, 4 hn, 2 tpt, 2 trbn, timp, str, bc (hpd)	[1774 –5]	A (pt ii, u, and no.13 c), C	HW xxviii/ 1 (I, II)	perf. Vienn a, 2, 4 April 1775; rev. and choru ses Svani sce in un mome nto and Ah gran Dio! added 1784; both versio ns of acc. recits in HW; embel lished versio ns and caden zas in h7b, 12b dubio us; rev. Neuk omm with Hayd n's permi ssion, 1806; ov., cf K 9
4		XX/2 Die Siebe n letzte n Worte unser es Erlöse rs am Kreuz	S, A, T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, dbn, 2 hn, 2 tpt, 2 trbn,	[1795 –6]	A (u, partly in copyis t's hand) , OE	HW xxviii/ 2	for Hayd n's orig. orch versio n, see K 11; uses also J.

		e (The Seven Last Words) (? J. Friebe rt, rev. G. van Swiet en)	timp, str				Friebe rt's vocal arr.; text partly uses K.W. Raml er: <i>Der Tod Jesu</i> ; perf. Vienn a, 26, 27 March 1796
5	XXI:2	Die Schö pfung (The Creati on) (orat, 3 pts, van Swiet en, after unide ntified 'Lidley , after Bible and Milton : <i>Parad ise Lost</i>)	S, T, B, 4vv, 3 fl, 2 ob, 2 cl, 2 bn, dbn, 2 hn, 2 tpt, 3 trbn, timp, str, bc (hpd)	1796– 8	OE, RC, Sk, A (dbn, trbn pts only, u)	M 16/V; ed. A.P. Brown (Lond on, 1995)	perf. Vienn a, 29, 30 April 1798; sever al sketc hes in Lando n, iv (A197 7), 357
6	XXI:3	Die Jahre szeite n (The Seas ons) (4 pts, van Swiet en, after J. Thom son)	S, T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, dbn, 4 hn, 3 tpt, 3 trbn, timp, perc, str, bc (hpd)	1799– 1801	OE, RC, Sk	M 16/VI –VII	text incl. 2 songs by C.F. Weiss e and G.A. Bürge r; perf. Vienn a, 24 April 1801; aria Scho n eilet quote s Anda

nte
from J
94; for
dbn,
see
Lando
n, v
(A197
7),
132

Note: Die Erlösung mentioned in HL not verified;
?identical with no.4 or with spurious arr. Der
Versöhnungstod (h Anh.XXIVa:1)

Haydn, Joseph: Works
D: Secular cantatas, choruses

No.	H	Title	Force s	Date	Authe nticati on	Editio n	Rema rks
1	XXIVa :1	Vivan gl'illus tri sposi (cant.)	?	–10 Jan 1763	EK	—	lost; for Anton Ester házy's weddi ng; in EK as Coro 1
2	XXIVa :2	Desta tevi o miei fidi (cant.)	2, S, T, 4vv, 2 ob, 2 hn, str, bc (hpd)	[–?6 Dec] 1763	A, ?EK	—	for Nikola us Ester házy's name day; ? mixed with other piece s; autog raph, PL-Kj
3	XXIVa :4	Qual dubbi o ormai (cant.)	S, 4vv, 2 ob, 2 hn, str, bc, hpd obbl	[–?6 Dec] 1764	A, ?EK	D 200 (1982)	for Nikola us Ester házy's name day; for autog

							raph of final choru s, see <i>Fine Music Manu script s</i> (B199 0)	
4		XXIVa :3	Da qual gioia impro vvisa (cant.)	S, A, 4vv, fl, 2 ob, bn, 2 hn, str, bc, hpd obbl	?1764	A, ?EK	—	for Nikola us Ester házy's return from Frankf urt; ?inc.; autog raph, <i>PL-Kj</i> ; see appx B.1, 7
5		XXIVa :5	Dei cleme nti (cant.)	?	?	EK	—	lost; for Nikola us Ester házy's conva lesce nce; in EK as Coro 3
6		XXIVa :3	Al tuo arrivo felice (cant.)	?	?1767	EK	—	lost; for Nikola us Ester házy's return from Paris; in EK as Coro 2; in h confu sed with no.4
7		ii, 433	Su cantia mo, su bevia	S, 3vv, fl, 2 ob, 2 hn, 2	?1791	A (u)	—	adapt ed from final choru

		mo (choru s)	tpt, timp, str				s of Orlan do paladi no (E 22); cf E 24
8a	XXIVa :8	The Storm : Hark! The wild uproa r of the winds (P. Pinda r, madri gal)	S, A, T, B (?and 4vv), 2 fl, 2 ob, 2 bn, str	[–24 Feb] 1792	A	ed. F. Szeke res, D 316 (1969)	
8b	ii, 194	Der Sturm : Hört! Die Winde furcht bar heule n (? van Swiet en, choru s)	S, A, T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 n (? tpt, 2 trbn, timp, str	–1798 [?179 3]	A (u, partly in copyis t's hand) , SC	(Leipz ig, 1802)	Ger. trans. of no.8a; also as La tempe sta with lt. text
9	XXIVa :9	Nor can I think ... Thy great endea vours (from Klare amont os: [Invoc ation] Neptu ne to the Com mon- wealt h of Engla nd)	B, 4vv, fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	?1794	A (u)	D 90 (1990)	aria and choru s from inc. cant.; text from prefat orial poem to Selde n's Mare claus um
10	—	Song with orch	?	1791– 5	Gr, Dies	—	lost/u nident ified
11	XXVIa	Gott	1v, fl,	1797	A	(Lond	for

:43	erhalt e Franz den Kaiser (L.L. Hasch ka, Volksl ied)	2 ob, 2 bn, 2 hn, 2 tpt, timp, str	on, 1977) (see Lando n, iv, A197 7, p.279); facs. (Graz, 1982)	orig. versio n, see G 43; perf. 12 Feb 1797
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Note: Quis stellae radius, see Group B

Appendix D.1: Arrangement

No.	H	Title, poet	Force s	Date	Authe nticati on	Editio n	Rema rks
1	—	God save the King	?	1791– 5	Gr, Dies	—	lost

Appendix D.2: Doubtful and spurious works

No.	H	Title	Editio n	Rema rks		
1	XXIVa :11	Die Erwäh lung eines Kapell meist ers (cant.)	ed. F. Szeke res, D 374 (1970)	MSS not authe ntic		
2	Ia:D4	D'ono ra al piede ponga nsi (ov., choru s)	—	frag. witho ut autho r's name; not a Hayd		

				n autog raph			
3	XXIVa :D2	Inimic a mihi semp er syder a (Appl ausus)	—	frag. of cant. witho ut autho r's name; not a Hayd n autog raph			

Haydn, Joseph: Works

E. Dramatic

No.	H	Title, libretti st	Force	Date	Authe nticati on	Editio n	Rema rks
1a	XXIXb :1a	Der krum me Teufel (Spl, J.F. von Kurz)	?	?1752	HL	—	lost or = no. 1b; 1st know n perf. Vienn a, 29 May 1753
1b	XXIXb :1b	Der neue krum me Teufel (Asm odeus , der krum me Teufel) (oc/S pl, 2, Kurz), incl. Arleq uin, der neue Abgot t Ram in Ameri ka	?	c1759	lib	HW xxiv/2, 3 (lib)	music lost; int ? not by Hayd n; 1770 with varian t panto mimic Spl Die Insul der Wilde n, HW xxiv/2, 23 (lib)

		(pantomimico Spl), Il vecchio ingannato (int)					
2	XXVIII:1	Acide (festa teatrale, 1, G.B. [?G.A.], Miglia vacca, after P. Metastasio: <i>Galatea</i>)	2 S, A, T, B, 2 fl, 2 ob/en hn, 2 hn, str, bc	1762	A, EK	HW xxv/1, 1	frag., lib extant; perf. Eisenstadt, 11 Jan 1763; ov., cf hla:5
		[2nd version]	2, S, T, 2 B with addl 2 bn	[1773/4]	A	HW xxv/1, 105	frag.; perf. Eszterháza, 25 Sept 1774
3	XXX:1	Marchese (La marchesa Nespola) (comedia)	?5 S, T, 2 fl, 2 ob, 2 hn, str, bc	?1763	A, EK	HW xxv/1, 139	frag.; lib/dialogues lost
4	XXIVb:1	[title unknown] (?ob)	S, B, ? other vv, 2 eng hn, 2 hn, str, bc	?1761/2	A (u)	HW xxv/1, 201	? = no.5; aria Costrutta a piangere and recit extant
5	ii, 448	Il dottore (comedia)	?	?c1761–5	EK	—	lost
6	ii, 448	La vedova (comedia)	?	?c1761–5	EK	—	lost
7	ii, 448	Il scanarello	?	?c1761–5	EK	—	lost

		(come dia)					
8	XXVIII :2	La canta rina (int in music a, 2)	3 S, T, 2 fl, 2 ob/en g hn, 2 hn, str, bc	1766	A, EK	HW xxv/2; facs. of lib, <i>Haydn</i> <i>Yearbook</i> 1996	perf. ?Eise nstadt , befor e 11 Sept (? 26 July) 1766; Bratisl ava, 16 Feb 1767; lib from int in Confo rto: La comm ediant e, 1754, and Piccin ni: L'Orig ille, 1760, after Sciroli : La canta rina, 1753; text of nos.2, 3 from A. Zeno: <i>Lucio</i> <i>Vero</i> , 1700; cf Q 29
9	XXVIII :3	Lo spezi ale (Der Apoth eker) (dg, 3, C. Goldo ni, rev. ? C. Fribert h)	2 S, 2 T, 2 fl, 2 ob, bn, 2 hn, str, bc	[1768]	A, EK	HW xxv/3; facs. of lib, <i>Haydn</i> <i>Yearbook</i> 1997	Act 3 inc.; perf. Eszter háza, aut. (? 28 Sept) 1768; ov., cf K 6
10	XXVIII	Le	2 S,	1769	A, EK	HW	Acts

	4	pesca trici (Die Fisch erinne n) (dg, 3, Goldo ni, rev. ?Fribe rth)	A, 2 T, 2 B, vv, 2 fl, 2 ob/en g hn, bn, 2 hn, str, bc		xxv/4; facs. of lib, <i>Hayd n Yearb ook 1996</i>	1, 2 inc.; 1st know n perf. Eszter háza, 16, 18 Sept 1770; ?1st movt of ov., cf J 106
11	XXVIII :5	L'infe deltà delus a (Liebe macht erfind erisch ; Untre ue lohnt sich nicht; Deceit outwit ted) (burlet ta per music a, 2, M. Coltell ini, rev. ?Fribe rth)	2 S, 2 T, B, 2 ob, 2 bn, 2 hn, timp, str, bc	[1773]	A, EK HW xxv/5	perf. Eszter háza, 26 July 1773; ov., conce rt versio n, cf K 8
12	XXIXa :1, 1a; XXIXb :2	Phile mon und Bauci s, oder Jupite rs Reise auf die Erde (Spl/ mario nette op, 1, G.K. Pfeffel); Vorspi el:	2 S, 2 T, 4vv, ? 2 fl, 2 ob, ?bn, 2 hn, ? 2 tpt, timp, str	[1773]	EK, signe d lib, HL, A (frag., u)	HW xxiv/1 suppo sed ov. (cf J 50) and frag. of prelud e extant ; drama extant in rev. versio n; perf. Eszter háza, 2 Sept

		Der Götter rat (1, ? P.G. Bader)					1773; ov. to drama , hla:8; cf appx G. 1, 1
13	XXIXa :2	Hexe nscha bbas (mario nette op)	?	?1773	Dies	—	lost
14	XXVIII :6	L'inco ntro impro vviso (Die unver hoffte Zusa mmen kunft; Unver hoffte s Bege gnen) (dg, 3, Friben th, after Danc ourt: <i>La renco ntre impré vue</i>)	3 S, 2 T, 2 B, 2 ob/en g hn, 2 bn, 2 hn, 2 tpt, timp, perc, str, bc	[1775]	A, EK	HW xxv/6 (I, II)	perf. Eszter háza, 29 Aug 1775; ov., K 5
15	XXIXa :3	Dido (Spl/ mario nette op, 3, Bader)	?	[1775/ 6]	HL	HW xxiv/2, 31 (lib, 1778)	music lost; perf. Eszter háza, ? Feb/M arch 1776, also aut. 1778; ?aria extant (G 13)
16a	XXIXa :4	Opéra comiq ue vom abgeb rannt en	?	?c177 3–9	EK	?	lost or = no.16 <i>b</i>

16b	XXIXb :A	Haus Die Feuer sbrun st (Spl/? mario nette op, 2)	S, ?5 T, B, 4vv, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	?1775 -8	?	HW xxiv/3	? = no.16 a; authe nticity uncert ain; dialog ues lost; 1st, 2nd, ?3rd movts of ov. by I.J. Pleyel ; cf K 8, appx K 1
17	XXVIII :7	Il mond o della luna (Die Welt auf dem Mond e) (dg, 3, Goldo ni)	2/3 S, 1/2 A, 2 T, B, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, bc	[1777]	A, EK, Sk	HW xxv/7 (I, II, III)	perf. Eszter háza, 3 Aug 1777; cf A 8, J 63, K 7, appx K 8, S 8, 9, 10, 12, 13, appx Y.3, 4
18	XXIXb :3	Die bestra fte Rach begier de (Spl/ mario nette op, 3, Bader)	?	?1779	lib	HW xxiv/2, 57 (lib)	music lost; perf. Eszter háza, 1779
19	XXVIII :8	La vera costa nza (dg, 3, F. Puttini)	?	-1779 [? April- Nov 1778]	EK, Sk	—	music lost where not incl. in 2nd versio n; sketc hes, HW xxv/8, 356;

							perf. Eszterháza, 25 April 1779; ov., concert version, K 7
		2nd version (Der flatter hafte Liebh aber; Der Sieg der Bestä ndigk eit; Die wahre Bestä ndigk eit; List und Liebe; Laure tte (P.U. Dubui sson) (hXX VIII: 8a))	3 S, 3 T, B, 1/2 fl, 2 ob, 2 bn, 2 hn, timp, str, bc	1785	A (partly in copyis ts' hands)	HW xxv/8	Count Errico's Act 2 scene = that in Anfos si's settin g (1775)
20	XXVIII :9	L'isola disabi tata (Die wüste Insel) (azion e teatral e, 2, Metas tasio)	2 S, T, B, fl, 2 ob, bn, 2 hn, timp, str, bc	1779	A (frags. , EK	(Vien na and Leipzi g, 1909) (vs)	perf. Eszterháza, 6 Dec 1779, finale rev. 1802; ov., K 4, autog raph frag. in <i>PL-Kj</i>
21	XXVIII :10	La fedelt à premi ata (Die beloh nte	4 S, 2 T, 2 B, fl, 2 ob, bn, 2 hn/tpt, timp, str, bc	1780	A, RC	HW xxv/1 0 (I, II)	perf. Eszterháza, 25 Feb 1781; cf appx

		Treue) (dram ma pastor ale gioco so, 3, after G. Loren zi: <i>L'infede lità fedele</i>)					E 3, J 73
22	XXVIII :11	Orlando paladino (Der Ritter Roland) (dram ma eroico mico, 3, C.F. Badini , N. Porta)	3 S, 4 T, 2 B, fl, 2 ob, 2 bn, 2 hn/tpt, timp, str, bc	1782	A	HW xxv/1 1 (I, II)	perf. Eszter háza, 6 Dec 1782; ov., hla:16 ; cf D 7; duetto h 16 arr. with text Quel cor uman o e tener o (L. da Ponte) (Lond on, 1794– 5)
23	XXVIII :12	Armida (dram ma eroico , 3, after L. Duranti, F.S. De Rogati and others)	2 S, 3 T, B, fl, 2 ob, 2 cl, 2 bn, 2 hn/tpt, timp, str, bc	1783	A	HW xxv/1 2	perf. Eszter háza, 26 Feb 1784; ov., hla:14
24	XXVIII :13	L'anim del filosofo, o,	2 S, T, B, 4vv, 2 fl, 2 ob, 2	1791	A	HW xxv/1 3	perf. Floren ce, 9 June 1951;

			ossia Orfeo ed Euridi ce (dram ma per music a, 4/5, Badini)	cl, 2 eng hn, 2 bn, 2 hn, 2 tpt, 2 trbn, timp, hp, str, bc			ov., hla:3, cf K 13; choru s Finch é circol a il vigore uses final choru s from Orlan do paladi no (E 22); cf D 7	
25		XXX:5	Alfred , König der Angel sachs en, oder Der patriot ische König (J.W. Cowm eado w, after A. Bickn ell):		1796	A		incid music ; perf. as Halda ne, König der Däne n, Eisen stadt, 9 Sept 1796
		a	Trium ph dir, Halda ne (choru s)	3vv, 2 ob, 2 bn, 2 tpt, timp, str			(Leipz ig, 1814) (vs)	
		b	Ausg esand t vom Strahl enth one (aria with spoke n interje ctions)	S, 2 cl, 2 bn, 2 hn			(Salzb urg, 1961)	
		c	Der Morge n	2 T, ?hp, vn			—	

		graut (duet)	solo, str			
26	XXX:4	Fatal amour (recit and aria with spoke n interje ctions , F, G, E	S, fl, 2 ob, 2 bn, 2 hn, str	?c179 6	A (u)	— music for unkno wn come dy; quote s Aria alla polac ca by J. Schus ter; cf appx Y.4, 3; text of recit from J.-P. Rame au: Pigma lion

Note: an ‘operette’ mentioned by Elssler in 1811, not identified (see Schmieder, *AMz*, lxiv (1937), 425–7)

Appendix E: Selected doubtful and spurious works

No.	H	Title, libretti st	Editio n	Remarks
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1	XXIXa :5	Geno vefen s vierter Theil (Spl/ mario nette op, 3, K. von Pauer sbach)	HW xxiv/2, 75 (lib)	music lost; by differe nt comp osers accor ding to HL, by Hayd n accor ding to HV;
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				perf. Eszterháza, sum. (? 6 Aug) 1777; ov., ? K 3			
2	XXIXb :F Add.	Die reisen de Ceres (Spl, M. Linde mayr)	(Vien na, 1977)	music inc.			
3	XXXII: 2	Der Freibri ef (Spl, 1, ? G.E. Lüder wald)	—	music lost; pastic cio incl. music from La fedelt à premi ata (E 21), ? arr. F. von Webe r; perf. Meini ngen, 1789			
4	XXXII: 3	Aless andro il grand e (os, 3)	—	pastic cio arr. J. Schell inger from works by Hayd n and others , dated 179[? 0]			
5	XXXII: 4	Der Äpfel dieb (Spl, 1, C.F. Bretz ner)	—	music lost; perf. Hamb urg, 1791, with insert ed music			

				by Haydn			
6	i, 577	Die [Das] Ochsen- menne- nuett (Sings- piel, 1, G.E. von Hofmann)	(Main- z, 1927)	pasticcio arr. I. von Seyfried from Haydn's works ; perf. Vienna, 1823; see appx X.3, 8			
7	—	Das Teebr- ett (come- dy, E. Fischer), vv, kbd	(Berlin, 1914)	music from L'incon- tro impro- vviso (E 14), L'infe- deltà delusa (E 11), Orlando paladino (E 22)			
8	—	(Final e ... sey voll- edlen Stolzes)	—	2 colora- turas, S, orch; witho- ut author's name; MS (D- LEm) not a Haydn autograph			

Haydn, Joseph: Works
F: Secular vocal with orchestra

No.	H	Title	Force s	Date	Authe nticati on	Editio n	Rema rks
1	XXIVb :A1	Aure dolci ch'io respir o (aria)	?S/T, 2 fl, 2 ob, str	— ?1762	F	—	vocal part lost
2	XXIVb :2	D'una sposa mesc hinell a	S, 2 ob, 2 hn, str	?sum. 1777	A	(Salzb urg, 1961)	aria for Paisie llo: La Frasca tana; ? by unkno wn comp oser, ?rev. Hayd n; ? orig. = hXXIV b:2bis
3	XXIVb :8	Dica pure chi vuol dire	?S, 2 ob, bn, 2 hn, str	?1778 /85	—	(Vien na, 1787) (vs)	aria for Anfos si: Il gelos o in cimen to; newly score d P.A. Pisk (Vien na, 1931)
4	XXIVb :3	Quan do la rosa ... Finch é l'agne llo	S, fl, bn, 2 hn, str	?July 1779	A (u)	(Salzb urg, 1961) (1st stanz a only)	aria for Anfos si: La Metild e ritrova ta (L'inc ognita perse guitat a); recit is by Anfos si
5	XXIVb :5	Dice benis	B, 2 hn, str	—?27 July	A (frags.)	(Salzb urg,	aria for

			simo		1780	, u)	1964)	Salieri : La scuol a de' gelosi ; also with texts Männ er ich sag es euch and Ja in dem Himm el
6		XXIVb :7	Signo r voi sapet e	S, 2 fl, 2 ob, 2 bn, 2 hn, str	–?3 July 1785	Sk, HE	(Salzb urg, 1961)	aria for Anfos si: Il matri monio per ingan no; sketc h in <i>PL-Kj</i>
7		XXIVa :7	Miseri noi ... Funes to rror	S, 2 fl, 2 ob, 2 bn, 2 hn, str	–1786	SC	D 17 (1960)	cant. (recit and aria)
8		XXIVb :9	Sono Alcina	S, fl, 2 ob, 2 bn, 2 hn, str	[–18 June] 1786	A	(Salzb urg, 1961)	cavati na for G. Gazz aniga: L'isola di Alcina ; cf T 3
9		XXIVb :10	Ah tu non senti ... Qual destra omici da	T, fl, 2 ob, 2 bn, 2 hn, str	[–4 July] 1786	A, Sk	(Salzb urg, 1964)	recit and aria for Traett a: Ifigeni a in Taurid e; sketc h ed. A.P. Brown (K197 9)
10		XXIVb :11	Un cor si	B, 2 ob, 2	[– April]	A	(Salzb urg,	aria for F.

		tener o	hn, str	1787		1964)	Bianc hi: Il disert ore
11	XXIVb :12	Vada adagi o, signor ina	S, 2 ob, 2 bn, 2 hn, str	–?3 June 1787	A (u pt), C	(Salzb urg, 1961)	aria for P. Gugli elmi: La Quak era spirito sa: cf appx F.2, 3
12	XXIVb :13	Chi vive amant e	S, fl, 2 ob, 2 bn, 2 hn, str	[– 25/26 July] 1787	A	(Salzb urg, 1961)	aria for F. Bianc hi: Aless andro nell’In die
13	XXIVb :14	Se tu mi sprez zi	T, 2 ob, 2 bn, 2 hn, str	[–9 March] 1788	A	(Salzb urg, 1964)	aria for G. Sarti: I finti eredi
14	XXIVb :15	Infelic e svent urata	S, 2 ob, 2 bn, 2 hn, str	[–Feb] 1789	A	(Salzb urg, 1961)	aria for Cimar osa: I due suppo sti conti
15	XXXII: 1	for Circe, ossia L’isola incant ata:		[– July] 1789			pastic cio by Anfos si; La maga Circe, Naum ann and Hayd n, cf appx F.2, 19; Lavat evi presto , cf appx X.3, 2
	a	Son due ore che giro (recit)	T, fl, 2 ob, 2 bn, str, bc		A	(Buda pest, 1960) (see Barth a and Somf	

						ai, E196 0)	
	b	Son pietos a, son bonin a (aria)	S, fl, 2 ob, 2 bn, 2 hn, str		C	D 19 (1959)	
	c	Lavat evi presto (terzet to)	2 T, B, fl, 2 ob, 2 bn, 2 hn, str		C	(Cardi ff, 1982)	
16	XXIVb :16	Da che penso a marita rmi	T, fl, 2 ob, 2 bn, 2 hn, str	[-14 March] 1790	A	(Salzb urg, 1964)	aria for Gass mann: L'amo re artigia no, which incl. 2 other arias by Hayd n: ?no.1 7, ?appx F.1, 5
17	XXIVb :19	La mia pace, oh Dio, perdei (aria)	S, fl, 2 ob, 2 bn, 2 hn, str	1790	A	—	see no.16
18	XXIVb :17	Il megli o mio caratt ere	S, fl, 2 ob, 2 bn, 2 hn, str	—?6 June 1790	C	(Salzb urg, 1961)	aria for Cimar osa: L'impr esario in angus tie
19	XXIVb :18	La mogli e quand o è buona	S, fl, 2 ob, 2 bn, 2 hn, str	— ?Aug/ Sept 1790	HE, C	(Salzb urg, 1961)	aria for Cimar osa: Giann ina e Bern rdone ; cf appx H 13
20	XXIVb :22	Torna te pur mia	T, fl, 2 ob, 2 bn, 2	—13 Aug 1790	—	—	with text Cons

			bella (aria)	hn, str	[?1787]			ola pur mia bella insert ed in Gugli elmi: La Quak era spirito sa, Vienn a, 1790
21		XXIVb :23	Via siate bonin o (aria)	S, fl, 2 ob, 2 bn, 2 hn, str	?c1785–95	—	—	
22		XXIVb :24	Cara deh torna, aria for (Giac omo) David e	T, ob, bn (and ?)	–16 May 1791	Gr, Dies	—	music lost; text in Londo n (A1976), 76
23		—	Aria for Miss Poole	?S, ?	1791–5	Gr, Dies	—	lost/u nident ified; ?sket ch (see Feder , B1980)
24		—	(aria with full orch)	?	1791–5	Gr, Dies	—	lost/u nident ified
25		XXIVa :10	Beren ice, che fai (cant.)	S, fl, 2 ob, 2 cl, 2 bn, 2 hn, str	[–4 May] 1795	A	D 129 (1965)	scena from Metas tasio: <i>Antig ono</i> ; comp osed in Londo n for Brigid a Giorgi Banti
26		XXIVb :20	Solo e penso so	S, 2 cl, 2 bn, 2 hn, str	1798	A	(Salzb urg, 1961)	sonett o no.28 from

		(aria)				Petrarch: Canzoniere (no.xx xv)
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Note: Ah come il core (hXXIVa, Anh.4), see E 21 (HW xxv/10, 380); Costretta a piangere, see E 4; Quel cor umano e tenero (hXXVa, Anh.) = Quel tuo visetto amabile, see E 22 (HW xxv/11, 237); Sono le donne capricciose = Dice benissimo (no.5)

Frag., E(EL), MGG1, v, 1893, line 4 = Dice benissimo (no.5)

Unpubd secco recits, rev./composed Haydn, in A. Felici (?Sacchini): L'amore soldato, perf. Eszterháza, 1779, and Cimarosa: L'impresario in angustie, perf. Eszterháza, 1790

Recit and aria sung by Calcagni, London, 1792, and Cantata a voce sola con violino composed for the Duke of Bedford, unidentified or lost; see Landon (A1976)

Appendix F.1: Selected works attributed to Haydn

No.	H	Title	Force s	Date	Editio n	Remarks
1	XXVb: 5	Pietà di me, benigni Dei (terzet to)	2 S, T, eng hn solo, bn solo, hn solo, 2 hn, str	?	D 250 (1982)	Haydn's name on MS copies added later; considered as probably authentic

						by Landon (A1978, A1976) and by Larsen (B1941)	
2	XXIVb:6	Mora l'infido... Mi sento nel seno (recit and aria)	S, orch	[1781]	—	extant are vocal part and 2 ob of recit, 2 vn (partly in Haydn's hand) and b of recit and aria; without author's name; incl. in Righini: Il convitato di pietra	
3	XXVIb:1	Er ist nicht mehr! (Deutschlands Klage auf den Tod des grossen Friedrichs, Borusens König) (cant.)	?S, baryton (and ?)	1786—8	—	perf. Leipzig and Nuremberg, 1788, by Carl Franz; vocal part with bc extant; considered authentic by	

							Landon (A1978)	
4		XXIVb :21	(aria)	?S, 2 fl, 2 ob, 2 bn, 2 hn, str	—1788	—	vocal part lost; witho ut autho r's name; incl. in G. Sarti: I finti eredi; cf appxs X.1, 7, Y.4, 1	
5		XXIVb :16bis	?Occ hietti cari del mio tesoro (aria)	?T, 2 ob, bn, 2 hn, str	—1790	—	vocal part lost; witho ut autho r's name; incl. in Gass mann: L'amo re artigia no; see F 16	
6		XXIVa :F1	Piang er vidi appre sso un fonte (cant.)	A, 2 ob, 2 hn, str	?	(Muni ch, 1942)	proba bly not authe ntic	
7		XXIIIId :B2	Veni tande m expec tatus (aria)	S, str	?	—	not sacre d; witho ut autho r's name; not a Haydn autog raph	

Note: several anon. 'Teutsche Comoedie-Arien'
(arias from Viennese Singspiele of 1750s) tentatively

attrib. Haydn; 22 lt. arias from Esterházy archives listed in Bartha and Somfai (E1960) as probably by Haydn, though no source with his name is known; more anon. arias from same archives mentioned in Landon (A1978) as possibly by Haydn

Appendix F.2: Revisions (mostly in Haydn's hand) of operatic works by other composers

No.	H	Title	Force s	Date	Editio n	Rema rks
1	XXXIc :3	Vi miro fiso	?S, 2 ob, 2 hn, str	[aut. 1777]	—	aria from Ditter sdorf: L'Arcif anfan o re de' matti; altere d and wind pts added
2	—	Non per parlar d'amo re	?S, orch	[July 1778]	—	aria by Salieri from pastic cio L'astr atto; altere d and 8 bars rewritt en; see Barth a and Somf ai (E196 0), iii/2
3	XXXIc :4	?Se prova sse un pocoli no	?S, ? 2 fl, 2 ob, 2 hn, str	[Feb 1780]	—	aria from Anfos si: La forza delle donne

							, inc.; wind pts added and 2 vn rewritt en; melod y simila r to F 11	
4		XXXIc :5	Ah crudel , poich é lo brami	S, 2 fl, 2 hn, str	[April 1780]	(Salzb urg, 1961)	aria from G. Gazz aniga: La vende mmia; 2nd half comp osed by Hayd n	
5		XXIVb? :4		S, 2 ob, 2 hn, str	[July] 1780	—	aria incl. in Salieri : La scuol a de' gelosi ; text lost, not Il cor nel seno; witho ut autho r's name; score mostl y rewritt en and perha ps comp osed by Hayd n	
6		XXXIc :6	Gelosi a d'amo re è	S, 2 ob, 2 hn, str	[July 1780]	—	aria from Salieri , ibid.;	

			figlia (2 versions)				altere d, wind pts added , 34 bars of score added or rewritt en; sketc h in HW xxix/2, 82	
7		XXXIc :7	Si prome tte facilm ente	S, 2 ob, 2 hn, str	[Oct 1780]	—	aria from Anfos si: La finta giardi niera; compl etely rewritt en	
8		XXXIc :8	Vorrei punirti indeg no	S, 2 ob, 2 hn, str	[Oct 1780]	—	aria from Anfos si, ibid.; altere d and wind pts added	
9		XXXIc :9	Non ama la vita	?S, orch	[April 1781]	—	aria from Anfos si: Isabel la e Rodri go, ossia La costa nza in amore ; 2 bn and 6 bars added	
10		XXXIc :10	Che tortor a	S, 2 ob, 2 hn, str	[Aug 1781]	—	aria from N. Piccin ni: Gli strava ganti,	

							ossia La schiav a ricono sciuta ; 70 bars rewritt en	
11		XXXlc :11	Una semp ice agnell etta	S, orch	[Aug 1781]	—	aria from Piccin ni, ibid.; altere d, 14 bars added	
12		—	Siam di cuor tener o	S, str (and ?)	[Aug 1781]	—	aria from Piccin ni, ibid.; 8 (?7 + 3) bars rewritt en; see Barth a and Somf ai (E196 0), iii/14	
13		—	Miser a che farò	S, orch	[Marc h 1782]	—	recit from Traett a: Il cavali ere errant e; only 2 vn extant ; not autog raph; authe nticity uncert ain; see Barth a and Somf ai (E196 0), iii/23	

14

XXXIc :12	Deh frenat e i mesti accen ti	?S, 2 ob, 2 hn, str	[Sept 1782]	—	aria from Anfos si: Il curios o indisc reto; exten sively rev., wind pts added , 2 fl, bn omitte d
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15

—	Dove mai s'è ritrova to	S, orch	[Marc h 1784]	—	aria from Anfos si: I viaggi atori felici; 6 bars rewritt en; see Barth a and Somf ai (E196 0), iii/16
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16

—	Ah mi pales a almen o	S, T, orch	[July 1786]	—	duet from Traett a: Ifigeni a in Taurid e; vocal parts and 2 bars of score rewritt en; see Barth a and Somf ai (E196 0), iii/17
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17

XXXIc :15	Se palpit ar	S, ob, str (and	[Aug 1788]	—	aria from Prati:
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			deggi' i ?)			La vende tta di Nino (Semi ramid e); 27 bars added		
18		XXXIc :13	Se voi foste un cavali ere	S, str	[Feb 1789]	—	aria from Cimar osa: I due suppo sti conti; compl etely rewritt en	
19		—	Quasi in tutte le ragaz ze	S, orch	[July 1789]	—	aria in pastic cio Circe (F 15); 12 bars rewritt en; see Barth a and Somf ai (E196 0), iii/20	
20		XXXIc :14	Silenz io, miei signor i	T/B, orch	[June 1790]	—	from quinte t in Cimar osa: L'impr esario in angus tie; 25 bars added	

Note: hXXXIc:2 shows only minor alterations, as do many other arias described in Bartha and Somfai; for added or altered parts not written by Haydn, and the revision therefore of doubtful authorship, see Bartha and Somfai (E1960), iii/8, 10, 11, 18

Haydn, Joseph: Works
G: Solo songs with keyboard

No.	HXXVI a	Title, poet, key	Date	Authen tication	Edition	Remar ks
1–36	1–12	XII Lieder für das Clavier , i:	–27 May 1781	OE, ?EK, HC	HW xxix/1, 2–16	
		1 Das stricke nde Mädch en (Sir Charle s Sedley , trans. J.G. Herder , BL; 2 Cupido (G. Leon), E; 3 Der erste Kuss (J.G. Jacobi) , EL; 4 Eine sehr gewöhn nliche Geschi chte (C.F. Weisse , G; 5 Die Verlas sene (L.L. Hasch ka), g; 6 Der Gleich sinn (G. Wither, trans. J.J. Esche nburg), A; 7 An Iris				

		(J.A. Weppe n), BL 8 An Thyrsis (1st stanza: C.M. von Ziegler , rest anon.), D; 9 Trost unglück licher Liebe, f; 10 Die Landlu st (Stahl), C; 11 Liebesl ied (Leon), D; 12 Die zu späte Ankunft der Mutter (Weiss e), EL			
	13–24	XII Lieder für das Clavier , ii:	1781 [?1780]–[? 3 March] 1784	OE, EK (nos.1 7, 24), A (no.18, u), Sk (no.19)	HW xxix/1, 17–31 sketch of no.19 in HW xxix/2, 82
		13 Jeder meint, der Gegen stand (P.G. Bader), F (? from Dido (E 15), cf appx Y.3, 1); 14 Lachet nicht, Mädch en, BL 15 O			

		<p>liebes Mädch en, höre mich, G; 16 Gegenl iebe (G.A. Bürger , G (cf J 73); 17 Geistlic hes Lied, g; 18 Auch die spröde ste der Schön en (F.W. Gotter) , F; 19 O fliess, ja wallen d fliess, E; 20 Zufried enheit (J.W.L. Gleim), C; 21 Das Leben ist ein Traum (Gleim) , EL 22 Lob der Faulhei t (G.E. Lessin g), a; 23 Minna (J.J. Engel), A; 24 Auf meines Vaters Grab, E</p>			
25–30	VI Original	–3 June	OE, Sk (nos.2	HW xxix/1,	sketch es of

		I Canzonettas (A. Hunter), i:	1794	9, 30)	34–51	nos.29, 30 in HW xxix/2, 83
		25 The Mermaid's Song, C; 26 Recollection, F; 27 Pastoral Song, A; 28 Despair, E; 29 Pleasing Pain, G (cf B 22); 30 Fidelity, f	[nos.29, 30: –?19 Jan 1794]			
	31–6	VI Original Canzonettas, ii:	–14 Oct 1795	RC (no.31), Sk (no.32), HE (nos.33, 34), EK	HW xxix/1, 52–69	sketch of no.32 in HW xxix/2, 86
		31 Sailor's Song, A; 32 The Wanderer (Hunter), g; 33 Sympathy (J. Hoole, after Metastasio: <i>L'olimpiade</i>), E; 34 She never told her love (W. Shakespeare), AL	[no.32: –?19 Jan 1794]			text of no.34 from Shakespeare: <i>Twelfth Night</i> ; no.36 with 2 texts, see critical commentary to HW xxix/1 and facs. (Cardiff, 1983)

		35 Piercing Eyes, G; 36 Transport of Pleasure [Content], A				
36b	36bis	Der verdienstvolle Sylvius (Ich bin der Verliebteste) (J.N. Götz), A	–1 Feb 1795 [– ?1788]	Sk, HE, Gr	HW xxix/1, 70	orig. version of no.36; sketch in HW xxix/2, 88
37–47	37	Beim Schmerz, der dieses Herz durchwühlet, E	?c1765 –75	A (u), HC, HV	HW xxix/1, 74	? part of dramatic work
	38	Der schlaue und dienstfertige Pudel (v.T. . . .), B	c1780– 87	A (u), Gr, Dies	HW xxix/1, 76	
	39	Trachten will ich nicht auf Erden, E	–14 Dec 1790	A	HW xxix/1, 78	date on autograph is that of ded.; facs. see critical commentary to HW xxix/1, 16
	40	Der Feldzug	?	HC	—	lost or unidentified
	41	The Spirit's Song (Hunter, f	–9 Sept 1800 [?c1795]	E, HV	HW xxix/1, 81	
	42	O Tunefu	?c1795	Gr	HW xxix/1,	

		I Voice (Hunter), E			84	
	43	Gott, erhalte [Franz] den Kaiser! (Haschka), G	Oct 1796– Jan 1797	A, Sk	HW xxix/1, 89	facs. often pubd; used as Ger. and former Austria n national anthe m; sketch in HW xxix/2, 90; cf D 11, O 62
	44	Als einst mit Weibes Schön heit, A	?c1796–1800	A (u)	HW xxix/1, 90	
	45	Ein kleines Haus, E	–30 Aug 1800 [– ?1797]	A	HW xxix/1, 92	autogr aph signed later, 20 July 1807 (?1801); facs. see Sandberger, ZfM, cix (1942), 535–8
	46	Antwort auf die Frage eines Mädchens, G	–June 1803	SC	HW xxix/1, 95	signed MS in PL-Kj; title Vergis s mein nicht not authen tic
	47	Bald wehen uns des Frühlings Lüfte, G	?	E (without author's name)	HW xxix/1, 98	2nd stanza lost

48a–d	Four Germa n Songs:	?	A (incipit s only, u)	HW xxix/1, 99 (incipit s)	lost; ? popula r tunes arr. Haydn; for text of no.50 see P. Dorma nn: <i>Franz Joseph Auman n</i> (Munic h, 1985), 410, 414; arr. of no.51 by A. Albrec htsber ger with text Kein lustiger s Leben in A- Wgm; cf P 7
	48 Ich liebe, du liebest, E.L.; 49 Dürre, Staub, B.L.; 50 Sag'n allweil (? M. Lindem ayr), C; 51 Kein besser es Leben, G				

Note: further songs, mentioned by Griesinger and Dies as composed in England, may be identical with some of those listed above; 7 Ger. songs mentioned by Rosenbaum as perf. 16 Oct 1799 = ? some of H 6–18

Appendix G.1: Arrangements

No.	H	Title	Date	Authen- tication	Edition	Remarks
1	ii, 443	Canzonetta: Ein Tag, der allen Freude bringt (G.K. Pfeffel) , A	?1773	A (u)	HW xxiv/1, 98	arr. from aria in E 12
2	XXXIc: 17	The Lady's Lookin- g- glass, D	c1791- 5	A (u)	HW xxix/1, 97	arr. from catch, 3vv, by Earl of Abingdon; followed by short kbd piece, D (X 7); cf S 15

Appendix G.2: Selected spurious works

No.	HXXVI a	Title, poet, key	Edition	Remarks
1	F1	Abschiedslied , F	HW xxix/1, 79	by Gyrowetz
2	D4	Hymne an die Freundschaft, G	M 20/I, 111	arr. Küttner , based on II of J 75
3	D1	Liebes	M 20/I,	also

		Mädch en, hör mir zu, D	110	known as Ständc hen, 3vv (hXXV b:G1), also attrib. Mozart (k Anh.C 9.04)		
4	C1	Die Teilung der Erde (F. von Schiller , C	M 20/I, 112	by F. Roser von Reiter		
5	G1	A Prey (Londo to n, Tender 1797) Anguis h (Ich habe viel gelitten , G				
6	Es4	Heiss mich nicht reden (J.W. von Goethe , E	(Vienn a, 1925)	by Zumst eeg		

Haydn, Joseph: Works

H: Miscellaneous vocal works with keyboard

No.	H	Title, poet, key	Force s	Date	Authe nticati on	Editio n	Rema rks
1	XXVlb :2	Arian na a Naxos (Tese o mio ben) (cant.)	S, hpd/pf	-9 Feb 1790	A (lost), OE	HW xxix/2, 2	
2a	—	Macc one (Gesä nge) for Gallini	?	1791- 5	Gr, Dies	—	lost

2b	—	Italian catch	?7vv, (?bc)	—2 June 1791	see Landon (A1976)	—	lost, ? partly = no.2a
2c	—	Salomon und David	?	—1795	Haydn's 3rd London notebook	—	lost
3	XXVIb:3	Dr. Harington's Compliment (What art expresses; Der Tausenden), A	S, 4vv, pf	?2–6 Aug 1794	Gr	HW xxix/2, 58	variations on song by Dr H. Harington
4–5	XXVa:2 XXVa:1	2 Duetti of Nisa and Tirsi (C.F. Badini) Saper vorrei, G Guarda/Sentì qui, F	S, T, hpd	1796	RC A	D35 (1960) HW xxix/2, 24 HW xxix/2, 34	
6–18		Aus des Ramlers Lyrischer Blumenlese (13 partsongs):	3–4vv, bc (nos.1) – 9)/hpd obbl (nos.10–13)	1796 (– ?1799)	A	HW xxx	mentioned in letter to E.L. Gerber, 23 Sept 1799; Haydn used 1st bars of no.5 for his visiting-card in 1806;

						pf obbl for nos.1 -9 added ? A.E. Müller
	XXVc: 1	Der 1 Auge nblick (J.N. Götz), A	S, A, T, B, bc			
	XXVc: 2	Die 2 Harm onie in der Ehe (Götz) , B	S, A, T, B, bc			
	XXVc: 3	Alle 3 s hat seine Zeit (Athe naeus , trans. J.A. Ebert) , F	S, A, T, B, bc			
	XXVc: 4	Die 4 Bered samk eit (G.E. Lessi ng), B	S, A, T, B, bc			
	XXVc: 5	Der 5 Greis (J.W. L. Gleim , A	S, A, T, B, bc			
	XXVb: 1	An den Vetter (C.F. Weiss e), G	S, A, T, bc			
	XXVb: 2	Da phnen s einzig er Fehler (Götz) , C	T, T, B, bc s			
	XXVc: 6	Die Warn	S, A, T, B,			

		ung (Athe naeus , trans. Ebert) , B[]	bc				
	XXVb: 3	9 Bet rachtu ng des Todes (C.F. Geller t), a	S, T, B, bc				
	XXVc: 7	10 Wi der den Über mut (Gelle rt), A	S, A, T, B, hpd				
	XXVb: 4	11 A n die Fraue n (Anak reon, trans. G.A. Bürge r), F	T, T, B, hpd				
	XXVc: 8	12 D anklie d zu Gott (Gelle rt), E[]	S, A, T, B, hpd				
	XXVc: 9	13 A bendli ed zu Gott (Gelle rt), E	S, A, T, B, hpd				
19	XXVib :4	The Battle of the Nile (Ausa nia trembl ing ... Blest leader) (Pind arick Ode) (cant., E.C. Knigh t)	1v, hpd/pf	?6–9 Sept 1800	RC (partly A)	HW xxix/2, 42	10 of 17 stanz as set

20–25	ii, 533	6 airs with variations (6 Admir ed Scotch Airs): 1 The blue bell(s) of Scotla nd (? Mrs Grant), D; 2 My love she's but a lassie yet (? H. Macneill), C; 3 Bannocks o'barley meal (? A. Boswell), G; 4 Saw ye my father ? (? R. Burns), D; 5 Magg y Lauder, A; 6 Killicrankie (? Mrs Grant; ?Burns), C	1v, vn, vc, pf	1801/2–3	E (nos.2 –6, witho ut text, orig. witho ut autho r's name); no.1: A (witho ut text; vn, vc missin g) and E (vn, vc only)	(Lond on, 1805), arr. vn, pf (?fl)	each with 3 variations; theme s (? and texts) = or nearly = Z 37, 242, 15, 296, 208, 175; date on autog raph, 6 Feb 1805 [not 1806], is that of ded.
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Note: Cant., 1v, vn (and ?), composed for Duke of Bedford, mentioned in Landon (A1976), lost or unidentified

Appendix H: Arrangements

No.	H	Title, key	Force s	Date	Authenticati on	Editio n	Remarks
1-12	XXXIc :16	12 Senti menta l Catch es and Glees : 1 Know then this truth, A; 2 O say what is, G; 3 Hail to the myrtle shade , A; 4 Love free as air, D; 5 Ah no[n] lascia rmi, C; 6 O ever beaut eous, A; 7 Wher e shall a haple ss, G; 8 Ye little loves, E; 9 Some kind angel,	3vv, hp/pf	1795	?Gr, ?Dies	HW xxix/2, 66	melod ies by Earl of Abing don, acc. (? and 3vv settin gs) by Hayd n; nos.3, 7, 8 glees, others catch es

		A; 10 I fruitless sorrow , a; 11 Farewell my flocks, A; 12 The envio us snow, C				
13	ii, 217	La moglie e quando è buona , aria, E	S, hpd	?c179 0–98	C	— arr. of F 19

Haydn, Joseph: Works

I: Canons

HXXVII	Title, poet, Date key, forces	Authentica Edition tion
a: 1–10	Die Heiligen Zehn Gebote als Canons (The Ten Command ments):	c1791–5 A, A (u, no.5b), Sk (nos.1, 5b, 7) HW xxxi, 3–18; cf critical commenta ry, 8ff; for 5b (not in h), see <i>Haydn- Studien</i> , iv/1 (1976), 53
	1 Canon cancrizans : Du sollst an einen Gott glauben, C, 3/4vv; 2 Du sollst den Namen Gottes nicht eitel nennen, G, 4vv; 3 Du sollst Sonn- und Feiertag	

	<p>heiligen, BL, 4vv; 4 Du sollst Vater und Mutter verehren, EL, 4vv; 5, 5b Du sollst nicht töten, g, 4vv (2 versions); 6 Du sollst nicht Unkeusch heit treiben, C, 5vv; 7 Du sollst nicht stehlen, a, 5vv; 8 Du sollst kein falsch Zeugnis geben, E, 4vv; 9 Du sollst nicht begehren deines Nächsten Weib, C, 4vv; 10 Du sollst nicht begehren deines Nächsten Gut, f, 4vv</p>			
b: 1–47	<p>40 (<i>recte</i>: 46/47) Sinngedic hte als Canons bearbeitet:</p>	c1791–9	except nos.45–6: A (u)/HV/HC , Sk	HW xxxi, 21–65; critical commenta ry, 16 (no.47) and passim (sketches)
	<p>1 Hilar an Narziss (F. von Hagedorn) , G, 3vv; 2 Auf einen adeligen Dummkopf (G.E. Lessing), EL, 3vv; 3 Der Schuster bleib bei seinem Leist (Das</p>			

Sprichwort
; Canone
in
caricatura
) (K. von
Eckartsha
usen), F,
8vv; 4
Herr von
Gänsewitz
zu seinem
Kammerdi
ener (G.A.
Bürger), c,
4vv; 5 An
den Marull
(Lessing),
F, 5vv; 6
Die Mutter
in ihr Kind
in der
Wiege, E₁,
3vv (4th v
added M.
Haydn, cf
HW,
critical
commenta
ry, 23); 7
Der
Menschen
freund
(Gellert),
E₁, 4vv; 8
Gottes
Macht und
Vorsehung
(Gellert),
G, 3vv; 9
An Dorilis
(K.F.
Kretschma
nn), F,
4vv; 10
Vixi
(Horace),
B₁, 3vv;
11 Der
Kobold
(M.G.
Lichtwer),
E₁, 4vv;
12 Der
Fuchs und
der
Marder
(Lichtwer),
a, 4vv; 13
Abschied,
B₁, 5vv;
14 Die

Hofstellun
gen (F.
von
Logau), b,
3vv; 15
Aus Nichts
wird
Nichts
(Nichts
gewonnen
, nichts
verloren)
(A.
Blumauer,
after M.
Richey),
C, 5vv; 16
Cacatum
non est
pictum
(Bürger),
A, 4vv; 17
Tre cose
(G.A.
Federico),
E₁, 3vv;
18
Vergeblich
es Glück
(trans.
from
Arabic A.
Tschernin
g), A, 2vv;
19
Grabschri
ft (P.W.
Hensler),
g, 4vv (?
originally
planned
as
partsong);
20 Das
Reitpferd
(Lichtwer),
E₁, 3vv;
21 Tod
und Schlaf
(Logau), f,
4vv; 22 An
einen
Geizigen
(Lessing),
D, 3vv; 23,
23b Das
böse Weib
(Lessing),
G, 3vv,
?C, 2vv (2
versions);
24 Der

Verlust
(Lessing),
E, 3vv; 25
Der
Freigeist,
G, 3vv; 26
Die Liebe
der Feinde
(Gellert),
A, 2vv; 27
Der
Furchtsam
e
(Lessing),
c, 3vv; 28
Die
Gewisshei
t
(Lessing),
E₁, 4vv;
29 Phöbus
und sein
Sohn
(Lichtwer),
G, 4vv; 30
Die
Tulipane
(Lichtwer),
?C, 2vv;
31 Das
grösste
Gut, ?C,
2/3vv; 32
Der Hirsch
(Lichtwer),
d, 5vv; 33
Überschrift
eines
Weinhaus
es (trans.
from Lat.
M. Opitz),
E, 4vv; 34
Der Esel
und die
Dohle
(Lichtwer),
C, 8vv; 35
Schalksna
rren
(Logau),
B₁, 6vv;
36
Zweierlei
Feinde
(trans.
from
Arabic A.
Tschernin
g), F/G,
3vv; 37
Der

Bäcker
 und die
 Maus
 (Lichtwer),
 d, 5vv; 38
 Die Flinte
 und der
 Hase
 (Lichtwer),
 G, 4vv; 39
 Der
 Nachbar
 (Lichtwer),
 g, 4vv; 40
 Liebe zur
 Kunst
 (Logau),
 G, 4vv; 41
 Frag und
 Antwort
 zweier
 Fuhrleute
 (Die Welt),
 g, 5vv; 42
 Der Fuchs
 und der
 Adler
 (Lichtwer),
 ?C, 3vv;
 43
 Wunsch
 (Hagedorn
), g, 4vv;
 44 Gott im
 Herzen, F
 (cancelled,
 incl. in
 Missa
 Sancti
 Bernardi,
 A 9), 3vv;
 45 Turk
 was a
 faithful
 dog (V.
 Rauzzini),
 B¹, 4vv;
 46 Thy
 voice o
 harmony,
 C, 3/4vv
 (arr. of
 no.a: 1);
 47 Canon
 without
 text, G,
 7vv

Note: canon Der Spiess, listed in Landon, v (A1977),
 317, misquoted; *recte* Der Hirsch, no.32

Haydn, Joseph: Works

2: instrumental

I, II, III, IV = number of movement

J: Symphonies

K: Miscellaneous orchestral

L: Dances, marches for orchestra/military band

M: Concertos for string or wind instruments

N: Divertimentos etc. for 4 + string and/or wind instruments

O: String quartets

P: String trios (divertimentos)

Q: Baryton trios (divertimentos)

R: Works for 1 or 2 barytons

S: Miscellaneous chamber music for 2–3 string and/or wind instruments

T: Works for 2 lire organizzate

U: Keyboard concertos/concertinos/divertimentos

V: Keyboard trios

W: Keyboard sonatas

X: Miscellaneous keyboard works

Y: Works for flute clock

Haydn, Joseph: Works





J: Symphonies

H	Key	Forces	Date	Authen tication	Edition	Remar ks
1	D	2 ob, 2 hn, str	–25 Nov 1759 [?1757]	HV, Gr	HW i/1, 1; P i, 37	MS copy, A-ST, with spuriou s Minuet
2	C	2 ob, 2	–1764	EK	HW i/1,	

		hn, str	[– ?1761]		41; P i, 51	
3	G	2 ob, 2 hn, str	–1762	EK	P i, 71	
4	D	2 ob, 2 hn, str	–1762 [– ?1760]	EK	HW i/1, 59; P i, 89	
5	A	2 ob, 2 hn, str	–1762 [– ?1760]	HV, F	HW i/1, 206; P i 107	ed. M i/1 with order of I and II revers ed
6	D	fl, 2 ob, bn, 2 hn, str	?1761	HV	HW i/3, 1; P i, 125	'Le matin': title probab ly authen tic
7	C	fl, 2 fl/ob, bn, 2 hn, str	1761	A	HW i/3, 32; P i, 157	'Le midi': title authen tic; facs. (Budap est, 1972)
8	G	fl, 2 ob, bn, 2 hn, str	?1761	HV	HW i/3, 73; P i, 197	'Le soir': title probab ly authen tic; IV: 'La tempes ta'; I quotes air from Gluck: Le diable à quatre
9	C	2 fl/ob, bn, 2 hn, str	1762	A, EK	HW i/3, 112; P i, 231	? I and II orig. ov. to unident ified vocal work
10	D	2 ob, 2 hn, str	–1766 [– ?1761]	HV, F	HW i/1, 90; P i, 243	
11	E	2 ob, 2 hn, str	–1769 [– ?1760]	HV, F (? = RC)	HW i/1, 187; P i, 259	
12	E	2 ob, 2 hn, str	1763	A	HW i/3, 146; P	



					i, 279	
13	D	fl, 2 ob, 4 hn, (timp), str	1763	A	HW i/3, 161; P ii, 3	
14	A	2 ob, 2 hn, str	-1764 [- ?1762]	HV, JE	P ii, 29	II also used in N 14; for bracket ed dates of nos.14, 16–20, 26, 34, 38, 41, 52, 59, 108, see Gerlac h (M199 6), 19ff
15	D	2 ob, 2 hn, str	-1764 [- ?1761]	EK	P ii, 43	
16	B	2 ob, 2 hn, str	-1766 [- ?1765]	HV	P ii, 65	
17	F	2 ob, 2 hn, str	-1765 [- ?1762]	EK	HW i/1, 130; P ii, 79	
18	G	2 ob, 2 hn, str	-1766 [- ?1762]	EK	HW i/1, 27; P ii, 97	ed. M i/2 with order of I and II revers ed
19	D	2 ob, 2 hn, str	-1766 [- ?1762]	EK	HW i/1, 145; P ii, 113	
20	C	2 ob, 2 hn, 2 tpt, timp, str	-1766 [- ?1762]	EK	HW i/1, 104; P ii, 127	
21	A	2 ob, 2 hn, str	1764	A	HW i/4, 1; P ii, 155	
22	E	2 eng hn, 2 hn, str	1764	A	HW i/4, 15; P ii, 173	'The Philoso pher'; anothe r version , hl:22bi s, incl. doubtf ul Andant

						e grazios o (P ii, 189)
23	G	2 ob, 2 hn, str	1764	A	HW i/4, 31; P ii, 197	
24	D	fl/2 ob, 2 hn, str	1764	A	HW i/4, 48; P ii, 217	
25	C	2 ob, 2 hn, str	1766 [– ?1760]	F	HW i/1, 172; P ii, 237	
26	d	2 ob, 2 hn, str	1770 [– ?1768]	EK	P ii, 253	'Lamen tatione' : title ?authe ntic; title Weihn achtss ympho nie (M i/2) of no appare nt relevan ce
27	G	2 ob (2 hn), str	–1766 [– ?1761]	EK	HW i/1, 75; P ii, 271	
28	A	2 ob, 2 hn, str	1765	A	HW i/4, 65; P iii, 3	cf R 20
29	E	2 ob, 2 hn, str	1765	A	HW i/4, 80; P iii, 21	
30	C	fl, 2 ob, 2 hn, str	[–?13 Sept] 1765	A	HW i/4, 96; P iii, 41	'Alleluj a'; Gregor ian Easter Alleluia quoted in I; cf Q 64
31	D	fl, 2 ob, 4 hn, str	[–?13 Sept] 1765	A	HW i/4, 109; P iii, 57	'Hornsi gnal'; title 'Auf dem Anstan d' (M i/3) of no appare nt relevan ce
32	C	2 ob, 2 hn, 2 tpt,	–1766 [– ?1760]	EK	HW i/1, 223; P iii, 95	





		timp, str				
33	C	2 ob, 2 hn, 2 tpt, timp, str	–1767 [– ?1760]	EK	P iii, 117	
34	d/D	2 ob, 2 hn, str	–1767 [– ?1765]	EK (with incipit of II)	P iii, 143	MS copy, CZ- Bm, with doubtf ul Andant e
35	B 	2 ob, 2 hn, str	1 Dec 1767	A	HW i/6, 1; P iii, 165	
36	E 	2 ob, 2 hn, str	–1769 [?c176 1–5]	EK	P iii, 187	
37	C	? 2 ob, 2 hn (/2 tpt, timp), str	– ?1758	EK	HW i/1, 14; P iii, 211	
38	C	2 ob, 2 hn, (2 tpt, timp), str	–1769 [– ?1768]	EK	P iii, 227	
39	g	2 ob, 4 hn, str	–1770 [?1765]	EK	P iii, 253	
40	F	2 ob, 2 hn, str	1763	A	HW i/3, 124; P iii, 277	
41	C	fl, 2 ob, 2 hn, (2 tpt, timp), str	–1770 [– ?1768]	EK	P iv, 3	date on MS in <i>D-TI</i>
42	D	2 ob, 2 bn, 2 hn, str	1771	A	HW i/6, 43; P iv, 41	
43	E 	2 ob, 2 hn, str	–1772	EK	P iv, 73	'Mercur ry'
44	e	2 ob, 2 hn, str	–1772	EK	P iv, 107	'Mourni ng'; 'Trauer sinfoni e'
45	f 	2 ob, bn, 2 hn, str	1772	A	HW i/6, 69; P iv, 139	'Farew ell'; facs. (Budap est, 1959)
46	B	2 ob, 2 hn, str	1772	A	HW i/6, 104; P iv, 175	
47	G	2 ob,	1772	A	HW i/6,	cf W

		bn, 2 hn, str			125; P iv, 199	24
48	C	2 ob, 2 hn (/2 tpt, timp), str	– ?1769	EK	P iv, 233	'Maria Theres a'; facs. of Elssler MS in CS- <i>Mms</i>
49	f	2 ob, 2 hn, str	1768	A	HW i/6, 24; P iv, 271	'La passio ne'; 'Il quakuo di bel'hu more'
50	C	2 ob, 2 hn, 2 tpt, timp, str	1773	A	HW i/7, 1; P v, 3	I and II suppos edly compo sed as ov. to Vorspi el: Der Götterr at (E 12); autogr aph in <i>PL-Kj</i>
51	BL	2 ob, 2 hn, str	–1774	EK	P v, 31	1st of the 2 trios missin g in some source s
52	c	2 ob, (bn), 2 hn, str	–1774 [– ?1772]	EK	P v, 57	
53	D 3 version s	fl, 2 ob, bn, 2 hn, (timp), str	?1778/ 9	EK (slow introdu ction)	P v, 97	'Imperi al', 'Festin o'; 3rd finale (P v, 150; cf h: C", C"), spuriou s; other combin ations dubiou s (h: D, E', E")
B"	(i)	finale: 2 ob, 2 bn, 2 hn, str		HV	finale: P v, 135	no slow introdu ction;



					finale uses concert version of ov., K 3; cf no.62
B'	(ii)	finale: as (i)			finale: as (i) as (i), with introduc tion
A	(iii)	finale: as other movts		JE	finale: P v, 124 as (ii), with new finale
54	G	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1774	A	HW i/7, 28; P v, 163 slow introduc tion appare ntly an afterth ought; fl, tpt, timp pts added later
55	E	2 ob, bn, 2 hn, str	1774	A	HW i/7, 63; P v, 201 'The School master'
56	C	2 ob, bn, 2 hn, 2 tpt, timp, str	1774	A	HW i/7, 86; P v, 229
57	D	2 ob, 2 hn, str	1774	A	HW i/7, 126; P v, 271
58	F	2 ob, 2 hn, str	-1774 [- ?1767/ 8]	EK	P vi, 3 see Q 52
59	A	2 ob, 2 hn, str	-1769 [- ?1768]	EK	P vi, 21 'Fire'; cf appx K 1
60	C	2 ob, 2 hn, (2 tpt), timp, str	-1774	EK	P vi, 43 'Il distratt o', 'Der Zerstre ute'; title authen tic; cf K 2
61	D	fl, 2 ob, 2 bn, 2 hn, timp, str	1776	A	HW i/8, 175; P vi, 75
62	D	fl, 2 ob, (2) bn, 2 hn,	-1781 [?1780]	EK	P vi, 127 I is rev. version of



		str				Finale B from no.53
63	C	fl, 2 ob, bn, 2 hn, str	–1781 [?c1779]	EK	P vi, 198	‘La Roxelane’, ‘Roxolana’: title authentic, refers to II; I is altered version of ov. to II mondo della luna (E 17); earlier version uses finale of frag. K 1; for ‘Versione prima’, see appx K 4
64	A	2 ob, 2 hn, str	–1778 [–?c1773]	EK	P vi, 235	‘Tempora mutantur’: title probably authentic
65	A	2 ob, 2 hn, str	–1778 [?c1769–72]	EK	P vi, 259	
66	B 	2 ob, 2 bn, 2 hn, str	–1779 [?c1775/6]	EK	HW i/8, 135; P vii, 3	
67	F	2 ob, 2 bn, 2 hn, str	–1779 [?c1775/6]	EK	HW i/8, 47; P vii, 55	
68	B 	2 ob, 2 bn, 2 hn, str	–1779 [?c1774/5]	EK	HW i/8, 1; P vii, 109	order of II and III sometimes reversed as in h; abridged version (HW

						i/8, 228), doubtful
69	C	2 ob, 2 bn, 2 hn, 2 tpt, timp, str	–1779 [?c1775/6]	EK	HW i/8, 93; P vii, 163	‘Laudon’, ‘Loudon’: title approved by Haydn; see note to appx X.2
70	D	fl, 2 ob, bn, 2 hn, 2 tpt, timp, str	–18 Dec 1779 [?1778/9]	EK, A (timp pt, u)	P vii, 217	timp (? and tpts) added later by Haydn
71	B	fl, 2 ob, bn, 2 hn, str	–1780 [?1778/9]	EK	P vii, 249	
72	D	fl, 2 ob, bn, 4 hn, (timp), str	–1781 [?c1763–5]	EK	P vii, 305	
73	D	fl, 2 ob, 2 bn, 2 hn, (2 tpt, timp), str	–1782 [?1781]	EK, A (u frag.)	P vii, 331	‘La chasse’: title authentic, refers to IV, orig. composed as ov. to La fedeltà premiata (E 21); Il uses song, Gegenliebe (G 16); autograph frag. in <i>PL-Kj</i>
74	E	fl, 2 ob, bn, 2 hn, str	–22 Aug 1781 [?1780]	EK	P viii, 3	
75	D	fl, 2 ob, bn, 2 hn, (2 tpt,	–1781 [?1779]	EK	P viii, 53	

		timp), str				
76		fl, 2 ob, 2 bn, 2 hn, str	?1782	EK	P viii, 101	nos.76 –8 appare ntly for Haydn' s planne d visit to Englan d, 1783; see Haydn' s letter, 15 July 1783
77		fl, 2 ob, 2 bn, 2 hn, str	?1782	EK	P viii, 153	
78	c	fl, 2 ob, 2 bn, 2 hn, str	?1782	EK	P viii, 207	
79	F	fl, 2 ob, 2 bn, 2 hn, str	–?20 Nov 1784	HV, RC	P viii, 255	
80	d	fl, 2 ob, 2 bn, 2 hn, str	–8 Nov 1784	HV, SC	P viii, 311	
81	G	fl, 2 ob, 2 bn, 2 hn, str	–8 Nov 1784	EK	P viii, 363	
nos.82–7: Paris syms.						
82	C	fl, 2 ob, 2 bn, 2 hn/tpt, timp, str	1786	A, A (u frag.)	HW i/13, 107; P ix, 3	'L'ours' , 'The Bear'; orig. version of Trio, L i/9, 308, HW i/13, 179
83	g	fl, 2 ob, 2 bn, 2 hn, str	1785	A	HW i/12, 91; P ix, 61	'La poule', 'The Hen'
84		fl, 2 ob, 2 bn, 2 hn, str	1786	A, Sk	HW i/13, 1; P ix, 107	sketch for II, HW i/13, 163
85		fl, 2 ob, 2 bn, 2 hn, str	?1785	A (u frag.), HV, SC	HW i/12, 49; P ix, 161	'La reine', 'The Queen [of France ']
86	D	fl, 2 ob,	1786	A, Sk	HW	sketch

		2 bn, 2 hn, 2 tpt, timp, str			i/13, 52; P ix, 207	es for I and III, HW i/13, 164–5, 168–9
87	A	fl, 2 ob, 2 bn, 2 hn, str	1785	A	HW i/12, 1; P ix, 261	
nos.88–9 composed for J. Tost						
88	G	fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	?1787	EK	P x, 3	
89	F	fl, 2 ob, 2 bn, 2 hn, str	1787	A	P x, 59	II and IV use lira conc., T 4
nos.90–92 composed for Comte d'Ogny and Prince Oettingen-Wallerstein						
90	C	fl, 2 ob, 2 bn, 2 hn, (2 tpt, timp), str	1788	A	P x, 109	
91	EL	fl, 2 ob, 2 bn, 2 hn, str	1788	A	P x, 167	
92	G	fl, 2 ob, 2 bn, 2 hn, (2 tpt, timp), str	1789	A	P x, 223	'Oxford '; unpub d version of II and IV for fl, 2 ob, 2 hn, str in later MS authori zed copy
nos.93–104: London syms.						
93	D	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1791	A (lost), EK	P xi, 3	perf. Londo n, 17 Feb 1792
94	G	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1791	A	HW i/16, 64; P xi, 49	'The Surpris e'; perf. Londo n, 23 March

						1792; 1st version of II without 'surpris e', HW i/16, 203, P xi, 116; cf C 6
95	c	fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1791	A	P xi, 121	perf. Londo n, 1791
96	D	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1791	A (incl. Sk)	P xi, 171	'The Miracle '; perf. Londo n 1791; sketch for II, P xi, 219; see note to appx X.2
97	C	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1792	A	HW i/16, 122; P xi, 223	perf. Londo n, 3/4 May 1792
98	B 	fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, hpd obbl, str	1792	A	HW i/16, 1; P xi, 301	perf. Londo n, 2 March 1792
99	E 	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	1793	A, Sk	HW i/17, 1; P xii, 3	perf. Londo n, 10 Feb 1794; autogr aph in <i>PL-Kj</i> ; sketch es for Finale, critical comme ntary to HW i/17, 49a, P xii,

					402; cf appx Y.1, 5
100	G	(2) fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, perc, str	1793/4	A	HW i/17, 145; P xii, 59 ‘Military’; perf. London, 31 March 1794; II uses Roman ce of lira conc., T 5; cf K 12
101	D	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	1793/4	A, Sk	HW i/17, 59; P xii, 139 ‘The Clock’; perf. London, 3 March 1794; autogr aph in <i>PL-Kj</i> ; sketch es for Minuet and Trio, critical comme ntary to HW i/17, 57a, P xii, 406; cf appx Y.1, 3
102	B 	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1794	A	HW i/18, 1; P xii, 205 perf. London, 2 Feb 1795; II uses Adagio of pf trio, V 24
103	E 	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	1795	A	HW i/18, 59; P xii, 265 ‘Drumr oll’; perf. London, 2 March 1795; 1st version of closing section

						, HW i/18, 224, P xii, 326
104	D	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str	1795	A, Sk	HW i/18, 129; P xii, 333; facs. (Leipzi g, 1983)	'Londo n', 'Salom on'; perf. Londo n, 4 May 1795
105	Concer tante, B	soli: vn, vc, ob, bn; fl, ob, bn, 2 hn, 2 tpt, timp, str	1792	A (incl. Sk)	HW ii; P x, 287	perf. Londo n, 9 March 1792; sketch for I, HW ii, 72, P x, 371
106	D	2 ob, 2 hn, str	?1769	EK	HW xxv/4, 289	only I extant, as III of K 5; suppos edly compo sed as ov. to Le pescatr ici (E 10); cf K 5
107	B	2 ob, 2 hn, str	-1762 [- ?1761]	F	HW i/1, 158; P i, 3	sym. 'A'; cf appx O.3, 1; also attrib. Wagen seil
108	B	2 ob, bn, 2 hn, str	-1765	HV	P i, 19	sym. 'B'

Note: single movts, see K 1, 10; c150 spurious syms.
listed in h

Haydn, Joseph: Works

K: Miscellaneous orchestral

No.	H	Title, key	Force s	Date	Authe nticati on	Editio n	Rema rks
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1		i, 87	Menu et, Trio, Finale , C	2 ob, 2 hn, 2 tpt, timp, str	— ?1773	A (u frag.)	P vi, 184	finale used for earlier versio n of sym. J 63; cf no.8
2		XXX:3	Incide ntal music : Der Zerstr eute (come dy, 5, ? J.B. Bergo pzoo mer, after J.F. Regn ard: <i>Le distrai t</i>)	see J 60	—30 June 1774	<i>Press burge r Zeitun g</i> , 23 Nov 1774	see J 60	ov., entr'a ctes and final music = sym. J 60
3		Ia:7	Sinfo nia, D	2 ob, 2 bn, 2 hn, str	1777	A, A (frag.)	P v, 135	1 movt only; ov. to unide ntified work (= ? appx E 1); used as Finale B of sym. J 53; cf appx K 5
4–9			6 sinfon ie [overt ures]:		—29 Sept 1782	OE		
4		Ia:13	g	fl, 2 ob, bn, 2 hn, str			(Lond on, 1959)	ov. to L'isola disabi tata (E 20)
5		Ia:6	D	2 ob, 2 hn,			HW xxv/6,	ov. to L'inco

			str		1	ntro impro vviso (E 14); tpts, timp, perc omitte d; ?earli er versio n uses I of J 106 for III	
6	la:10	G	fl, 2 ob, 2 hn, str			HW xxv/3, 1	ov. to Lo spezi ale (E 9)
7	la:15	B ₁	2 ob, bn, 2 hn, str			HW xxv/8, 1	ov. to La vera costa nza (E 19); with added III compi led from Introd uzion e of same opera and ballett o from II mond o della luna (E 17)
8	la:1	C	2 ob, 2 hn, timp, str		A (u frag.)	HW xxv/5, 1	ov. to L'infe deltà delus a (E 11); with altere d II and added III almos

							t identi cal with III of ov. to Die Feuer sbrun st (E 16b); ?earli er versio n with altere d II, uses no. 1 as III and IV
9	la:2	c/C	2 ob, 2 bn, 2 hn, 2 tpt, timp, str			HW xxviii/ 1, 1	ov. to II ritorno di Tobia (C 3); with altere d final bars
10	la:4	Finale , D	fl, 2 ob, 2 bn, 2 hn, str	?1777 –86 [?178 2–4]	A, EK	D 51 (1959)	from unide ntified work (? sym. J 73); somet imes conne cted with sym. J 53
11	XX/1 A	Music a instru menta le sopra le 7 ultime parole del nostro Rede ntore in croce, ossia no 7	2 fl, 2 ob, 2 bn, 4 hn, 2 tpt, timp, str	–11 Feb 1787 [?178 6]	OE, Sk, RC	HW iv	comp osed for Cádiz; ?1st Vienn ese perf. 26 March 1787; some sketc hes in critical comm entary

			sonat e con un'intr oduzi one ed al fine un terre moto (The Seve n Last Word s)					to HW iv, 41; cf C 4, appx O.1, 1; see note to appx X.2
12		i, 206	Piece for militar y band, C	fl, 2 ob, 2 cl, 2 bn, 2 hn, tpt, serpe nt, perc	?1794 /5	A (u)	HW i/17, 227	arr. of II of sym. J 100
13		—	Overt ura Conv entga rden	?	1791– 5	Gr, Dies	—	lost or = hla:3, ov. to Orfeo (E 24); ?perf. as ov. to J.P. Salom on's opera Winds or Castle ; cf appx K 6
14		i, 590	?, E	?	?c176 3–9	A (u)	—	b only of seque nce of 9 piece s; see critical comm entary to HW xiii. 12

Note: ovs. listed as hla:3, 5, 8, 14, 16, 17 Add. are taken from Haydn's operas without alteration; la:11 is not a separate piece

Appendix K: Doubtful and spurious works or arrangements

No.	H	Title, librettist, key	Force	Date	Edition	Remarks
1	XXX:2	Incidental music : Die Feuerbrunst (? G.F. W. Grossmann)	?	?1773/4	—	not verified; identical neither with E 16a/b nor with sym. J 59
2	XXX:B	Incidental music : Hamlet (W. Shakespeare)	?	?c1774–6	—	not verified
3	XXX:C	Incidental music : Götz von Berlichingen (J.W. von Goethe)	?	— ?1776	—	not verified; also attrib. M. Haydn
4	XXX:D	Incidental music : Soliman II, oder Die drei Sultanninnen (? F.X. Huber)	?	?c1777	—	not verified; hypothetical reconstruction (Pvi, 165; '1st version' of

						; ? by J. von Blume nthal (i)	
8	la:12	Overt ure, g	2 ob, bn, 2 hn, str	-1799	—	combi nation and arr. of piece s from Il mond o della luna (E 17)	
		Fantai sie, d, see appx X.3, 16					

Haydn, Joseph: Works

L: Dances, marches for orchestra/military band

No.	H	Title, key	Force s	Date	Authe nticati on	Editio n	Rema rks
1	IX:1	[12] Minue tti (with 3 Trios)	2 ob, 2 hn, 2 vn, b	— ?1760	A	HW v, 3; D 855 (1988)	'Seite nstett en' minue ts
2	IX:3	[12] Menu etti (with 4 Trios)	(?2) fl pic, (?2) fl, 2 ob, (?2) bn, 2 hn, 2 vn, b	-1767	—	—	lost; pf arr. extant , cf appx X.2, 1
3	—	4 [?cycl es of] Menu etti	?	— ?1765	EK	—	? partly = nos.1 and 2; other wise lost
4	iii, 315	March e regim ento de Marsh	2 ob, 2 hn, 2 bn	-1772	—	HW v, 218; D 34, 2 (1960)	

5	IX:23	all, G ?24 Dances (?12 Minuets and 12 Trios)	2 fl, 2 hn, 2 vn, b and ?	— ?c1773	A (frag.)	HW v, 12	only nos.2 3–4 extant ; ? perf. Bratislava, 16 Nov 1772
6a	IX:5	[6] Menuetti (with 2 Trios)	fl, 2 ob, bn, 2 hn, 2 vn, b	1776	A	HW v, 14	? = 1st pt of longer cycle; cf appx L 5
6b	—	Menuetti	?	—Aug 1776	Schelling's account of transcripts	—	? lost; ? = no.6a
7	IX:6a Add.	12 Menuets	?	—11 Feb [— ?9 Jan] 1777	see Thomas (M1973)	—	lost or ? identical with no.6; for the Redoutensäle, Vienna
8	IX:6b Add.	18 Menuets	?	—8 Feb [— ?9 Jan] 1780	see Thomas (M1973)	—	lost or unidentified ; for the Redoutensäle, Vienna
9	IX:7	Raccolta de' [14] menuetti ballabili (with 6 Trios)	fl, 2 ob, 2 bn, 2 hn, timp, 2 vn, b	—31 Jan 1784	—	HW v, 20; D 301 (1970)	
10	IX:8	XII Menuets (with	?	—12 Jan 1785	—	—	lost; pf arr. extant , cf

		5 Trios)					appx X.2, 3
11	IX:9	6 Allem andes (6 deuts che Tänze)	fl, 2 ob, bn, 2 hn, 2 tpt, timp, 2 vn, b	–15 Nov 1786 [–?19 Jan 1785]	—	HW v, 37; D 52 (1960)	for dates see h iii, 318, HW v, prefac e
12	IX:9d, e Add.	Unos 24 minué s y otras tantas [= 24] contra danza s	?	–22 April 1789	see Solar- Quint es (E194 7)	—	sent to Duch ess of Osun a (Madri d); lost or unide ntified ; minué s = ?no. 1 4
13	IX:9c	12 ganz neue Tanz Menu etts mit 12 Trios beglei tet	?	–11 Jan 1790	Hayd n's letters	—	promi sed to Prince Oettin gen- Waller stein, 21 Oct 1789; lost or unide ntified
14	IX:16	24 Menu etti (with 24 Trios)	fl pic, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, perc, 2 vn, vc, b	?c179 0– 1800	—	HW v, 92; D 299 (1974)	
15	VIII:6	Marci a, E[]	2 cl, 2 bn, 2 bn	–1793 [?c17 80– 90]	A (u)	HW v, 207; xxv/1 2, 316; D 34, 4 (1960)	cf appx Y.3, 3
16	VIII:7	March , E[]	2 cl, 2 bn, 2 hn, tpt,	?c179 2	A (u frag.)	HW v, 208; D 34, 5	only 1st 8 bars extant

			serpe nt			(1960)	
17a	VIII:3	March , E	2 cl, 2 bn, 2 hn, tpt, serpe nt	1792	A (as pt of no.17 b); Sk	HW v, 209; D 34, 6 (1960)	? = March for the Prince of Wales menti oned by Gr and Dies
17b	VIII:3 bis	March , E	2 fl, 2 cl, 2 bn, 2 hn, 2 tpt, str	1792/ 5	A	HW v, 220; D 98 (1961)	2nd versio n of no.17 a; for Royal Societ y of Musici ans
18	IX:11	[12] Menu etti di ballo (Redo ut Menu etti; Katha rinent änze) (with 11 Trios)	fl pic, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	[–25 Nov] 1792	A (u pt), Sk	HW v, 42; (Lipps tadt, 1959)	for Redo ute of Vienn ese Pensi onsge sellsc haft bilden der Künstl er; sketc hes in HW v, 180; for pf arr., see appx X.2, 4
19	IX:12	12 deuts che Tänze (Tede tschi di ballo) (with Trio and Coda)	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	[–25 Nov] 1792	Sk	HW v, 77; (Lipps tadt, n.d.)	for Redo ute as above ; sketc hes in HW v, 183; for pf arr., see appx X.2, 5
20	—	24 Minue ts and Germ	?	1791– 5	Gr, Dies	—	lost or ? = nos.1 8 and

		an Danc es					19	
21		iii, 323	4 and 2 Count rydan ces	?	1791– 5	Gr, Dies	—	lost; for ? pf arr. of one or two, see X 7, appx X.3, 6
22		VIII:1 –2	2 [Derb yshire] March es, E , C	2 cl, 2 bn, 2 hn, tpt, serpe nt, ?perc	1795	A (nos.1 , 2), A (u) (no.2)	HW v, 212; D 34, 8–9 (1960)	for pf arr., see appx X.2, 7
23		VIII:4	Hung arisch er Natio nal Marsc h, E	2 ob, 2 cl, 2 bn, 2 hn, tpt	[–27 Nov] 1802	A	HW v, 216; D 34, 10 (1960)	
24		i, 541	March , E	str	after 1791	?A	—	lost

Note: sketches to unknown minuets/Ger. dances in
HW v, 180 (transcr.), 250 (facs.); 3 unidentified
minuets (with 3 trios) composed for Haydn by J.
Eybler in 1789

Appendix L: Selected doubtful and spurious works or arrangements

No.	H	Title	Force s	Date	Editio n	Rema rks
1	i, 547	VI Menu ets (with 6 Trios) and VI Allem andes	(fl, ob), 2 hn, 2 vn, b	–1787	(Berli n and Amste rdam, 1787)	by Hayd n and Vanh al; minue ts by Vanh al; allem andes

							identical with L 11	
2		i, 547	12 Contrattanze	fl, 2 ob, 2 bn, 2 hn, 2 vn, b	—1799	—	lost; ?arr. from various works by Haydn; see Thomas (M1973)	
3		IX:2	VI Menuetti	2 hn, 2 vn, b	— ?1766	—	lost	
4		IX:4	[12] Minuetti da ballo (with 12 Trios)	2 fl, 2 hn, 2 vn, b	—1766	(Amsterdam, 1766)		
5		IX:6, nos.1—8	XII Menuetti (with 4 Trios)	fl, 2 ob, 2 bn, 2 hn/tpt, timp, 2 vn, b	?	—	hIX:6, nos.9—12 = hIX:5, nos.1—4; see L 6	
6		IX:9b	12 Deutsche (dell'opera L'arbor di Diana)	fl, 2 ob, cl, bn, 2 hn, 2 vn, b	1787—99	—	lost; pf arr. ? extant as appx X.3, 4	
7		IX:14	13 Menuetti (with 4 Trios)	fl pic, 2 fl, 2 ob, 2 bn, 2 hn, 2 vn, b	?	—		
8		IX:15	[6] Menuetti (with 6 Trios)	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b	?	—		
9		IX:17	[17] Deutsche Tänze	fl pic, fl, 2 ob, 2 bn, 2	?	—	lost	

			hn, 2 vn, b			
10	IX:18	IX Menu ette (with Trios) fürs Orche ster	?	?	—	1st incipit = L 10, no.7, rest unkno wn
11	IX:19	[13] Menu etti (with 4 Trios)	2 vn, b	— ?1777	HW v, 199	theme of no.1 simila r to III of S 3; no.11 uses III of S 6
12	IX:24	Menu etto and Trio	2 vn, b	?	—	unsig ned draft MS not Hayd n's autog raph; for pf arr. see appx X.3, 13; for orch arr. see no.14
13	IX:25	Minue t	str	?	—	movt of sym. by Ditter sdorf (Kreb s no.35)
14	i, 580	10 Menu ette	orch	?	(Kass el, 1950)	orch arr. of no.12 and minue ts arr. from syms. and str qts
15	i, 580	12 deuts che	i orch, ii 2 vn, vc	?	i (Kass el,	minue ts arr. from

			Tänze , 2 versio ns			1950) sym. ; ii and HM, str qts xli (1967)	
16	—	12 Menu ette	2 vn, vc	?	(Wolf enbütt el, 1938)	from str trios, baryto n trios and Scher zandi	
17	iii, 323	XII [recte XIV] Menu ette (with 5 Trios)	2 fl pic/fl/ ob, 2 hn, 2 vn, b	?	—	see Lando n (B195 9), 70	
18	IX:22 a Add.	[12] Menu etti (with 1 Trio)	2 ob, 2 hn, 2 vn, b	?	—	see Thom as (M197 3), 23	

Note: for doubtful works extant only in pf arrs. see
appx X.3

Haydn, Joseph: Works

M: Concertos for string or wind instruments

No.	H	Title, key	Force s of orche stral acco mpani ment	Date	Authe nticati on	Editio n	Rema rks
1–4	VIIa	[4]Co ncerti per il violino :					
1	1	C	str	–1769 [?c17 61–5]	EK	HW iii/1, 1	for Luigi [Toma sini]
2	2	D	(2 ob, 2 hn), str	?c176 1–5	EK	—	lost; incipit in HW iii/1,

							VI
3	3	A (Melker Konzert)	str	–1771 [?c1765– 70]	EK	HW iii/1, 32	title not authentic
4	4	G	str	–1769	—	HW iii/1, 71	
5–7	VIIb	[2/3] Concerti per il violoncello:					
5	1	C	2 ob, 2 hn, str	?c1761–5	EK	HW iii/2, 1	
6	2	D	2 ob, 2 hn, str	1783	A	HW iii/2, 57	erroneously attrib. A. Kraft; rev. version by F.A. Gevaert
7	3	C	?	?c1761–5	EK	—	lost or = no.5
8	VIIc:1	Concerto per il violone (contraviolone), D	?	?1763	EK	—	lost
9–10	XIII	[2] Concerti per il paritonen [baryton]:					
9	1	D	(? 2 vn, b)	?c1765–70	EK	—	lost
10	2	D	(? 2 vn, b)	?c1765–70	EK	—	lost
11	XIII:3	Concerto per 2 paritonen, D	?	?c1765–70	EK	—	lost
12	VIIIf:1	Concerto per il flauto, D	?	?c1761–5	EK	—	lost
13	i,	Conc	?	?	see	—	lost;

	facsimile V	ert für Fagott			remar k	menti oned in Hayd n's short work- list, c1803 –4	
14–15	VIIId	[2] Conc erti per il corno di caccia :					
14	1	D	?	?c1761–5	EK	—	lost
15	3	D (no.1)	2 ob, str	1762	A	HW iii/3, 1	
16	VIIId:2	Conc erto a 2 corni, E	?	– ?1784	HV	—	lost
17	VIIe:1	Conc erto per il clarin o, E	2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str	1796	A	HW iii/3, 23	

Note: concs. for 2 lire organizzate, see group T;
Concertante, see J 105; conc. for vn, org/hpd, see U
3; ? conc. for vn planned in 1799, see Landon
(A1976)

Appendix M: Selected doubtful and spurious works

No.	H	Title, key	Force s of orche stral acco mpani ment	Date	Editio n	Rema rks
1	VIIa:D 1	Violin conce rto, D	2 ob, 2 hn, str	– c1777	(Paris , c1777	by C. Stamit z

), as by Stamitz		
2		VIIa:G 1	Violin conce rto, G	str	—1771	—	? by M. Haydn	
3		VIIa:A 1	Violin conce rto, A	?	— c1777	(Paris , c1777 , as by Giornovich)	by Giornovich	
4		VIIa:B 1	Violin conce rto, B	str	1760	D 3 (1960 , as by M. Haydn	by M. Haydn	
5		VIIa:B 2	Violin conce rto, B	str	—1767	(Leipzig, 1915)	by Christian Cannabich	
6		VIIb:4	Cello conce rto, D	str	—1772	(Leipzig, 1894)	also attribu ted (?G.B. .) Costanzi	
7		VIIb:5	Cello conce rto, C	2 fl, 2 ob, 2 cl, 2 bn, 2 hn, str	?c1899	(Berlin, 1899)	'nach einer Skizze ausge führt und heraus gege ben von David Popp er': sketc h never found	
8		VIIb:g	Cello conce rto, g	str	—1773	—	lost	
9		VIIc:D 1	Flute conce rto, D	str	—1771	(Munich, 1955)	by L. Hofmann	
10		VIIg:C 1	Oboe conce rto, C	2 ob, 2 hn, 2 tpt, timp, str	?c1800	(Wiesbaden, 1954)	orig. attrib. 'H...r'; Haydn's name	

						added later	
11	VllId:4	Horn concerto (no.2), D	str	–1781	(London, 1954)		
12	—	Concerto for 2 horns, E♭	2 ob, 2 hn, str	?	(Amsterdam, 1966)	D-HR, orig. with author's name; 'par Michael Heiden' added later	

Note: 3 concs., 1/2 cl, attrib. Haydn in D. Klöcker: disc notes, *Orfeo*, C 448971A, not authentic

Haydn, Joseph: Works

N: Divertimentos etc. for 4 + string and/or wind instruments

string quartets; works with baryton, lira organizzata excepted

No.	Hll	Title, key	Force s	Date	Authenticati on	Edition	Remarks
1–4		[4] Divertimentos (Cassations) a 9:	2 ob, 2 hn, 2 vn, 2 va, b				
1	9	G		–1764	EK	HW viii/1, 15	
2	20	F	+ (bn)	–1763 [–?1757]	EK	HW viii/1, 37; D 56 (1962)	
3	17	C	2 cl instead of 2 ob	–c1765	EK	HW viii/1, 80; D 23 (1960), ed.	

						H. Steppan	
4	G1	G		—1768 [?c1760]	—	HW viii/1, 63; D 47 (1959)	also attrib. M. Haydn (Pergler no.114); arr. a 5 without IV (Copenhagen, 1953)
5–10		[6] miscellaneous works:					
5	24	[V] Variations on a minuet, E♭	fl, 2 eng hn, 2 bn, 2 hn, vn solo, 2 vn, vc, vle	?1761	A (u)	HW viii/2, 99	? movt of larger work
6	2	Divertimento (Cassation) a 5, G	2 vn, 2 va, b	—1763 [?1753/4]	EK	HW viii/1, 1; D 894 (1988)	
7	10	Divertimento a 6 (Der [verliebte] Schulmeister), D	?	—c1765	EK	—	lost
8	13	Divertimento (? a 6), D	?	—c1765	EK	—	lost
9	8	Divertimento (Cassation) [a 7]	2 fl, 2 hn, 2 vn, b	—1767	EK	HW viii/1, 129	
10	D22 Add.	Cassation, D	4 hn, vn, va, b	?c1763	—	D 66 (1960)	considered not authentic in

							HW viii/1
11–12		[2] Divertimento s (Cassations) a 6	2 hn, 2 vn, va, b				for spurious arrs. as strings, see appx O.3, 2–3
11	21	E		–1763 [– ?1761]	EK	HW viii/1, 107	most sources incl. added variations of 2nd trio (HW viii/1, 207)
12	22	D		–1764 [– ?1760]	EK	HW viii/1, 118	
13–14		[2] Divertimento s (Cassations) [a 6]:	fl, ob, 2 vn, vc, db				
13	1	G		–1768	EK	HW viii/1, 145; D 846 (1984)	for spurious arr. with lute, see Crawford (N1980)
14	11	C (Der Geburtstag)		–1765	EK	HW viii/1, 161; D 57 (1961)	II: 'Mann und Weib'; cf also J 14
15–20		6 Scherzando s (Sinfonias, Divertimentos):	fl/2 ob, 2 hn, 2 vn, b	–1765		D 71– 6 (1961)	other versions probably spurious
15	33	F			—	HW viii/2.	

16	34	C			—	63 HW viii/2, 67	
17	35	D			—	HW viii/2, 73	
18	36	G			—	HW viii/2, 79	
19	37	E			—	HW viii/2, 85	
20	38	A			EK	HW viii/2, 91	
21–6		[6] Diverti- mento s [a 6]:	2 ob, 2 hn, 2 bn				
21	15	F (Parthia)		1760	A	HW viii/2, 18; D 29 (1959)	facs. of autog- raph in <i>Haydn Yearb- ook</i> 1962, 257
22	23	F (Parthia)		–1765 [?1760]	A (u- frag.)	HW viii/2, 24; D 30 (1959)	added movt of doubt- ful authen- ticity, D 30, 8
23	7	C (Feld- Parthie)		–1765	EK	HW viii/2, 12; D 31 (1959)	
24	3	G (Parthie)		–1766	EK	HW viii/2, 6; D 84 (1960)	
25	D18	D (Cassation)		–1765 [?c1760]	—	HW viii/2, 31; D 33 (1959)	in HW viii/2 as of doubt- ful authen- ticity
26	B3 = G9 = C12	B ¹ ; /G/C		–1766 [?c1760]	—	HW viii/2, 38, in	in HW viii/2 as of

		Add.	(Parthia)				B ¹ : D ⁸⁵ (1960), in G	doubtful authenticity
27–32			[6] Divertimenti s [a 4–8]:					
27		16	F (Feld-Parthie)	2 eng hn, 2 vn, 2 bn	1760	A	HW viii/2, 43	
28		12	E ¹ : (Feld-Parthie) (? a 6)	(?2) eng hn, and ?	— c1765	EK	—	lost; probably not in B ¹ as in h
29		20bis	A (Feld-Parthie)	? ?c1768	—	EK	—	lost
30		14	C	2 cl, 2 hn	1761	A	HW viii/2, 3; D 32 (1959)	
31		4	F (?D), a 5	2 cl, 2 hn, bn ?c1768	—	EK	—	lost
32		5	F (?D), a 5 (? a 4)	2 cl, 2 hn, (?bn) ?c1768	—	EK	—	lost; version for 2 hn, baryton, va, b extant; cf R 26; reconstruction, D, by R. Hellyer (Cardiff, 1983)

Note: for arrs. of works composed for baryton or lira organizzata, see groups R and T; 2 Divertimenti a più voci (Gr, Dies) probably = London versions of T 8 and T 13

Appendix N: Selected doubtful and spurious works

No.	Hll	Title, key	Force s	Date	Editio n	Rema rks
1	18	Divertimento (Nottu mo), D	fl, 2 hn, vn, va, b	?	—	probably by Vanh al, though incipit in HV
2	19	Divertimento (Nottu rno), G	fl, (2 hn), vn, va, b	?	—	probably by Vanh al, though incipit in HV
3	24a	Minuet with variations, D	2 fl, 2 ob, (bn), 2 hn, 2 vn, va, b	?	—	lost; minuet from P 15
4	24b	Minuet with variations, A	2 fl, 2 ob, 2 hn, 2 vn, va, b	?	—	lost; minuet from P 7
5	39	Divertimento (Echo), E	4 vn, 2 b	— 1766/7	(Wilhelmshaven, 1957)	
6	40	Sextetto, E	ob, bn, hn, vn, va, b	—1781	(London, 1957)	
7–12	6	Divertimentos (Feldparthie n):				
7	46	B	2 ob, 2 hn, 3 bn, serpent		(New York, 1960)	II: St Antony choral e, basis for

						Brahms's Haydn variations, op.56; arr. for 5 wind insts (London, 1942)	
8	42	B♭	2 ob, 2 cl, 2 hn, 2 bn		—		
9	41	E♭	2 ob, 2 cl, 2 hn, 2 bn		(Vienna, 1931)		
10	45	F	2 ob, 2 hn, 3 bn, serpent		—		
11	43	B♭	2 ob, 2 cl, 2 hn, 2 bn		(Mainz, 1970)		
12	44	F	2 ob, 2 hn, 3 bn, serpent		—		
13	47	Toy Symphony (Kinder-sinfonie; Berchtolsgadener Musik/Divertimento/Sinfonie; Symphonie burlesque), C	vn, va (or 2 vn), b, children's insts	—1786	D 300 (1974), in 'Cassatio ex G' by L. Mozart; in Operaticert a (Mainz, 1991), ed. S. Gerlach, as by ?M. Haydn	various versions extant; some times with author's name, sometimes with name of M. Haydn, L. Mozart, or E. Angerer; version	

						n by L. Mozar t with added movts	
14	D5	[12] Nottur ni (Quart etto), D	2 fl, 2 hn	?	(Leipz ig and Berlin, 1952)		
15	D6	Diverti mento , D	fl, vn, va, b	–1766	(Fran kfurt, 1971)	proba bly by L. Hofm ann	
16	D8	Diverti mento (Quint etto), D	fl, 2 vn, va, b	– ?1778	(Züric h, 1940)		
17	D9	Quatu or, D	fl, vn, va, b	–1768	(Lond on, 1960)		
18	F2	Cassa tion, F	ob, bn, 2 hn, vn, va, b	?	(Leipz ig, 1970)		
19	F7	Parthi a (Harm onie; Octett) , F	2 ob, 2 cl, 2 hn, 2 bn	–1802	(Leipz ig, 1902)	proba bly by P. Wrani tzky	
20	F10	Quart etto, Fvc	3 vn, vc	–1799	(Augs burg, c1799) , as by Feran dini	proba bly by Feran dini; see Marro cco (H197 2)	
21	F12	Parthi a, F	2 ob, 2 hn, bn	?	(Lond on, 1961)		
22	G4	Quatu or, G	fl, vn, va, b	–1768	(Lond on, 1960)		
23	A1	Diverti mento , A	2 vn, 2 va, b	–1762	—	consi dered authe ntic by Lando n (A198 0)	
24	B4	Diverti ssem ent,	ob, vn, b viol, b	?	(Lond on, 1929)	suppo sed autog	

		B				(Munich, 1972)	raph not authentic; also attrib. C.F. Abel and J.C. Bach	
25	—	Quatro, C	fl, vn, va, vc	?		(Zürich, 1969)	see HW viii/1, 224, no.JH I-C13	
26	D23 Add.	Divertimento, D	2 ob, 2 hn, 2 bn	?		D 86 (1960)	considered authentic by Fruehwald (H1988)	

Note: more doubtful and spurious works listed in HII; see also HW viii/1, 221, viii/2, 120; for arrs. for lute/gui, vn, va, vc, see O 8

Haydn, Joseph: Works

O: String quartets

No.	HIII	Op.	Title, key	Date (pubd)	Authe nticati on	Editio n	Rema rks
1–10			[10] Divertimentos (Cassations, Nottur nos):	(1764–6)			for proposed earlier dating see text, §2
1	1	1/1	B	–1762 [?c1757–9]	EK	HW xii/1, 1	'La chassée'; for spurious arr. for lute,

							vn, vc, see Crawf ord (N198 0)
2	2	1/2	E	-1762 [?c17 57-9]	EK	HW xii/1, 9	
3	3	1/3	D	-1762 [?c17 57-9]	EK	HW xii/1, 18	
4	4	1/4	G	-1764 [?c17 57-9]	EK	HW xii/1, 27	
5	11:6	1/0	E	-1764 [?c17 57-9]	EK	HW xii/1, 39	
6	6	1/6	C	-1762 [?c17 57-9]	HV, F	HW xii/1, 50	arrs. for lute/g ui, vn, vc, not authe ntic
7	7	2/1	A	-1763 [?c17 60- 62]	EK	HW xii/1, 59	
8	8	2/2	E	-1765 [?c17 60- 62]	EK	HW xii/1, 69	arrs. (in D) for lute/g ui, vn, va, vc, not authe ntic
9	10	2/4	F	-1762 [?c17 60- 62]	EK	HW xii/1, 80	
10	12	2/6	B	-1762 [?c17 60- 62]	EK	HW xii/1, 91	
11-16			6 Diverti mento s:	-1771 [?176 9/70] (1771 /2)	EK		
11	22	9/4	d			HW xii/2, 3	
12	19	9/1	C			HW xii/2, 13	
13	21	9/3	G			HW xii/2, 24	

14		20	9/2	E			HW xii/2, 35	cf X 3
15		23	9/5	B			HW xii/2, 45	
16		24	9/6	A			HW xii/2, 57	
17–22				6 Diverti mento) s:	1771 (1772	A		
17		26	17/2	F			HW xii/2, 69	
18		25	17/1	E			HW xii/2, 84	
19		28	17/4	c			HW xii/2, 99	
20		30	17/6	D			HW xii/2, 115	
21		27	17/3	E			HW xii/2, 129	
22		29	17/5	G			HW xii/2, 140	'Recit ative'
23–8				6 Diverti mento) s:	1772 (1774	A		'Sun Quart ets'
23		35	20/5	f			HW xii/3, 3	
24		36	20/6	A			HW xii/3, 21	
25		32	20/2	C			HW xii/3, 36	
26		33	20/3	g		Sk	HW xii/3, 54, 191 (incl. sketc h for III)	
27		34	20/4	D			HW xii/3, 70	
28		31	20/1	E			HW xii/3, 89	
29–34				6 Quatu ors (Quart etti):	1781 (1782)	HV, OE, SC (title, frag.		'Russi an' Quart ets, 'Jungf

					of no.29)		ernqu artette , 'Gli scher zi'; date 1778– 81 is incorr ect	
29		41	33/5	G		C	HW xii/3, 105	'How do you do?'; for pf arr. of IV, see appx X.2, 2
30		38	33/2	E		C	HW xii/3, 120	'The Joke'
31		37	33/1	b		C	HW xii/3, 133	
32		39	33/3	C			HW xii/3, 147	'The Bird'
33		42	33/6	D		C	HW xii/3, 163	
34		40	33/4	B			HW xii/3, 175	
35		43	42	Quart etto, d	1785 (1786)	A	(Vien na, 1988)	
36–41				6 Quart etti:	1787 [–16 Sept] (1787)	HV, OE, SC	(Vien na, 1985)	'Pruss ian' Quart ets; autog raphs of nos.3 8–41 in privat e collect ion
36		44	50/1	B				
37		45	50/2	C				
38		46	50/3	E		A		
39		47	50/4	f		A		
40		48	50/5	F		A		II: 'Ein Trau m'
41		49	50/6	D		A		'The Frog'

42–7

			6 Quatu ors:	–?22 Sept 1788 (1789 , 1790)	HV, ?Hay dn's letters	(Vien na, 1986– 7)	'Tost' Quart ets, 1st ser.
42	57	54/2	C				cf appx Y.1, 1
43	58	54/1	G		A (u frag.)		
44	59	54/3	E		A (u frag.)		
45	60	55/1	A				
46	61	55/2	f				'The Razor ,
47	62	55/3	B				
48–53			6 Quart etti:	1790 (1791)			'Tost' Quart ets, 2nd ser.
48	65	64/1	C		A	HW xii/5, 3	
49	68	64/2	b		A	HW xii/5, 18	
50	67	64/3	B		A	HW xii/5, 33	
51	66	64/4	G		HV	HW xii/5, 53	
52	64	64/6	E		A	HW xii/5, 68	
53	63	64/5	D		A, Sk	HW xii/5, 83, 218 (incl. sketc h for I)	'The Lark'; cf appx Y.1, 4
54–9			6 Quart etti:	1793 (1795 , 1796)	A		'Appo nyi' Quart ets
54	69	71/1	B			HW xii/5, 101	
55	70	71/2	D		Sk	HW xii/5, 119, 222 (incl. sketc h for III)	cf appx Y.1, 2
56	71	71/3	E			HW	

					xii/5, 135	
57	72	74/1	C		HW xii/5, 155	
58	73	74/2	F		Sk HW xii/5, 177, 220 (incl. sketch for IV)	
59	74	74/3	g		HW xii/5, 198	'The Rider'; for pf arr. of II, see appx X.2, 6
60–65			6 Quartetti:	–?14 June 1797 (1799)	HV, OE	(Vienna, 1982–7) 'Erdödy' Quartets
60	75	76/1	G			
61	76	76/2	d		HE (= E)	'Fifths'
62	77	76/3	C	–28 Sept 1797	Sk	'Emperor'; II uses Gott erhalt e Franz den Kaiser, G 43; for pf arr. cf appx X.2, 8; facs. of sketch for II (Graz, 1982, 2/1995)
63	78	76/4	B _♭		HE (= E)	'Sunrise'
64	79	76/5	D			
65	80	76/6	E _♭		HE (= E)	
66–7			2 Quartetti:	1799 (1802)	A	(Vienna, 1982–4) 'Lobkowitz' Quartets; facs.

						(Buda pest, 1972, 2/198 0)
66	81	77/1	G			
67	82	77/2	F			
68	83	103	Unfini shed Quart et, d (not B ₁)	–1803 (1806)	A, Sk (Vien na, 1982)	movts II and III only

Note: Haydn apparently wrote ?2 small str qts for Spain in 1784, now lost, not identical with hIII:B4, G5, C8, F2, D2 or g 1, which are by Gallus-Mederitsch; unpubd sketch, d, c1795, not identified

Appendix O.1: Arrangements for string quartet

No.	H	Title, key	Date	Authe nticati on	Editio n	Rema rks
1	III:50– 56	Music a instru menta le sopra le 7 ultime parole del nostro Rede ntore in croce ... ridotte in quart etti, op.51	–14 Feb 1787	OE	(Lond on, 1956)	arr. of orch versio n (K 11)
2	—	Quart etti: La vera const anza	–1799 [?c17 90]	E	—	16 piece s arr. from op (E 19) ? by

					Haydn or with his approval	
3	—	Quartetti: Armida	—1799 E [?c1790]	—	18 pieces arr. from op (E 23) ? by Haydn or with his approval	

Note: arrs. of other Haydn op and orat for str qt or qnt, not authenticated; VI Fugen ... von G.J. Werner ... herausgegeben von ... J. Haydn (Vienna, 1804) not arr. but only issued by Haydn

Appendix O.2: Selected spurious works

No.	HIII	Op.	Title, key	Date	Edition	Remarks
1–6			6 Quatuors:	—1777	(London, n.d.)	? by R. Hoffstetter, though in HV
1	13	3/1	E			
2	14	3/2	C			
3	15	3/3	G			
4	16	3/4	B \flat			
5	17	3/5	F			II: 'Serenade'
6	18	3/6	A			
7	D 3	—	Divertimento, D	—1763	(Mainz, 1955)	by Albrechtsberger
8	E 2	—	E	—1768	HM, xcvi (1936)	

Note: further spurious qts listed in hIII, and Feder (H1974)

Appendix O.3: Spurious arrangements

No.	H	Op.	Key	Date	Edition	Remarks
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1	III:5	1/5	B	– 1770/71	(London, n.d.)	arr. of sym. J 107; spurious though in HV
2	III:9	2/3	E	–1766	(London, n.d.)	arr. of N 11; spurious though in HV
3	III:11	2/5	D	–1766	(London, n.d.)	arr. of N 12; spurious though in HV

Haydn, Joseph: Works

P: String trios (divertimentos)

baryton trios excepted; for 2 violins and cello (or other bass instrument) unless otherwise stated

HV	Key	Date	Authentication	Edition	Remarks
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1	E	–1767	EK	HW xi/1, 1; D 901 (1982)	
2	F	–1767	EK	HW xi/1, 9; D 902 (1982)	
3	b	–1767	EK	HW xi/1,	

				17; D 903 (1985)	
4	E	–1767	EK	HW xi/1, 24; D 904 (1981)	
5	B	–?1765	EK	—	lost; forces unknown
6	E	–?1764 [–?1761]	EK	HW xi/1, 33; D 906 (1985)	various versions extant, with scherzo as I or III or missing
7	A	–?1765	EK	HW xi/1, 40; D 907 (1982)	incl. variation s on Ich liebe, du liebest (G 48); cf appx N 4
8	B	–1765	EK	HW xi/1, 45; D 908 (1982)	for vn, va, b
9	E	–?1765	EK	—	lost; forces unknown
10	F	–1767	EK	HW xi/1, 55; D 910 (1982)	
11	E	–1763	EK	HW xi/1, 68; D 923 (1981)	
12	E	–1767	EK	HW xi/1, 73; D 911 (1981)	
13	B	–?1765	EK	HW xi/1, 85; D 912 (1984)	
14	b	–?1765	EK	—	lost; forces unknown
15	D	–1762	EK	HW xi/1, 96; D 914 (1981)	cf appx N 3
16	C	–1765 [– ?1763]	EK	HW xi/1, 105; D 915 (1981)	
17	E	–1766 [– ?1763]	EK	HW xi/1, 117; D 916	

18	B	–1765 [– ?1763]	EK	(1982) HW xi/1, 127; D 917 (1984)
19	E	–1765 [– ?1763]	EK	HW xi/1, 136; D 918 (1982)
20	G	–1766 [– ?1763]	EK	HW xi/1, 147; D 919 (1982)
21	D	?c1765	EK	HW xi/1, 157; D 922 (1982)

Appendix P: Selected works for 2 violins and cello (or other bass instrument) attributed to Haydn (early works if authentic)

No.	HV	Key	Edition	Remarks
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1	D3	D	HW xi/2, 29; D 920 (1981)	?authentic; nos. 1, 3, 4 considered doubtful in HW xi/2
2	F1	F	HW xi/2, 6; D 928 (1981)	?authentic
3	G1	G	HW xi/2, 34; D 921 (1981)	?authentic; see remark for no. 1
4	A2	A	HW xi/2, 16; D 934 (1985)	?authentic; see remark for no. 1
5	A3	A	—	?authentic; nos. 5, 8, 9 considered not authentic in HW xi/2
6	D1	D	HW xi/2, 1; D 924 (1981)	?authentic
7	B1	B	HW xi/2, 11; D	?authentic

			927 (1981)		
8	G3	G	(Mainz, 1955); D 933 (1985)	I and II ?authentic; see remark for no.5	
9	G4	G	D 926 (1984)	?authentic; see remark for no.5	
10	C3	C	D 925 (1985)	doubtful; nos.10–14 considered authentic by Landon (A1980), nos.10, 12–14 as possibly authentic by Larsen (B1941), nos.10, 11, 14, 15 as not authentic by Fruehwald (H1984) and in HW xi/2	
11	C2	C	D 931 (1982)	doubtful; see previous remark	
12	C1	C	HW xi/2, 40; D 932 (1985)	doubtful; see remark for no.10; nos.12, 13 considered authentic by Fruehwald (1984)	
13	C4	C	HW xi/2, 24; D 929 (1982)	doubtful; see remarks for nos.10, 12	
14	C5	C	D 930	doubtful;	

			(1985)	see remark for no. 10	
15	Es4	EL	—	doubtful; see remark for no. 10	
16	C6	C	—	probably by Fils (trio for hpd, vn, b)	
17	C7	C	5 Eisenstä dter Trios (Wiesba den, 1954), no.3	probably not authenti c	
18	C8	C	—	probably not authenti c	
19	D4	D	6 Weinzier ler Trios (Wolfenb üttel, 1938), no.5	probably not authenti c	
20	—	d	—	A-Wst; probably not authenti c; incipit in HW xi/2, preface	
21	Es2	EL	—	probably not authenti c	
22	Es3	EL	—	probably not authenti c	
23	Es5	EL	12 Menuett e (Wolfenb üttel, 1938), nos.9, 12	probaby not authenti c; 5 movts; only 2 minuets pubd	
24	Es11	EL	(?Paris, n.d.)	probably not authenti c	
25	E2	E	—	probably not authenti c	

26		F7	F	as no.24	probably by Pugnani	
27		—	F	—	<i>CZ-Bm</i> (2 vn, vle); probably not authentic	
28		G5	G	as no.24	probably not authentic	
29		—	A	—	<i>Pnm</i> ; probably not authentic; incipit in HW xi/2, preface	
30		B3	B $\frac{1}{2}$	—	probably not authentic; ? by Zappa	
31		B4	B $\frac{1}{2}$	—	probably not authentic	
32		Es1	E $\frac{1}{2}$	(Munich-Gräffelfin g, 1969)	by M. Haydn; for vn, va, vc	
33		G2	G	(Leipzig, 1932) (2 vn, pf, vc ad lib)	by M. Haydn; edn as sonata op.8, no.5	
34		A1	A	(Leipzig, 1932) (2 vn, pf, vc ad lib)	by M. Haydn; edn as sonata op.8, no.6	
35		Es9	E $\frac{1}{2}$	6 Weinzierler Trios (Wolfenbüttel, 1938), no.6	probably by L. Hofmann	

Note: other works in hV, probably by other composers, incl. D2, E1, B2: by M. Haydn; C9 (lost), D5, Es8, F5 (lost, qt), G6, A7: ? by L. Hofmann; Es12, F2, F6: ? by Kammel; Es10: ? by Asplmayr; E3: ? by Ivanschiz; F3: ? by Asplmayr/Ivanschiz; Es7: ? by P. Gasparini; Es13 (lost): ? by Auffmann; F4: ? by J.C. Bach (qt); A5: ? by Enderle, A6: ? by Fils; B5: ? by Chiesa; D6 is arr. of

baryton trio Q 1; incipits of 6 doubtful/spurious works:
hV: Es6, F8, G7, A4, B6, and preface to HW xi/2: JHI-
C10; see also pf sonatas, W 40–42

Haydn, Joseph: Works

Q: Baryton trios (divertimentos)

for baryton, viola and cello (or other bass instrument); WT = 6 leichte Wiener Trios,
Wolfenbüttel, 1939

No.	HXI	Key	Date	Authen tication	Edition	Remar ks
1–24: Book I			–14 Jan 1767 [c1765 –6]	EK		bound by that date; preser ved singly
	1	A			HW xiv/1, 1	h with II and III revers ed and without IV; see also note to appx P
2a	—	?1st version , A		I: EK	HW xiv/1, 6	3 movts
2b	2	2nd version , A		I: EK; III, IV: A (u)	HW xiv/1, 6	4 movts; facs. of autogr aph frag. in Unverri cht (N1969)
2c	2bis	spuriou s version , G		—	WT, no.4	3 movts as 2a but in order II, III, I; for vc, va, b, and other arrs.; cf appx X.3,

					9a–c
	3	A	–1770		HW xiv/1, 16
	4	A			HW xiv/1, 21
5a	—	?1st version, A		I: EK	HW xiv/1, 24 3 movts; I quotes Gluck: Che farò senza Euridice
5b	—	?2nd version, A		I: EK; III: A (u)	HW xiv/1, 24 I, II as in 5a; new minuet and trio as III; facs. of autograph frag. in Unverricht (N1969)
5c	i, 596 (below)	spurious version of 5a, G		—	WT, no.2 for 2 vn, b; also in D, arr. fl, vn, b
5d	5	inc. reconstruction of 5b, A		I: EK; III: A (u)	HW xiv/1, 24 2 movts: I, III of 5b
	6	A	–1769		HW xiv/1, 28 spurious version omits II and incl. III from 5b
	7	A	–1769		HW xiv/1, 34
	8	A			HW xiv/1, 40
	9	A	–1770		HW xiv/1, 46
	10	A	–1772	A (frag., u)	HW xiv/1, 51 autograph not for 2

					barytons, b, as stated in h
	11	D	–1772	HW xiv/1, 56	
	12	A		HW xiv/1, 61	
	13	A		HW xiv/1, 70	only I extant or identified; edn in BL; for 2 vn, vc; cf appx Q 1
	14	D		HW xiv/1, 72	
	15	A		HW xiv/1, 78	
	16	A	–1772	HW xiv/1, 84	
	17	D	–1772	HW xiv/1, 88	
	18	A	–1772	—	lost or unidentified
	19	A		HW xiv/1, 96	
	20	D		HW xiv/1, 102	
	21	A	–1771	HW xiv/1, 108	
	22	A		HW xiv/1, 113	only I extant or identified; edn for 2 vn, vc
	23	D		—	lost or unidentified; cf appx Q 2, 3
	24	D	1766	A (inc.) HW xiv/1, 115	edn with Trio of

					Minuet and III, both missing in h
25–48: Book ii			–11 Oct 1767 [c1766/7]	EK	bound by that date
	25	A	–1772		HW xiv/2, 1
	26	G			HW xiv/2, 6
					uses minuet of appx X.1, 2
	27	D			HW xiv/2, 13
					II and III reversed in h
	28	D			HW xiv/2, 19
	29	A			HW xiv/2, 25
					I uses theme from La canterina (E 8)
	30	G			HW xiv/2, 32
	31	D			HW xiv/2, 37
					another version (?not authentic) has 4 movts, incl. Adagio from no.5
	32	G			HW xiv/2, 43
	33	A			HW xiv/2, 49
	34	D	–1776 [–?1775]		HW xiv/2, 56
	35	A	–1771		HW xiv/2, 61
	36	D	–1776		HW xiv/2, 65
	37	G	–1776		HW xiv/2, 70
					I uses W 3

	38	A	–1776		HW xiv/2, 77	
	39	D	–1776		HW xiv/2, 83	
	40	D		A (frag.)	HW xiv/2, 88	
	41	D		A	HW xiv/2, 93	
	42	D	1767	A (frag.)	HW xiv/2, 98	
	43	D			HW xiv/2, 104	
	44	D			HW xiv/2, 109	
	45	D			HW xiv/2, 114	
	46	A			HW xiv/2, 120	
	47	G			HW xiv/2, 125	
	48	D			HW xiv/2, 131	
49–72: Book iii			–7 July 1768 [c1767 –8]	EK		bound by that date
	49	G			HW xiv/3, 1	
	50	D			HW xiv/3, 7	
	51	A			HW xiv/3, 14	
	52	d/D			HW xiv/3, 18	minuet and trio based on movt in sym. J 58
	53	G	1767	A	HW xiv/3, 24	
	54	D			HW xiv/3, 29	
	55	G			HW xiv/3, 33	
	56	D			HW xiv/3,	

					38	
	57	A	1768	A	HW xiv/3, 44	
	58	D			HW xiv/3, 48	
	59	G		Sk	HW xiv/3, 53	
	60	A		Sk	HW xiv/3, 59	for sketch, see critical comme ntary to HW xiv/3, 32
	61	D		Sk	HW xiv/3, 65	for sketch, see critical comme ntary to HW xiv/3, 35
	62	G			HW xiv/3, 72	
	63	D			HW xiv/3, 77	
	64	D			HW xiv/3, 83	I uses Alleluia theme of sym. J 30
	65	G			HW xiv/3, 88	
	66	A			HW xiv/3, 93	
	67	G			HW xiv/3, 100	
	68	A		A	HW xiv/3, 106	
	69	D		A	HW xiv/3, 111	
	70	G			HW xiv/3, 116	
	71	A			HW xiv/3, 122	
	72	D			HW xiv/3, 128	

73–96: Book iv			–22 Dec 1771 [c1768 –71]	EK, SC		paper for copyin g ordere d by that date; bound by 3 Feb 1772
	73	G	–1772		HW xiv/4, 1	
	74	D			HW xiv/4, 5	
	75	A			HW xiv/4, 11	
	76	C	–1772		HW xiv/4, 16	
	77	G			HW xiv/4, 21	
	78	D			HW xiv/4, 26	
	79	D	1769	A	HW xiv/4, 30	
	80	G		A (frag.)	HW xiv/4, 35	
	81	D			HW xiv/4, 41	
	82	C			HW xiv/4, 46	
	83	F			HW xiv/4, 52	
	84	G			HW xiv/4, 58	
	85	D			HW xiv/4, 64	
	86	A			HW xiv/4, 70	
	87	a			HW xiv/4, 76	
	88	A			HW xiv/4, 82	
	89	G			HW xiv/4, 87	vn instead of va
	90	C			HW xiv/4,	vn instead

					93	of va
	91	D			HW xiv/4, 100	vn instead of va
	92	G			HW xiv/4, 106	
	93	C			HW xiv/4, 111	
	94	A	–1774		HW xiv/4, 116	
	95	D			HW xiv/4, 123	
	96	b			HW xiv/4, 130	
97–126: Book v			–8 Nov 1778 [c1771 –8]			paper for copyin g ordere d by that date; preser ved singly
	97	D	[– c1773] [?1766]	EK	HW xiv/5, 1	'per la felicissi ma nascita di S.A.I.S. Prenci pe Estorh azi'; cf S 11
	98	D		EK	HW xiv/5, 15	
	99	G		EK	—	lost
	100	F		EK	HW xiv/5, 22	
	101	C	[– c1773]	EK	HW xiv/5, 30	
	102	G		EK	HW xiv/5, 37	
	103	A		EK	HW xiv/5, 44	I and probab ly II based on U 15; see also V 6

	104	D		EK	HW xiv/1, 126	MS discovered 1976, see Fisher (B1978)
	105	G	1772	A	HW xiv/5, 50; xiv/1, 132	III discovered 1976, see Fisher (B1978)
	106	D	[– c1773]	EK	HW xiv/5, 55	autograph erroneously mentioned in h is that of no. 105
	107	D	[?c1766–8]	EK	HW xiv/5, 61	
	108	A		EK	HW xiv/5, 68	
	109	C	[– c1773]	A, EK	HW xiv/5, 74	
	110	C		EK	HW xiv/5, 80	I and II based on U 13
	111	G	[– c1773]	EK	HW xiv/5, 87	in HV 'a cinque'
	112	D		EK	HW xiv/5, 92	
	113	D	[– c1773]	HV, JE	HW xiv/5, 99	
	114	D	[– c1773]	EK	HW xiv/5, 106	
	115	D		EK	HW xiv/5, 113	
	116	G		EK	HW xiv/5, 119	
	117	F	[– c1773]	EK	HW xiv/5, 125	
	118	D		EK	HW xiv/5, 132	
	119	G		EK	HW	only

					xiv/5, 139	baryto n pt extant
	120	D	[– c1773]	EK	HW xiv/5, 141	
	121	A		EK	HW xiv/5, 146	
	122	A		HV, C	HW xiv/5, 153	
	123	G		EK	HW xiv/5, 159	
	124	G		EK	HW xiv/5, 166	
	125	G		EK	HW xiv/5, 174	
	126	C		EK	HW xiv/5, 180	

Appendix Q: String (probably baryton) trios attributed to Haydn

No.	HXI	Title, key	Forces	Edition	Remarks
1	D1 (I, II)	Adagio cantabile, D; Menuetto (with Trio), A/a	2 vn, vc	HW xiv/1, 120, 122	probably authentic; ? II, III of Q 13
2	iii, 327	Finale (Presto assai), D	2 vn, vc	HW xiv/1, 124	probably authentic; ? III of Q 23
3	iii, 327	Menuetto (with Trio), E♭	2 vn, vc	HW xiv/1, 123	probably authentic, but transposed; ? II of Q 23
4	D2	Divertimento, D	baryton, va, vc	—	doubtful

5	A1	Terzett o (a tre), A	baryto n, va b	—	doubtful
6	C3	Trio, C	vc, va, b	DTÖ, cxxiv (1972), 71, as by Tomasini	baryton trio by Luigi Tomasini

Note: for hXI:C1–2, see appx S 27, 26; see also appx S 1

Haydn, Joseph: Works

R: Works for 1 or 2 barytons

No.	H	Title, key	Force s	Date	Authen- tication	Edition	Remarks
1–5		[5] Divertimenti per il paritono solo:					
1	XII:20	G	?with vc	c1765 /6	EK	—	lost
2	XII:21	D	?with vc	c1765 /6	EK	—	lost
3	XII:22	A	?with vc	c1765 /6	EK	—	lost
4	XII:23	G	?with vc	c1765 /6	EK	—	
5	XII:18	A	with vc	c1766 –9	EK	—	lost
6–7		[2] Soli per il paritono:					
6	XII:13	D	with vc	?1770 –75	EK	—	lost; proba- bly based on U 15; theme identical with III of

							V 6
7	XII:14	D	with vc	?1770 –75	EK	—	lost
8–13		6 Sonat e:	baryto n, vc	?c177 5			
8	XII:7	D			EK	—	lost
9	XII:8	C			EK	—	lost
10	XII:9	G			EK	—	lost
11	XII:10	A			EK	—	lost
12	XII:11	D			EK	—	lost
13	XII:12	G			HV	—	lost
14–16		[3] Sonat e:	baryto n, vc	?	HV	—	lost; on authe nticity see critical comm entary to HW xiii, 11; ?incl. in ‘16 Duett en für den Barito n’ in Hayd n’s short work- list, c1803 /4 (h i, facs., p.V)
14	XII:15	F					
15	XII:16	D					
16	XII:17	D					
17–22		[6] Duetti :	2 baryto ns	c1764 –9			
17	X:11	D			EK	HW xiii, 2	only extant in unaut hentic arr. for fl, vn, b
18	XII:4	G			EK, JE	HW xiii, 6	
19	XII:1	A			EK	HW xiii, 10	as no.17
20	XII:5 + 3	D			EK	HW xiii, 16	as no.17; finale uses

							Trio from sym. J 28
21	XII:6	G			EK	—	lost
22	XII:2	G			HV	—	lost
23	XII:19	12 Cassations-Stücke (Divertimentos)	2 barytons, b	c1765/6	EK, A (small frag., u); JE	HW xiii, 20	
24	X:9	Divertimento, D	2 barytons, 2 hn	?1765–70	EK	—	lost
25–6		[2] Divertimentos (Quintetti):	2 hn, baryton, va, b				'3 Quintetten' according to Haydn's short work-list, c1803/4 (h i, facs., p.V)
25	X:7	D		c1767/8	EK	—	lost
26	X:10	D		c1767/8 [?c1771]	EK	HW xiii, 29	uses N 32
27–33		[7] Divertimentos as a 8:	2 hn, 2 vn, baryton, va, vc, vle				1st edn with fl instead of baryton
27	X:2	D		?1775	EK	HW xiii, 38	only extant in arrs. without baryton
28	X:5	G		1775	EK, A	HW xiii, 62	
29	X:3	a/A		1775	EK, A	HW xiii, 87	
30	X:4	G		?1775	EK	HW xiii, 109	as for no.27
31	X:1	D		1775	EK, A	HW	autog

						xiii, 131	raph in <i>PL- Kj</i>
32	X:6	A		?1775	EK	HW xiii, 157	as for no.27
33	X:12	G		?1775	—	HW xiii, 177	as for no.27

Note: hX:8 probably = XI:111 (Q 111); XII:24
probably = XI:114 (Q 114); XII:25 has not been
verified

Haydn, Joseph: Works

S: Miscellaneous chamber music for 2–3 string and/or wind instruments

No.	H	Title, key	Force s	Date	Authenticati on	Edition	Remarks
1–6		6 Violin Solo mit Beglei tung einer Viola (Sona tas; Duos) :	vn, va	–1773 [– ?1769]	EK	(Main z, 1970)	'1773' on MS of nos.1, 4 in A-Wn; versio ns for 2 vn and vn, vc, doubtf ul
1	VI:1	F			A (u vn)		
2	VI:2	A			A (u vn)		
3	VI:3	B \flat					cf. appx L 11
4	VI:4	D					
5	VI:5	E \flat					
6	VI:6	C					cf. appx L 11
7	IV:5	Diverti mento a 3 per il corno di caccia	hn, vn, vc	1767	A	D 1 (1957)	

8–13		6 Divertimento s a 3 (Divertissements):	vn/fl, vn, vc	1784	SC	D 871–6 (1989 E. Kubitschek	op.10 0 in early edns
8	IV:6	D					I arr. from II mond o della luna, no.12 (E 17); II uses no.15
9	IV:7	G					I uses no.24 of E 17
10	IV:8	C					II uses no.25 of E 17
11	IV:9	G					arr. of 3 movts from Q 97
12	IV:10	A					III arr. from no.23 of E 17
13	IV:11	D					III uses no.14 of E 17
14–17		[?4] Trios:	2 fl, vc	1794/ 5			orig. versio ns of nos.1 5–17 uncert ain
14	IV:1	C		1794	A	(Leipz ig, 1959) , ed. K.H. Köhle r	2, not 3 versio ns of II, both in edn, but 2nd versio

						n spoile d
15	IV:2	G			A (u) as no.14	1 movt only; II only final variati on of I; in autog raph witho ut title or 'Fine' remar k, contra ry to state ment in h; uses song The Lady' s Looki ng- Glass (appx G.1, 2); 1st pubd with added III from no.16 (Lond on, 1799)
16	IV:3	G (no.2)			A (u) as no.14	autog raph in <i>PL- Kj</i>
17	IV:4	G (no.3)			E NM 71 (1954)	1 movt only; MS title in Hayd n's hand, not signe d by him, no autho r's

			name; also with no.15 added as II
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Appendix S: Works attributed to Haydn

No.	H	Title, key	Force s	Date	Editio n	Remarks
1	IV:G2	Divertimento a 3, G	fl, vn, vc	?1762	—	?authentic; 1 movt only; ?arr. of other wise lost baryton composition; date on MS copy
2	VI:C4	Violino solo (Arioso + 7/8 variations), C	vn, b	—1768	—	doubtful
3–5	VI, Anhang	3 movts (each 2nd trio of Minuet): i F; ii B; iii c	2 vn	i 1800 ii–iii – 1802	i (Paris, 1800) ; ii–iii (Leipzig, 1917)	doubtful; ?arr. from unknown works
6	VI:G2	Solo con basso, G	vn, b	?	—	doubtful
7	VI:Es 2 Add.	23 variations,	vn, b	?	ed. A. Weinmann	doubtful; MS copy,

		E♭			(Vienne, 1982)	A-SEI	
8	IV:D2	Cassation, D	fl, vn, b	?	(Frankfurt, 1973) (with added hpd)	doubtful; arr. for fl, vn, str, hpd (Frankfurt, 1973)	
9	IV:D1	Trio, D	fl, vn, b	—1768	—	doubtful	
10–12		3 Terzetti: vc/bn	fl/vn, va, vc/bn	?	—	probably not authentic; MS copy, HE	
10	—	C					
11	—	F					
12	—	B♭					
13	IV:F1	Divertimento (Trio), F	3 fl	?	—	probably not authentic	
14	IV:F2	Sonata a 3, F	lute, vn, b	?	(Antwerp, 1973)	probably not authentic	
15–17		3 Trios	clarinetto d'amour, vn, b	—1781	(Leipzig, 1977)	probably not authentic	
15	IV:Es 1	E♭					
16	IV:Es 2	E♭					
17	IV:B1	B♭					
18	VI:G4	Ein musikalischer Scherz, G	2 vn	?	(Offenbach, 1896)	probably not authentic	
19	IV:D3	Divertimento, D	hn, va, vle	?	ed. W. Rainer, D 274 (1969), as by M. Haydn	? by M. Haydn	
20–23		4	vn, va	1783	(Leipzig)	by M.	

		Duos:			ig, 1911), as by M. Haydn	Haydn	
20	VI:C1	C					
21	VI:E1	E					
22	VI:F2	F					
23	VI:D3	D					
24–5		[2] Divertimenti da camera:		?	(Wolfenbüttel, 1972)	probably by Haver(?) Gregor Hauer)	
24	IV:G1	G	vn/fl, vn, b			also attrib. Vanhal	
25	IV:A1	A	fl, vn, b				
26	XI:C2	Divertimento, C	fl, vn, b	?	(London, 1851)	probably by Haver	
27	XI:C1	Divertissement, C	vn/fl, vn, b	–1771	(London, 1936) (for vn, pf)	probably by Dittersdorf (2 vn, b)	
28	VI:D1	Duett, D	vn, vc	–1768	(Wiesbaden, 1982)	probably by L. Hofmann	
29–34		6 Sonatas:	2 vn	–1770	(Mainz, 1953)	also attrib. Campioni; probably by Kammel	
29	VI:G1	G					
30	VI:A1	A					
31	VI:B1	B $\frac{1}{2}$					
32	VI:D2	D					
33	VI:Es1	E $\frac{1}{2}$					
34	VI:F1	F					
35	IV, Anh.	Gioco filarmonico, D	2 vn/fl, b	–1781	(Naples, –1790)	by M. Stadler; also pubd for pf	
36	i, 509	Divertimento	vn, va	?	NM 52	spurious arr.	

	, E	re, vc	(1930 of Q) 56, I; Q 34, II (trio of minue t by Gass mann) ; Q 78, III	
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Note: 6 vn duettos mentioned by A. Fuchs, doubtful
and lost (hVI:G3, D4, A2, C2, F3, C3); arr. for
lute/gui, vn, vc, see O 1, 6; 3 ob duettos, no.1 on
Teldec 6.42416 AW, doubtful

Haydn, Joseph: Works
T: Works for 2 lire organizzate

No.	H	Title, key	Force s	Date	Authe nticati on	Editio n	Rema rks
1–5		[?5] Conc erti per la lira organi zzata:	2 lire, 2 hn, 2 vn, 2 va, vc				1 conc., ? in C, possi bly lost; nos.1 –3 ?1st ser., nos.4 –5 ?rest of 2nd ser.
1	VIIh:1	C		?1786	HE (=C)	HW vi, 1	
2	VIIh:4	F		[1786]	HE	HW vi, 35	
3	VIIh:2	G		?1786	HC	HW vi, 75	only extant MS copy witho ut autho r's name but rev. Hayd

							n; II uses cavati na Sono Alcina (F 8)
4		VIIh:5 F		?1787	HC	HW vi, 113	only extant MS copy witho ut autho r's name but rev. Hayd n; cf J 89
5		VIIh:3 G		?1787	A (u frag.), HC	HW vi, 141	only extant MS witho ut autho r's name but partly writte n by Hayd n; cf J 100
6–13		[?8] Nottur ni:					?1 nottur no missin g; nos.6 –11 ?1st ser., nos.1 2–13 ?rest of 2nd ser.
6		II:25 C	2 lire, 2 cl, 2 hn, 2 va, b	c1788 –90	HE (=C)	HW vii, 1	
7		II:26 F	2 lire, 2 cl, 2 hn, 2 va, b	c1788 –90	HC	HW vii, 25	only extant MS copy witho ut autho r's name

							but from Haydn's collection
8	II:32	C, i orig. version	2 lire, 2 cl, 2 hn, 2 va, b	?1790	RC	HW vii, 48 (based on both versions)	MS copy without author's name but rev. Haydn
		ii London version	2 fl, 2 vn, 2 hn, 2 va, vc, db	?1792	RC		MS copy without Haydn's name but rev. Haydn
9	II:31	(Divergent o), C, i orig. version	2 lire, 2 cl, 2 hn, 2 va, vc	1790	A, Sk	HW vii, 78	sketch for I, HW vii, 188
		ii 1st London version	fl, ob, 2 cl/vn, 2 hn, 2 va, vc	?1792	SC, RC	HW vii, 78	
		iii 2nd London version	fl, ob, 2 vn, 2 hn, 2 va, vc, db	?1794	corrections in A	HW vii, 78	
10	II:29	C, i ?orig. version	? 2 lire, ? 2 cl, ? 2 hn, ? 2 va, ? vc	?1790	—	[HW vii, 98]	
		ii extant version	fl, ob, 2 vn, 2 hn, 2 va, vc/b	?1791	HE	HW vii, 98	
11	II:30	G	2 lire, 2 cl, 2 hn, 2 va, vc	?1790	HC, C	HW vii, 116	finale lost; only extant MS copy

							witho ut autho r's name
12	II:28	F, i ?orig. versio n	? 2 lire, ? 2 hn, ? 2 vn, ? 2 va, ? vc	?1790	Sk	[HW vii, 130]	sketc h for I, HW vii, 196
		ii Londo n versio n	fl, ob, 2 hn, 2 vn, 2 va, vc, db	?1792	SC	HW vii, 130	
13	II:27	(Diver timent o), G, i orig. versio n	2 lire, 2 hn, 2 vn, 2 va, vc	?1790	A	HW vii, 158 (base d on both versio ns)	
		ii Londo n versio n	fl, ob, 2 hn, 2 vn, 2 va, vc, db	?1792	correc tions in A, SC		

Haydn, Joseph: Works

U: Keyboard concertos/concertinos/divertimentos

No.	H	Title, key	Force s	Date	Authe nticati on	Editio n	Rema rks
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1-2		[2] Conc erti per il clavic embal o:					
1	XVIII: 1	(Conc erto per l'orga no, no.1), C	org/h pd, 2 ob, (2 tpt/?h n, ? timp), str	?1756	A, EK	(Wies baden , 1953, 2/198 6)	2nd edn with tpts
2	XVIII: 2	D	org/h pd (2 ob, 2 tpt, timp), str	~1767	EK	D 78 (1997)	attrib. Galup pi in MS copy, D-Bsb

3		XVIII: 6	Concerto per violino e cembalo, F	org/hpd, vn solo, str	–1766	EK	(Kassel, 1959)	
4–6			[3] Concerti per il clavicembalo:					
4		XVIII: 3	F	hpd, (?2 hn), str	–1771 [–?c1766]	EK	HW xv/2, 1	
5		XVIII: 4	G	hpd/pf, (?2 ob, ?2 hn), str	–1781 [?c1768–70]	EK	HW xv/2, 45	
6		XVIII: 11	D	hpd/pf, 2 ob, 2 hn, str	–1784	—	HW xv/2, 79	
7–13			[7] Concertinos/Divertimentos:					
7		XIV:1 1	Concertino, C	hpd, 2 vn, b	1760	A (lost)	HW xvi, 1; D 21 (1959)	
8		XIV:1 0	Divertimento no.1 con violini, C	hpd, (2) vn, (b)	?c1764–7	JE	HW xvi, 73	only hpd extant; finale uses that of kbd sonata, appx W.1, 11; facs. in Landon (A1980), 546
9		XIV:4	Divertimento (Concerto), C	hpd, 2 vn, b	1764	A	HW xvi, 51	

10	XIV:3	Divertimento (Concertino, Sonate), C	hpd, 2 vn, b	–1771 [–c1767]	EK	HW xvi, 66	
11	XIV:7	Divertimento, C	hpd, 2 vn, vc	–c1767	HE	HW xvi, 75	
12	XIV:9	Divertimento, F	hpd, 2 vn, vc	–c1767	HE	HW xvi, 84	
13	XIV:8	Divertimento, C	hpd, 2 vn, vc	c1768–72	HE	HW xvi, 92	cf Q 110
14	XIV:1	Divertimento, E	hpd, 2 hn, vn, b	–1766	EK	HW xvii/1, 157	
15	XIV:2	Divertimento, F	hpd, 2 vn, baryton	?c1767–71	EK	—	lost; version as pf trio (V 6) extant; cf Q 103, R 6

Appendix U: Selected works attributed to Haydn

No.	H	Title, key	Force, s	Date	Edition	Remarks
1	XVIII:5	Concerto, C	org/hpd (?2 ob, ?2 tpt/hn), 2 vn, b	–1763	NM 200 (1959)	probably authentic; ?EK; also attrib. Wagenseil in MS copy, A-E/
2	XVIII:8	Concerto (no.2), C	org/hpd, (2 hn/tpt, timp), 2 vn, b	–1766	D 80 (1962)	probably authentic; ?EK; orig. attrib. (L.) Hofmann in

						MS copy, <i>D-Bsb</i>	
3	XVIII:10	Concertino (Concerto), C	org/hpd, 2 vn, b	–1771	(Munch, 1969)	probably authentic; ?EK; only extant MS copy, A- <i>Wgm</i> , as by 'Heyden'	
4	XIV:12	Concerto (Partita, Concertino), C	hpd, 2 vn, b	–1772 [–c1767]	HW xvi, 10; D 323 (1969)	probably authentic	
5	XIV:13	Concerto (Concertino), G	hpd, 2 vn, b	–c1767	HW xvi, 26; (Mainz, 1956)	probably authentic; date 1765 not in Göttweig catalogue, contrary to preface in Mainz edn	
6	XVIII:F2	Concerto (Concertino), F	hpd, 2 vn, b	–c1767	HW xvi, 38; D 324 (1969)	probably authentic	
7	XIV:C2	Divertimento, C	hpd, 2 vn, b	–c1767	HW xvi, 111; D 325 (1969)	I and II probably authentic; III in HW xvi, 114, doubtful	
8	XIV:C1	Divertimento, C	hpd, 2 vn, b	–1772 [–c1767]	HW xvi, 105; D 534	?authentic; allegedly	

						(1976)	not approved by Haydn in 1803; ? vn 1 lost; in edns as pf trio; ? str spurious	
9		XVIII: G2	Concerto duetto, G	2 hpd/pf, 2 hn, 2 vn, b	—1782	(London, 1782)	by J.A. Steffan (Šetková no.135)	
10		XVIII: 7	Concerto, F	org/hpd, 2 vn, b	—1766	(Amsterdam, 1962); (Vienna, 1983)	doubtful; considered probably authentic by Larsen (B1941); I and III later versions of pf trio, appx V.1, 8; orig. attrib. Wagners in MS copy, CS-KRa	
11		XIV:G 1	Partita (Divergimento), G	hpd, 2 vn, b	—1774	—	lost, doubtful; allegedly not approved by Haydn	

						n in 1803; not with 2 bn as in h	
12	XVIII: 9	Concerto, G	hpd, 2 vn, b	—1767	(Mainz, 1967), HW xv/2, 131	doubtful; considered probably authentic by Larsen (B1941), spurious by Fruehwald (H1988)	
13	XVIII: Es1	Concerto, E♭	hpd, str	?	—	probably not authentic; orig. without author's name in only extant MS copy, <i>D-Bsb</i>	
14	XVIII: G1	Concerto, G	hpd, 2 fl/ob, 2 hn, 2 vn, b	?	—	probably not authentic	
15	—	Concertino, D	hpd, 2 vn, vc	?	—	[XIV:] D1 in Brown (O1986); probably not authentic	
16	XVIII: F1	Concerto, F	hpd, 2 fl, str	c1779/80	(Berlin, 1927)	by G.J. Vogler (6 leichte	

						Clavie rconc erte, no.6)	
17	XVIII: F3	Conc erto, F	hpd, str	–1766	—	proba bly by (J.G.) Lang	
18	—	Conc erto (Klein es Konz ert), F	hpd, (2 hn), str	–1775	(Heid elberg , 1962)	[XVIII:]F4 in Brown (O198 6); by L. Hofm ann	
19	XIV:C 3	Conc erto (Quatt ro), C	hpd, 2 vn, b	–1766	(Paris , c1776 , as by Wage nseil	by Wage nseil	
20	XIV:E s1	Diverti mento , E	hpd, 2 vn, b	?	—	by J.A. Steffa n (orig. for hpd solo)	
21	XIV:F 1	Quart etto conce rtant, F	hpd/h arp, fl, vn/va, vc	–1774	(Paris , 1777)	by J. Schmi ttbaue r; orig. for hpd/pf , fl, vn, vc	
22	XIV:F 2	Conc ertant e, F	pf, ob, vn, va, vc	–1782	(Lond on, ?c178 5), as by J.C. Bach	not a Hayd n autog raph; by J.C. Bach	

Haydn, Joseph: Works

V: Keyboard trios

No.	HXV	Title, key	Force s	Date	Authe nticati on	Editio n	Rema rks
1	5	Sonat a, G	hpd, vn, vc	–25 Oct 1784	A (frag.) , SC	HW xvii/2, 1; D 502	no.3 of 3 Sonat as,

						(1976)	nos.1 and 2 spurious; see appx V.2, 1–2
2–4		3 Sonatas:	hpd, vn, vc			D 503–5 (1975–6)	
2	6	F		1784	A (lost frag.), OE	HW xvii/2, 22	
3	7	D		1785	A (incl. Sk)	HW xvii/2, 39	sketch of III, HW xvii/2, 260
4	8	B \flat		–26 Nov 1785	OE	HW xvii/2, 55	
5–7		3 Sonatas:	hpd, vn, vc				
5	9	A		1785	A, EK, SC	HW xvii/2, 73; D 506 (1975)	
6	2	(Divertimento), F	(hpd, vn, b)	?c1767–71	SC	HW xvii/1, 141; D 501 (1976)	uses lost divertimento U 15; cf R 6
7	10	E \flat		–28 Oct 1785	SC	HW xvii/2, 88; D 507 (1975)	
8–10		3 Sonatas:	hpd/pf, vn, vc		OE	D 508–10 (1973–4)	
8	11	E \flat		–8 March 1789 [–?16 Nov 1788]		HW xvii/2, 106	
9	12	e		–8 March 1789 [1788/9]		HW xvii/2, 124	
10	13	c		[–29 March		HW xvii/2,	

				1789		148	
11	14	Sonata, A	hpd/pf, vn, vc	[?–11 Jan] 1790	OE	HW xvii/2, 169; D 511 (1973)	
12	16	Trio, D	hpd/pf, fl, vc	[–28 June] 1790	OE	HW xvii/2, 195; D 512 (1970)	
13	15	Trio, G	hpd/pf, fl, vc	[–28 June] 1790	OE	HW xvii/2, 220; D 513 (1970)	
14	17	Trio, F	hpd/pf, fl/vn, vc	[–20 June] 1790	Sk, ?OE	HW xvii/2, 245; D 514 (1970)	sketch for I in <i>BeJb</i> 1973–7
15	32	Sonata, G	pf, vn, vc	[–14 June] 1794	HV, ?Gr, Dies	HW xvii/3, 313; D 481 (1970)	? orig. for pf, vn
16–18		3 Sonatas:	pf, vn, vc	[–15 Nov] 1794	HV, ?Gr, Dies	D 482–4 (1970)	
16	18	A				HW xvii/3, 1	
17	19	g				HW xvii/3, 24	
18	20	B				HW xvii/3, 45	
19–21		3 Sonatas:	pf, vn, vc	[–23 May] 1795	HV, Gr, Dies	D 485–7 (1970)	
19	21	C				HW xvii/3, 64	
20	22	E			SC of II (pf only)	HW xvii/3, 85	SC shows slightly different earlier version ?1794/5 of II, ?for

						pf solo and printed thus in HW xvii/3, 339, D 486, p.36
21	23	d				HW xvii/3, 114
22–4		3 Sonatas:	pf, vn, vc	–9 Oct 1795	HV, ?Dies	D 488–90 (1970)
22	24	D				HW xvii/3, 135
23	25	G			Sk	HW xvii/3, 152
						III: Gypsy rondo (all'ongarese)
24	26	f		[?1794]		HW xvii/3, 170
25–7		3 Sonatas:	pf, vn, vc	–20 April 1797 [–?Aug 1795]	HV	D 493–5 (1970)
25	27	C				HW xvii/3, 190
26	28	E				HW xvii/3, 220
27	29	E				HW xvii/3, 241
28	31	Sonata, e	pf, vn, vc	1795	A	HW xvii/3, 265; D 491 (1970)
						Il orig. dated 1794 and called 'Jacob's Dream!' in autograph, ? orig. a separate work
29	30	Sonata	hpd/pf	–7	A (u)	HW

	a, E	, vn, vc	Oct 1797 [? 16 April– 9 Nov 1796]	frag.); E; OE	xvii/3, 284; D 492 (1970)	
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Note: Haydn apparently composed no sonatas for pf, vn, except perhaps no.15; extant edns are arrs., especially of O 66–7, V 28, W 22–4, 37 (hXVI:43bis), appx W.2, 1

Appendix V.1: Early trios for harpsichord, violin and bass attributed to Haydn

No.	HXV	Title, key	Date	Authe nticati on	Editio n	Rema rks	
1	36	Partit a (Conc erto), E	–1774 [– ?1760]	H 1803	HW xvii/1, 1; D 530 (1977)	proba bly authe ntic	
2	C1	Diverti mento , C	–1766 [– ?1760]	—	HW xvii/1, 13; D 522 (1977)	not verifie d by Hayd n in 1803; also attrib. Wage nseil (see H. Schol z- Miche litsch: <i>Das Orche ster- und Kam merm usikw erk von Georg Christ oph</i>	

						Wage nseil: thema tische r Katal og (Vien na, 1972) , no.44 9); early edn with minue t and trio from J.-P.- E. Martin i: L'amo ureux de quinz e ans	
3	37	Diverti mento (Trio, Conc erto), F	–1766 [– ?1760]	H 1803	HW xvii/1, 31; D 521 (1977)	proba bly authe ntic	
4	38	Diverti mento , B	–1769 [– ?1760]	H 1803	HW xvii/1, 45; D 531 (1977)	proba bly authe ntic	
5	34	Partit a (Diver timent o), E	–1771 [– ?1760]	H 1803, F	HW xvii/1, 57; D 22 (1959 , 529 (1977)	proba bly authe ntic	
6	f1	Partit a, f	– ?1760	F	HW xvii/1, 67; D 532 (1977)	proba bly authe ntic	
7	41	Diverti mento , G	–1767 [– ?1760]	H 1803	HW xvii/1, 81; D 527 (1977)	proba bly authe ntic	
8	40	Diverti mento	–1766 [?c17	—	HW xvii/1,	proba bly	

		(Partita), F	60]		97; D 526 (1977)	authentic; one MS copy with spurious Adagio (see D 4, p.8) instead of minuet; see appx U 10	
9	1	Partita (Divertimento), g	–1766 [?c1760–62]	H 1803	HW xvii/1, 109; D 525 (1977)	probably authentic	
10	35	Divertimento (Capriccio), A	–1771 [?c1764/5]	HE, H 1803	HW xvii/1, 123; D 528 (1977)	probably authentic	
11	33	Divertimento, D	–1771 [–?1760]	H 1803	HW xvii/1, 175 (incipits)	lost	
12	D1	Divertimento, D	–1771	—	HW xvii/1, 175 (incipits)	lost; doubtful, not verified by Haydn in 1803; according to Pohl, for hpd, 2 vn, vc	

Appendix V.2: Doubtful and spurious works and arrangements

No.	H	Title, key	Force s	Date	Edition	Remarks
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1		XV:3	Sonata, C	hpd/pf, vn, vc	-1784	HW xvii/2, appx, 261	probably by Pleyel, though mentioned in Haydn's contract with Forster, 1786, and one MS copy signed by Haydn; orig. without vc; see V 1	
2		XV:4	Sonata, F	hpd/pf, vn, vc	-1784	HW xvii/2, appx, 280	probably by Pleyel; see above remarks	
3		XV:C 2	Grandbataille, C	pf, vn, vc	c1800	(Paris, c1804-14)	arr. from symms. J 48, I, J 76, III, J 81, III, with spurious movts added	
4		XIV:6	Sonata, G	hpd, vn, vc	-1767	D 523 (1977)	arr. of sonata W 1	
5		XV:39	Sonata, F	hpd, vn, vc	-1767	D 524 (1977)	arr. from sonata as appx W.1, 11, 10, 2, with spurious	

						us Anda nte	
6	XV:42 Add.	Variazi oni, D	hpd, vn, b	?	D 533 (1976)	appar ently arr. from other wise unkno wn movt (see appx X.1, 3) and from appx X.1, 4	

Note: see also appx U 8

Haydn, Joseph: Works

W: Keyboard sonatas

Editions: *Joseph Haydn: Sämtliche Klaviersonaten*, i–iii, ed. C. Landon (Vienna, 1964–6)
[WU]*Joseph Haydn: Sämtliche Klaviersonaten*, i–iii, ed. G. Feder (Munich, 1972) [HU],
mostly identical with HW xviii/1–3

No.	HXVI	Title, key	Instru ment	Date	Authe nticati on	Editio n	Rema rks
1	6	Partit a (Diver timent o), G	hpd	–1766 [– ?1760]	A (no IV)	HU i, 34; WU 13	
2	14	Parthi a (Diver timent o), D	hpd	–1767 [– ?1760]	EK	HU i, 26; WU 16	see appx X.3, 10
3	3	Diverti mento , C	hpd	[?c17 65]	EK	HU i, 98; WU 14	see baryto n trio Q 37
4	4	Diverti mento , D	hpd	[?c17 65]	EK	HU i, 104; WU 9	III and IV in h not part of this work; ? orig.

5	2a	Divertimento, d	hpd	[?c1765–70]	EK	—	lost; WU 21; 6 sonatas announced in 1993 as rediscovered nos. 5–10 are modern forgeries using Haydn's incipits
6	2b	Divertimento, A	hpd	[?c1765–70]	EK	—	lost; WU 22
7	2c	Divertimento, B	hpd	[?c1765–70]	EK	—	lost; WU 23
8	2d	Divertimento, B ¹	hpd	[?c1765–70]	EK	—	lost; WU 24
9	2e	Divertimento, e	hpd	[?c1765–70]	EK	—	lost; WU 25
10	2g	Divertimento, C	hpd	[?c1765–70]	EK	—	lost; WU 26
11	2h	Divertimento, A	hpd	[?c1765–70]	EK	—	lost; WU 27
12a	47bis Add.	Divertimento, e	hpd	[?c1765]	—	HU i, 108; WU 19	earlier and probably orig. version of no. 12b
12b	47	Sonata, F	hpd/pf	—1788	HV	WU 57	doubtful, though apparently authorized version

							n of no.12 a; doubtful Moderato added as I, Minuet omitted
13	45	Divertimento, E♭	hpd	1766	A	HU i, 116; WU 29	
14	19	Divertimento, D	hpd	1767	A	HU i, 130; WU 30	
15	5a Add. = XIV:5	Divertimento, D	hpd	[c1767–70]	EK, A (u frag.)	HU i, 143; WU 28	frag.; only I (inc.) and II extant
16	46	Divertimento, A	hpd	–1788 [c1767–70]	EK	HU i, 147; WU 31	
17	18	Sonata, B	hpd	–1788 [c1771–3]	A (u frag.), HV	HU i, 162; WU 20	
18	44	Sonata, g	hpd	–1788 [c1771–3]	HV; H 1799	HU i, 171; WU 32	
19–24		6 Sonatas:	hpd	–Feb 1774	OE, EK		
19	21	C		1773	A (frag.)	HU ii, 1; WU 36	
20	22	E		1773	A	HU ii, 12; WU 37	
21	23	F		1773	A (frag.)	HU ii, 22; WU 38	
22	24	D		?1773		HU ii, 34; WU 39	
23	25	E		?1773		HU ii, 44; WU 40	
24	26	A		1773	A (no.II)	HU ii, 52; WU	minuet and trio

					41; facs. (Muni ch, 1958)	arr. from sym. J 47
25–30		6 Sonat as	hpd	–1776	EK; H 1799– 1803	‘Anno 1776’ in EK
25	27	G				HU ii, 60; WU 42
26	28	E				HU ii, 70; WU 43
27	29	F		1774	A (frag.)	HU ii, 82; WU 44
28	30	A				HU ii, 96; WU 45
29	31	E				HU ii, 106; WU 46
30	32	b				HU ii, 116; WU 47
31–6		6 Sonat as:	hpd/pf	OE, HV		
31	35	C		–31 Jan 1780		HU ii, 126; WU 48
32	36	d		–31 Jan 1780 [?c17 70– 75]		HU ii, 138; WU 49
33	37	D		–31 Jan 1780		HU ii, 146; WU 50
34	38	E		–31 Jan 1780 [?c17 70– 75]		HU ii, 154; WU 51
35	39	G		–8 Feb 1780		HU ii, 162; WU 52
36	20	c		1771	A (frag., incl. Sk)	HU ii, 174; WU 33

37–9		[3] Sonat as:	hpd (/pf)				
37	43	A		–26 July 1783	—	HU iii, 1; WU 35	consi dered not authe ntic by Somf ai (O199 5)
38	33	D		–17 Jan 1778	—	HU iii, 12; WU 34	date on MS in <i>A-Wn</i>
39	34	e		–15 Jan 1784	HV; H 1799	HU iii, 22; WU 53	
40–42		3 Sonat as:	pf	–1784	HV; Hayd n's ded. in 1st edn		also know n in doubtf ul arr. for str trio
40	40	G				HU iii, 33; WU 54	
41	41	B				HU iii, 40; WU 55	
42	42	D				HU iii, 48; WU 56	
43	48	Sonat a, C	hpd (/pf)	–5 April [–?10 March] 1789	OE, HV	HU iii, 56; WU 58	
44	49	Sonat a, E	pf	1789– [1 June] 1790	A	HU iii, 68; WU 59; facs. (Graz, 1982)	
45	52	Sonat a, E	pf	1794	A	HU iii, 84; WU 62	
46	50	Sonat a, C	pf	[c179 4/5]	H 1799– 1803 (II only)	HU iii, 100; WU 60	earlier versio n of II appea red 1794 (WU)

						iii, 121)
47	51	Sonata, D	pf	[?c1794/5]	?OE	HU iii, 114; WU 61

Note: sketch for inc. sonata, HU iii, 122; 'Sonata Pianoforte für den Nelson', mentioned in Elssler, *Haydn's vollendete Compositionen, A-Sm*, not verified, ? = H 19

Appendix W.1: Early harpsichord sonatas attributed to Haydn

No.	HXVI	Title, key	Date	Authenticati on	Edition	Remarks
1	16	Divertimento, E	[?c1750–55]	—	HU i, 1	doubtful
2	5	Divertimento, A	–1763 [?c1750–55]	H 1803	HU i, 6; WU 8	doubtful
3	12	Divertimento, A	–1767 [?c1750–55]	H 1803	HU i, 14; WU 12	? I doubtful
4	13	Partita (Divertimento), E	–1767 [–?1760]	? H 1803	HU i, 19; WU 15	probably authentic; Haydn's statements in 1803 concerning his authorship were contradictory
5	2	Partita (Partita),	[–?1760]	—	HU i, 44; WU 11	probably authentic

		B[]:				
6	Es2 Add.	Parthi a, E[]:	[?c17 55]	—	HU i, 53; WU 17	doubtful
7	Es3 Add.	Parthi a, E[]:	[?c17 64]	—	HU i, 60, 187; WU 18	doubtful; also attrib. Mariano Romano Kayser
8	1	Partita (Divertimento), C	[?c17 50– 55]	—	HU i, 68; WU 10	considered probably not authentic by Somfai (O1995)
9	7	Partita (Parthia, Divertimento), C	–1766 [– ?1760]	H 1803	HU i, 74; WU 2	probably authentic
10	8	Parthia (Divertimento), G	–1766 [– ?1760]	H 1803	HU i, 77; WU 1	probably authentic
11	9	Divertimento, F	–1766 [– ?1760]	H 1803	HU i, 80; WU 3	probably authentic; see Divertimento U 8
12	10	Divertimento, C	–1767 [– ?1760]	H 1803	HU i, 84; WU 6	probably authentic
13a	G1	Divertimento, G	[– ?1760]	—	HU i, 90; WU 4	probably authentic
13b	11	Divertimento, G	–1767 H 1803		WU 5	?later combination of III of no.13a and

					2 other movts ; see appx X.I, 1–2	
14	XVII: D1	Variation, D	?	—	HUI, 94; WU 7	3 movts : variations, minuet, finale; considered not authentic by Somfai (O1995)

Note: see also appx U 8

Appendix W.2: Selected spurious sonatas

No.	H	Title, key	Date	Edition	Remarks	
1	XVI:15	Sonata, C	–1785	Mxiv/1, 80	arr. of Divertimento N 14; spurious though in Breitkopf & Härtel's Oeuvres de Haydn	
2	XVI:17	Sonata, B \flat	–1768	Mxiv/1, 91	probably by J.G. Schw	

							anenberg though h authen- ticated by Hayd n c1799 –1803 accor- ding to Pohl		
3		XVI:C 1	Sonata, C	–1774	—	4	appar- ently hetero- geneous movts ; 1st movt by Liber		
4		XVI:C 2 Add.	Sonata, C	–1767	—	1	movt only; ? by Eckard		
5		XVI:D 1	Sonata militaire (The conquest of Oczakow), D	17 Dec 1788– 11 April 1789	Mw, xxxvi (1970), 53	by Kauer			
6		i, 731	Sonata, E	–1789	(London, 1789)	with vn ad lib			
7		XVI:B 1	Sonata, B	?	—				
8		XVII: G2	Caprices (Fantasie et variations), G	–1787	(Paris, 1787)	? by Vanhal			
9–11		i, 733	[3] Göt- tweiger Sonaten, C, A, D	?	(Wolfenbüttel, 1934)	by Hoffmeister			
12		—	Childr	?–	(London	?19th			

	en's Conc erto (Conc erto de bébé) , C	1876 on, 1964)	- centur y forger y	
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Haydn, Joseph: Works

X: Miscellaneous keyboard works

Editions: *Joseph Haydn: Klavierstücke*, ed. S. Gerlach (Munich, 1969) [HU]*Joseph Haydn: Klavierstücke*, ed. F. Eibner and G. Jarecki (Vienna, 1975) [WU]*Joseph Haydn: Tänze für Klavier*, ed. H.C.R. Landon and K.H. Füssl (Vienna, 1989) [WT]

No.	H	Title, key	Instru ment	Date	Authe nticati on	Editio n	Rema rks
1	XVII:1	Capriccio: Acht Sauschneider müssen sein, G	hpd	1765	A	HU, 5; WU, 1	
2	XVII:2	20 Variazioni, A	hpd	~1771 [?c1765]	EK	HU, 16; WU, 22 (in G)	first publ 1788/ 9 as Arietta con 12 variazioni (WU, 41)
3	XVII:3	12 Variations, E	hpd	~1774 [c1770–74]	HV	HU, 28; WU, 33	theme arr. from minuet t of str qt O 14
4	XVII:4	Fantasia (Capriccio), C	pf	[~229 March] 1789	OE, HV	HU, 37; WU, 12	
5	XVII:5	6 Variati	pf	~9 Feb	OE, HV	HU, 48;	

		ons, C		1791 (?Nov 1790)		WU, 48	
6	XVII:6	Sonata (Un piccolo divertimento; Variations), f	pf	1793	A	HU, 54; WU, 53	
7	XXXIc:17b	(Untitled piece), D	(pf)	[?1791–5]	A (u)	HW v, 179; xxix/1, 97	written with song appx G.1, 2; ? country dance; cf L 21
8	XVIIa:1	Divertimento (Il maestro e lo scolare), F	hpd (4 hands)	–1778 [?c1768–70]	EK	WU, 78; (Munich, 1982); (Vienna, 1996)	
9	XVII:9	Adagio, F	hpd/pf	–1786	Sk	HU, 68; WU, 69	sketch in PL-Kj

Note: for further works see pf trio V 20 (WU, 70) and pf sonata W 46

Appendix X.1: Selected works attributed to Haydn

No.	H	Title, key	Instrument	Date	Authenticati on	Edition	Remarks
1	XVI:11 ^{II}	Andante, g	hpd	–1767 [?c1755]	—	HW xviii/1, 181	extant as II of sonata appx W.1,

								13b
2		XVI:II' /	Minuet, G, Trio e	hpd	–1767 [?c1765]	—	HW xviii/1, 182	extant as III of appx W.1, 13b; trio doubtful; cf Q 26
3		XVII: D2 Add.	Allegro molto, D	hpd	[– ?1765]	—	HW xviii/1, 184; D 533 (1976), acc. vn, b	frag., ?finale of sonata; in D 533 as introduction to no.4; see appx V.2, 6
4		XVII:7	5 Variations, D	hpd	–1766 [?c1750–55]	H 1803	HU, 65; D 533 (1976), acc. vn, b	see above
5		IX:26	Minuetto, F	pf	–1785	—	HW xviii/1, 186	by Kirnberger, orig. in D, see HW v, preface
6		see X 9						
7		—	Variations, C	hpd/pf?		—	—	variations on theme of aria, appx F.1, 4; orig. without author's name; see Schmidt (O1970); cf also appx

							Y.4, 1; probably spurious
8	XVII:1	Andante, C	hpd	—1807	—	(?Vienna, 1807)	not verified
9	XVII:1	Andante con variazioni, B \flat	pf	—1807	—	(Bryn Mawr, 1974)	probably spurious
10	XVII:2	Partita, F	hpd (4 hands)	[?c1768–70]	—	(Bryn Mawr, 1956)	
11–13	XVII:C2	3 Praeambula, C, C, G	org	?	—	(Hilversum, 1979)	doubtful
14	XVII:F2	Andante, F	org	?	—	(Hilversum, 1979)	probably spurious

Note: more works, probably spurious, listed in hXVII as C1 etc.

Appendix X.2: Arrangements

No.	H	Title, key	Date	Authenticati on	Editio n	Remarks
1	IX:3	[12] Menu etti (with 4 Trios)	[c1763–7]	A (u)	HW v, 152; WT, 2	see L 2; cf appx X.3, 10
2	i, 799	Allegretto, G	1781–6	A (u)	HW xii/3, 189; WU, 76	arr. of finale of O 29
3	IX:8	XII Menu ets	—12 Jan 1785	—	HW v, 158; WT,	trio of minuet

		(with 5 Trios)			10	no.11 (HW v, 245) doubtful; cf L 10	
4	IX:11	[12] Menuetti di ballo (with 11 Trios)	-22 Dec 1792	E	HW v, 165; WT, 21	arr. on request of the empress; cf L 18	
5	IX:12	XII neue deutsche Tänze (with Trio and Coda)	-22 Dec 1792	A (u)	HW v 175; WT, 36	see L 19 and previous remark	
6	iii, 302	(Largo o assai), E	c1793	A (u frag.)	HW, xii/5, 223	arr. of II of O 59; only frags. extant	
7	VIII:1 -2	2 [Derbyshire] Marches, E, C (2 versions: 'A' and 'B')	c1795	A (u) (no.2, 'A'); RC (no.1), E (no.2, 'B') (both without author's name)	HW v, 226	see L 22	
8	i, 430	Variations sur le thème Gott erhalte den Kaiser, G	1797-9	A (u)	WU, 64; (Munch, 1997)	arr. of II of O 62; later erroneously attrib. J. Gelinek	

Note: arrs. of Loudon sym. (J 69) and the Seven Last Words (K 11) not made but rev. Haydn; MS arr. of sym. J 96 described in *IMSCR VII: Cologne 1958*, 197, not autograph; authenticity of many printed arrs., incl. arr. of J 73, not verified; see also X 7

Appendix X.3: Selected doubtful and spurious arrangements

No.	H	Title, key	Date	Edition	Remarks		
1	IX:9a	6 Minuetti	–Aug 1787	—	lost or unidentified		
2	XVI:Es1	Sonata (Terzetto; Die Belagerung Belgrads), E♭	c1789–93	—	arr. (?by P. Polzelli) of terzett o F 15c		
3	IX:13	12 deutsche Tänze (with 5 Trios, Coda) aus dem k.k. Redouten Saale	1792 or later	—	first 2 pages of MS copy by J. Schellingner		
4	IX:10	XII deutsche Tänze	–1793	(Mainz, 1937)	arrs. of melodies from opera L'arbre di Diana by Martin y Soler; probably = appx L 6		
5	XVII:10	Allegretto, G	–1794	HWxxi, 49; WU,	arr. of piece for flute		

				74	clock Y 11		
6	IX:31 Add.	The Prince ss of Wales 's FAVORI te Danc e (Coun try Danc e)	?1795	MT, cii (1961 , 693	? part of L 21		
7	IX:28	[8] Zingar ese	-21 April 1792	Strac he xxvi (Vien na, 1930) , 9	for date, see HW v, prefac e		
8	IX:27	Ochs enme nuett (Menu et du boeuf)	c1805	(Main z, n.d.)	taken from or gave rise to the followi ng stage works : (?lost) vaude ville Le menu et du boeuf, ou Une leçon d'Hay dn, 1805, by J.B. Const antin; (?lost) vaude ville Hayd n, ou Le menu et de boeuf, 1812, by J.J. Gabri		

					el and A.J.M. Waffla rd; pastic cio Die Ochs enme nuett, 1823, see appx E 6		
9a		i, 794	Variati ons, A	?	—	one of 3 differe nt arrs. of variati ons in Q 2c	
9b		XVII:8	Variati ons, D	?	—	see reмар k for no.9a	
9c		i, 794	Variati ons, C	?	—	see reмар k for no.9a; differs widely from orig.	
10		IX:20; XVII:F 1	[18] Menu etti (with 7 Trios) and Aria	?	HW v, 193; aria also in HW xviii/1, 186	no.2 from appx X.2, 1, no.10; no.18 from sonat a W 2; aria ? from lost early sonat a	
11		IX:21	[12] Menu ets (with 5 Trios) de la redou te	?	—		
12		IX:22	Ballo tedes cho	?	(Züric h, n.d.)	listed in h as	

		(10 deuts che Tänze)		minue ts	
13	IX:29; IX:24	[5] Contr edanz e (Contr edans e) (with Quadr ille, Minue t)	?	Strac he xxvi (Vien na, 1930) , 5	
14	IX:30	Englis cher Tanz	?	—	
15	i, 580	[3] Minue tti	?	Strac he xxvii (Vien na, 1930) , 5	from pf trios: appx V.1, 4, 8, 3
16	—	Fantai sie pour l'orch estre, d	?	(Paris , 1855)	arr. pf 4 hands by E.T. Eckha rdt; see Mies (H196 2)
17	IX:4a Add.	6 Minue tti (with 6 Trios)	— ?1770	—	arr. of minue ts by M. Hayd n, also attrib. Mozar t K 61f
18a	—	Hayd n's Strath spey, F	— ?c179 5	in MT, cxxvii (1986 , 17	facs. in Lando n (A198 0), 638; comp osed Dunc an McInt yre, see

					MT, cxxix (1988), 459	
18b	—	Haydn's Strathspey, E	—	?c1795	? composed George Jenkins, see HW v, prefac e	
19	—	8 bars in 'The Pic Nic'	—	c1795	in MT, cxxix (1988), 460	arr. Nathaniel Gow
20	VIII:3/3bis	Marcia, E	?		HW v, 229	arr. of L 17
21	—	6 Sonatinas	?	1961	(Budapest, 1961)	arrs. (by ? F. Brodsky) of baryton trios Q 56, 35, 72, 70, 34, 75

Haydn, Joseph: Works

Y: Works for flute clock

Edition: *Joseph Haydn: Werke für das Laufwerk (Flötenuhr)*, ed. E.F. Schmid (Kassel, 1954) [S]

No.	HXIX	Title, key	Date	Authenticati on	No.: year of clock	Edition	Remarks
1	17	C	—1792 [?c1789]	A (u)	I: 1792	HW xxi, I.1; S 1	
2	10	Andante, C	—1792 [c1789]	A (u)	I: 1792; III: ?1796	HW xxi, I.2; S 2	

					(not 1772)		
3	18	Presto, C	–1792 [?c1789]	A (u)	I: 1792	HW xxi, l.3; S 3	2 versions, the longer one by P. Niemetz
4	16	Fuga, C	1789	A	II: 1793; III: ?1796 (not 1772)	HW xxi, ll.7; S 24	
5	11	C	–1793 [?1789]	A	II: 1793; III: ?1796 (not 1772)	HW xxi, ll.1; S 19	
6	12	Andante, C	–1793 [?1789]	A	II: 1793; III: ?1796 (not 1772)	HW xxi, ll.2; S 20	
7	13	C	–1793 [?1789]	E (without author's name)	II: 1793; III: ?1796 (not 1772)	HW xxi, ll.4; S 21	
8	14	C	–1793 [?1789]	E (without author's name)	II: 1793; III: ?1796 (not 1772)	HW xxi, ll.5; S 22	
9	15	C	–1793 [?1789]	E (without author's name)	II: 1793; III: ?1796 (not 1772)	HW xxi, ll.6; S 23	
10	31	Presto, C	[?1789]	A	—	HW xxi, ll.3; S 31	
11	27	Allegretto, G	[?1793]	A (u)	II: 1793	HW xxi, ll.1; S 27	cf appx X.3, 5

No.	HXIX	Title, key	Date	Authen- tication	No.: year of clock	Editio- n	Remarks
1	9	Menu- et, C	1788– 92 [?c17 89]	A (u)	I: 1792; III: ?1796 (not 1772)	HW xxi, I.4; S 11	uses III of O 42
2	28	Allegr- o, C	[1793]	A (u)	II: 1793	HW xxi, III.2; S 28	adapt- ed from IV of O 55
3	29	C	[1793]	A (u)	II: 1793	HW xxi, III.3; S 29	adapt- ed from III of J 101
4	30	Prest- o, G	1790– 93 [?179 3]	A (u)	II: 1793	HW xxi, III.4; S 30	adapt- ed from IV of O 53
5	32	Allegr- o, F	1793 or later	A (u)	—	HW xxi, IV.1; S 32	adapt- ed from IV of J 99

Appendix Y.2: Doubtful works

No.	HXIX	Title, key	No.: year of clock	Editio- n	Remarks
1	24	Prest- o, C	I: 1792	HW xxi, I.5; S 12	MS copy witho- ut autho- r's name
2	21	C– F/G– C	I: 1792	HW xxi, appx A.4; S 7	no writte- n sourc- e know- n

3	7	F/C	I: 1792; III: ?1796 (not 1772)	HW xxi, appx A.5; S 8	2 versio ns; no writte n sourc e know n		
4	8	F/C	I: 1792; III: ?1796 (not 1772)	HW xxi, appx A.3; S 6	2 versio ns; no writte n sourc e know n		
5	2	F	III: ?1796 (not 1772)	HW xxi, appx B.2; S 14	no writte n sourc e know n		

Appendix Y.3: Doubtful adaptations

No.	HXIX	Title, key	No.: year of clock	Editio n	Rema rks		
1	19	F/C	I: 1792	HW xxi, appx A.1; S 4	adapt ed from G 13; no writte n sourc e know n		
2	20	F/C	I: 1792	HW xxi, appx A.2; S 5	uses III of J 85; no writte n sourc e know n		
3	25	Marche, D	II: 1793	HW xxi, appx	adapt ed from L		

				C.1; S 15; 25; also combined with Beethoven woo 29 on clock by F.E. Arzt		
4	1	F	III: ?1796 (not 1772)	HW xxi, appx B.1; S 13	uses aria no.4 in E 17; no written source known	
5	3	F	III: ?1796 (not 1772)	HW xxi, appx B.3; S 15	uses II of J 53; no written source known	
6	5	F	III: ?1796 (not 1772)	HW xxi, appx B.5; S 17	adapted from III of Q 82; no written source known	
7	6	F	III: ?1796 (not 1772)	HW xxi, appx B.6; S 18	adapted from III of Q 76; no written source known	

Appendix Y.4: Spurious arrangements

No.	HXIX	Title, key	No.: year of clock	Editio n	Rema rks		
1	22	F/C	I: 1792	HW xxi, appx A.6; S 9	aria by unide ntified autho r (see appx F.1, 4); no writte n sourc e know n		
2	23	F/C	I: 1792	HW xxi, appx A.7; S 10	from IV of hl:C6, sym. by Ditter sdorf; no writte n sourc es know n		
3	26	Anda nte, Allegr o, E	II: 1793	HW xxi, appx C.2; S 26	Allegr o: Aria alla polac ca by J. Schus ter; see E 26		
4	4	C	III: ?1796 (not 1772)	HW xxi, appx B.4; S 16	Air or Danc e russe by Giorn ovich in Das Wald mädc hen, ballet by P.		

				Wrani tzky and J. Kinsk y (1796); orig. Russi an folkso ng 'Kama rinska ya', see Beeth oven, woo7 1; no writte n sourc e know n	
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Haydn, Joseph: Works

3. folksong arrangements

Z: Arrangements of British folksongs

Haydn, Joseph: Works

Z: Arrangements of British folksongs

Editions: *A Selection of Original Scots Songs*, compiled W. Napier, ii–iii (London, 1792–5)
 [N] *A Select Collection of Original Scottish Airs*, compiled G. Thomson, i–iv (London and Edinburgh, 1802–5); v (London and Edinburgh, 1818); suppl. to v as *25 Additional Scottish Airs* (Edinburgh, 1826) [T] *The Select Melodies of Scotland*, compiled G. Thomson, i, ii, v (London and Edinburgh, 1822); vi as *Thomson's Collection ... United to the Select Melodies of Scotland ... Ireland and Wales* (London and Edinburgh, 1824); suppl. as *20 Scottish Melodies* (Edinburgh, 1839) [TS] *A Select Collection of Original Welsh Airs*, compiled G. Thomson, i–iii (London and Edinburgh, 1809–17)
 [TW] *A Select Collection of Original Irish Airs*, compiled G. Thomson (London and Edinburgh, 1814) [TI] *A Collection of Scottish Airs*, compiled W. Whyte, i–ii (Edinburgh, 1804–7) [W]

for 1 voice unless otherwise stated; hXXXIa = Scottish, b = Welsh; key sometimes uncertain; dates based on research by I. Becker-Glauch

No.	HXXXI	Tune/T itle, key	Accom panime nt	Date	Authen tication	Edition (no. = no. of piece except in HW)
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		Adieu to Llangollen, see Happiness lost				
1	a:131	Ae fond kiss, e (?Celtic air)	vn, bc	1795	HV	N iii, 31
		Age & youth, see What can a young lassie do				
		Aileen a roon, see Robin Adair				
		Alas! Yat I came o'er the moor, see Last time I came o'er the muir				
2	b:48	Allure ment of love, The, D	vn, vc, pf	1804	HV	—
		Anna, see Shepherds, I have lost my love				
		Answer, The, see My mither's ay glowran				
3	a:164	An thou wert mine ain	vn, vc, pf	1800	SC, HV	T iii, 20

		thing, A				
4	a:164bis	An thou wert mine ain thing, A	vn, vc, pf	?1804	HV	W ii, 49
		An ye had been where I hae been, see Killicra nie				
		Argyll is my name, see Banno cks o' barley meal				
5	b:9	Ar hyd y nos, A (duet)	vn, vc, pf	1803	HV	TW i, 12
6	b:55	Aria di guerra e vittoria, D	vn, vc, pf	1804	HV	—
7	a:114	As I cam down by yon castle wa', e	vn, bc	1795	HV	N iii, 14
		As I came o'er the Cairne y mount, see Old highlan d laddie				
		As Sylvia in a forest lay, see Maid's compla int				
8	a:184	Auld	vn, vc,	1801	A (u),	T iii, 47

			gudem an, The, B[]:	pf (hpd)		HV	
9		a:218	Auld lang syne, F	vn, vc, pf	1802/3	HV	W i, 24
10		a:168	Auld Robin Gray, D	vn, vc, hpd	1800	HV	T iii, 26
11		a:192	Auld Rob Morris, E[]: (duet)	vn, vc, hpd	1801	A (2nd version of coda only, u), HV	T i, 17
12		a:195	Auld wife ayont the fire, The, E[]:	vn, vc, pf	1801	A (u)	T i, 39
13		a:157	Ay waking , O!, E[]: (duet)	vn, vc, hpd	1800	HV	T iii, 11
			Banks of Banna, The (?Irish air), see Sheph erds, I have lost my love				
14		a:57	Banks of Spey, The, C	vn, bc	-1792	HV	N ii, 57; HW xxxii/1, 60
			Banks of the Dee, The, see Langol ee				
15		a:171	Banno cks o' barley meal, G (cf H 22)	vn, vc, pf	1801	HV	T iii, 29
16		a:11	Barbar a Allen,	vn, bc	-1792	HV	N ii, 11; HW

		d				xxxii/1, 11
17	a:11bis	Barbara Allen, c Bashful lover [swain] , The, see On a bank of flowers	vn, vc, hpd	1800	HV	T iii, 30
18	a:54	Be kind to the young thing, B.:	vn, bc	1792	HV	N ii, 54; HW xxxii/1, 57
19	b:56	Bend of the horse shoe, The, B.:	vn, vc, pf	1804	HV	—
20	a:147	Bess and her spinnin g wheel, G	vn, bc	1795	HV	N iii, 47
21	a:178	Bessy Bell and Mary Gray, C	vn, vc, pf	1800	HV	T iii, 38
22	a:178bis	Bessy Bell and Mary Gray, C	vn, vc, pf	?1804	HV	W ii, 58
23	a:126	Bid me not forget, G	vn, bc	1795	HV	N iii, 26
24	a:58	Birks of Aberge ldie, The, b	vn, bc	1792	HV	N ii, 58; HW xxxii/1, 61
25	a:58bis	Birks of Aberge ldie, The, b	vn, vc, hpd	1801	HV	T iii, 36
26	a:187	Birks of Inverm ay,	vn, vc, pf	1801	HV	T i, 1

		The, G				
27	a:187bis	Birks of Invermay, The, G Black cock, The, see Tony ceiliog du	vn, vc, pf	1802/3	—	W i, 1
28	a:66	Black eagle, The, f	vn, bc	—1792	HV	N ii, 66; HW xxxii/1, 70
29	a:162	Blathri e o't, The, b	vn, vc, hpd	1800	HV	T iii, 19
30	a:68	Blink o'er the burn, sweet Betty, B	vn, bc	—1792	HV	N ii, 68; HW xxxii/1, 72
31	a:20	Blithsome bridal, The, D	vn, bc	—1792	HV	N ii, 20; HW xxxii/1, 20
32	a:20bis	Blithsome bridal, The, D	vn, vc, pf	1801	HV	T iv, 187
33	b:23	Blodau Llundain, C (duet)	vn, vc, pf	1804	HV	TW ii, 34
34	b:35	Blodau 'r drain, g	vn, vc, pf	1803	HV	TW ii, 57
35	b:30	Blodau 'r grug, C	vn, vc, pf	1803	HV	TW ii, 43
36	b:54	Blossom of the honey suckle, The, a	vn, vc, pf	1804	HV	—
		Blossom of the raspberry, The, see My jo				

		Janet				
37	a:176	Blue bell[s] of Scotland, The, D (cf H 20)	vn, vc, pf/hpd	1801/2	HV	T iii, 35
38	a:39	Blue bonnets, C	vn, bc	-1792	HV	N ii, 39; HW xxxii/1, 42
39	a:246	Boatman, The, C	vn, vc, pf (hpd)	1801	A (u)	T iv, 183
40	a:101	Bonnie gray ey'd morn, The, B	vn, bc	1795	HV	N iii, 1
41	a:101bis	Bonnie gray ey'd morn, The, B	vn, vc, pf	1801	HV	T v, 224 (in G)
		Bonnie laddie, highland laddie, see Jingling Jonnie				
42	a:25	Bonnie st lass in a' the world, The, D	vn, bc	-1792	HV	N ii, 25; HW xxxii/1, 26
43	a:102	Bonnie wee thing, A	vn, bc	1795	HV	N iii, 2
44	a:102bis	Bonnie wee thing, A	vn, vc, pf	?1802/3	HV	W i, 28
45	a:102ter	Bonnie wee thing, A (cf appx Z 1)	vn, vc, pf	1801	HV	TS i, 22 (no vn, vc)
		Bonny Anne, see If a body				

		meet a body				
		Bonny Barbara Allen, see Barbara Allen				
		Bonny black eagle, The, see Black eagle				
46	a:59	Bonny bracket lassie, The, D	vn, bc	-1792	HV	N ii, 59; HW xxxii/1, 62
47	a:172	Bonny Jean, D	vn, vc, pf	1800	HV	T iii, 31
		Bonny Jean, see Willie was a wanton wag				
48	a:94	Bonny Kate of Edinbu rgh, G	vn, bc	-1792	HV	N ii, 94; HW xxxii/1, 98
		Bonny, roaring Willie, see Rattlin g roaring Willy				
		Bonny Scot- man, The, see Boatm an				
49	a:200	Braes of Ballen den, The, G	vn, vc, pf	1801	HV	T ii, 84
50	a:200bis	Braes of Ballen den, The, G	vn, vc, pf	1802/3	A (u)	W i, 27
51	a:207	Braes of	vn, vc, pf	1802/3	A (u)	W i, 5

		Yarrow , The, A				
		Braw lads of Galla water, see Galla water				
		Bridegr oom greet s when the sun gangs down, The, see Auld Robin Gray				
		Bride's song, The, see Blithso me bridal				
52	a:46	Brisk young lad, The, g	vn, bc	—1792	HV	N ii, 46; HW xxxii/1, 49
53	a:46bis	Brisk young lad, The, e	vn, vc, hpd	1801	HV	T iv, 191
54	b:51	Britons , The, c	vn, vc, pf	1804	HV	—
55	a:170	Broom of Cowde nknow s, The, E[]: (with chorus 2vv)	vn, vc, hpd	1800	HV	T iii, 28
		Broom, the bonny broom, see Broom of Cowde nknow s				
56	a:204	Bush aboon	vn, vc, pf	1802/3	—	W i, 2

		Traqua ir, The, B ¹ ; (duet)			
		Busk ye, busk ye, see Braes of Yarrow			
		Butche r boy, The, see My Godde ss woman			
		By the stream so cool and clear, see St Kilda song			
		Captai n Cook's death, see Highla nd Mary			
57	a:224	Captai n O'Kain, e (?Irish air)	vn, vc, pf	?1802/ 3	HV W i, 37
		Captai n's lady, The, see Mount your bagga ge			
		Carron side, see Frae the friends and land I love			
58	b:26	Castell Towyn, E ¹ ; Cauld	vn, vc, pf	1803	HV TW ii, 38

		frosty mornin g, see Cold frosty mornin g				
59	a:55	Cauld kail in Aberde en, D	vn, bc	-1792	HV	N ii, 55; HW xxxii/1, 58
60	a:55bis	Cauld kail in Aberde en, D (duet)	vn, vc, pf	1801	A (u)	T i, 31
		Caun du delish, see Oran gaoil				
61	b:39	Cerdd yr hen- wr or coed, F (duet)	vn, vc, pf	1804	HV	TW iii, 67
		Charmi ng highlan dman, The, see Lewie Gordo n				
62	b:12	Codiad yr haul, B [] (duet)	vn, vc, pf	1803	HV	TW i, 17
63	b:1	Codiad yr hedydd , B []	vn, vc, pf	1803	HV	TW i, 1
64	a:107	Cold frosty mornin g, A, F	vn, bc	1795	HV	N iii, 7
		Collier' s [bonnie] dochte r, The, see Collier' s bonny lassie				
65	a:213	Collier'	vn, vc,	?1802/	HV	W i, 14

		s bonny lassie, The, F	pf	3		
		Collier' s lass, The, see Collier' s bonny lassie				
66	a:97	Colone l Gardn er, B	vn, bc	—1792	HV	N ii, 97; HW xxxii/1, 100
		Come kiss wi' me, come clap wi' me, see Now westlin winds				
		Comin thro' the rye, see If a body meet a body				
		Comin thro' the rye, see Auld lang syne				
67	b:21	Cornis h May song, The, E	vn, vc, pf	1803	HV	TW ii, 31
68	a:216	Corn riggs, A (duet)	vn, vc, pf	1802/3	—	W i, 20
		Cornw allis's lament, see Sensibi lity				
69	a:144	Countr y lassie, A, D	vn, bc	1795	HV	N iii, 44

70	a:193	Craigie burn Wood, D	vn, vc, pf	1801	A (u)	T i, 32
		Crooke d horn ewe, The, see Ewie wi' the crooke d horn				
		Cucko o, The [The cuckoo 's nest], see I do confes s thou art sae fair				
71	a:47	Cumbe rnauld House, E[]:	vn, bc	-1792	HV	N ii, 47; HW xxxii/1, 50
72	b:4	Dafydd y Garreg -Wen, g	vn, vc, pf	1804	HV	TW i, 6
73	a:32	Dainty Davie, D	vn, bc	-1792	A (u, frag.); HV	N ii, 32; HW xxxii/1, 33
74	a:259	Day returns , The, E[]: (duet)	vn, vc, pf	?1804	HV	W ii, 47
75	a:136	Dear Silvia, E[]:	vn, bc	1795	HV	N iii, 36
76	a:138	Death of the linnet, The, E[]:	vn, bc	1795	HV	N iii, 38
77	a:138bis	Death of the linnet, The, D (duet)	vn, vc, hpd	1801	A (2nd version of coda only, u), HV	T iii, 39
		Deil's awa' wi' the excise				

		man, The, see Lookin g glass				
78	a:229	Deil tak the wars, B[]:	vn, vc, pf	1801	HV	T iv, 157
79	b:59	Depart ure of the king, The, e	vn, vc, pf	1804	HV	—
80	b:34	Digan y pibydd coch, c (2 version s)	vn, vc, pf	1803	HV	TW ii, 56
81	a:217	Donald , B[]: (?Irish air)	vn, vc, pf	?1802/ 3	HV	W i, 21
82	a:139	Donald and Flora, D	vn, bc	1795	HV	N iii, 39
83	a:139bis	Donald and Flora, E[]:	vn, vc, pf	1802/3	—	W i, 15
		Donoc ht Head, see Minstre l				
84	b:50	Door clapper , The, G (duet)	vn, vc, pf	1804	HV	—
85	b:14	Dowch i'r frwydr, B[]: (duet)	vn, vc, pf	1803	HV	TW i, 19
86	a:152	Down the burn, Davie, F (duet)	vn, vc, hpd	1800	HV	T iii, 3
		Drunke n wife o' Gallow ay, The,				

		see Hooly and fairly				
87	a:26	Duncan Davison, C	vn, bc	-1792	HV	N ii, 26; HW xxxii/1, 27
88	a:34	Duncan Gray, G	vn, bc	-1792	HV	N ii, 34; HW xxxii/1, 35
		Dutchess of Buccleugh's reel, see Sutor's daughter				
		Earl Douglas's lament, see Lady Randolph's complaint				
89	a:234	East Neuk o' Fife, The, F	vn, vc, pf	1801	HV	T iv, 165
		Eire a ruin, see Robin Adair				
90	a:74	Eppie Adair, e	vn, bc	-1792	HV	N ii, 74; HW xxxii/1, 78
91	b:27	Erddig an caer y waun, G	vn, vc, pf	1803	HV	TW ii, 39
92	a:203bis	Erin- go- bragh, C	vn, vc, pf	?1802/ 3	HV	W i, 16
93	b:20	Eryri wen, b	vn, vc, pf	1804	HV	TW i, 28
		Ettrick banks, see On Ettrick banks				

94		a:188	Ewe- bughts, The, d	vn, vc, pf	1801	HV	T i, 8
95		a:116	Ewie wi' the crooke d horn, The, F	vn, bc	1795	HV	N iii, 16
96		a:116b s	Ewie wi' the crooke d horn, The, G	vn, vc, hpd	1800	HV	T iii, 6
			Exile of Erin, The, see Erin- go- bragh				
			Faillte na miosg, see My heart's in the highlan ds				
97		a:117	Fair Eliza, e (Gaelic air)	vn, bc	1795	HV	N iii, 17
98		a:236	Fair Helen of Kirkco nnell, B	vn, vc, pf	1804	HV	T iv, 168
			Fairwel l, thou fair day, see My lodging is on the cold ground				
99		a:156	Fee him, father, F	vn, vc, pf	1800	HV	T iii, 10
100		b:13	Ffarwel Ffrans es, E	vn, vc, pf	1804	HV	TW i, 18
101		b:40	Ffarwel jeueng etid, E	vn, vc, pf	1804	HV	TW iii, 74
102		a:29	Fife and a' the	vn, bc	1792	HV	N ii, 29; HW

		lands about it, D				xxxii/1, 30
103	b:58	Flower of north Wales, The, C	vn, vc, pf	1804	HV	—
104	a:90	Flowers of Edinburgh, The, E	vn, bc	—1792	HV	N ii, 90; HW xxxii/1, 94
105	a:90bis	Flowers of Edinburgh, The, F	vn, vc, pf	1801	HV	—
106	a:212	Flowers of the forest, The, B	vn, vc, pf	?1802/3	HV	W i, 13
107	a:222	For the lack of gold, B	vn, vc, pf	?1802/3	HV	W i, 34
		14th of October, see Ye Gods!				
108	a:105	Frae the friends and land I love, E	vn, bc	1795	HV	N iii, 5
109	a:7	Fy! gar rub her o'er wi' strae, e	vn, bc	—1792	HV	N ii, 7; HW xxxii/1, 7
110	a:7bis	Fy! gar rub her o'er wi' strae, e (duet)	vn, vc, pf	1801	A (2nd version of introduction only, u), HV	T ii, 53
		Fy, let us a' to the bridal [wedding], see Blithsome				

		bridal				
		Gaberl unzie (Gaber lunye) man, The, see Brisk young lad				
111	a:179	Galash iels, E	vn, vc, hpd	1800	HV	T iii, 41
112	a:15	Galla water, D	vn, bc	-1792	HV	N ii, 15; HW xxxii/1, 15
113	a:15bis	Galla water, D	vn, vc, pf	?1802/ 3	HV	W i, 30
114	a:15ter	Galla water, D	vn, vc, pf	1803	HV	—
		Garde ner's march, The, see Gard'n er wi' his paidle				
115	a:45	Gard'n er wi' his paidle, The, A	vn, bc	-1792	HV	N ii, 45; HW xxxii/1, 48
		Gentle swain, The, see Johnny 's gray breeks				
116	a:225	Gildero y, g (duet)	vn, vc, pf	?1802/ 3	HV	W i, 39
117	a:196	Gil Morris [Morric e], E	vn, vc, hpd	1801	HV	T i, 45
		Gin you meet a bonny lassie, see Fy! gar rub her o'er wi' strae				

118	a:88	Glancing of her apron, The, D	vn, bc	–1792	HV	N ii, 88; HW xxxii/1, 92
		Gordons has [had] the guiding o't, The, see Strephon and Lydia				
119	b:2	Gorhoffeddgwyr Harlech, G	vn, vc, pf	1803	HV	TW i, 2
		Go to the ew-bughts, Marion, see Ewe-bughts				
120	a:13	Grama chree, E (Irish air)	vn, bc	–1792	HV	N ii, 13; HW xxxii/1, 13
121	a:13bis	Grama chree, D (Irish air)	vn, vc, pf	1801	HV	T i, 18
122	a:13ter	Grama chree, F (Irish air)	vn, vc, pf	?1802/3	HV	W i, 22
123	a:8	Green grow the rashes, d	vn, bc	–1792	HV	N ii, 8; HW xxxii/1, 8
124	a:8bis	Green grow the rashes, b (with chorus 2vv)	vn, vc, pf	1801	HV	T iv, 155
125	a:112	Green sleeve s, e	vn, bc	1795	HV	N iii, 12
126	a:112bis	Green sleeve s, e	vn, vc, pf	1801	A (frag.), HV	TS suppl., 150
127	b:15	Grisiel ground, B	vn, vc, pf	1803	HV	TW i, 21

		(duet)				
		Had awa frae me, Donald , see Thou'rt gane awa'				
128	a:63	Hallow ev'n, D	vn, bc	-1792	HV	N ii, 63; HW xxxii/1, 66
129	b:42	Happin ess lost, D	vn, vc, pf	1804	HV	TW iii, 86
		Happin ess lost, see Tears that must ever fall				
130	a:243	Happy topers, The, C (with chorus 2vv)	vn, vc, pf	1801	A (frag.), HV	T iv, 179
131	b:33	Hela'r ysgyfar nog, C	vn, vc, pf	1804	HV	TW ii, 50
		Hellvell yn, see Erin- go- bragh				
		Hemp- dresse r, The, see Lookin g glass				
132	a:100	Her absenc e will not alter me, D	vn, bc	-1792	HV	N ii, 100; HW xxxii/1, 104
133	a:257	Here awa', there awa', F	vn, vc, pf	?1802/ 3	—	W ii, 45
134	a:49	Here's a health to my true love, b	vn, bc	-1792	HV	N ii, 49; HW xxxii/1, 52

		He's far away, see Weary pund o' tow			
		He who presu m'd to guide the sun, see Maid's compla int			
		Hey now the day dawes, see Hey tutti taiti			
135	a:174	Hey tutti taiti, G	vn, vc, hpd	1801	HV T iii, 33
		Highla nd lament ation, see Young Damon			
		Highla nd lassie [laddie] , The, see Old highlan d laddie			
136	a:159	Highla nd Mary, E	vn, vc, pf	1800	HV T iii, 14
		Highw ay to Edinbu rgh, The, see Black eagle			
137	b:11	Hob y deri dando, G	vn, vc, pf	1803	HV TW i, 16

138	b:16	Hob y deri danno, G	vn, vc, pf	1804	HV	TW i, 22
139	b:28	Hoffed d Hywel ab Owen Gwyne dd, c	vn, vc, pf	1804	HV	TW ii, 40
		Hold away from me, Donald , see Thou'rt gane awa'				
140	a:237	Hooly and fairly, D	vn, vc, hpd	1801	HV	T iv, 170
		House of Glams, see Roslin Castle				
141	a:36	How can I be sad on my weddin g day, D	vn, bc	-1792	HV	N ii, 36; HW xxxii/1, 38
142	a:67	How long and dreary is the night, D (Gaelic air)	vn, bc	-1792	HV	N ii, 67; HW xxxii/1, 71
		How sweet is the scene, see Humou rs o' glen				
		How sweet this lone vale, see Lone vale				
143	a:141	Hughie	vn, bc	1795	HV	N iii,

		Graham, g				41
144	a:256	Humours o' glen, The, a (?Irish air)	vn, vc, pf	?1802/3	HV	W ii, 44
145	a:140	I canna come ilke day to woo, A	vn, bc	1795	HV	N iii, 40
146	a:140bis	I canna come ilke day to woo, A	vn, vc, hpd	1801	HV	T v, 227
147	a:110	I do confess thou art sae fair, d	vn, bc	1795	HV	N iii, 10
148	a:87	I dream'd I lay, F	vn, bc	-1792	HV	N ii, 87; HW xxxii/1, 91
149	a:80	If a body meet a body, G	vn, bc	-1792	HV	N ii, 80; HW xxxii/1, 84
150	a:80bis	If a body meet a body, G	vn, vc, pf	1801	HV	T iii, 23
151	a:95	If e'er ye do well it's a wonder, D	vn, bc	-1792	HV	N ii, 95; HW xxxii/1, 99
152	a:17	I had a horse, b	vn, bc	-1792	HV	N ii, 17; HW xxxii/1, 17
153	a:17bis	I had a horse, c	vn, vc, pf	?1804	HV	W ii, 50
154	a:205	I'll never leave thee, D	vn, vc, pf	1802/3	—	W i, 3
155	a:3	I love my love in secret, G	vn, bc	-1792	HV	N ii, 3; HW xxxii/1, 3
156	a:30	I'm o'er young	vn, bc	-1792	HV	N ii, 30;

		to marry yet, B				HW xxxii/1, 31
157	a:177	I wish my love were in a myre, B	vn, vc, hpd	1800	HV	T iii, 37
158	a:231	Jacobit e air, A, B (duet)	vn, vc, pf	1801	HV	T iv, 160
159	a:79	Jamie, come try me, D	vn, bc	-1792	HV	N ii, 79; HW xxxii/1, 83
160	a:132	Jenny drinks nae water, B	vn, bc	1795	HV	N iii, 32
161	a:252	Jenny' s bawbe e, G	vn, vc, pf (hpd)	1801	A (u)	T iv, 197
		Jenny' s lament ation, see Jockie and Sandy				
162	a:99	Jenny was fair, E	vn, bc	-1792	HV	N ii, 99; HW xxxii/1, 102
163	a:263	Jinglin g Jonnie, F	vn, vc, pf	1801	HV	T ii (1817), 79 (in E)
		Jockey was the blythes t lad, see Young Jockey				
164	a:91	Jockie and Sandy, G	vn, bc	-1792	HV	N ii, 91; HW xxxii/1, 95
		Jock the laird's				

		brither, see Auld Rob Morris				
165	a:2	John Anders on, my jo, g	vn, bc	—1792	HV	N ii, 2; HW xxxii/1, 2
166	a:2bis	John Anders on, my jo, g	vn, vc, pf	?1802/ 3	HV	W i, 26
167	a:41	John, come kiss me now, El	vn, bc	—1792	HV	N ii, 41; HW xxxii/1, 44
168	a:109	Johnie Armstr ong, G	vn, bc	1795	HV	N iii, 9
169	a:154	Johnny 's gray breeks, Bl/g	vn, vc, pf	1800	HV	T iii, 8
170	a:24	John of Baden yon, g	vn, bc	—1792	HV	N ii, 24; HW xxxii/1, 24
171	a:24bis	John of Baden yon, g	vn, vc, pf	1801	HV	T iv, 184
		Joyful widow er, The, see Maggy Lauder				
172	a:220	Katheri ne Ogie, g	vn, vc, pf	1802/3	—	W i, 31
		Katy's answer , see My mither' s ay glowra n				
173	a:148	Kellybu rn braes, El	vn, bc	1795	HV	N iii, 48
174	a:148bis	Kellybu rn braes, D	vn, vc, hpd	1801	HV	T iv, 182
175	a:169	Killicra nkie, C	vn, vc, hpd	1801	HV	T iii, 27

		(cf H 25)				
		Kind Robin loves me, see Robin, quo' she				
		King James' march to Ireland, see Lochaber				
		Kirk wad let me be, The, see Blithsome bridal				
		Lads of Leith, The, see She's fair and fause				
		Lady Badins coth's reel, see My love she's but a lassie yet				
176	b:45	Lady Owen's delight [favourite], F	vn, vc, pf	1803	HV	—
177	a:127	Lady Randolph's complaint, G	vn, bc	1795	HV	N iii, 27
		Laird and Edinburgh Kate, The, see My mither'				

		s ay glowra n				
178	b:43a	Lamen tation of Britain, The, g (duet)	vn, vc, pf	1803	HV	—
179	b:43b	Lamen tation of Cambri a, The, g (duet)	vn, vc, pf	?1804	—	—
180	a:235	Langol ee, G	vn, vc, pf	1801	HV	T iv, 167
181	b:57	La parten za dal paese e dalli amici, a	vn, vc, pf	1804	HV	—
		Lasses of the ferry, The, see Auld lang syne				
		Lass gin ye lo'e me, tell me now, see I canna come ilke day				
182	a:272	Lassie wi' the gowde n hair, d	vn, vc, pf	1803	HV	—
183	a:23	Lass of Livings ton, The, c	vn, bc	—1792	HV	N ii, 23; HW xxxii/1, 23
184	a:209	Lass of Lochro yan, The, a	vn, vc, pf	?1802/ 3	HV	W i, 7
185	a:160	Lass of Patie's mill, The, C	vn, vc, pf	1800	HV	T iii, 17
186	a:160b	Lass of	vn, vc,	?1804	HV	W ii,

	s	Patie's mill, The, C (duet)	pf			43
187	a:199	Last time I came o'er the muir, The, D	vn, vc, pf	1801	A (u)	T ii, 80
188	a:199bis	Last time I came o'er the muir, The, D	vn, vc, pf	1802/3	A (u)	W i, 25
189	a:27	Leader haughs and yarrow, F	vn, bc	-1792	HV	N ii, 27; HW xxxii/1, 28
190	a:31	Lea- rig, The, F	vn, bc	-1792	HV	N ii, 31; HW xxxii/1, 32
191	a:31bis	Lea- rig, The, F	vn, vc, hpd	1800	E (without author's name)	T iv, 195 (in G)
192	a:31ter	Lea- rig, The, G	vn, vc, pf	?1802/ 3	HV	W i, 8
193	a:61	Let me in this ae night, d	vn, bc	-1792	HV	N ii, 61; HW xxxii/1, 64
194	a:61bis	Let me in this ae night, d	vn, vc, pf	1801	HV	T iv, 156
195	a:215	Lewie Gordo n, G	vn, vc, pf	?1802/ 3	HV	W i, 19
196	a:83	Lizae Baillie, F	vn, bc	-1792	HV	N ii, 83; HW xxxii/1, 87
197	b:7	Llwyn Onn, G	vn, vc, pf	1803	HV	TW i, 10
198	a:190bis	Lochab er, F	vn, vc, pf	?1804	HV	W ii, 60
199	a:163	Logan water, g	vn, vc, pf	1800	HV	T iii, 16
200	a:73	Logie of	vn, bc	-1792	HV	N ii, 73;

		Buchanan, g/B				HW xxxii/1, 77
201	a:175	Lone vale, The, B (highland air)	vn, vc, hpd	1801	HV	T iii, 34
202	a:158	Lookin g glass, The, G Loth to depart, see La parten za dal paese e dalli amici	vn, vc, hpd	1801	HV	T iii, 13
203	a:53	Love will find out the way, A	vn, bc	-1792	HV	N ii, 53; HW xxxii/1, 56
204	a:210	Low down in the broom, C	vn, vc, pf	1802/3	A (u)	W i, 11
		Lucky Nancy, see Dainty Davie				
205	a:182	Macpherson's farewell, A (with chorus, 2vv)	vn, vc, hpd	1801	HV	T iii, 44
		Madam Cossy, see Lookin g glass				
206	a:86	Maggie's tocher, e	vn, bc	-1792	HV	N ii, 86; HW xxxii/1, 90
207	a:35	Maggy Lauder, B	vn, bc	-1792	HV	N ii, 35; HW xxxii/1, 36
208	a:35bis	Maggy Lauder, A (cf	vn, vc, hpd	1800	HV	T iii, 25

		H 24)				
209	a:35ter	Maggy Lauder , B	vn, vc, pf	?1804	HV	W ii, 64
		Maid in Bedla m, The, see Gram chree				
		Maid of Toro, The, see Captai n O'Kain				
210	a:84	Maid's compl int, The, b	vn, bc	-1792	HV	N ii, 84; HW xxxii/1, 88
211	a:221	Maid that tends the goats, The, a	vn, vc, pf	?1802/ 3	HV	W i, 33
212	a:221bi s	Maid that tends the goats, The, a	vn, vc, pf	1801	HV	T iv, 166
213	b:36	Maltra eth, G	vn, vc, pf	1804	HV	TW ii, 58
214	b:5	Mantell Siani, G	vn, vc, pf	1803	HV	TW i, 8
215	a:65	Marg'r et's ghost, D	vn, bc	-1792	HV	N ii, 65; HW xxxii/1, 68
		Margre t's ghost, see William and Margar et				
216	b:49	Marsh of Rhuddl an, The, g	vn, vc, pf	1804	HV	—
217	a:1	Mary's dream, f	vn, bc	-1792	HV	N ii, 1; HW xxxii/1, 1

218	a:1bis	Mary's dream, f1;	vn, vc, hpd	1801	HV	T iii, 7
		McFar sence's testam ent, see Macph erson's farewel l				
219	a:81	McGrig or of Rora's lament, C (Celtic air)	vn, bc	-1792	HV	N ii, 81; HW xxxii/1, 84
		McPhe rson's rant, see Macph erson's farewel l				
220	b:6	Mentra Gwen, A (duet)	vn, vc, pf	1803	HV	TW i, 9
221	a:50	Merry may the maid be, d	vn, bc	-1792	HV	N ii, 50; HW xxxii/1, 53
222	a:50bis	Merry may the maid be, d (duet)	vn, vc, pf	?1804	HV	W ii, 56
		Miller, The, see Merry may the maid be				
		Miller's daught er, The, see If a body meet a body				
		Miller's weddin g, The,				

		see Auld lang syne				
223	a:92	Mill, mill O!, The, Bl	vn, bc	–1792	HV	N ii, 92; HW xxxii/1, 96
224	a:92bis	Mill, mill O!, The, Bl	vn, vc, pf	?1802/ 3	HV	W ii, 42
225	a:115	Minstre l, The, c	vn, bc	1795	HV	N iii, 15
226	a:115bis	Minstre l, The, b	vn, vc, hpd	1801	HV	T iv, 186
		Miss Admira l Gordo n's straths pey, see Poet's ain Jean				
		Miss Farquh arson's reel, see My love she's but a lassie yet				
		Miss Hamilt on's delight, see My jo Janet				
227	a:143	Morag, d (Celtic air)	vn, bc	1795	HV	N iii, 43
228	a:143bis	Morag, c (Celtic air)	vn, vc, pf	1801	HV	—
		Moudie wort, The, see O, for ane- and-				

		twenty Tam!				
229	a:42	Mount your bagga ge, C	vn, bc	–1792	HV	N ii, 42; HW xxxii/1, 45
230	a:51	Muckin g of Geordi e's byer, The, e	vn, bc	–1792	HV	N ii, 51; HW xxxii/1, 54
231	a:51bis	Muckin g of Geordi e's byer, The, e	vn, vc, pf	1801	—	T ii, 66
232	a:242	Muirlan d Willy, d (with chorus 2vv)	vn, vc, pf	1801	A (2nd version of introdu ction only, u), HV	T iv, 177
		Musket salute The, see My heart's in the highlan ds				
233	b:31	Mwyne n Cynwy d, E	vn, vc, pf	1804	HV	TW ii, 44
		My ain fireside , see Todlen hame				
		My ain kind deary, see Lea-rig				
234	a:189	My apron deary, G	vn, vc, pf	1801	A (u)	T i, 9
235	a:189bis	My apron deary, A	vn, vc, pf	?1802/ 3	HV	W i, 23
236	a:18	My boy Tamm y, d	vn, bc	–1792	HV	N ii, 18; HW xxxii/1, 18
237	a:166	My	vn, vc,	1800	HV	T iii, 22

		dearie if thou die, e	pf			
238	a:120	My Godde ss woman , c	vn, bc	1795	HV	N iii, 20
239	a:77	My heart's in the highlan ds, B (Celtic air)	vn, bc	-1792	HV	N ii, 77; HW xxxii/1, 80
		My Jockey was the blythes t lad, see Young Jockey				
240	a:258	My jo Janet, C	vn, vc, pf	?1804	HV	W ii, 46
241	a:262	My lodging is on the cold ground , F (?Irish air)	vn, vc, pf	?1802/ 3	HV	W ii, 63
		My love's bonny when she smiles on me, see Flower s of Edinbu rgh				
242	a:194	My love she's but a lassie yet, C (cf H 21)	vn, vc, pf	1801	A (u)	T i, 35
		My love's in Germa nie, see				

		Wish				
		My Mary, dear depart ed shade, see Highla nd Mary				
243	a:70	My mither' s ay glowra n o'er me, e	vn, bc	—1792	HV	N ii, 70; HW xxxii/1, 74
244	a:70bis	My mither' s ay glowra n o'er me, e	vn, vc, pf	1800	HV	T iv, 194b
245	a:37	My Nanie, O, c	vn, bc	—1792	HV	N ii, 37; HW xxxii/1, 39
246	a:37bis	My Nanie, O, c	vn, vc, pf	1802/3	—	W i, 17
247	a:37ter	My Nanie, O, c	vn, vc, pf	1803	HV	—
248	a:37quater	My Nanie, O, c (duet)	vn, vc, pf	1801	HV	T i (1822), 4
		My plaid away, see O'er the hills and far away				
		Nancy' s to the green- wood gane, see Scornf u' Nancy				
		Nanny, O, see My Nanie, O				
		Nelly's dream,				

		see Marg'r et's ghost				
		New hilland laddie, see Lass of Livings ton				
249	b:60	New year's gift, The, a	vn, vc, pf	1804	HV	—
		Nine pint cogie, see Collier' s bonny lassie				
250	a:125	Nithsd all's welco me hame, D	vn, bc	1795	HV	N iii, 25
251	b:29	Nos galan, G	vn, vc, pf	1803	HV	TW ii, 41
252	a:111	Now westlin winds, c	vn, bc	1795	HV	N iii, 11
253	a:89	O bonny lass, e (?Irish air)	vn, bc	—1792	HV	N ii, 89; HW xxxii/1, 93
		O can ye labor lea, see Auld lang syne				
254	a:48	O can you sew cushio ns, G	vn, bc	—1792	HV	N ii, 48; HW xxxii/1, 51
255	a:16	O'er bogie, g	vn, bc	—1792	HV	N ii, 16; HW xxxii/1, 16
256	a:16bis	O'er bogie, fl	vn, vc, pf	1801	HV	T iii, 40

257		a:149	O'er the hills and far away, fl or b	vn, bc	1795	HV	N iii, 49
258		a:149bis	O'er the hills and far away, B (with chorus 2vv)	vn, vc, pf	1801	HV	T iv, 161
259		a:122	O'er the moor among the heathe r, E	vn, bc	1795	HV	N iii, 22
260		a:122ter	O'er the moor among the heathe r, E	vn, vc, pf	?1802/ 3	HV	W i, 32
			Of a' the airts, see Poet's ain Jean				
			Of noble race was Shenki n, see Y gadly's				
261		a:108	O, for ane- and- twenty Tam!, E	vn, bc	1795	HV	N iii, 8
262		a:85	Oh, onochri e [Oh! ono Chrio], F (Irish air)	vn, bc	-1792	HV	N ii, 85; HW xxxii/1, 89
			Oh, open the door,				

		Lord Gregor y, see Lass of Lochro yan				
263	a:248	Old highlan d laddie [lassie] , The, D	vn, vc, pf	1801	HV	T iv, 189
		Old man, The, see My jo Janet				
		O let me in this ae night, see Let me in this ae night				
264	a:142	On a bank of flowers , c	vn, bc	1795	HV	N iii, 42
265	a:151	On Ettrick banks, D	vn, vc, hpd	1800	HV	T iii, 1
		On the death of Delia's linnet, see Death of the linnet				
266	a:249	Oonag h [Oonag h's waterfa ll], d (Irish air)	vn, vc, pf	1801	HV	T iv, 190
267	a:255	Open the door, E[] (?Irish air)	vn, vc, pf	?1804	HV	W ii, 41
		O poortit h cauld,				

		see I had a horse				
268	a:228	Oran gaoil, d (duet; Gallic air)	vn, vc, pf	1801	HV	T iv, 154
		O saw ye my father, see Saw ye my father				
		O steer her up and had her gaun, see Steer her up				
		Palmer , The, see Open the door				
269	b:22	Pant corlant yr wyn: neu, Dafydd or Garreg -las, B[] (duet)	vn, vc, pf	1804	HV	TW ii, 33
270	a:241	Pat & Kate, B[] (duet; Irish air)	vn, vc, pf	1803	HV	T iv, 175
271	a:167	Peggy, I must love thee, G (duet)	vn, vc, hpd	1801	A (2nd version of coda only, u), HV	T iii, 24
272	a:96	Peggy in devotio n, C	vn, bc	-1792	HV	N ii, 96; HW xxxii/1, 100
273	a:33	Pentla nd Hills, F	vn, bc	-1792	HV	N ii, 33; HW xxxii/1, 34
		Phely				

		& Willy, see Jacobit e air				
		Phoeb e, see Yon wild mossy mount ains				
274	a:183	Pinkie House, D	vn, vc, pf	1800	HV	T iii, 46
275	a:10	Plough man, The, D	vn, bc	–1792	HV	N ii, 10; HW xxxii/1, 10
276	a:230	Poet's ain Jean, The, G	vn, vc, pf	1801	HV	T iv, 159
277	a:230bis	Poet's ain Jean, The, A (duet)	vn, vc, pf	?1804	HV	W ii, 66
278	a:265	Polwar th on the green, B[]: (duet)	vn, vc, hpd	1801	HV	T v, 218
279	b:53	Poor pedlar, The, B[]: :	vn, vc, pf	1804	HV	—
280	a:113	Posie, The, c	vn, bc	1795	HV	N iii, 13
281	b:52	Pursuit of love, The, D	vn, vc, pf	1804	HV	—
282	a:161	Queen Mary's lament ation, E[]: :	vn, vc, pf	1800	HV	T iii, 18
		Rantin g highlan dman, The, see White cockad e				
		Rantin g, roving Willie,				

		see Rattlin g roaring Willy				
283	a:227	Rattlin g roaring Willy, F	vn, vc, pf (hpd)	1801	A (u)	T iv, 153
		Raving winds, see McGrig or of Rora's lament				
284	b:38	Reged, G	vn, vc, pf	1804	HV	TW ii, 60
285	b:8	Rhyfel gyrch Cadpe n Morga n, BL	vn, vc, pf	1803	HV	TW i, 11
286	a:202	Robin Adair, C (duet; ?Irish air)	vn, vc, pf	1801	A (u)	T ii, 92
		Robin is my only jo, see Robin, quo' she				
287	a:72	Robin, quo' she, G	vn, bc	-1792	HV	N ii, 72; HW xxxii/1, 76
288	a:72bis	Robin, quo' she, G	vn, vc, pf	?1804	HV	W ii, 48
		Roger' s farewel l, see Auld lang syne				
		Rory Dall's port, see Ae fond kiss				
289	a:135	Rose bud, The, BL	vn, bc	1795	HV	N iii, 35

290	a:191	Roslin Castle [Roslane Castle], c	vn, vc, pf	1801	HV	T i, 14
291	a:191bis	Roslin Castle [Roslane Castle], c	vn, vc, pf	1802/3	A (u)	W i, 9
292	a:165	Rothie murchie's rant, C	vn, vc, pf	1800	HV	T iii, 21
		Row softly, thou stream, see Captain O'Kain				
293	a:103	Roy's wife of Aldivalloch, C	vn, bc	1795	HV	N iii, 3
294	a:223	Sae merry as we ha'e been, C	vn, vc, pf	1802/3	A (u)	W i, 35
		Sandie and Jockie, see Jockie and Sandy				
		Sawney will never be my love again, see Corn riggs				
		Sawnie's pipe, see Colone l Gardn er				
		Saw ye Johnnie cummi n? quo' she,				

		see Fee him, father				
295	a:5	Saw ye my father? , D	vn, bc	-1792	HV	N ii, 5; HW xxxii/1, 5
296	a:5bis	Saw ye my father? , D (cf H 23)	vn, vc, hpd	1800	HV	T iii, 2
297	a:5ter	Saw ye my father? , D	vn, vc, pf	?1804	HV	W ii, 51
298	a:56	Saw ye nae my Peggy ?, d	vn, bc	-1792	HV	N ii, 56; HW xxxii/1, 59
299	a:185	Scornf u' Nancy, B	vn, vc, pf	1800	HV	T iii, 48
300	a:185bis	Scornf u' Nancy, B	vn, vc, pf	?1804	HV	W ii, 55
		Scots Jenny, see Jenny was fair				
301	a:173	Sensibi lity, E	vn, vc, pf	1800	HV	T iii, 32
		Sevent h of Novem ber, see Day returns				
		She grip'd at the greate st on't, see East Neuk o' Fife				
302	a:21	Sheph erd Adonis , The, g	vn, bc	-1792	HV	N ii, 21; HW xxxii/1, 21
303	a:93	Sheph erds, I have	vn, bc	-1792	HV	N ii, 93; HW

		lost my love, D				xxxii/1, 97
304	a:93bis	Sheph erds, I have lost my love, C	vn, vc, pf	?1802/ 3	HV	W ii, 54
305	a:106	Sheph erd's son, The, G	vn, bc	1795	HV	N iii, 6
306	a:106bis	Sheph erd's son, The, G	vn, vc, pf	?1802/ 3	HV	W i, 40
307	a:106ter	Sheph erd's son, The, A (2 version s)	vn, vc, pf	1804	HV	TS ii, 4 (no vn, vc)
308	a:128	Sheph erd's wife, The, El	vn, bc	1795	HV	N iii, 28
309	a:128bis	Sheph erd's wife, The, El	vn, vc, pf	1801	HV	T iii, 12
310	a:219	She rose and loot me in, d	vn, vc, pf	?1802/ 3	HV	W i, 29
311	a:219bis	She rose and loot me in, d	vn, vc, pf	1801	HV	—
		She says she lo'es me best of a', see Oonag h				
312	a:121	She's fair and fause, e	vn, bc	1795	HV	N iii, 21
313	a:208	Silken snood, The, El	vn, vc, pf	1802/3	—	W i, 6
314	a:260	Siller crown,	vn, vc, pf	?1804	HV	W ii, 53

		The, F			
		Sir Alex. Don, see Auld lang syne			
315	a:250	Sir Patrick Spenc e, A	vn, vc, pf	1803	HV T iv, 193
316	a:137	Slave's lament, The, d	vn, bc	1795	HV N iii, 37
317	a:44	Sleepy bodie, F	vn, bc	-1792	HV N ii, 44; HW xxxii/1, 47
		So for seven years, see Tho' for sev'n years			
318	a:60	Soger laddie, The, El:	vn, bc	-1792	HV N ii, 60; HW xxxii/1, 63
319	a:60bis	Soger laddie, The, El:	vn, vc, pf	1801	HV T iv, 172
		Soldier laddie, The, see Soger laddie			
		Soldier 's dream, The, see Captai n O'Kain			
		Soldier 's return, The, see Mill, mill O!			
320	a:78	Steer her up, and had	vn, bc	-1792	HV N ii, 78; HW xxxii/1,

		ger gawin, BL 3				82
321	a:19	St Kilda song, F	vn, bc	-1792	HV	N ii, 19; HW xxxii/1, 19
322	a:145	Stratha llan's lament, D	vn, bc	1795	HV	N iii, 45
323	a:145bis	Stratha llan's lament, D	vn, vc, pf	1801	HV	T iv, 178
324	a:150	Stroph on and Lydia, EL 3	vn, bc	1795	HV	N iii, 50
		Sun had loos'd his weary team, The, see Lookin g glass				
325	a:198	Sutor's daught er, The, G (duet)	vn, vc, pf	1801	A (u)	T ii, 77
326	a:261	Sweet Annie, g	vn, vc, pf	?1802/ 3	HV	W ii, 62
327	b:44	Sweet melody of north Wales, The, BL 3	vn, vc, pf	1803	HV	—
		Sweet' s the lass that loves me, see Bess and her spinnin g wheel				
328	a:180	Tak' your auld cloak	vn, vc, pf	1800	HV	T iii, 42

		about ye, g				
329	a:180bis	Tak' your auld cloak about ye, g	vn, vc, pf	?1804	HV	W ii, 57
		Tarry woo', see Lewie Gordo n				
330	a:123	Tears I shed, The, e	vn, bc	1795	HV	N iii, 23
331	a:201	Tears of Caledo nia, The, d	vn, vc, pf	1801	HV	T ii, 87
332	a:186	Tears that must ever fall, D	vn, vc, pf	1801	HV	T iii, 49
		Their groves o' sweet myrtle, see Humou rs o' glen				
333	a:14	This is no mine ain house, B	vn, bc	-1792	HV	N ii, 14; HW xxxii/1, 14
334	a:14bis	This is no mine ain house, B	vn, vc, pf	?1802/ 3	HV	W i, 38
335	a:146	Tho' for sev'n years and mair, F	vn, bc	1795	HV	N iii, 46
336	a:12	Thou'rt gane awa', A	vn, bc	-1792	HV	N ii, 12; HW xxxii/1, 12
337	a:12bis	Thou'rt gane awa', A	vn, vc, pf	?1802/ 3	HV	W i, 36

338	a:264	Three captain s, The, E [red square] (Irish air)	vn, vc, pf	1803	HV	T iv (1817), 193
339	a:181	Thro' the wood, laddie, F	vn, vc, hpd	1800	HV	T iii, 43
340	a:52	Tibby Fowler, b	vn, bc	-1792	HV	N ii, 52; HW xxxii/1, 55
		'Tis woman , see Bonnie gray ey'd morn				
341	a:130	Tither morn, The, F	vn, bc	1795	HV	N iii, 30
342	a:98	To daunto n me, d	vn, bc	-1792	HV	N ii, 98; HW xxxii/1, 102
343	a:6	Todlen hame, A	vn, bc	1792	HV	N ii, 6; HW xxxii/1, 6
344	a:6bis	Todlen hame, A	vn, vc, pf	?1802/ 3	HV	W ii, 61
345	b:18	Ton y ceiliog du, B [red square] (duet)	vn, vc, pf	1804	HV	TW i, 24
346	b:3	Torriad y dydd, b	vn, vc, pf	1803	HV	TW i, 4
		To the rose bud, see Rose bud				
		Tranen t Muir, see Killicra nkie				
347	b:41	Troiad y droell, B [red square] (duet)	vn, vc, pf	1804	HV	TW iii, 75
348	b:17	Tros y	vn, vc,	1804	HV	TW i,

		garreg, pf g			23
349	a:206	Tweed side, G (duet)	vn, vc, pf	1802/3	A (u) W i, 4
350	b:10	Twll yn ei boch, C	vn, vc, pf	1803	HV TW i, 14
351	a:233	Up and war them a' Willy, F	vn, vc, pf	1801	HV T iv, 163
352	a:28	Up in the mornin g early, g	vn, bc	-1792	HV N ii, 28; HW xxxii/1, 29
353	a:28bis	Up in the mornin g early, g	vn, vc, pf	?1802/ 3	HV W ii, 52
354	a:28ter	Up in the mornin g early, g	vn, vc, pf	1801	HV —
355	a:133	Vain pursuit, The, C	vn, bc	1795	HV N iii, 33
356	a:9	Waefu' heart, The, F	vn, bc	-1792	HV N ii, 9; HW xxxii/1, 9
357	a:9bis	Waefu' heart, The, F	vn, vc, pf	?1802/ 3	A (Sk), HV W i, 10
358	a:214	Waly, waly, D	vn, vc, pf	1802/3	A (u) W i, 18
359	a:214bis	Waly, waly, D (cf appx Z 30)	vn, vc, pf	1801	HV —
		Wande ring Willie, see Here awa'			
		Wap at the widow, my laddie, see Widow			
360	a:69	Wat ye wha I met yestree	vn, bc	-1792	HV N ii, 69; HW xxxii/1, 73

		n?, E				
361	a:69bis	Wat ye wha I met yestree n?, e	vn, vc, pf	1801	HV	T iv, 194a
362	a:40	Wauki ng of the fauld, The, D	vn, bc	-1792	HV	N ii, 40; HW xxxii/1, 42
363	a:129	Weary pund o' tow, The, G	vn, bc	1795	HV	N iii, 29
364	a:129bis	Weary pund o' tow, The, F	vn, vc, hpd	1801	HV	T iii, 4
365	a:124	Wee wee man, The, E	vn, bc	1795	HV	N iii, 24
366	a:124bis	Wee wee man, The, E	vn, vc, pf	1801	HV	T iii, 15
		Welco me home, old Rowley , see Thou'rt gane awa'				
367	a:244	What ails this heart of mine, g (duet)	vn, vc, pf	1804	SC, HV	T iv, 180
368	a:134	What can a young lassie do, b	vn, bc	1795	HV	N iii, 34
369	a:134bis	What can a young lassie do, b (with chorus 2vv)	vn, vc, pf	1801	HV	T iii, 45
		What shall I do with an auld				

		man, see What can a young lassie do				
370	a:62	When she came ben she bobbit, e	vn, bc	-1792	HV	N ii, 62; HW xxxii/1, 65
		Where Helen lies, see Fair Helen of Kirkco nnell				
371	a:104	While hopele ss, e	vn, bc	1795	HV	N iii, 4
372	a:76	Whistle o'er the lave o't, F	vn, bc	-1792	HV	N ii, 76; HW xxxii/1, 80
373	a:76bis	Whistle o'er the lave o't, F	vn, vc, pf (hpd)	1801	A (u)	T iv, 169
374	a:22	White cockad e, The, D	vn, bc	-1792	HV	N ii, 22; HW xxxii/1, 22
375	a:118	Widow, The, E[]:	vn, bc	1795	HV	N iii, 18
376	a:75	Widow, are ye waking ?, E[]:	vn, bc	-1792	HV	N ii, 75; HW xxxii/1, 79
377	a:75bis	Widow, are ye waking ?, E[]:	vn, vc, pf	?1804	HV	W ii, 59
378	a:153	William and Margar et, g	vn, vc, hpd	1800	HV	T iii, 5
		Willie brew'd a peck o' maut,				

		see Happy topers				
379	a:4	Willie was a wanton wag, C	vn, bc	-1792	HV	N ii, 4; HW xxxii/1, 4
380	a:4bis	Willie was a wanton wag, B	vn, vc, pf	1801	HV	T iv, 152
381	b:47	Willow hymn, The, d	vn, vc, pf	1803	HV	—
		Will ye go to Flande rs, see Grama chree				
382	a:82	Willy's rare, B	vn, bc	-1792	HV	N ii, 82; HW xxxii/1, 86
		Wilt thou be my dearie, see Sutor's daught er				
383	b:46	Winifre da, E (duet)	vn, vc, pf	1803	HV	—
384	a:245	Wish, The, g	vn, vc, pf	1801	HV	T iv, 181
		Wo betyd thy wearie bodie, see Bonnie wee thing				
385	a:155	Woes my heart that we shou'd sunder , A (duet)	vn, vc, hpd	1800	HV	T iii, 9
		Wome n's work will never be				

		done, see Black eagle				
386	a:38	Woo'd and marrie d and a', d	vn, bc	-1792	HV	N ii, 38; HW xxxii/1, 40
387	a:38bis	Woo'd and marrie d and a', d (with chorus, 2vv)	vn, vc, pf	1801	A (2nd version of coda only, u),	T iii, 50
388	b:19	Wyres Ned Puw, g	vn, vc, pf	1804	HV	TW i, 26
389	b:25	Y bardd yn ei awen, C	vn, vc, pf	1804	HV	TW ii, 36
390	b:32	Y Cymry dedwy dd, B	vn, vc, pf	1804	HV	TW ii, 48
391	a:43	Ye Gods! was Streph on's picture blest, D	vn, bc	-1792	HV	N ii, 43; HW xxxii/1, 46
392	a:211	Yellow hair'd laddie, The, D (duet)	vn, vc, pf	1802/3	—	W i, 12
393	b:24	Y gadly's , c (duet)	vn, vc, pf	1803	HV	TW ii, 35
394	a:119	Yon wild mossy mount ains, g	vn, bc	1795	HV	N iii, 19
395	a:71	Young Damon , B	vn, bc	-1792	HV	N ii, 71; HW xxxii/1, 75
		Young highlan d rover, The, see				

396	a:64	Morag Young Jockey was the blythes t lad, a	vn, bc	1792	HV	N ii, 64; HW xxxii/1, 67
397	a:64bis	Young Jockey was the blythes t lad, a	vn, vc, pf	1801	HV	TS suppl., 50
		Young laird and Edinburgh Katy, The, see Wat ye wha I met yestreen?				
		Young Peggy blooms, see Boatman				
398	b:37	Yr hen erddig an, c	vn, vc, pf	1803	HV	TW ii, 59

Note: 4 Scotch Songs, written in London, 1791–5 (Gr, Dies), lost or unidentified

Some settings of 1803 and later, doubtful: F. Kalkbrenner, during his stay with Haydn, ‘was employed upon many of those popular Scottish airs, which are published by Mr. Thompson, of Edinburgh’, see ‘Memoir of Mr. Frederick Kalkbrenner’ in Walter (E(i)1982)



Appendix Z: Doubtful and spurious settings

No.	HXXXI	Tune/T itle, key	Accom panime nt	Date	Edition	Remar ks
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1	a:102q uater	Bonnie wee thing, A	pf	?	TS vi, 22	arr. of Z 45 for 3vv by Beetho ven, woo15 8c, no.4
2	a:232	Border widow' s lament, The, A	vn, vc, pf	1803	T iv, 162	by Neuko mm
3	a:226	Braes of Balloch myle, The, Ed	vn, vc, pf	1803	T iv, 151	by Neuko mm
4	a:224b s	Captai n O'Kain, e (?Irish air)	vn, vc, pf	1803	—	by Neuko mm
		Colin to Flora, see Rock and a wee pickle tow				
		Come under my plaidy, see Johny MacGil l				
5	a:253A	Cro Challin , F	vn, vc, pf	1803	T iv, 198	by Neuko mm
6	a:203	Erin- go- bragh, C	vn, vc, pf	1803	T ii, 98	by Neuko mm
		Exile of Erin, The, see Erin- go- bragh				
		Get up and bar the door,				

		see Rise up and bar the door			
		Good night, and God be with you, see Good night and joy be wi' ye a'			
7	a:254	Good night and joy be wi' ye a', G	vn, vc, pf	1803	T iv, 200 by Neuko mm
8	a:63bis	Hallow ev'n, D	vn, vc, pf	1803	T v, 225 by Neuko mm
9	a:247	Happy Dick Dawso n, D	vn, vc, pf	1803	T iv, 185 by Neuko mm
10	a:257bis	Here awa', there awa', d (duet)	vn, vc, pf	1803	— ?by Neuko mm, see Anger müller (E(i)19 74)
		I loe na a laddie but ane, see Happy Dick Dawso n			
		Jenny beguil' d the webste r, see Jenny dang the weaver			
11	a:240	Jenny dang the weaver , B	vn, vc, pf	1803	T iv, 174 by Neuko mm

12	a:251	Johny Faw, B	vn, vc, pf	1804	T iv, 196	?by Neukomm, see Haydn's letter of 3 April 1804; altered version signed by Haydn
13	a:238	Johny MacGill, E (Irish air)	vn, vc, pf	1803	T iv, 171	by Neukomm
14	a:269	Kelvin Grove, G	pf	?	TS vi, 30	doubtful
15	a:190	Lochaber, F	vn, vc, pf	1803	T i, 10	?by Neukomm, see Angermüller (E(i)1974)
16	a:81bis	McGrigor of Rora's lament, C	vn, vc, pf	1803	T iv, 176	by Neukomm
17	a:268	My love's a wanton wee thing, D	vn, vc, pf	1803	TS vi, p.44 (no vn, vc)	by Neukomm
		My silly auld man, see Johny MacGill				
		My wife's a wanton, wee thing, see My love's a wanton wee thing				
18	a:89bis	O	vn, vc,	1803	T iv,	by

		bonny lass, 	pf		164	Neukomm
19	a:122b s	O'er the moor among the heather, 	vn, vc, pf	1803	T iv, 158	by Neukomm
20	a:273	O gin my love were yon red rose, a	vn, vc, pf	1804	—	?by Neukomm, see Haydn's letter of 3 April 1804
21	a:267	Over the water to Charlie, D	vn, vc, pf	1803	TS vi, p.36 (no vn, vc)	by Neukomm
22	a:271	O were my love yon lilac fair, a	pf	?	TS vi, 32	doubtful
23	b:61	Parson boasts of mild ale, The, g (Irish air)	vn, vc, pf	1803	TI i, 30	by Neukomm
24	a:197	Rise up and bar the door, F	vn, vc, pf	1803	T i, 47	by Neukomm
25	a:253B	Rock and a wee pickle tow, The, F	vn, vc, pf	1803	T iv, 199	by Neukomm
26	a:266	Sailor's lady, The, A	pf	?	TS v, 37	doubtful
		Savour na deligh (Irish air), see Erin-go-bragh				
27	a:239	Shelah O'Neal	vn, vc, pf	1803	T iv, 173	by Neuko

		, F			mm
		Tibbie Dunbar, see Johnny MacGil			
28	a:52bis	Tibby Fowler, b	vn, vc, pf	1803	T iv, 192 by Neukomm
29	a:270	Tullochgorum, D	vn, vc, pf	1803	T v (suppl.), 246 by Neukomm
		Waesme for Prince Charlie, see Johnny Faw			
30	a:214ter	Waly, waly, D	vn, vc, pf	?	T i (1822), 19 doubtful duet arr. of Z 359
31	a:62bis	When she came ben she bobbitt, e	vn, vc, pf	1803	T v, 220 by Neukomm
32	a:22bis	White cockade, The, D	vn, vc, pf	1803	T iv, 188 by Neukomm

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b: catalogues, sources, research

c: specialist publications, commemorative issues

d: biography

e: life: particular aspects

f: publishers

g: iconography

h: authenticity

i: works: general

j: sacred vocal music

k: operas

l: secular vocal

m: orchestral

n: chamber without keyboard

o: keyboard

p: reputation

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Haydn, (Johann) Michael

(*b* Rohrau, Lower Austria, bap. 14 Sept 1737; *d* Salzburg, 10 Aug 1806). Austrian composer, younger brother of [Joseph Haydn](#). A prolific composer in many genres, he was especially admired for his sacred music.

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[Haydn, Michael](#)

1. [Life](#).

Michael Haydn was born in the village of Rohrau on the Leitha river, near the current border of Austria and Hungary. He went to Vienna at the age of eight and entered the choir school at the Stephansdom, where he will have participated in numerous performances of sacred works by the most prominent Viennese composers, especially the Kapellmeister, Georg Reutter (ii). By his 12th birthday he was earning extra money as a substitute organist at the cathedral and had, reportedly, performed preludes and fantasies of his own composition. About 1753 his voice broke and he was dismissed from the choir school. After this he probably had some affiliation with the local Jesuit seminary; a biographical sketch of 1808 notes that he 'made rapid progress in Latin, ... obtained familiarity with classical literature', and Maximilian Stadler wrote that Haydn 'continued to perform on the organ together with Albrechtsberger in the Jesuit church' (c1816–25). Judging from a signed and dated score that he copied in 1757 of Fux's *Missa di S Carlo (A-Wn)*, Haydn studied some of that composer's works during his formative Viennese years. The authors of the biographical sketch mention that he also studied works of Bach, Handel, Graun and Hasse. Stadler's history continues: 'Even during [Michael Haydn's] student years he composed masses, litanies, hymns, *Salve reginas* etc., which, because of their correct setting and pleasing new taste, were taken in by everyone with great approval.' The genres mentioned here correspond remarkably well to a repertory of works known from performance parts copied at abbeys and parish churches in Lower Austria and Moravia between 1759 and 1763.

The biographical sketch suggests that Haydn left Vienna for Grosswardein (now Oradea, Romania) about 1757, although there is no evidence of his arrival there before April 1760. Dittersdorf, who succeeded Haydn there in 1765, later noted in his autobiography (1801) that Patachich augmented the Hofkapelle to 34 musicians on Dittersdorf's arrival in 1765; the forces at Haydn's disposal would therefore have been relatively meagre. The festive *Missa SS Cyrilli et Methodii* (1758), one of few dated works composed before 1760, was probably not conceived for such modest forces. Haydn's

known compositions for Grosswardein are small in proportion and simple in their orchestration. Taken together, the pre-Salzburg works represent a formidable accomplishment: 15 symphonies, 14 masses, six divertimentos for three string instruments, several wind partitas and a few concertos, as well as a number of settings of Latin texts for four-part chorus with orchestra.

Haydn was apparently back in the vicinity of Vienna in 1762: a concert programme for one of the Durazzo academies in that year mentions a horn concerto 'de la Composition du S.r Michel Hayde', and details survive of a lost wind partita (st59) bearing the inscription 'Posonii 22 Xbris 762'. It was perhaps during this time that he came to the attention of Count Vinzenz Joseph Schrattenbach, the nephew of Sigismund Christoph, Archbishop of Salzburg, who, according to the biographical sketch, recommended that Haydn be offered a position in Salzburg. From the quantity of Haydn's music that was copied for performances in eastern Austria during the 1750s and 60s, it would seem that he was quite well known throughout the region.

The death of J.E. Eberlin in 1762 led to a reshuffling of the prominent musicians in Salzburg and eventually to Haydn's appointment as court Konzertmeister. Among his colleagues were Leopold Mozart, A.C. Adlgasser, G.F. Lolli and later W.A. Mozart. On 24 July 1763 some 'Tafelmusique' by him was performed, and on 14 August he officially assumed his new position, which involved playing the organ (his principal instrument) as well as the violin. From then until the death of Archbishop Schrattenbach late in 1771, Haydn composed predominantly dramatic works for the theatre of the Benedictine University; *Die Schuldigkeit des ersten Gebots* (1767) was the result of a collaboration between Haydn, Adlgasser and the 11-year-old Mozart. Haydn and several other Salzburg musicians were in Vienna late in 1767 and there met the Mozarts. By mid-February he was back in Salzburg, and on 17 August 1768 he married Maria Magdalena Lipp (1745–1827), a singer in the Hofkapelle and daughter of the court organist, Franz Ignaz Lipp. The couple lived in an apartment owned by the Abbey of St Peter, for which Haydn composed a number of occasional works; he also performed on the organ there from time to time. The Haydns' only child, Aloysia Josepha, was born in 1770, but died within a year.

Hieronymus, Count Colloredo, was enthroned as Prince-Archbishop in March 1772, and he immediately instituted tighter fiscal controls which greatly restricted the activities of the university theatre. It was closed permanently in 1778. However, Haydn apparently thrived during the early years of Colloredo's rule, and by 1777 his status in Salzburg was such that he was said to be a candidate for the post of Kapellmeister. It was probably no coincidence that rumours of certain weaknesses surfaced about this time. A planned trip to Italy probably never materialized because Haydn was promptly given the position of organist at the Dreifaltigkeitskirche when Adlgasser died suddenly on 22 December 1777. Bitter that the position was not given to his son, Leopold Mozart, who had previously praised his colleague, described Haydn as prone to heavy drinking and laziness. Haydn composed his best-known works between 1771 and 1777: the Requiem st155 (1771), the *Missa S Hieronymi* st254 (1777) and the

offertories *Tres sunt* st183 (1772) and *Lauda Sion* st215 (?1775). In 1782 he assumed the position of court organist, not long after W.A. Mozart vacated it. On the 1200th anniversary of the archiepiscopate, in the same year, Colloredo published a pastoral letter, the first of a series of proclamations intended to simplify church services. In response, Haydn composed about 100 settings of Mass Propers in a simple homophonic style between late 1783 and 1791. He was also named as editor of a second Salzburg edition (1790) of Johann Kohlbrenner's German hymnal (originally published in Vienna in 1777).

During the 1780s, Haydn completed 20 symphonies, some of which achieved a modest circulation outside Salzburg. Writing from Vienna in 1784, Mozart expressed his astonishment at how quickly he was able to obtain copies of Michael Haydn's most recent symphonies. A year later Artaria published editions of two symphonies (st384, 393). Many of Haydn's orchestral marches and minuet cycles date from these years too. In the field of chamber music, he composed five divertimentos for mixed ensembles between 1785 and 1790, but he did not pursue the string quartet as an elevated genre.

During the 1790s Haydn enjoyed an expanding sphere of influence as a teacher of composition. One of his pupils, G.J. Schinn, left Salzburg in 1808 to take up a position in the Munich Hofkapelle, where Haydn's Latin and German sacred music continued to be performed regularly throughout the 19th century. Anton Diabelli, a pupil and friend, was involved in the publication of many of Haydn's sacred works by the Viennese publishing firm that later bore his name. Sigismund Neukomm was a pupil of Haydn in the 1790s before going to Vienna, where he studied with Joseph Haydn, perhaps on Michael's recommendation. The young C.M. von Weber came to Haydn in 1797 and learnt the fundamentals of harmony and counterpoint from him; and Franz Schubert, though never one of his pupils, visited Haydn's grave in Salzburg and included words of admiration for him in a letter to his brother Ferdinand.

Late in his life, Haydn made two trips to Vienna. He set out on the first in August 1798 and had returned to Salzburg by early November. In January 1801 his apartment was plundered by French soldiers, and this was possibly a catalyst for the second trip. By September 1801 he was again in Vienna rehearsing a mass commissioned by Empress Maria Theresia (st796/797), who sang a solo part in a performance. In October the *Allgemeine musikalische Zeitung* reported that Haydn was to serve as Kapellmeister to Prince Nicolaus Esterházy, a position that he evidently accepted but never actually filled. With the archbishop in exile, Haydn obtained a rise in salary from Archduke Ferdinand in 1803, and evidently entertained no further thoughts of moving. By April 1803 additional commissions for sacred works arrived from Vienna, and he completed a *Te Deum* for the empress (st829) in September 1803. Her request for a mass for Emperor Leopold's nameday (st837), however, took Haydn until December 1805 to fulfil, partly because of his recent induction into the Swedish Royal Academy of Music in 1803 and its commission not for new works but for scores of works already composed (Haydn's numerous copies of his own autograph scores remain in the library of the academy, S-Skma). On completing the mass, he began work on a requiem (st838),

commissioned by the empress, but owing to his declining health he never finished it. Although he expected the coming spring to bring an improvement in his health, it did not; and he died, with friends and students at his bedside, on 10 August 1806.

Haydn, Michael

2. Vocal works.

Haydn's sacred vocal music was viewed by most early 19th-century writers on the subject as superior to his instrumental and dramatic works. In a catalogue of his works (1814), his friend Rettensteiner described Haydn as 'the great, unique, inimitable master in the church style', possibly referring to his numerous contributions in the 'new' church style encouraged by the Austrian reformers of the late 18th century. E.T.A. Hoffmann even considered his church music superior to that of his brother Joseph. Like many 18th-century composers, Haydn cultivated the contrapuntal *stile antico*, especially in works for Lent and Advent. His setting of the gradual *Christus factus est* st38 and the *Missa Crucis* st56, both composed in Grosswardein in 1762, demonstrate the young composer's proficiency with Fuxian counterpoint. As late as 1796, Haydn still made use of *stile antico* in a collection of Mass Proper settings, *In coena Domini ad missam* st628. The staggered vocal entries at the opening of the Requiem of 1771 (st155) create a veiled reference to the austerity of Fuxian imitative counterpoint, one that must have impressed Mozart, who 20 years later opened his Requiem in similar fashion.

More prominent among Haydn's early sacred works are those in the florid Neapolitan style, in the spirit of Hasse and Caldara. Like his Viennese predecessors, he set each text in many sections, sometimes in a series of recitative–aria pairs concluding with a chorus. In the Mass Proper st48 a setting of the text 'Vidi civitatem' in recitative proceeds to the virtuoso aria 'Caelestis inter caetus', for soprano with clarino trumpets, strings and organ, which concludes with a relatively brief choral Alleluia. In an Advent offertory composed in 1765 in Salzburg, *Ave Maria* (st72), Haydn similarly recalls the florid Neapolitan style but integrates small choral passages into a single movement. Viennese concerted masses of the late Baroque in the so-called *stile moderno* were not unlike these Neapolitan offertories, especially in the solo numbers. Early in his career Haydn composed three such festive masses, which are steeped in the Viennese tradition of Reutter and Wagenseil: the *Missa SS Trinitatis* st1 (1754), *Missa SS Cyrilli et Methodii* st13 (1758), and *Missa S Josephi* st16 (c1754–7). As well as solo voices, chorus and the standard church trio of two violin parts, bass and figured organ part, Haydn included clarino trumpets and timpani; in the first two masses he added a viola part *col basso*, and in the latter two a pair of trombones that play with the inner parts of the chorus. The 15-movement *Missa SS Cyrilli et Methodii*, the largest mass Haydn composed, includes low trumpets (*trombe*) as well. The violin parts in Haydn's early masses, like those in other Austrian works, feature persistent semiquaver scale motion, and the Gloria and Credo sections conclude with large fugal movements. Obligato instrumental solos are common in the Benedictus; an example is the extended organ solo in the *Missa SS Trinitatis*, which belongs to the same tradition as Joseph Haydn's *Missa in honorem BVM* ('Great Organ Mass', h XXII:4). Haydn recalled the majesty of these mid-

century masses later in his career with the Requiem on the death of Archbishop Schrattenbach in 1771 (st155) and with the *Missa a due cori* composed for the Spanish court in 1786 (st422).

The *stile antico* and *stile moderno* represent two extremes in Haydn's vocal music. He cast most of his works from the early 1770s onwards in a simple, homophonic style, favouring the top voice. The phrases in these works tend to be shorter, the cadences well defined and the melodies predominantly diatonic with some rhythmic interest, but without intricacies. One may look to the German sacred arias of Eberlin and Adlgasser as possible forerunners of Haydn's cantabile style. His earliest known sacred German arias, *O glorreiche Himmelssonne* st168 and *Grosse Frau, wir rufen Dich* st169, date from the early 1770s, but in his own dramatic works from the 1760s and early 1770s, most of which are in German, the melodic, cadential and textural characteristics of the style are already present. In Haydn's contribution to the oratorio *Der Kampf der Busse und Bekehrung* st106, composed in 1768, for instance, one encounters numbers in the florid Neapolitan vein together with cantabile arias. (Indeed, it was not unusual for movements in both styles to be extracted from these dramatic works as Latin contrafacta and pressed into service as offertories.) A simple homophonic style prevails as well in Haydn's numerous graduals of the 1780s and early 1790s and in most of the partsongs for men's voices that occupied him during the 1790s. The German settings place him in a position of some significance in the histories of both German sacred music and German song.

Haydn, Michael

3. Instrumental works.

Probably composed in the 1750s, the six divertimentos for two violins and bass (st5–10) are Haydn's contributions to the most prevalent category of chamber music in Austria from about 1750 to 1770. Crisp, rhythmic themes with an almost Baroque perpetual motion dominate many of the movements. All but one have four movements including a minuet and trio; st8 concludes with an *alla breve* fugue, and three of the trios are in the tonic minor of the preceding minuet, harking back to the partitas of Fux and Giuseppe Porsile. Haydn's early symphonies, too, favour the four-movement structure with minuet and trio. Among the sources of the eight surviving early symphonies, only one is a dated autograph, for a Symphony in E \flat composed in Grosswardein in 1760 (st35). Haydn entitled it 'Partitta', a common designation for symphonies in the 1750s and early 1760s. Scored for the typical pair of violins, viola and bass, with pairs of oboes and horns, the work begins similarly to several of Joseph Haydn's early symphonies, with a slow first movement followed by a fast second (see, for example, h i:5, 6, 7 and 11).

Haydn transplanted several movements from some of his pre-Salzburg instrumental compositions into dramatic works for the Salzburg Benedictine theatre and into orchestral serenades. His first task on arriving in Salzburg, it seems, was to compose a serenade or Finalmusik, probably for the end of the academic year in August 1763. Although this work does not survive in its entirety, it is evident that Haydn assembled it mainly from movements of earlier works (including the Symphony st62 and concerto st52), probably

completing it with several newly composed movements. Typically, such serenades began and ended with a march, between which were six or more additional movements, often including a couple of pairs of contrasting solo concerto movements. Haydn provided a second *Finalmusik* in August 1764, and at least one other, in August 1767. Mozart probably intended several of his Salzburg orchestral serenades as *Finalmusik*; the form was peculiar to Salzburg.

Chamber music figured less prominently in Haydn's output in Salzburg. In 1773 he composed a pair of string quintets (st187 and 189), which are among his finest works. As in many of his works with strings, Haydn's disposition for incessant figuration prevails at times, though here he achieves a more conversational relationship between the players through his manipulation of intricate rhythmic detail throughout each of the parts. The development section and recapitulation in the first movement of the G major Quintet st189 include one of the composer's favourite devices, the development of sequential material that served as a transition to the secondary thematic area in the exposition. Haydn also favoured inserting a false tonic recapitulation that later proves to be further development of the transition material. In his chamber works of the 1780s and 1790s, Haydn preferred combinations of winds with strings, and even when he did use four or five string parts, as in the quartets st316 and 319 and the Quintet st412, he included multiple minuets (with trios) and marches rather than following a conventional three- or four-movement structure. A set of six string quartets (st308-13) has traditionally been attributed to Michael Haydn, although there is no direct documentary evidence connecting the works to him. Their dimensions seem too small for them to be his work of the 1780s, and the sophisticated string writing is far beyond what he achieved in the quintets of 1773; their origin and authorship remain a mystery. Had Haydn actually composed a set of six quartets, one would expect that his friends and pupils, who went to such lengths to chronicle his life and works, would have mentioned his contribution to this most highly esteemed genre.

Symphonies and orchestral minuet cycles were Haydn's chief contributions to instrumental music in Salzburg. The symphonies from the 1770s have become more familiar than the later ones, because several make use of less conventional wind instruments such as English horns and whistles (e.g. st188), yet the symphonies of the 1780s are of higher quality. Haydn composed about 20 symphonies between 1779 and 1789, and although these do not show the level of imaginative orchestration and thematic work of his brother's symphonies, they are mostly bold in their harmonic palette and in places ingenious in their structural and motivic unity. Almost all are three-movement works, without minuets and trios. Some of the symphonies have slow introductions or opening slow movements (st358) and others conclude with vigorous fugato movements (st287, 473, 478, 508). Haydn's cycles of orchestral minuets, which span his entire career in Salzburg, are scored for the normal combination of two violin parts and bass, usually with pairs of oboes and horns; he also used bassoons, clarinets, trumpets and timpani. Mozart was especially interested in obtaining copies of these works while travelling in Italy in 1770, and some have consequently been ascribed to him (k105f/61f, k61g) (see Lindmayr, 1992).

Haydn, Michael

WORKS

Editions: *Michael Haydn: Instrumentalwerke*, ed. L. Perger, DTÖ, xxix, Jg.xiv/2 (1907/R)
[P]*Michael Haydn: Kirchenwerke*, ed. A.M. Klafsky, DTÖ, lxii, Jg.xxxii/1 (1925/R)
[KL]*Michael Haydn: Five Symphonies*, ed. C.H. Sherman, The Symphony 1720–1840, ser. B, viii (New York, 1982) [S]Thematic catalogue: C.H. Sherman and T.D. Thomas: *Johann Michael Haydn (1737–1806): a Chronological Thematic Catalogue of his Works* (Stuyvesant, NY, 1993) [ST; catalogues also in Perger's edn (inst works) and Klafsky's edn (sacred works)]

DM **Diletto musicale (Vienna)**

latin masses

mass proper movements

other latin sacred

german masses

other german sacred works

dramatic

other vocal works with instruments

partsongs for male voices

canons

symphonies

other orchestral

chamber

pedagogical works

Haydn, Michael: Works

latin masses

for S, A, T, B, SATB and orchestra unless otherwise stated

principal sources: A-Ssp, Wn, D-Mbs, H-Bn, S-Skma

SS Trinitatis, st1/kll:1, S, S, A, T, B, SATB, orch, 1754; d, st2, c1754–7, frag.; d, st3/kll:31a, c1754–7, frag.; a, st18, c1754–7, frag.; S Michaelis, st12/kll:27, c1754–7; BVM, st15, c1754–7, ed. C.H. Sherman (Stuttgart, 1994); S Josephi, st16/kll:7, c1754–7; S Gabrielis, st17/112/kll:5, c1754–7, rev. 1768, ed. O. Biba (Altötting, 1990); S Francisci Seraphici, st43/119/kll:25, c1754–7, rev. by c1772; C, st42/kll:35, c1754–7; SS Cyrilli et Methodii, st13/kll:2, 1758; SS Crucis, st56/kll:16, SATB, org, 29 March 1762, ed. C.H. Sherman (Stuttgart, 1987)

Dolorum BVM, st57/552/kll:3, 3 April 1762, lost, listed in Lang (c1804), rev. 1794 as

Quadragesimalis, ed. C.H. Sherman (Stuttgart, 1995); S Raphaelis, st87/111/kll:6, by c1764, rev. 7 Nov 1768; S Nicolai Tolentini, st109/154/kll:4, 4b), 17 Sept 1768, rev. 14 Dec 1771; Pro defuncto Archiepiscopo Sigismundo, st155/kll:8, 31 Dec 1771, ed. C.H. Sherman (Stuttgart, 1991); S Joannis Nepomuceni, st182/kll:9, SATB, org, May 1772; S Amandi, st229/kll:10, 26 March 1776; S Hieronymi, st254/kll:11, 14 Sept 1777, ed. C.H. Sherman (Vienna, 1970); S Aloysii, st257/kll:12, S, S, A, SSA, orch, 21 Dec 1777, ed. W. Reinhard (Zürich, 1942)

S Ruperti, st322/kll:13, 11 Aug 1782, ed. K. Jäger (Adliswil, 1994); S Dominici, st419/kll:14, 25 March 1786, ed. J.F. Doppelbauer (Altötting, 1988); A due cori, st422/kll:17, 4 Aug 1786, S, A, T, B, SATB, orch, ed. C.H. Sherman (Salzburg, 1966); S Gotthardi, st530/kll:15, 19 Feb 1792; Pro defunctis, c, st559, c1792–5, draft; S Ursulae, st546/kll:18, 5 Aug 1793, ed. in RRMCE, xii (1980); Pro quadragesima, st551/kll:20, SATB, org, 15 Feb 1794, ed. in DTÖ, xlv, Jg.xxii (1915/R) and by C.H. Sherman (Stuttgart, 1995); Tempore quadragesimae, st553/kll:19, SATB, org, 31 March 1794, ed. in Denkmäler liturgischer Tonkunst, xvi (Augsburg, 1927) and by C.H. Sherman (Stuttgart, 1995)

Sotto il titolo di S Teresia, st796/797/kll:22, 3 Aug 1801, rev. shortly after 1801; Subtitulo S Francisci Seraphici, st826/kll:23, 16 Aug 1803, ed. in DTÖ, xlv, Jg.xxii (1915/R); S Leopoldi, st837/kll:24, S, S, A, SSA, orch, 22 Dec 1805, ed. W. Reinhard (Zürich, 1952); Pro defunctis, B, st838/kll:26, 10 Aug 1806, inc.; reworking of Gl from F.J. Haydn's Missa brevis Sancti Joannis de Deo, B, h XXII:7, 16 July 1795, ed. H.C.R. Landon (Munich, 1958)

Doubtful: over 60 masses, attrib. 'Haydn'; over 60 others, each attrib. both to M. Haydn or only 'Haydn' and to another comp., incl.: kll:28, also attrib. G. Reutter (ii), kll:29, also attrib. L. Hofmann and Krottendorfer, kll:33, also attrib. Krottendorfer and Schneider, kll:34, also attrib. Schneider, kll:36, also attrib. Heimerich, kll:37, also attrib. Strasser, kll:38, also attrib. J. Haydn (h XXII:G1) and Diabelli

Haydn, Michael: Works

mass proper movements

for SATB and orchestra unless otherwise stated

principal sources: A-LA, Sd, Ssp, D-Mbs, H-Bn

Spiritus Domini, Veni Creator Spiritus, st45, A, orch, c1754–7; In omnem terram, st46/klll:41, S, A, orch, c1754–7; Ecce Virgo, st121, S, orch, c1754–7, lost, listed in Göttweig catalogue (1830); Humiliavit semetipsum, S, orch, c1754–7; Civitatem, Festina lente, st47, S, SATB, orch, c1754–7, lost, listed in Göttweig catalogue (1830); Vidi civitatem, Caelestis inter caetus, st48, S, SATB, orch, c1754–7; Christus factus est, st38, 18 March 1761, ed. C.H. Sherman (Stuttgart, 1987); Veni Sancte Spiritus, st39, 22 March 1761, ed. C.H. Sherman (Stuttgart, 1989); Iste confessor, st40/kll:16, SATB, orch, 26 June 1761

Deus tuorum militum, st158, S, orch, c1764–71, frag.; Jesu corona, st100, SATB, orch, c1764–71, ed. C.H. Sherman (Stuttgart, 1994); Nos conservat, st122, S, A, T, B, SATB, orch, c1764–71; O Maria Virgo spes, st165, S, orch, c1764–71; Surrexit pastor, Plaudes plebs, st160, B, SATB, orch, c1764–71; Tubae resonate, st124, S, SATB, orch, c1764–71; Vexilla regis, st126, SATB, c1764–71; Ave Maria, B, st72/klll:21, S, SATB, orch, 1765, ed. C.H. Sherman (Stuttgart, 1991); Urbs Jerusalem, st75, Invictus heros, st78, Jam faces lictor, st79, all 1766 Dedit mihi, st77, c1766; Inveni David, st115, S, A, T, B, SATB, orch, Et bracchium

meum, st116, both c1769, related to Completorium st114; Tota pulchra es, st139, S, S, orch, c1770, related to orat st138; Cantate Domino, e, st142/klll:44, c1770, related to ?Ballo, st141; Sicut cervus, st143/klllb:48, S, A, T, B, SATB, orch, c1770; Anima nostra, st146, S, S, S, A, SSSA, orch, 1771; O Maria nostra spes, st149/klll:33, S, A, T, B, SATB, orch, c1771, related to tragedy Hermann st148

Tres sunt, st183/kllla:40, S, A, T, B, SATB, orch, 7 June 1772, ed. in KL; Antiphonae ad stationes pro tribus diebus rogationum, st201/kIV:10, SATB, org, c1773–5; Egregie doctor Paule, st190, S, A, T, B, SATB, orch, c1774; Lauda Sion, st215/kllla:42, ?1775; Quae est ista, st226, S, SATB, orch, by c1775; In te mi Deus confido, st230, A, SATB, orch, 24 Sept 1776; Alma Dei creatoris, st221/klll:2, B, SATB, orch, 1776; Inveni David, st224/klll:38, B, SATB, orch, 1776; Deus refugium, st222/klll:32, B, SATB, orch, ?1776; Dignare me, st223, S, A, SATB, orch, by c1776

Justorum animae, st225/klll:37, B, SATB, orch, by c1776; Laeta quies, st253/klllb:17a, 11 March 1777; Timete Dominum, st256, S, A, T, B, SATB, orch, 29 Oct 1777, ed. R. Pauly (New York, 1964); Sub vestrum praesidium, st275/klll:34, 15 March 1778; Ad festum S Augustini, st280/klllb:16, S, A, SATB, orch, 26 Aug 1778; Diffusa est gratia, st281/klll:18, S, S, orch, 16 Nov 1778; Canta Jerusalem, st269/klll:19, 1778; Justorum animae, st286, B, SATB, orch, c1778–80, related to Spl Der englische Patriot st285

Eja corda exsultate, st290/klll:39, S, S, SATB, orch, O caeli luminaria, st291/klll:8, T, B, orch; Qui nunc laeti, st292/klll:35, S, A, orch, Unitis cordibus, st293, Tu digna amore, S, A, orch, all c1780, related to applausus st289; Quicumque manducaverit, st259/klll:9, by c1789; Salvete flores, st307/kIV:2b, 3vv, orch, 29 Nov 1781; Veni Creator Spiritus, st326/kllla:39b, 26 Aug 1782; Jesu redemptor omnium, st329/kIV:25b, Sancti Dei omnes, st328/kIV:25a, Surgite sancti, st327/kIV:9f, all SATB, 27 Aug 1782, all ed. C.H. Sherman (Stuttgart, 1986)

Ex ore infantium, st331/kll:30, SSA, org, 26 Dec 1782; In adoratione nostra, st324/klll:6, S, A, A, T, B, SATB, orch, Cantate Domino, E[?], st325, S, A, A, T, B, SATB, orch, Clangite buccinis, Nec alacrior, S, A, orch, all c1782, related to orat st323; Viderunt omnes, st341/kllla:8, 6 Dec 1783, ed. O. Biba (Hilversum, 1971); Alleluia! Laudate pueri, st342/kllla:11, S, S, A, orch, 12 Dec 1783, ed. I. Sulyok (Kassel, 1978); Sederunt principes, st343/kllla:9, 17 Dec 1783; Hic est discipulus, st344/kllla:10, 21 Dec 1783; Ecce sacerdos, st345/klllb:42, 24 Dec 1783; Alme Deus, st332/klll:29, B, SATB, orch, by c1783

Omnes de Saba, st350/kllla:13, 2 Jan 1784; Salvos fac nos, st351/klllb:2, 8 Jan 1784; Gloriosus Deus, st352/klllb:14, 12 Jan 1784; Tu es vas electionis, st353/klllb:10, 16 Jan 1784; Nunc dimittis, st355/klllb:1, 29 Jan 1784, ed. M. Eckhardt (Kassel, 1976); Ab ortu solis, st356/kllla:45, 5 Feb 1784; Audi filia, st357/klllb:31, 27 Feb 1784; Domine praevenisti, st359/klllb:46, 16 March 1784; Dolorosa et lacrymabilis es, st360/kllla:26, 24 March 1784; Victimae paschali laudes, st361/kllla:29, 5 April 1784, ed. O. Biba (Hilversum, 1970)

Alleluia! In die resurrectionis, st362/kllla:30, 8 April 1784; Alleluia! Confitebuntur, st363/klllb:20, 16 April 1784; Dicite in gentibus, st364/klllb:22, 22 April 1784; Alleluia! Ascendit Deus, st365/kllla:37, 9 May 1784; Veni sancte Spiritus, st366/kllla:39, 13 May 1784, ed. H. Graf (Zürich, 1966); Benedictus es Domine, st369/kllla:41, 3 June 1784; Exultabunt sancti, st370/klllb:13, 6 June 1784; Priusquam te formarem, st372/klllb:8, 21 June 1784; Constitues eos principes, st373/klll:7, 24 June 1784; Benedicta et venerabilis es, st374/klllb:29, 28 June 1784; Adjuvabit eam Deus, st375/klllb:47, 7 July 1784

Dilexisti justitiam, st376/klllb:23, 11 July 1784; Speciosus forma, st377/klllb:24, 24 July 1784; Probasti Domine, st378/klllb:39, 30 July 1784; Felix es sacra,

st379/klllb:11, 11 Aug 1784; Nimis honorati sunt, st380/klllb:16, 17 Aug 1784; Benedicite Dominum, st381/klllb:12, 24 Aug 1784; Juravit Dominus, st382/klllb:41, 4 Sept 1784; Locus iste, st383/klllb:25, 9 Sept 1784; Timete Dominum, st385/klllb:14, 27 Oct 1784; Dilectus meus, st386/klllb:7, 12 Nov 1784; Tollite portas, st387/klllb:28, 19 Nov 1783; Ave Maria, st388/klllb:30, 26 Nov 1784, ed. C.H. Sherman (Stuttgart, 1990)

Justus ut palma, st389/klllb:45, 29 Nov 1784; Tecum principium, st390/kllla:6, 5 Dec 1784; Benedictus qui venit, st391/kllla:7, 7 Dec 1784; Effuderunt sanguinem, st392/kllla:12, 11 Dec 1784; Tu es Petrus, st397/klllb:9, 12 Feb 1785; Beatus vir, st398/klllb:43, 19 Feb 1785; Laeta quies, st400/klllb:17b, 30 March 1785; Oculi omnium, st401/klllb:43, 14 April 1785; Alleluia! Confitemini Domini, st402/kllla:38, 1 May 1785; Domine, quis habitabit, st403/klllb:3, 8 May 1785

Ecce Virgo concipiet, st408/klllb:6, 24 Nov 1785; Ne timeas Maria, st409/klllb:1, 29 Nov 1785; Beatus vir, qui suffert tenta, st410/kllla:44, 1 Dec 1785; Miraculorum patrator, st426/klllb:18, 18 Dec 1786; Emicat meridies, st437/klllb:4, 4 Jan 1787; Universi, qui te exspectant, st442/kllla:1, 26 Aug 1787, ed. in KL; Ex Sion species, st443/kllla:2, 7 July 1787, ed. in KL; Qui sedes, Domine, st444/kllla:3, 1 Sept 1787, ed. in KL; Prope est Dominus, st445/kllla:4, 5 Sept 1787, ed. in KL

Adjutor in opportunitatibus, st446/kllla:18, 9 Sept 1787; Sciant gentes, st447; kllla:19, 14 Sept 1787; Tu es Deus, st448/kllla:20, 20 Sept 1787; Angelis suis, st451/kllla:21, 27 Oct 1787, ed. in KL; Anima nostra, st452/klllb:13, 12 Nov 1787, ed. O. Biba (Hilversum, 1973); Tribulationes cordis mei, st453/kllla:22, 23 Nov 1787, ed. in KL; Deus in adjutorium, st454/kllv:1, SSA, org, 29 Nov 1787; Libera me, st431, c1787; Exsurge Domine, st479/kllla:23, 20 Feb 1788, ed. in KL; Laetatus sum, st480/kllla:24, 26 Feb 1788, ed. in KL; Eripe me, st481/kllla:25, 1 March 1788, ed. in KL

Alleluia! Cognoverunt, st482/kllla:31, 8 March 1788; Alleluia! Redemptionem misit, st483/kllla:32, 14 March 1788; Alleluia! Dextera Domini, st484/kllla:33, 26 March 1788; Alleluia! Surrexit Christus, st485/kllla:34, 11 April 1788; Alleluia! Regnavit Dominus, st486/kllla:35, 23 April 1788; Ad Dominum, dum tribularer, st487/kllla:46, 29 April 1788; Jacta cogitatum tuum, st488/kllla:47, 7 May 1788; Propitius esto Domine, st489/kllla:48, 17 May 1788; Convertere Domine, st490/kllla:50, 29 May 1788; Domine, Dominus noster, st491/kllla:53, 7 June 1788

Benedicam Dominum, st492/kllla:56, 19 June 1788; De profundis, st494/kllla:67, 20 Nov 1788; Benedictus Dominus Deus Israel, st495/kllla:14, 29 Nov 1788; Misit Dominus verbum suum, st496/kllla:15, 10 Dec 1788; Timebunt gentes, st497/kllla:16, 20 Dec 1788; Dominus regnavit, st498/kllla:17, 29 Dec 1788; Protector noster, st501/kllla:49, 12 Feb 1789; Venite filii, st502/kllla:51, 1 March 1789; Esto mihi in Deum, st503/kllla:52, 19 March 1789; Custodi me Domine, st504/kllla:54, 4 April 1789; In Deo speravit cor meum, st505/kllla:55, 23 April 1789

Respice Domine, st506/kllla:57, 12 May 1789; Bonum est confidere, st509/kllla:58, 2 Aug 1789; Bonum est confiteri Domino, st510/kllla:59, 22 Aug 1789; Beata gens, st511/kllla:60, 3 Sept 1789; Laetatus sum, st519/kllla:61, 14 Sept 1790; Dirigatur oratio mea, st520/kllla:62, 23 Sept 1790; Domine refugium, st521/kllla:64, 14 Oct 1790; Ecce quam bonum, st522/kllla:65, 21 Oct 1790; Liberasti nos, st523/kllla:66, 28 Oct 1790; Paratum cor meum, st524/kllla:63, 20 Nov 1790; In omnem terram, st525/klllb:17, 14 Dec 1790

Gloria et honore, st526/klllb:38, 25 Dec 1790; Caro mea vere, st513/klllb:44, c1790; Post partum Virgo, st528/klllb:26, 25 Jan 1791; Ad te, Domine, st531/klllb:3, B, SATB, orch, 29 Feb 1792; Antiphonarium romanum, st533/kllv:8, 27 May 1792; Exaltabo te, st547/klllb:25, S, SATB, orch, 9 Aug 1793; Vos estis, st554/klllb:37, 28 May 1794; Perfice gressus meos, st557/klllb:27, S, orch, 27 Aug 1794; Laudibus

mons, st556/klIb:19, 30 Aug 1794; Iam sol recedit igneus, st595/kIV:17, SATB, org, 29 May 1795

Christus factus est, klIIa:28, Dexter Domini, klIII:11, Non autem, a, all 7 March 1796; Communion, B¹, klIII:12, 7 March 1796; Virgo prudentissima, st635/kIV:23, 5 Aug 1796; Gaude Virgo, st638/kIV:22b, 24 Nov 1796; Es amator, st640, T, B, orch, c1795–7; Germinavit radix Jesse, st651/kIV:22a, 27 Jan 1797; Ecce ancilla Domini, st653/klIb:5, 23 Feb 1797; Sub tuum praesidium st654/klIb:33, 24 Feb 1797; Dominus firmamentum, st655/klIII:27, 4 April 1797; Hodie scietis, st656/klIIa:5, 12 May 1797; Tenuisti manum, st695/klIIa:27, 4 April 1798, ed. in KL

Alleluia! Confitemini quoniam, st696/klIIa:36, 17 April 1798, ed. H. Graf (Zürich, n.d.); Laudate populi, st792/klIII:4, S, A, T, B, SATB, orch, 7 Dec 1800, ed. O. Biba (Wiesbaden, 1971); Debitam morti, B¹, st793/klIII:20, S, A, T, B, SATB, orch, 29 Jan 1801; Petite et accipietis, st798/klIb:35, 8 Aug 1801; Magnus Dominus, st799/klIII:23, 11 Aug 1801; Alleluia! Confitebuntur, st810, 4 April 1802; Domine Deus salutis, st827/klIII:22, S, A, T, B, SATB, orch, 23 Aug 1803, ed. F. Jöde (Wolfenbüttel, 1925); Cantate Domino, A, st828/klIb:36, 30 Aug 1803

Inc.: stAppx., 2/klIII:36, klIIa:43, klIb:27, 32, 40, klIII:40 and 42

Doubtful: st96, st97, st101, st113, st131, st161, st248, klIII:15, st260, klIII:31, st261, st346, st348, st456, st670, klIb:49, st688

Haydn, Michael: Works

other latin sacred

for S, A, T, B, SATB and orchestra unless otherwise stated

principal sources: A-Sca, Ssp, D-Mbs, H-Bn

Alma Redemptoris mater: E¹, st270/kIV:19b, B, orch, ?c1778; D, st637/kIV:19a, SATB, orch, 16 Nov 1796; st92, 113, 163, 164, all doubtful

Ave regina: a, st140/kIV:14a, 23 March 1770, ed. C.H. Sherman (Stuttgart, 1987); G, st650/kIV:14b, SATB, orch, 21 Jan 1797; st14, 127, 227, 457, all doubtful

Asperges me: B¹, st98, SATB, org, c1764–72, ed. C.H. Sherman (Stuttgart, 1995); F, st572/kIV:7a, F, st573/kIV:7b, both SATB, org, ?1795

Completerium: C, st815/kIV:7a, 23 July 1802, ed. M.P. Eckhardt (Zürich, 1979); A, st114/kIV:7b, c1769, ? rev. as/of doubtful Vespers st58/klIV:4

Lits: De venerabili sacramento, d, st66/klIV:14, 8 April 1764; BVM, C, st120/klIV:17b, by c1764; Lauretanae, C, st71/klIV:11, S, SATB, orch, by c1764; Lauretanae, B¹, st74/88/klIV:9, S, S, S, A, SSSA, orch, 6 Dec 1765, rev. 1768; De SS nominis Jesu, st110/klIV:10, 10 Dec 1768; BVM, C, st157/klIV:16, ?c1770–72; Lauretanae, C, st212, by c1775; De venerabili sacramento, st228/klIV:13, 26 March 1776; BVM, F, st282, c1779; Della Madonna, st330/klIV:12, S, S, A, SSA, orch, 24 Dec 1782; De venerabili sacramento, B¹, st532/klIV:15, 25 March 1792; BVM, A, st258, S, S, A, org; st89, 156, both doubtful

Psalms: Momento Domine David, st200/klIV:2a, 8 Dec 1774, S, S, orch; A, C, E¹, st304/klIV:1, SSA, orch, 20 Nov 1781; D, D, B¹, G, st809/klIV:3, 27 Jan 1802; st102, doubtful

Regina caeli: C, st22, SATB, orch, by c1764, frag.; E¹, st93/kIV:15d, S, B, orch, by c1764; C, st80/kIV:15a, 15 May 1766; B¹, st191, S, S, SSATB, orch, by c1774; st94, 263, 264, all doubtful

Responsoria: In festo SS corporis Christi, st213/kIV:11, SATB, org, ?c1775; In coena Domini, st276/kIV:9a, In parasceve, st277/kIV:9b, In sabbato sancto, st278/kIV:9c, all SATB, org, 4 April 1778; In festo resurrectionis Domini, st669/kIV:9d, SATB, orch, c1795–8; Ad matutinum in nativitate Domini, st639/kIV:9e, SATB, orch, 9 Dec 1796

Salve regina: C, st29/kIV:13b1, SATB, orch, 11 Aug 1760; D, st30/kIV:13b2, S, SATB, orch, 12 Aug 1760; b, st32/kIV:13b4, SATB, orch, 16 Aug 1760; B¹; st31/kIV:13b3, SATB, orch, 17 Aug 1760; D, st33/kIV:13b5, B, SATB, orch, 11 Sept 1760; C, st34/kIV:13b6, SATB, orch, 13 Sept 1760; B¹; st90, B, SATB, orch, by c1764; B¹; st283/kIV:13[a]a, ?c1779; A, st634/kIV:13[a]d, SATB, orch, 1 Aug 1796, ed. T.C. Pumberger (Stuttgart, 1994); st19, 20, 21, 91, 129, 231, 347, all doubtful

Stella caeli: F, st306/kIV:18[2]a, SSA, org, 27 Nov 1781; F, st394/kIV:18, SATB, orch, c1783–4; F, st830/kIV:18b, SATB, org, 28 Sept 1803

Tantum ergo: d, st130/kIV:12d, SATB, org, ?c1768–70; C, st249, S, A, SATB, orch, by c1777; C, st404/kIV:12e, SATB, orch, 10 May 1785; C, st460/kIV:12i, SATB, orch, ?c1786–8; C, st772/kIV:12a, SATB, orch, 20 March 1799; e, st773/kIV:12b, SATB, orch, 25 March 1799; st265, 396, both doubtful

TeD: C, st28/kIV:1, SATB, orch, 1 April 1760; C, st145/kIV:2, 9 Dec 1770, ed. R. Pauly (New Haven, CT, 1961); C, st415/kIV:6, 30 Jan 1786, ed. H. Graf (Zürich, n.d.); D, st800/kIV:4, 21 Aug 1801, ed. L. Dité (Vienna, 1946); D, st829/kIV:5, 20 Sept 1803, ed. C.H. Sherman (Stuttgart, 1990)

Tenebrae: a, st125, SATB, org, ?c1768–70; E¹; st162/kIV:8c, SATB, orch, by c1780, ed. T.D. Thomas (New York, 1962); B¹; st305/kIV:8a, SSA, org, 24 Nov 1781; a, st824/kIV:8b, SATB, orch, 25 June 1803

Vespers: F, st294/kIV:1a, SSA, 3vv, orch, 22 Dec 1780; De Dominica, st321/kIV:6, 22 July 1782, ed. T.C. Pumberger (Stuttgart, 1994); Pro festo SS Innocentium, st548/kIV:5, S, S, A, SSA, 8 Dec 1793, ed. H. Graf (Zürich, 1971); st58, 214, both doubtful

Other works: Ave maris stella, G, st49, SATB, orch, by c1764; Vidi aquam, e, st99, SATB, org, c1764–72, ed. C.H. Sherman (Stuttgart, 1995); Pange lingua, C, st395/kIV:12c, ?c1783–5

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german masses

principal sources: D-Mbs, SBj, I-MOe

A, st536/kIV:3, SATB, orch, by c1793; B¹; st602/kIV:2, SSA, orch, 17 Aug 1795; F, st611/kIV:4, SATB, orch, 11 Nov 1795; E¹; st561/kIV:6b, F, st562/kIV:6a, both SSA, ?c1795; C, st629/kIV:5, SATB, orch, 23 March 1796; B¹; st642/kIV:1, SATB, org, lost, listed in Lang (c1804); st560, doubtful

[Haydn, Michael: Works](#)

other german sacred works

for S, A, T, B, SATB and orchestra unless otherwise stated

principal sources: A-Sd, Ssp, D-Mbs, GB-Lbl, H-Bn

O glorreiche Himmelssonne, st168, S, orch, ?c1770–72; Grosse Frau, wir rufen

Dich, st169, S, orch, ?c1770–72; Erhebet euch ihr Augenlider, st167, S, S, orch, ?c1770–72; Dank dem Geber, Dank!, st178, S, S, S, B, SATB, ?c1770–72; Kommt her, ihr Menschen, st180, S, orch, 13 Jan 1772; Leget alle Trauer nieder, st203, S, S, orch, ?c1773–5; Sehet den Reichtum, st194, SATB, orch, c1774; Mutter der Gnaden, st195, S, A, orch, c1774, related to st84; Ein träger Berg, st196, S, A, orch, c1774; Deutsche Lauda Sion, SATB, orch, c1775, related to st215

Gibt acht ihr Hirten, SATB, orch, c1775, ed. A. Kircher (Vienna, 1995); Lauft ihr Hirten allzugleich, st217, S, SATB, orch, c1775, ed. R. Ewerhart (Laaber, 1985); Stimmet ihr Männer, SATB, orch, So wie der Hirsch läuft, both ?c1775, related to Cantate Domino st142/kIII:44; Auf! Ihr Christen, st267/kIV:20, SATB, orch, c1775–8; Gerechter Herr, st219, B, orch, ?c1776; Aria funebris, st303, c 14 Nov 1781; Dich grüssen wir, st301/300, S, SATB, orch, c1781, related to st300; Bei Jubel und wünschenden Tönen, st295, A, T, B, SATB, orch, ?c1781; Erhebet euch, Christen, st368/kIV:9, SATB, orch, 29 May 1784

Weint auch ihr, st371, S, S, orch, 17 June 1784; Heiligste Nacht, st427/429/kIV:28a, SA, orch, 20 Dec 1786, ed. O. Biba (Altötting, 1974); Heiligste Nacht, st428/430/kIV:28b, SA, orch, 20 Dec 1786, ed. O. Biba (Altötting, 1974); Deutsches Dixit et Magnificat, st517/kIV:23d, b, S, S, SS, orch, 24 Aug 1790; Ewiges Wesen, st542, S, A, orch, ? 28 Feb 1793, related to st107; Am Kirchenweifest, st543, SATB, orch, 25 June 1793; Wir betten an, SSB, c1793, related to st73 and 539; Mutter des Lebens, st555/kIV:21, S/T, orch, 25 July 1794

Deutsches Miserere, F, st592/811/kIV:18, S, S, SS, org, 25 March 1795, rev. 12 April 1802; Deutsches Tenebrae, E, st610, SATB, org, ? 11 Nov 1795, lost, listed in catalogue of St Peter's abbey (1822), related to st162; Wenn ich, o Schöpfer, st567, S, S, orch, ?c1795; Aus Davids Psalmen und biblischen Gesänge, st575, SATB, org, ?c1795; Zu Dir ruft, st576, SS, orch, ?c1795; Deutsches Magnificat, F, st673/kIV:23, S, S, SS, orch, ?c1795–8, related to orat st323; Segenlied, B, st680, SSB, org, c1795–8, related to Ger. Mass st602

Auf die Auferstehung, st684, SSA, orch, ?c1795–8; Deutsche Fastenvesper, G, st674, SS, org, ?c1795–8; Deutscher Segenlied, C, st678, SSB, orch, ?c1795–8; Deutscher Segenlied, C, st679, SSB, orch, ?c1795–8; Deutsches Alma Redemptoris mater, G, st676, SSB, orch, ?c1795–8; Deutsches Ave maris stella, G, st677, S, S, orch, ?c1795–8; Deutsches Salve regina, B, st675, SSB, orch, ?c1795–8; Deutsches Te Deum, C, st672, SAB, orch, ?c1795–8; Gekrönte Himmelskönigin, st687, SSB, orch, ?c1795–8; Komm, heiliger Geist, st685, SSB, orch, ?c1795–8

Lobegesang de venerabili sacramento, C, st681/kIV:8a, S, S, SS, orch, ?1795–8; Stern auf diesem Lebensmeere, st686, SSB, orch, ?c1795–8; Wer nur den lieben Gott, st682/kIV:26, S, S, orch, ?c1795–8; Wie lieblich ist doch, Herr, st683, SS, org, ?c1795–8; Dankesempfindung, st630, SATB, org, 23 March 1796; Grabet mit fleissigen Händen, st636/kIV:22, TTBB, orch, 30 Oct 1796; Segenlied, D, st643/kIV:24d, SSSB, orch, 1797; Deutsches Regina caeli, F, st694/kIV:25, S, S, SS, orch, 30 March 1798; Deutsches Te Deum, C, st836/kIV:19, SATB, orch, 5 June 1805

Doubtful: st131, 166, 170, 514, 680

Haydn, Michael: Works

dramatic

principal sources: A-Ssp, D-Mbs, H-Bn

Rebekka als Braut (Spl, after P.F. Reichssiegel: Eliezer), st76, 10 April 1766,

intrada ed. in DM, no.144 (1968)

Der Traum (pantomime, 2, sequel to Reichssiegel: Pietas in hostem), st84, 7 Feb 1767

Die Schuldigkeit des ersten Gebots, pt ii (sacred drama, I.A. Weiser), st85, before 12 March 1767, lost, pt i by W.A. Mozart, pt iii by A.C. Adlgasser

Der Kampf der Busse und Bekehrung, pt ii (orat), st106, 21 Feb 1768

Die Hochzeit auf der Alm (dramatisches Schäfergedicht, 2, sequel to Reichssiegel: Pietas conjugalis in Sigismundo et Maria), st107/218, 6 May 1768, rev. c1776

Kaiser Constantin I. Feldzug und Sieg, pt iii (orat), st117, 20 Feb 1769, pt i by Adlgasser, pt ii by J.G. Scheicher

Die Wahrheit der Natur (Spl, sequel to Reichssiegel: Pietas in impium), st118, 7 July 1769

Der reumütige Petrus (orat, Reichssiegel), st138, 11 March 1770, part of Drey Beispiele wahrhafter Busse, incl. Adlgasser: Die gereinigte Magdalena, and J. Krinner: Der veränderte Joseph von Arimathia

? Ballo, st141, 15/16 July 1770

Der büssende Sünder (orat), st147, 15 Feb 1771, Introduzione ed. in DM, no.145 (1968); pt ii of Die menschliche Wanderschaft (Schachtner), incl. Adlgasser: Der laue Christ (pt i), and Krinner: Der sterbende Fromme (pt iii)

Hermann, ein Beyspiel der Liebe zum Vaterlande (tragedy, trans. of Reichssiegel: Pietas in patriam), st148, 1773

Der Schulmeister (Spl, F. Angerer), st204, ?c1773–5

Titus, der standhafte Christ (tragedy, trans. of Reichssiegel: Pietas christiana), before 31 Aug 1774, music lost

Oratorium de Passione Domini nostri Jesu Christi, st202, ?c1773–5

Der Bassgeiger zu Wörgl (Spl), st205, c1775–7

Zaire (incid music, Voltaire), st255/p13, 29 Sept 1777, ed. in DM, no.577 (1981)

Abels Tod (Spl, F.G. Klopstock, after J.S. Patzke), st271, c1778

Der englische Patriot (Spl), st285, c1779

Figura: Canticum in tono peregrino (orat), st323, 24 Aug 1782

Andromeda e Perseo (os, G.B. Varesco), st438, 14 March 1787, sinfonia (p25) ed. in DM, no.185 (1968)

Die Ährenleserin (Spl, C.F. Weisse), st493, 2 July 1788

Haydn, Michael: Works

other vocal works with instruments

for 4 solo voices, SATB and orchestra unless otherwise stated

principal sources: A-Ssp, H-Bn

Attale et Erimene (cant.), st11, A, T, B, SATB, orch, c1754–7, frag.; Ah ingrato m'inganni nel darmi speranza (aria), st70, 16 Dec 1764, lost, listed in Lang (c1804); Ninfe in belli (cant.), st73, S, T, SATB, orch, 15 Jan 1765; Quid video superiale (applausus), st144, T, B, SATB, orch, 14 Nov 1770, sinfonia ed. in DM, no.138 (1968); Der gute Hirt (cant.), st181, 3 S, SATB, orch, 4 April 1772; Endimione (serenata), st186, 4 S, SATB, orch, c1773; Ein träger Berg (lied), st196, S, A, orch, 1774; An somnio? Anne vigilio? (applicatio), st279, 7 June 1778; Amor subditorum (applausus), st289, 19 July 1780; Lied der Recruten, st296, T, B, TB, orch, c1781; Liedchen für den Feldwebel, st297, T, orch, ?c1781

Morgenlied der Bauern, st298, A, B, orch, ?c1781; Auch die sprödeste der Schönen

(lied), st462, S, S, kbd, before 1784, also attrib. J. Haydn (h XXVla:18) (Vienna, 1784, attrib. J. Haydn); Die Jubelfeyer, st449, 30 Sept 1787; Schäffer-Kantate, st455, 28 Dec 1787; Der deutsche Kaiser Joseph lebe gesund, st512, SATB, orch, 19 Oct 1798; Der fröhliche Wiederschein (applausus), st527, SATB, orch, 1791; Hochzeitslied, st607, S, S, STB, orch, 7 Sept 1795, also in applicatio st279; Patritius, Gelegenheits-Cantate, st668, S, B, SATB, orch, 26 Sept 1797; Frohlocke Helfenburg hoch! An Ferdinand Churfürst zu Salzburg, st821, 1 March 1803, lost, listed in Rettensteiner (1814); Der Christ auf Golgotha, st831/kIVI:15, 15 March 1804

Haydn, Michael: Works

partsongs for male voices

most for 4 solo male voices; many also in versions for solo voice and keyboard

principal sources: A-MB, Sca, Ssp, D-Mbs, F-Pn, H-Bn, HR-Zha

Feuer zu werden, st450, ? c30 Sept 1787, related to Die Jubelfeyer st449; Mit frommen Eifer, st539/538, ?c1793, related to cant. st73; Was ists dass ich mich quäle? st540/541, ?c1793; Commercelied, st558/822, 1 Sept 1794, rev. 21 April 1803; Hymne an Gott, st588, 7 Jan 1795; Trinklied im Winter, st590, 31 Jan 1795; Verwandlungen, st591, 5 Feb 1795; Ständchen, st593/594, ? c18 April 1795; Einweihung, st597/606, 23 July 1795; Auf den Tod des Herrn Schachtners, st598, 24 July 1795; An Ignatia, st599/566, 28 July 1795; An unsern Garten, st604/605, 2 Sept 1795; Lied der Freiheit, st608/609, 6 Nov 1795; Das Liedchen von der Ruh, st579/587, Glückwunsch, st578, Tischlied, st585/626, all 1795; Die Unschuld, st580, Der frühe Bund, st, both ?1795; Die alten und heutigen Sitten, st564/563, c1795

Abendempfindung, st728, An die Sonne, st730, Der Arme, st731/732, Die Biene, st733, Der Bund, st734, Dankt dem Herrn, st735, Eintracht, st737, Freundschaft! Wie heilig, st74, Grabe, Spaden!, st743, Herbstlied, st744, Jugendglück, st748, Das Kammerfenster, st749 (formerly attrib. W.A. Mozart, k441c/C9.04, as Liebes Mädchen), Lebensweisheit, st752, Ein Lied von der Behutsamkeit, st753, Ein Lied von der Geduld, st755, Ein Lied zur Prüfung, st754, Meine Grille, st756, Der Morgen im Lenz, st758, Pein der Liebe, st761, Die Rose, st762, Scherzend unter Necktar-Küssen, st764, Der Tanzbär, st767, Der Wechsel, st770, all ?c1795–9

Das Gebet, st627, 12 Feb 1796; Sagt, wo sind die Veichen hin, st632/631, 23 July 1796; An Decini, st613, Ehrenlied, st624, Freundschaftslied, st615/616, Frühlingslied, st620/621, Meiner Freunde Gesinnungen, st614, Trinklied, st622/623, Schon grünen die Hecker, st633, all 1796; Sehnsucht nach Liebe, st648, Türkisches Kriegslied, st649/664, both 3 Jan 1797; Monsieur Hans, st657/658, 7 June 1797; Lied im Grünen, st659/660, 24 June 1797; Trinklied, st661/662, 11 July 1797; Friedenslied, st644/647, Rundgesang für eine Gesellschaft Studierender, st645, both 1797; Rundgesang, st646, ?1797

Der Obersulzer Wein, st697, 16 June 1798; Die Schweitzer, st692, 1798; Der Invalid an seinen Fleischtopf, st774, An alle Deutsche, st775, both 10 June 1799; Zu ihr! zu ihr! st776, 11 June 1799; Ständchen, st777–9, 23 June 1799; Bierlied, st780, 7 July 1799; Von ihr!, st781, 26 Oct 1799; Das Landleben, st782, 24 Nov 1799; Abendlied, st784, 20 Jan 1800; Der Sänger, st785/786, 11 April 1800; Rundgesang beim Abschied eines Biedermannes, st787, 5 June 1800; Josephe, st788/789, 25 June 1800; Trinklied im Freien, st790, 8 Sept 1800; Die Seligkeit der Liebe, st783, 1800

Nach dem Abzuge der Franzosen, st795/647, 1 March 1801; Freut euch des

Lebens, st816, 28 Oct 1802; Auf den Tod eines Hündchens, st812/813, 18 April 1802; Der couragierte Schneidergesell, st807, Sauf, Du alter Gassenschlängel, st808, both ?1802; Der Invalid an sein Holzbein, st817, 4 Jan 1803; Der verlassene Mutter am Strome, st818/819, 8 Jan 1803; An den Hain zu Aigen, st832, 16 April 1804, ed. H. Graf (Zürich, 1959), V. Korda (Vienna, 1961); Sehnsucht nach dem Landleben, st833, 25 Nov 1804; An den Herrn von Moll, st834/835, 4 Feb 1805; arrs. of folksongs and works by others

Doubtful: st537, 565, 727, 736, 738, 739, 741, 742, 745, 746, 747, 750, 751, 757, 759, 760, 763, 765, 766, 768, 769, Appx, 6

Haydn, Michael: Works

canons

for 4 unaccompanied voices unless otherwise stated

principal sources: A-MB, Ssp, D-Mbs

Mailed, st589, 31 Jan 1795; Es packe Dich, st577, 5vv, c1795, formerly attrib. W.A. Mozart (kAnh.10.14); Einladung in unsern Garten/Vom Glück sei alles, st581/619, c1795, rev. c1796; Glück fehl Dir/Frater Caspar Decini! st582/583, ?c1795; Wohlsein, Freunde/Frater Fulgens, st584, 5vv, ?c1795; Adam hat sieben Söhn', st699, ?c1795–9; Allegremente tutti, st232, 3vv, ?c1795–9; Der arme Sünder, st700, ?c1795–9, formerly attrib. Mozart (kAnh.C10.13); Canoni voi volite, 3vv, st234, ?c1795–9; Che viver vuoi contento, st235, Cominico solo, st236, both 3vv, ?c1795–9; Ehr' sei dem Vater, 5vv, st704, ?c1795–9; Ich und Du, st708, Die Mässigkeit, st709, both ?c1795–9; Mein Dämä, mein Fingä, mein Ellebog'n, st710, ?c1795–9

Perchè vezzosi rai, st242, Per ti, mio ben, st243, Questi son canoni, st244, Se tu mi vuoi, st246, all 3vv, ?c1795–9; Sintemal und all' die Weilen, st641, ?c1795–9; Tausch an, mein lieba Schiffmann, st718, 5vv, ?c1795–9; Tre dolci e cari nomi, st247, 3vv, ?c1795–9; Vinum latificat cor hominis, st721, ?c1795–9; Vorgetan und nachgedacht, st722, Wer nicht liebt Wien, st725, both 5vv, ?c1795–9; Wer reines Herzens ist, st726, ?c1795–9; Es lebe Taddeo, st617, Die Gans bebrüht das Gänschen, st612, Herzige Nani! st618, all 1796; Ecce quam bonum, st698a/814, 8vv, 16 Oct 1798, orig. lost, rev. 1 July 1802; Elle avoit une beauté, st803/804, ?c1801–2, 2 versions; Le vin blanc, st805, ?c1802–2

Doubtful: st206, 233, 237, 238, 239, 240, 241, 245, 701, 702, 703, 705, 706, 707, 711, 712, 713, 714, 715, 716, 717, 719, 720, 723, 724, 804

Haydn, Michael: Works

symphonies

for 2 oboes, 2 horns, 2 bassoons and strings unless otherwise stated

principal sources: A-GÖ, KR, LA, H-Bn

C, st23/p35, 2 ob, 2 hn, 2 tpt, timp, str, c1757–64, ed. C.H. Sherman (Vienna, 1975); G, st25, 2 ob, 2 hn, str, c1757–64, ed. C.H. Sherman (Vienna, 1975); G, st26, 2 ob, 2 hn, str, c1757–64, ed. in DM, no.564 (1981); D, st50/p36, 2 ob, 2 hn, str, c1757–64; F, st51/p45, c1757–64; G, st108/p7, 2 fl, 2 ob, 2 hn, str, c1757–64, related to Spl Die Hochzeit auf der Alm st107/218; D, st132/p37, fl, 2 ob, 2 hn, 2 tpt,

timp, 2 solo vn, str, c1757–64; B¹, st133/p52, 2 ob, 2 hn, str, c1757–64, 2nd movt = Andantino st175/p136, 4th movt uncatalogued; E¹, 'Partitta 5ta', st35/p1, 2 ob, 2 hn, str, 20 Nov 1760

C, st37/p2, 2 ob, 2 hn, 2 tpt, str, 16 Feb 1761; B¹, 'La confidenza', st62/p51, 7 Dec 1763, ed. in DM, no.353 (1976) and S; A, st63/p3, 2 ob, 2 hn, str, 29 Dec 1763, ed. in DM, no.345 (1989); C, st64/p4, 2 ob, 2 hn, str, 14 Jan 1764, ed. in DM, no.346 (1977); E, st65/p5, fl, 2 ob, 2 hn, str, 25 Jan 1764, ed. in DM, no.347 (1989); circulated both with and without minuett; D, st69/p38, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, c1764–72; B¹, st82/p9, 2 ob, 2 hn, str, 27 Sept 1766, with 2 different finales, one later rev. J. Haydn in h I:59, the other paired by M. Haydn with movt st184, 15 June 1772

D, 2 ob, 2 hn, str, c 10 Aug 1767, related to Serenata, orch, st86; F, p46, 2 ob, 2 hn, str, c 7 July 1769, related to Spl Die Wahrheit der Natur, st118; G, st173a, ?winds, str, ?c1770–72, ? arr. of otherwise unknown sym.; D, st150/p41+84, 2 fl, 2 ob, 2 hn, str, c 1 Aug 1771, ed. in DM, no.365 (1986), partially based on music for tragedy Hermann st148; E, st151/p44, 2 fl, 2 ob, 2 hn, 2 hn, str, c 1 Aug 1771, ed. in S, partially based on music for tragedy Hermann st148; A, st152/p6, 2 ob, 2 hn, str, c 1 Aug 1771, based on music for tragedy Hermann st148 and ?Ballo st141, ed. in DM, no.974 (1990)

C, st188/p10, 2 ob, 2 eng hn, 2 piffari, 3 hn, tam, str, 23 Aug 1773, ed. in DM, no.314 (1969); D, st198/p11, fl, 2 ob, 2 hn, str, 17 April 1774, ed. in DM, no.317 (1973); C, st252/p12, 2 ob, 2 hn, str, 2 March 1777, ed. in S; D, st272/p42, 2 ob, 2 hn, str, before 1772, ed. in DM, no.20 (1962); F, st284/p14, 22 Aug 1779, ed. in DM, no.348 (1996); D, st287/p43, before 1781, ed. in S, formerly attrib. W.A. Mozart (k291/Anh.A52); A, st302/p15, 2 fl, 2 ob, post hn, 2 hn, str, 19 July 1781; G, st334/p16, fl, 2 ob, 2 bn, 2 hn, str, 23 May 1783, ed. in DM, no.341 (1971), formerly attrib. Mozart (k444/Anh.A53)

E¹, st340/p17, 14 Aug 1783, ed. in DM, no.342 (1972) and P; B¹, st358/p18, 12 March 1784 (Vienna, 1785), ed. in DM, no.350 (1987); C, st384/p19, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 28 Sept 1784 (Vienna, 1785), ed. in DM, no.351 (1988); d, st393/p20, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 30 Dec 1784 (Vienna, 1785), ed. J. Vécsey (Budapest, 1960); D, st399/p21, 10 March 1785, ed. in P; F, st405/p22, 2 ob, eng hn, 2 bn, 2 hn, vn solo, str, 30 May 1785, ed. in DM, no.343 (1981); D, st420/p23, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 30 May 1786, ed. in DM, no.318 (1972); B¹, st425/p24, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 28 Sept 1786, ed. H. Graf (Zürich, 1965)

E¹, st473/p26, 2 Jan 1788, ed. in DM, no.319 (1970); G, st474/p27, 2 ob, 2 bn, 2 hn, str, 13 Jan 1788, ed. in DM, no.320 (1969); B¹, st475/p28, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 22 Jan 1788, ed. in DM, no.321 (1969); D, st476/p29, fl, 2 ob, 2 bn, 2 hn, str, 30 Jan 1788, ed. in DM, no.322 (1969); F, st477/p30, 10 Feb 1788, ed. in DM, no.352 (1988); C, st478/p31, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 19 Feb 1788, ed. in DM, no.143 (1966) and P; F, st507/p32, 15 July 1789, ed. in DM, no.356 (1991) and S; A, st508/p33, 26 July 1789, ed. in DM, no.184 (1968)

Inc.: st133; st251; p8, ed. in DM, no.183 (1968); p25; p47

Doubtful: st24, stAppx, 7, and h I:C19, d3, F16, G4 and B16, attrib. M. Haydn or only 'Haydn'; over 25 others, each attrib. both to M. Haydn or only 'Haydn' and to another comp., attrib. incl. p39 (? by J.B. Vanhal), p40 and 48 (? by F.X. Pokorny), p50 (? by G.C. Wagenseil)

other orchestral

principal sources: A-Sca, Ssp, D-Mbs, H-Bn, HR-Zha

Serenades (Finalmusik): st60/61/p34, solo trbn, solo tpt, orch, ? Aug 1763, frag., probably orig. 2 trbn conc. movts, tpt conc. movts and an existing sym., movts ed. in DM, nos.344, 373 (1974); D, st68/p38/58, solo tpt, solo trbn, 2 fl, 2 ob, 2 hn, 2 bn, 2 tpt, str, 4 Aug 1764, ed. L. Kalmár (Budapest, 1965); B¹: st133/104/p52, solo tpt, 2 fl, 2 ob, 2 hn, str, c1764–72; Serenata, D, st86/p87, solo fl, hn, trbn, vn and vc, 2 ob, 2 bn, 2 hn, 2 tpt, str, 10 Aug 1767, ed. W. Rainer (Bad Reichenhall, 1987), incl. movts from Sym., D, Aug 1767; Casatio, D, st171/p89, 2 ob, 2 hn, 2 tpt, [timp,] str, c1771–85; Serenata, D, st407/p85, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, str, 9 Sept 1785, ed. G. Darvas (Budapest, 1966); p86 and 87, spurious, by F.X. Pokorny

Marches: D, st211, 2 ob, 2 tpt, str, c1771–85; D, st220/p68, 2 ob, 2 hn, 4 tpt, timp, str, ?1776; D, st339/p63, 2 ob, 2 hn, 2 tpt, str, 3 Aug 1783; D, st439/p60, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str, 28 May 1787; C, st440/p61, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str, 17 June 1787; D, st441/p62, 2 fl, 2 ob, 2 bn, 2 hn, 2 tpt, str, 7 July 1787, ed. in DM, no.557 (1971); D, st432, 2 ob, bn, 2 hn, str, ?c1787; D, st515/p64, 2 ob, 2 hn, str, 12 June 1790, ed. in DM, no.557 (1971); Marcia tuchesca, C, st601/p65, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, tambourine, 6 Aug 1795, ed. in P; National-Marsch, C, st569/p67, ?c1795, lost kbd arr. in Sammlung historische Märsche (Vienna, 1897); C, st823/p66, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 2 tpt, timp, str, 22 April 1803; st67/p56, st320, st421/p59, all inc.

Minuets: [7] Menuetti, st210, vn, b, c1764–72; [6] Menuetti, fl, 2 ob, 2 hn, 2 vn, b, c1764–72, formerly attrib. W.A. Mozart (k104/61e); [12] Menuetti, st135/p79, fl, 2 ob, piffaro, bn, 2 hn, 2 tpt, timp, 2 vn, b, before c1771, nos.1 and 3 = nos.1 and 2 of the preceding; [6] Menuetti, piffaro, post hn, 2 ob, 2 hn, 2 tpt, timp, tambourine, 2 vn, b, before c1771; [6] Menuetti, 2 ob, 2 hn, 2 vn, b, before c1771, formerly attrib. Mozart (kAnh.C13.03); [6] Menuetti, fl, 2 hn, 2 vn, b, before c1771; [12] Menuetti, st136, fl, 2 ob, bn, 2 hn, 2 vn, b, before c1771; [12] Menuetti, st197, 2 fl, 2 ob, 2 cl, bn, 2 hn, 2 vn, b, 1774

[12] Menuetti, st193/p81, fl, 2 ob, 2 bn, 2 hn, 2 vn, b, 1775; [6] Menuetti, st137, fl, 2 ob, bn, 2 hn, 2 vn, b, 1776; [12] Menuetti, st250, fl, 2 ob, bn, 2 hn, 2 vn, b, 1777; [12] Menuetti, st274/p80, 2 ob, bn, 2 hn, 2 vn, b, 1778; [6] Menuetti, st333/p69, fl, 2 ob, 2 bn, 2 hn, 2 vn, b, 1783; [6] Menuetti, st354/p70, fl, 2 ob, bn, 2 hn, 2 vn, b, 1784, ed. in DM, no.806 (1987); [6] Menuetti, st413, 2 ob, bn, 2 hn, 2 vn, b, 1785; [6] Menuetti, st414/p71, fl, 2 ob, cl, 2 bn, 2 hn, post hn, 2 vn, b, 19 Jan 1786; [6] Menuettini tedeschi, st416/p72, 2 ob, 2 bn, 2 hn, tambourine, 2 vn, b, 12 Feb 1786, ed. in DM, no.1137 (1989), nos.3–6 incorrectly ordered

[6] Menuetti, st423/p73, fl, 2 ob, 2 bn, 2 hn, 2 tpt, timp, 2 vn, va, b, 20 Aug 1786; [6] Menuettini tedeschi, st424/p74, fl, 2 ob, 2 bn, 2 hn, 2 tpt, 2 vn, b, 22 Aug 1786; [6] Menuettini tedeschi, fl, 2 ob, bn, 2 hn, 2 vn, b, ?c Feb 1786; [6] Menuetti, st499/p75, 2 ob, 2 bn, 2 hn, timp, 2 vn, b, 15 Jan 1789; [6] Menuetti tedeschi, st417/p76, 17 Jan 1789; [12] Menuetti, st550/p77, 16 Jan 1794; [12] Menuetti, st693/p78, fl, 2 ob, cl, 2 bn, 2 hn, 2 tpt, timp, 2 vn, b, 28 Jan 1798

Other works: Pastorello, st83/p91, 4 tpt, timp, str, org, 23 Dec 1766, ed. G. Schünemann (Leipzig, 1940); Inglese, st529/p83, 2 ob, 2 hn, 2 bn, 2 tpt, timp, str, 7 March 1791; Notturmo, st153, incl. movts from music to stage works st141, 148, doubtful

Concs. (only solo insts listed): Vn, B¹: st36/p53, 20 Dec 1760, ed. in DM, no.3 (1960); Vn, G, st52, c1757–64, 2nd movt rev. with tpt solo in Serenade st60/61/p34; Org/hpd, va, C, st41/p55, 19 Dec ?1761, ed. in DM, no.182 (1970); Fl, D, st81/p54, 19 Sept 1766, ed. J. Vécsey (Budapest, 1957); Fl, D, st105/p56, c1771–85, ed.

H.C.R. Landon (Salzburg, 1959); Hpd, F, st268/p57, c1775–8, frag.; Vn, A, st207, ?c1776, ed. in DM, no.194 (1968)

Haydn, Michael: Works

chamber

many works entitled 'divertimento'

principal sources: A-Wgm, CZ-Pnm, D-Bsb, Mbs, H-Bn

Str qnts (all for 2 vn, 2 va, b): Notturmo, C, st187/p108, 17 Feb 1773, ed. H. Albrecht (Lippstadt, 1950); Notturmo, G, st189/p109, 1 Dec 1773, ed. H. Albrecht (Leipzig, 1950); B \square , st412/p105, c1782–8, ed. in P; F, st367/p110, 27 May 1784, ed. in Denkmäler der Musik in Salzburg, vii (Bad Reichenhall, 1991); F, st411/421/p112/59, 30 June 1786, ed. H. Albrecht (Lippstadt, 1950); p114, doubtful, also attrib. J. Haydn (h II:G1); p113, spurious, by J. Haydn (h II:9)

Str qts (2 vn, va, b): B \square , st316/p125, ?c1780–82, ed. in DM, no.667 (1980); D, st319/p93, 27 May 1781, ed. W. Upmeyer (Hanover, 1927); A, st299/p121, ?c1781, ed. in DM, no.666 (1980); st174, 175, both inc.; st172/p104 doubtful; st308/p124, st309/p118, st310/p122, st311/p120, st312/p119, all ed. in DM, nos.331–5 (1971–2), doubtful; st313/p116, ed. in DM, no.595 (1972), doubtful; st314, doubtful; st209/p123 (attrib. J. Haydn and G. Pugnani), st315 (attrib. J. Hafeneder), both probably spurious

Str trios (for 2 vn, b, unless otherwise stated): D, st5/p101, G, st6/p103, E, st7, A, st8, Variazione, E \square , st9, B \square , st10, all ?c1754–7, ed. C.H. Sherman (Stuttgart, 1987); C, st27, ?c1764–70, vn, vc, b, ed. C.H. Sherman (Stuttgart, 1978); p102, doubtful

4 duos, vn, va, C, D, E, F, st335–8/p127–30, 1783 (Vienna, 1788), ed. C.H. Sherman (Bellingham, WA, 1985) set completed by W.A. Mozart, k423, 424

Other chbr: Partita, F, st59/p107, 2 cl, 2 hn, bn, 22 Dec 1762, lost, listed in Lang (c1804); Divertimento, C, st179/p98, fl, va, b, before 1772; Notturmo, F, st185/p106, 2 hn, 2 vn, va, b, 21 Dec 1772, ed. in DM, no.26 (1963); Divertimento, B \square , st199/p92, ob, bn, vn, va, b, 18 Sept 1774, ed. in DM, no.24 (1962); Divertimento, G, st406/p94, fl, bn, hn, bn, va, 17 June 1785, ed. in DM, no.25 (1962); Divertimento, D, st418/p95, 2 ob, 2 bn, 2 hn, 9 March 1786, ed. in DM, no.312 (1969); Divertimento, E \square , st516/p111, cl, bn, hn, vn, va, 4 July 1790; Divertimento, G, st518/p96, ob, bn, 2 hn, va, b, 4 Sept 1790, ed. in DM, no.275 (1969); Divertimento, C, st600/p115, eng hn, vn, va, b, ? 3 Aug 1795/8 June 1790; Divertimento, C, stAppx, 8/p97, 4 hn, bn, Sonata, stAppx, 9/p126, 2 vn, org, both lost, listed in Lang (1804); Romanze, F, st806, hn, str, ?c1802 (Vienna, n.d.), arr., attrib. Haydn, of Larghetto from W.A. Mozart's Hn Conc. k447; st54, 55, st208/p90, st173, 463, 464, all doubtful; p117, spurious, probably by J.B. Davaux

Haydn, Michael: Works

pedagogical works

Partiturundament A-Sca, MS, Ssp), ed. M. Bischofreiter (Salzburg, 1833)

50 kleine Orgelstücke zu nützlichen Übung für angehende Orgelspieler, bestehend aus Praeludien, Versetten und Cadenzen (MS, D-Mbs); edns (Linz, c1830), (Paris, c1960)

Haydn, Michael

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C. Ditters von Dittersdorf: *Lebensbeschreibung* (Leipzig, 1801; Eng. trans., 1896/R); ed. N. Miller (Munich, 1967)

N. Lang: Catalogue of J.M. Haydn's works (MS, c1804, A-MB)

[**G. Schinn and J. Otter**]: *Biographische Skizze von Michael Haydn* (Salzburg, 1808) [based on MS biography by W. Rettensteiner, ed. in Angermüller and Senigl, 1989]

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Haydn Society.

American music publisher and record company. It was set up in Boston in 1949, by H.C. Robbins Landon, with the primary aim of publishing a complete edition of Haydn's works, under the editorship of J.P. Larsen, but that was soon abandoned. It also aimed to issue recordings of major but previously unavailable works by Haydn. Among early issues were several masses and 29 symphonies, recorded in Vienna. The Society also obtained rights to nearly complete 1942–3 recordings of *The Creation* and *The Seasons* made in Vienna under Clemens Krauss by the former German Reichsrundfunk with the Vienna PO and the tenor Julius Patzak. Also recorded in Vienna were works by Mozart from newly prepared texts, notably *Idomeneo* and *Don Giovanni*. A projected complete Haydn series by Alexander Schneider's quartet was abandoned in 1954, 24 works short of completion. Although remarkable for their time, all these recordings have technical and musical limitations; many were prepared in considerable haste. However, in 1951–3 there appeared a small group of records of a high standard (including symphonies nos. 43, 50 and 61) from the Danish

EMI studio with the conductor Mogens Wöldike. Some Haydn Society recordings were issued in Britain by Nixa and the EMI group. The master tape archive was acquired in 1997 by Music and Arts Programs of America which plans CD releases where possible.

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GRAHAM SILCOCK

Haydon, Glen

(*b* Inman, KS, 9 Dec 1896; *d* Chapel Hill, NC, 8 May 1966). American musicologist, music educationist and composer. He studied music at the University of California, Berkeley (BA 1918, MA 1921), and later in Paris, taught in the Berkeley public schools (1920–25), and worked as a professional clarinetist in the San Francisco area. From 1925 he was a member of the music faculty at the university in Berkeley, serving as department chairman from 1929 to 1931. After further study at the University of Vienna he took the doctorate in 1932 with a valuable dissertation on the evolution of the 6-4 chord. He directed the music department at the University of North Carolina from 1934 until his death, and served as guest professor and lecturer at other universities, including Michigan (1947) and Harvard (1956), and at the Library of Congress.

Haydon had a keen interest in professional matters: he served as president of both the Music Teachers National Association (1940–42), and the AMS (1942–4), and wrote an important textbook, *Introduction to Musicology* (1941). He also published editions of Renaissance polyphonic hymns, and at the time of his death he was working on a history of the genre. His own compositions include an *a cappella* mass, and music for the ballet and the theatre.

WRITINGS

- Graded Course of Clarinet Playing* (New York, 1927)
- Zur Entwicklungsgeschichte des Quartsextakkordes* (diss., U. of Vienna, 1932; Berkeley, 1933/R as *The Evolution of the Six-Four Chord: a Chapter in the History of Dissonance Treatment*)
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EDITIONS

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- C. Festa:** *Hymni per totum annum, 3, 4, 5, 6 vocibus*, Monumenta polyphoniae italicae, iii (Rome, 1958)

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RAMONA H. MATTHEWS

Hayes.

English family of musicians.

- (1) William Hayes (i)
- (2) Philip Hayes
- (3) William Hayes (ii)

PETER WARD JONES, SIMON HEIGHES

Hayes

(1) William Hayes (i)

(*b* Gloucester, bap. 26 Jan 1708; *d* Oxford, 27 July 1777). Composer, organist and singer. He showed an early talent for music and in 1717 became a chorister of Gloucester Cathedral under William Hine, to whom he was later articled. In 1729 he was appointed organist of St Mary's, Shrewsbury, and in 1731 he obtained the post of organist of Worcester Cathedral. Three years later he succeeded Thomas Hecht as organist and *informator choristarum* of Magdalen College, Oxford. On 8 July 1735 he received the BMus, for which he wrote the ode *When the fair consort*, and he was unanimously elected to the professorship of music on 14 January

1741, after the death of Richard Goodson, whom he also succeeded as organist of the university church. Burney considered him to have been 'a very good organ player' and a 'studious and active professor'. A notable event of his tenure of the professorship was the opening of the Holywell Music Room in 1748, in which weekly concerts were presented under Hayes's direction. He received the DMus on 14 April 1749 during the celebrations marking the opening of the Radcliffe Library, which included the first known performance in Oxford of Handel's *Messiah*. Hayes was an ardent Handelian, and was one of the most active conductors of the composer's oratorios and other large-scale works outside London. He was musical director of the meetings of the Gloucester Music Meeting in 1757, 1760 and 1763, and often combined the roles of conductor and tenor soloist. He was one of the first enrolled members of the Fund for the Support of Decay'd Musicians (later the Royal Society of Musicians), and advanced plans for a scheme, funded by the Society, to establish a co-educational music academy for the training of gifted young musicians for a period of 14 years from the age of seven or eight. In 1765 he was elected a 'privileged member' of the Noblemen's and Gentlemen's Catch Club, having already won several of the prize medals offered by the club. Of his children, three sons and three daughters survived infancy. His wife, Anne, died on 14 January 1786. A portrait by John Cornish is in the Oxford University Faculty of Music (see illustration).

Hayes's musical style is much indebted to Handel, especially in his large-scale works. Nevertheless, his vocal music shows a typically English preference for non-da capo aria forms, and his contemporary reputation as a composer was founded on genres largely ignored by Handel: English cantatas, organ-accompanied anthems, and convivial vocal music. A firm command of both harmonic and contrapuntal writing characterizes all his music, which is never less than technically assured. A self-consciously learned strand in his music can be observed in his assiduous cultivation of the full anthem, his many ingenious canons, and the strict fugal movements of his concertos and trio sonatas. Although he chose to publish little of his instrumental music, it is generally of high quality. Several of his trio sonatas seem to have been designed for orchestral performance and mix movements in a late Baroque style with others which show a clear awareness of *galant* idioms (including small-scale sonata forms). The early G major harpsichord concerto is remarkable for the detailed written-out ornamentation and cadenzas of its slow movement, and his concerti grossi depart from usual English practice in their addition of a viola to the usual concertino trio of two violins and cello. His odes, oratorios and masques demonstrate a sure command of large-scale resources, and the ode *The Passions*, the one-act oratorio *The Fall of Jericho*, and the *Six Cantatas* confirm that Hayes deserves to be regarded highly among English composers of the 18th century.

His contemporaries testified to his genial nature, but his literary works all demonstrate a contentious side to his character. In his principal work, *Remarks on Mr. Avison's Essay on Musical Expression*, he attacked Avison for presuming to judge the music of others while his own compositions displayed so many faults. He was particularly critical of what he regarded as Avison's excessive praise of Rameau, Benedetto Marcello and Geminiani at the expense of Handel and Corelli, though he agreed

with Avison's strictures on works of superficial melodic content and lack of firm harmonic structure. *The Art of Composing* includes the first published description of aleatory composition (albeit satirical), and the *Anecdotes*, although intended to defend the author's reputation, offers important first-hand information about the organization of provincial music festivals.

WORKS

autograph MSS of unpublished works at GB-Ob

sacred

The Fall of Jericho (orat), c1740–50

16 Psalms Selected from the Rev. Mr. Merrick's New Version (London, 1773)

David (orat) Act 1, c1774–7; completed by P. Hayes

Holy Communion and Evening Service, EL [completion of H. Hall and W. Hine's service]

Te Deum, D

Old Hundredth Psalm (London, ?1790)

c20 anthems, most in Cathedral Music in Score, ed. P. Hayes (Oxford, 1795)

secular odes

When the fair consort, 1735, in Vocal and Instrumental Music, iii (Oxford, 1742)

The Passions (W. Collins), 1750 (Oxford, c1800)

Where shall the Muse, 1751

Hark! Hark from every tongue, installation ode, 1759

O that some pensive Muse (Ode to the Memory of Mr. Handel), c1759

Ode Sacred to Masonry, in Social Harmony, ed. T. Hale (London, 1763)

Daughters of Beauty (commemoration ode, B. Wheeler), 1773

other secular vocal

12 Arietts or Ballads and 2 Cantatas (Oxford, 1735)

Circe, masque, in Vocal and Instrumental Music, i (Oxford, 1742)

6 Cantatas (London, 1748)

Peleus and Thetis (masque, G. Granville), ?1749

Catches, Glees and Canons, i–iv (London, 1757–85)

Separate songs, cants. in Vocal and Instrumental Music, ii (Oxford, 1742); see also RISM and GB-Ob

instrumental

Concs.: D, 2 fl, str; g, str (arr. of Carbonelli Sonata 10 of 1729); The Rival Nations, 2 fl, 2 'Fifa', timp, str; bn, lost; hpd, G, c1735–40; org, A; org, D, 1755

6 concerti grossi, str (BL, D, g, d, D, BL); 6 trio sonatas (F, BL, D, F, BL, e), Ob

WRITINGS

The Art of Composing Music by a Method Entirely New (London, 1751)
[anon. attack on Barnabas Gunn]

Remarks on Mr. Avison's Essay on Musical Expression (London, 1753)
[pubd anon.]

Anecdotes of the Five Music Meetings at Church Langton (Oxford, 1768)

Hayes

(2) Philip Hayes

(*b* Oxford, bap. 17 April 1738; *d* London, 19 March 1797). Composer, organist and singer, second son of (1) William Hayes. He received his musical education under his father. He matriculated at Magdalen College, Oxford, and received the degree of BMus on 18 May 1763. He was appointed a Gentleman of the Chapel Royal on 30 November 1767, and lived mainly in London until 1776 when he succeeded Richard Church as organist of New College, Oxford. On the death of his father in 1777 he was appointed professor of music and organist of Magdalen College and the university church, and received the DMus on 6 November. To these numerous posts he added that of organist of St John's College on the death of Thomas Norris in 1790, all of which, including the Chapel Royal post, he retained until his death. Soon after his appointment to the music professorship he began the practice of delivering 'lectures' which took the form of specially composed odes or oratorios performed in the Music School. He was responsible for the renovation of the Music School in 1780, to which he donated a collection of musicians' portraits. In 1791 he presided over Haydn's visit to Oxford to receive an honorary DMus. As a conductor Hayes was active in Oxford and London where he directed the annual Festival of the Sons of the Clergy after the death of William Boyce and concerts of the charitable New Musical Fund. He appears to have been one of the first English musicians to use a roll of paper with which to beat time. His irascibility and corpulence excited much mirth among his contemporaries who nicknamed him 'Fill Chaise' (on account of his reputed capacity to fill a post chaise) and in 1790 he was caricatured by Philippe Jacques de Loutherbourg (copy in Gloucester Public Library, reference section, no.15019).

As a composer Hayes's natural language was a mixture of *galant* and early classical idioms allied with a characteristically English preference for simple, symmetrically phrased melodies and an assured technique founded upon a thorough acquaintance with the works of Handel. His six keyboard concertos (1769) were the first published in England to offer the option of performance on the fortepiano, and beginning with the masque *Telemachus* (1763) his large-scale works often included parts for clarinets.

He was greatly interested in the works of earlier composers, particularly those of Purcell and his contemporaries. Annotations in his hand are frequently found in 17th- and 18th-century English manuscripts, for he was often consulted for his expert knowledge in this field. He was a careful and accurate copyist and a reliable editor. The published sale catalogue of his music library (partly inherited from his father) reveals a wide-ranging collection covering vocal and instrumental music dating back to the 16th century. Many of the manuscripts of his own compositions, together with those of his father, passed to the Bodleian Library in 1801.

WORKS

sacred

Orats: Prophecy, 1778–9, *GB-Ob*; David, begun by W. Hayes (Acts 2 and 3, 1778–81), *Ob*; The Judgement of Hermes, 1783, *US-Wc*

Service in F (TeD, Jub, San, Cr, CanD, DeM), 1769–70, *GB-Cfm*

Burial Service, E♭, 1772, *Cfm*

O praise the Lord, for the Sons of the Clergy, 1782, 6/4vv, 2 ob, 2 tr, timp, str, *Lbl*

16 Psalms Selected from Merrick's Version (Oxford, 1788)

Te Deum and Jubilate, 1793, 5/8vv, 2 fl, 2 ob, 2 bn, 2 tpt, timp, trbn, str, *Ob*
18 psalms in Improved Psalmody, ed. W. Tattersall (Oxford, 1794)

8 Anthems (Oxford, 1803)

c40 anthems, *Cfm*, *Ob*

Responses, miscellaneous canticles, *Ob*

secular vocal

Telemachus, masque (Act 1 for BMus, 1763; Act 2, 1763–6), *Ob*

The Muses Delight: Catches, Glees, Canzonets and Canons (London, 1786)

Catches and Glees: The Muses Tribute to Beauty (London, 1789)

16 odes: incl. Ode to the Haymakers (C. Smart), 1763; Ode for St Cecilia's Day (J. Oldham), 1779; The Song of Deborah (W. Hawkins), 1782; Ode to General Elliott (1784), *Ob*

Over 30 single songs, see RISM; also *Ob*

instrumental

6 Concertos, org/hpd/pf, with a hpd sonata (London, 1769)

6 Sonatas, hpd/pf, vn acc., op.2 (London, 1774)

Lady Elizabeth Spencer's Minuet, 2 fl/ob, 2 hn, str (Oxford, c1788)

editions

Harmonia Wiccamica (London, 1780)

W. Boyce: 15 Anthems together with a Te Deum and Jubilate (London, 1780)

W. Hayes: Catches, Glees and Canons, iv (London, 1785)

W. Boyce: A Collection of Anthems and a Short Service (London, 1790)

W. Hayes: Cathedral Music in Score (Oxford, 1795)

WRITINGS

Memoirs of Prince William, Duke of Gloucester (London, 1789)

Hayes

(3) William Hayes (ii)

(*b* Oxford, bap. 6 Dec 1741; *d* London, 22 Oct 1790). Singer, composer and priest, third surviving son of (1) William Hayes (i). He was a chorister at Magdalen College, Oxford, from 1749 to 1751, and graduated from Magdalen Hall in 1761. The following year he joined the choir of New College, Oxford, and was elected 'Chaunter' (succentor) in 1764. He sang at a number of music festivals organized by his father, and in 1765 entered the church as a singer when he was appointed a minor canon at Worcester Cathedral; in May 1765 he published an article in the *Gentleman's Magazine* entitled 'Rules to be observed by all Cathedral-Singers in this Kingdom'. In 1766 he was elected a minor canon of St Paul's Cathedral, where he wrote several chants, and ten years later was sworn in as a priest at the Chapel Royal. He was vicar of Tillingham, Essex.

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Hayes, Catherine

(*b* Limerick, 25 Oct 1825; *d* London, 11 Aug 1861). Irish opera singer. Through a public subscription and the generosity of friends she was able to study in Dublin with Antonio Sapio. She appeared at Dublin concerts and was then sent to Paris for lessons with Manuel García. After a visit to Italy she made her début at Marseilles (10 May 1845) as Elvira in Bellini's *I puritani*. Her performance in Donizetti's *Linda di Chamounix* at La Scala established her supremacy as an interpreter of Italian opera, and she appeared in works by Ricci, Mercadante, Rossini and Verdi in Venice, Vienna and London (1849). She sang at the Philharmonic Society and Sacred Harmonic Society concerts, and undertook a tour of America, Australia and India, followed by an unusually successful opera season in Ireland (1857). She is said to have been 'a true soprano, with more than an average share of the middle voice, which enabled her to sing music beyond the means of ordinary sopranos' (*Musical World*, 17 August 1861).

GEORGE GROVE/E.D. MACKERNESS

Hayes, Isaac

(*b* Covington, TN, 20 Aug 1942). American soul singer, keyboard player, songwriter and producer. He first recorded for the Memphis-based Youngstown label in 1962. In the first half of the 1960s Hayes also wrote

songs and played sessions for the Goldwax and Phillips labels in Memphis, backing singers such as Jeb Stuart, Dorothy Williams and Spencer Wiggins. As a member of the saxophonist Floyd Newman's band, he eventually found his way into Stax where he co-wrote one side and played on both sides of Newman's solitary single in 1963. Hayes was then hired for a variety of Stax sessions to replace the keyboard player Booker T. Jones while Jones was at college. Soon thereafter Hayes began helping with arrangements and by 1965 had formed a songwriting partnership with lyricist David Porter. Hayes and Porter became the foremost writing and production team at Stax, creating seminal chart hits for artists such as Sam and Dave, the Charmells, Ruby Johnson, Mable John, Carla Thomas, the Soul Children and the Emotions. Their material leaned heavily on gospel roots, some songs, such as Sam and Dave's *Said I Wasn't Gonna Tell Nobody* (1966), being secular rewrites of traditional gospel material.

Although a successful writer, producer and session musician, Hayes desired to resume his career as a recording artist. His first album for the Stax subsidiary Enterprise, *Presenting Isaac Hayes*, was released in the spring of 1968 to little acclaim. However, his second album, *Hot Buttered Soul* (1969), sold over a million copies and in doing so redefined the possibilities for black popular music. Contrary to the beliefs of the major and independent record companies, it demonstrated that black artists could enjoy success with the more prestigious and potentially creative format of the album as opposed to the single. With songs on *Hot Buttered Soul* as long as 18 minutes, Hayes pioneered the use of extended forms in black popular music. He also initiated the vogue in the first half of the 1970s for spoken monologues, or 'raps' as they were then known, and deftly fused aspects of jazz, rock, classical music and soul. With *Shaft* (1971) Hayes pioneered the black film soundtrack, opening the door for such artists as Curtis Mayfield, Marvin Gaye and Bobby Womack to work in that medium.

Alongside Al Green and Stevie Wonder, Isaac Hayes was the dominant black artist in the first half of the 1970s. He continued to record regularly until 1980 and since then has devoted most of his time to acting.

WORKS

(selective list)

Film music: *Shaft*, 1971; *Three Tough Guys*, 1974; *Truck Turner*, 1974

Songs: *Banana Juice*, 1965 [as E. Lee]; *Winter Snow*, 1967; *Precious, Precious*, 1968; *The Mistletoe and Me*, 1970; *Do your thing*, 1971; *Soulsville*, 1971; *Good Love*, 1972 [collab. M. Gregory]; *The Come On*, 1973; *Type Thang*, 1973; *Joy*, 1973; *Wonderful*, 1974; *Chocolate Chip*, 1975; *Come live with me*, 1975; *Disco Connection*, 1976; *Rock me easy baby*, 1976; *Moonlight Lovin' (Menage à trois)*, 1978; *Out of the Ghetto*, 1978; *Zeke the Freak*, 1978; *Ike's Rap*, 1986

Other songs (with lyrics by D. Porter): *The Sidewalk Surf*, 1964 [as Lee, collab. C. Cunningham, M. Thomas]; *Boot-leg*, 1965 [collab. D. Dunn, P. Axton, A. Jackson]; *Candy*, 1965 [collab. S. Cropper]; *Can't see you when I want to*, 1965 [as Lee]; *How do you quit (someone you love)*, 1965 [as Lee, collab. Moore]; *In the Twilight Zone*, 1965 [collab. Bailey]; *I take what I want*, 1965 [collab. M. Hodges]; *Little Lady of Stone*, 1965; *Make it me*, 1965

When you move you lose, 1965; *Willy Nilly*, 1965; *You don't know like I know*, 1965; *B-A-B-Y*, 1966; *Hold on! I'm comin'*, 1966; *I got to love somebody's baby*, 1966; *I*

had a dream, 1966; I'll run your hurt away, 1966; Let me be good to you, 1966 [collab. C. Wells]; Little Bluebird, 1966 [collab. B.T. Jones]; Never like this before, 1966 [collab. Jones]; Patch my heart, 1966; Please Uncle Sam (Send back my man), 1966; Said I wasn't gonna tell nobody, 1966

Sister's got a boyfriend, 1966 [collab. Jones]; Toe Hold, 1966; When my love comes down, 1966; You got me hummin', 1966; Your Good Thing (is about to end), 1966; You're taking up another man's place, 1966; As Long as I've Got You, 1967; How can you mistreat the one you love, 1967; If I ever Needed Love (I sure do need it now), 1967; I'll gladly take you back, 1967; I'm a big girl now, 1967; May I Baby, 1967; Same Time, Same Place, 1967; Something Good (is going to happen to you), 1967

Sophisticated Sissy, 1967 [collab. M. Rice, J. Shamwell]; Soul Girl, 1967; Soul Man, 1967; When something is wrong with my baby, 1967; When Tomorrow Comes, 1967; You can't run away from your heart, 1967; A Dime a Dozen, 1968; Give 'em love, 1968; I ain't particular, 1968; I'll understand, 1968; I thank you, 1968; My baby specializes, 1968; Wrap it up, 1968; The Best Part of a Love Affair, 1969; It ain't long enough, 1969; Let 'em down baby, 1969 [collab. H. Banks]

Mellow Way You Treat your Man, 1969; Soul Sister, Brown Sugar, 1969; Stealing Love, 1969; The Sweeter He is, 1969; Tighten up my thang, 1969; When Tomorrow Comes, 1969; Guide me well, 1970 [collab. D. Davis]; Show me how, 1971

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ROB BOWMAN

Hayes, Roland

(*b* Curryville, GA, 3 June 1887; *d* Boston, 31 Dec 1976). American tenor. He received his general education at Fisk University and had several singing teachers, including Arthur J. Hubbard, Sir George Henschel and Victor Beigel. He made concert tours throughout the USA (1916–20) and in 1921 went to Europe, where he gave recitals and appeared with major orchestras in London, Paris, Amsterdam, Berlin and Vienna. An outstanding interpreter of black American spirituals, he was equally successful in the classics and the music of Schubert, Schumann, Brahms, Debussy and Fauré. His sensitive voice and eloquent delivery contributed to an effective performance style. He made a few appearances as late as the 1960s. Hayes was awarded honorary doctorates at Fisk University and Ohio Wesleyan University. He published arrangements of a number of spirituals as *My Sons* (Boston, 1948).

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MAX DE SCHAUENSEE/R

Hayl [Hail].

German family of organ builders. Daniel Hayl the elder (fl 1591–1615) was probably descended from a family resident in Irsee. His organs include those built for Ravensburg (1591); Konstanz Cathedral (1591–2; chancel organ); Langnau, near Friedrichshafen (1592; positiv); Rheinau Abbey (1592–4); Ochsenhausen Abbey (1599–1603); Dreifaltigkeitskirche, Kaufbeuren (1604–5); Landsberg am Lech parish church (1607); the Cistercian monastery at Stams (1610–12); Reichenhofen (1612); St Stephan, Lindau (1612–13); and Andechs Abbey (1615). Hayl's careful improvement of the Schentzer organ in Konstanz Cathedral (1591–2) won the highest appreciation of the examiner Johann Conrad Holtzhei. The specification of the Lindau organ bears a strong resemblance to the style of [Jörg Ebert](#).

Three sons are known. Hans Diepold Hayl (married in 1621 at Irsee), described as *organicus* or *organifex*, was apparently merely a co-worker. Daniel Hayl the younger (fl 1618–38) built an imposing organ for the Benedictine abbey of St Peter at Salzburg (1618–20). He is traceable in further work in Salzburg until 1638. Simon Hayl (fl 1618–42), resident at Polling and much sought after, built organs for Bozen (Bolzano) parish church (1618); the Augustinian canons at Polling (1621–8; four organs); Wessobrunn Abbey (1624; great organ, 24 stops; positive, eight stops); and the parish churches of Prien (1634) and Lana, near Merano (1635–7). A repair to the organ in St Mang, Füssen (1642) is Simon Hayl's last known work.

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HANS KLOTZ/ALFRED REICHLING

Hayland, Petrus.

See [Hailland](#), [Petrus](#).

Haym, Nicola Francesco

(*b* Rome, 6 July 1678; *d* London, 31 July 1729). Italian composer, librettist and theatre manager. According to his obituary in *The Weekly Medley* (9 August 1729), he was 'deservedly famous for divinely touching the *Violoncello*', manifested 'Genius for Musick as a Composer, ... devoted several Hours daily to the *Belles-Lettres*', and 'was Secretary for many Years to the Royal Academy of Musick in this City, in which Employment he distinguish'd himself by his indefatigable Industry and the general Satisfaction he gave to all the Directors'. His 'uncommon Modesty, Candour, Affability and all the amiable Virtues of Life' undoubtedly contributed much to his success in collaborative endeavours.

From 1694 to 1700 he was occasionally employed as a cellist by Cardinal Pietro Ottoboni in Rome. He may also have played in the orchestra at the Teatro Capranica, which staged the first two operas he was to adapt for London: Alessandro Scarlatti's *Pirro e Demetrio* (1694) and Giovanni Bononcini's *La rinovata Camilla* (1698). He was a member of the musicians' Congregazione di S Cecilia by 13 September 1695. Ottoboni commissioned his only two oratorios, which are among his earliest known works, and perhaps helped Giovanni Antonio and Nicola Haym obtain teaching posts at the Seminario Romano by 1695 and 1697 respectively. Giovanni Antonio (*fl* 1680–1729) played the cello, double bass, lute, archlute and trombone, and was perhaps the brother of Sebastiano, a German who was conjecturally the father of Nicola and certainly the father of Pietro Antonio Haym (*d* 13 December 1766). Pietro Antonio played the violin and trombone and was the father of a second Sebastian (1713–88), who played the organ, harpsichord and trombone. Except for Nicola, the Hayms remained in Rome, where they performed and taught, but apparently composed very little.

In 1701 Nicola Haym arrived in London with the Roman violinist Nicola Cosimi. Cosimi had been invited there by Wriothesley Russell, 2nd Duke of Bedford, who visited Rome in 1698–9; it was Cosimi who chose to bring a continuo cellist as his companion. Haym became the duke's master of chamber music, and he established his musical reputation with two sets of Corellian trio sonatas (Amsterdam, 1703–4) and a set of seven cantatas (1704), from which only *Lontan dall'idol mio* is known to survive. When Italianate operas were introduced in 1705 at Drury Lane and the Queen's Theatre, Haym served as the continuo cellist and manager for his wife, the singer Joanna Maria (*d* 1724), Baroness Linchenham (sometimes wrongly spelt Lindelheim). He then made two astonishingly successful adaptations, *Camilla* (1706) and *Pyrrhus and Demetrius* (1708). They are the only works lauded in 'A Critical Discourse on Opera's and Musick in England' (1709), and they show how rapidly Haym adjusted to changing conditions. He was able to retain Bononcini's overture and arias for *Camilla*; but singers undoubtedly demanded many revisions in *Pyrrhus and Demetrius*, so he retained only 14 of Alessandro Scarlatti's arias, composed an overture and 21 arias himself and, chiefly for the two castratos, inserted 19 from other sources, which were mainly 'suitcase arias' (carried around by travelling performers, who demanded the insertion of such pieces in various operas).

During his second decade in London, when operas began to be performed entirely in Italian (rather than wholly or partly in English), Haym probably adapted both text and music for many of the pasticcios that featured

suitcase arias. He certainly reworked *Etearco*, *Dorinda*, *Creso* and *Lucio Vero*, and perhaps at least four more whose adapter is unknown: *Almahide* (1710), *Ernelinda* (1713), *Arminio* (1714) and *Vincislao* (1717). No source attributes the music of an aria in any of these works to Haym, whose adaptive hand in fact began to turn to texts during this decade: he supplied Handel with *Teseo* (1713) and perhaps *Amadigi* (1715) and *Radamisto* (1720). He may also have provided Ariosti with *Tito Manlio* (1717), which, unlike all the other texts that Haym prepared for the London stage, has no known predecessor, and thus may be a new creation. Clayton, Dieupart and Haym organized a series of concerts at York Buildings in spring 1712, for which Haym may have written the cantata *Ye tender Pow'rs*. In 1713–17 he and other performers (including his wife) gave a public concert each year for his wife's benefit. His chief patrons during these years were Charles Montagu, Baron Halifax, and James Brydges, Earl of Carnarvon (from 1719 Duke of Chandos). For the latter he composed in 1716 a set of six chamber anthems designed especially for the earl's nine musicians: two boy sopranos, a bass, two violinists, an oboist, a flautist, a cellist (Haym) and a keyboard player. After writing these 'brisk and lively' works, Haym composed no further large-scale musical works; his attention was henceforth focussed on his scholarly activities. The first result was *Il tesoro britannico* (1719–20), in which he drew and described hundreds of ancient medals belonging to 18 British collectors.

Haym is listed as one of two continuo cellists in the plans (drawn up about 15 February 1720) for the orchestra of the Royal Academy of Music. He had been brought to London as a continuo cellist, and this might have remained his chief post if he had not been appointed Secretary of the Royal Academy of Music for its last six seasons, from autumn 1722 to spring 1728. As Secretary he presumably had no time to play in the orchestra, since he had to serve as stage manager for all 24 productions, and as adapter of texts for Handel (*Ottone*, *Flavio*, *Giulio Cesare in Egitto*, *Tamerlano*, *Rodelinda*, *Siroe*, *Tolomeo* and perhaps the pasticcio *Elpidia*), Ariosti (*Caio Marzio Coriolano*, *Vespasiano*, *Artaserse* and perhaps *Aquilio consolo*, *Dario*, *Elisa*, *Lucio Vero* and *Teuzzone*) and Bononcini (*Calfurnia* and *Astianatte*).

Haym's adaptations reflect the shrewdly practical approach to his task that the Modenese diplomat Giuseppe Riva described in letters written to Lodovico Antonio Muratori in 1725–6. After claiming that Haym (in comparison to Rolli) was a perfect idiot in the realm of *belles-lettres*, Riva explained how a libretto for London had to be formulaically written for the singers in the company and how any libretto from Italy had to be 'reformed, or rather deformed, in order to encounter favour: they must have few lines of recitative and many arias, and this is why some of the best operas of Apostolo [Zeno] will never be done and why the two most beautiful by Metastasio, *Didone* and *Siroe*, will suffer the same fate'. Paolo Antonio Rolli, who was Secretary of the Royal Academy in 1720–22, had been a fellow student with Metastasio in Rome. In comparison with Haym, he strove to maintain some poetic artifice in his adaptations, which he disparagingly termed 'dramatic skeletons'. Poetic artifice is best displayed in long recitatives, which were of little or no interest to the English, who came to hear dazzling singers and stirring arias, ariosos and accompanied recitatives. As a result, Haym's 'skeletons' advance the plot rapidly and

focus on melodramatic incidents. They thus pleased his audiences, singers and composers (with the possible exception of Bononcini), and remain stageworthy today.

When he died, Haym was helping Handel and Heidegger plan a new academy of music, and it is possible that he had already done some editing of three texts (*Partenope*, *Ormisda* and *Venceslao*) that were produced in 1730–31. If we include these three, the number of operatic texts that Haym might have adapted in London is 35, but only 19 of them are certainly his. In 1724 he was elected a member of the Society of Antiquaries, and in 1726–7 he served as Secretary of the new Academy of [Ancient] Vocal Music, for which he might have composed his anthem of 1728. In the 1720s his scholarship resulted in his edition of works by Maffei and Recanati: *Due tragedie: la Merope e la Demodice* (1721), his edition of *La Gierusalemme liberata di Torquato Tasso* (1724) and his annotated *Notizia de' libri rari nella lingua italiana* (1726). These projects were based in part on the magnificent collections of books, prints, coins and paintings listed in his own sale catalogue (1730). Just before his death he had finished *A General History of Musick*, which John Lockman was translating into English. According to the description and table of contents printed in *The Flying Post, or Weekly Medley* (29 March and 12 April 1729) and reprinted in Hawkins, books 3–6 of Haym's second volume dealt with the origin, subsequent spread and English reception in 1700–28 of Italian opera. If these books are ever found, they should provide us with many insights into Baroque opera.

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operas

only the London works for which Haym is known to have adapted music as well as text are listed

Camilla [G. Bononcini: *Il trionfo di Camilla*], Drury Lane, 30 March 1706, condensed score *GB-Lcm* (facs. in MLE, E/i, 1990); ov. and 52 arias (London, 1706)

Pyrrius and Demetrius [A. Scarlatti: *Pirro e Demetrio*], Queen's, 14 Dec 1708, ov. and 54 arias (London, 1709)

Etearco [G. Bononcini: *Etearco*], Queen's, 10 Jan 1711, ov. and 36 arias (London, 1711)

Dorinda [C.F. Pollaro: *Le federe riconosciute*], Queen's, 10 Dec 1712

Creso, re di Lidia [G. Polani: *Creso tolto a le fiamme*], Queen's, 27 Jan 1714, ov. and 24 arias (London, 1714)

Lucio Vero, imperatore di Roma [T. Albinoni: *Lucio Vero*], King's, 26 Feb 1715

other secular vocal

for details of lost works see Lindgren (1987)

Il reciproc'amore di Tirsi e Cloria, serenata, S, A, str, bc, Rome, 1699, *GB-Lbl*

Italian cantatas: Alma non ho di pietra, lost; Aprimi il petto amore, A, bc, 1712, *B-Bc*; Belle spiagge latine, 1v, bc, *E-Mn*; È qual invido velo, S, 2 fl, bc, *US-IDt*; Lontan dall'idol mio, S, 2 vn, bc, 1704, *GB-Lbl*; Mentre in tacito orrore, 1v, bc, *E-Mn*; Se sto lungi, lost; Se tiranno il bendato bambin, S, S, bc, *GB-Lbl*

English cantatas: Ode of Discord, B, 2 vn, bc, 1706, lost; Ye tender pow'rs how shall I move? (J. Hughes), ?c1712, lost

sacred

David sponsae restitutus (oratorio, F. Posterla), Rome, SS Crocifisso, 13 March 1699, *GB-Ckc*

I due luminari del Tebro [S Costanza] (oratorio, A. Spagna), Rome, ? Palazzo della Cancelleria, 1700, *Ckc*

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Ad arma mortales, motet, 2vv, 1700, *Lbl*

6 anthems for Cannons, 29 Sept 1716: O Lord our governour, S, 2 vn, va, bc, *Lbl*; The earth is the Lord's, S, 2 vn, va, bc, *Lbl*; The Lord is King, S, ob, solo vn, 2 vn, bc, *Cfm**, *Lbl*; O praise the Lord in his holiness, S, S, ob, fl, solo vn, solo vc, 2 vn, bc, *Lbl*, *Ob** (attrib. W. Croft); Have mercy upon me, O God, S, 2 vn, bc, *Lbl*, *Ob** (attrib. J.E. Galliard); O sing unto the Lord a new song, S, S, B, fl, solo vn, solo vle, 2 vn, bc, *Lbl*

Lord give thy judgments, anthem, SATB, insts, 1728, *Ob**

instrumental

12 sonate a tre, 2 vn, bc, op.1 (Amsterdam, 1703)

[12] sonate a tre, 2 vn/fl/vc, bc, op.2 (Amsterdam, 1704)

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4 sonatas in VI sonate da camera, fl/ob/vn (Amsterdam, 1710)

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LOWELL LINDGREN

Hayman, Richard (Warren)

(b Cambridge, MA, 27 March 1920). American conductor, arranger, harmonica player and composer. He began his professional career in 1938 as a performer and arranger with the Borrah Minevitch Harmonica Rascals. His arrangements for this ensemble brought him to the attention of commercial musicians, and within a few years he was working as an orchestrator for Metro-Goldwyn-Mayer studios on musical films that included *Girl Crazy*, *Meet me in St. Louis*, and *As Thousands Cheer*. After returning to Boston, where he was music director of the Vaughn Monroe Orchestra in the late 1940s, Hayman was named principal arranger for the

Boston Pops Orchestra in 1950. In the decades that followed he served as music director for numerous leading entertainers, including Bob Hope, Johnny Cash, Red Skelton, Johnny Carson, Andy Williams, Pat Boone, Olivia Newton-John, and Bobby Vinton. His tune *Ruby* (from the soundtrack for the film *Ruby Gentry* (1953), featuring Hayman's own solo harmonica playing) was a best-selling recording, as was his disco arrangement of themes from Beethoven's Fifth Symphony (*A Fifth of Beethoven*) in the late 1970s. Hayman expanded his activities in the early 1970s to include appearances as guest conductor for 'pops' concerts presented by symphony orchestras, eventually obtaining the title of 'principal pops conductor' with the orchestras in Detroit and St Louis. (His conducting abilities in standard classical repertory are limited.) Something of a showman, Hayman has a flamboyant style on the podium which is augmented by his extravagant costumes and quick-witted banter.

JAMES WIERZBICKI

Haymo [Ammonius] of Faversham

(*b* Faversham, Kent, c1175; *d* Anagni, summer 1244). English friar, administrator and liturgist. He was said to have been educated in the arts in England before studying theology at the University of Paris, where on 12 April 1224 he joined the young Franciscan Order. He was active in the affairs of the order and travelled widely in its service, and seems to have played a part in the establishment in 1229 of the Franciscan school in Oxford that formed the nucleus of the new university there. He was elected minister provincial of England in 1239 and minister general of the Franciscan Order on 1 November 1240. As general he did much to strengthen the institutions of the order. But his importance for the history of music lies in his reform of the Franciscan liturgy. He first (probably in 1243) produced an ordinal prescribing the words and actions of private and simple conventual Masses, known from its opening words as *Indutus planeta*. He then undertook a more comprehensive ordinal in three parts: for the Office, for grace before and after meals, and for the Mass. This entailed a new arrangement and style of rubrics as well as codifying the evolution of Franciscan usage over the previous two decades. The Franciscan liturgy had been based on the practice of the papal court; Haymo regularized, clarified and simplified the rubrics exhaustively for the whole of the divine service as practised by Franciscans. In its turn the Franciscan use was taken as a foundation for the re-establishment of the papal liturgy in the third quarter of the 15th century, following the Great Schism, and this was the basis of the reformed liturgy of the Council of Trent in the 16th century. Haymo's ordinal thus stands in the background of the Roman liturgy generally up until the Second Vatican Council in the 1960s.

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Hayn, Gabriel

(fl mid-16th century). German printer, son-in-law of [Johann Petreius](#).

Hayne [Heyne], Gilles [Hennio, Aegidio; Ennio, Aegidio; Hennius, Aegidius]

(b Liège, bap. 29 July 1590; d Liège, 28 May 1650). Flemish composer. From 1604 to 1607 he was a senior *duodenus* at Liège Cathedral; he received an award, which he kept until 1614, that enabled him to continue his studies with the Jesuits. He is known to have been in Rome in 1613. It must have been about 1618 that he became director of music to Ferdinand of Bavaria, Prince-Bishop of Liège. He is referred to as such in various documents dated between 1621 and 1635 and on the title-pages of his publications of 1640, 1643 and 1646. However, on 3 January 1627 (according to Henri Hamal, quoted by Philippe), he was appointed a canon of St Jean l'Évangéliste, Liège, and since he was obliged to take up residence there, his position with the prince-bishop became purely nominal. He also became *grand chantre* of St Jean on 15 March 1631. About July 1631 he met the prince-bishop's brother-in-law, Wolfgang Wilhelm, Duke of Neuburg and Count Palatine of the Rhine, who on 12 April 1638 engaged him as superintendent of his music on condition that he compose for his chapel and on occasion send him well-trained singers for it. There is an interesting correspondence in Italian between the two men covering the period 1644–50; Biagio Marini, who had served the duke as Kapellmeister at Düsseldorf, figures in it.

Hayne composed principally sacred music similar in style to that of the Roman school of the early 17th century, which Ferdinand of Bavaria must have favoured. He wrote several works for six or more voices, and he sometimes included parts for instruments other than the continuo, which are now lost. He wrote very well for the voice: his melodic lines are supple; they closely follow the accentuation of the Latin text and are sometimes enlivened by discreet madrigalisms. He was in general a conservative composer, only cautiously open to new musical ideas, whereas his contemporaries Andreas d'Ath and Leonard de Hodemont were clearly influenced by more up-to-date Italian music.

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Moteta sacra, liber primus, 2–4vv, insts, bc (Antwerp, 1640), inst pts missing

Motetti overo madrigali ... fatti spirituali da un devoto padre della Compagnia di Gesù

e dedicate alla gioventù Liegese amatrice della musica, 5vv, bc, op.2 (Antwerp, 1643), madrigalian texts lost

4 Missae solemnes, 8vv, op.3 (Antwerp, 1645), lost, cited in *Fétis*B, Nagel

Motetti sacri, 3–5vv, bc, op.4 (Antwerp, 1646), inc.

8 motets, 5–7vv, bc, *B-Lc*: 2 Alma Mater settings, 2 Regina caeli settings, 2 Salve regina settings, Ave Maria, Ave regina

Missa pro defunctis, 6vv, bc, 1643, *B-Lc*

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J. Quitin: 'Sept motets inédits de Gilles Hayne, musicien liégeois, 1590–1650', *RBM*, iv (1950), 184–97

J. Philippe: 'Glans historiques sur les musiciens de l'ancien Pays de Liège', *Chronique archéologique du Pays de Liège*, xlvii–I (1956–9), 4

J. Quitin: 'Trois oeuvres de compositeurs liégeois de la première moitié du XVIIe siècle', *Bulletin de la société liégeoise de musicologie*, no.29 (1980), 23–6

JOSÉ QUITIN/PHILIPPE VENDRIX

Haynes, Bruce

(b Louisville, KY, 14 April 1942). American and Canadian oboist, recorder player and musicologist. He studied the oboe with Raymond Dusté (1958–61) and John de Lancie (1960), and joined the San Francisco Ballet and Opera orchestras in 1960. From 1964 to 1967 he studied early music performance in the Netherlands, where his teachers included Frans Brügger (recorder) and Gustav Leonhardt (ensemble performance and interpretation). In 1966 he began to play the early oboe. He was one of the first 20th-century performers to master the instrument and a key figure in setting professional performance standards for it. From 1972 to 1983 he taught the recorder and the early oboe at the Royal Conservatory in The Hague. During this period he pursued an active performing career and made a number of recordings. In 1979 he was a founding member of the Philharmonia Baroque Orchestra, and during the 1980s he performed with many period instrument ensembles. In 1984 he was appointed to teach the early oboe at the University of Montreal. Haynes's interest in the instrument and its performing practices led to much scholarly investigation; his research has encompassed the construction, repertory and playing techniques of the instrument. This aspect of his career had become dominant by the late 1980s and, while concentrating on the early oboe, he has also produced important studies on the history of pitch.

WRITINGS

(selective list)

Music for Oboe, 1650–1800: a Bibliography (Berkeley, 1985, 2/1992)

'Lully and the Rise of the Oboe as seen in Works of Art', *EMc*, xvi (1988), 324–38

Pitch Standards in the Baroque and Classical Periods (diss., U. of Montreal, 1995)

The Hautboy: Repertoire, History and Performance to 1760 (forthcoming)

JANET K. PAGE

Haynes, William S(herman)

(*b* East Providence, RI, 27 July 1864; *d* Winter Park, FL, 28 Jan 1939). American flute maker. Haynes was trained as a silversmith in the Gorham factory in Providence. By 1888 he had completed his first flute, and for the next six years was in business with his brother, George W. Haynes. From 1894 to 1900 he was superintendent of John C. Haynes & Co., Boston. In 1900 he started his own company at 180–86 Washington Street, Boston.

Haynes originally made Boehm flutes in wood, but in 1913 finished his first silver instrument; he made very few wooden flutes after 1918. At this time he experimented with aluminium tubes and was awarded several US patents (including one in 1914) for a method of drawing integral tone holes from the flute tube.

In 1914 Haynes made his first gold flute and in 1935 the first platinum flute in the USA (for Georges Barrère). He also made piccolos, alto flutes, and double-walled silver clarinets (built on the Thermos model), for which he received a US patent (1926). The company maintained a New York sales office from 1923 to 1978. Haynes retired in 1936, but the company continued in the ownership of the Haynes family until 1976, when it was sold to longstanding employee Lewis Deveau, who subsequently made modifications in the Haynes scale. Following the deaths of Deveau and his wife, the company was sold to the foreman, John Fuggetta. The firm, Wm. S. Haynes Co., was still at 12 Piedmont Street, Boston, at the end of the 20th century.

Haynes and his foreman [Verne Q. Powell](#) were the most influential flute makers in the USA in the first half of the 20th century, and were responsible for introducing the manufacture of French-style silver flutes to the USA. Haynes also trained many important flute makers, including Arthur Gemeinhardt, and achieved an international reputation.

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FRIEDRICH VON HUENE/NANCY TOFF

Hayne [Ayne, Haine, Heyne, Scoen Hayne] van Ghizeghem [Ghiseghem]

(*b* c1445; *d* 1476–97). Franco-Flemish composer. Hayne, or his family, may have come from the village of Gijzegem, about 20 km from Ghent; he was perhaps related to Henricus de Ghizeghem, a singer at Cambrai Cathedral in 1453. Hayne was still a young boy in 1457 when Charles, Count of Charolais (later Charles the Bold), placed him in the care of Constans Breuwe, a singer in the employ of Charles's father, Philip the Good, and possibly Hayne's first teacher. Hayne is listed as a singer and chamber valet in Charles's account book for January–December 1467. Hayne seems always to have served in a secular capacity, never becoming a member of the ducal chapel. The following year he received a special payment to equip himself for military service, presumably in preparation for Charles's campaign against Liège. Hayne was no doubt with him in October when the duke stopped at Cambrai on his way to battle; this may have been the occasion of the performance there by Hayne and his colleague Robert Morton referred to in the anonymous rondeau *La plus grant chiere de jamais* (F-Dm 517). On 6 July 1472 Hayne was with Charles at the siege of Beauvais. The latest known record concerning the composer's life, from 9 December 1476, places him with the duke on his final campaign, the siege of Nancy, where Charles's death on 5 January 1477 led to the breakup of the Burgundian territory.

The transmission of Hayne's songs for the most part postdates the extant documentation for his life. Only two of his chansons, *Amours amours* and *De tous biens plaine*, appear in manuscripts written before 1480, while new works – many in a distinctly more advanced style – entered circulation throughout the next two decades. Nearly all of these are in manuscripts from the French royal court; indeed, Hayne's representation in these sources, which show a strong tendency to favour the music of composers in royal service, is equalled only by that of Agricola and Compère. Although no evidence of his presence appears among the scarce documents pertaining to musicians in French-speaking regions at the time, the pattern of transmission of Hayne's music suggests strongly that he survived the siege of Nancy and left Burgundy to pursue his career at the court of France. He was certainly dead, however, by the time Crétin wrote his *déploration* for Ockeghem, who died on 6 February 1497; in this poem Hayne is depicted performing with his lute the motet *Ut heremita solus* (possibly not by Ockeghem) as the culmination of a series of performances of Ockeghem's works by already-deceased musicians welcoming their colleague to the afterworld.

20 chansons are attributed to Hayne in late-15th- and early-16th-century sources. Some of the chansons also appear under other names, and the ascriptions of a few of the pieces found only under Hayne's name do not seem entirely reliable. The most trustworthy ascriptions are probably those in *F-Pn* fr.2245, *GB-Lbl* Roy.20.A.XVI, *I-Fr* 2794 and *US-Wc* M2.1.L25 Case, all of which originated at the French royal court or in closely associated circles; these sources are particularly valuable in resolving conflicts of authorship. Thus the disputed *De vous servir* is almost certainly by Fresneau, as indicated in *I-Fr* 2794, in spite of ascriptions to Hayne in two manuscripts of Italian origin. Conversely, the ascription of *Les grans regretz* to Agricola in the Savoyard manuscript *B-Br* 11239 should be disregarded in favour of that to Hayne in *F-Pn* fr.2245 and *US-Wc* M2.1.L25. In one instance, however, stylistic considerations seem to contradict the authority of one of the principal sources: the bergerette *Se je vous esloigne*, though ascribed to Hayne in *I-Fr* 2794, is written in a form found nowhere else in his extant output and is undoubtedly by Agricola, to whom it is ascribed in the Florentine manuscript *I-Fn* Magl.XIX.178.

The most problematic source is the Ferrarese manuscript *I-Rc* 2856, in which nine pieces are ascribed to Hayne. Four of these are confirmed by other sources, two have conflicting ascriptions to Busnoys that seem more credible on the grounds of both sources and style, and three are anonymous elsewhere. In addition, the manuscript contains Hayne's *Ce n'est pas jeu* under Ockeghem's name. These errors raise some doubt as to the reliability of the manuscript's unique ascriptions to Hayne.

Two other chansons, *Gentil galans* and *A l'audience*, also lack strong claims to authenticity, since they appear solely in Italian sources, and each is attributed to Hayne only once. *A l'audience* seems particularly uncertain in that it is the only four-voice piece attributed to Hayne, though the contratenor may be a *si placet* part. An extended quotation from *Allez regrets* could indicate Hayne's authorship but more likely argues against it; if the piece is not his, the quotation may be the reason that Petrucci's editor assigned it to him. Conversely, *Elle en est*, found in only one source, without attribution, may well be by Hayne, since it belongs to a group of his works transmitted anonymously in *GB-Lbl* Roy.20.A.XVI and is stylistically compatible with the works known to be his.

Hayne's output, as far as it can be established, consists entirely of rondeaux (including, probably, the two pieces that survive without text). With the possible exception of *A l'audience* all are for three voices, and all are in duple metre. The pieces share the traits typical of their genre in the later 15th century: a treble-dominated texture, probably intended for texted performance of the top voice and solmized or instrumental performance of the lower voices; a contrapuntal structure built around a duet of discantus and tenor with an added contratenor; a break roughly halfway through corresponding to the division in the poetic form; and a prevailing line-for-line agreement of music and refrain text.

Hayne tended to make the most of the clarity inherent in this framework. His phrases are balanced and directed; they generally open in relatively long note-values (seemingly conceived for syllabic text setting), gradually become more melismatic and syncopated, and close almost invariably with

a suspension cadence. In approximately two-thirds of the chansons the first and last phrases finish on the same degree of the mode; Hayne seems to have been one of the earliest composers to use this means of achieving tonal unity. The counterpoint of the discantus and tenor is generally smooth, with dissonances for the most part carefully handled; imperfect consonances and conjunct motion predominate. The contratenor, usually moving in 2nds, 4ths and 5ths, lends a quasi-harmonic feeling to the music, but sometimes produces awkward combinations with the other voices. Imitation, most often among all three voices, occurs at the opening of about half the chansons but only occasionally within the body of a piece.

Although the quality of Hayne's music varies somewhat, the best of his chansons, such as *Allez regrets*, *De tous biens plaine*, *La regretée* and *Mon souvenir*, are among the finest works of their genre, distinguished by melodic elegance and restrained expressive intensity. Several of his compositions became very popular: *Allez regrets* and *De tous biens plaine* appear in some 25 sources each and served as the basis for numerous works by other composers (for three sources of the latter, see [Sources, MS](#), fig.11).

WORKS

for 3vv unless otherwise stated

Edition: *Hayne van Ghizeghem: Opera omnia*, ed. B. Hudson, CMM, lxxiv (1977); for additional sources, see Fallows

Allez regretz; *Amours amours*; *Ce n'est pas jeu*; *De quatre nuys*; *De tous biens plaine*; *De vous amer*; *La regretée*; *Les grans regretz*; *Mon Souvenir*; *Penser en vous*; *Pour ce que j'ay jouy*

doubtful works

sources of attrib. to Hayne unless otherwise stated

A l'audience, 4vv, 1501; *Elle en est*, *GB-Lbl* Roy.20.A.XVI (anon.); *Gentil galans*, *I-Rvat* C.G.XIII.27; *Je scay tout*, *Rc* 2856; *Plus n'en auray*, *Rc* 2856; *Se une fois*, *Rc* 2856

misattributed works

De vous servir, attrib. Hayne in *I-Rc* 2856, *Rvat* C.G.XIII.27; attrib. Fresneau in *Fr* 2794 (probably by Fresneau)

J'ay bien choisi, attrib. Hayne in *Rc* 2856; attrib. Busnoys in *F-Pn* fr.15123 (probably by Busnoys)

Se je vous esloigne, attrib. Hayne in *I-Fr* 2794; attrib. Agricola in *Fn* Magl.XIX.178 (probably by Agricola)

Je suis venu, attrib. Hayne in *Rc* 2856; attrib. Busnoys in *F-Pn* fr.15123 (probably by Busnoys)

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LOUISE LITTERICK

Hayrapetian, Eduard Grigori

(b Yerevan, 5 Sept 1949). Armenian composer. He first studied composition at the Melikian Music College under Akhinian (1966–8) and then under Yeghiazarian at the Yerevan Conservatory (1968–73) where he has taught from 1996 to 1999. He joined the Armenian Composers' Union in 1976, has received numerous prizes (including the Khachaturian Prize in 1993) and his works have been widely performed in Russia, the Baltic states, eastern Europe and Sweden. The expressionist language of his music is a product of his interest in the phenomenology of the human personality and the existential cognition of the world. The serial method he used in early works is largely remote from that of the Second Viennese School; it involves the harmonic and melodic variation of pithy motifs whilst maintaining their intervallic structure (the oratorio '1915'). At the beginning of the 1980s his language metamorphosed under the influence of late Shostakovich and Lutosławski; the dramatic plan of his works – previously based on a shifting texture – became more stable, and his growing tendency to a modernized Romanticism led to new stylistic elements such as distinguishable tonal zones and triads, use of diminished chords with chromatic voice leading and a heightened attention to melody.

WORKS

(selective list)

Ballet: Tramvay 'Tsankutyun' [A Street Car Named Desire] (2, A. Asatryan, after T. Williams), 1991, unstaged
 Orch (all concs. with chbr orch, unless otherwise stated): Vn Conc. no.1, vn, orch, 1973, rev. vn, chbr orch, 1980; Narcissus, chbr sym., 1978; Vn Conc. no.2, 1980; Pf Conc., 1981; Vc Conc. no.1, vc, orch, 1981; Va Conc. no.1, va, str, 1983, rev. 1995; Vn Conc. no.3, 1983; Fl Conc., 1984; Sym., 1985; Vn Conc. no.4, vn, orch, 1986; Vc Conc. no.2, 1986; Sym., 1987; Vn Conc. no.5, 1989; Cl Conc., 1991; Ob Conc., 1992; Va Conc. no.2, va, orch, 1993; Vc Conc. no.3 'Avetum', 1993; Bn Conc., 1994; The River, (after T.S. Eliot), 1994; Theatre Music, chbr orch, 1994; Vn Conc. no.6, vn, str, 1995; Double Conc., vn, va, str, 1997; The Lost Balloon, str, 1998
 Vocal: Oratorio—1915 (documentary texts), Mez, B, spkr, chorus, orch, 1977; Znak lunı [The Sign of the Moon] (cant., R. Kim), 1v, 12 insts, 1981, arr. 1v, pf; '... nur ein Kurzes Trennen (J. von Eichendorff), 1v, 13 insts, 1989; Der geheime Sternenfall (R.M. Rilke), S, str qt, 1990; I Tell Thee, Minstrel, I Must Weep (song cycle, G. Byron), S, 10 insts, 1990; 7 khaghagh khosk [7 Peaceful Worlds] (cant., H. Movses), chbr chorus, 1991; ... mtshaghghn ajs satape [... the Mother-of-Pearl of Twilight] (M. Metsarents), 3 songs, 1v, pf, 1993
 Chbr and solo inst: Sonata no.1, vn, pf, 1972; Intervales, pf, 1973; Sonatina, vn ens, 1974; Suite, fl, 3 perc groups, pf, 1976; 5 Pieces, wind qnt, 1978; Sonata, fl, pf, 1978; Sonata, ob, pf, 1978; Fantasy, vn, 1979; Org Sonata, 1979; Pf Sonata, 1979; Sonata, cl, pf, 1979; Sonata no.1, va, pf, 1980; Sonata no.1, vc, pf, 1980; Sonata no.2, vn, pf, 1980; Pf Trio, 1981; Trio, fl, ob, vn, 1981; Konzertstück, 14 pfms, 1982; Sonata no.2, va, pf, 1983; Sonata no.3, vn, pf, 1983; Str Qt no.1, 1983; Sonata no.2, vc, pf, 1984; Sonata no.3, va, pf, 1986; Sonata, 2 vn, pf, 1988; Str Qt no.2, 1988; Sonata no.4, vn, pf, 1992; Str Qt no.3 'The Quartet of Dreams', 1992; A Song Found, va, 1993; Sonata, vc, 1993; Dialogue, vn, pf, 1995
 Film score: The 13th Apostle, 1987

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- B. Banaš:** 'Muzyka ormianska' *Trybuna polska* (12 Nov 1986)
- A. Arevshatian:** 'Muzika dlya kamerno-orkestrov'ikh sostavov: 70-80-e godi' [Music for chamber instrumentalists: the 70s–80s], *Armianskoye sovet'skoye iskusstvo na sovremennom etape*, ed. G. Geodakyan (Yerevan, 1987), 157–8
- S. Sarkisian:** 'Młodzi kompozytorzy Armenii' [The young composers of Armenia], *RM*, xxxi/8 (1987), 18–19

SVETLANA SARKISYAN

Hays, Sorrel [Doris] (Ernestine)

(b Memphis, 6 Aug 1941). American composer, pianist and mixed-media artist. She studied at the University of Tennessee, Chattanooga (BM 1963), the Munich Hochschule für Musik (piano and harpsichord diploma 1966), the University of Wisconsin (MM 1968) and the University of Iowa (composition and electronic music, 1969). After winning first prize in the International Competition for Interpreters of New Music (Rotterdam) in 1971, she toured Europe and the USA numerous times as a performer and advocate of new music. In the 1970s and 80s she gave between 60 and 70 premières of other composers' music, including Cowell's Piano Concerto (1978) and works by Cage, Oliveros and Marga Richter.

She has worked extensively for women composers, producing 'Expressions', a radio series sponsored by the International League of Women Composers, of which she was assistant chairman from 1979 to 1982. She took the name Sorrel in place of Doris in 1985.

Hays's piano writing, in the tradition of Ives and Cowell, juxtaposes fiercely bombastic tone clusters with hymn-like passages of extreme serenity; finger stopping of the strings and microtonal experiments contribute to the great range of sonorities explored. The various chamber works entitled *Tunings* (1978–80), incorporating Appalachian fiddle riffs and a hymn tune, combine fine instrumental writing with rhythmic vitality and lyric beauty. The piano work *Sunday Nights* (1977) was the first of a number of pieces to evoke her Southern background. Her research into the musical aspects of Southern speech resulted in the tape music of *UNI* (1978) and *Southern Voices for Tape* (1980). These speech patterns also became the basis of *Southern Voices for Orchestra* (1981, commissioned for the 50th anniversary of the Chattanooga Symphony), which translates spoken dialects into orchestral and vocal sound. Her involvement in the feminist and peace movements became central to her work as a composer during the 1980s. *Exploitation* (1981), written for the first International Congress on Women in Music, commented wryly on the status of women as performers and composers at that conference and elsewhere.

Hays has written many mixed-media compositions: the radio drama commissions from Radio Cologne in the 1980s enabled her to create substantial works in this genre, produced in studios in Cologne and New York. Her opera *The Glass Woman* (1989–93), an ambitious work commissioned by the National Endowment for the Arts and Opera America, concerns six renowned women collectors, including Bessie Smith and Peggy Guggenheim, commemorated by their own museums; another work dedicated to influential women, among them Ethel Smyth and Ruth Crawford, is *90s: a Calendar Bracelet* (1990), a cycle of pieces for MIDI grand piano. *The Clearing Way* (1992), for contralto and orchestra, is based on Amerindian rituals for the passing of the spirit of the dead and cleansing of the departed's dwelling. Her increasing interest in integrating music with other media is exemplified in *Dream in her Mind* and *Mapping Venus*, which combine text collage and electronic music with operatic lyrical forms.

WORKS

(selective list)

opera

Love in Space (radio op), 1986; Touch of Touch (video op), 1989; The Glass Woman (Hays, S. Ordway, N. Rhodes), 1989–93; The Everybodydom (children's radio op, Hays), 1994; Dream in her Mind (radio op), 1995; Mapping Venus (radio op, G. Stein, Hays and others), 1996

chamber and solo instrumental

Tunings [nos.1–8]: [1] db, 1978, [2] fl, cl, bn, 1979, [3] solos for S, fl, cl, vn, 1979, [4] S, cl, pf, 1979, [5] str qt, 1980, [6] va, 1980, [7] 2 vn, 1980, [8] S, vn, vc, pf, 1981
Other: SensEvents, 6 insts, tape, 1970-77 [several versions]; Scheveningen Beach,

fl qnt, 1972; Pieces from Last Year, 16 insts, 1976; For A. B., cl, pf, 1977; Breathless, b fl, 1978; Characters, conc., hpd, str qt, 3 ww, 1978; Segment/Junctures, va, cl, pf, 1978; UNI, dance suite (D. Hays), str qt, fl, chorus, tape, 1978; Winded, pic, 1978; Lullabye, fl, vn, pf, 1979; Tommy's Trumpet, 2 tpt, 1979

Fanfare Study, hn, tpt, trbn, 1980; Homing, vn, pf, 1981; Rocking, fl, vn, va, 1983; After Glass, 10 perc, 1984; Harmony, str, 1986; Bits, pf, kbd, 1987; Juncture Dance III, 7 perc, 1988; It All Sounds Like Music to Me, solo perc, 1994; Structures, orch, 1995, version for elec; Split Tree Festival March, sym. band, 1996; Travelling, didjeridu, elec sax, sound generator, ob, Tibetan singing bowl, 1997

piano

Chartres Red, 1972; If, pf, tapes, 1972; Wildflowers, pf, synth, 1972–9; PAMP, pf, tape, bird whistles, 1973; Sunday Nights, 1977; Etude Base Bases, 1978; Past Present, 1978; Saturday Nights, pf, tape, 1980; Sunday Mornings, 1980; 90s: a Calendar Bracelet, MIDI grand pf, 1990; Windy Gestures, 1996; Rocker Parts, 2 pf, 1997

electronic and mixed-media

Hands and Lights, pf, lights, 1971; Duet for Pianist and Audience, 1971; Translations and Comments, pf, tape, 1971; Round Around, plastic sculptures, lights, tape, 1974; SensEvents for Lincoln Center Out of Doors Festival, 6 insts, dancers, sound sculpture, lights, tape, 1977; Certain: Change, pic, b fl, tape, 1978; Reading Richie's Paintings, synth, fl, slides, 1979; Southern Voices for Tape, tape, slide projections, S/nar, 1980

Exploitation, S/chanter, tape, 1981; The Gorilla and the Girl, tape, 1981; Only, pf, 2 tapes, slide projections, film, 1981; Water Music, S, tape, water pump, slides, opt. vn, opt. baby pool, 1981; Celebration of No, tape, film, opt. vn/S/pf trio, 1983 [several versions]; The Needy Sound, tape, 1983; M.O.M 'N P.O.P, 3 pf, tape, film, slide projections, mime, 1984; Something (to Do) Doing (G. Stein, Hays), 16 chanters, tape, 1984; Weaving (Interviews), opt. S, pf, film, slide projections, 1984

Flowing Quilt (M. Ries), video, soundtrack, 1987; CD: Civil Disobedience, documentary film with music and choreog., 1988; Echo US Continental, 1988; Whatchasay/Wie bitte? (radio play), 1988; Take a Back Country Road, DX7 kbd, elec sax, ob, opt. v, 1989; The Hub: Megopolis Atlanta, 1989; Sound Shadows, kbds, ob, didjeridu, 1v, sax, perc, dance, video, 1990–; Scaling, synth, didjeridu, 1991; Echo U.S.A., audio art, 1991; Take Another Back Country Road, elec sax, kbd, sound generator, 1996

vocal, vocal orchestral

Star Music (Hays), chorus, tape, bells, 1974; For Women, 5 songs (A. Aldrich, B. Anderson, Hays, E. St V. Millay, A. Waldeman), S, pf, 1976; Set of Cheeky Tongues, S, pf, 1976; Hands Full, 2-pt chorus, drums, tape, 1977; Delta Dad (S. Ordway), 1v, pf, 1979; In-de-pen-dance, chanter, nylon str, 1979; Circling Around (B. Swan), 4 songs, Bar, fl, pf, 1981; Hush, 1v, reco-reco, sand block, 1981; Rest Song, SATB, opt. fl, 1981

Southern Voices for Orch, S, orch, 1981, excerpt Blues Fragments, arr. S, pf; Ex-, Rock-, In-, Re-, chant, tape, 1982; Rest Song, mixed chorus, 1982; Lullago, B, scat singer, 1982; Celebration of No, taped women's vv/(tape, vn, vc, prepared pf, slides, chanters), 1983; Hei-Ber-Ny-Pa-To-Sy-Bei-Mos, S, fl, perc, 1990; Searching Song, S, pf, 1990; The Clearing Way, C, chorus, orch, 1990; Dreaming the World, B, 4 perc, pf, 1993; A Birthday Book (Stein), B, ob, tuba, 1997

Many film scores, 1971–5; works for children, incl. vocal, ens, tape, pf pieces

Principal publishers: A. Broude, Peer-Southern, C.F. Peters, Silver Burdett, Tallapoosa, Tetra

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MYRNA S. NACHMAN, CATHERINE PARSONS SMITH

Hayton, Lennie [Leonard] (George)

(b New York, 13 Feb 1908; d Los Angeles, 24 April 1971). American musical director, conductor and arranger. He began his career as a pianist, playing and arranging for jazz artists, in particular for the Paul Whiteman Orchestra in the late 1920s. His arrangements of classic songs for Whiteman, such as *Nobody's Sweetheart*, are considered among the finest of their era, blending jazz instruments with those of the traditional orchestra. His later arrangement of *Star Dust* provided a hit in the early 1940s for clarinettist Artie Shaw. In 1940 he became musical director for Metro Goldwyn Mayer studios before moving to Twentieth Century-Fox in 1953. He was involved in arranging scores for a number of films and musicals including *The Harvey Girls* (1945) and *The Pirate* (1948); the arrangements reflect the complexity achieved in his work for Whiteman, although film music had only recently incorporated jazz into its idioms. He was nominated for Academy Awards for his work on several notable musicals, including *Singin' in the Rain* (1952) and *Hello Dolly!* (1969). He received the Oscar in 1949 for his musical direction, with Roger Edens, of *On the Town*, based on Leonard Bernstein's ballet, *Fancy Free*. His connection with jazz was sustained alongside his film music career through his marriage to jazz vocalist Lena Horne. She credited Hayton with helping her to develop her voice, and he managed her professional singing career.

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SchullerSE

KATE DAUBNEY

Haywood [Cibulsky], Charles

(b Grodno, Belarus', 20 Dec 1904/2 Jan 1905; d New York, 12 June 2000). American musicologist and ethnomusicologist of Russian origin. He went to the USA in 1916. He attended the City College of New York (BS 1926) and later obtained diplomas from the New York Institute of Musical Art (1930) and the Juilliard Graduate School of Music (1935). During this period he

was active as a singer of opera, lieder and folksong. He completed his graduate education at Columbia University (MA 1940, PhD 1946), where he studied musicology, anthropology and education (1946). He was professor of music at Queens College of the City University of New York (1939–73) and has also been visiting lecturer at several American universities. His *Bibliography of North American Folklore and Folksong*, containing regional, ethnic and occupational listings of ballad, folksong and folk dance studies and collections, continues to be a primary source for contextual material in ethnomusicological research focussing on North American topics. Haywood made extensive studies of music inspired by Shakespeare, and in the early 1980s donated his unpublished bibliography of over 50,000 related entries to the University of Victoria, where it resides as The Charles Haywood Collection. Haywood has been a member of the Society for Ethnomusicology (council member) and the International Folk Music Council (executive board member, editor of the *Yearbook* (1971–3) and president of the American National Committee); he has held a Fulbright Research Professorship in Austria (1961–2, 1967–8).

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WILLARD RHODES/ISRAEL J. KATZ

Hazen.

Spanish firm of piano and harp makers. It is one of the oldest piano manufacturers still operating in Europe, and it has remained under the control of the Hazen family from its foundation until the present day. It was founded by the Dutch carpenter Jan [Juan] Hosseschrueders (*b* Woensdrecht, 1779; *d* Amberes, 1850), who travelled to Spain in about 1802 and opened a piano workshop in Madrid in 1814. During the 1820s Hosseschrueders was established at the Calle Hortaleza 12, and in 1827 he had a workshop at the Calle Luna 11. The earliest known instruments with his trademark are five-octave square pianos. In 1824 he requested a patent for the manufacture of a transposing piano, which won him a silver medal at the Spanish Industry Exhibition of 1827. An undated transposing piano, probably the prize-winning instrument, is now preserved in the Hazen Collection. He was also awarded a gold medal for an upright piano in 1828.

Before 1830 Jan's nephews Juan (1796–1872) and Pedro (1803–51) Hazen Hosseschrueders arrived from the Netherlands to join the factory; the name of the firm was then changed to 'Hosseschrueders y sobrinos'. They began to make harps as well as pianos and won several medals at the Spanish exhibitions of 1831 and 1841. There are no known surviving harps with their trademark, and the only extant pianos are square ones, with English-style mechanisms and mahogany cabinets, generally with a compass of six octaves. Between 1851 and 1872 the firm suffered the effects of the industrial crisis in Madrid and turned to the distribution and hire of pianos, although they continued to sell pianos and player pianos with their trademark until the beginning of the 20th century.

By 1919 the factory had relocated to the Calle Fuencarral 55; it remained there until 1970, before moving to the Carretera de la Coruña, Km. 17,600. Since 1970 the firm has concentrated on the distribution and sale of international brand names. Its director, Juan Hazen García (*b* 1918), created a collection of historic pianos, the Hazen Collection, with instruments from the Hazen factory as well as others of the most important national and international makes. For further information see *Hazen y el piano en España: 175 años* (Madrid, 1989).

CRISTINA BORDAS

Heaburn, Ferdinando.

See [Richardson, Ferdinand](#).

Head, Michael (Dewar)

(*b* Eastbourne, 28 Jan 1900; *d* Cape Town, 24 Aug 1976). English composer, singer and pianist. He abandoned studies in mechanical engineering and went to the RAM (1919–25), where he studied composition with Corder and in 1927 was appointed professor of piano; he retained this post throughout his career and was later made a Fellow. He

was also very active as an examiner and adjudicator (he died on an examining tour). His public reputation, however, was based on his work as a composer and performer. He appeared in one-man recitals as a singularly persuasive interpreter of his own music. In this capacity he toured widely and made frequent broadcasts and several recordings. As a composer Head is known almost exclusively for his vocal music. He began publishing in 1917 and most of his 100 songs have remained in print. Certain of them, *The Little Road to Bethlehem* for example, have proved enormously popular. His music is melodically simple and harmonically conservative, and falls somewhere between the popular ballad and the art song proper. Though his style is not strikingly individual, nor his concerns particularly penetrating, his music has charm and integrity and the solid backing of fastidious craftsmanship.

WORKS

(selective list)

songs

Over the Rim of the Moon (F. Ledwidge), 1918; 3 Songs of Fantasy (F.D. Sherman), 1920; Songs of the Countryside (W.H. Davies), 1921; More Songs of the Countryside (various writers), 1923; 3 Cotswold Songs (J. Drinkwater), 1938; 5 Songs (various writers), 1939; 6 Poems by Ruth Pitter, 1946; Sea Songs (C. Fox Smith), 1948; 3 Medieval Latin Hymns, 1953

other works

Trio, ob, bn, pf, 1935; Snow Birds (A. Acharya), solo vv, SSA chorus, 1954; Key Money (chbr op, 1, N. Bush), 1960; Daphne and Apollo (Bush), S, Bar, chorus, orch, 1964; Day Return (chbr op, 1, Bush), 1967; After the Wedding (chbr op, 1, Bush), 1970; 5 Finnish Christmas Songs, SATB, orch, 1972; Scherzo, hn, pf, 1973

Principal publisher: Boosey & Hawkes

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MICHAEL HURD

Headington, Christopher (John Magenis)

(*b* London, 28 April 1930; *d* Les Houches, Switzerland, 19 March 1996). English composer, writer and teacher. He was educated at Durham University and at the RAM, studying composition privately with Lennox Berkeley. In 1964, after a period of schoolteaching, he became senior assistant in music presentation at the BBC. The following year he was appointed tutor in music at the Oxford University Department for Extramural Studies, a post he relinquished in 1982 in order to devote more

time to his creative work. Alongside his composition, he was active as a writer and broadcaster, also travelling widely as a pianist and examiner.

Headington's music is beautifully crafted: its powerfully expressive and warmly lyrical qualities are already evident in the Violin Concerto (1959), whose 1991 recording brought him wide recognition. The chamber music, in particular the String Quartet no.2 and the Piano Quartet, is cogently argued and serious in tone: the finale of the Third String Quartet, composed in celebration of Haydn's 250th anniversary, ingeniously reworks material from the latter's Quartet op.77 no.2. Headington also wrote with assurance for his own instrument: the *Cinquanta* and *Ballade-Image*, both for solo piano, reflect his admiration for Debussy and Chopin, achieving an ideal balance between brilliance and poetry. Equally significant are his vocal works, among them the song-cycle, *The Healing Fountain*, an eloquent memorial tribute to Britten which Headington ranked as his finest achievement.

WORKS

(selective list)

Inst: 5 Preludes, pf, 1953; Str Qt no.1, 1953; Sonata no.1, pf, 1955; Vn Conc., 1959; Toccata, pf, 1962; Str Qt no.2, 1972; Sonata no.2, pf, 1974; Pf Qt, 1978; Shrewsbury Variations, vn, pf, 1981; Ballade-Image, pf, 1982; Sinfonietta, chbr orch, 1985; Sonata no.3, pf, 1985; Str Qt no.3, 1985; Cinquanta, pf, 1986; Bn Conc., 1990; Pf Conc., 1991; Serenade, vc, str orch, 1993; Sym., 1996

Vocal: 5 Poems of Robert Herrick, chorus, 1954; Hear My Prayer, O Lord (Ps 102), chorus, 1960; Man's Redemption (carol), SATB, 1966; Put on the Whole Armour of God (Bible: *Ephesians*), SATB, org, 1966; A Clouded Starre (H. Vaughan), low v, pf, 1975; A Bradfield Mass, chorus, congregation, org, 1977; The Healing Fountain (S. Sassoon and other), medium v, orch, 1978; A Wedding Anthem, chorus, 1988 Arrs., incl. P. Tchaikovsky: The Seasons, vn, str, 1993

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Principal recording company: ASV

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TERRY BARFOOT

Head-motif

(Ger. *Kopfmotiv*).

A musical idea which by virtue of appearing at the beginning of each of a series of pieces or movements establishes a relationship between them. As a unifying feature of cyclic masses of the 15th to 17th centuries, it can be melodic, harmonic or rhythmic and is often a combination of these; it can be as short as a few notes or several bars long. Another term for it is 'motto', which Bukofzer preferred in his *Studies in Medieval and Renaissance Music* (New York, 1950).

DAVID FALLOWS

Healey, Derek

(b Wargrave, 2 May 1936). British composer and organist. He studied at the RCM (1953–7) with Herbert Howells (composition), Harold Darke (organ) and others, at the University of Durham (BMus 1961) and at the University of Toronto (DMus 1974). Before moving to Canada, he also studied with Vito Frazzi and Goffredo Petrassi at the Accademia Musicale Chigiana, Siena (1961–3). He has held teaching positions at the universities of Victoria, British Columbia (1969–71), Toronto (1971–2), Guelph, Ontario (1972–8), the University of Oregon (1979–87) and the Royal Air Force School of Music, Uxbridge (1988–96).

Healey's early neo-classical style gave way in the 1960s to atonal and aleatory influences. Several works from the 1970s onwards, such as *Arctic Images* (1971), *Gabriola* (1988) and *Salal* (1990), have been influenced by the musical traditions of Pacific Northwest Amerindian and Inuit peoples. His opera, *Seabird Island* (1977), was the first full-length 20th-century opera to embark upon a national Canadian tour. He has also written extensively for the organ.

WORKS

(selective list)

Op: *Seabird Island* (N. Newton), op.46, 1977, Guelph, ON, 7 May 1977

Orch: Conc., op.8, org, str, timp, 1960; *Arctic Images*, op.40, 1971; *A Shape Note Sym.*, 1975–8; *Oregon Fancy*, op.52, chbr orch, 1978; *Sym. no.2 'Mountain Music'*, op.66, wind ens, perc, 1985; *Gabriola* (A West Coast Canadian Set), op.70, 1988; *Salal* (An Idyll), op.71, 1990; *Triptych*, op.73, band, 1990

Choral: *Descendi, amor santo* (Bianco da Siena, trans. R. Littledale), op.28a, S, SATB, org, 1967; *Clouds* (M. Bashō), op.41a, 1972; *6 Canadian Folk Songs*, op.41b, chorus, pf ad lib, 1973; *3 Carols*, op.54, 1965, rev. 1977–9; *Before the World is Old* (A.E. Housman), op.68, chorus, pf ad lib, 1986

Chbr: *Stinging*, op.38a, a rec, hpd, tape, 1971; *Wood*, op.51a, S/shackuhachi, 4 synth, 1978; *Siuslaw*, op.57, perc qnt, 1979, rev. 1981; *English Dances*, op.69, perc sextet, 1987

Org: *Sonata no.1*, op.10, 1961; *Partita '65*, op.25, 1965; *The Lost Traveller's Dream*, op.35, 1970; *Sonata no.2*, op.75, 1992; *Sonata no.3*, op.80, 1996

CLIFFORD FORD

Heaney, Joe [Seosamh Ó hÉanaí/hÉiniú]

(*b* Carna, Co. Galway, 1920; *d* Seattle, 1 May 1984). Irish traditional singer and story-teller. From a western maritime area noted for *sean-nós* ('old-style' unaccompanied Irish-language) singing, Heaney became a leading and magisterial exponent of this style, with a large repertory of several hundred songs, including many in English, which he learnt mostly from his father, aunt and neighbours. His repertory ranged from religious songs and other items of medieval survival to local love and comic songs and political ballads. After an uncompleted period of study at teacher-training college and successes in singing competitions at Irish-language festivals, he emigrated to Scotland in 1947 and later moved to England where he worked as a labourer. He came to the attention of folk revivalists there and, having returned to Ireland in 1957, was one of the first *sean-nós* singers to record commercially. Heaney emigrated to the USA in the late 1950s where he worked as a doorman in New York and performed at folk festivals and academic workshops. In the 1970s he became a visiting artist at the University of Washington, Seattle, where an archive of his music is now kept.

RECORDINGS

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Say a Song, Northwest Archives NWAR CD 001 (1996)

Ó Mo Dhúchas, Gael-Linn CEFCD 051 (1997)

NICHOLAS CAROLAN

He Anqing.

See [He Luting](#).

Heap, Charles Swinnerton

(*b* Birmingham, 10 April 1847; *d* Birmingham, 11 June 1900). English conductor, composer and organist. He was educated at Birmingham Grammar School, singing in public as a child, and later being articled to Edwin Monk at York. In 1865 he won the Mendelssohn Scholarship enabling him to study in Leipzig with Moscheles, Hauptmann, Richter and Reinecke (1865–7), sometimes deputizing for the latter as organist at the Gewandhaus. He also studied with W.T. Best at Liverpool and appeared as pianist and conductor in Birmingham. In 1871 he graduated MusB from Cambridge and in 1872 took the MusD. His conductorships included the Birmingham Musical Union (1870–86), the Wolverhampton Festival (1883,

1886), the North Staffordshire Festival, Hanley (1888–99), and the Birmingham Festival Choral Society (1895). A leading figure in Birmingham musical life for many years, he gave chamber concerts, piano and organ recitals, and was a popular and widely influential teacher. His compositions include a cantata *The Maid of Astolat* (Wolverhampton Festival, 1886), an oratorio *The Captivity*, a number of other choral works including two further cantatas, several anthems, two concert overtures, chamber and keyboard music and songs.

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WILLIAM BARCLAY SQUIRE/JOHN WARRACK/ROSEMARY
WILLIAMSON

Hearing and psychoacoustics.

Hearing is the sense with which sound is detected and analysed. Psychoacoustics is concerned with the relationship between the physical characteristics of sound (e.g. intensity, physical location in space) and what is actually perceived by the listener (e.g. loudness, perceived position in space). It is also concerned with the ability to discriminate between different sounds. This section deals with basic aspects of hearing; for other aspects see [Absolute pitch](#); [Consonance, §2](#); [Psychology of music, §II](#); and [Sound](#).

1. [Sound spectra and level](#).
2. [Structure and function of the auditory system](#).
3. [The limits of hearing](#).
4. [Masking and frequency analysis](#).
5. [The perception of loudness](#).
6. [Frequency discrimination and the perception of pitch](#).
7. [Localization of sounds](#).

BIBLIOGRAPHY

BRIAN C. J. MOORE

Hearing and psychoacoustics

1. Sound spectra and level.

Sound usually originates from the vibration of an object. This vibration is impressed upon the surrounding medium (usually air) as a pattern of changes in pressure. The pressure changes are transmitted through the medium and may be heard as sound. Although any sound can be described in terms of sound pressure as a function of time (often called the waveform of the sound), it is often more meaningful to describe sound in a different way, based on a theorem by Fourier, who proved that any complex waveform can be analysed (or broken down) into a series of sinusoids. A sinusoid resembles the sound produced by a tuning-fork, and

it is often called a simple tone or a pure tone. The analysis of a sound in this way is called Fourier analysis, and each sinusoid is called a (Fourier) 'component' of the complex sound. A plot of the magnitudes of the components as a function of frequency is called the 'spectrum' of the sound.

Many sounds produced by musical instruments are periodic, or almost periodic; the waveform repeats at regular time intervals and the repetition rate remains roughly constant over the duration of a musical note. Such sounds have a clear pitch. Other sounds, such as that of a snare drum, are aperiodic and noise-like. A periodic sound is composed of a number of sinusoids, each of which has a frequency that is an integer multiple of the frequency of a common (not necessarily present) fundamental component. The fundamental component has a frequency equal to the repetition rate of the complex waveform as a whole. The frequency components of the complex sound are known as harmonics and are numbered, the fundamental being given harmonic number 1. The n th harmonic has a frequency which is n times that of the fundamental. The relative magnitudes of the harmonics vary across different instruments. For example, the clarinet has a relatively weak 2nd harmonic and a strong 3rd harmonic.

One of the reasons for representing sounds in terms of their sinusoidal components is that the human auditory system performs a similar analysis. For example, two simultaneous sinusoids, whose frequencies are not too close, are usually heard as two separate tones each with its own pitch. The perceived timbre of steady tones is quite closely related to the spectrum (Plomp, 1976).

Because the auditory system can deal with a huge range of sound pressures, sound level or magnitude is usually expressed using a logarithmic measure known as the [Decibel](#). Each 20 decibel increase in level corresponds to an increase in sound pressure by a factor of ten. For example, a 60 decibel increase corresponds to a 1000-fold increase in sound pressure. Normal conversation typically has a level of 65–70 decibels, while an orchestra playing *fortissimo* may produce sound levels of 110 decibels at seats close to the front. Musicians seated in front of the brass section in an orchestra may be exposed to sound levels up to 120 decibels, which can be damaging to the ear (see also [Loudness](#)).

[Hearing and psychoacoustics](#)

2. Structure and function of the auditory system.

Fig.1 shows the structure of the peripheral part of the human auditory system. The outer ear is composed of the pinna and the auditory canal or meatus. Sound travels down the meatus and causes the eardrum, or tympanic membrane, to vibrate. These vibrations are transmitted through the middle ear by three small bones, the ossicles (malleus, incus and stapes) to a membrane-covered opening (the oval window) in the bony wall of the spiral-shaped structure of the inner ear, the cochlea.

The cochlea is divided along its length by the basilar membrane, which moves in response to sound. The response to sinusoidal stimulation takes the form of a travelling wave which moves along the membrane, with an

amplitude that increases at first and then decreases rather abruptly. Fig.2 shows the instantaneous displacement of the basilar membrane for two successive instants in time, in response to a 200 Hz sinusoid. The line joining the amplitude peaks is called the envelope. The envelope shows a peak at a particular position on the basilar membrane.

The position of the peak in the envelope differs according to the frequency of stimulation. High-frequency sounds (around 15,000 Hz) produce a peak near the oval window, while low-frequency sounds (around 50 Hz) produce a peak towards the other end of the membrane (the apex). Intermediate frequencies produce peaks at intermediate places. Thus, each point on the basilar membrane is 'tuned' to a particular frequency. When a sound is composed of several sinusoids with different frequencies, each sinusoid produces a peak at its own characteristic place on the basilar membrane. In effect, the cochlea behaves like a Fourier analyser, although with a less than perfect frequency-analysing power.

Recent measurements of basilar membrane vibration have shown that the membrane is much more selectively tuned than originally found by von Békésy (1960). The better the physiological condition of the membrane, the more selective is the tuning (Khanna and Leonard, 1982). In a normal, healthy ear, each point on the basilar membrane responds with high sensitivity to a limited range of frequencies; higher sound intensities are required to produce a response as the frequency is made higher or lower. This selective tuning and high sensitivity probably reflect an active process; that is, they do not result simply from the mechanical properties of the membrane and surrounding fluid, but depend on biological structures that actively influence the mechanics (Yates, 1995).

Lying above the basilar membrane is a second structure, the tectorial membrane. Between the two membranes are hair cells, which form part of a structure called the organ of Corti (fig.3). The hair cells are divided into two groups by an arch known as the tunnel of Corti. Those on the side of the arch closest to the outside of the cochlea are called outer hair cells, and are arranged in three rows in cats and up to five rows in humans. The hair cells on the other side of the arch form a single row and are called inner hair cells. There are about 25,000 outer and about 3500 inner hair cells. The tectorial membrane, which has a gelatinous structure, lies above the hairs. When the basilar membrane moves up and down, a shearing motion is created between the basilar membrane and the tectorial membrane. As a result, the hairs at the tops of the hair cells are displaced. This leads to excitation of the inner hair cells, which leads in turn to the generation of action potentials in the neurones, or nerve cells, of the auditory nerve. The action potentials are brief electrical 'spikes' or 'impulses' which travel along the nerve and carry information to the brain. The main role of the outer hair cells may be actively to influence the mechanics of the cochlea so as to produce high sensitivity and selective tuning (Yates, 1995).

Each neurone in the auditory nerve derives its activity from one or more hair cells lying at a particular place on the basilar membrane. Thus, the neurones are 'tuned'. In addition, nerve firings tend to be phase-locked or synchronized to the time pattern of the stimulating waveform. A given

neurone does not necessarily fire on every cycle of the stimulus but, when firings do occur, they occur at roughly the same point on the waveform each time. This phase-locking is lost at high frequencies, above around 5000 Hz.

Hearing and psychoacoustics

3. The limits of hearing.

The absolute threshold of a sound is the minimum detectable level of that sound in the absence of any other external sounds. The sounds are usually delivered by a loudspeaker in a large anechoic chamber (a room whose walls are highly sound-absorbing). The measurement of sound level is made after the listener is removed from the sound field, at the point formerly occupied by the centre of the listener's head.

Fig.4 shows estimates of the absolute threshold of sound at various frequencies. The curve represents the average data from many young listeners with normal hearing. However, individual listeners may have thresholds as much as 20 decibels above or below the mean at a specific frequency and still be considered 'normal'. Absolute sensitivity is greatest in the frequency range between 2 and 5 kHz, partly because of a broad resonance produced by the ear canal. This frequency range corresponds to the higher formant frequencies (resonances in the vocal tract) of speech sounds. The 'singing formant', a resonance in the vocal tract produced by singers to boost frequencies between 2 and 3 kHz, typically falls within this range as well (Sundberg, 1974).

Thresholds increase rapidly at very high and very low frequencies. This effect depends at least partly on the transmission characteristic of the middle ear. Transmission is most efficient for mid-range frequencies and drops off markedly for very low and very high frequencies (Rosowski, 1991). The highest audible frequency varies considerably with the age of the listener. Young children can often hear tones as high as 20 kHz, but for most adults the threshold rises rapidly above about 15 kHz. The loss of sensitivity with increasing age (presbycusis) is much greater at high frequencies than at low, and the variability between different listeners is also greater at high frequencies.

There is no clear low-frequency limit to human hearing. However, sounds with frequencies below about 16 Hz are not heard in the normal sense, but are detected by virtue of the distortion products (harmonics) that they produce after passing through the middle ear. In addition, very intense low-frequency tones can sometimes be felt as vibration before they are heard. The low-frequency limit for the 'true' hearing of pure tones probably lies at about 16 Hz. This is close to the lowest frequency that evokes a pitch sensation.

Hearing and psychoacoustics

4. Masking and frequency analysis.

The auditory system acts as a limited-resolution frequency analyser; complex sounds are broken down into their sinusoidal components. This analysis almost certainly depends mainly on the tuning observed on the basilar membrane. Largely as a consequence of this analysis, we are able

to hear one sound in the presence of another sound with a different frequency. This ability is known as frequency selectivity, or frequency resolution. Frequency selectivity plays a role in many aspects of auditory perception, including pitch, timbre and loudness.

Important sounds are sometimes rendered inaudible by other sounds, a process known as 'masking'. Masking may be considered as a failure of frequency selectivity, and it can be used as a tool to measure the frequency selectivity of the ear. One theory of masking assumes that the auditory system contains a bank of overlapping band-pass filters (Fletcher, 1940; Patterson and Moore, 1986). Each of these 'auditory filters' is assumed to respond to a limited range of frequencies. In the simple case of a sinusoidal signal presented in a background noise, it is assumed that the listener detects the signal using the filter whose output has the highest signal-to-masker ratio. The signal is detected if that ratio exceeds a certain value. In most situations, the filter involved has a centre frequency close to that of the signal.

A good deal of work has been directed towards determining the characteristics of the auditory filters (see Moore, 1997). One way of characterizing a filter is in terms of the range of frequencies to which it responds most strongly. This range is referred to as the 'bandwidth'. The bandwidth of an auditory filter estimated from masking experiments is often called the 'critical bandwidth' (Fletcher, 1940; Zwicker, 1961), although more recently the term 'equivalent rectangular bandwidth' has been used (Moore and Glasberg, 1983; Glasberg and Moore, 1990). This is defined as the frequency range covered by a rectangular filter with the same peak value and which passes the same total power of white noise (a sound containing equal energy at all frequencies). When we listen to a complex sound containing many partials, an individual partial can be 'heard out' (perceived as separate tone) when it is separated from neighbouring partials by a little more than one equivalent rectangular bandwidth (Moore and Ohgushi, 1993). For harmonic complex tones, this means that only the lower harmonics (up to the 5th to 8th) can be heard out (Plomp, 1964).

Hearing and psychoacoustics

5. The perception of loudness.

The **Loudness** of a given sound generally increases with increasing physical intensity. However, two sounds with the same intensity may appear very different in loudness, since loudness is also affected strongly by the spectrum of the sounds. It is useful to have a scale that allows one to compare the loudness of different sounds. A first step towards this is to construct equal-loudness contours for sinusoids of different frequencies. Say, for example, we take a standard tone of 1 kHz at a level of 40 decibels, and ask the listener to adjust the level of a second tone (say, 2 kHz) so that it sounds equally loud. If we repeat this for many different frequencies of the second tone, then the sound level required, plotted as a function of frequency, maps out an equal-loudness contour. If we repeat this procedure for different levels of the 1 kHz standard tone, then we will map out a family of equal-loudness contours (fig.5). Note that the contours resemble the absolute threshold curve (lowest curve in the figure) at low levels, but tend to become flatter at high levels. As a result, the relative

loudness of different frequencies can change with overall sound level. For example, a 100 Hz tone at 40 decibels would sound quieter than a 1000 Hz tone at 30 decibels. However, if both tones were increased in level by 60 decibels, the 100 Hz tone at 100 decibels would sound louder than the 1000 Hz tone at 90 decibels.

The subjective loudness of a sound is not directly proportional to its physical intensity. For sound levels above about 40 decibels, the loudness roughly doubles when the intensity is increased by a factor of ten, which is equivalent to adding 10 decibels; (Stevens, 1957). This property of the ear has important implications for the perception of musical sounds. For example, ten violins each playing with the same intensity will sound only twice as loud as a single violin, and 100 violins will sound only four times as loud as a single violin.

Hearing and psychoacoustics

6. Frequency discrimination and the perception of pitch.

Pitch is defined as the attribute of auditory sensation in terms of which sounds may be ordered on a musical scale, that is, the attribute in which variations constitute melody (see [Pitch](#)). For sinusoids (pure tones) the pitch is largely determined by the frequency: the higher the frequency, the higher the pitch. One of the classic debates in hearing theory is concerned with the mechanisms underlying the perceptions of pitch. One theory, called the 'place' theory, suggests that pitch is related to the position of maximum vibration on the basilar membrane, which is coded in terms of the relative activity of neurones tuned to different frequencies. The alternative theory, the 'temporal' theory, suggests that pitch is determined by the time pattern of neural spikes (phase-locking).

One major fact that these theories have to account for is our remarkably fine acuity in detecting frequency changes. This ability is called frequency discrimination and is not to be confused with frequency selectivity. Some results of measurements of this ability, for sinusoids with various frequencies and durations are shown in fig.7. For two tones presented successively and lasting 500 milliseconds, a difference of about 3 Hz (or less in trained subjects) can be detected at a centre frequency of 1 kHz. It has been suggested that tuning-curves (or auditory filters) are not sufficiently sharp to account for this acuity in terms of the place theory (Moore and Glasberg, 1986). A further difficulty for the place theory is that frequency discrimination worsens abruptly above 4 or 5 kHz (Moore, 1973). Neither neural measures of frequency selectivity (such as tuning-curves) nor psychoacoustical measures of frequency selectivity (such as auditory filters) show any abrupt change there.

These facts can be explained by assuming that temporal mechanisms are dominant at frequencies below 4–5 kHz. The worsening performance for frequencies above this level corresponds well with the frequency at which the temporal information ceases to be available. Studies of our perception of musical intervals also indicate a change in mechanism around 4–5 kHz (Ward, 1954). Below this, a sequence of pure tones with appropriate frequencies conveys a clear sense of melody. Above this, the sense of musical interval and of melody is lost, although the changes in frequency may still be heard. The important frequencies for the perception of music

and speech lie in the frequency range where temporal information is available.

When we listen to a complex tone, such as that produced by a musical instrument or a singer, the pitch usually corresponds to the fundamental component. However, the same pitch is heard when the fundamental component is weak or absent completely, an effect called 'the phenomenon of the missing fundamental'. It appears that the perceived pitch is somehow constructed in the brain from the harmonics above the fundamental (Moore, 4/1977, #2731).

Hearing and psychoacoustics

7. Localization of sounds.

Two major cues for sound localization are differences in the time of arrival and differences in intensity at the two ears. For example, a sound coming from the left will arrive first at the left ear and be more intense in the left ear. For steady sinusoidal stimulation, differences in time of arrival can be detected and used to judge location only for frequencies below about 1500 Hz. At low frequencies, very small changes in relative time of arrival at the two ears can be detected, of about 10–20 millionths of a second, which is equivalent to a lateral movement of the sound source of one to two degrees.

Intensity differences between the two ears are primarily useful at high frequencies. This is because low frequencies bend or diffract around the head, so that there is little difference in intensity at the two ears whatever the location of the sound source. At high frequencies the head casts more of an acoustic 'shadow', and above 2–3 kHz the intensity differences are sufficient to provide useful cues. For complex sounds, containing a range of frequencies, the difference in spectral patterning at the two ears may also be important.

Binaural cues are not sufficient to account for all of our localization abilities. For example, a difference in time or intensity will not define whether a sound is coming from in front or behind, or above or below, but people can clearly make such judgments. The extra information is provided by the pinnae (Grantham, 1995; see fig.1 above). The spectra of sounds entering the ear are modified by the pinnae in a way that depends on the direction of the sound source. This direction-dependent filtering provides cues for sound-source location. The cues occur mainly at high frequencies, above about 6 kHz. The pinnae are important not only for localization, but also for judging whether a sound comes from within the head or from the outside world. A sound is judged as coming from outside only if the spectral transformations characteristic of the pinnae are imposed on it. Thus, sounds heard through headphones are normally judged as being inside the head; the pinnae do not have their normal effect when headphones are worn. However, sounds delivered by headphones can be made to appear to come from outside the head if the signals delivered to the headphones are pre-recorded on a dummy head or synthetically processed (filtered) so as to mimic the normal action of the pinnae. Such processing can also create the impression of a sound coming from any desired direction in space.

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Heartz, Daniel

(b Exeter, NH, 5 Oct 1928). American musicologist. He studied at the University of New Hampshire (BA 1950), and subsequently at Harvard University under Gombosi, Tillman Merritt and John Ward, gaining an MA (1952) and the doctorate (1957) with a dissertation on French 16th-century dance music. After teaching at the University of Chicago (1957–60), he became assistant professor (1960), associate professor (1964), full professor (1966) and emeritus professor (1994) at the University of California, Berkeley, where from 1969 to 1972 he served as chairman of the music department. His distinction has been recognized by the award of a Humanities Fellowship at Princeton University (1963–4), two Guggenheim Fellowships (1967–8, 1975–6), and the Dent Medal given by the Royal Musical Association for 'distinguished work in musicology' (1970). He was elected Vice-President of the American Musicological Society in 1974 and a member of the American Academy of Arts and Sciences in 1988. He was awarded the Berkeley Citation for distinguished achievement and for notable service to the university in 1994.

Heartz combines precise scholarship with a breadth of knowledge that makes him equally expert in the 16th and 18th centuries. He has a formidable grasp of social and political history and the development of the other arts, but his writing is also informed by a sensitive engagement with the music, particularly in dealing with Mozart. His main achievement in 16th-century studies, after his early work on dance forms, is his book on Pierre Attaignant, in which he demonstrates the importance of the press in the renascent artistic life of Paris and in the development of French music. The book won the Otto Kinkeldey Award from the American Musicological Society. The new edition of *Idomeneo* was the first major product of his interest in the 18th century. Since its publication, he has been engaged in rewriting the history of 18th-century music. His articles range widely encompassing aspects of music in France, Italy, England and the German-speaking lands, but with continued special interest in Mozart. His work on the genesis of *Idomeneo* and antecedents led Heartz towards new views on operatic reform and the change of musical style during the period. A number of his early articles challenged basic premises of German-based, 18th-century musical scholarship, questioning its 19th-century values and instrumental biases. He must be credited with bringing the musical world's attention to the initiation of the classical style in Neapolitan opera of the 1720s, and the trend-setting role that Italian music, and especially vocal music, played in European music throughout the century. He traced the French-inspired origins of mid-century reform efforts to Algarotti and Parma, and the origins of the *buffa* finale and the *dramma giocoso* to mid-century collaborations of Goldoni and Galuppi in Venice.

For many years Heartz was among a very few scholars who persisted in viewing music within a cultural, intellectual and political context and considering the myriad of factors that shaped its conception, composition and performance. His writings are made intensely human and immediate through lavish detail and quotations gleaned from primary sources and iconography interwoven with critical commentary on the music itself. Nowhere is this more evident than in his writings on Mozart. Many of these

were published in the essay collection *Mozart's Operas*. This publication as well as his book *Haydn, Mozart and the Viennese School: 1740–1780*, which followed shortly after, received the ASCAP–Deems Taylor Award.

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Heath, John (i)

(fl c1550). English composer. His six-part anthem, *Almighty God, whose kingdom is everlasting*, is in *GB-Ob* Mus.Sch.E.423 (c1575). He may possibly be the Heath whose Service for men's voices is in Day's *Certaine Notes* (1565). This comprises a *Venite*, *Te Deum*, Benedictus, Kyrie, Creed, Sanctus and a Communion anthem. A comparison of this version of the Service with an earlier one, c1549, in the Wanley Partbooks (*GB-Ob* Mus.Sch.E.420–22), shows that considerable modifications were made when fitting the original music to the words of the 1552 Prayer Book. That such unremarkable music was thought to be worth modifying so extensively suggests that music for the reformed rites was scarce. A single voice of a partsong, *Hey downe, downe, downe, these women all*, is in *GB-Lbl* Harl.7578. No connection with the composer John Heath (ii) is known.

PETER LE HURAY

Heath, John (ii)

(b c1589; d after 25 Dec 1672). English organist and composer. A parliamentary survey of 1649 records that in 1608 Philip Heath and his son John were granted the office of 'Clerke and Organiste' of Rochester Cathedral during the term of their natural lives. For their stipend they received £12 yearly from the Chatham parsonage. However, the cathedral records for 1609 name John Williams and John Robinson as joint holders of the office of organist for life; John Heath's name first appears in this connection in 1614. In 1649 Philip Heath was described in the parliamentary survey as 'deceased', and John's age was reckoned at 'about sixty years'. Payments to John for his work as organist were made from about 1614 until 1668. His name appears in the cathedral accounts as a lay clerk as late as Christmas 1672. A verse anthem, *When Israel came out of Egypt*, and a verse Evening Service are extant (*GB-Cp*, *GL*, *Lcm*, *Ob*, *WB*). They are in a simple, semi-polyphonic idiom, closely akin to that of Batten.

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PETER LE HURAY/JOHN MOREHEN

Heath, (George) Ted [Edward]

(b London, 30 March 1900; d Virginia Water, nr Egham, 18 Nov 1969). English trombonist and bandleader. He studied the tenor horn with his

father before taking up the trombone. After a period as a street musician (until 1922), he became a regular sideman with several prominent British dance bands, notably those of Bert Ambrose (1928–36), Sydney Lipton (1936–9), Geraldo (1939–44) and Jack Hylton. Though not a strong jazz soloist, Heath seized the chance in 1944 to form his own band, which made regular broadcasts, gave the 'Swing Sessions' concerts at the London Palladium and soon began to tour frequently. Employing the very best section players, Heath successfully emulated the precision and versatility of such American bandleaders as Tommy Dorsey and Woody Herman (American musicians were banned from performing in Britain from 1935 to 1956). The many jazzmen who worked with him included Kenny Baker, Jack Parnell, and (consecutively) Ronnie Scott, Tommy Whittle, Danny Moss and Don Rendell; he also commissioned such enterprising arrangers as John Dankworth, Tadd Dameron (briefly in 1949), Kenny Graham and Bill Russo. In the mid-1950s Heath's dance band was one of the most popular in Britain; through its recordings it also gained much admiration in the USA, and in 1956 it made the first of several visits there. As many critics and former sidemen noted, Heath preferred predictable excellence to unplanned excitement, and his contribution consisted of raising standards of musicianship rather than encouraging new developments in jazz.

His band appeared in the films *London Town* (1946), *Dance Hall* 1950, *It's a Wonderful World* (1956) and *Jazz Boat* (1960). With his wife, Moira, he wrote a number of successful songs, relying on his royalty income to keep his band going during its earliest years. The best known of his compositions are *(I haven't said) Thanks for that lovely weekend* (1941), *I'm gonna love that guy* (1944), *Girls, Girls, Girls* and *When You Came Along* (both 1956).

Examples of his band's best records include *Opus 1* (1944), *Bakerloo Non-stop* (1946), *Turn on the Heath* (1947), *Lyonia* (1949), *Seven Eleven* (1953) and *King's Cross Climax* (1955).

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BRIAN PRIESTLEY/ALYN SHIPTON

Heather, William.

See [Heyther, William](#).

Heavy metal.

A term used since the early 1970s to designate a subgenre of hard rock music. From the nineteenth century it had been used to refer to artillery or poisonous compounds. During the 1960s, British hard rock bands and the American guitarist Jimi Hendrix developed a more distorted guitar sound and heavier drums and bass that led to a separation of heavy metal from other blues-based rock. Albums by Led Zeppelin, Black Sabbath and Deep Purple in 1970 codified the new genre, which was marked by distorted guitar 'power chords', heavy riffs, wailing vocals and virtuosic solos by guitarists and drummers. During the 1970s performers such as AC/DC, Judas Priest, Kiss and Alice Cooper toured incessantly with elaborate stage shows, building a fan base for an internationally-successful style. Popularity waned at the end of the decade, but the early 1980s brought the 'new wave' of British heavy metal to revive the genre just as Edward Van Halen's astonishing virtuosity was inspiring a new generation of guitarists.

The 1980s brought on the one hand a wave of gender-bending, spectacular 'glam' metal from bands such as Poison and Mötley Crüe, and, on the other hand, the widespread adaptation of chord progressions and virtuosic practices from 18th-century European models, especially Bach and Vivaldi, by influential guitarists such as Van Halen, Randy Rhoads and Yngwie Malmsteen. Heavy metal was the most popular genre of rock music worldwide during this decade, even as harder underground styles developed in opposition to the pop-oriented metal of groups such as Bon Jovi. Metallica was the most influential band in [Thrash metal](#). In the 1990s, Metallica, Van Halen, Ozzy Osbourne and other veteran performers continued their success, but the term heavy metal was less often used to distinguish them from the rock mainstream. New groups such as Soundgarden, Korn and Rob Zombie continued the heavy metal tradition in some ways, but were not particularly concerned with claiming the genre label, which had lost much of its prestige.

At the height of its popularity in the 1980s, heavy metal often served as a scapegoat for social problems, through poorly-informed allegations of misogyny, Satanism, subliminal suggestions and musical impoverishment. Its lyrics addressed a wide array of issues and its music was diverse and often virtuosic. Lyrics and images often evoked horror and mysticism – just as many previous artists have in other styles – as a way of comprehending and criticizing the world and finding a place in it. Heavy metal fans became known as 'headbangers' on account of the vigorous nodding motions that sometimes mark their appreciation of the music.

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ROBERT WALSER

Hebden, John

(b ?Yorkshire, c1705; d London, Feb 1765). English cellist, composer and bassoonist. As a young man he played in chamber music concerts in Yorkshire, along with a group of unnamed German and Italian musicians based in York. After his marriage to Mary Preistland in York in 1732, he moved to London where he was a cellist in Thomas Arne's orchestra at Vauxhall, Drury Lane and Covent Garden. In 1758 he was appointed musician-in-ordinary (bassoon) to George II.

Unusually for a composer working at Vauxhall he did not publish any songs or keyboard solos. His works (6 Solos, fl, bc (London, c1745), 1 ed. J. Barlow (London, 1979); 6 Concertos, 4 vn, va, vc, bc, op.2a (London, c1749)) combine italianate ceremonial vigour with highly emotional slow movements. A smooth serenity reflects his English heritage, with echoes of Yorkshire country dances.

An engraving of Hebden by Johann Faber (1741; London, British Museum) is after an oil painting by Philippe Mercier (1740) that was formerly in the possession of Thomas Osborne, 4th Duke of Leeds (1713–89), but is now lost.

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RUZENA WOOD

Hebenstreit, Michael

(b c1812; d after 1850). Austrian composer. Although very little is known about his life, he was one of the most talented and successful purveyors of music for Viennese suburban theatres in the 1830s and 40s. He wrote a few works for the Theater an der Wien, for a time under the same management as the Theater in der Leopoldstadt (known after 1847 as the Carltheater), but was mainly associated with the latter. The first of his 75 scores for farces, Singspiels and parodies for the Leopoldstadt theatre was to Schickh's *Das Zauberdiadem*, first performed on 6 February 1836. He provided the music for a number of works by Carl Haffner, including *Die Wiener Stubenmädchen* (1840), and for lesser works by Friedrich Kaiser, including the *Charakterbild Das Armband* (1842) and *Mönch und Soldat* (1849); but he is best remembered for his scores to ten of Nestroy's plays. These include the unsuccessful *Martha* parody (1848); the very popular *Die schlimmen Buben in der Schule*, performed 110 times between 1847 and 1862; *Judith und Holofernes* (1849), a brilliant parody of Hebbel's drama *Judith*; *Freiheit in Krähwinkel*, performed 36 times during the Revolution of 1848; *Liebesgeschichten und Heiratssachen* (1843) and *Karikaturen-Charivari mit Heiratszweck*, which was Hebenstreit's last work for the theatre, performed on 1 April 1850. Apart from these works, his scores for

J. Fenzl's pantomime *Harlekin als Adept* (1837) and Friedrich Hopp's *Doktor Fausts Hauskämpchen* (1840, revived at the Theater in der Josefstadt in 1855) enjoyed considerable popularity. In 1850 his name disappeared from the repertory lists and theatre almanacs.

References to a J. Hebenstreit and to a W. Hebenstreit in the Leopoldstadt theatre's repertory lists almost certainly refer to Michael Hebenstreit.

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PETER BRANSCOMBE

Hebenstreit [Hebestreitt], Pantaleon

(*b* Kleinheringen, nr Naumburg, 27 Nov 1668; *d* Dresden, 15 Nov 1750). German pantaleonist, violinist and composer. He is believed to have earned his living as a young man in Leipzig student circles by playing the violin and teaching dancing and keyboard instruments. Under the threat of arrest for debt, he fled to a village near Merseburg where he entered the pastor's household as tutor to his children. There he had the idea of developing an art instrument from the rustic form of the dulcimer used for dance music in the village inn; the pastor was a skilled craftsman and helped him in the transformation. In its final form it had double strings of metal and gut. Although the instrument attracted attention because of its flexible dynamic variation, it is not known whether Hebenstreit planned it with this characteristic in mind. (For illustration see [Hellendaal, Pieter.](#))

The instrument's development must have been completed by 1697. A short time later Hebenstreit and his 'invention' are supposed to have attracted the attention of a courtier travelling through the village, who arranged for a demonstration at the Dresden court. Apparently Hebenstreit managed to settle his accounts in Leipzig, for in 1697 he could be heard in the city playing his 'cimbal'; Johann Kuhnau reported (in Mattheson's *Critica musica*, ii, 1725) that 'Monsr. Pantalón acted as *maître de danse*'. Kuhnau emphasized the technical difficulty and the skill of Hebenstreit's playing, and referred to a visit Hebenstreit had paid to J.B. Volumier in Berlin (which must have been well before 1697); Hebenstreit had spent three months there, devoted exclusively to practising. In 1698, as 'Ms. Pandalon, a dancing-master from Leipzig', he went to the court at Weissenfels, where Duke Johann Georg gave him a permanent appointment as dancing-master. Augustus the Strong heard him play there in 1703. In 1705 Hebenstreit visited Paris. Louis XIV was so impressed that he is said to have ordered the instrument to be called the 'pantaleon' after its inventor. The Abbé de Châteauneuf heard Hebenstreit at the salon of Ninon de Lenclos and referred to it in his *Dialogue sur la musique des anciens*

(Paris, 1725); this is one of the first descriptions of the instrument. It is sometimes known as 'pantalon'.

Hebenstreit moved to the court of Duke Johann Wilhelm at Eisenach probably in June 1707 (although the document of his appointment is dated only 10 October). At first he was dancing-master to the duke's children; later he formed a musical establishment. Telemann, who was engaged as director in 1708, praised Hebenstreit's work, his mastery of the French style, his virtuosity on the pantaleon and his skill on the violin (which he rated above his own). In 1709 Telemann was promoted above him to Kapellmeister and by the end of the year Hebenstreit had left Eisenach and embarked on a series of concert tours which enhanced his reputation. In Vienna the emperor gave him a gold chain with his portrait. On 11 May 1714 he joined the musical establishment at the Dresden court as chamber musician and pantaleonist; he received the unusually high annual salary of 1200 thalers with an additional allowance of 200 thalers for the upkeep of his instrument, with its 185 strings. In 1729 he was also put in charge of the singing in the Protestant church in the palace. He was present, as electoral Vice-Kapellmeister, at W.F. Bach's audition on the organ of the Sophienkirche in Dresden on 22 June 1733; thanks to his approval Bach obtained the post of organist.

Failing eyesight forced Hebenstreit to give up playing the pantaleon in 1733. He was appointed court director of Protestant church music in 1734 and privy counsellor in 1740: both posts represented a means of providing for him in his old age, though he increasingly withdrew from public life in his last years. In 1737 he made a glockenspiel of porcelain; the instrument had been produced for the first time only 30 years before. He also helped prepare the way for the development of the piano: C.G. Schröter, who claimed to have constructed three models for piano actions in 1717, acknowledged a debt to him, as did Wahlfried Ficker, who advertised a piano in 1731.

The development of the piano robbed the pantaleon of its popularity and it eventually disappeared altogether. Even so, in 1727 Hebenstreit took out a royal writ against Gottfried Silbermann in Freiberg for building large numbers of pantaleons, in addition to the ones commissioned by the inventor, and to have the construction of imitations made a criminal offence. Even to his contemporaries, Hebenstreit's importance as an artist lay almost entirely in his achievements as inventor and player of the pantaleon. The significance of his work as violinist, Kapellmeister and above all as teacher (his pupils included J.C. Richter, C.S. Binder and G. Gebel) was generally overlooked. In spite of Telemann's testimony to his mastery of the French style, Hebenstreit was not a notable composer; most of his music must have consisted of improvisation or free transcription of others' works, especially keyboard works, on the pantaleon. His known works included ten suites for orchestra with French overtures (listed in the catalogue of *D-DS* and destroyed in 1944); and an overture *La chasse* for nine instruments listed by J.F. Fasch in his catalogue of the Zerbst Hofkapelle.

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DIETER HÄRTWIG/CHRISTIAN AHRENS

Hebran.

See [Ebran](#).

Hecht, Andrew [Andreas]

(*b* Holland; *d* Lincoln, bur. 31 March 1693). Dutch organist and composer. He worked in England from 1663, when he was appointed organist of Lincoln Cathedral, the dean of which (Michael Honywood) had been in Leiden and Utrecht during the Interregnum. Seven of his anthems are more or less capable of reconstruction. Dating from 1670 or earlier, they show that he had assimilated the English church style. His son, Thomas, succeeded Daniel Purcell as organist of Magdalen College, Oxford, in 1695, and served until 1734.

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9 anthems: Blessed is the man, *GB-Y* (inc.); Haste thee, O God, *Y* (inc.); God is our hope, *LI* (inc.); Hear my crying, O God, *Y* (inc.); Lord who shall dwell in thy tabernacle, *Y* (inc.); O God, whose neverfailing providence, *LI* (inc.), *Y*; Out of the deep, *LI* (inc.); Praise the Lord, O my soul, *Y* (inc.); Praise the Lord, ye servants, *Y* (inc.)

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IAN SPINK

Hecht, Edward [Eduard]

(*b* Dürkheim, 28 Nov 1832; *d* Manchester, 7 March 1887). English chorus master and pianist of German birth. He was trained at Frankfurt, first by his father, later by Jacob Rosenhain and others. In 1854 he emigrated to England; having settled in Manchester, where he came into close association with Charles Hallé, he became chorus master for the Hallé Concerts and deputy conductor of the orchestra. In 1860 he succeeded Hallé as conductor of the St Cecilia Choral Society, and he conducted the Manchester Liedertafel from 1859 to 1878. He was an excellent pianist; he appeared with Hallé in double concertos by Bach, Mozart and Dussek, and had a large number of private pupils. From 1875 he was lecturer on harmony and composition at Owens College, Manchester. His compositions include the choral works *The Charge of the Light Brigade* and *Eric the Dane* (both performed under Hallé) and numerous chamber works and piano pieces.

MICHAEL KENNEDY

Heck, John Casper

(*b* ?Germany, ?1740; *d* ?London, 1791). English musical theorist. All that is known of Heck's life comes from the archives of the Royal Society of Musicians. He was married to Hannah Brown in 1760, admitted to the Society in 1772 and from 3 October 1779 was a claimant, being 'afflicted with a paralytick disorder for more than five years' and 'in a very deplorable situation – not being able to play – walk – or speak intelligibly'.

Heck brought to his theoretical writings a knowledge of German music and music theory. His *Musical Library* includes a list of J.S. Bach's works and a fugue from *Die Kunst der Fuge*, and contains one of the earliest English descriptions of a hierarchy of rhythmic structures that includes segments intermediate in length between a subject and an entire movement. An anonymous note on a manuscript in Cambridge University Library (Add.3845 f.1v) attributes to Heck the English translations of portions of treatises by Mattheson, Quantz and Fux published in London in the second half of the 18th century.

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JAMIE C. KASSLER, MICHAEL KASSLER

Heckel (i).

German family of woodwind instrument makers in whose hands the German bassoon, based on the researches of [Carl Almenraeder](#), reached its present degree of perfection. Many of the reforms carried out by successive members of the Heckel family are of so fundamental a nature that today the German-style instrument is frequently known as the 'Heckel' bassoon regardless of its actual maker. A collateral branch of the family has long been established as brass instrument makers. The first member to specialize in woodwind instruments was Johann Adam Heckel (*b* Adorf, Saxony, 14 July 1812; *d* Biebrich am Rhein, 13 April 1877). Having learnt his craft in his native town, in 1829 he travelled to Mainz to train under his uncle August Jehring, working for the Schott factory, where Carl Almenraeder's model of reform-bassoon was being developed. In March 1831 they established a workshop together, initially also supplying Schott, at Biebrich (now Wiesbaden-Biebrich). Until 1843 Heckel-Almenraeder bassoons were produced there for Schott and were stamped with his name. In 1862 he was visited by Richard Wagner, then working on *Die Meistersinger* at the castle nearby, who maintained a fruitful contact with him, later inspiring the creation of the extended 'A' bell for the bassoon, the Tristan Schalmel and the Heckelphone. J.A. Heckel was followed in business by his son Wilhelm (*b* Biebrich, 6 July 1856; *d* Biebrich, 13 Jan 1909) and Wilhelm's two sons: Wilhelm Hermann (*b* Biebrich, 6 July 1879; *d* Biebrich, 12 Jan 1952) and August (*b* Biebrich, 4 Oct 1880; *d* 19 Sept 1914). After the death of Wilhelm Hermann the ownership and direction of the firm passed successively to his son-in-law Franz Groffy (*b* 1896; *d* 1972), then to the latter's son-in-law Adolf Gebhard (*b* 1919), his daughter Edith Reiter (*b* 1937), and then to her children Angelika Lucchetta Reiter (*b* 1965) and Ralf Reiter (*b* 1971).

The name of Heckel is associated particularly with the bassoon, to the development of which the firm has made a unique contribution. Consistently resisting the temptation to enlarge the scope of their operations the firm has remained in its original premises, dedicated to customized service. Though now specializing in bassoon and double bassoon production (and the Heckelphone), the firm formerly produced woodwind instruments of all kinds. It has introduced several entirely new wind instruments of which the most important is the [Heckelphone](#). Other innovations have included the heckel-clarina (1890), a type of oboe-system soprano saxophone, and the heckelphone-clarinet (1907), a type of wooden saxophone intended for military use. This instrument was not itself

patented, but protection was obtained for its automatic octave mechanism which the maker claimed to have invented.

The brass instrument activities of the Heckel family, also of considerable distinction, began with the work of Johann Adam (*b* Adorf, 1809; *d* Dresden, 1866), cousin of his namesake above, who moved from Adorf to Dresden, where in 1836 he established what was to become a successful brass instrument workshop. He introduced a characteristic broad silver rim to the bell of the horn, trumpet and trombone, subsequently known as the Heckelrand. His son and successor Friedrich Alwin (*b* 1845) received in 1889 the prestigious appointment of maker to the Saxon Court; his model of trumpet was successful especially in Vienna. His son Theodor Alwin (*b* 1883; *d* 1954) was the last of this branch of the Heckel family.

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PHILIP BATE/WILLIAM WATERHOUSE

Heckel (ii).

German firm of publishers. It was founded in Mannheim around 1822 by Karl Ferdinand Heckel (*b* Vienna, 12 Jan 1800; *d* Mannheim, 9 April 1870), son of the court composer Johann Jakob Heckel (c1763–1811). After study with J.N. Hummel in Weimar, Karl Ferdinand set up an instrument shop in Mannheim in 1821. An art and music shop soon followed, and in 1828 Heckel bought the firm of G. Kreitner in Worms. Between 1827 and 1830 Heckel published a series of Mozart's operas in piano-vocal scores, *Wohlfeile Ausgabe von W.A. Mozart's sämtlichen Opern*, which included as its sixth volume the first complete edition of *La finta giardiniera*; several volumes in the series have attractive lithographed title-page vignettes and the music is lithographed throughout. Beginning in the 1840s Heckel published an unusual edition of the complete string quartets of Beethoven, Haydn and Mozart, in very small miniature scores; similar editions of Mozart's string quintets and other chamber music followed.

In 1857 the firm was managed by Karl Ferdinand's son Emil Heckel (*b* Mannheim, 22 May 1831; *d* Mannheim, 28 March 1908), an early admirer and later friend of Richard Wagner and founder of the earliest German Richard Wagner society (1871), who was active in establishing the Bayreuth Festivals. In 1888 the firm issued the first edition of Wagner's *Die*

Feen. In 1896 the vocal score of *Der Corregidor* and Book 2 of the *Italienisches Liederbuch* marked the start of a series of important Hugo Wolf publications. Including reissues of works previously published by Schott, Wetzler and Lacom, this amounted to a complete edition of Wolf's songs published during his lifetime. In 1902–3 the firm published six of Wolf's songs with orchestral accompaniment. Heckel sold its rights in Wolf's music to C.F. Peters in 1908.

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NIGEL SIMEONE

Heckel, Wolff [Wolf]

(*b* Munich, c1515; *d* in or after 1562). German lutenist and composer. He described himself in both editions of his *Lautten Buch* (Strasbourg 1556, 2/1562²⁴) as a citizen of Strasbourg. He must thus have been associated with the printer and lutenist Bernhard Jobin and would also have gained there an excellent knowledge of French chansons and Italian dances, though he was chiefly interested in German dances and songs. He is important in the development of music for two lutes in German lute tablature. The first 40 pieces in his lutebook are for two lutes; in 14 of these the descant is tuned a major 2nd above the tenor lute, and in the remainder it is tuned a 4th higher. The ensemble writing frequently results in clashes between the two instrumental parts. In addition to the duets, the descant partbook contains 40 solo works and the tenor partbook 38. Heckel's inclusion of 20 pieces – intabulations of vocal works, saltarellos, passamezzos, paduanas and examples of the German Hoftanz – from the lutebook of H.J. Wecker (1552) is useful now that the latter is lost; he also took a few pieces from the first three lutebooks of Hans Neusidler (1536, 1540, 1544), who strongly influenced his writing for the lute. His most interesting pieces are the German court dances, several of which are embellished for the solo tenor lute. A few pieces are expressly said to be 'in four parts'. A very wide range of dances is represented, including German regional ones (Swabian, Saxon, Westphalian, Bavarian) and national ones (French, Hungarian, Swiss), the moresca ('Maruscat'), an early example of the passepied ('Pissipat'), and finally the Jewish dance ('Juden-Tanz'), already cultivated by Hans Neusidler, which is important in the evolution of

lute technique because of its rapid chords and sharp accents on unison strings; for this piece the lute is tuned $A-d-f-a-d'-g'$. As well as for Hoftänze, Heckel's book is an important source for the survival of the passamezzo in German tablatures: it provides three examples of a genre that only Wecker and Hans Gerle (in his lutebook of 1552) had cultivated to any extent; in some cases the passamezzo is followed by a saltarello. He also paired the paduana with the saltarello. By including paduanas, Heckel continued a tradition begun by Rudolf Wyssenbach in his 1550 lutebook. His four fantasias and his intabulations of vocal pieces are less important. Heckel also made a contribution to the notation of lute tablature: instead of indicating the use of the forefinger by the customary dots, he made the duration mark curve to the left, or, for isolated minims, added an upward curving hook to the right.

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WOLFGANG BOETTICHER, HANS RADKE

Heckel-clarina.

An instrument invented by the Heckel family (see [Heckel \(i\)](#)). (The name 'Heckelclarind' is incorrect and arose from a misprint in C. Forsyth: *Orchestration*, London, 1914, 2/1935, p.229.)

Heckelphone.

A double-reed instrument with a wide conical bore and large tone holes. The most important member of the family is the instrument in C, pitched an octave below the oboe. This was developed by Wilhelm Heckel (1856–1909) and his sons Wilhelm Hermann and August (see [Heckel \(i\)](#)) to fill Wagner's request, expressed in a meeting of 1879, for a baritone voice to fill out the double-reed choir. Wagner had envisioned an instrument combining 'something of the character of the oboe with the mellow but powerful sound of the alphorn'. Heckel did not succeed in producing such

an instrument during Wagner's lifetime, but in 1904 he introduced one modelled on the *Basse de musette*, a forgotten instrument with a broad conical bore, large tone holes, a broad bell and a coiled brass crook (see [Hautbois d'église](#)). The new instrument was built in three sections, retaining the broad bore proportions of its model, and with a large globular bell (vented by a single hole; see fig.1), to which was attached a short metal peg designed to support the instrument's not inconsiderable weight. The tone holes were as large as the bore would allow, the key system based on that of the German oboe, and the compass *B \flat –g*". Within a year Heckel had redesigned the lower part of the instrument, adding an insert between the lower joint and the bell for the *B \flat* key and an added *A* key. During the 1920s the instrument was further redesigned by Heckel, and a version of the Conservatoire key system was developed for it (see [Oboe, §II, 3\(iv\)](#)), as well as a smaller bell vented with three holes and closed with a perforated cap. The reed is either a small version of a bassoon reed (the earliest players being bassoonists) or an enlarged english horn reed (as many modern players are oboists), placed on a curved crook. Music for the heckelphone is notated in the treble clef an octave above sounding pitch.

Richard Strauss was the first to write for the heckelphone, with an important part in *Salome* (1905). He scored for it in a number of other works between 1905 and 1915. It was used by Max von Schillings (*Mona Lisa* (1915) begins with a heckelphone solo), Orff, Varèse, Hindemith and others, and later especially by Henze. It was also used in Germany (later increasingly elsewhere) to play bass oboe parts in the works of English composers such as Holst (*The Planets*) and Delius; this practice has given rise to the incorrect idea that these parts were originally written for the heckelphone.

The success of the heckelphone led to the development of the two smaller instruments, the piccolo-heckelphone in *F* (1905) and the terz-heckelphone in *E \flat* (1915), sounding respectively a 4th and a minor 3rd higher than the treble oboe (fig.2). Both had a written compass of *b* to *e*". Strauss reported that the piccolo-heckelphone made an expedient replacement for the solo trumpet in Bach's Second Brandenburg Concerto, and the instrument was included in a few new works, but it never gained popularity and only 13 were made. The terz-heckelphone had a proportionally larger bore than the piccolo-heckelphone and possessed, according to W.H. Heckel, 'a full, round and sonorous shawm-like sound', but only a handful were produced.

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PHILIP BATE/MICHAEL FINKELMAN

Heckelphone-clarinet.

An instrument invented by the Heckel family. See [Heckel \(i\)](#).

Heckmann, Harald

(b Dortmund, 6 Dec 1924). German musicologist. From 1944 he studied musicology with Gurlitt and Zenck at Freiburg University and took the doctorate in 1952 with a dissertation on W.C. Printz and his principles of rhythm. From 1950 to 1954 he worked in Freiburg as an assistant lecturer in musicology at the university and as a lecturer at the Staatliche Hochschule für Musik. From 1954 to 1971 he was in charge of the Deutsches Musikgeschichtliche Archiv in Kassel, and from 1955 he edited the catalogue of its microfilm collection. He was director of the Deutsches Rundfunkarchiv in Frankfurt (1971–91), general secretary (1959–74), president (1974–77), and honorary president (1980–) of the Association Internationale des Bibliothèques Musicales, and vice-president of RILM (1967–92). He was also secretary of the Gesellschaft für Musikforschung (1968–74) and RISM (1960–80) and has been president of the latter since 1980. As co-president of RIdIM (1972–), he is also editor of its yearbook, *Imago musicae*. For many years he has contributed significantly to the Internationale Schubert Gesellschaft (secretary, 1953–67; committee member, 1965–90; president, 1990), which publishes the new collected edition of Schubert's works, and he has served on a number of government commissions overseeing German music libraries. He is editor of two collected editions, *Documenta Musicologica* and *Catalogus Musicus*. His principal areas of research are music documentation, musical iconography and the application of information technology in musicology.

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HANS HEINRICH EGGBRECHT/JUTTA PUMPE

Heckscher [née Massey], Celeste de Longpré

(*b* Philadelphia, 23 Feb 1860; *d* Philadelphia, 18 Feb 1928). American composer. She was born into an artistic family and began composing at the age of ten. Her early training in piano and composition, however, was obtained in spite of her parents' objections. In 1883 she married Austin Stevens Heckscher; they had two daughters and two sons. In the 1890s Heckscher studied composition with Henry Albert Lang and orchestration with Wasili Leps in Philadelphia; she is also reported to have studied in Europe. She composed two operas, *The Flight of Time* and *Rose of Destiny* (Philadelphia, 1918); an orchestral suite, *Dances of the Pyrenees*, which was also staged as a ballet (Philadelphia, 1916); chamber music, piano works and songs. In 1913 she gave a concert of her own compositions at the Aeolian Hall in New York. For many years she was president of the Philadelphia Operatic Society.

CAROL NEULS-BATES

Hecyrus, Christoph.

See [Schweher, Christoph](#).

Hedges, Anthony (John)

(*b* Bicester, 5 March 1931). English composer and teacher. He read music at Keble College, Oxford (1949–55), where he was awarded the BMus degree. He taught at the Royal Scottish Academy of Music from 1957 to 1963, during which time he regularly reviewed concerts for various Scottish newspapers. In 1963 he was appointed lecturer in Music at the University of Hull, retiring as reader in composition in 1995. In 1972–3 he was chairman of the Composer's Guild of Great Britain.

His music manifests considerable stylistic and technical diversity. Commissioned by the BBC for the official opening of the Humber Bridge, *Scenes from the Humber* is an example of what he has described as his 'light music', combining the ceremonial with the plaintive and the humoresque. In contrast, his First Symphony (1975) is a sustained argument in 20th-century tonality, maintaining a functional distinction between dissonance and consonance over its entire duration, most notably in the skilful manipulation of a thematic augmented 4th that is denied resolution until the closing bars of the work. His chamber music reveals the breadth of his compositional thought, and contains experimental works such as the serial-derived *Four Piano Pieces* (1968); the beautiful and moving character pieces *Prayers from the Ark* (1976); and the more recent *Five Aphorisms*, in which it is possible to detect a synthesis of the many styles and techniques that he has employed during his career. He was awarded an honorary DMus by the University of Hull in 1997.

WORKS

(selective list)

Stage: *Shadows in the Sun* (op. J. Hawkins), op.61, 1975–6

Vocal: *A Manchester Mass*, op.55, chorus, orch, brass band, 1974; *Bridge for the Living* (P. Larkin), op.62, T, chorus, orch, 1975; *Prayers from the Ark*, op.68, T, pf, 1976; *The Temple of Solomon*, op.78, chorus, orch, 1979; *Aspects of Love*, op.103, chorus, 1986; *I'll Make Me a World*, op.114, children's chorus, 1990; partsongs, anthems and other works

Orch: *Variations on a Theme of Rameau*, op.34, 1969; *Sym. no.1*, op.57, 1975; *Festival Dances*, op.64, 1977; *Scenes from the Humber*, op.90, 1980; *Sym. no.2*, op.130, 1997

Chbr and solo inst: *4 Pf Pieces*, op.20, 1968; *Str Qt*, op.41, 1970; *Pf Trio*, op.69, 1977; *5 Aphorisms*, op.113, pf, 1990

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ALASTAIR BORTHWICK

Hedstrøm, Åse

(b Moss, 17 April 1950). Norwegian composer. She received a degree in music pedagogy and a graduate degree in composition from the Norwegian State Academy of Music (1980), where she studied composition with Finn Mortensen. She also studied at the Institute of Sonology in Utrecht (1975–6) and with Sven-David Sandstrøm (1989–90). During the 1980s Hedstrøm became one of the most prominent composers of her generation in Norway, receiving the Norwegian Society of Composers' 'Composition of the Year' award in 1985 and again in 1989. Among the compositions which have received international recognition are the orchestral works *Anima* (1984) and *Nenia* (1986). Hedstrøm has also contributed to Norway's musical life as a member of varied musical and political committees and councils, not least as artistic and managing director of Ultima-Oslo Contemporary Music Festival. Her music draws from the neo-Expressionist tradition and often plays upon fundamental physical experiences such as breathing, friction and movement.

WORKS

(selective list)

Orch: Faser [Phases], 1980; *Anima*, 1984; *Nenia*, 1986; Saisir, small/chbr orch, 1988; Sug [Suction], perc qt, sym. wind orch, 1990; Flores, pf, str, 1992; Cantos, 1993; Favola, 1997

Other works: Chain, pf, 1983; Through, Mez, trbn, perc, tape, 1983; Right After, fl, cl, vn, vc, pf, 1985; Grata, fl, vn, va, vc, hp, pf, 1986; Signs and Pictures, pf, 1989; Sorti, str qt, 1989; Flow, mar, 1990; Bewegt, chbr ens, 1990; Voci, chbr ens, 1991; Touche, db, 1996

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H. Holbaek-Hansen: 'Åse Hedstrøm: Narrator and Organiser', *Listen to Norway*, ii/3 (1994), 20–21

HALLGJERD AKSNES

Hedwall, Lennart

(b Göteborg, 16 Sept 1932). Swedish composer, conductor, pianist and writer. He began playing the organ as a schoolboy and studied composition privately with Torsten Sörensen and later also with Bäck, Blomdahl, Fortner, Krenek and Jelinek. He studied conducting with Tor Mann and Swarowsky and the piano with Carl Tillius, Olof Wibergh and Gottfrid Boon. He was conductor at the Riksteater (1958–60), the Stora Teater in Göteborg (1962–5), the Stockholm Opera (1967–8) and the Örebro Orchestra Foundation (1968–74); he has also been a guest conductor with most Swedish orchestras. He taught at the College of Speech and Drama in Göteborg (1963–7) and its equivalent in Stockholm, now the

Operahögskola, from 1968 to 1970, and from 1974 onwards. He obtained his doctorate in 1995 and became a lecturer in musicology in Stockholm in 1997. A member of the board of the Society of Swedish Composers (1968–81), he is the only Swede to be a member of the Accademia Filarmonica in Bologna.

His musical research has resulted in a thorough history of the Swedish symphonic tradition and also studies of the Swedish national romantics Alfvén and Peterson-Berger, in addition to extensive musical journalism. He made his début as a composer in 1950, firstly with a string quartet and a number of organ works in a free tonal style, and has amassed a large output of almost 400 compositions. His works, which represent all the traditional genres, are of mostly a lyrical character. He is also a prominent lied accompanist.

WORKS

(selective list)

Stage: Hemlighet [Secret], nar, vn, vc, perc, 1954; Figurerner [The Individuals] (theatre music), 1v, fl, va, vc, perc, 1955; Gustav Adolf (theatre music), boys' chorus, unison male chorus, 1961; Herr Sleeman kommer (op), 2 S, Mez, T, Bar, orch, 1976–8; Amerika, Amerika (emigrantopera), solo vv, SATB, orch, 1980–81; Birgittas klädnad [The Dress of Birgitta], church play, 1v, SATB, fl, ob, tpt, tbn, va, vc, perc, 1987

Solo vocal (1v, pf, unless otherwise stated): 5 Songs (C. Sandburg), 1952; 4 sånger, Mez, fl, va, 1952; 8 Lieder (H. Heine and others), 1952–4; I natt [Tonight], A, fl, va, vc, vib, small drum, 1953–4; Japansk svit, Mez/Bar, fl, gui, perc, 1954; Todeslust, Bar, eng hn, cl, bn, vib, 4 piatti, 1954; [5] Kosmisk djungel [Cosmic Jungle] (L. Fredin), S, pf, 1955; På väg [On the Way] (A. Frostenson), 1v, org, 1955; 2 dikter (F. García Lorca), S, fl, cl, bn, 1957; Den förstfödde [The First-Born], theatre music, 1v, fl, ob, vc, perc, 1958; Lyrisk musik, S, orch, 1959; [6] Löftets båge [The Bow of Promise] (Frostenson), 1v, pf, 1965; Ögonblick av evighet [Instants of Eternity], S/T, fl, ob, va, vc, 1966; 5 romantiska sånger (E. Blomberg), 1970–74; Men hjärtat [But the Heart] (various authors), 9 love songs, S/T, str orch, 1972; Du har så många stjärnor [You have so many stars] (K. Söderholm), 1973; Dichterliebe '74 (various authors), 16 songs, 1974; [5] Heine-svit, Mez, cl, 1974–5; 4 svenska epigram (various authors), T, cl, 1975; 3 elegiska sånger (B. Sjöberg), Bar, pf, 1975; 5 årstidsstycken [5 Season Pieces] (A. Henrikson), 1v, pf/str orch, 1976, rev. 1979; [4] Isländsk kust [Icelandic Coast] (Jón úr Vör), 1977; Livsgeråd I–II [Life's Utensils] (S. Hagliden), 1977–89; Flickans öde [The Girl's Fate] (J.L. Runeberg), lyrical suite, 1977–8; Då voro bokarna ljusa [Then the beeches were light-coloured] (V. Ekelund), 1980; Augusti (A. Österling), 1981; Från trädens rötter [From the roots of the trees] (S. Hjartanson), 1982; Bön till Kristus [Prayer to Christ], (S, fl, 2 cl)/(S, org), 1984; Höstbilder, 4 epigrams, 1v, fl, cl, bn, 1985

Choral: 5 Galgenlieder (C. Morgenstern), male chorus, 1959–60; Abra-Makabra, cant., SATB, fl, cl, bn ad lib, 1975–6; Sommarpsalm (E.G. Geijer), SATB, 1980; 2 sånger (Österling), SATB, 1981; Herre, lär oss betänka [Lord, teach us to consider] (Pss xc.12; ciii.15–16), motet, SATB, 1984

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Other orch: Ob Conc., 1956; Pastoral, str, 1956, rev. 1959; Variazioni piccoli, 1958; Partita, 13 wind, 1961; Canzona, str, 1965; Vc Conc., str, 1970; Fantasia sopra Veni redemptor gentium, str, 1972; Danssvit och sorgmarsch, 10 wind, timp, 1975;

Uvertyr till Fortunios visa av J. Offenbach [Ov. to the Song of Fortunio by Offenbach], 1980; Amerika, Amerika, concert ov., 1984; Sagan [The Fairy-Tale], sym. fantasy, 1986; 3 Suites for Strings from the Note Books of Hans Hake 1643, 1991; Fl Conc., fl, str, 1996; Symfoni 'Sinfonia retrospectiva', 1997

Chbr: Str Trio, 1952; Duo, cl, bn, 1955; Metamorfosi, fl, eng hn, cl, vn, vc, 4 perc, 1955; 5 epigram, fl, cl, 1959; Str Trio, 1960; Trio, fl, cl, bn, 1962; Str Qt, 1965; 3 dialoger, cl, vc, 1969; Sonata, bn, 1977; Meditation, va, 1979; Circuli II, vc, 1980; Ack Värmeland, vn, pf/org, 1981; Diptyk, fl, org, 1983; Une petite musique de soir, wind sextet, 1984; CorA, eng hn, 1985; Sonata no.2 'La primavera', fl, 1989–90; Sonata 'Fem sommarcroquiser' [5 Summer Sketches], ob, 1990; Höstsonat (Sonata autunnale), cl, 1991; Sonata no.2 'Vinterbilder', bn, 1992; Sonata 'Vårvinter' [Late Winter], a sax, 1994–5

Org suites: no.1, 1958–9; no.2, 1968–70; no.3 'Four Meditations upon a Hymn'; no.4 'Upon a Hymn from Transtrand'

Other kbd (org unless otherwise stated): 4 hymner, 1955; Sonatin, 1959, rev. 1965; Pf Sonata, 1960; Intermezzo arioso, hpd, 1965; Introduzione e passacaglia över 'Världens frälsare kom här', 1973; Org Voluntaries I–VI, 1978–83, incl. no.1 'Homage to Mr Greene'; 2 koralförspel, 1981; 2 koralförspel, 1983; Triptyk, 1983–4; 2 legender, 1984; Variationer och passacaglia över en dalakoral från Transtrand, 1984; 3 notturni, pf, 1984; Visione (C.J.L. Almqvist: *Amorina*), 1984–6; 5 essayer, 1985; Preludium, pastoral och fughetta, 1985; Recitativo e capriccio, 1989; Sonatina I, pf, 1996; Sonatina II, pf, 1997

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Hugo Alfvén, en bildbiografi (Arboga, 1990)

En öfvesigt af musiken inom Wermland (diss., U. of Stockholm, 1995)

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Numerous contributions to periodicals and other publications

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ROLF HAGLUND

Heel.

See [Frog](#).

Heenan, Ashley (David Joseph)

(*b* Wellington, 11 Sept 1925). New Zealand composer, conductor and administrator. He studied at Victoria University, Wellington (BMus 1956), and at the Royal College of Music, London (1948–50), with Gordon Jacob and William Lloyd Webber. Since returning to New Zealand he has played an influential role in musical life, notably as conductor of the National Youth Orchestra (1965–75) which he took on a successful tour of Europe, China and Japan. He was also musical director of Schola Musica formed from the New Zealand Broadcasting Corporation Orchestral Trainees (1976–84), which toured in Australia in 1974. His other appointments include those of musical director of the Royal NZ Ballet (1966–8), musical adviser to the QEII Arts Council (1964–65), first New Zealand writer/director of APRA (1966–80), first chairman of the NZ Composers Foundation (1981–5) and deputy chairman of the New Zealand Music Centre (1991–7). He has made numerous recordings with Schola Musica and NZSO and in 1976 gained the NZ Phonographic Industry Award for an outstanding New Zealand music recording (Lilburn's Symphony no.2). The Composers Association of New Zealand gave him their 1981 award for outstanding services to music. He was made an OBE in 1983.

While his harmonic language shows Russian and Impressionistic influences, it can also be quite personal. He writes with felicity for string orchestra and has a strong sense of orchestral colour. He has taken a deep interest in Maori music. His publications include *The New Zealand Symphony Orchestra* (Wellington, 1971) and *NZBC Schola Musica* (Wellington, 1974).

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(selective list)

Dramatic: *Moana Roa* (film score), 1952; *Jack Winter's Dream* (incid music, J.K. Baxter), 1958; *A Time for Offenbach* (ballet, J. Shabalewski), 1968

Orch: *Cindy*, str, 1952; *War and Peace*, sym. suite, 1968; *Scottish Dances*, 1975; other pieces, arrs.

Choral: *Maori Suite*, solo vv, chorus, orch, 1966

Principal publishers: Curwen, Graham Gill, Schola Musicum, NZ Education Department

J.M. THOMSON

Heer, Johannes

(*b* Glarus, c1489; *d* Glarus, 1553). Swiss clergyman and music editor. He was a boy chorister in Sitten and was in Zürich in 1504. He studied at Paris University from 1508, and was a member of the 'German Nation' student organization. In 1510 he began to use the title *magister*. After his studies in the arts, he turned to theology and was a clergyman in Glarus until his death. After 1529 he was converted to Protestantism and married but he retained a sympathetic attitude towards Catholics. He knew Zwingli, the historian Aegidius Tschudi, and his fellow townsman, the humanist Glarean.

Heer is important in music history as the compiler and owner of a manuscript anthology of music (*CH-SGs* 462, ed. in *SMD*, v, 1967). Most of it was copied in 1510, during Heer's final student years in Paris or immediately thereafter, with additions in 1512, 1514 and 1530. The manuscript gives an instructive view of the music then current in Paris and of that sung in the 'German Nation'. It contains 88 pieces in a colourful variety of genres, and includes Latin motets, instrumental carmina, chanson motets, French chansons, many German Tenorlieder and a few works with Italian texts. Among the composers are Agricola, Brumel, Compere, Févin, Josquin, Isaac, Prioris, Rigo de Bergis, ? La Rue, Dietrich, Adam von Fulda, H.L. (? Hans Lienhard), Obrecht, Senfl and an unknown composer with the initials F.S. Heer may have included a few works of his own in the collection.

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MARTIN STAEHELIN/R

Heermann, Hugo

(*b* Heilbronn, 3 March 1844; *d* Merano, 6 Nov 1935). German violinist. As a boy of ten he was introduced by Rossini to Fétis, then director of the Brussels Conservatory, in which institution he studied the violin under J. Meerts and played in a quartet with Hubert Léonard and Adrien Servais. In 1865 he was appointed leader of the Museum Concerts in Frankfurt, and in 1878 he became professor of the violin at the Hoch Conservatory, retaining that position till 1904, when he founded a violin school of his own. He also was leader of the Frankfurt String Quartet. He moved to Chicago in 1907, to Berlin in 1910 and to Geneva in 1911, retiring in 1922. He edited the *Violin-Schule von Ch. de Bériot* (Mainz, 1898), among other works, and wrote an autobiography, *Meine Lebenserinnerungen* (Leipzig, 1935; repr. 1994, with commentary and work-list by G. Emig).

W.W. COBBETT/JOHN MORAN

Heermann, Johannes

(*b* Raudten, Silesia, 11 Oct 1585; *d* Lissa, Poland, 17 Feb 1647). German poet and theologian. He spent his youth in Raudten and at the age of 17 he went to the Gymnasium at Fraustadt. From 1603 he attended the Elisabeth Gymnasium at Breslau, and from 1604 to 1609 the princely school in Brieg. Owing to his outstanding Latin poetry, he was crowned poet at the age of 23 in 1609. In 1611 he became the pastor of Köben, where he remained until 1638 or 1639, when he retired in extremely poor health to Lissa. He was nursed throughout his later adult life by his second wife, with whom he had four children.

Heermann's Latin poetry gave way to German verse according to the new Opitzian poetics. His hymnal, *Devoti musica cordis* (1630), contains musical notes and was extremely popular, reaching a seventh edition in 1678, while his *Exercitium pietatis* (1630), another collection of German devotional songs, was issued in a 24th edition in 1742. Heermann's *Zwölf geistliche Lieder* (1639) were written during years of exile and hardship during the Thirty Years War. His songs were of a pronounced pious and subjective nature, including pleas for succour and comfort in the face of adversity. His *Sonntags- und Fest- Evangelia* (1636) consist of rhyming narrative paraphrases in the easy rhythms of folk ballads to be sung to familiar melodies.

Heermann also published collections of sermons, including *Crux Christi* (1618) and *Heptalogus Christi* (1619), which enjoyed several printings well into the 18th century. His numerous funeral sermons were collected and published in several volumes late in his life and after his death. His dedicatory verses attest to relationships with the leading Silesian poets of the day, including Martin Opitz and Andreas Tscherning. Heermann's poetry exerted a demonstrable influence on Andreas Gryphius, one of the greatest lyric talents of the German Baroque.

Heermann, the author of over 400 devotional songs, can be considered the most important writer of German hymns after Martin Luther. While the German mystical tradition left its traces in Heermann's poetic output, he remained a staunch Lutheran. Because of the extremely personal nature of his songs, Heermann is an important predecessor of Pietism. His songs, which have been included in the hymnal of the German Protestant church until the present day, include *Herzliebster Jesu, was hast du verbrochen* and *O Gott, du frommer Gott*.

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Heerup, Gunnar

(*b* Copenhagen, 5 April 1903; *d* Copenhagen, 27 Nov 1989). Danish writer on music and educator. After taking an organ diploma at the Royal Danish Conservatory (1924), he studied musicology at the University of Copenhagen (MA 1928). He taught music at the Copenhagen Choir School founded by Mogens Wöldike (1929–48), then at Aurehøj Gymnasium (1948–9) and at the College of Further Education for Teachers (1941–73), where he was appointed professor in 1969. Heerup was an active force in music education in Denmark in a variety of capacities: as author and editor of music textbooks and articles, as a member of the editorial board of the *Folke- og Skolemusik* series (1934–72), as a founder and chairman of the Danish Society for Music Therapy (1969) and as a member of numerous committees and governmental commissions. He was editor of *Dansk musiktidsskrift* (1929–41), in which he published the first extended study of the music of Bartók in Scandinavia (1929); during the war (1942–6) he edited and published the lively and often controversial journal *Levende musik*, remembered as not the least of his contributions. In 1973 he was presented with a *Festschrift* by his friends and pupils (*Festschrift Gunnar Heerup*, ed. J. Høybye, F.V. Nielsen and A. Schiøtz, Egtved, 1973).

JOHN BERGSAGEL

Heffe, Alphonse d'.

See [Eve, Alphonse d'](#).

Hegar, Friedrich

(*b* Basle, 11 Oct 1841; *d* Zürich, 2 June 1927). Swiss conductor and composer. He was the eldest and most successful son of Ernst Friedrich Hegar (*b* Darmstadt, 8 Dec 1816; *d* Basle, 1 Nov 1888), owner of a music engraving firm in Basle. Friedrich Hegar studied first in Basle and then from 1857 to 1859 at the Leipzig Conservatory under Hauptmann, Rietz and David; during the same period he was a violinist at the Gewandhaus. In 1860 he became the leading violinist of the Bilse orchestra in Warsaw. After visiting Paris and London he returned to Basle, but in 1861 was appointed conductor of the choir and orchestra at Gebweiler in Alsace. A year later Theodor Kirchner summoned him to Zürich; he settled there and contributed greatly to its musical life for more than half a century. From 1862 to 1865 he was Konzertmeister of the newly established orchestra, then becoming its conductor (until 1906). He also directed various choirs: in 1863 that of the Aktientheater; from 1865 the Gemischter Chor (until 1901) and the Stadsängerverein (until 1867); from 1875 to 1878 the male choir Harmonie; and from 1891 to 1896 the Lehrergesangverein. He helped to found the Zürich Music School (which became the conservatory) and was later appointed director. Together with Carl Attenhofer and the painter Arnold Böcklin, he received the honorary doctorate of the University of Zürich in 1889; in 1917 he became a member of the Royal Academy of the Arts in Berlin.

Hegar's influence as a conductor in Zürich can hardly be overestimated. He gave 101 performances of Brahms, 57 of Bach and 115 concert performances of Wagner. He achieved some fame as the composer of the oratorio *Manasse*, but was chiefly known through his work with Zürich's male-voice choirs, which he transformed from informal Liedertafel into serious musical institutions. A corresponding development occurred in his male-voice choral compositions, which increasingly reveal symphonic features, with the part-writing gradually assuming an almost orchestral treatment.

Of Hegar's brothers, Emil (*b* Basle, 3 Jan 1843; *d* Basle, 13 June 1921) was first cellist at the Leipzig Gewandhaus and later taught singing in Basle, and Julius (*b* Basle, 11 May 1847; *d* Zürich, 5 April 1917) taught the violin and the cello at the Zürich Music School. His son Johannes (*b* Zürich, 30 June 1874; *d* Munich, 25 April 1929) was mainly known as the cellist of the Frankfurter Trio, and of the Hugo Heermann, the Reber and the Berber quartets.

WORKS

(selective list)

printed works published in Zürich unless otherwise stated

choral with orchestra

Hymne an die Musik (H. d'Orléans), chorus, orch, op.2 (Offenbach, c1870)

Kantate zur Schweizerischen Landesaussstellung 1883 (G. Keller), solo vv, chorus, orch, 1883

Manasse (orat, J.V. Widmann), solo vv, chorus, orch, op.16, 1888; earlier version, male vv, 1885 (c1885)

Ahasvers Erwachen (A. Frey), Bar, chorus, orch, op.34 (1904)

Das Herz von Douglas (M. von Strachwitz), T, Bar, male vv, orch, op.36 (Leipzig, 1905)

Heldenzeit (Frey), male vv, orch, op.40 (1911)

Festkantate zur Zürcher Hochschulweihe 1914 (Frey), solo vv, male vv, orch, op.42 (1914)

other vocal

Male chorus: c30 works, incl. Morgen im Walde (Rohrer), op.4 (c1880); Das Abendmahl (T. Körner), Bar solo, op.5 (Offenbach, c1870); 3 Gedichte (Lingg, J.V. von Scheffel, Körner), op.8 (Offenbach, c1875); Die beiden Särge (Körner), op.9 (c1875); In den Alpen (Scheffel), op.11 (Bremen, c1878); Waldlied (Haggenmacher), op.13 (c1895); Rudolf von Werdenberg (Rohrer), op.15 (1884); Totenvolk (Widmann), op.17 (c1886); Schlafwandel (G. Keller), op.18 (c1890); Hymne an den Gesang (Steiner), op.20 (c1895); 2 Gesänge (Weitbrecht, C.F. Meyer), op.21 (c1895); Weihe des Liedes (Rohrer), op.22 (c1890); Gewitternacht (Zürcher), op.23 (c1890); Die Trompete von Gravelotte (F. Freiligrath), op.24 (1896); Die Blütenfee (C. Spitteler), op.27 (1898); Kaiser Karl in der Johannisnacht (Rohrer), op.28 (1899); 4 Gesänge (Rohrer, L. Pfau, Kinkel), op.29 (1899); Walpurga (Spitteler), op.30 (1899); Königin Bertha (Rohrer), op.32 (1902); Das Märchen von Mummelsee (Schneizer), op.33 (1903); 3 Gesänge (Mörke), op.35 (c1905); Frühlingslied (Sussmann), op.37 (1906); Des Geigers Heimkehr (Pfau),

op.38 (1909); 2 Gesänge (H. Leuthold), op.39 (1909); '1813' (Frey), op.41 (Berlin, 1913); 2 Gesänge (A. Meyer), op.43 (Leipzig, 1913); Kloster Murbach (Probst), op.47 (1922)

Other works: 3 Gesänge (Keller, Leuthold, C.F. Meyer), mixed vv, op.12 (c1890); 3 Lieder (Rohrer, Zürcher), female vv, pf ad lib, op.31 (1901); Vater unser, mixed vv, org, op.48 (1922); c16 songs

instrumental

Orch: incid music to Arnold von Winkelried (T. Meyer-Merian); ov., entr'acte, funeral march, 1869, *CH-Bu*; Vn Conc., D, op.3 (Offenbach, c1870); Festouvertüre, op.25, arr. R. Freund, pf 4 hands (1895); Vc Conc., c, op.44 (Bonn, 1919); Ballade, vn solo, op.45 (Bonn, 1922)

Chbr: 3 Klavierstücke, op.1 (c1865); Sonata, c, vn, pf, op.6, 1859; 6 Walzer, vn, pf, op.14 (Bonn, c1885); Str Qt, fl, op.46 (Bonn, 1920)

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W. Jerg: *Hegar, ein Meister des Männerchorliedes* (Lachen, 1946)

F. Müller: *Friedrich Hegar: sein Leben und Wirken in Briefen* (Zürich, 1987)

F.R. BOSONNET/CHRISTOPHER FIFIELD

Hegdal, Magne

(b Gjerdrum, 27 Dec 1944). Norwegian composer. He initially trained as a pianist, making his début in 1969, but subsequently turned to composition studies with Conrad Baden and Finn Mortensen at the Oslo Conservatory, where he took a graduate degree in composition in 1972. He has taught composition and music theory at the Norwegian State Academy of Music, has published articles on music, and has worked as a music critic in the Norwegian newspaper *Dagbladet* (1969–85). His music has been featured at a number of international music festivals, and he has received the Norwegian Society of Composers' 'Composition of the Year' award four times – for *Morgensolens sange*, *Konsert*, *For 2 no.3* and *Grande symphonie de salon*. This last work was also nominated for the Nordic Council Music Prize in 1997.

Stylistically the composer moved from serialism to Cage-inspired aleatory music during the 1970s and 80s. Since then he has turned to a freer style in which he seeks to create a synthesis between constructivism and intuition, and between order and chance. His works from the 1990s have a classic modernist flavour with gestures reminiscent of Webern's music. Often, however, the modernist elements are juxtaposed with stylistic and direct quotes from earlier musical traditions.

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(selective list)

Stage: *Konsert*, S, nar, dancer, chbr ens, tape, slides, 1986; *Lirendreieren*

(marionette op, A. Sinding-Larsen), S, T, chbr ens, 1990

Vocal: Credo, SATB, 1971; Air: Til en gotisk katedral (R. Jacobsen), S, pf, perc, 1975; Make Believe Rag, S (dancing), pf, 1981; Morgensolens sange [The Songs of the Morning Sun] (B. Bjørnson), T, SATB, pf, orch, 1982; Den bakvende verdi [The Backward World] (trad. Nor. text), Mez, pf, 1988; Sequentia (I. Looock), Mez/A, rec, perc, 1992

Orch: Sinfonia, 1972; Übung, Conc., 2 pf, orch, 1977; For orkester, 1993

Chbr/solo inst: Grey Sonata, vn, pf, 1972; 5 Studies, org, 1972; Deux chorals, org, 1976; Rondo, fl, accdn, pf, 1976; Conc. I, chbr ens, 1978; Conc. II, sinfonietta, 1978; Essay on Time and Motion (Conc. III), chbr ens, 1979; Ghost Music (Conc. IV), mar, b cl, 1979; Stykke uten navn [Piece without a Name], vn, pf, 1985; Schema sonante, perc ens, 1988; Rondo II, chbr ens, 1989; Bona nox: Wolfgang in memoriam, str qt, 1991; For 3, vn, vc, pf, 1991; For 2 no.3 (Nag Hammadi mss), va, perc, pf, 1995; Grande symphonie de salon, sinfonietta, 1996

Pf: Høststykke [Autumn Piece], 1968; Piece for Two Pianos, 1970; Alberti Music, 1972; Sarabande, 1972; 3 Prunes: Salon Music for Piano, 1972; Herbarium, 1974; Monologue, 1974; Partida, 1975; Birds, 1976; Studies, 1977; Konstruktionen und Fantasien, 1987; A Suite of Suites, 1988; Interactions: the Space-Time Dance, 1989; Ornamenti polimetrici: Aleafonia per pianoforte, 1990; Aleaphoniae super CAGE, 1992; Annotations, 1995; For 2 no.4, pf duet, 1997

Music for children and amateurs: Ringer [Rings], (nursery rhymes), children's chorus, inst ad lib, 1981; For 4 no.2, cl, vn, vc, pf, 1996; For 4 no.3: Snutebiller, stankelben [Weevils, Daddy-Longlegs] (R. Jacobsen), Mez, fl, gui, vc, 1997; For 5 no.1, 2 tpt, hn, trbn, tuba, 1997; For 2 no.5, pf duet, 1998

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HALLGJERD AKSNES

Hegel, Georg Wilhelm Friedrich

(b Stuttgart, 27 Aug 1770; d Berlin, 14 Nov 1831). German philosopher. He was the son of a civil servant and began his education at the Stuttgart Gymnasium, after which he joined the seminary at the University of Tübingen in 1788. Having decided not to enter the clergy, he became a private tutor, firstly in Berne (1793) and then in Frankfurt (1797). In 1801 he moved to Jena and entered the university there, eventually becoming a lecturer, but in 1806 he fled in the path of the advancing French forces and took up the editorship of the *Bamberger Zeitung*. He eventually moved to Nuremberg, where he became headmaster of a Gymnasium and married Marie von Tucher, with whom he had two sons. In 1816, Hegel accepted a professorship at the University of Heidelberg. Two years later, he moved to Berlin University, where he eventually died during a cholera epidemic.

Hegel's aesthetic thought is a response to Immanuel Kant's propositions in his *Kritik der Urteilskraft* that aesthetic faculty is merely an inferior activity to reasoning, and in his *Kritik der reinen Vernunft* that we can never really know reality as it is, since that reality is always constructed by the human mind. Hegel rejects both propositions as solipsistic, and contends that philosophy can apprehend reality in its totality – hence his quest for what he terms *Geist* ('spirit' or 'mind'), the absolute idea, the principle of generality, the collective consciousness. The aesthetic faculty plays a vital role in this quest.

This 'absolute' *Geist* is analysed by Hegel in three ways: in terms of its own internal construction; in its manifestation in human history; and on its trajectory to its *telos* or final goal. Characteristic of Hegel's philosophy is the use of dialectical forms of argument, and this is reflected in his tendency to use arguments that fall into three distinct phases. In short, the dialectic constitutes for Hegel a universal form that the human mind brings to reality: every affirmative action has its own negation, and this contradiction always implies some future resolution (often referred to as 'thesis', 'antithesis' and 'synthesis', although he rarely used these terms himself).

In the *Vorlesungen über die Ästhetik* (usually translated as 'Lectures on Fine Art'), first published in 1835, Hegel organizes the arts according to this three-part structure: the symbolic arts, represented by architecture, demonstrate a 'naive' unity of *Geist* in which, 'it is identity already, and therefore it generates reality out of itself already'. The classical arts are exemplified for Hegel by the external shapes of sculpture, 'because the external shape, determined as external, is a particular shape, and for complete fusion it can only present itself again in itself as determined and therefore restricted content'. The romantic arts – painting, music and poetry – represent the apex of the arts' achievements: 'in romantic art the shape is externally more or less indifferent, so that art introduces, in an opposite way from the symbolic, the separation of content and form'.

Music occupies an important position in Hegel's system since it 'mediates the spatial sensuality of painting and the abstract spirituality of poetry' and its location in time is analogous to that of the thinking subject: 'tone ... places the Ego in movement by means of the motion in Time'. These two roles – mediation [*Vermittlung*] and the accord [*Anklang*] with subjectivity – mark music out as important within Hegel's system. He is nonetheless critical of music as an 'empty' form that can represent a content only in its most general terms. In this, Hegel was at odds with much Romantic theory that held music to be a superior (even 'original') language.

Hegel has had an enduring impact on aesthetic theory in the 19th and 20th centuries. Moritz Hauptmann, A.B. Marx, Wilhelm Dilthey and Friedrich Theodor Vischer were all self-proclaimed admirers of Hegel, and even his German positivist critics took from him a fascination for historical schemata, teleological master narratives and a desire for comprehensive systems of knowledge. With the recent resurgence of interest in Theodor W. Adorno and the Frankfurt School, musicologists are turning again to Hegel and finding new inroads into the problems of how musical forms mediate (and are mediated by) extrinsic historical and cultural discourses.

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IAN BIDDLE

Heger, Robert

(b Strasbourg, 19 Aug 1886; d Munich, 14 Jan 1978). German conductor and composer. He studied in Strasbourg with Franz Stockhausen (1900–02), in Zürich with Lothar Kempter (1902–5) and in Munich with Schillings (1907–8). His conducting career began in Strasbourg, and he worked in Ulm (1908) and Barmen (1909) before securing a post at the Vienna Volksoper in 1911. In 1913 he conducted in Nuremberg before moving to the Munich Opera (1920–25) and the Vienna Staatsoper (1925–33), where he also served as director of the Gesellschaft der Musikfreunde. In 1933 he moved to Berlin as conductor at the Staatsoper and also served as music director in Kassel and at the Waldoper, Zoppot (now Sopot, Poland). After the war he remained in Berlin at the Städtische Oper before returning to Munich in 1950 where he conducted at the Staatsoper. From 1950–54 he was president of the Hochschule für Musik in Munich.

Heger's reputation as a conductor, enhanced by his numerous appearances at Covent Garden (between 1925 and 1935, and in 1953 for

the Bavarian première of Strauss's *Capriccio* with the Staatsoper) and by his famous abridged commercial recording of *Der Rosenkavalier* with Lotte Lehmann and Elisabeth Schumann, has tended to overshadow his achievements as a composer. In general he followed the late Romantic traditions of Strauss, Reger and Pfitzner without achieving any distinctive originality. Nonetheless, he wrote extremely effectively for orchestra, and such works as the *Verdi-Variationen* (1933) featured in concert programmes during the 1930s. Of his five operas, *Der Bettler Namenlos* remained the most successful: it was produced in several German opera houses and revived by the composer in Munich in 1967. During the Third Reich, Heger received prestigious commissions from the Dresden Staatsoper to compose *Der verlorene Sohn* and from the Berlin Staatsoper to compose *Lady Hamilton*. The latter, the subject matter of which concerned the relationship between Lady Hamilton and Admiral Nelson, could not be staged in Germany during the war, and when first performed in 1951, aroused a mixed response and its musical style seemed outmoded.

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Orch: Vn Conc., op.16; Sym., op.18, 1921–2; Sym., op.21, 1928; Nocturne and Perpetuum mobile, 2 symphonische Sätze, op.21b, 1921–2; Variationen über ein Thema aus Verdis Maskenball, op.23, 1933; Präludium und heitere Fuge, op.26; Sym., op.30, 1942–3; Chaconne und Fuge über eine Zwölfton-Reihe, op.35, 1955; Vc Conc., op.43, 1964; Don-Carlos Variationen, op.44, 1969; Sym. Poem: Hero und Leander

Chbr: Pf Trio, op.14, 1908; Str Qt 'De profundis', op.45, 1971

Choral: Lieder, op.6; Die Jüdin von Worms, op.13; Ein Friedenslied, op.19, 4 solo vv, SATB, orch, 1924; Lieder, op.20; TeD, op.45, 2 solo vv, SATB, orch, 1971

Arr.: G. Rossini: William Tell, Berlin, Staatsoper, 1934, collab. J. Kapp

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ERIK LEVI

Hegyí, Erzsébet.

Hungarian musicologist, wife of [Dezső Legány](#).

Heibel, Jacob.

See [Haibel, Jakob](#).

Heidegger, John Jacob [Johann Jakob]

(*b* Zürich, 19 June 1666; *d* Richmond, Surrey, 5 Sept 1749). Swiss impresario, active in England. He was the son of a professor of theology from Nuremberg. He married in 1688 and had four children, all of whom predeceased their parents (Heidegger's wife died in 1747). Leaving Switzerland as the result of a love affair, he travelled in Europe, reaching London by 1707. He remained in England until his death, but was apparently not naturalized. According to the *Scots Magazine* he served for a time in Queen Anne's Life Guards. He soon acquired a reputation as a man of taste, critical judgment and business acumen, and played a considerable part in the establishment of Italian opera in London. He selected the arias for the pasticcios *Tomiri*, produced at Drury Lane in April 1707, and *Clotilda* at the Queen's Theatre in March 1709. He became assistant manager of the opera house by 1711 and succeeded to the management in January 1713 when Owen Swiney absconded to Italy. Between 1710 and 1715 Heidegger signed the dedication of a number of librettos, including that of Handel's *Amadigi*, but there is no evidence that he had a hand in the authorship. He was active in the arrangements for the foundation of the Royal Academy of Music in the winter of 1719 and remained in joint or sole control of the opera house until at least 1745. Between 1729 and 1734 he and Handel acted in partnership, borrowing the scenery, costumes and properties of the defunct Academy. He let the theatre to the Opera of the Nobility in 1734, and when that enterprise failed in 1737 engaged Handel as musical director for one season at a fee of £1000. On the failure of an attempt to raise public subscriptions for opera in the summer of 1738 Heidegger let the theatre to Handel for oratorios, and from 1741 to Charles Sackville, Lord Middlesex, for operas.

Opera was not Heidegger's most profitable concern. He arranged many public and private festivities, including the illumination of Westminster Hall for the coronation of George II in 1727, and from 1711 (if not earlier) organized masquerades at the opera house. These continued for more than 30 years, and brought Heidegger wealth and notoriety in abundance. They were attacked by moralists, including the Bishop of London in a celebrated sermon in 1724; attempts were made to suppress them by act of parliament and royal proclamation, and in February 1723 a Middlesex grand jury censured Heidegger as 'the principal promoter of vice and immorality'. Perhaps in consequence the masquerades remained popular and gave rise to lively pamphlet warfare. Heidegger figured in satires by John Hughes, Fielding, Pope (*The Dunciad*) and others, and in caricatures

by Hogarth (*The Bad Taste of the Town*, 1724, and *Masquerade Ticket*, 1727). He was notoriously ugly, and won a bet that Lord Chesterfield could not produce a more hideous face in London.

Heidegger's income in some years is said to have amounted to £5000, but he spent freely on charity as well as gambling and helped indigent Swiss immigrants. The *General Advertiser* wrote on his death: 'Of him, it may be truly said, what one Hand received from the Rich, the other gave to the Poor'. He left a natural daughter, Elizabeth Pappet, who became licensee of the King's Theatre in 1750 and married a future vice-admiral. His house in Richmond, decorated with landscapes by Antonio Jolli, a scene painter at the King's Theatre in 1744–8, still stands. Portraits of Heidegger include a mezzotint engraving by John Faber after J.B. van Loo (1749), and an engraving by Joseph Goupy after a sketch by Marco Ricci, showing Cuzzoni and Farinelli standing in front of a seated Heidegger (1730).

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WINTON DEAN

Heidelberg.

City in Baden-Württemberg, Germany, on the Neckar river. In 1346 the Elector Palatine Ruprecht I (who later founded the university) established a court chapel (*Sängerey*). The Elector Friedrich I, who ruled from 1449 to 1476, was an enthusiastic musician; Michel Beheim and the Sängerknecht Johannes von Soest worked for some time at his court. In the early 16th century the blind Arnolt Schlick was organist at Heidelberg Castle, and from about 1525 to 1540 a group of young men, now known as the 'Heidelberger Liedmeister' – Lorenz Lemlin, Georg Forster, Caspar Othmayr, Jobst vom Brandt and Stephan Zirler – attended the university. A catalogue of 1544 of the court chapel library lists more than 3000 compositions; at that time the chapel had 12 singers and an unknown number of instrumentalists. Important Heidelberg musicians of the later 16th century were Sebastian Ochsenkun, Johann Knöfel and Andreas Raselius.

The Heidelberg Castle theatre, built by Elector Heinrich V in 1616, was one of the first independent theatres in Germany. Opera performances can be traced back to 1687, when an Italian opera was given there, but six years later the castle was partially destroyed during the War of the Palatine Succession. It was almost 150 years before a temporary theatre was opened in the inn 'Zum Prinzen Max', and in 1853 an imposing municipal theatre (the Städtische Bühne, now the Theater der Stadt Heidelberg) was built. It survived both world wars unharmed, but was renovated in 1924–5,

in the 1950s, in 1978 and in 1990 (cap. 619). The Städtisches Orchester (founded 1889, renamed the Orchester der Stadt Heidelberg in 1995) plays for the opera and gives subscription concerts in the Stadthalle (1330 seats), which was opened in 1903 with the first performance of Richard Strauss's *Tailefer*. Serenade concerts take place in the castle courtyard, mostly with the Heidelberger Kammerorchester. There is also a Heidelberger Sinfoniker (formerly Schlierbacher Kammerorchester). The Heidelberger Bachverein, founded in 1885 by the Bach biographer Philipp Wolfrum, gives its concerts in the Peterskirche. Since 1973 there has been an annual Castle Festival in August for opera and concerts, which always includes a performance of the musical *The Student Prince*.

In 1825 the Heidelberg law professor A.F.J. Thibaut published his book *Über Reinheit der Tonkunst*, which was an important contribution to the revival of early church music in Germany. Spohr, Weber and Schumann were all members of the Singverein, which Thibaut founded. Church music flourishes today in the 15th-century Heiliggeistkirche, the Jesuitenkirche (a famous Baroque church), the Friedenskirche and the Lutherkirche. In 1931 Hermann Meinhard Poppen founded the Evangelisches Kirchenmusikalisches Institute, from 1990 called the Hochschule für Kirchenmusik der Evangelischen Landeskirche in Baden.

In 1894 Otto Seelig and Heinrich Neal founded a conservatory which was amalgamated with the Hochschule für Musik in 1947 but was separated again in 1971. The conservatory was affiliated to the Städtische Singschule and the Volksmusikschule Hekler and is now called Städtische Musik- und Singschule. The Hochschule has become a department of the Staatliche Hochschule für Musik Heidelberg-Mannheim. The Musikwissenschaftliches Seminar of Heidelberg University was instituted in 1923. Theodor Kroyer, Hans Joachim Moser, Heinrich Bessler, Thrasybulos Georgiades, Walter Gerstenberg, Reinhold Hammerstein, Siegfried Hermelink and Ludwig Finscher are among the eminent scholars who have taught there.

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WERNER STEGER/GÁBOR HALÁSZ

Heiden.

See [Haiden family](#).

Heiden, Bernhard

(b Frankfurt am Main, 24 Aug 1910; d Bloomington, IN, 30 April 2000). American composer of German birth. He studied with Hindemith at the Berlin Hochschule für Musik (1929–33) and in 1935 moved to the USA. In 1941 he became a naturalized American. He studied musicology with Grout at Cornell University (MA 1946). Later that year he was appointed to the music school of Indiana University, eventually becoming professor of music and chair of the composition department; in 1981 he became professor emeritus. He was the recipient of many awards and commissions, among them a Guggenheim fellowship (1966–7) and an NEA grant (1976).

Heiden's music is neo-classical in its formal structure, the early works portraying the influence of his teacher, Hindemith. Strongly polyphonic in texture, his prolific output, especially in the genre of chamber music, demonstrates a mastery of sonorous balance and effective instrumentation. He made an important contribution to the solo sonata and concerto repertoires, writing for many relatively-neglected instruments like the horn, tuba and viola. His Sonata for viola and piano (1969) is intensely lyrical, with clear contrapuntal writing and chromatic melodies. The Sinfonia for wind quintet (1949), a staple of the woodwind repertory, employs modal harmonies, accentuated by the lyrical shapes of his melodic lines and sonorous voicings. In his vocal music the melodies are often free and daring (as in the *Sonnets*), while never obliterating the text. Unlike other composers, he did not take part in the postwar avant-garde movement but remained true to his own musicality.

WORKS

Dramatic: Conspiracy in Kyoto (film score), 1953; Dreamers on a Slack Wire (dance drama), 2 pf, perc, 1953; The Darkened City (op, 3, R.G. Kelly), 1961–2, Indiana U., Feb 1963; incid music to 2 Shakespeare plays

Orch: Sym. no.1, 1938; Conc., small orch, 1949; Euphorion, 1949; Sym. no.2, 1954; Memorial, 1955; Conc., pf, vn, vc, orch, 1957; Philharmonic Fanfare, 1958; Variations, 1960; Envoy, 1963; Concertino, str, 1967; Vc Conc., 1967; Hn Conc., 1969; Partita, 1970; Tuba Conc., 1976; Conc., tpt, wind orch, 1980; Recitative and Aria, vc, orch, 1985; Fantasie concertante, a sax, wind orch, perc, 1987; Conc., rec, chbr orch, 1987; Salute, 1989; Conc., bn, chbr orch, 1990; Voyage, band, 1991

Vocal: Divine Poems (J. Donne), SATB, 1949; In Memoriam (H. Borland), SATB, 1963; Sonnets of Louise Labé (trans. Barnstone), S, str qt, 1977; Triptych (Beckmann), Bar, orch, 1982; A Bestiary, S, T, chbr orch, 1986; other choral works and solo songs

Chbr and solo inst: Sonata, a sax, pf, 1937; Sonata, hn, pf, 1939; Sonata, pf duet, 1946; Str Qt no.1, 1947; Sinfonia, ww qnt, 1949; Str Qt no.2, 1951; Qnt, hn, str qt, 1952; Sonata, vn, pf, 1954; Serenade, bn, str trio, 1955; Qnt, ob, str, 1962; 7 Pieces, str qt, 1964; 4 Dances, brass qnt, 1965; Ww Qnt, 1965; Sonata, va, pf, 1969; Intrada, wind qnt, a sax, 1970; Variations, tuba, 9 hn, 1974; Qnt, fl, vn, va, bn, db, 1975; Terzetto, 2 fl, vc, 1979; Hn Qt, 1981; Sextet, brass qnt, pf, 1983; Qt, hn, vn, vc, pf, 1985; Trio Serenade, cl, vn, pf, 1987; Préludes, fl, hp, db, 1988; Divertimento, tuba, ens, 1992; Trio, ob, bn, pf, 1992; Serenata, 4 vc, 1993; Prelude,

Principal publishers: Associated, A. Broude, European American, Peer

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A.S. Yama: 'The Darkened City: a Lyrical Opera', *Opera Journal*, xii/4 (1979), 29–36

JAMES P. CASSARO

Heider, Werner

(b Fürth, Bavaria, 1 Jan 1930). German composer and conductor. He studied the piano and composition with Willy Spilling in Nuremberg (1946–50), and composition with Karl Höller, the piano with Maria Landes-Hindemith and conducting with Heinrich Knappe at the Musikhochschule in Munich (1951–3). During these years he also attended several Darmstadt summer schools, which had a significant influence on his work. He was co-founder, in 1966, of the ensemble Colloquium Musicale and of the crossover group Confronto: Kammermusik und Jazz. He has directed the Ars Nova ensemble (Nuremberg) since 1968 and has also appeared with several well-known German symphony orchestras as guest conductor. His awards include the Förderpreis (1957) and Kulturpreis (1990) of the city of Nuremberg, the first composition prizes of the cities of Stuttgart (1965), Erlangen (1968) and Fürth (1970), the Wolfram-von-Eschenbach prize (1985) and the Otto-Grau Kulturpreis (1995), among others. Heider's activity as a composer is characterized by broad stylistic variety; he has no qualms about exploring different genres. Jazz plays a role in his works, as do collective and free improvisation. His pitch organization ranges from a free tonality to strict serialism, with an emphasis on rhythm and comprehensible formal structures.

WORKS

(selective list)

Orch: Konturen, vn, orch, 1962–4; Konflikte, perc ens, orch, 1963; Strophen, cl, chbr orch, 1965; Plan, str, 1966; Bezirk, pf, orch, 1969; –einander, trbn, orch, 1970; Plakat, orch, 1973; Sym. no.1, 1975; Nachdenken über ... (5 Legenden), tpt, orch, 1978–9; Rock-Art, orch, 1981; Musik-Geschichte, pf, orch, 1982; Schöne Aussichten (H.M. Enzensberger), hn, str orch, 1991

Vocal: Glimpses of Night (J.M. Davis), S, pf, small orch, 1958; Picasso Musik (P. Picasso), Mez, cl, vn, pf, 1965–6; Stundenbuch (E. Gomringer), 12 solo vv, 12 wind insts, 1972; Der Läufer (N.P. Schnetz), SATB, 1979; Stimmungswechsel (10 Stücke, various authors), S, pf, 1995–6

Chbr: Dialog I, cl, pf, 1960; –da sein–, 20 wind insts, 1966; Edition, variable, 1969; Pyramide für Igor Stravinsky, chbr ens, 1971; WIR (Kommunikationen), str qt, 1978; Galerie, perc qt, 1983; Martinus Luther Siebenkopff (Musik gegen ein Spottbild), ens, 1983; Intarsien, wind qnt, 1984–5; Sept-Wege 1–30 (Ein musikalisches Tagebuch), 4 solo insts, 1989–90; Beweggründe, ob, cl, bn, 1990–91; Panorama, jazz cl, 6 insts, 1993

Solo inst: Modi, pf, 1959; Inventio I, vn, 1961; Inventio II, cl, 1962; Inventio III, hpd, 1964; Landschaftspartitur, pf, 1968; Extras (15 Stücke), pf, 1972–7; Adamah, pf, 1985; 4 Exerzitien, org, 1987; End-Spiel (Spiel-End), vc, 1988; In der Stille der Zeit, org, 1994; Klavierspielplatz (12 Stücke), for young pfms, pf, 1994; Entgrenzung, va, 1997

Principal publishers: Ahn & Simrock, Bote & Bock, Moeck, Peters, Sikorski, Universal

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S. Kelber: 'Werner Heider: Katalog für einen Blockflötenspieler', *Tibia*, i (1976), 145–8

S. Clausning: 'Werner Heider: ein Porträt', *Tibia*, x (1985), 421–4

G. Schramm: 'Wenn ich Werner Heider höre', *Das neue Erlangen*, no.95 (1995), 54–9

STEFAN FRICKE

Heidsieck, Eric

(b Reims, 21 Aug 1936). French pianist. He studied with Blanche Bascourret de Gueraldi at the Ecole Normale de Musique in Paris, then with Marcel Ciampi at the Paris Conservatoire (where he received a *premier prix* in 1954) and privately with Cortot and Kempff. His international career began in 1955 with acclaimed débuts in Paris and London, followed by recitals and appearances with leading orchestras throughout the world. In Paris he performed Mozart's last 12 concertos (1964) and Beethoven's 32 sonatas (1969 and 1979). His strong and personal Beethoven cycle is among the most distinctive of his numerous recordings, which include subtle accounts of most of Fauré's piano music, an elegant version of Ravel's *Le tombeau de Couperin*, and several Mozart concertos; he has also published cadenzas for Mozart's concertos. Heidsieck is active as a chamber musician, and often performed and recorded with Paul Tortelier. From 1980 to 1998 he taught at the Conservatoire National Supérieur de Musique in Lyons.

WRITINGS

'Dynamics or Motion?', *Piano Quarterly*, no.140 (wint. 1987/8), 56–8

'Les signes musicaux chez Beethoven', *Piano*, ix (1995–6), 128–31

CHARLES TIMBRELL

Heifetz, Jascha

(b Vilnius, 2 Feb 1901; d Los Angeles, 10 Dec 1987). American violinist of Russian birth. He had his first lessons from his father, Ruvim, a professional violinist. Soon afterwards he went to Elias Malkin, a noted

teacher, and at the age of six was able to perform Mendelssohn's Violin Concerto. In 1910 he was admitted to the St Petersburg Conservatory, first to Auer's assistant Nalbandyan, then to Auer himself. On 30 April 1911 he played at a concert in St Petersburg and made a sensational début in Berlin on 23 May 1912. As a result, Nikisch invited him to play Tchaikovsky's Violin Concerto with the Berlin PO on 28 October 1912. The offer of a tour of the USA enabled Heifetz to leave Russia in 1917; his début at Carnegie Hall on 27 October was a triumphant success. In 1925 he became an American citizen.

Heifetz first appeared in the Queen's Hall, London, on 5 May 1920. He toured Australia (1921) and East Asia (1923). He played to enthusiastic audiences in Palestine in 1926 and in 1967 went back there to play with the Israel PO. No less emotional was his return to Russia in 1934. After World War II Heifetz reduced his appearances. From 1962 he taught at the University of Southern California, Los Angeles, where the Heifetz Chair in Music was established in 1975, with Heifetz as its first occupant. In 1964 he gave three chamber music concerts at Carnegie Hall with Piatigorsky and other artists. For his 70th birthday a one-hour film made in France was shown on television: he played Bach's Chaconne and Bruch's Scottish Fantasy and demonstrated his accustomed mastery.

The name of Heifetz has become synonymous with violinistic perfection. Yet he did not stress technical exhibitionism. His stance was almost immobile; he held his violin high and far back, with his face turned towards his fingers. His right elbow was held rather high, owing to an almost exaggerated 'Russian-style' grip of the bow. His tone was powerful and produced with great pressure; equalizing this was an intense vibrato giving a glowing tone without a trace of sentimentality. Heifetz's interpretations were sometimes criticized as cold, an impression reinforced by his severe appearance – a chiselled, unsmiling face, even when acknowledging an ovation. But this immobility concealed the utmost concentration, boldness, grandeur and impetuosity. His preference for fast tempos was encouraged by his technical virtuosity, but the speed was always controlled. He had the ability to blend his tone and interpretation with other artists, as is proved by his chamber music playing with Feuermann, Primrose, Piatigorsky and Rubinstein.

Heifetz commissioned and performed a number of concertos, including those by Walton, Castelnuovo-Tedesco, Korngold and Louis Gruenberg. Among his many transcriptions the most famous is the *Hora staccato* by Dinicu.

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The Strad, xcix (1988) [Heifetz issue]
K. Lee: 'Premier Violinist', *The Strad*, cvi (1995), 45–9
J.-M. Molkhov: 'Heifetz on Disc and Film', *ibid.*, 90–97
E. Wen: 'Heifetz: a Legend on Record', *ibid.*, 36–41

BORIS SCHWARZ/MARGARET CAMPBELL

Heighington, Musgrave

(*b* Durham, 1679; *d* Dundee, early June 1764). English organist and composer. He referred to himself as 'sometime of Queen's College, Oxford', although it is not possible to authenticate a university education; he was, however, often referred to as 'Doctor' Heighington in the 18th century. From 1717 to 1720 he was organist at Hull; from there he went to Dublin, where he gave concerts between 1725 and 1728. In 1726 he set Dryden's *Ode on St Cecilia's Day (Alexander's Feast)*, which was performed in Dublin on 22 October 1726, and later repeated at Cambridge and elsewhere. The pantomime *The Enchanter, or Harlequin Merlin* may also come from this period.

In 1733 Heighington went first to London and then to Great Yarmouth, where on 4 August he and his family gave a concert in the town hall; he was subsequently chosen city organist. In October 1734 his *Ode for His Majesty's Birthday* was performed in Yarmouth, followed in March 1735 by a song for the queen's birthday. Three months later he and his family gave a concert at Beccles and, on 30 June 1736, another in Peterborough. On 2 September 1736 he was chosen as an honorary member of the Gentlemen's Society of Spalding, for which he composed numerous works; in October he founded the Yarmouth Music Club. He divided his activities between Yarmouth and Spalding, but in 1745 the Yarmouth city fathers cut the salary of the city organist from £60 to £40 and Heighington and his family moved to Spalding. In 1748 he became organist at St Martin's, Leicester.

About 1756 Heighington became organist at the English Episcopal Church in Dundee. Bishop Pococke, describing his visit of 1760, said he found 'a neat chapel and organ of which Dr Heighinton, a very eminent musician (who took his degree in music at Oxford and Cambridge, and is about 80) is the organist'; evidently Heighington was not satisfied to claim merely a single doctorate. During the last few years of his life he founded the Dundee Musical Society, one of the earliest societies of its kind in Scotland. He was married first to Anne Conway and then to Mary Conner; some of his family were musically gifted. An assessment of Heighington as a composer is difficult because most of his works are lost; the extant pieces show him to have been an agreeable if not excessively gifted composer.

WORKS

6 Select Odes of Anacreon in Greek and 3 [6] of Horace in Latin Set to Musick, 1v, orch (London, n.d.)

4 songs: Descend each goddess (London, c1740); Fast by the margin of the sea, *Chloe, or the Musical Magazine*, xcv (London, c1760); The Dream of Anacreon, *Calliope, or English Harmony*, ii (London, 1746); When I survey that matchless face

(London, c1750)

Ps tune, 'Abingdon', GB-Lbl

lost works

The Enchanter, or Harlequin Merlin (pantomime) (Dublin, n.d.)

Alexander's Feast (ode, J. Dryden), on St Cecilia's Day, Dublin, 22 Oct 1726; new ov., Yarmouth, 1741

Ode for His Majesty's Birthday, Yarmouth, 30 Oct 1734

Song for Her Majesty's Birthday, ?Yarmouth, 3 March 1735

Ode for the Spalding Gentlemen's Society Anniversary of 1738

Ode on Love and Friendship for the Anniversary of 1739

2 cants., Spalding, 1740: Tu sai chi sai, lo che gia il cor

Ode on Musick, Spalding, 1743

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D. Johnson: *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972)

CHARLES CUDWORTH

Heighted.

An adjective describing notation that indicates the pitch of notes by their vertical placing on the page. See [Diastematic](#).

Heije, Jan Pieter

(*b* Amsterdam, 1 March 1809; *d* Amsterdam, 24 Feb 1876). Dutch music educationist, poet and physician. He had his first poems published in 1830 while still a medical student in Leiden. Until 1861 he was editor of several literary and medical journals, and a board member of societies promoting music (1842), welfare (1844) and the medical arts (1848); he then devoted himself entirely to music in his role as secretary of the Maatschappij tot Bevordering der Toonkunst, a post he held from 1843 until his death. At his instigation the Vereniging voor Nederlandse Muziekgeschiedenis was founded in 1868. Heije's dedication to the general welfare of the lower classes is exemplified in his poetry and in his striving to improve community singing to facilitate their introduction to art music. He also encouraged the production of good editions of chorale settings and textbooks for music education.

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P. van Reijen: 'Het eeuwfeest van de Vereniging voor Nederlandse muziekgeschiedenis', *Mens en melodie*, xxiv (1969), 20–23

JAN TEN BOKUM

Heiller, Anton

(b Vienna, 15 Sept 1923; d Vienna, 25 March 1979). Austrian organist and composer. He entered the Vienna Academy of Music in 1941 to study the piano, harpsichord, organ (with Bruno Seidlhofer) and composition. He graduated only a year later, and at the end of the war took up an appointment teaching the organ at the academy. Soon he became established internationally as an organ recitalist, his performances of Bach winning particular acclaim. In 1952 he gained first prize at the International Competition for Improvisation at Haarlem. In his youth he was highly esteemed as a conductor and harpsichordist, but he concentrated increasingly on playing the organ and teaching.

Heiller first attracted attention as a composer in 1945 with his Toccata for two pianos, which he performed with his wife Erna. After that he devoted himself more and more to writing Catholic church music and concert works of a similar type. He was a modern polyphonist, following in the tradition of Hindemith and Johann Nepomuk David; his music displays a melodic affinity with Gregorian chant. Like David he progressed through increasing chromaticism to the use of a thematic 12-note technique. In 1954 he received the Austrian State Award for Choral Music, in 1963 the Vienna Award for Culture and in 1969 the Grand Austrian State Award.

WORKS

(selective list)

choral

Masses: Mass, mixolydian G, unacc., 1944; Mass, lydian F, vv, org, 1948; Missa in nocte, female/boys' vv, org, 1949; Missa brevis C, unacc., 1951; Missa super 'Erhalt uns Herr', female/boys' vv, 1953; Missa super 'Salve regina' und 'Vater unser im Himmelreich', female vv, 1957; Missa super modos duodecimales, vv, 7 insts, 1960; Kleine Messe über Zwölftonmodelle, unacc., 1961; Deutsches Ordinarium, unacc., 1967; Kleine deutsche Messe, vv, org, 1976

Other works: Der Heiland ist erstanden, motet, unacc., 1945; Ach wie nichtig, ach wie flüchtig, motet, unacc., 1949; Tentatio Jesu, short orat, solo vv, vv, 2 pf, 1952; TeD, vv, org/wind, timp, org, 1953; Psalmenkantate, solo vv, vv, orch, org, 1955; François Villon (F. Krieg), ballad, solo vv, vv, orch, 1956; Ps xxxvii, vv, orch, 1963; In principio erat verbum, cant., 1v, vv, orch, org, 1965; Stabat mater, vv, orch, 1968; Geistliches Konzert, vv, 6 ww, 1970; Adventmusik, children's vv, ob, vn, org, 1971; Passionsmusik, children's vv, org, 1973

Smaller pieces for mixed/male/female vv

organ

Sonata no.1, 1945; Sonata no.2, 1947; 2 Partitas, 1947–8; In festo corporis Christi, 4 pieces, 1957; Fantasia super 'Salve regina', 1963; Ecce lignum crucis, 1967; Tanz-Toccata, 1970; Meditation über die gregorianische Ostersequenz 'Victimae paschalis laudes', 1974; 3 Little Chorale Preludes, 1975

other works

Orch: Org Conc., 1963; Conc., hpd, org, chbr orch, 1972

Inst: Toccata, 2 pf, 1945; Kammer-Symphonie (Sextet), 6 insts, 1946; Ein wenig

Principal publishers: Doblinger, Universal Edition

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D. Lindner: 'Anton Heiller', *ÖMz*, xii (1957), 199–201
W. Szmolyan: 'Staatspreisträger Anton Heiller', *ÖMz*, xxiv (1969), 703–4

RUDOLF KLEIN

Heilmann, Uwe

(b Darmstadt, 7 Sept 1960). German tenor. He studied in Detmold, made his début there as Tamino in 1981 and joined the Stuttgart Staatsoper in 1985. There he rapidly established himself as the house's leading Mozartian tenor with admired performances as Tamino, Don Ottavio and Belmonte. He made his début at the Metropolitan in 1990 as Belmonte, the role with which he also made his La Scala début in 1994. Heilmann also developed a flourishing career as a concert singer, especially in Bach and the major Classical choral works, and was an acclaimed interpreter of lieder, notably at the Hohenems and Salzburg festivals. Among his many recordings, those of his four most celebrated Mozart roles (Tamino, Belmonte, Titus and Don Ottavio), Flamand (*Capriccio*) and *Die schöne Müllerin* stand out, all displaying his incisive tenor, his fine line and his gift for characterization through the text. In 1999 he retired from singing to devote himself to academic study.

ALAN BLYTH

Heina, François-Joseph

(b Mieschitz [now Měšic], nr Prague, 20 Nov 1729; d Paris, 28 Feb 1790). Czech musician and publisher. He was in Paris from 1764, as *cor de chasse* to the Prince de Conti and later *trompette de cheval-léger de la garde du roy*, but received his discharge in 1775. From that date he was a teacher of the trumpet and hunting horn; from 1785 until his death he was a member of the orchestra of the Comédie Française.

In January 1773 he petitioned for a six-year privilege for the publication of Stamitz's instrumental music. For at least ten years (1775–85), he published instrumental works, especially chamber music, by fellow Czechs (Vanhel, Fiala and Stamitz) and composers of the Mannheim school (Eichner and Schwindl). Heina was a good friend to Mozart in Paris, particularly at the time of his mother's illness and death. He also published the first editions of seven of Mozart's works, including three piano sonatas.

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FRANÇOIS LESURE

Heindl, Franz Sebastian.

See [Haindl, Franz Sebastian](#).

Heindorf, Ray

(*b* Haverstraw, NY, 25 Aug 1908; *d* Los Angeles, 3 Feb 1980). American musical director, orchestrator and conductor. His association with cinema music began as a young man with employment as a pianist and organist for a silent movie theatre in Mechanicsville, New York. He became a protégé of Leo Forbstein, the first musical director at Warner Brothers' studios, after helping with the scoring of the first sound film, *The Jazz Singer* (1927). He effectively served his apprenticeship with Warner Brothers, rising through the music department as a performer and orchestrator-arranger. During this period he orchestrated for Steiner on *Daughters Courageous* (1939). When Forbstein retired in 1947, Heindorf succeeded him, remaining as head of the department until 1959, although he continued to conduct and arrange scores. He was nominated for 18 Academy Awards between 1942 and 1968, and received three: for the musical direction on *Yankee Doodle Dandy* (1942) and *This is the Army* (1943), the latter of which was based on the songs of Irving Berlin; and for the adaptation to film of the Broadway musical *The Music Man* (1962). Despite the traditional pedigree of the Warners' department, Heindorf was supportive of developments in film scoring style, most notably in his conducting of Alex North's original jazz score for *A Streetcar Named Desire* (1951). Among the few scores for which he was principal composer are *Hollywood Canteen* (1944), *Young Man with a Horn* (1950), a biography of Bix Beiderbecke, and *Pete Kelly's Blues* (1955), which achieved minor cult status largely due to its score.

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KATE DAUBNEY

Heine, (Samuel) Friedrich

(*b* Leipzig, 15 Sept 1764; *d* Schwerin, 26 Nov 1821). German composer and flautist. His father was the physician Johann Abraham Heine. He was chamber musician in the Mecklenburg-Schwerin court chapel at Ludwigslust from 1788. In 1789 he married Felicitas Agnesia Rietz, the singer and former wife of F.L. Benda. He became registrar (1809) and secretary (1815) of the Archives in Schwerin. He composed symphonies, an overture, concertos, flute duets, a sonata for clarinet or violin and piano,

and church music, but he was considered to be at his best as a composer of songs; several collections of these were published including the *Lieder und Gesänge mit Begleitung des Klavier oder Harfe* (1801), *Lieder mit Begleitung des Pianoforte* (1803) and *Sechs deutsche Lieder mit Fortepiano*.

E. VAN DER STRAETEN/JOHN D. DRAKE

Heine, Heinrich [Harry]

(b Düsseldorf, 13 Dec 1797; d Paris, 17 Feb 1856). German poet, prose writer and critic. Heine received his early education at the Lyzeum in Düsseldorf and in 1816 went to Hamburg to work in the banking office of his uncle, Salomon Heine. After the failure in 1819 of a business venture his uncle had financed for him (Harry Heine & Co.), he entered the University of Bonn and attended A.W. Schlegel's lectures on literature. In 1820 he matriculated as a law student at the University of Göttingen but was suspended the next year for participating in a duel. Between 1821 and 1823 he continued his studies in Berlin, where he had the opportunity to hear Hegel. A frequent guest at the salon of Rahel Varnhagen von Ense, he made the acquaintance of Alexander von Humboldt, Bettina Brentano and Adalbert von Chamisso.

During his Berlin years he published *Gedichte* and *Tragödien*, the latter containing the drama *William Ratcliff*. A walking tour of the Harz region in 1824 provided the impetus for the satirical-idyllic *Die Harzreise* (published in volume i of *Reisebilder*, 1826–31). After completing his law studies at Göttingen in 1825, Heine – by birth a Jew – was baptized by a Lutheran pastor, presumably to facilitate entry into the civil service or an academic career. The appearance of his *Buch der Lieder* in 1827 consolidated his reputation as one of the foremost lyric poets of the day.

Following an unsuccessful attempt to obtain a professorship in Munich and a period of travel in Italy, he settled briefly in Hamburg. His republican spirit was aroused by the revolution of July 1830 and he moved to Paris in May 1831. Apart from two short trips to Germany (1843 and 1844), he remained in the French capital for the last 25 years of his life, earning his living as a correspondent for various German journals and as a contributor to French periodicals on subjects ranging from literature and music to politics. While his works were banned as subversive by the German Federal Assembly in 1835, in the following year he was granted a small pension by the French government. His penetrating critique of recent trends in German literature, *Die romantische Schule*, also appeared in 1836. Between 1834 and 1840 his journalistic writings were published in four volumes as *Der Salon*.

In 1841 he married Eugénie Mirat, a woman of little education with whom he had lived since 1834. By 1848 spinal tuberculosis of syphilitic origin was diagnosed; Heine soon became paralysed and was confined to what he called his 'mattress-tomb' for the remainder of his days. In these last years, however, he produced some of his finest verses, publishing them in *Romanzero* (1851) and *Gedichte 1853 und 1854*. In both collections the poet faces the pain of a slow death with characteristic irony.

Heine's writings on music are among the first to accord primacy of place to social issues. As correspondent for the Augsburg *Allgemeine Zeitung*, he painted a vivid portrait of the Parisian musical scene between 1830 and 1840. Witty, brilliant and sometimes malicious, his reports document the important shift in cultural dominance from the aristocratic salon to the large audiences of industrial society. For Heine, the contrast between the styles of Rossini and Meyerbeer is emblematic of this shift. Whereas the ingratiating melodies of the Italian opera composer represent a form of individual expression, Meyerbeer's emphasis on harmony, spectacle and striking orchestral effects was directed towards the masses. So too were the 'primeval grandeur' of Berlioz's music (which Heine was among the first to champion) and the pyrotechnics of virtuosos such as Liszt and Paganini. Heine's thoughts on other musicians were equally trenchant. He predicted that Chopin would have a greater impact on the development of composition than on the history of performance, described Spontini as consumed by jealousy of Meyerbeer, and found Donizetti's fertility 'not inferior to a rabbit's'.

Heine's poetry was set by almost all the major composers of the 19th century (beginning with Schubert, whose six settings were posthumously published in *Schwanengesang*, 1829) and by a host of minor figures as well. While his verses remained popular as vehicles for music well into the 20th century, the previous century alone witnessed the production of approximately 8000 lieder on Heine texts. Schumann launched his 'year of song' (1840) with a *Liederkreis* (op.24) on a poetic cycle from the 'Junge Leiden' section of the *Buch der Lieder*. For the ever-popular *Dichterliebe*, he selected 16 (originally 20) poems from the *Lyrisches Intermezzo*. Altogether Schumann set 43 of Heine's verses. Other settings include those of Robert Franz (68), Mendelssohn (7), Loewe (9), Liszt (7), Brahms (6), Wolf (18), Grieg (8), Richard Strauss (6) and Berg (3).

Although Heine's poems contain many echoes of the *Volkslied*, a feature that helps to account for their immense attraction to composers, they often cast the genre in an ironic light. According to the poet Eichendorff, 'almost every one of Heine's beautiful lyrics ends with a suicide', a destruction of the illusion created by his recourse to the stock-in-trade of romantic imagery. Even the most adept composers found it a challenge to convey Heine's irony in music.

Heine also exercised a notable impact on music for dance and the theatre. Although a performance of the ballet for which he wrote a scenario in 1846 (*Der Doktor Faust*) failed to materialize, a narrative from *Elementargeister* served as the basis for the Adam-Perrot-Gautier *Giselle, ou les Wilis* (1841). Wagner drew on *Aus den Memoiren des Herrn Schnabelewopski* for the text of *Der fliegende Holländer* and his *Tannhäuser* may owe something to Heine's version of the tale in *Götter im Exil*. William Ratcliffe in turn served as the point of departure for opera librettos set by Cui, Mauritius Vavrincz, Mascagni, Leroux, Dopfer and Andreae.

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JOHN DAVERIO

Heinefetter.

German family of singers.

- (1) [Sabine Heinefetter](#)
- (2) [Clara Stöckl-Heinefetter](#)
- (3) [Kathinka Heinefetter](#)

CHARLES JAHANT/ELIZABETH FORBES

Heinefetter

(1) Sabine Heinefetter

(*b* Mainz, 19 Aug 1809; *d* Illenau, 18 Nov 1872). Soprano. She made her début in 1824 in Peter Ritter's *Der Mandarin* at Frankfurt. She was advised by Spohr to sign a contract for life with the Kassel Opera; but in 1829 she fled to Paris, where she studied with Davidde Banderali and Giovanni Tadolini, and sang at the Théâtre Italien until 1842. She created Adina in *L'elisir d'amore* at the Teatro Cannobiana, Milan (1832), and sang Alaide in *La straniera* at Danzig (1833). In 1846 she appeared in Marseilles, where she married shortly afterwards. She continued to sing occasionally until 1856.

Heinefetter

(2) Clara Stöckl-Heinefetter

(*b* Mainz, 7 Sept 1813; *d* Vienna, 23 Feb 1857). Soprano, sister of (1) Sabine Heinefetter. After studying with her sister and then with Giuseppe Ciccimarra in Vienna, she made her début there in 1831 as Agathe (Sabine sang Aennchen) at the Kärntnertortheater, where she was engaged for

many years; her roles included Smeton (*Anna Bolena*), Lucrezia Borgia, Zayda (*Dom Sébastien*), Alice (*Robert le diable*) and Spohr's Jessonda. She made her London début in 1840 at the St James's Theatre as Agathe, returning in 1842 to Covent Garden, where she sang Donna Anna, Susanna, Pamina, Leonore (*Fidelio*), Norma and Valentine in the British première of *Les Huguenots*; she was praised for her 'exquisite sweetness of tone'. She retired in 1850.

Heinefetter

(3) Kathinka Heinefetter

(b Mainz, 12 Sept 1819; d Freiburg, 20 Dec 1858). Sister of (1) Sabine Heinefetter, with whom she first studied. She made her début at Frankfurt in 1837, then appeared at the Théâtre de la Monnaie (1840). After further study with Louis Ponchard, she sang Donna Elvira at the Paris Opéra (1841). Her career was temporarily halted in 1842 by the scandal when one of her lovers murdered a rival in her apartment, but she later appeared in Hamburg, Berlin, Vienna and Budapest, singing Norma, Rachel (*La Juive*), Agathe and Valentine. She retired in 1858, only months before her early death.

Heinen, Jeannot [Jean-Baptiste Heinen]

(b Luxembourg, 25 Dec 1937). Luxembourgeois composer. Originally self-taught (he wrote his first compositions when nine years old), he studied in Luxembourg with Edmond Cigrang and Walter Kolneder, in Saarbrücken with Heinrich Konietzny, and in Karlsruhe with Roland Weber and Humphrey Searle. He also took a composition course with Krenek. On the recommendation of Krenek and Kolneder, he left Luxembourg and in 1970 was appointed as head of music documentation at SWF in Baden-Baden.

His prolific output shows the influence of Impressionism as well as atonality, the neo-baroque and experimental trends, while retaining a distinctive personal style. He has written over 400 works in a variety of genres, especially for orchestra and for chamber groups. He is married to the violinist Dora Entcheva who has performed his works for violin in Luxembourg, Germany and elsewhere. He organized the Baden-Baden Brahms symposia (1986–92) and is president of Korrespondenzen, a society for the promotion of new music in Baden-Baden.

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(selective list)

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LOLL WEBER

Heinichen, Johann David

(*b* Krössuln, nr Weissenfels, 17 April 1683; *d* Dresden, 16 July 1729). German composer and theorist. He was the son of David Heinichen who, after an education at Leipzig's Thomasschule and the university, moved to Krössuln for a lifelong career as pastor. Like his father, Heinichen studied at the Thomasschule, having displayed considerable musical gifts as a child. (According to his own testimony in *Der General-Bass in der Composition*, these involved composing and conducting sacred music in local churches.) He enrolled at the Thomasschule on 30 March 1695 and his education included harpsichord and organ lessons with Johann Kuhnau. Heinichen's talent impressed Kuhnau, who employed the young student as his assistant, with responsibility for copying and correcting Kuhnau's own manuscripts.

In 1702 Heinichen entered Leipzig University as a law student, completing the degree in 1706 and immediately moving to Weissenfels to begin a practice as an advocate. Here the musical life of the court, under the patronage of Duke Johann Georg, seems soon to have attracted Heinichen away from his career in law. Johann Philipp Krieger, the Kapellmeister, apparently encouraged Heinichen to write music for court occasions. In addition, Heinichen came into contact with other composers including Gottfried Grönewald, Krieger's assistant, the court organist Christian Schieferdecker, and for a while Reinhard Keiser, Hamburg's leading opera composer. In 1709 Heinichen returned to Leipzig at the request of the manager of the opera house, for which he composed several operas. He also became the director of the collegium musicum that met at Lehmann's coffee house. During this period Heinichen was appointed composer to the court of Zeitz and opera composer to the court of Naumburg. During this year, if not earlier, he found time to write the first version of his thoroughbass treatise, published in 1711.

In 1710 Heinichen gave up his successful career in Leipzig to travel to Venice, the centre of Italian operatic music, the style of which Heinichen was determined to learn at first hand. In Venice he was commissioned to write two operas for the Teatro S Angelo, *Mario* and *Le passioni per troppo amore*, both successfully produced in 1713. In Venice Heinichen came into personal contact with numerous important Italian musicians and composers, including Gasparini, Pollaroli, Lotti and Vivaldi. In 1712 he went to Rome, where he gave music lessons to the young Prince Leopold of Anhalt-Cöthen, later J.S. Bach's patron. No further details of Heinichen's travels in Italy have been found. He remained in Italy, mainly in Venice, until 1716. His growing fame as a composer attracted the attention of the Prince-Elector of Saxony, who engaged him as Kapellmeister to the court at Dresden, a post Heinichen assumed in 1717 and retained all his life.

In Dresden Heinichen shared the duties as Kapellmeister with Johann Christoph Schmidt. The court of August the Strong maintained one of the most important musical establishments in Europe. In the court orchestra Heinichen found such outstanding musicians as the violinists Veracini, Volumier and Pisendel (one of Heinichen's pupils), the flautists Buffardin, Hebenstreit and Quantz, and the lutenist S.L. Weiss. For the court theatre he wrote only one opera, *Flavio Crispo*, which was never performed. For reasons which remain obscure, the Italian opera company at court was dissolved by order of the king when quarrels broke out between the composer and the singers Senesino and Berselli. The score of *Flavio Crispo* breaks off without explanation near the end of the final act, as if the composer gave it up at the time of these disagreements. Although opera no longer had any significance in Heinichen's career, he wrote a large amount of music, both secular (in the form of cantatas, serenades and instrumental works) and sacred, in numerous scores largely performed in the royal chapel. During Heinichen's final years he revised and rewrote his earlier thoroughbass manual, publishing it in 1728 at his own expense. He died from tuberculosis, and was buried on 19 July 1729 in the cemetery of the Johanniskirche.

Heinichen composed in almost every popular form of his day except keyboard music. Most of his scores were written specifically for his duties as court Kapellmeister. Seibel listed more than 250 works, many of which – including some of the operas and church music – were lost in World War II. None of his music was published during his lifetime, and very little has appeared in modern editions. His musical style proves his own credo that music should be composed in a style mixing the national idioms of German, French and Italian music. As such, his music is somewhat more *galant* or pre-Classical in character than reminiscent of the contrapuntal complexity associated with north German Baroque composers. His instrumental concertos, solo and trio sonatas are clearly Italian in stylistic origins; however, Heinichen was particularly interested in deriving unusual instrumental colours, and his works (as Hausswald showed) are masterful displays of unusual instrumental combinations and sonorities. His vocal music, especially the secular works, shows obvious connections with Venetian operatic practice of the early 18th century, and little remains in these scores of the greater musical-dramatic scope of earlier German opera composers such as Keiser.

It is, however, his great treatise, *Der General-Bass in der Composition*, that assures Heinichen's continuing position at the forefront of Baroque theorists. He was praised and honoured by his contemporaries for this work; Charles Burney (*General History of Music*, ii, 459) called him 'the Rameau of Germany'. Mattheson and Scheibe were among the many prominent 18th-century writers to draw attention to Heinichen's treatise. *Der General-Bass* is an encyclopedia of knowledge not only for thoroughbass practice but also for a wide range of information both theoretical and philosophical concerning the art of composition (see Buelow, *Thorough-Bass Accompaniment*). The study of thoroughbass was for Heinichen not just a means of acquiring keyboard facility to accompany from a basso continuo, but also the best method for learning the entire technique of composition.

Der General-Bass in der Composition is not a new edition of his first treatise, but rather a complete rewriting that almost doubles the content of the original book. It was completed following Heinichen's rich musical experiences in Italy, and its new content reflects Italian influence on his ideas, especially as related to performing practices. The *Einleitung*, new to the second version, comprises a manual for composers, and this section provides us with our most concrete insights into German compositional principles of musical rhetoric and the expression of the affections. Another invaluable addition to his treatise are the extensive comments on the realization of unfigured basses, which conclude with a practical demonstration of how one would realize the unfigured bass to Alessandro Scarlatti's cantata, *Lascia, deh lascia, al fine*. Throughout the *General-Bass* Heinichen inserted copious footnote annotations sounding very much like a teacher's enthusiastic asides to his students. These remarks frequently give important clues to Heinichen's aesthetic and theoretical doctrines. Few composers of the Baroque have left us such confident, experience-tested opinions about their musical art.

WORKS

operas

Der Karneval von Venedig, oder Der angenehme Betrug, ?Weissenfels, 1705, 1 aria *D-SW*

Hercules, ?Leipzig, c1709, 11 arias *SW*

Olimpia vendicata (A. Aureli, after L. Ariosto), Naumburg, 1709

Paris und Helene, oder Der glückliche Liebeswechsel, Naumburg, 1710, *Bsb**

Le passioni per troppo amore (3, M. Noris), Venice, S Angelo, carn. 1713, *D-DI**

Mario (G. Braccioli), Venice, S. Angelo, 1713, *DI*; as Calpurnia, oder Die römische Grossmut, Hamburg, 1716

L'amicizia in terzo, overo Il Dionigio [Act 3] (G.M. Rapparini), Neuburg an der Donau, 1718 [Act 1 by 'Cavaliere Messa', Act 2 by A.R. Stricker, ov and ballet music by G. Finger]

Flavio Crispo, 1720, unperf., *DI**

serenades and festival music

autograph scores in *D-DI*

Zeffiro e Clori, serenata a 2 voce, 1714

La gara degli dei, serenata nel giardino cinese, 10 Sept 1719

Diana sull'Elba, serenata fatta sull'Elba, 18 Sept 1719

Serenata di Moritzburg, 6 Oct 1719

Le nozze di Nettuno e di Teti, serenata, Pillnitz, 3 Aug 1726

Musica da tavola per il giorno del nome di S.A.R. Federigo Augusto, 5 March 1727

sacred music

12 masses; 2 Requiem; 8 Mag; 3 TeD; 7 Lamentations (4 lost); 4 lit; 6 hymns; 12 responsories (lost); int; off; 35 Latin hymns and motets; 15 German sacred cants. and motets; 2 orats (La pace di Kamberg; Oratorio tedesco al sepolcro santo, 1724); 2 Cantate al sepolcro di nostro Signore: mostly in *DI*

other works

63 cants., 1–2vv

24 concs.; 5 sinfonias; 2 ovs. (suites); 7 solo sonatas, vn/fl; 9 trio sonatas; 4

sonatas, 3–5 pts; Pastorale per la notte della nativitate Christi; kbd and org works

theoretical works

Neu erfundene und gründliche Anweisung ... zu vollkommener Erlernung des General-Basses (Hamburg, 1711)

Der General-Bass in der Composition, oder Neue und gründliche Anweisung (Dresden, 1728/R)

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GEORGE J. BUELOW

Heininen, Paavo (Johannes)

(b Helsinki, 13 Jan 1938). Finnish composer. After taking private lessons in composition from Meriläinen he studied at the Sibelius Academy, Helsinki (1956–60), with Aarre Merikanto, Rautavaara, Englund and Kokkonen, at the Staatliche Hochschule für Musik, Cologne (1960–61), with B.A. Zimmermann and Rudolf Petzold and at the Juilliard School (1961–2) with Persichetti and Steuerman. Heininen taught music theory at the Turku Music School (1963–6) and from 1966 theory and composition at the Sibelius Academy, where he succeeded Rautavaara as professor of composition in 1993. His teaching is known for its stress on strict methods while encouraging broad perspectives, and an entire generation of Finnish

composers, several of them well-known internationally, can be counted as his former students. He has performed as a pianist and, occasionally, conductor of his own music. As a writer he is known for his detailed and penetrating essays on the music of contemporary Finnish composers as well as other subjects related to composing.

Two distinct periods can be identified in Heininen's output: 12-note and post-serial. In his Symphony no.1 (1958, revised 1960) he adopted a 12-note method which in some later works governed other parameters than pitch alone. This is exemplified in his large-scale orchestral works (e.g. the crypto-Mahlerian *Adagio*, 1963, revised 1966, and Symphony no.3, 1969, revised 1977); they are characterized by richness and variety of detail within a monumental form, a quality he admires in the symphonies of Bruckner, Mahler and Hartmann. In contrast to these heavy and complex works, often of considerable length, there is another strain of compositions which are more airy and spacious in character; they play with traditional forms and techniques in a quasi neo-classical manner but without relinquishing an opulence of stimuli or his own integrity of style (*Petite symphonie joyeuse*, 1962; Piano Concerto no.2, 1966). His move into a post-serial style was a gradual development from the early 1960s through to the latter half of the 1970s. The treatment of pitch organization became less rugged and less dominant, restricted aleatory and field-type textures gained importance (Piano Concerto no.1, 1964), timbre became more significant (*Musique d'été*, 1963), rhythm more varied and harmony more powerful. The synthesis of all these developments is a multi-dimensional style, in which the rationalism of the serial period is replaced by a fuzzy logic, as if the music has evolved from a stream of consciousness in which, as the composer says of *Dia* (1979), 'all parameters are of equal value as directions of musical argument, and all their combinations equally probable'.

Essentially a composer of instrumental music, Heininen tends also to treat his vocal parts instrumentally, as in *Reality* for soprano and ten instruments (1978) or the opera *Silkkirumpu* ('The Damask Drum', 1983), subtitled a 'concerto for singers, players, words, images and movements'. Especially rich and varied is his solo and chamber music, which, along with delightful smaller pieces (the *Jeu*, *Discantus* and *Cantilena* series), also includes such important works as the piano sonata *Poesia squillante ed incandescente* (1974) and the two string quartets (1974; 1992, revised 1994), equal in weight to his symphonic works and concertos. Worthy of mention also are his reconstructions of two scores by his teacher Merikanto (*Symphonic Study*, 1928, and String Sextet, 1932). This enabled him to imagine what Merikanto's Third Violin Concerto, which the composer destroyed, would have been like; in a rare act of identification that went far beyond completing an unfinished score, Heininen composed the violin concerto from scratch (*Tuuminki*, 1993) from scratch in the style and spirit of Merikanto. He has continued this idea in *Supplements to the History of Finish Chamber Music* (1999) which consists of two string quartets in the style of Leevi Madetoja.

WORKS

(selective list)

stage

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orchestral

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chamber

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ILKKA ORAMO

Heiniö, Mikko (Kyösti)

(b Tampere, 18 May 1948). Finnish composer and musicologist. He studied at the Sibelius Academy in Helsinki (1971–5), where he was taught the piano by Liisa Pohjola and composition by Kokkonen. He then studied composition in Berlin with Szalonek (1975–7) and musicology at the University of Helsinki, where he lectured between 1977 and 1985. He received his doctorate in 1984 and has been professor of musicology at the University of Turku since 1986. As well as holding other administrative positions, he is chairman of the Society of Finnish Composers.

One of the most versatile personalities of Finnish musical life, Heiniö successfully combines roles of both composer and musicologist, and his pioneering research into modern Finnish music has had influence upon his creative work. His early compositions were neo-classical and freely tonal, in which he also experimented with serial, aleatory, colouristic and minimalist procedures. His mature work can be described as post-modernist, characterized by a Mahlerian plurality: dodecaphonic features are juxtaposed with melodic borrowings, Latin rhythms and popular dances. His music refreshingly mixes structural awareness and spontaneity and evokes an emotional response thanks to its Mediterranean sensuality

and rhythmic energy, while the dramaturgical contours of his works are always easy to grasp. As the composer has said, 'My ideal is of music in which the great surface spans and the spirit of the piece are immediately discernible.'

One of Heiniö's central orchestral works is *Possible Worlds: a Symphony* (1987), which, with its irony, nostalgia and pathos, presents a universe of diverse moods and styles. In his unique series of six piano concertos he moves far from the traditional genre: the Third Piano Concerto (1981) combines dodecaphony with Latin tone colour; the fourth, *Genom kvällen* ('Through the Evening', 1986), with its two movements (a structure typical of Heiniö), includes mixed chorus and the piano is given a chiefly colouristic role; the Sixth Piano Concerto 'Hermes' (1994), based on Greek mythology, contains parts for a soprano and dancers. Other notable works include the song cycle *Vuelo de alambre* (1983), which utilizes polyrhythmics, carnival tunes and minimalist repetition, *Wind Pictures* (1991) for synthesizer, mixed chorus and strings, in which biographical and historical dimensions are interlocked, and the Trio for violin, cello and piano (1988), subtitled 'Self-Portrait with Reich and Joplin – in the presence of Schumann'.

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Solo inst: Lindgreniana, op.18, ob, 1975; Suite, op.21, bn, 1976; Deductions I, op.35, pf, 1979; Kolme repetitiivistä unta [3 Repetitive Dreams], op.42, pf, 1982; Uneen/Into Sleep, pf, 1986; Ritorcelli, op.55, pf, 1991

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VEIJO MURTOMÄKI

Heinisch, József [Joseph]

(*b* before 1800; *d* Pest, 7 Nov 1840). Hungarian composer and theatre conductor, probably of Austrian origin. In his youth he moved in the society of Beethoven. About 1812 he entered the service of the Transylvanian Count Farkas Bethlen as a music teacher. From 1824 to 1830 he worked as a theatre conductor in Kolozsvár (now Cluj-Napoca), and from 1830 to 1835 he was active in Kassa (now Košice, Slovakia), where the first performance of his opera *Mátyás királynak választása* ('The Election of Mátyás as King') was given. From 1836 to 1837 he was conductor of the Hungarian theatre company in Buda. The Hungarian Theatre in Pest, centre of opera in Hungary until 1884, was opened on 22 August 1837 with his overture *Thalia diadala az előítéleteken* ('Thalia's Victory over Prejudice'), and on the same day he also conducted the first opera performance there, Rossini's *Il barbiere di Siviglia*. Until his death he was the conductor (from 1838, under Ferenc Erkel, second conductor) of the theatre.

Heinisch was one of the pioneers of opera in Hungary, and his compositions and arrangements contributed significantly to the enlargement of the repertory of the Hungarian theatre. He composed mainly in the international opera style of his time but could also express himself in the *verbunkos* style. Although possessing little originality himself, he was one of the forerunners of the 'father of Hungarian opera', Erkel. His compositions and arrangements, all left in manuscript, include an opera, three ballets, a pantomimed comedy, incidental music and arrangements of earlier Hungarian operatic music for the Hungarian theatre.

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Heinitz, Wilhelm

(*b* Hamburg-Altona, 9 Dec 1883; *d* Hamburg, 31 March 1963). German musicologist. He began his career as a bassoonist. In 1915 he became assistant in the phonetics laboratory for African and South Sea languages at the University of Hamburg. After taking a doctorate in psychology at Kiel (1920), and completing his *Habilitation* in Hamburg (1931), he founded the department of research into comparative musicology at the Colonial Institute of Hamburg University, which he directed until his retirement in 1949. He became successively lecturer (1931), reader and research fellow (1935). In 1945 he founded the Landesverband Hamburg der Tonkünstler und Musiklehrer. In addition to his writings on music, psychology and phonetics, he wrote ten volumes of lyric poetry and gave some 300 radio talks.

In the Colonial Institute his association with Carl Meinhof, an expert in African studies, and the phonetician Panconcelli Calzia developed his own interest in African studies, theory of tone and sound, and phonetics. His early scientific articles concerned biological factors involved in music, including motor components and the relationship between bearing and attitude on the one hand and production and reproduction of music on the other. His theory of homogeneity is founded on the works of Ellis, Rutz, Sievers and Bekking. His papers are in the Staats- und Universitätsbibliothek in Hamburg (*D-Hs*).

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E. SCHULZE–MEISTER/PAMELA M. POTTER

Heinlein.

See [Hainlein](#) family.

Heinlein [Funcke], Federico

(b Berlin, 25 Jan 1912). Chilean composer and critic, of German descent. He started his musical training in Argentina and continued it at the University of Berlin (1929–34), where he studied composition with Wilhelm Klatte and Paul Graener, and musicology with Schering and Blume. On his return to Buenos Aires he worked as an assistant to Fritz Busch and Erich Kleiber at the Teatro Colón (1935–40), and in 1940 he emigrated to Chile. In 1949 he travelled to the Blandford Summer School, England, to take courses in composition (Boulanger), clavichord and harpsichord (Dart), and choral direction and piano teaching (Anthony Hopkins). Back in Chile he became active as a teacher and piano accompanist, also appearing in chamber music recitals. He taught chamber music and other subjects at the University of Chile (1954–89). He became music and dance critic on the daily newspaper *El mercurio* in 1954 and also published essays in specialist journals such as the *Revista musical chilena*.

Heinlein became known as a composer in Chile in 1943 with his *Dos canciones*, based on folk motifs. Since then, several of his works have been published, recorded and awarded prizes. He has had commissions from diverse institutions and performers, both in Chile and abroad. He became a member of the National Association of Composers in 1952 and has represented the country at international events. Heinlein is particularly drawn to vocal music and that designed for intimate venues. His rigorously constructed pieces show an eclecticism that ranges between tonality and 12-note serialism.

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Orch: Sinfonietta, orch, 1954; Concertante, ob, bn, str, 1976

Choral: Cantus mariales (liturgical text), SATB, 1950; Amaryllis (F. Rückert), SATB, 1953; 2 villancicos (trad.), SATB, 1973; 2 coros (P. Neruda, E. Barquero), SATB, 1978; Deseos (M. Baeza G.), SATB, 1981; Villancicos (trad.), 1985

Solo vocal: Philines Lied (J. von Goethe), S, pf, 1937; 2 canciones (G. Mistral), 1v, pf, 1943; 3 canciones españolas (A. and M. Machado), 1v, pf, 1945; 3 Lieder (Klabund), 1v, pf 1947; 3 canciones antiguas (16th cen.), Bar, pf, 1950; Farewell (Neruda), Bar, orch, 1951; 3 Nachstücke (G. Keller, E. Lissauer, I. Moossen), 1v, pf, 1954; Silencio (A. Storni), 1v, pf, 1957; Cantata del pan y la sangre (M. Arteche), S, Bar, nar, chorus, str orch, perc, 1980; Antipoeta y mago (V. Huidobro), A, cl, vn, vc,

pf, 1984–5, version for S, A, pf; La carta de Violeta (V. Parra), 1v, gui, 1985; Las aguas de los años (Mistral), A, vn, vc, pf, 1987; Yervas Buenas (M. Jara), 1v, pf, 1989

Chbr and solo inst: Sonatina, vc, pf, 1944; Do not go gentle, va, pf, 1985–6, version for cl, pf; Testimonio, pf, 1986, arr. vn, pf; Imaginaciones, pf, 1986–7, arr. wind qnt; De consuno, cl, vn, vc, pf, 1991

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FERNANDO GARCÍA

Heinlein, Paul.

See [Hainlein, Paul](#).

Heinrich, Anthony Philip [Anton Philipp]

(*b* Schönbüchel [now Krásný Buk], Bohemia, 11 March 1781; *d* New York, 3 May 1861). American composer of German-Bohemian birth. The adopted son of a wealthy uncle, Heinrich inherited property and a prospering business. However, the Napoleonic wars and the ensuing Austrian financial crash of 1811 destroyed his entire inheritance. He had visited America in 1805, and in 1810 had tried unsuccessfully to establish his business there. Following another abortive business venture in America (1816–17) and the death of his wife, a Bostonian, he remained to embark upon a musical career.

Although Heinrich had studied the violin and piano in his youth, he was essentially self-taught. Nevertheless, he became a dominant American figure as composer in the mid-19th century. His career led him to Philadelphia, Pittsburgh, Kentucky, Boston and finally New York, where he settled in 1837. He was considered America's first 'professional' composer, and critics termed him 'the Beethoven of America'. At New York in 1842, 1846 and 1853, and at Boston in 1846, 'Father' Heinrich was the featured composer in festival concerts that included several of his large orchestral works.

Heinrich's life is prominently linked with the history of concert music in America during the first half of the 19th century. As a violinist he led one of the first known performances of a Beethoven symphony (probably the First Symphony) in America (Lexington, Kentucky, 12 November 1817). He was chairman of the organizational meeting on 12 April 1842 of the New York Philharmonic Society. The scope of his personal contacts and

acquaintances with important men in fields outside music is astonishing: he was close to diplomats, legislators, judges, lawyers, doctors, professors, naturalists, poets and writers. Indeed, he was granted an audience with a president of the USA, John Tyler, at which he played his compositions.

Unlike most American composers of the period, Heinrich's reputation extended beyond America. He was acquainted with Mendelssohn, and Marschner praised his compositions. He spent the years 1826–31, 1833–7 and 1856–9 in Europe, at times playing violin in the orchestras of Drury Lane and Vauxhall Gardens in London. In 1836 his compositions were acclaimed after a concert at Graz. The same year, his international reputation was acknowledged by his inclusion in Gustav Schilling's *Encyclopädie* and it was confirmed in Fétis's *Biographie universelle* (1839). His career was crowned with three concerts at Prague in 1857, the last one devoted exclusively to his orchestral works. Despite this notable career, he died in poverty and neglect.

Heinrich's compositions exemplify the Romantic view of art as self-expression. Many of his works, including numerous autobiographical songs and descriptive compositions, can be traced to specific experiences and events during his life. Shortly before beginning to compose, he made a 300-mile journey by foot through the wilderness from Philadelphia to Pittsburgh, followed by a 400-mile journey down the Ohio River to Kentucky. This encounter with the frontiers and natural wonders of the new nation made a profound and lasting impression on his creative imagination. The frontier spirit is reflected in the title of his first major publication, *The Dawning of Music in Kentucky, or The Pleasures of Harmony in the Solitudes of Nature* (1820), a large, ambitious and varied collection of songs and pieces for piano and violin (see illustration), and in *The Sylviad, or Minstrelsy of Nature in the Wilds of N. America* (1823, 1825–6), both without precedent in American publishing. Heinrich had written his first composition (1818) and others during his solitary habitation of a log house in the woods around Bardstown, Kentucky. Throughout his life he fostered the Romantic image of himself as the log-house composer, 'tutored by nature'.

Like many other 19th-century composers, Heinrich was particularly interested in writing descriptive music. From his frontier experiences, the American Indian made the deepest impression, as nine of his orchestral works show; his first composition conceived for orchestra concerned the Indian (*Pushmataha, a Venerable Chief of a Western Tribe of Indians*, 1831). He seems to have been the first to attempt a serious treatment in music of the idea of the American Indian, at any rate in the larger forms. One of America's natural wonders was orchestrally described in *The War of the Elements and the Thundering of Niagara*, and Heinrich's patriotism found expression in, among other works, *The Jubilee*, a large composition for orchestra, chorus and solo voices, tracing the history of America from the Pilgrims up to the War of Independence. Two other descriptive works for orchestra show fruits of his friendship with John James Audubon: *The Columbiad, or Migration of American Wild Passenger Pigeons* and *The Ornithological Combat of Kings, or The Condor of the Andes and the Eagle of the Cordilleras*, the latter considered by Heinrich as his best work. Heinrich is buried in the Audubon vault in New Trinity Cemetery, New York.

Heinrich's compositions are out of the ordinary and quite original. Although eccentric, occasionally rough, and unusually complex and elaborate, his works are truly expressive and never without interest. The sources of his musical style are found in Haydn and to some extent Beethoven, but they have the greater ornateness of Italian opera and often a freer use of chromaticism both melodically and harmonically. Heinrich's melodic style is strongly influenced by classical dance music, and melodic quotation plays an important role in his compositional technique, particularly self-quotation and the quotation of popular, patriotic tunes (e.g. *Hail Columbia*, *Yankee Doodle*, *God Save the King*). The forms Heinrich favoured most are those of the dance and the theme with variations. Generally, he did not develop material thematically or formally, but juxtaposed successive sections. As a result, his works often have the characteristics of an extemporized fantasy (e.g. *A Chromatic Ramble of the Peregrine Harmonist*, for piano).

Heinrich consistently rewrote his works and composed for a wide variety of performance media, frequently employing the same musical materials in different ones. Since he was a violinist and pianist, and his first creative efforts were improvisations on the violin, it is not surprising that the majority of his works exhibit a strong instrumental bias. Although he wrote many excellent songs and piano pieces, he was an orchestral writer by temperament and choice, and the orchestral works form the truest expression of his musical personality. He wrote for a large orchestra, with scores employing up to 44 individual parts. The years 1834–5 and 1845–7 produced most orchestral works. Unfortunately, in America at this time there were no orchestras and few vocalists capable of executing properly Heinrich's extremely complex music.

Although none of his orchestral music was published, the great majority of Heinrich's other work was. His orchestral manuscripts, personal scrapbook and a large number of music prints are in the Library of Congress. Another, smaller collection of prints is in the Národní Muzeum, Prague.

WORKS

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DAVID BARRON/J. BUNKER CLARK

Heinrich, Anthony Philip

WORKS

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The Western Minstrel, op.2 (Philadelphia, 1820, rev. 1820–23/R) [WM]

The Sylviad, or Minstrelsy of Nature in the Wilds of N. America, 2 collections, op.3 (Boston, 1823, 1825–6/R) [Sa, Sb]

Index: u – songs; v – vocal ensembles; w – keyboard; x – vocal with orchestra; y – orchestral; z – instrumental

u – songs

v – vocal ensembles

w – keyboard

x – vocal with orchestra

y – orchestral

z – instrumental

lost or incomplete

Heinrich, Anthony Philip: Works

u – songs

1 voice, piano, unless otherwise stated

1819: While the Heart (H.C. Lewis) [also z]

1820 (in DMK): A Bottle Song (Burns) [also v]; Coda (W.B. Tappan); Columbia's Plaint (Lewis); From thee Eliza (Burns); Hail to Kentucky (P.W. Grayson); How Sleep the Brave (W. Collins) [also v]; Ode to the Memory of Commodore O.H. Perry (Lewis) [also z]; Prologue Song (Lewis), 2 settings; Say what is that heart! (Grayson); Sensibility, and Sensibility's Child (Lewis), 2 songs [no.1 also v]; Sweet Maid; The Birthday of Washington (text from The National Intelligencer); The Bohemian Emigrant (Lewis); The Bride's Farewell (Lewis); The Musical Bachelor (J.R. Black), also for 1v, fl/vn, pf; The Young Columbian Midshipman (Lewis), 2 versions; 'Tis not in Dreams (Tappan); To my Virtuoso Friends (R.S. Coffin); Visit to Philadelphia (Lewis); Where is that Heart? (Grayson)

1820 (in WM): Hast thou seen! (Tappan); Image of my Tears (Byron, Lewis); Irradiate Cause! (Tappan); Love in Ohio (Lewis); Maid of the Valley (Tappan); O smile upon the deaf and dumb (Tappan); Remember me (Lewis), 2 versions; Sailor Boy's Dream (W. Diamond); The Musical Bachelor (Black); There is an hour (Tappan); The Yager's Adieu (Grayson); Venez ici! (Lewis); Where are the pleasures (G. Dutton)

1822: Ode to the Memory of Commodore Perry (Lewis)

1823: Fair Pupil (M. Neville); Philanthropy (Tappan) [also v, w] (Sa)

1825 (in Sb): Fill your Goblets (H. McMurtrie) [also v]; Mary (T. Moore); Overture to the Fair Sylph of America (Neville); The Sylph of Music (C.H. Locke); The Yager's Adieu (Grayson), 2 versions; Where is the nymph (T. Moore, M. Osborne); Where's the home (Locke)

1826 (in Sb): Sequel, or Farewell to my Log House (J.M. Brown) [also v]; The Log House (Brown); The Western Minstrel's Recollection (A.G. Whipple)

1828: Fantasia vocale (J.H. Payne); The Twin Brothers (L.E. Landon), 2 settings; The Twin Sisters (W. Steele), 2 settings

c1828: Be silent now (Steele); Dean Swift's Receipt to roast mutton (Swift); I love the brilliant courtly scene (T. Gaspey), rev. as The glorious day shall dawn at last; The Absent Charm (Gaspey)

1832: I love thee! (T. Hood); The Voice of Faithful Love (Gaspey), 1v, fl, pf

c1832: Nay, Lady (N.G[reene]); We wander in a thorny maze (Tappan)

?1832: Song of Jacob to Rachel (Tappan), 1v, org

1838: The Bonny Brunette (J.M. Moore), 2 versions

1842: The Loved One's Grave (Wordsworth)

1846: Breezes from the Wild Wood: no.1, Imoinda (O.H. Mildeberger), no.2, Ne-La-

Me (W. Wallace); Cantilene d'affetto: no.6, La toilette de la reine (Mrs G. Killick, G. von Kienbusch), no.7, The Maid of Honor (Steele, von Kienbusch), 2 versions, no.8, Eleanor (A. Mensbier, von Kienbusch), no.9, Love's Confiding (W.L. Jeffers, von Kienbusch); Reminiscences of Kentucky [see v]: no.1, The Parting (D.C. Driscoll); The Minstrel's Friend (Tappan); The Tribute [see v]: no.1, Sweet Music (Tappan); The Young Columbian Midshipman (Lewis); Une petite fantaisie d'amour (M.S. Pile)

1847: La toilette de la cour (Killick)

1848: An Offering of Song: no.1 The Rose of the Sea (M.E. Hewitt), no.2, The Broken Heart (Moore); Sacred Meditations (Tappan): no.1, An Evening Reflection, 1v, org, no.2, Sweet is the Hour of Solitude; The Harp's Last Echoes: no.1, 'Tis Echo's Voice (Steele, von Kienbusch), also for 1v, fl, pf Heaven and my Harp (Mrs A.R. Luyster), no.2, The Soul Released (Tappan), 1v, org, no.3

1849: La bohémienne (F. Koller, H.B. Gay); La toilette de la cour (Killick, von Kienbusch); Mým slovanským bratrům v Evropě! [To my Slavonian Brethren in Europe] [see w]: no.1, Home of my Youth (Tappan, von Kienbusch), no.2, The Cypress (W.J. Edson, von Kienbusch); Recollections from a Log House [see w]: no.1, Love in Ohio (Lewis); The Calm Sequester'd Cell [Süss ist die Ruh] (Gaspey, A. Mandel)

1850: Father Heinrich's Klage, 1v; Love's Enchantment (Tappan); Melodie (H. Haring), 1v

?1850: An Elegiac Song (A. Carey); The Garland (Luyster)

1851: How Sleep the Brave (Collins); Must I resign; The Yager's Adieu (Grayson)

1852: The Unknown Man

?1852: Our hearts were bowed; Remember me (Lewis)

1852–3: Sunset Chimes, 1v, pf, org: no.1, I have something sweet to tell you (Mrs F.S. Osgood), no.2, O! say, my Leila (F.W. Fish), no.3, Loving Hearts (A. Duganne), no.4, The Forsaken (Duganne), no.5, Hope on (Duganne), no.6, Hope's Diadem (H.T. Drowne), no.7, Remember me (Lewis), no.8, Forget me not (Tappan), no.9, Capriccio vocale, 2 versions, no.10, The Boston Bard (Coffin), no.11, Must I resign, no.12, That awful day (I. Watts)

1854: A Votive Wreath [Dem Verdienste seine Krone] [see w, y]: no.3, Love's Enchantment [= u 1850], no.4, La bohémienne [= u 1849], no.5, The Spirit Bond [Das Geister Band] (Hewitt, G. Aigner); Legends of the Wild Wood [Urwald Sagen] [see w, y]: no.4, Fleeting Hours (W.J. Wetmore, M. Langenschwartz), no.5, The Old Harper (Wetmore, Aigner)

?1858: Balladen: no.1, Die Liebe, no.2, Der Engel Wanderung (E. Vacano)

Uncertain date: Accettate gli ossequi; A Lone Trembling Flower (Steele); Du bist gestorben (Heine), 2 settings; Fantasia amorosa (S.S. Fitch); Hark! I heard; I love to watch the evening sky; In Lebanon (Tappan), 1v, org; I've something sweet to tell you (Osgood); Oh Happy Land (Wetmore); Shadows of Memory (Wetmore); The Home of Childhood's Hour (Drowne); The Lilac, 3 settings; The Spirit Bond (Hewitt)

Heinrich, Anthony Philip: Works

v – vocal ensembles

1820 (in DMK): A Bottle Song (Burns), solo vv, STB, pf [also u]; How Sleep the Brave (Collins), 1v, unison vv, pf, also for STB [also u]; Sensibility, 2vv, fl, pf [also u]; The Sons of the Woods (Lewis), 1v, unison vv, pf

1823 (in Sa): Philanthropy (Tappan), SATBB, pf [also u, w]; The Minstrel's Catch, S, 8–40 mixed vv (more ad lib), pf

1825 (in Sb): Epitaph on Joan Buff (W. Staunton, Osborne), 5vv, pf; Fill your Goblets (McMurtrie), 4vv, pf [also u]

1826 (in Sb): Bohemia (Watts), SS(A)BB, org; Sequel, or Farewell to my Log House, 4vv, pf [also u]; The Minstrel's Adieu (Locke), SSB, pf; The Western Minstrel's Musical Compliments (Grayson), SSB, pf

1832: 4 hymns in N.D. Gould: *National Church Harmony* (Boston, 1832): Antonia, 4vv, Death of a Christian (A.L. Barbault), SSTBB, org; Harmonia, 4vv, On Judah's Plain (Tappan), 4vv; Funeral Anthem (C. Murray), 2 Tr, T, 2 B, chorus, org/pf; Hail Beauteous Spring (Tappan), ST(S)B, pf

1836: Des Christen Tod (Barbault, Mandel), SSTBB, pf/org

1845: The Adieu, opening from oratorio The Wild Woods' Spirits Chant (Eng. text Edson, Ger. text C.J. Hempel), S, A, T, 2 B, chorus, org/pf

1846: Elegiac quintetto vocale (Wallace), SATBB, org/pf; Reminiscences of Kentucky [see u]; The Valentine, 'Lovely are Maidens' (G.B. King), S, T, pf; The Tribute [see u]; no.2, The City of Fraternal Love (Lewis), 1v, SATB, pf

1847: Funeral Anthem (Hewitt), S, A, T, 2 B, chorus, org

1851: Music, the Harmonizer of the World (King), 1v, SATB, pf

1854: Musa sacra, no.4: The Death of a Christian [Des Christen Tod] (Barbault, Mandel), SATBB, org/pf

?1858: 2 choruses from The Columbiad, pt.2: Erkenne Gott! (Langenschwartz), SATB, pf, Soli Deo gloria, S, A, T, B, chorus, pf

Uncertain date: Our Hearts, 2vv, pf, also for S, A, T, 2 B, chorus, pf

Heinrich, Anthony Philip: Works

w – keyboard

piano 2 hands, unless otherwise stated

1820 (in DMK): A Chromatic Ramble, pf, 1v; A Divertimento; A Serenade, pf, ?vv; Avance et retraite; Farewell to Farmington, arr. pf; Hail Columbia!; Kentucky March, Trio, and Quick-step Waltz; La buona mattina, pf, 1v; Lord Byron's Cotillion (incl. Fair Haïdée's Waltz); Marche concertante, arr. pf, 1v; Marcia di ballo; Rondo Waltz; The Fair Bohemian; The Henriade; The Minstrel's Petition, pf, 1v, vn; The Prague Waltz; The Sarah; The Unamiable; Three Cotillions, pf, ?fl, 1v; Visit to Farmington; Yankee Doodle Waltz

1820 (in WM): Gipseey Dance; Ländler of Austria; Philadelphia Waltz; The Minstrel's March

1823 (in Sa): A Divertimento di ballo; Canone funerale; Philanthropy [also u, v]; The Minstrel's Musical Compliments; Toccata capricciosa; Vasetto triangolo

1825 (in Sb): A Sylvan Scene; Bernhard, Duke of Saxe Weimar's March; Overture de la cour; The Four-pawed Kitten Dance, pf 4 hands; The Minstrel's Entertainment with his Blind Pupil, pf 4 hands; The Minstrel's March; The Minstrel's Vote; The Students' March; Toccata grande cromatica

1826 (in Sb): The Debarkation March; The Embarkation March; Vivat Britain's Fair!

c1830: Avance et retraite, arr. pf

c1832: A Divertimento di ballo; A Recollection of England; Il divertimento di Londra; La promenade du diable; Multum in parvo; Paganini's Incantation [with T. Welsh]; The First Labour of Hercules; The Rübezah! Dance; The Waltz of the N. York Graces

1835: Le départ d'Angleterre

c1835: Musical Week: The Amaranth, The Brown Beurré, The Hickory, pf, vc, The Phoenix, The Sensitive Plant

1838: The May Day Waltz

1839: L'esprit et la bonté; Pocahontas

1840: An Elegiac Impromptu Fantasia; The Nymph of the Danube; 3 Elssler Dances: The Laurel Waltz, The New York Capriccio, The Zephyr Dance

1841: The Maiden's Dirge; The President's Funeral March, pf/org; 3 Indian Fanfares; 3 petits caprices; 2 Waltzes pastorale

1842: The New York Rondo; The Yankee Welcome to Boz, 2 waltzes; 3 Images of Musical Thought: The March and Waltz of the Muses, The Return from School

1844: Texas and Oregon Grand March; Tyler's Grand Veto Quick Step

1847: The Laurel and the Cypress

1848: Der Triller; Valentine Wedding Waltz

1849: A Valentine, pf, vn ad lib; Divertimento leggiadro: Capriccio volante, Finale trionfante, St Valentine's; Marcia della regina e Passo doppio Coburg; Mým slovanským bratrům v Europě! [To my Slavonian Brethren in Europe] [see u]: no.3, Žalost Čechů! Bohemia's Funeral Honors to Josef Jungmann (1847), no.4, The Moan of the Forest; Recollections from a Log House [see u]: no.2, The Wood-land Stroll Waltz; The Festival of the Dead and the Cries of the Souls, pf, org ad lib; The Indian Carnival, toccata

1850: Barnum's Invitation to Jenny Lind; General Taylor's Funeral March; Song without Words

c1850: Jenny Lind and the Septinarian [see y]: Jenny Lind's Maelstrom

1851: Voluntary, org

1853: Caprice dansante concertante: Le minuet du grand-père et La valse des grands enfants

1854: Adieu to America; A Votive Wreath [Dem Verdienste seine Krone] [seeu]: The First Labour of Hercules; Legends of the Wild Wood [Urwald Sagen] [see u]: no.2, Ischl or Union of Spirits, no.3, Ouisahiccon

1855: A Katinka: Caprice; Jäger's Adieu

1858: Zerrinnen des geisterhaften Traumbildes

Uncertain date: An Elegy, org; Divertimento di ballo; La Colombiade; Phantasy, org/pf; Pushmataha; 4 capricci: Il dilettante, Il filosofo, Il professore, Il romantico; The Virtuoso's March to Olympus; 2 pieces (unidentified)

Heinrich, Anthony Philip: Works

x – vocal with orchestra

O Santa Maria (2 texts: sacred Lat., secular by Steele), S, T, chbr orch, 1834

Musa sacra, no.2: Adoramus te Christe, offertorio, 3vv, orch, 1835; no.3: O Santa Maria, motetto, STBB, chbr orch, ?1835

The Jubilee (Edson), S, A, T, 2 B, chorus, orch, 1841

The Warriors' March to the Battlefield (Grayson), S, A, T, B, chorus, orch, 1845

Coro funerale (Hewitt), S, A, T, 2 B, chorus, semichorus, orch, org, ?1847

Amor patriae – Our Native Land (Eng. Wetmore), S, A, T, 2 B, chorus, orch/pf, before 1854

Noble Emperor (Wetmore), S, A, T, 2 B, chorus, orch; perf. as orch piece (vv tacent) as Hoch Oesterreich, ?1854

The Columbiad (Langenschwartz, E. Rosenbaum), pt.1, orch; pt.2, S, A, T, 2 B, chorus, pf, 1857–8

Der Felsen von Plymouth, pt.1, orch; pt.2 borrowed from Adoramus te Christe, Soli Deo gloria, 1858–9

Heinrich, Anthony Philip: Works

y – orchestral

Pushmataha, a Venerable Chief of a Western Tribe of Indians, fantasia, 1831

A Concerto for the Kent Bugle; Complaint of Logan, the Mingo Chief, fantasia; The Indian War Council; The Mocking Bird to the Nightingale, capriccio; The Tower of

Babel, oratorical divertissement; 1834

The Treaty of William Penn with the Indians, conc. grosso, 1834, rev. 1847

The Jäger's Adieu, 1835

Gran sinfonia eroica, c1835

Pocahontas, fantasia romanza; The Columbiad, sym. [see x]; The Hunters of Kentucky, sym.; 1837

The Wild Wood Spirits' Chant, fantasia, c1842

Musa sacra, no.1: The Tower of Babel, sinfonia canonica, 1843 [based on music of 1834], adds 1852

Johannis Berg, grand potpourri dansante; Manitou Mysteries, sym.; The

Indian Carnival, sinfonia eratico-fantastica; The War of the Elements, capriccio grande; before 1845

Boadicèa, concert ov.; The Empress Queen and the Magyars, sinfonia patriottica-dramatica; The Mastodon, sym.; To the Spirit of Beethoven, sym.; ?1845

Schiller, grande sinfonia drammatica, 4 of the 5 movts, 1830s, rev. with adds 1847

The Ornithological Combat of Kings, sym., 1847, rev. 1856

The Tomb of Genius: to the Memory of Mendelssohn-Bartholdy, sinfonia sacra, ?1847

The Castle in the Moon, orch romanza, 1850

Jenny Lind and the Septinarian [see w]: Jenny Lind's Journey, divertissement, c1850

National Memories, ov., 1844–52

The Wildwood Troubadour, ov., 1834–53

Austria: The Flight of the Double Eagle, ov.; Bohemia, sinfonia romantica; before 1854

A Votive Wreath [see u]: The Empress Queen and the Magyars; Legends of the Wild Wood [Urwald Sagen] [see u]: no.1, The Wild Wood Troubadour; 1854

Homage à la Bohème, sym., 1855

Austria: Heil dir ritterlicher Kaiser, march; Die Allianz beider Hemispheren; ?1858

Marcia [? Das Schloss im Monde]; The Harper of Kentucky, ov.; uncertain date

[Heinrich, Anthony Philip: Works](#)

z – instrumental

While the Heart, fl/cl/vn, 1819 [also u]

Ode to the Memory of Commodore O.H. Perry, pf, vn/fl [also u]; Tema di Mozart and an Original Air, 2 vn, db/vc, pf ad lib; The Yankee Doodleiad, 3 vn, db/vc, pf; 1820 (DMK)

Storia d'un violino, vn, 1831

2 Scores for 11 Performers: The Columbiad, The Tower of Babel, fl/pic, 2 cl, bn, 2 hn, tpt, 2 vn, va, vc, db [bn, 2nd cl ? added later], 1837

Marcia funebre, brass band, perc, after 1850

Souvenir of the Hudson Highlands, pf, vn; Trip to the 'Catskill Mountain House', vn, pf; 1851

Marcia funebre for the Heroes, brass band, perc, ?1850–54

Ottetto, 3 vn, 2 va, 2 vc, db, triangle, ?1857–8

Scylla and Charybdis, pf, vn; The Adieu, fl, 2 vn, 2 va, vc, db, ?inc. [incl. The Greeting]; unknown date

[Heinrich, Anthony Philip: Works](#)

lost or incomplete

I. – lost

Heinrich habitually assigned new titles to old works, so that some works listed here

may exist under other titles.

Voice(s) with keyboard: I enter thy garden of roses (Byron), with vn, perf. 1821, l.; Maidens in your mystic bower (?McMurtrie), perf. 1821, l.; Youths who merit (McMurtrie), perf. 1821, l.; Lover's Prayer (Coffin), before 1825, l.; Away, away, perf. 1825, l.; The Stranger's Requiem (Edson), duet, perf. 1842, l.; Stay with me (?Oterman), 1854, inc.; Fantasia amorosa (Fitch), inc.; Funeral Anthem (Hewitt), SATBB, org, inc.; Gloria, inc.; I've something sweet to tell you (Osgood), inc.; Sensitive Plant (Tappan), inc.; Sweet is the hour of solitude (Tappan), inc.; Take back the token, inc.

Keyboard: The Bachelor's Quick Step and Wedding Waltz, pf, perf. 1832, l.; A Chromatic Ramble, toccata, pf, inc. [see version in DMK]; An Offertorio, l.; Denmark's Funeral Honors to Thorwaldsen, pf, l.; The Dedication Waltz, l.; Toccata grande, org, l.

Vocal with orch: The Child of the Mountain (McMurtrie), melodrama, some inst pieces, arr. pf, extant; The Minstrel, opera, 1835, l.; The Ornithological Combat of Kings, oratorio, 1837, l.; The Maiden Queen, oratorio, l.

Orch: A National Olio, perf. 1821, l.; Capriccio, perf. 1821, l.; Finale (Tutti), perf. 1821, l.; Ov., perf. 1821, l.; A New Divertimento, perf. 1832, l.; The Mythological Concerti Grossi for a grand orch, before 1845, only l page extant; Tecumseh, ov., perf. 1846, l.; The New England Feast of Shells, divertimento, perf. 1853, tpt extant; A Concertante, ob, orch, l.; Potpourri, l.; The Cosmopolitan Grand March, l.; The 'Nec Plus Ultra' Yankeedoodleiad, l.

Miscellaneous: Postillion Waltzes, vn, perf. 1819, l.; Variations on Marlboro, vn, perf. 1819, l.; Divertimento (alla marcia), 11 wind insts, timp, perf. 1821, l.; Solos pastorale, cl/fl, perf. 1821, l.; The Ornithological Combat of Kings, septett concertante, l. (also arr. vn, pf, l.)

Heinrich, Anthony Philip

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Heinrich, Nikolaus.

See [Henricus, Nikolaus](#).

Heinrichshofen.

German firm of music publishers. Wilhelm von Heinrichshofen (1780–1881) took over Theodor Keil's publishing concern in 1797; in 1806 he founded a firm in Magdeburg under his own name and published mostly historical and theological works. His son Theodor (1805–1901) and grandson Adalbert (1859–1932) built it into a music publishing business, issuing keyboard works by J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Schumann and Chopin, as well as folksongs and lieder. Otto Heinrich Noetzel, grandson of Adalbert, became director in 1932, and a subsidiary office was established in Leipzig; the head office was established at Wilhelmshaven in 1947. Heinrichshofen has issued about 30,000 titles since its foundation and has represented several 20th-century composers, including Nico Dostal, Mark Lothar, G.F. Malipiero, Schoenberg and Richard Strauss. It also published school music and music for recorder. On 1 January 1986 the company divided into two independent businesses with Heinrichshofen books being published by the new imprint Florian Noetzel GmbH. The firm specializes in books on ballet, theatre and musicological research.

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THEODOR WOHNHAAS

Heinrich von Augsburg.

See [Henricus of Augsburg](#).

Heinrich von Meissen.

See [Frauenlob](#).

Heinrich von Morungen

(d Leipzig, 1222). German Minnesinger. Of noble birth from Thuringia, he spent much of his life in the service of the Margrave Dietrich of Meissen, and it was as the margrave's *miles emeritus* (knight honourably discharged from duty) that he entered the monastery of Thomaskirche in Leipzig. 33 Minnelieder survive, all but one without melodies: in the Codex buranus (D-Mbs Clm 4660) the strophe *Ich bin keiser âne krône* appears with neumes. The poem *Lanc bin ich geweset verdrâht* (ed. Lachmann, 147.17) may be a contrafactum of the anonymous *Je ne suis pas esbahis* (R.1538) and is published with this melody by Müller-Blattau and Aarburg; it is also possible that *Mir ist geschehen als einem kinderlîne* is a contrafactum of *Ainsi m'ave cum al enfan petit*.

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For further bibliography see [Minnesang](#).

BURKHARD KIPPENBERG/LORENZ WELKER

Heinrich von Ofterdingen

(c1200). German Minnesinger. He is sometimes wrongly referred to as Osterdingen. There is no documentary evidence relating to him, although

identification with a 'Henricus de Oftendinh filius Henrici de Rospe', documented in 1257 and who worked in Thüringen, would be chronologically possible. However, the form of his name seems rather to point towards south Germany. Earlier scholars attempted to identify him with Tannhäuser or Heinrich von Morungen, but it is likely that he existed as a separate person. He is first mentioned in the poem of the Wartburg song contest (c1260); in it he challenges Wolfram von Eschenbach and Walther von der Vogelweide by defending the honour of the Duke of Austria. The Jena and Colmar song manuscripts (*D-Ju* E.1.f.101; *Mbs* Cgm 4997) contain music for the first part of the Wartburg poem ascribed to Heinrich von Ofterdingen and given the title, in Colmar, 'Gekaufter Ton' or 'Fürstenton'. The Colmar manuscript presents a less florid version than Jena.

In the 19th century Heinrich was integrated with Tannhäuser and as such appears in Wagner's *Tannhäuser* and in numerous literary works of all types.

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For further bibliography see [Minnesang](#).

BURKHARD KIPPENBERG/LORENZ WELKER

Heinrich von Veldeke.

See [Hendrik van Veldeke](#).

Heinricus de Libero Castro.

Composer, possibly identifiable with [Heinrich Laufenberg](#).

Heinroth, Johann August Günther

(*b* Nordhausen, 19 June 1780; *d* Göttingen, 2 June 1846). German musical educationist and writer. He was the nephew of Gottlieb Heinroth, a singer, harpist and composer. He received his early musical instruction from his father, organist of the Peterskirche, Nordhausen. At the universities of Leipzig (1798) and Halle (1800) he studied literature, theology and education. His second post (1804) was at Israel Jacobson's boarding-

school at Seesen, where he taught and composed new devotional music for the Jewish communities of Kassel and Berlin. At this period hatred of the French occupation prompted him to write popular songs against Napoleon which were circulated in manuscript.

In 1818, on Forkel's death, Heinroth was invited to become musical director of the University of Göttingen. His predecessor's great reputation made this a demanding position, but from the beginning Heinroth showed considerable enterprise. He formed and directed a choral society, lectured in both music and theology, and in 1823 he initiated a series of 'academic concerts' in which students played an active part. His reports were published in the *Neue Zeitschrift für Musik*. Heinroth was always concerned with music education in the widest sense, which is evident in such books as the *Gesang-Unterrichts-Methode*, the *Musikalische Hülfsbuch für Prediger* and the *Kurze Anleitung, das Clavier oder Forte-Piano spielen zu lernen*. He was also preoccupied in devising a new notation for beginners in singing. He wrote a musical short story, *Das fatale Fragen*, and partsongs.

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MGG1 (W. Boetticher)

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E. VAN DER STRAETEN/DAVID CHARLTON

Heinse [Heintze], (Johann Jakob) Wilhelm

(*b* Langenwiesen, nr Ilmenau, 15 Feb 1746; *d* Aschaffenburg, 22 June 1803). German aesthetician and writer on art and music. As a youth he was a mediocre student, but he eventually pursued law at the universities of Jena and Erfurt. At Erfurt he studied with the aesthetician F.J. Riedel and made the acquaintance of Wieland, who recommended him to Gleim at Halberstadt. With the sponsorship of Gleim he became a private tutor and freelance writer at Quedlinburg. In 1774 he collaborated with the Jacobi brothers on the magazine *Iris* at Düsseldorf. He began a three-year trip to Italy in 1780, staying mostly in Rome, where he immersed himself in art and translated *Orlando furioso* and *Gerusalemme liberata*. Back in Düsseldorf, he wrote on the aesthetics of art in the novel *Ardinghello* (c1784–5), but his interests soon returned to music. Entering the service of the Elector of Mainz, Heinse became lecturer in 1787, then privy councillor and electoral librarian in 1789. To escape the political turmoil of the Revolution he returned temporarily to Düsseldorf in 1792 and after the Peace of Basle (1795) followed the elector to Aschaffenburg, where he spent the rest of his life.

In his three-part 'novel' *Hildegard von Hohenthal* (Berlin, 1794–6), Heinse expressed his most important thoughts on music through the conductor

Lockmann. Equating music with speech, he maintained that music is of all art forms the most direct and is capable of expressing (rather than imitating) true feeling. He attributed a far greater potential for expression to vocal music than to instrumental, which he felt was best restricted to preludes and ritornellos or to an accompanying role. All keys and intervals were for him endowed with unique expressive characters, and he affirmed genius above rule in composition. Favours Italian opera for its union of feeling and action (aria and recitative), he especially admired Jommelli, Traetta and G.F. Majo, whom he found superior to Gluck. References to music and musicians also appear in his letters and diaries; a volume of *Musikalische Dialogen* (Leipzig, 1805/R), attributed to him by its editor and publisher J.F.K. Arnold, is (if authentic) an effort of his youth.

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SHELLEY DAVIS

Heinsheimer, Hans (Walter)

(b Karlsruhe, Germany, 25 Sept 1900; d New York, 12 Oct 1993). American music publishing executive and writer on music of German birth. Following law studies in Heidelberg, Munich and Freiburg (JD 1923), he was employed by Universal Edition in Vienna. At Universal he headed the

opera department (1924–38), working with such composers as Berg, Krenek, Weinberger, Weill and Antheil, and supervising the publication of *Wozzeck*, *Schwanda the Bagpiper* and *Mahagonny*, among other works. After emigrating to America in 1938, he joined Boosey & Hawkes in New York. From 1947 to 1974 he was associated with G. Schirmer, first as head of the symphonic and operatic divisions, then, from 1957, as director of publications, and finally, from 1972, as vice-president; among the composers whose works he promoted were Menotti, Bernstein and Barber. Heinsheimer's articles have appeared in such journals as *Musical Quarterly* and *Reader's Digest* in America and *Melos* and the *Neue Zeitschrift für Musik* in Germany. During the 1930s he wrote for *Modern Music*, in particular reporting on the state of music in Germany.

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'Opera in the USA Today', *World of Music*, xv/2 (1973), 16–28 [also in Fr., Ger.]

PAULA MORGAN

Heinsius, (Michaël) Ernest(us)

(*b* ?Hulst; *d* Arnhem, 4 Jan 1764). Dutch composer. He was an organist and singing teacher at Arnhem until 1738, when he became organist at the Grote Kerk in Bergen op Zoom. The following year he married; several children were born from the marriage. After his church was destroyed by fire, Heinsius became organist, carillon player and commissioner of barges at Purmerend. Two years later he returned to Arnhem as organist and carillonneur at the Grote Kerk; he also assisted the collegium musicum there, the St Caecilia-Concert. He had already composed a Caecilia Concerto for the collegium musicum in 1736; this work is now lost, as is his vocal trio for the organization, which was perhaps identical to the work that Heinsius wrote for the 200th anniversary of the collegium musicum in 1755. Among his surviving works, the violin concertos are in the style of Vivaldi, and the three Dutch songs, which are short but imaginatively composed, are also late Baroque in idiom. The symphonies are described on their title-page as being intended for 'ceux qui apprennent la musique' and are more modern and *galant*.

WORKS

Caecilia Conc., 1736; lost; Trio, 3vv, 1755, lost; 6 concs., vn, str, org, op.1 (Amsterdam, c1757); 3 songs in *De vier muzikale jaargetyden* (Amsterdam, 1757–8); 6 simphonies, str, bc, op.2 (Amsterdam, before 1762)

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L. VAN HASSELT

Heinsius, Peter

(*b* Brandenburg; *d* in or after 1590). German composer. In 1579 he was Kantor at the grammar school at Salzwedel, and in 1590 (according to *EitnerQ* and *FétisB*) he held a similar post at the University of Wittenberg. Between 1579 and 1590 he brought out nine publications, each containing either one or two sacred settings of German or Latin texts for four to six voices. Most, or possibly all, of them are occasional pieces of various kinds such as wedding and funeral songs.

EVA BADURA-SKODA

Heintz [Heintze], Wolff [Wolfgang]

(*b* c1490; *d* Halle, 1552). German organist and composer. He was cathedral organist in Magdeburg from 1516 to 1520. By 1523 he was in Halle, where he may have been vice-Kapellmeister and second organist (as a deputy for Ruprecht Kumentaler) in the chapel of Cardinal Albrecht of Brandenburg. Heintz contributed new melodies to the first Catholic hymnbook, *Ein new Gesangbüchlin geistlicher Lieder* (Leipzig, 1537/*R*), which was edited by Michael Vehe. After Cardinal Albrecht left Halle in 1541 (by which time the town was wholly committed to the Reformation movement) Heintz converted to Lutheranism and began working on the musical aspects of the draft for a Protestant liturgy. From this time until his death he was organist at the Marienkirche. Luther (who had been friendly with Heintz since about 1523) seems to have regarded him as the perfect example of the performer of sacred instrumental music, ascribing great importance to his work.

Only six compositions by Heintz are extant, apart from the melodies he contributed to the 1537 hymnbook. Two four-part secular German lieder printed in the second volume of Georg Forster's *Frische teutsche Liedlein* (RISM 1540²¹) place the cantus firmus in the tenor and, although tending towards a homophonic style, they still follow Isaac's tradition. Two sacred lieder printed in Rhau's *Neue deudsche geistliche Gesenge* (1544²¹) also have the cantus firmus in the tenor. These four pieces, like the psalm motet *Judica me* (related to Josquin's style in its expressive technique), frequently vary the texture with duet passages. *Laudate Dominum* is a canonic work for four four-voice choirs entering at the distance of four breves.

WORKS

Christ unser Herr zum Jordan kam, 4vv, 1544²¹, ed. in DDT, xxxiv (1908/*R*); Da trunken sie die liebe lange Nacht, 4vv, 1540²¹, ed. in EDM, ix (1969); Gar hoch auf jenem Berge, 4vv, 1540²¹, ed. in EDM, ix (1969); Nu bitten wir den heiligen Geist,

4vv, 1544²¹, ed. in DDT, xxxiv (1908/R)

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W. Serauky: *Musikgeschichte der Stadt Halle*, i (Halle, 1935/R), 175ff, 183ff [with edns]

FRANZ KRAUTWURST

Heintze, Gustaf (Hjalmar)

(*b* Jönköping, 22 July 1879; *d* Saltsjöbaden, 24 March 1946). Swedish composer and organist. A scion of a musical family of German origin, he passed the lower organists' examination in Lund in 1896 and studied at the Swedish Royal Academy of Music. He was also a pupil of Joseph Dente in composition and instrumentation (1897–1900) and a piano pupil of Richard Andersson (1901), in whose music school he taught from 1901 until 1918, when he founded a piano school of his own. At first principally a pianist, Heintze developed a career as an organist and improviser; from 1910 until his death he was organist of Maria Magdalena, Stockholm, composing cantatas for church festivals. He held the government composer's stipend (1920–24), was elected to the Academy of Music in 1942 and was one of the founders of the Society of Swedish Composers. His best works, among them the seven concertante pieces, are in an individual Romantic style showing formal clarity and virtuoso writing, particularly for the piano.

WORKS

(selective list)

Orch: Pf Conc. no.1, f, op.15, 1917; Vn Conc. no.1, b, op.18, 1921; Pf Conc. no.2, e, op.21, 1926; Konzertstück, f, pf, orch, 1931; Vn Conc. no.2, e, 1932; Conc., a, 2 pf, orch, 1933; Fantasy, vc, orch

Kbd (for pf unless otherwise stated): 4 Pf Pieces, op.12 (1916); Prelude, op.13/1 (1917); Ballade (n.d.); Fantasia à la ballata (n.d.); 2 suites, b, b, Höst [Autumn], fantasy; Toccata, c, Fantasy, org

Chbr: Pf Trio no.2, b, op.17 (n.d.); 3 pf qnts. a, G, b

Vn, pf: Sonata, e; Fantasy, A; Toccata, e

3 cants., 1923, 1934, 1940

BERTIL WIKMAN

Heintze, Wilhelm.

See *Heinse, Wilhelm*.

Heinz, Jerome.

See *Hines, Jerome*.

Heinze, Sir Bernard (Thomas)

(*b* Shepparton, Victoria, 1 July 1894; *d* Sydney, 10 June 1982). Australian conductor and musical organizer. He won a South Province scholarship in 1911 and studied at the RCM in London; during and after World War I he spent five years in the Royal Artillery. In 1920 he won a Gowland Harrison Scholarship and studied under d'Indy and Nestor Lejeune at the Schola Cantorum in Paris and later under Willy Hess in Berlin. In 1923 he returned to Australia, where in 1924 he joined the staff of the Melbourne University Conservatorium, of which he was professor from 1925 until 1956. In 1924 he formed the Melbourne String Quartette and drew together a number of orchestral groups to develop the University SO, which he conducted until 1932. In that year the orchestra was amalgamated with the Melbourne SO, which Heinze conducted from then until 1949 when it became the Victorian SO and Heinze its conductor by invitation. He conducted the Melbourne Royal Philharmonic Society from 1927 to 1953.

It was, however, in his positions as director-general of music to the Australian Broadcasting Company (1929–32) and music adviser to its successor the Australian Broadcasting Commission (from 1932) that Heinze made his greatest contribution to Australian musical life. He arranged for many outstanding performers to visit Australia, and through him the traditions brought by immigrants from Europe were spread throughout the country. His influence was particularly strongly felt in the youth and school concerts at which he lectured and conducted and with which he had been involved as early as 1925; in 1947 he inaugurated the ABC's series of youth concerts.

Heinze was knighted in 1949, and from 1956 to 1966 he was director of the New South Wales Conservatorium. He became chairman of Commonwealth Assistance to Australian Composers in 1967 and of the Australian Council of the Arts music advisory committee in 1968. In 1976 he was created a Companion of the Order of Australia for his services to Australian music. Detailed documentation of Heinze's career is to be found in the Heinze Collection in the La Trobe Library, State Library of Victoria, Melbourne.

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THÉRÈSE RADIC

Heinze, Gustav Adolph

(*b* Leipzig, 1 Oct 1821; *d* Muiderberg, nr Amsterdam, 20 Feb 1904). Dutch conductor, composer and clarinettist of German birth. In 1835 he became clarinettist in the Gewandhaus and Euterpe orchestras of Leipzig, but four years later was given leave by Mendelssohn to study the piano with Friedrich Wieck and composition with Reissiger. In 1844 he was appointed second Kapellmeister at the Stadttheater in Breslau, where his opera *Lore-Ley* had been produced with great success in 1842. In 1849 Heinze was dismissed for his democratic feelings. He settled in Amsterdam in 1850, teaching music and conducting several choral societies, for whom he wrote

oratorios, masses and festival cantatas. For the Excelsior Lutheran choir he arranged chorales and motets by Bach, Pachelbel and Romantic composers. In 1862 he founded a singing school in the Amsterdam section of the Maatschappij tot Bevordering der Toonkunst, which he directed until 1871. He founded a music school in Bussum in 1885.

As a composer Heinze was conservative; he was important less for his operas than for his oratorios. His *Die Auferstehung* (1862), written in an early Romantic style for the Vincentius choral society, was the first oratorio of the 19th century to be printed in the Netherlands. He composed three other oratorios showing modern tendencies both in their harmony and in the polyphonic texture of their accompaniments. Among his instrumental works are the brilliant *Konzertstück* op.1 (1837) for clarinet and the *Concertino* op.12 (1852) for oboe.

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JAN TEN BOKUM

Heirmologion [hirmologion]

(Gk., from *heirmos*: 'stanza').

A liturgical book containing the *heirmoi* for the *ōdai* (odes) of the *kanōnes* (see [Kanōn](#)), used at the Byzantine Office of [Orthros](#). The *heirmoi* texts are invariably paraphrases of the biblical canticles, which the *kanōn* had supplanted in Orthros as celebrated in Byzantium by the end of the 7th century.

1. History and use.

A heirmologion contains only the first stanza (i.e. the *heirmos*) of each ode and is thus a handbook to remind the singers of the melodies of the *heirmoi*: these melodies, in full performances of the *kanōn*, would be repeated during the singing of the additional stanzas (*troparia*) of each ode. The *mēnaia* contain the *troparia* for the immovable feasts of the church year, and the *triōdion* and *pentēkostarion* those for the movable feasts. Since, therefore, heirmologia were auxiliary manuscripts containing only model stanzas, they were well suited to serve a didactic purpose; the chanters would use them to learn the basic melodies necessary for performing the *kanōnes*, which required the knowledge of a different melody for each of the nine odes. The *mēnaia* occasionally gave the texts of the *heirmoi* in full but more often cited only their incipits; the full texts of the *heirmoi* together with their melodies were always found in the heirmologia. After the golden age of *kanōn* poetry (8th–10th centuries), poets and musicians frequently composed new *kanōnes*, most often adapting new texts to pre-existing melodies.

Heirmologia with neumatic notation survive from about the mid-10th century, the earliest known being *GR-AOml* B.32. A number of heirmologia without musical notation have yet to be examined. Unnotated heirmologia from later centuries may have functioned simply as auxiliary manuscripts, that is, to remind singers of the full texts of the most frequently used *heirmoi* whose melodies would have been universally known to professional chanters. A singer would probably be required to master the melodies assembled in a heirmologion and then be able to sing any text, when reminded of its original incipit, by adapting it to the melody associated with that text.

Approximately 40 heirmologia survive from the period between the 10th and 15th centuries. However, a proper comparative study of the melodies of the *heirmoi* contained in them would require an examination of the notated triōdia and other types of Byzantine manuscript in which *heirmoi* occasionally appear, especially the 14th- and 15th-century *Akolouthiai*. No such work has yet been undertaken, and many later heirmologia also await investigation.

There are fewer heirmologia than other types of Byzantine medieval music manuscript. It may be that because heirmologia were required for mastering the basic chant melodies, they were used more frequently than other manuscripts (e.g. stichēria) and therefore wore out more quickly. They might also have been more susceptible to variation in content as well as in melodic style: those melodies sung once a week or more frequently would have evolved more easily than melodies sung only once a year; the latter, which are mostly found in stichēria, have fewer melodic variants, since they were copied with great care and in greater number. There is another probable reason for the comparatively short life of heirmologia: once the basic melodies were learnt, a manuscript could, at least theoretically, be discarded, or, if it were being copied, the order of *heirmoi* could be rearranged according to their content. This view is supported by variations of arrangements of *heirmoi* in existing manuscripts, and it seems likely that in the course of time only the most popular *heirmoi* (i.e. those needed most frequently) were copied, the less popular being omitted.

2. Types and organization.

Since heirmologia dating from after 1500 have yet to be studied in depth, the following discussion is restricted to the medieval material. Medieval heirmologia may be divided into two groups according to their means of organization, both having in common a division according to the eight modes; subdivision within each mode accounts for the differences between the two groups.

In the first group – designated *KaO* in the modern literature – the *heirmoi* are given in the order of the *kanōnes*: the *heirmoi* are copied for each ode of a *kanōn*, one after the other, that is, the *heirmos* for *Ōdē* 1 of *Kanōn* 1 is followed by the *heirmos* for *Ōdē* 2 of *Kanōn* 1; after the first *kanōn*, the *heirmoi* for each ode of *Kanōn* 2 will follow, etc. After all the *heirmoi* for *kanōnes* of the 1st mode, there follow the *heirmoi* of *kanōnes* sung to the melodies of the 2nd mode, etc., ending with the *heirmoi* for *kanōnes* sung in the 4th plagal mode.

The second type of heirmologion – designated *OdO* – again divided into eight segments, one for each mode, has a different arrangement of *heirmoi* within each mode: all the *heirmoi* for *Ōdē* 1, regardless of the *kanōnes* to which they belong, are grouped together; these in turn are followed by the *heirmoi* for *Ōdē* 2, etc. This means that all eight segments are further subdivided into nine sections, each of which contains the *heirmoi* for one particular ode of the *kanōn*. When using this type of manuscript for a specific feast on which a particular *kanōn* was prescribed, the chanter would presumably locate the *heirmos* for *Ōdē* 1, sing it, then turn over a number of pages until he located the *heirmos* for *Ōdē* 2 etc., and would thus perform the whole *kanōn*, provided that the necessary *heirmoi* for that *kanōn* were included in the manuscript. In the case of feasts for which no particular *kanōn* was prescribed, or if the required *kanōn* had become obsolete, the chanter might have improvised a *kanōn* by choosing one of the *heirmoi* of *Ōdē* 1 and then making a selection from the available *heirmoi* for *Ōdē* 2, 3 etc., singing only those *heirmoi* that he considered appropriate. This procedure could (and did) lead to composite *kanōnes*: in at least one manuscript (the ‘Washington Heirmologion’ in *US-Wc*) the *heirmoi* were assembled haphazardly, with no regard for their sequence in the original *kanōn*.

Yet another, unusual type of organization of the *heirmoi* occurs in *GR-AOml* 95. The *kanōnes* in this manuscript are copied in the order of feasts without regard to the modes.

It has been suggested that the *OdO* type of heirmologion came into existence when the selection of the most popular *heirmoi* led to the elimination of the less common *heirmoi*. However attractive this theory may be, heirmologia of both types appear together as early as the 12th century. The *KaO* type is exclusively Greek, whereas the *OdO* type, though unquestionably of Byzantine origin, is found only in a small number of Greek specimens but in all surviving Slavonic heirmologia, the earliest of which dates from the 12th century. It is possible that regional preferences account for this difference in internal organization, but too little is presently known about the origin of surviving copies to permit such a deduction.

With regard to the number of *heirmoi*, three stages may be distinguished in the evolution of the *KaO* heirmologia. To the first stage belong the five oldest manuscripts, dating from the 10th century to the 12th, with Chartres- and Coislin-type neumes from the earliest stages of Byzantine neumatic notation (see [Byzantine chant](#), §3(i)). While there are distinct differences in the number of *kanōnes* within any given mode, the average number of *kanōnes* per mode is close to 40, and thus there are about 300–350 *kanōnes* in such a manuscript, and about 2500–3200 *heirmoi*. There is no uniformity in the order of *kanōnes* in these manuscripts.

From the second half of the 12th century to the end of the 13th, the number of *kanōnes* was reduced to approximately 20–25 per mode, amounting to about 160–200 *kanōnes*, and about 1200–1800 *heirmoi*. The six known manuscripts representing this stage show an unusual degree of uniformity in the ordering of *kanōnes*, although there are minor differences, particularly in the choice of some *heirmoi*.

The final stage of evolution of the *KaO* heirmologion in the Middle Ages, from the 14th century until the fall of Constantinople in 1453 and perhaps later, shows a further reduction in the number of *kanōnes* per mode. At this stage the number of *kanōnes* seldom exceeded 12–15 for any mode, or about 100–120 *kanōnes* in all, and only about 800–1000 *heirmoi*. The reduction in the number of *heirmoi* is in fact more drastic than the figures suggest, because a certain percentage of the *heirmoi* copied were missing in the second stage and may be located only in the earliest stage. Such *heirmoi* appear to have enjoyed a revival after a period of neglect.

The *OdO* heirmologia on the other hand first appeared in Byzantium as early as the 12th century, yet surviving fragments are far too small to give a reliable picture of the repertory. The number of manuscripts increased in the 13th century and there are a few from the 14th; none is known from the 15th. Generally, these manuscripts seem to have been compiled in the first instance with a relatively small number of *heirmoi* for each ode, and to have been expanded somewhat at about the beginning of the 14th century. The *OdO* manuscripts, like the *KaO* heirmologia of the third stage, contain individual *heirmoi* that had been omitted at the second stage of the *KaO* heirmologia but which reappeared after a period of neglect.

Our knowledge of the melodies contained in the heirmologion depends on the notation employed. Manuscripts copied in the so-called Middle Byzantine neumatic notation, that is, those dating from approximately the last quarter of the 12th century, may be transcribed relatively easily. Studies of Byzantine neumatic notation have progressed considerably since the publication in facsimile of three manuscript heirmologia in the series *Monumenta Musicae Byzantinae*: *GR-AOi* 470 and *I-GR* ε.γ.II belong to the second stage of the *KaO* type and use the round notation; *IL-Jgp* Sabas 83 belongs to the earliest stage of the *KaO* type with early Byzantine notation, although a number of its *heirmoi* were later retouched and their notation modernized, presenting some problems with regard to transcription.

The melodies contained in the heirmologion are generally syllabic, with occasional mildly melismatic passages. These melodies have frequently been cited as examples of formulaic structure in Byzantine chant. The *heirmoi* on the whole use a wide spectrum of melodic formulae for each of the modes. (For a discussion of melodic formulae see [Échos](#); for illustration see [Byzantine chant](#), fig.3)

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MILOŠ VELIMIROVIĆ

Heise, Peter (Arnold)

(*b* Copenhagen, 11 Feb 1830; *d* Tårbaek, nr Copenhagen, 12 Sept 1879). Danish composer. He came from a family of scientists and officials. After graduating in 1847 he studied theory for a few years with Berggreen, then became a private pupil of Hauptmann in Leipzig (1852–3) and published his first collections of songs. In 1854 he became conductor of the Studenter-Sangforening; throughout his life he maintained contact with this academic circle, making friends among the Danish capital's literary figures of all ages. In December 1857 he became music teacher at the academy in Sorø and organist at the church there, but in 1865 he returned to Copenhagen, where a secure financial position (due to his marriage to a wealthy merchant's daughter) allowed him to concentrate on composition

and teach only a select group of private pupils. His life in Copenhagen was interrupted only by journeys abroad for holidays and treatments.

Heise's respect for tradition and for the conservative element in the artistic circle which surrounded him during his early musical development lasted throughout his life. He remained under the influence of Gade, though in the last years before his early death there appeared signs of a new development. His best chamber works, such as the Piano Quintet, the String Quartet no.4 in C minor and the Cello Sonata in A minor of 1867, show the influence of Beethoven, Mendelssohn and Schumann. But his chief importance is as a song composer. His ideal lay close to that of the early strophic lied, which he imbued with an individual lyricism probably unsurpassed in Danish art song. In some late settings of English texts and poetry by Aarestrup and Drachmann he began to move away from his Classical point of departure, emphasizing the dramatic and expressive elements in the texts and allowing a freer formal development.

Apart from his lifelong preoccupation with song, Heise was increasingly involved in composition for the stage from the late 1860s. During his last years he wrote, in addition to some incidental and ballet music for the Royal Theatre, the Singspiel *Paschaens datter* ('The Pasha's Daughter') and the tragic opera *Drot og marsk* ('King and Marshal'). The latter work, his masterpiece and the most significant Danish opera of the century, stands at the crossroads between the older national Singspiel and newer trends in music drama, and shows the influence not only of Weber and Marschner but also of Meyerbeer and Verdi.

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All printed works published in Copenhagen

MSS, nearly all undated, are in DK-Kk

see Fog (1991) for details

stage

all first performed at Copenhagen, Royal Theatre

Palnatoke (incid music, A. Oehlenschläger), 1867, 1 song (1867), S iv, excerpt (1868), arr. pf 4 hands (1880)

Paschaens datter [The Pasha's Daughter] (Spl, H. Hertz), 1869, excerpts, vs (1869), 5 songs, S iv

Cort Adeler i Venedig (ballet, A. Bournonville), 1870, abridged vs (1871)

Kongs-emnerne [The Pretenders] (incid music, H. Ibsen), 1871, 1 song (1871), S iv
Bertran de Born (incid music, E. von der Recke), 1873, 7 songs (1873), S iv, arr. pf (1873)

Fjeldsøen [The Mountain Lake] (incid music, A. Munch), 1875, vs (1876), 3 songs, S iv

Fata morgana (incid music, J.L. Heiberg), 1875, arr. pf (1896), 1 song (1896)

Drot og marsk [King and Marshal] (tragic op, C. Richardt), 1878, vs (1879), 5 songs, S iv

songs

c300 individual titles of which c200 published

4 digte af Chr. Winther og Oehlenschläger (1852); Lauras sange af 'R. Fulton' (C. Hauch) (1853); 4 folkeviser (C. Ploug) (1854); 3 sange for en dyb syngestemme (1855); Kjaerlighedssange [Love-Songs] (C. Winther) (1855); Digte af C. Hauch (1856); En sangkreds [A Song Cycle] (Winther) (1857); Havfruens sange [The Mermaid's Songs] (B.S. Ingemann) (1857); 6 sange for en dybere stemme (1859); 4 sange af 'Arne' (B. Bjørnson) (1859); Viser og sange af 'En nat mellem fjeldene' (C. Hostrup) (1860); 6 krigssange [6 War Songs] (1864); Schilflieder (N. Lenau) (1864); Verner og Malin (Winther) (1866); Romancer og sange (S. Blicher) (1866)

Sange af Shakespeare (trans. E. Lembcke) (1868); Bergmanden og Solveigs sange (Ibsen) (1870); 3 sange af Claus Groth (1870); Gudruns sorg (H.G. Møller, after the elder Edda) (1871); Sydlandske sange [Southern Songs] (Ingemann, H.P. Holst) (1874); Finske sange (1874); Digte fra middelalderen ved Thor Lange (1875); Digte fra det engelske (1877); Erotiske digte (E. Aarestrup) (1878); Farlige drømme [Dangerous Dreams] (H. Drachmann) (1878); Dyvekes sange (Drachmann) (1879)

other vocal

Ruskantate (C. Richardt), solo vv, male vv, orch, 1854, excerpts, vs (1903)

Psalm xxiii, solo vv, mixed vv, orch, 1858

Efterårsstormene [Autumn Storms] (Richardt), solo vv, mixed vv, orch, 1860, vs (1871)

Bergliot (Bjørnson), A solo, orch, pf, 1861, vs (1866), S iv

Volmerslaget [Volmer's Battle] (Richardt), male vv, orch, 1868, vs (1868)

Tornerose [Sleeping Beauty] (Richardt), solo vv, mixed vv, orch, 1873, vs (1873–4), 1 song, S iv

Works for unacc. male vv, unacc. mixed vv

Qts, trios, duets

instrumental

Orch: Marsk Stig, ov. to C. Hauch's play, 1856, arr. pf 4 hands (1899); Sym., d, 1868

Chbr: Pf Qnt, F, 1869; 6 str qts, b, G, 1852, BL c, A, g, 1857; Pf Trio, EL ? 1860–63 (1910); 3 vn sonatas, EL, 1863, A, EL vc sonata, a, 1867 (1902); fantasy pieces, vc, pf; character-pieces and 3 sonatas, pf; org pieces

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NIELS MARTIN JENSEN

Heisig, Wolfgang

(b Zwickau, Saxony, 20 June 1952). German composer and pianola player. He studied at the Dresden Musikhochschule (1972–8) with Manfred Weiss, among others. Strongly influenced by the music and aesthetics of Cage, Ives and Nancarrow, he has turned everyday situations, objects, stories and language into predominantly short pieces of music. His primary compositional media are the piano, the singing and speaking voice, the carousel organ and, increasingly from 1989, the pianola. He has turned such 'found objects' as the river Elbe, cancelled tickets for the Dresden tramways, a photograph of Cage, linguistic poetry by Heinz D. Heisl and a sevenfold translation of a passage from Dante into music. In 1990, he began to take a strong interest in mechanically-generated music. This new direction is exemplified by *Ringparabel* (1990), which exists in versions for instrumental ensemble, the pianola and, under the name *Phonolit*, as a mechanical sound sculpture (built by Horst Mohr). He has appeared internationally as a performer on the pianola and written numerous original works and arrangements for that instrument.

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GISELA NAUCK

Heiss, Hermann

(b Darmstadt, 29 Dec 1897; d Darmstadt, 6 Dec 1966). German composer, teacher and pianist. He studied composition with Sekles in Frankfurt in 1921, and with Hauer in Vienna (1924–6), returning to Darmstadt to study the piano and to compose. From 1928 to 1933 he taught music at the Hermann-Lietz school on the North Sea island of Spiekeroog. He then lived in Berlin (1933–7), where in vain he sought performances for his works. Between 1937 and 1942 he made over 1100 arrangements of folksongs and children's songs. He also composed songs for the Luftwaffe and works for military ensembles. He taught theory at the Heeresmusikschule in Frankfurt (1941–2) and taught at the Musikschule der Stadt Wien (1944–5). Many of Heiss's pre-1944 compositions were lost in a bombing raid on Darmstadt. He taught composition at the Städtische Akademie für Tonkunst in Darmstadt (1948–63). From 1955 he led Darmstadt's Studio for Electronic Composition, which was later named after him. He regularly taught and lectured at the Darmstadt summer courses between 1946 and 1962.

Heiss was the dedicatee of Hauer's manual *Zwölftontechnik* (1925), and later claimed to have collaborated with Hauer on its contents. Heiss actively promoted 12-note music, developing Hauer's techniques in his own manner. While teaching at Spiekeroog, he tried to reconcile 12-note composition with the performing abilities of dilettante musicians. One technique he employed was to divide the note row into slowly permutating six-note sets or 'tropes'. These tropes were not melodic units, but groups of pitches whose ordering was freely chosen by the composer. Following Hauer, Heiss advocated athematic composition, seldom setting the 12-note row as a single melody. Some of his 12-note methods are demonstrated in his *Elemente der musikalischen Komposition (Tonbewegungslehre)* (1950). After World War II Heiss championed Hauer's music and techniques, bringing him often into conflict with disciples of the Schoenberg circle. He introduced 12-note composition to the Darmstadt summer courses in 1946.

His original pedagogical methods were intimately related to his compositional concerns. His dodecaphonic principles were embedded within a more abstract 'Theory of Movement', which explored how various musical parameters of a work change over time. With his students Heiss experimented with collective composition, creating pieces which were assembled and practised over the course of months. Many of his electronic scores, to which he devoted much time after 1955, were performed only in avant-garde and laboratory settings. But some of his electronic music reached a wider public in the form of incidental music for films, theatre and radio. In his later years he nonetheless continued to compose traditional concert music, such as the *Sinfonia atematica* (1950), the *Sinfonia giocosa* (1954) and the song cycle *Expression K* (1953).

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for more complete list see Reichenbach (1975)

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GREGORY S. DUBINSKY

Heisser, Jean-François

(b Saint-Etienne, 7 Dec 1950). French pianist. He studied with Perlemuter at the Paris Conservatoire, where he received a *premier prix* in 1973. He won first prize in the 1974 International Competition at Jaén in Spain and has performed throughout Europe as a soloist and with violinists Régis Pasquier and Gérard Poulet. From 1976 to 1985 he was the pianist for the Nouvel Orchestre Philharmonique de Radio-France. He was appointed professor of accompaniment at the Paris Conservatoire in 1986 and professor of piano in 1990. In 1993 he assumed the directorship of the Maurice Ravel Summer Academy in Saint-Jean-de-Luz. His large repertory includes the rarely played sonatas of Dukas and d'Indy as well as much Spanish music, on which he is an authority. His recordings include stylish accounts of all the major works of Albéniz, Granados, Falla, Turina and Mompou. He has also performed and recorded 20th-century music for two pianos (with Georges Pludermacher) and Martinů's Double Concerto (under James Conlon).

CHARLES TIMBRELL

Heitmann, Fritz

(b Ochsenwerder, nr Hamburg, 9 May 1891; d Berlin, 7 Sept 1953). German organist. Encouraged by his father, he studied with Karl Straube,

who revealed to him the interpretative possibilities of contemporary instruments, with Josef Pembaur (a pupil of Liszt) and with Reger (composition). He became organist of Schleswig Cathedral in 1912. In 1918 he was appointed to the Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin, where he had a Sauer organ with 103 stops, adaptable to music of any stylistic era. At the same time he directed the Berlin Motettenvereinigung. From 1920 he was also organist in the Singakademie, and in 1925 he was elected professor of the Akademie für Kirchen- und Schulmusik in Berlin. He became organist of Berlin Cathedral in 1930, retaining the post after World War II. When the large 113-stop Sauer organ there was destroyed, he played an organ of only 16 stops, newly installed in the crypt. From 1945 Heitmann was professor at the Hochschule für Musik. He exerted a considerable influence in the first half of the century through his many pupils, and by his enthusiasm for neglected music, particularly that of Reger. A brilliant virtuoso, he made numerous recordings, broadcasts and international concert tours.

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GERHARD WIENKE

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See [Azevedo, Luiz Heitor Corrêa de](#).

Hejnał mariacki

(Pol.: 'St Mary's bugle-call').

A trumpet melody, sounded hourly from the tower of St Mary's Church in Kraków. See [Kraków](#), §7.

Heldentenor

(Ger.: 'heroic tenor').

A dramatic tenor voice of clarion timbre and unusual endurance, closely tied to such Wagnerian tenor roles as Tannhäuser, Tristan, Siegmund and Siegfried. It was an extreme manifestation of the new dramatic tenor that appeared in the 1830s and 40s, especially in such Parisian operas as Meyerbeer's *Robert le diable* (1831) and Berlioz's *Benvenuto Cellini* (1838). Wagner did not use the term *Heldentenor* himself but was adamant in dissociating his tenor parts from the 'so-called dramatic-tenor roles of recent times' ('den sogenannten dramatischen Tenorpartien der neueren Zeit'), especially citing *Robert le diable* (*Prose Works*; Eng. trans., 1894, iii, 202–3). He blamed 'the positively criminal [Italian] school of singing now in vogue' for devoting its entire attention to 'vocal trickery', thereby making the usual tenor appear 'unmanly, weak and completely lacklustre' ('unmännlich, weichlich und vollständig energielos'). Although recognizing that his tenor parts demanded extraordinary stamina, Wagner was more

concerned that the singer be 'thoroughly alive' to the spiritual significance of the role. He praised Ludwig Schnorr von Carolsfeld as the perfect interpreter of his music (*Prose Works*; Eng. trans., 1894, iv, 225ff). Riemann (*Musik-Lexikon*, 1882) identified two main types of tenor, the lyric tenor and *Heldentenor*, describing the latter as having a smaller range (from *c* to *b*'), a powerful middle register and a baritone-like timbre. The dramatic tenor with a higher register, generally known as a *tenore robusto*, is associated with the operas of Verdi.

See also [Tenor](#).

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OWEN JANDER, ELLEN T. HARRIS

Helder [Helderus], Bartholomäus

(*b* Gotha, ?c1585; *d* Remstädt, nr Gotha, 28 Oct 1635). German clergyman, schoolmaster, composer and poet. Probably the son of Johann Helder, he was a student, probably of theology, at Leipzig University from the summer term of 1603. From 1607 to 1616 he was Kantor and schoolmaster at Friemar, near Gotha. In 1616 he went as pastor to Remstädt, possibly on his father's recommendation. After nearly 20 years in this position he died of the plague. His hymns for Christmas and New Year (*Cymbalum Genethliacum*) and his collection *Cymbalum Davidicum*, consisting mainly of hymns based on psalm texts, were used in his lifetime beyond his own region of Thuringia. The hymns in the earlier collection are predominantly songlike, while those in the later are more motet-like. The large number of Helder's hymns included in the *Cantionale sacrum* for use in the churches and schools of the dukedom of Gotha bears witness to the popularity of his texts and music. A number of his hymns appeared in various later German songbooks, and *Ich freu mich in dem Herren* has survived in its original form and is still to be found in the German Protestant hymnbook. As both poet and composer, Helder illustrates the urgent striving for a personal mode of expression that characterized this period; the music of his hymns shows this through the changing rhythms of their inventive melodies, their simple harmonies, in which the 3rd is often missing, and their references to traditional church music techniques, which Helder always presented in a thoroughly modern form. The freshness and power of his hymns was later diminished by melodic and rhythmic distortions.

WORKS

Cymbalum Genethliacum, das ist Funffzehen schöne, liebliche und anmutige, Newe Jahrs unnd Weihnacht Gesenge, neben einem Corollario dreyer anderer Melodeyen nach jtziger ahrt componiret, 4–6vv (Erfurt, 1614–15)

Cymbalum Davidicum, das ist Geistliche Melodeyen unnd Gesänge auss den Psalmen Davids mehrentheils genommen, 5–6, 8vv (Erfurt, 1620)

Das Vater unser nebst dem 103. und 123. Psalm nach ihren gewöhnlichen Melodien in Contrapuncto colorato gesetzt, 4vv (Erfurt, 1621), lost

Herr, wie du wilt, so schicks mit mir, 4vv, anon., in *Christiana Eutanasia ... bey ... Leich-Begängniss ...* Erasmi Seiffarten (Frankfurt, 1664)

Ach Traurigkeit! was grosse schwere Todesfälle, 1v, bc, anon. (Regensburg, n.d.)

c60 hymns in *Cantionale sacrum* (Gotha, 1646–8) and later edns of the Gotha hymnbook

3 hymns ed. in *WinterfeldEK*, 17 ed. in Fischer and Tümpel, and 41 ed. in *ZahnM*

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KARL-ERNST BERGUNDER

Heldy, Fanny [Deceuninck, Marguerite Virginia Emma Clémentine]

(*b* Ath, nr Liège, 29 Feb 1888; *d* Paris, 13 Dec 1973). French soprano of Belgian birth. After studies at the Liège Conservatoire she made her début at La Monnaie, Brussels, in October 1910, remaining there until 1912. She appeared at Monte Carlo (1914–18), Warsaw and St Petersburg and made her Paris début in February 1917 as Violetta at the Opéra-Comique, which became her artistic home for more than two decades; her roles there included Rosina, Butterfly, Manon, Olympia, Antonietta and Giulietta, and Tosca. She made her début at the Opéra as Gounod's Juliet in December 1920. In addition to the conventional repertory, to which she invariably brought particular distinction, she created many roles, among them Portia in Hahn's *Le marchand de Venise* (1935, Opéra) and the Duke of Reichstadt in Honegger and Ibert's *L'aiglon* (1937, Monte Carlo). Ravel's *Concepción* she made her own; Toscanini chose her for *Mélisande* and Louise at La Scala; her Violetta was unforgettable for both brilliance and

pathos. She first appeared at Covent Garden in 1926 as Manon. Despite the metallic quality of her voice, she was the leading singing actress of her day. Her discs include a dimly recorded but important *Manon* (1923) and souvenirs of her Violetta, Marguerite, Thaïs, Louise and Concepción, which catch the individual, Gallic tang of her voice.

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See [La Hèle, George de](#).

Helfer, Charles d' [Delfert, Dhelfer, d'Helfert, d'Helpher]

(d Soissons, after 1664). French composer. He was at Soissons almost throughout his career. He was already there in 1648 serving as a priest and as a *maître de musique*. In 1653 he was appointed by decree chaplain of one of the 12 chapels in the cathedral. Three years later he described himself as 'simphoneta simphoniarca', that is, music master to the children in the choir school, and in 1664 he became a canon.

Helfer is known to have composed only Latin sacred music, particularly a *cappella* masses, four of which are his only surviving works. He wrote them in sparingly ornamented counterpoint whose melodic lines are remarkable for their fluid elegance. He did not adhere at all strictly to the traditional modal system but made much use of major–minor tonality. His masses were esteemed by connoisseurs and long remained in the repertory of the best choirs; some of them were in print as late as 1729. Moreover, Sébastien de Brossard, reported in his manuscript *Catalogue* of 1724 (*F-Pn*) that the *Missa Deliciae regum* 'still delights people with good taste'. Adding a continuo part, he transcribed the masses *Benedicam Dominum*, *Deliciae regum* and *In aeternum cantabo* towards the end of the 17th century. To the last-named he even added a small orchestra. In particular the *Missa pro defunctis*, published by Ballard in 1656 had a surprisingly long history. It was sung for the obsequies of Lalande in 1726. The first of several manuscript versions dates from 1729 and includes an extra soprano part and continuo. Another, which is undated, was probably intended for a service at St Denis for the repose of the soul of Louis XV in 1774; the vocal parts were not altered, but a four-part string orchestra with continuo was added. La Borde also printed part of this work in 1780 (*La BordeE*).

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DENISE LAUNAY/JAMES R. ANTHONY

Helfert, Vladimír

(*b* Plánice, nr Klatovy, 24 March 1886; *d* Prague, 18 May 1945). Czech musicologist. After studying history and geography at Prague University he spent a year (1906–7) in Berlin, where he studied musicology under Wolf, Kretzschmar and Stumpf. On his return he took the doctorate under Hostinský in 1908 with a dissertation on Benda and Rousseau. At first he taught history and geography in Prague but in 1919 he moved to Brno, where, continuing with his schoolteaching, he also began lecturing (1921) at the newly established university. In 1926 he became reader and in 1931 professor of musicology. During World War II he was imprisoned by the Nazis and died of typhus caught in the concentration camp of Terezín.

Helfert's earliest important work dealt with the musical life centred on the Questenberg castle in Jaroměřice, a country town in south-western Moravia, and in particular with its best-known Kapellmeister, František Míča. His Jaroměřice research was able to throw fresh light on two perennial concerns of Czech musicology: the emigration of Czech musicians and the Czech share in the origin of Classical sonata form. He returned to these questions in a later book on Benda (1924). Equally fruitful was Helfert's interest in Janáček. In Prague he had associated with Nejedlý and originally shared both his enthusiasm for Smetana and his hostility towards Dvořák and Janáček. For the latter he made amends handsomely: he aroused interest in Janáček's first opera *Šárka* which led to its belated première in 1925, organized the establishment of the comprehensive Janáček archives in Brno and published in 1939 the first, unhappily the only, volume of his Janáček biography, which still today represents a peak of Janáček scholarship.

Helfert made a deep and lasting impression on Czech musical life. He trained the first generation of Brno musicologists, established the fine Baroque, Classical and Janáček collections of the Moravian Regional

Museum, and founded and edited the historical series *Musica Antiqua Bohemica*, the periodicals *Hudební rozhledy* (1924–8) and *Musikologie*. As a critic and writer he ranged authoritatively from Baroque to contemporary music, from folk music to music in sociology and education. For 19 years he was also the conductor of the Brno amateur orchestra, Orchestrální Sdružení.

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JOHN TYRRELL

Helferting van Wewen, Franz.

See [Hilverding van Wewen, Franz.](#)

Helffer, Claude

(b Paris, 18 June 1922). French pianist. He had lessons with Casadesus until 1939 and then studied classics at the Ecole Polytechnique, graduating in 1942. After the war he studied harmony, counterpoint and composition with Leibowitz, and in 1948 he made his début in Paris. Since that time he has been particularly active in presenting 20th-century music there, being one of the rare pianists to combine the attributes required by many new works – dexterity in rapid movement and exact definition of colour and rhythm – with traditional skills in phrasing and formal articulation. He began touring in the early 1960s, performing principally 20th-century music,

though he plays Beethoven's sonatas with the same fine strength and tenacity that he brings to Boulez. He has recorded the complete solo works of Schoenberg, Debussy and Ravel, Boulez's three sonatas and Barraqué's Sonata.

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PAUL GRIFFITHS

Helgason, Hallgrímur

(*b* Eyrarbakki, 3 Nov 1914; *d* 18 Sept 1994). Icelandic musicologist, composer, teacher and conductor. He attended the Reykjavík College of Music (1931–3) and subsequently studied at the Copenhagen Conservatory (1935), the Leipzig Conservatory (1936–9) and Leipzig University (musicology with Schultz, Husmann and Prufer). He continued his violin and composition studies at the Zürich Conservatory, graduating in 1949. He also took the doctorate in musicology at the University of Zürich in 1954.

His many appointments include roles as secretary of the newly founded Society of Musicians (1940–46) and of the Composers' Society (1945–7). In addition, he was a board member of STEF, the Icelandic performing rights society (1946–8), and was president of the State Cultural Fund's music committee (1962–6). He was assistant head of music at the Icelandic State Broadcasting Service (1959–66), professor at the University of Saskatchewan (1966–74) and a docent of liturgical music at the University of Iceland (1974–84).

Helgason's compositions combine the strong influence of the late-Romantic German school with a nationalist outlook. His five-movement Piano Sonata (1936) is a dense, chromatic work reminiscent of Reger, while his Sonata for solo violin (1971) is more transparent, with echoes of Bach's solo suites. Icelandic folk tunes are used frequently as a melodic source, but integrated within a conservative, contrapuntal musical language. His musicological studies also focussed on the musical heritage of his native country, and included a dissertation on historical and analytical aspects of epic recitation in Iceland.

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(selective list)

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ÁRNI HEIMIR INGÓLFSSON

Helicon

(Gk. *helikōn*: 'the mountain of the Muses', but apparently confused with *helix*: 'a coil'; Fr. *contre basse ronde*; Ger. *Helikon*; It. *elicon*; Sp. *helicón*).

A valved brass instrument made in the same pitches as the tubas in F, E \flat and BB \flat (B \flat) but in the circular form of instruments depicted on Trajan's Column (for illustration, see [Cornu](#)) and imitated in one form of the *tuba curva* used during the French Revolution. The helicon has a small forward-looking bell and the tubing encircles the player's head, passing beneath the right arm and resting on the left shoulder. It may thus be comfortably carried for long periods by a player on foot or mounted. The helicon was produced by Ignaz Stowasser, Vienna, in 1845 (Austrian patent 5338 of 1848), following either a suggestion of Wieprecht or a Russian prototype. An early example by Stowasser, in BB \flat , is in the Nuremberg Collection (*D-Ngm*). The helicon has since been made throughout Europe and the Americas. Metzler's 'Sonorophone' (London, 1858) is essentially the same instrument, while Sax's Saxotuba was modelled on the Tuba curva, with the addition of valves. The [Sousaphone](#), which is similarly constructed but has a larger bell, is called 'helicon' in southern Europe.

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ANTHONY C. BAINES/CLIFFORD BEVAN

Helisachar [Elisagarus]

(*b* 8th century; *d* after 837). Churchman and liturgist. Born a Goth in Septimania, he is first documented in 808 as chancellor to Louis the Pious, who had been placed on the throne of Aquitania by his father Charlemagne. When Louis became emperor after the death of

Charlemagne in 814, he brought Helisachar to Aachen with him to continue in the role of chancellor. He served in that capacity until about 817, remaining in close contact with the court of Louis for the rest of his career except for a period of disfavour from 830 to 833. Though a canon and not a monk, he was named abbot of St Aubin, Angers, and also of Saint Riquier (822–37).

Louis took an active interest in ecclesiastical matters including the liturgy, and Helisachar, along with his better-known associate Benedict of Aniane (d 821), served him as adviser in that regard. Helisachar was the author of a preface and supplement to Alcuin's epistolary, and the author of a letter (written probably at Angers between 819 and 822) to Archbishop Nibridius of Narbonne, in which he described his composition of an Office antiphoner. Like [Amalarius of Metz](#) after him, Helisachar was scandalized at the differences between the Roman and Frankish Office books (not those of the Mass, it should be noted), and sought to compile an antiphoner that would presumably serve as a model for the Carolingian realm. He was particularly keen to select verses that would correspond properly with the respond of the responsories; much of the difficulty with inappropriate verses was no doubt caused by the Frankish practice of returning after the verse to some midway point in the response rather than to its beginning, as was the custom in Rome. It has not been possible to reconstruct Helisachar's antiphoner as it has in the case of Amalarius.

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JAMES W. MCKINNON

Hell, Theodor.

See [Winkler, Carl Gottfried Theodor](#).

Hellawell, Piers

(b Chinley, 14 July 1956). English composer. At New College, Oxford (BA 1978), he studied composition with James Wood; private study with Maw followed (1979–81). He became composer-in-residence at Queen's

University, Belfast, in 1981 and was appointed to a lectureship there in 1986.

A resistance to complex unmodulated chromaticism and to single-span evolutionary forms led Hellawell to a 'second neo-classicism' in the mid-1980s. The link with Stravinsky so suggested is also evident in his crafting and juxtaposing blocks of sound, as in *Memorial Cairns* (1992). Several works are entitled *Sound Carvings*, reflecting their hard edges and sharply characterized gestures, some with their origins in landscape; these include *Sound Carvings from Rano Raraku* (1988), which comprises 21 distinct textural blocks derived from a Balinese folk melody, the simplicity of folk procedures serving as an antidote to modernist complexity. Hellawell's blocks vary greatly in level and type of activity. Typically they are densely contrapuntal and full of irregular, jazz-like rhythms, with loosely isorhythmic and canonic techniques transforming repeated shapes in a way that owes something to minimalism. Diatonic, modal and blues material form the starting-points for the guiding harmonic progressions, often supported by a solid bass line. Unconventional, sometimes percussive, string techniques are evident, as in *The Still Dancers* where chopsticks and paper clips are employed. Hellawell's concern with commemoration and for Eastern Europe (he has close contacts with the former Soviet Baltic republics) come together in *Quadruple Elegy (in the Time of Freedom)*, a tribute to four people who died in the transformation of Eastern Europe in the late 1980s. Near the end the soloist is instructed to 'light a tall red candle'.

WORKS

(selective list)

Orch: *Quadruple Elegy (in the Time of Freedom)*, vn, orch, 1990; *Memorial Cairns*, str, 1992; *Drum of the Nâjd*, perc, rec, orch, 1996–7; *Do Not Disturb*, suite, 1997 [from vocal work *Do Not Disturb*]

Vocal: *River and Shadow* (J. Donne, G. Apollinaire), male vv, 1993; *Fatal Harmony* (A. Marvell), S, 1993; *The Hilliard Songbook* (N. Hilliard), male vv, 1995; *Quem quaeritis*, S, cl, b cl, va, vc, db, 1995; *Do Not Disturb*, youth chorus, orch, 1996

Chbr and solo inst: *Dance Paragraphs*, cl + b cl, pf, 1983; *Seal Songs*, fl, 1985; *Improvise! Improvise!*, gui, 1986; *Sound Carvings from Rano Raraku*, fl, pf, perc, db, 1988; *Squam Songs*, cl, 1988; *Oh Whistle and I'll Come to You*, fl, vc, 1988; *The Erratic Aviator's Dance*, fl, bongos, 1989; *The Still Dancers*, str qt, 1992; *Truth or Consequences*, cl, vc, pf, 1992; *Victory Boogie-Woogie*, 2 pf, 1993; *High Citadels*, cl, pf, 1994; *Sound Carvings from the Ice Wall*, fl + pic, cl + b cl, va, vc, db, perc, pf, 1994; *Takala Makan*, mar, 1995; *Let's Dance*, perc, 1996; *Sound Carvings from the Water's Edge*, 11 str, 1996; *The Building of Goves*, vn, va, vc, pf, 1998

Pf: *Das Leonora Notenbuch*, 1988; *Basho*, 1992–6; *Camera Obscura*, prep pf, 1994; *Airs Waters and Floating Islands*, pf, 1995

Principal publisher: Maecenas Music

MICHAEL RUSS

Hellendaal, Pieter [Pietro, Petrus, Peter]

(*b* Rotterdam, bap. 1 April 1721; *d* Cambridge, 19 April 1799). Dutch violinist, composer and organist, active also in England. When he was nine the family moved to Utrecht, where he was appointed organist of the Nicolaikerk on 11 January 1732. In 1737 the family moved to Amsterdam. The music lover Mattheus Lestevenon, Secretary of Amsterdam, enabled Hellendaal to study with Tartini. Before November 1743 he returned from Italy and appeared as a violinist in certain Amsterdam inns. On 14 February 1744 he obtained a privilege for publishing his compositions, and his first two sets of violin sonatas were issued in Amsterdam. He married the daughter of an Amsterdam surgeon in June 1744.

From 1749 to 1751 Hellendaal was at Leiden, where he enrolled at the university and did his utmost to obtain a foothold in academic music-loving circles. He made frequent public appearances there and at The Hague and Delft. Yet he found little opportunity for building up a livelihood in the Netherlands. On 9 October 1751 he gave his last concert in Leiden and left for London. In the ensuing years Hellendaal participated considerably in London's musical life. He appeared in concerts in Hickford's Room and other places, and his fellow performers could be reckoned among 'the best Hands in Town' (*The General Advertiser*, 28 February 1752); on 13 February 1754 he took part in Handel's *Acis and Galatea*, playing violin solos between the acts. While he was in London he published his Six Grand Concertos op.3, for which he was granted a Royal Privilege, dated 23 April 1758. At the end of 1759 he applied for the post of conductor of the Music Room orchestra at Oxford. He directed a concert there on 5 November and played a concerto of his own; but the other candidate, J.B. Malchair, was appointed. In August 1760 Hellendaal gave a concert in King's Lynn Town Hall. Soon afterwards, on 5 September 1760, he was appointed organist of St Margaret's there in succession to Charles Burney.

In 1762 Hellendaal moved to Cambridge. Here he worked at first as a performer, later as a teacher of the violin and of theory (among his pupils was Charles Hague, who was appointed professor of music in 1799). According to the *Cambridge Chronicle* of 19 November 1762, Hellendaal was then appointed organist of Pembroke Hall Chapel. He took part in many concerts of particular interest in Cambridge and other places, especially in East Anglia. On 25 May 1763 *Messiah* was given under John Randall in the Senate House, 'with a Solo on the Violin by Mr Hellendaal'. On 28 May and 8 June 1767 he appeared with the pantaleon virtuoso Noel in the halls of Trinity College and Christ's College ([fig.1](#)). On 6 October 1773, at Bury St Edmunds, we hear for the first time of an appearance, as a violinist, of Hellendaal's son, Peter (*b* ?London, c1756), who became a well-known Cambridge clarinettist, music teacher and music seller. A Hellendaal took part in the Handel Commemoration in London in 1784 but it is not known whether it was father or son.

In 1769 Hellendaal's *Glory be to the Father* was awarded the annual prize of the Noblemen and Gentlemen's Catch Club. About this time his six

sonatas for violin and continuo, op.4, were published. In April 1777 he was appointed organist of Peterhouse Chapel, in succession to Dr Randall, professor of music at Cambridge. From this time, the amount of information about concerts given by Hellendaal sharply declines. He moved to Trumpington Street, opposite Peterhouse, and on 11 July 1778 invited subscriptions for 'Twelve of his Solos for the Violin'. About 1780 his *Eight Solos for the Violoncello with a Thorough Bass* were published at his own expense and dedicated to the Cambridge flour merchant John Anderson. His last numbered collection, *Three Grand Lessons* op.6, was published in London, and dedicated to Miss Anderson; the piano part was believed lost until discovered by Charles Cudworth in 1971. Another piano work without opus number, printed by Morris Barford at Cambridge as *Hellendaal's Celebrated Rondo*, is in reality a work for violin and continuo. During the last decades of Hellendaal's life a number of vocal works, some with instrumental accompaniment, and a collection of metrical psalms, were published at the composer's house. Hellendaal's son Peter collaborated in the latter, and in 1790 he was also responsible for selecting and arranging various hymns and psalms from his father's *Collection of Psalms and Hymns* for use in parish churches. One of Peter's own compositions was included in the collection. In 1791 and 1797 another six sonatas for harpsichord and violin or flute and a setting of the Sermon on the Mount were announced for publication, but no copies are known and the works may never have been published. Hellendaal died in 1799 and was buried at Cambridge at St Mary the Less, next to Peterhouse.

Sainsbury referred to Hellendaal as 'a man of undoubted attainments in musical science'; this is particularly apparent in the concerti grossi, the op.4 sonatas and some of the op.5 solos. Many of his works are in the idiom of the Italian late Baroque: they follow thoroughbass practice and are mainly formed of monothematic movements with asymmetrical binary structure. His violin sonatas generally conform to the three-movement cyclic structure favoured by Tartini (slow, fast, fast). His concertos op.3, like Handel's op.6, combine a number of styles and forms; they are generally fugal and show progressive qualities in the free handling of the viola part and the relatively minor importance of the concertino. Not until the *Three Grand Lessons* op.6 (1790) did he adopt a more modern idiom. Hellendaal's violin writing was characteristically virtuoso, and the written-out cadenzas to his autograph violin sonatas (*GB-Cfm*) are especially valuable to the study of late 18th-century performing practice (fig.2).

Hellendaal's son Peter was last heard of as the soloist in one of his father's concertos, performed at a benefit concert on 17 April 1801 under the direction of Charles Hague, a former pupil of Hellendaal senior.

WORKS

instrumental

op.

1

[6] Sonate, vn, bc
(Amsterdam, c1745)

2

VI sonate, vn, bc
(Amsterdam, c1750/R in
Facsimilia musica

	Neerlandica, ii, Buren, 1984)
3	Six Grand Concertos, str, bc, in eight parts (London, c1758); ed. in MMN, i (1959)
4	Six Solos, vn, bc (London, c1760)
5	Eight Solos, vc, bc (Cambridge, 1780); ed. in MMN, xiii (1981)
6	Three Grand Lessons, hpd/pf, vn, vc (London, c1789)
—	Hellendaal's Celebrated Rondo, vn, bc (Cambridge, c1790); ed. R. Rasch (Utrecht, 1984)
—	11 sonatas, vn, bc, <i>GB-Cfm*</i>

Several sonatas from opp.1 and 2 with minor variants, *US-BEm*

Lost: 12 Solos, vn, bc (c1778); 6 Sonatas, hpd, vn/fl (c1791); hpd conc.; vn conc.; Overture Clarinet; Trio Clarinet

vocal

Glory be to the Father, canon, 5vv, 1769, in E.T. Warren: An Eighth Collection of Catches, Canons and Glee (London, 1763–94)

The Cock Match, catch, 1769, *US-Bp*

Love inform thy faithful creature, glee, 4vv, in E.T. Warren: A Collection of Vocal Harmony (London, c1775)

Strephon and Myrtilla, cant., 1v, vn/fl, bc (Cambridge, c1785)

A Collection of Psalms and Hymns ... by P. Hellendaal senr. Selected and arrang'd by P. Hellendaal jnr., 3–4vv, bc (Cambridge, 1790)

Tweedledum and Tweedledee, glee, 4vv, bc (Cambridge, c1790)

Two Glee, 4vv, str, bc (Cambridge, c1791): Spirit, once wand'ring thro' this dreary vale; Music has charms to sooth a savage breast

Lost: Our Lord's Sermon on the Mount, c1797

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LEENDERT HAASNOOT

Heller, Barbara

(b Ludwigshafen am Rhein, 6 Nov 1936). German composer and pianist. She studied at the Mannheim Musikhochschule (1954–7), where her teachers included Helmut Vogel (piano) and Hans Vogt (composition). After teaching the piano there from 1958 to 1962, she continued her studies at the Munich Musikhochschule (1962–3) with Eric Ten Berg (piano) and Harald Genzmer (composition), among others; she also studied at the Darmstadt summer courses with Hermann Heiss (composition) and David Tudor (piano), and at the Accademia Musicale Chigiana, Siena, with A.F. Lavagino (film music). A founding member of the Internationaler Arbeitskreis Frau und Musik (1978), Heller has concentrated as a performer and editor chiefly on the music of women composers. She received her first commission for a musical composition from Moeck Verlag, Celle, in 1984. From 1990 to 1996 she worked intensively with experimental and electronic music and graphic compositions; these were exhibited as a body of work in Weimar in 1996. She regards her piano compositions of the 1980s and 90s as her most important works.

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(selective list)

Pf: 8 kurze Klavierstücke, 1962; Presto, 1966; Andantino, 1977; MMM – Meer Musik als Malerei, 1978; Piano muziek voor Anje, 1980; Johannisbeeren – Currants, 1984; Scharlachrote Buchstaben, 1984; Furore – ein Traum, 1986; Intervalles, 1987; Böhmisches Lied, 1988; Das Quintenbuch, 1989; Un poco, 1991; Roter Klee, 2 pf, 1995; Ton – Zeichen, 1996

Graphic scores: Im Feuer ist mein Leben verbrannt – für Gesine Wagner, ens, 1987; Ton-Zeichen, ob, pf, inst ad lib, 1988–9; Domino, 1 inst, 1993; Kartenspiele, 1–10 insts, 1994; Stationen, ens, 1994

Other inst/vocal: Meine Musica Domestica (J. Ringelnatz), S, pf, 1961; 3 Stücke, fl, pf, 1961; Kinderspiele, rec, pf, 1962; Früher oder später, cl, pf, 1981; Solovioline, vn, 1982; Solo, ob, 1984; Eins für zwei, vn, vc, 1985; Trauernde Sirenen, vn, pf, 1986; Lalai – ein Schlaflied zum Wachwerden?, vn, pf, 1989; Incantata I, kbd, 4 wine glasses, 1990; 5 Frühlingsrufe, fl, 1993; Blühen 415, 1v, fl, 1994; Triandafila, fl, hn, 1997; Come una columba – Wie eine Taube, S, pf, 1998; Solo-Album, eng hn, 1998; Wenn auf den Winterbäumen ... , 1v, pf, 1998

El-ac and installations: Schmerz, tape, 1987; Hintergrund – Vordergrund und Tonschleifen, 1989; Klang-Zeichen, installation, 1993; Labyrinth-Leben, dancer, 1994; Das Bewusste und das Unbewusste (J. Krishnamurti), installation, 1995; Ton-Zeichen, vc, db, glass harmonica, prep pf, perc, stones, elecs, 1997; Ton-Spiele, 1998

Film scores: An die Vergessene, 1984; Ich will, 1984; Da capo al fine, 1987; Die Avantgarde macht Pause, 1991; Requiem der Requisiten, 1992

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ROSWITHA SPERBER/BETTINA BRAND

Heller, Joachim [Hellerus Leucopetraeus]

(*b* Weissenfels, c1518; *d* Eisleben, c1590). German mathematician, astronomer, teacher, printer, composer and poet. He studied at the University of Wittenberg from 1536. In 1543, on Melanchthon's recommendation, he succeeded Wilhelm Breitengraser as Rektor of the St Egidien grammar school, Nuremberg. In 1546 he also became professor of mathematics at the St Egidien Gymnasium. He frequently staged school comedies. From 1551 he ran his own printing works. He was forced to leave Nuremberg in 1563 because of his controversial religious activities. He subsequently worked as astronomer to the electorate of Saxony in central Germany, mainly at Mansfeld and Eisleben. Three *bicinia* by him are known, a song in praise of music (in RISM 1549¹⁶) and two settings of hymns by Luther (in 1551²⁰; one of the latter in K. Ameln, ed.: *Luthers Kirchenlieder in Tonsätzen seiner Zeit*, Kassel, 1934). Two pieces signed 'J.H.' in Caspar Othmayr's *Bicinia sacra* (1547¹⁸) which Eitner ascribed to Johannes Heugel are probably not by Heller as Albrecht assumed; they are more likely to be by Johannes Hartung, who was Othmayr's father-in-law.

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FRANZ KRAUTWURST

Heller, Johann Kilian

(*b* Hammelburg, Lower Franconia, ?1633; *d* Würzburg, 10 Oct 1674). German composer, music editor and organist. He may have studied music

with his father and with P.F. Buchner. On 19 September 1653 he matriculated as 'physicus' at the University of Würzburg. The next year he became organist and curate at Würzburg Cathedral. In 1658 he was ordained priest but was dismissed in 1668 for offences against canon law. Nevertheless, a year later the Elector and Prince-Bishop of Mainz, who ruled over Würzburg too and was a noted patron of music, sent him, his best-trained musician in liturgical music, to a new post in Mainz, where he commissioned him to publish new editions of liturgical books for use in the Mainz diocese. He returned to Würzburg before his death. His choirbooks, which he edited with scrupulous care, were: *Opus lamentationum et passionum*; *Graduale*; *Processionale*; *Praefationes*; *Officium S. Angeli custodis*; *Officium defunctorum*; *Manuductio ad cantum Gregoriano-Moguntinum*; and *Extractum ex Antiphonario*; they were printed at Mainz between 1671 and 1673. They remained in use for 150 years in the dioceses of Mainz, Würzburg and Worms; handsomely produced editions which appeared at Mainz between 1750 and 1774 were based on them. Heller also published *Sacer Concentus musicus* (Mainz, 1671), which consists of instrumental works and accompanied vocal works: the instruments used are strings and continuo. Item no.72 in the Rost manuscript (*F-Pn* Rés.Vm⁷.673) is a sonata for two violins and continuo attributed to Heller; it consists of a section in A minor, whose authenticity has been questioned by Moser, followed by one in the major.

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FRIEDRICH BASER

Heller, Karl (Wilhelm)

(b Trusen, Thuringia, 10 Dec 1935). German musicologist. He studied musicology at the Musikhochschule in Weimar (1954–5) and at the universities of Jena (1955–6) and Leipzig (1956–9) with Besseler, Eller and H.C. Wolff. He took the doctorate at Rostock University in 1965 with a dissertation on the transmission of Vivaldi's works in Germany, and completed the *Habilitation* in 1983 with a study on the *concerto ripieno* and the symphonies of Vivaldi. He was supernumerary professor at Rostock (1988–92) and subsequently professor. He specializes in 17th- and 18th-century instrumental music, particularly that of J.S. Bach and Vivaldi. He has contributed to the collected edition of Bach and prepared critical editions of Vivaldi's vocal and instrumental works for the Istituto italiano Antonio Vivaldi.

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CHRISTIAN KADEN

Heller, Stanislav

(b Brno, 15 Sept 1924; d Jihlava, 23 Jan 2000). Czech harpsichordist. After studies at the Prague Conservatory he moved to London in 1947 and eventually became a British citizen. His interest in the harpsichord was initially inspired by Thomas Goff, who sponsored such players as George Malcolm and Thurston Dart. After lessons with Aimée van der Wiele and Ralph Kirkpatrick, Heller established himself in the 1950s as a brilliant harpsichordist who brought to the instrument the standards of a first-rate pianist. He was appointed professor at the RCM and toured extensively in Europe and in South America, where he was the first to introduce the

harpsichord as a concert instrument. He has a particular interest in French harpsichord music and in contemporary repertory, and in 1956 persuaded Martinů to revise and eventually publish his harpsichord concerto of 1935, which Heller performed in many European cities with Kubelík. From 1968 to 1989 he was professor of harpsichord and early chamber music at the Staatliche Hochschule in Freiburg, where he was known for his inspired teaching and exacting technical standards.

DAVID LEDBETTER

Heller, Stephen [István]

(*b* Pest, 15 May 1813; *d* Paris, 14 Jan 1888). French pianist and composer of Hungarian birth. His parents were of Jewish descent and came from the vicinity of Eger (Cheb, Bohemia). He was first taught music by a regimental bandsman stationed near the Hungarian capital, and then by Ferenc Bräuer, a well-known piano teacher in Pest. He took composition lessons from an organist called Cibulka and then went to Vienna to study with Carl Czerny, but his father soon found that he could not afford the celebrated teacher's high fees. Stephen became a pupil of Anton Halm, the teacher of Adolf Henselt and other 19th-century virtuosos. Through Halm, Heller met Schubert and Beethoven. In 1828 he made his début, and his success encouraged his father to arrange a concert tour through Hungary, Transylvania, Poland and Germany. It lasted almost two years and ended in Augsburg, where he collapsed from nervous exhaustion; intending to stay only a few weeks to recover, he remained for eight years. During this time he lived in the home of Frau Caroline Hoeslin von Eichthal, a highly intelligent and artistic woman whose son became one of his first pupils. He also came under the patronage and guidance of the cultivated Count Friedrich Fugger-Kirchheim-Hoheneck, a gifted musician who encouraged him to study composition under Hippolyte Chelard, the Kapellmeister in Augsburg.

Heller's first Augsburg compositions were numerous lieder to words by Goethe, Heine and other German poets; these have remained unpublished. (The manuscripts, formerly thought to be in the private library of the Fugger family in Augsburg, are lost.) A few years after his arrival in Augsburg, he submitted some compositions for criticism to Schumann, who reviewed them enthusiastically in the *Neue Zeitschrift für Musik*. He soon became one of Schumann's favourite 'Davidsbündler' and was invited to serve as the Augsburg correspondent of the *Neue Zeitschrift* (under the pseudonym 'Jeanquirit' bestowed by Schumann). Schumann regarded his exchange of letters with Heller as his most interesting correspondence. In 1838 Heller moved to Paris, where he was to remain for the rest of his life, numbering Berlioz among his closest friends. To support himself Heller accepted piano pupils and wrote music criticism for the *Gazette musicale*. (Like Liszt, in his later years he disliked giving piano performances.) In 1883 his sight began to fail, allegedly because of his fondness for black cigars. His loyal friend Charles Hallé learnt of his condition, and with Robert Browning and Lord Leighton formed a trust fund for him. Shortly before his death Heller was made a Chevalier of the Légion d'Honneur.

The first of Heller's more than 160 published piano compositions date from 1829. These pieces vary in difficulty; they include elementary studies in the conventional style of the period, harmonically straightforward and of simple periodic construction within a framework akin to two- or three-part song forms, as well as demanding character-pieces. In his review of two of the early works, the *Introduction, variations et finale* op.6 and the Sonata in D minor op.9, dedicated to his friend the Countess of Brunswick (a former patron of Beethoven), Schumann predicted a successful musical future for their composer. Writing of the op.7 Impromptus he remarked that Heller's forms were 'new, fantastic and free' and that he had 'imagination and the ability to fuse contrasting elements'; while admitting that there were many details that he did not find pleasing, he acknowledged that Heller 'suddenly disarms criticism with a brilliant turn of phrase' (NZM, vii, 1837, p.165). Two years later he discerned in Heller's piano pieces a Janus-like face looking towards both his Classical antecedents and Romanticism. Heller particularly revered Beethoven as an example, and maintained a certain distance in his youthful works from his more progressive contemporaries. Heller was first noticed in Paris as a composer when he published his group of studies *L'art de phraser* (op.16) and when his concert study *La chasse* (op.29) was performed by Liszt and other virtuosos throughout Europe. His reputation as a composer primarily of studies became so entrenched that he had difficulty in gaining recognition for his other music; the accomplished studies of opp.45, 46 and 47 (1844) are still familiar to pianists and, with op.16, are among his few works still in print. His early transcriptions, together with those by Liszt, helped to acquaint the French with Schubert lieder. It was in these works and the operatic fantasias that Heller's originality first showed itself, with chains of dissonances and chromatic shifts. The rhythmic vitality and lyricism of many of these early compositions are reflected in the music of both Bizet and Massenet, great admirers of Heller.

The first work that clearly indicated his position as a transitional figure was the suite of evocative character-pieces *Spaziergänge eines Einsamen* (vol.i, op.78, 1851); its reflective, introspective character suggests future developments in French music. Its subtlety and pastoral qualities are shared by his three sets of pieces *Im Walde* (opp.86, 128 and 136) and the *Blumen-Frucht- und Dornenstücke* (op.82); these and similar works can be described as 'landscape' or 'nature' music. The highly original preludes op.81, as well as the *Blumen-Frucht- und Dornenstücke* and *Ein Heft Walzer* op.145, show interesting ventures in harmony and rhythm that foreshadow the music of Saint-Saëns, Chabrier, Fauré and Debussy. Some of the other late works contain characteristics mirrored in the music of Medtner and Rachmaninoff; among them are the studies op.90, eclogues op.92, preludes op.119, studies op.125, barcarolles op.141, the Sonata in B \flat minor op.143 and preludes op.150. Heller's later works are characterized by their rich harmony, frequently marked by pungent dissonances and mingling of major and minor, angular and wide-ranging melodies, ostinato rhythmic figures and a highly expressive use of appoggiaturas. In them he exploits the full range of the keyboard, showing a sensitive feeling for orchestral colour in his unusual pedal effects, frequent changes of registration and imaginative use of dynamics. The exhilarating effect of his music for the performer owes much to its incisive,

vital rhythms and the grateful manner in which the notes lie under the fingers. The frequent use of doublings and parallelism in his last, transparently textured works is another significant indication of Heller's transitional position between late German Romanticism and French Impressionism. His later compositions were remarked on for their rejection of overt Romanticism, but such contemporaries as Hans von Bülow failed to appreciate the singularity of his style, and rejected him as he gradually became more isolated from the mainstream.

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Heller, Stephen

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unless otherwise stated, all for piano solo and published in Leipzig

detailed list in Müller-Kersten (1986)

variations

op.

1	Thème de Paganini varié (1829)
4	Variations brillantes sur une valse de Hubowsky (Pest, 1829)
5	Variations brillantes sur un thème polonais (Pest, 1829)
6	Introduction, variations et finale (thèmes favoris de l'opéra Zampa) (1830)
75	Rondeau-caprice et variations sur La dame de pique de Halévy (1849)
127	Freischütz-Studien (1871)
130	33 Variationen über ein Thema von Beethoven (1871)
133	Variationen über ein Thema von Beethoven (Berlin, 1872) [21 variations on the Andante, Sonata op.57]
142	Variationen über 'Warum' von Schumann (1877)

studies

16	L'art de phraser, 24 studies (Berlin, 1840)
29	La chasse, étude de concert (Berlin, 1844)
45	25 études faciles (Berlin, 1844)
46	30 études progressives (Berlin, 1844)
47	25 études pour former au sentiment du rythme et à l'expression (Berlin, 1844)
90	24 nouvelles études (Berlin, ?1858)
96	Grande étude (1860)
116	2 études (Mainz, 1866)
125	24 études d'expression et de rythme (1868)
135	2 intermèdes de concert (Winterthur, 1873)
139	3 Etüden (1874)
—	Etude in Ein Studienwerk (Pest, 1874)
151	2 Etüden (1879)
154	21 technische Studien als Vorbereitung zu den Werken Chopins (1879)

character-pieces

2	Les charmes de Hambourg, rondeau brillant (Hamburg, 1829)
40	Miscellanées (Berlin, 1844): Rêverie, Eglogue, La petite mendiante
49	4 arabesques (Berlin, 1844)

50	Scènes pastorales (1844)
—	Skizze (Berlin, 1844)
54	Fantaisie (Berlin, 1845)
58	Rêveries (Berlin, 1845)
—	Eglogue (Mainz, 1845)
60	Canzonetta no.1 (Berlin, 1846)
71	Aux mânes de F. Chopin: Elégie et Marche funèbre (1849)
73	3 Stücke (Bonn, 1849): Jägerlied, Soldaten-Abschied, Wiegenlied
78	Spaziergänge eines Einsamen, i, 6 pieces (1851)
79	Traumbilder, 6 pieces (Berlin, 1851)
80	Wanderstunden, 6 pieces (Offenbach, 1852)
82	Blumen-Frucht- und Dornenstücke (Berlin, 1853)
83	6 feuillets d'album (Berlin, 1853)
86	Im Walde, i, 7 pieces (1854)
89	Spaziergänge eines Einsamen, ii, 6 pieces (1856)
—	Prière: andante (Winterthur, 1856)
92	3 Eklogen (Berlin, 1858)
94	Genrebild (1860)
95	Allegro pastorale (Bonn, 1860)
99	4 Fantasiestücke (Mainz, 1861)
100	Canzonetta no.2 (1861)
101	Rêveries d'un promeneur solitaire (after J.-J. Rousseau) (Bonn, 1861)
102	Jagdstück (1861)
105	3 Lieder ohne Worte (Winterthur, 1862)
106	3 Schäferstücklein (Mainz, 1863)
109	Herbstblätter (Mainz, 1864)
110	Ein grosses Albumblatt und ein kleines (1864)
114	2 cahiers (Mainz, 1866): prélude et scène d'enfants, Presto scherzoso
115	3 ballades (Mainz, 1866)
118	Variétés (Mainz, 1867): Boutade, Feuille d'album, Air de ballet
120	7 Lieder für Pianoforte (1867)
121	3 morceaux (1867): Ballade, Conte, Rêverie du gondolier
123	Feuilles volantes, 5 pieces (1868)
124	Kinderszenen (1868)
128	Im Walde, ii, 7 pieces (1871)
134	Kleines Album (Bonn, 1872)
136	Im Walde, iii, 6 pieces (1873)
138	Notenbuch für Klein und Gross (Bonn, 1874)
140	Voyage autour de ma chambre, 5 pieces (1875)
153	Aufzeichnungen eines Einsamen, 4 pieces (1879)
155	Fabliau (Paris, 1879)
157	3 feuillets d'album (Paris, 1879)
—	Feuille de souvenir, ?F-Pn
—	[3] Esquisses posthumes, i (London, 1888)
—	[3] Suites, Cahier des esquisses posthumes, iii (London, 1889)

transcriptions, operatic fantasias etc.

3	Fantaisie dramatique sur des thèmes des opéras Semiramide et La muette (Hamburg, 1829)
10	3 morceaux brillants sur L'élisire et Norma (Mainz, 1839)
12	Rondoletto sur la Cracovienne du ballet La gipsy (1840)
13	Divertissement brillant sur Ouvrez-moi de l'opéra Les treize de Halévy (1840)
14	Passe-temps (Berlin, 1839) [6 caprices on dances by J. Strauss]

15	Rondino brillant sur la Pauvre couturière dans l'opéra Les treize de Halévy (1839)
17	6 caprices sur Le shérif de Halévy (Mainz, 1840)
18	Improvisata sur la Chanson du pays de Reber (Mainz, 1840)
19	2 caprices sur la Captive de Reber (Mainz, 1846)
20	2 impromptus sur Haï luli de Reber (Berlin, 1844)
21	2 impromptus sur Bergeronette de Reber (Mainz, 1844)
22	4 rondos très faciles sur La favorite de Donizetti (Berlin, 1841)
23	4 rondos brillants sur Le guitarrero de Halévy (Berlin, 1841)
25–6	[2] Paraphrase[s] sur Richard Coeur de Lion [Grétry] (Vienna, 1842)
31	Fantaisie sur La Juive de Halévy (Berlin, 1843)
32	Bolero sur La Juive de Halévy (Berlin, 1843)
33–6	Mélodies de Schubert (Berlin, 1844): Die Forelle, Erlkönig, Die Post, Lob der Tränen
37	Fantaisie sur En respect mon amour se change de Charles VI de Halévy (1844)
38	Caprice brillant sur Avec la douce chansonette de Charles VI de Halévy (1844)
41	Caprice sur un motif du Déserteur de Monsigny (Hanover, 1844)
48	[2 pieces from Halévy's Charles VI] (Berlin, 1844): Chant national, Silvana (pastorale)
51	Caprice brillant sur la Marche de la caravane et la Rêverie du Désert de David (Berlin, 1844)
55	Lieder von Schubert (Berlin, 1845): Wohin?, Liebesbotschaft, Die Nebensonnen, Der Müller und der Bach, Die liebe Farbe
—	Bagatelle sur une romance de Monpou (Mainz, 1845)
66	Caprice brillant sur Le val d'Andorre de Halévy (Berlin, 1846)
67	Improvisata: Auf Flügeln des Gesanges von Mendelssohn (Berlin, 1846)
—	15 mélodies de Schubert (Paris, 1846)
—	30 Lieder von Schubert, übertragen (Cologne, 1846)
68	Horch, horch, die Lerch', Ständchen von Schubert (Berlin, 1847)
69	Es ist bestimmt in Gottes Rat von Mendelssohn: Fantaisie in Form einer Sonate (Berlin, 1847)
70	Caprice brillant sur Le prophète de Meyerbeer (1847)
72	Capricen, Impromptus und Improvisationen über Lieder von Mendelssohn (Bonn, 1849): Volkslied, Minnelied, Sonntagslied
74	Fantaisie et valse sur L'enfant prodigue d'Auber (Berlin, 1849)
76	Capriccio über Die Heimkehr aus der Fremde von Mendelssohn (1849)
77	Saltarello über ein Thema der 4. Symphonie von Mendelssohn (1851)
98	Improvisata über Flutenreicher Ebro von Schumann [from the Spanische Liebeslieder] (Winterthur, 1861)
144	2 Capricen über Themen von Mendelssohn (1877): Fingalshöhle, Elfenmarsch

sonatas and sonatinas

Sonatas: no.1, d, op.9 (1829); no.2, b, op.65 (1844); no.3, C, op.88 (1856); no.4, b \flat , op.143 (1878)

Sonatinas: op.146 (1878); op.147 (1878); op.149 (1879)

smaller forms and dance pieces

3 Ouvertüren [for a drama, a comedy and a comic op], op.126 (1870)

Scherzos: Rondo scherzo, op.8 (1831); op.24 (Vienna, 1844); Scherzo fantastique, op.57 (Berlin, 1845); Humoreske, op.64 (1846); op.108 (Mainz, 1863)

Capriccios: Caprice brillant, op.27 (1844); Caprice brillant, op.28 (Vienna, 1844); op.63 (1846); Caprice humoristique, op.112 (Mainz, 1865); Fantaisie-Caprice, op.113 (Mainz, 1865); Capricietto, op.156 (Paris, 1879)

Impromptus: 3 as op.7 (1831); 1 as op.84 (Berlin, 1854); 2 as op.129 (1871)

Nocturnes: Sérénade, op.56 (Berlin, 1849); Sérénade (Berlin, 1856); 3 as op.91 (1858); 1 as op.103 (Berlin, 1861); 3 Ständchen, op.131 (1872)

Préludes: 24 as op.81 (1853); 3 as op.117 (Mainz, 1867); 32 'à Mlle Lili', op.119 (1867); 20 as op.150 (1879); 6 in Cahier des esquisses posthumes, ii (London, 1889)

Waltzes: Rondo valse, op.11 (Mainz, 1840); Valse élégante, op.42 (Berlin, 1844); Valse sentimentale, op.43 (Berlin, 1844); Valse villageoise, op.44 (Berlin, 1844); Valse brillante, op.59 (Berlin, 1845); 2 as op.62 (Berlin, 1846); 2 as op.93 (Winterthur, 1859); 12 Ländler und Walzer, op.97 (1860); 4 Ländler, op.107 (Mainz, 1863); Valses-Rêveries, op.122 (1867); 6 in Ein Heft Walzer, op.145 (1878), also arr. pf 4 hands, op.152 (1879)

Tarantellas: no.1, op.53 (Berlin, 1845); no.2, op.61 (Berlin, 1846); nos.3–4, op.85 (1854); no.5 (Scènes italiennes), op.87 (1855); nos.6–7, op.137 (1873)

Mazurkas: 4 as op.148 (1879); 1 as op.158 (1879)

Polonaises: 1 as op.104 (1861); 2 as op.132 (Bonn, 1872)

Other dance pieces: La Kermesse, danse néerlandaise, op.39 (Berlin, 1844); Vénitienne, op.52 (Berlin, 1844); Morceaux de ballet, op.111 (Mainz, 1865); Pas noble, Intermède, Pantomime, Couplets dansés; 4 Barkarolen, op.141 (1875)

violin and piano

Grand duo sur le Dom Sébastien de Donizetti, op.21 (Vienna, 1844), collab. H.W. Ernst

Pensées fugitives (Vienna, 1844), collab. H.W. Ernst, arr. Heller for pf, op.30 (1844)

other works

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Hellermann, William (David)

(b Milwaukee, 15 July 1939). American composer and guitarist. He studied composition at Columbia University (MA 1965, DMA 1969), where his teachers included Stefan Wolpe, Chou Wen-chung, Otto Luening and Vladimir Ussachevsky. He taught at Columbia from 1965 to 1972 and was general manager of the Composers' Forum from 1968 to 1980; he has also served as editor of the *Calendar for New Music*, New York (1978–), co-director of the DownTown ensemble (1982–) and president of the SoundArt Foundation. Among his awards are the Prix de Rome (1972–4), a Rockefeller grant (1975) and grand prize at the 15th Festival Internacional de Teatro, Barcelona (1982).

Hellermann made his New York début as a classical guitarist and composer in 1972. He has since performed as a member of Composers' Group for International Performance (later the Composers'/Performers' Group), RSVP Ensemble, and Sounds Out of Silent Spaces. Many of his works cross the boundaries between visual and aural art; his visually orientated works, which he calls 'Eyescores' (see [illustration](#)), have been displayed in several gallery exhibitions. His compositions from the mid-1970s can be considered performance art, although they retain a distinctly musical orientation and sensibility.

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Orch: Time and Again, 1969; On Another Level, 21 mallet insts, 1974; But, the moon, gui, 13 insts, 1975; Anyway, 1977; Can of Sourdines, str, 1979

Variable ens: Stop/Start, 1973; Long Island Sound, 1974; Experimental Music, 1975; Frozen Music is not Melted Architecture, 1975; One-A-Day Music Pills, 1975; To Get a Peep Out Of, 1976; To Prevent Decay, hp, variable ens, 1976; Clash/Clash/Clash/Clash, 1977; Florida Sym., 1977; Evening the Score, 1979; For John Cage, 1992

4–6 insts/pfmrs: Resonata, brass qnt, 1967; Circle Music I, 4 insts, 1971; Circle Music III, 6 pfmrs, 1971; To the Last Drop, 6 vib, 1974; To Brush Up On, 6 vc, 1976; Sextet, 6 pfmrs, 1977; Hit Tune, 5 perc, 1983; Squeeze me Loose I Get Hot so

Easy, 5 accdn, 1983; Tweet Suite, 5 tuba, 1983; Vowel Movt, soloist, qt, 1983; Wind-Up Sym., qnt, surprise guest artists, 1983; Juicy Music, B♭cl, vn, vc, mar, pf, 1990; On the Vanishing Point, 4 insts, 1990; Post/Pone, B♭cl, trbn, va, pf, 1990; Hoist by your Own Ritard, B♭cl, mar, accdn, pf, 1993; several other works

1–3 insts/pfmrs: Round and About, 2 or more insts, 1970; Circle Music II, 2 or more insts, 1971; For the Third Time, 3 ww, 1973; On the Edge of a Node, gui, vn, vc, 1974; Italian Sym. no.1, soloist, 1975; Hidden Drives II, vn, vc, 1976; Meaty Music, soloist, 1977; Squeek, chair, 1977; 3 Weeks in Cincinnati in Dec, fl, 1979; Tremble II, db, 1981; The Violin between Us, vn, 1981; The Bartered Bird, duet, 1983; French Ov., soloist, 1983; Ancient Virtues, 3 insts, 1987; more than 10 other works

Gui: 4 Pieces, 1968; Exchanges, 1969; Distances/Embraces, 1972; Still and All, 1975; Tremble, 1978

Pf: Inter-polations, 1966; On the Vanishing Point, pf, tape delay, 1973; Row Music (Tip of the Iceberg), 1973; For Otto (A Line in Return), 1974; At Sea, 1976; Hidden Drives I, 1976; Chops, toy pf, 1989

Vocal: Poem, S, 4 insts, 1967; Countertenormusic, Ct, variable ens, 1972; Entrances, chorus, 1976; Local Exits, S, chbr ens, 1976; Nests (textless), solo v, chorus, 1976; 3 Sisters who are not Sisters, 5 actors/musicians, 1984; Blood on the Dining Room Floor (G. Stein), 1991

Tape, sculpture: City Games (Hellermann), with 3 vn, 1978; Musical Drawers, 1979; Wind Music, 1979; Morning Music (Staff of Life), 1981; Battery Park, 1982; Chin Music, 1982; Homage to Chubby Checker – Doin' the Twist, 1982; Juicy Music, 1982; Music Plane and Fancy, 1982; Progress in Music Demands Daily Drill, 1982; Smoke Gets in your Ears, 1982; After Dinner Music, with acc., 1983; I Brake for Music, with ens, 1983; many other pieces

Tape: Ariel, 1967; Ek-stasis I, 1968; Mai'68, 1969; Ek-stasis II, with timp, pf, 1970; Passages 13 – The Fire (R. Duncan), with tpt, 1971; Parted ..., with 3 pfmrs, 1972; One into Another (Ariel), with eng hn, 1972

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Principal publishers: ACA, Presser, Soundings

Principal recording companies: CRI, Turnabout (Vox), Nonesuch

JOAN LA BARBARA

Hellerus Leucopetraeus.

See [Heller, Joachim](#).

Hellinck, Lupus [Wulfaert]

(*b* ?Axel, c1494; *d* Bruges, c14 Jan 1541). Netherlandish composer. A son of Johannes Hellinck from the diocese of Utrecht, he became a choirboy at St Donatian, Bruges, on 24 March 1506. When his voice broke in 1511 he was sent away to school, returning as a verger on 16 November 1513. At the end of 1515 he left to study for the priesthood, for which he supplicated in Rome in April 1518 while in papal service; later that month he was

granted an indult since he was leaving Rome (Sherr, pp.xi–xii). From the supplication document we learn that he was 24 years old and held a perpetual chaplaincy of the altar of St Nicholas in St John's Hospital, Bruges. Hellinck may be identifiable with the 'Lupo francese/fiammengo cantore' documented in the service of Sigismondo d'Este in Ferrara from June 1518 to the end of April 1519 (Lockwood, 1979, pp.198–9); whether he is the author of motets signed 'Lupus' in sources of that time is doubtful on stylistic grounds (see [Lupus](#)). On 19 October 1519 Hellinck was readmitted to St Donatian as an installed cleric, where his duties included singing in the polyphonic choir. Two years later he became succentor of the church of Our Lady, Bruges, returning to St Donatian to take up the same position on 17 June 1523. The account rendered by his executors a year after his death establishes the correct Flemish spelling of his first name, Wulfaert, and that he had a son called Wulfuekin. He is called 'Lupus' in the church records only after he became succentor, in accordance with the custom to latinize names on reaching a certain station. Hellinck's music was published in Italy, France, Germany and the Netherlands and is found in manuscripts as far apart as Portugal and Poland. Many sources give only the name Lupus; conflicting attributions with Johannes Lupi are rare.

Hellinck was a master craftsman. He was particularly interested in thematic unification and used a number of techniques to achieve it. The considerable variety of his melodic and rhythmic lines is balanced by a fairly smooth dissonance technique and a fine feeling for form. The two *partes* of his motets usually contain about the same number of bars, and points of imitation are normally of the same length; occasionally a short theme group is balanced by a longer one. He did not use cantus firmus or canon, rarely paraphrased a chant melody, and avoided sequences and chordal sections, preferring an evenly flowing polyphony achieved through the use of pervading imitation.

Hellinck's main contribution is to the mass; he wrote 13 parody masses, all in a surprisingly uniform technique. His parody procedure does not involve quoting substantial vertical passages from the model, except in the *Missa 'In te Domine speravi'*, based on his own motet. He preferred to develop new contrapuntal combinations based on themes from the model. He unified his masses by drawing repeatedly on the same themes and by reiterating passages from earlier sections of the mass to a different text. Extensive use of such self-borrowing occurs especially in the Agnus Dei sections, which serve as thoughtful codas to his masses; only the *Missa 'In te Domine speravi'* has a newly-composed Agnus Dei. Self-borrowing is particularly evident in *Missa 'Veni sponsa Christi'*, which has at least 25 repeated passages, ranging from four to 19 bars. Hellinck followed traditional procedures in using themes from the first part of the model in consecutive order in the Kyrie, the first sections of the Gloria and Credo, the Sanctus proper and the first Agnus Dei. Themes from the second part of the model are used consecutively in the 'Qui tollis' section of the Gloria, the final section of the Credo, the 'Osanna' and the last Agnus Dei. The 'Domine Deus' section of the Gloria and the Benedictus are usually freely composed. With two exceptions, the 'Et incarnatus' is set in threefold repetition in slow chords, interspersed with brief imitative passages.

Hellinck's earlier works tend towards tonal and formal clarity; the psalm motets *Beati omnes*, *In te Domine speravi* and *Qui confidunt in Domino*, and the well-known *Panis quem ego dabo* are good examples. These works clearly show the influence of Josquin, although they do not have the airiness of texture of Josquin's psalm motets. Hellinck's later compositions, particularly the motets *O veneranda martyrum*, *Joannes Jesu Christo* and the motet in honour of St Donatian, *Cursu festa dies*, seem to reflect Gombert's influence. Short imitations develop into long melismatic lines in which the text takes a subordinate position. Cadences are avoided by extensive overlapping in a uniformly dense texture, which does not have paired imitation and other contrasts in vocal scoring. Self-borrowing also occurs in the motets.

Hellinck's 11 German chorales, published posthumously by Georg Rhau in 1544 and perhaps commissioned by him, are written in motet style, with the chorale tune in the tenor, sometimes in breves but often rhythmically similar to the other three voices. They indicate that Hellinck, although a Catholic priest, was sympathetic to the Reformation, a thesis reinforced by his participation, at the competition of Chambers of Rhetoric in Ghent in 1539, in a play that was later placed on the Index.

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masses

Missa 'Christus resurgens', 4vv, 1544¹ (on Richafort's motet); Ky ed. A. Smijers, *Van Ockeghem tot Sweelinck*, vii (Amsterdam, 1956), 223

Missa 'Confitemini Domino', 4vv, *F-CA* 5 (anon. in source but attributable to Hellinck on stylistic grounds; on Mouton's motet)

Missa 'Ego sum qui sum', 5vv, *E-MO* 776 (on Richafort's motet); Cr ed. in Mw, xxii (1962; Eng. trans., 1964), no.46

Missa 'Jam non dicam vos servos', 4vv, 1532³ (on Richafort's motet)

Missa 'In te Domine speravi', 4vv, 1568¹ (on his own motet)

Missa 'Intemerata virgo', 4vv, 1545¹ (on Josquin's motet: 3p. and 4p. of *Vultum tuum deprecabuntur*)

Missa 'Mater Patris', 4vv, *MO* 776 (on Brumel's motet), ed. in *Exemple musica Neerlandica*, x (Utrecht, 1975)

Missa 'Panis quem ego dabo', 4vv, 1532⁵ (on his own motet)

Missa 'Peccata mea', 4vv, 1544¹ (on Richafort's motet)

Missa 'Surge propera amica', 4vv, *MO* 776 (on Lupi's motet)

Missa 'Surrexit pastor bonus', 5vv, 1543¹ (on A. de Silva's motet); attrib. Lupus Italus in *GB-Cp* 471–4

Missa 'Veni sponsa Christi', 5vv, 1543¹ (on Richafort's motet; attrib. Hesdin in *I-Rvat C.S.*17)

Missa 'Virgo mater salvatoris', 4vv, 1545¹ (on anon. motet in *F-CA* 124)

motets

Beati omnes qui timent Dominum, 4vv, 1532¹⁰; *Cursu festa dies sydereo*, 5vv, 1545³; *Ego sum panis vitae*, 4vv, 1539¹⁰; *Hodiernae lux diei*, 4vv, 1532¹⁰; *In te*

Domine speravi, 5vv, 1532⁹, ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535*, ix (Monaco, 1962), 55; Joannes Jesu Christo, 4vv, 1553⁹; Laetetur omne saeculum, 4vv, 1532¹¹

Mane surgens Jacob, 4vv, 1545²; Ne projicias me, 5vv, 1545³; O veneranda martyrum, 5vv, 1546⁷; Panis quem ego dabo, 4vv, 1532¹⁰, ed. in Rhau, Musikdrucke, iii (1959), no.35; Pater noster, 5vv, 1540⁶; Primo die Sabbatorum, 4vv, 1554¹⁰; Qui confidunt in Domino, 5vv, 1542⁶; Usquequo Domine oblivisceris me, 4vv, 1535¹, ed. A. Smijers and A.T. Merritt, *Treize livres*, ix (Monaco, 1962), 93

chorales

Ach, Vater unser, der du bist, 4vv, W 70; An Wasserflüssen Babylon, 4vv, W 162; Aus tiefer Not schrei ich zu dir, 4vv, W 105; Capitan Herre Gott, 4vv, W 168; Christ lag in Todesbanden, 4vv, W 17; Durch Adams Fall ist ganz verderbt, 4vv, W 145; Ein feste Burg ist unser Gott, W 95; Frölich wollen wir Halleluia singen, 4vv, W 158; Mensch, wilt du leben seliglich, 4vv, W 51; Mit Fried und Freud ich fahr dahin, 4vv, W 10; Wohl dem, der in Gottes Furchte steht, 4vv, W 101

chansons

Honneur sans plus, 4vv, ed. in Cw, xv (1931), 18 (attrib. 'Jo. James' in 1543¹⁴); Nouvel amour le mien cueur, 4vv, ed. in Cw, xv (1931), 10; O Attropoz viens bien tost, 4vv, ed. in Cw, xv (1931), 20; Quand l'amitié, 4vv, 1557¹¹; Vostre beaulté plaisant et lyé, 4vv, Chansons musicales à quatre parties (Paris, 1533) (attrib. Gombert in A and T of 1544²⁰, Hellinck in Sup and B), ed. in PÄMw, ii (1875), 216 (attrib. Gombert)

flemish songs

Aenhoert al myn geclach, 4vv, c1535¹⁴ (anon. in 1535¹⁴, attrib. 'Lupus' in *P-Cug* 48 with text 'Au fort quand Dieu plaira'); Compt alle wt by twe by drye, 4vv, ed. in RRMR, cviii (1997), 125; Ianne moye al claer, 4vv, 1551¹⁸, ed. in RRMR, cviii (1997), 27; Nieuwe almanack ende pronosticatie, 4vv, 1551¹⁸, ed. in RRMR, cviii (1997), 64

doubtful works

Missa 'Quem dicunt homines', 4vv, attrib. Hellinck in *F-CA* 3, attrib. Pierkin de Raedt in *CA* 124 (on Richafort's motet)

Jerusalem luge, 5vv, attrib. Hellinck in 1534¹⁰, ed. A. Smijers and A.T. Merritt, *Treize livres*, viii (Monaco, 1962), 118; attrib. Richafort in 1532⁹ and 8 other sources; attrib. Caen in 1559¹ and 3 other sources

Laudate pueri Dominum, 5vv, attrib. Hellinck in 1544²⁰, ed. in PÄMw, iii (1876), 291; attrib. Vinders in 1557³

Pontificum sublime decus, 5vv, attrib. Hellinck in 1546⁷, attrib. Johannes Lupi in 1538², 1539⁶; ed. in CMM, lxxxiv/2 (1986), 98

Je suis desheritée, 4vv, attrib. 'Lupus' in 1534¹³, 1537⁴, attrib. Cadéac in 1540¹¹ and 6 other sources; ed. in Cw, xv (1931/R), 6

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BONNIE J. BLACKBURN

Hellmann, Maximilian Joseph

(*b* ?Vienna, c1702; *d* Vienna, 20 March 1763). Austrian composer. The earliest known reference to him is a recommendation by J.J. Fux, dated 4 January 1724; according to Fux’s testimony, he had been sent by Charles VI to Dresden to study the cimbalom (or pantaleon) with Pantaleon Hebenstreit (1667–1750) for about five years, returning to Vienna in 1723. Fux stated that Hellmann’s virtuosity on this instrument equalled if not surpassed that of his teacher, suggesting his appointment as court cimbalist at a salary of 1000 florins. The request was granted by the emperor, and from 1 April 1723 until his death Hellmann served in that position. From 1746 he was also listed as court timpanist, which probably indicates the waning popularity of the cimbalom.

All five of Hellmann’s known dramatic works were written for specific occasions at court. The four secular works are scored for two solo voices, strings and continuo, consist of one structural part only, and use the typical late Baroque alternation of recitatives and da capo arias; the *azione sacra*, for the same instrumental forces, is of greater interest on account of a more flexible style and the use of solo ensembles and chorus.

Hellmann should not be confused with two other Viennese court timpanists, Jacob Leopold Hellmann (*d* 22 March 1742) and Maximilian Hellmann (*b*

Moravia, c1681; d 10 Feb 1722), probably the father of both Maximilian Joseph and Jacob Leopold.

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feste di camera in one act to librettos by G.C. Pasquini, first performed in Vienna, Hofburg, unless otherwise stated

L'adolescenza coronata dal senno, 26 July 1733, A-Wn, HE

La maestà condotta al tempio dell'onore dal consiglio, 15 Oct 1733, Wn

La virtù guida della fortuna, 15 Oct 1734, Wn, HE

Il premio dell'onore, 26 July 1737, Wn, HE

Abigaile (azione sacra, F. Manzoni-Giusti), 1 April 1734, Wn

Ky-Gl, 4vv, HE

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RUDOLF SCHNITZLER/HERBERT SEIFERT

Hellmesberger.

Austrian family of musicians.

- (1) Georg Hellmesberger (i)
- (2) Joseph Hellmesberger (i)
- (3) Georg Hellmesberger (ii)
- (4) Joseph [Pepi] Hellmesberger (ii)
- (5) Ferdinand Hellmesberger

RICHARD EVIDON

Hellmesberger

(1) Georg Hellmesberger (i)

(b Vienna, 24 April 1800; d Vienna, 16 Aug 1873). Violinist and conductor. He was given his first instruction in music and the violin by his father, a schoolmaster and civil servant, and at the age of five he played for the emperor. As a chorister of the Hofkapelle he was Schubert's schoolmate and his successor as soprano soloist. He left the choir school and continued his studies at the Gymnasium of the Cistercian Heiligenkreuz Abbey, near Vienna; originally intended for an ecclesiastical career, he soon turned to music. At the home of Sonnleithner in 1817 he was introduced to Viennese musical circles. He became a pupil of Joseph Boehm (violin) and E.A. Förster (composition) at the Vienna Conservatory. On 9 December 1819 he made his concert début. He became Boehm's assistant in 1821; in 1826 he was made a titular professor and in 1833

active professor at the conservatory, a post he held until his retirement in 1867.

Hellmesberger's rise to fame as a virtuoso, and his eventual displacement of Boehm and Mayseder as the most popular Austrian violinist of the day, came at first through his concerts in the provincial capitals and gradually also in Vienna. After Schuppanzigh's death in 1830 he became Konzertmeister at the Hofoper and shortly thereafter a member of the Hofkapelle. He was a founder and conductor of the Philharmonic concerts in 1842, and also attracted regular audiences to chamber concerts at his home. He helped to establish the Viennese school of violin playing; among his pupils were Joachim, Hauser, Auer and Ernst, as well as his sons Joseph and Georg, with whom his concert tours included one to London in 1847. His activity as a composer was comparatively unimportant, but he published a string quartet, two violin concertos, and several sets of variations and other pieces for violin with piano, string quartet or orchestra.

[Hellmesberger](#)

(2) Joseph Hellmesberger (i)

(*b* Vienna, 3 Nov 1828; *d* Vienna, 24 Oct 1893). Violinist and conductor, son of (1) Georg Hellmesberger (i). He studied the violin with his father at the Vienna Conservatory, and at 17 was a soloist in the Hofoper orchestra. From 1851 to 1859 he was the artistic director and conductor of the Gesellschaft der Musikfreunde concerts, transforming the amateur orchestra into one of professionals and giving the programmes the classical shape that became traditional. He was also violin professor and director of the conservatory, from 1860 Konzertmeister at the Hofoper, and temporarily in 1879 he assumed the direction of the Singverein of the Gesellschaft der Musikfreunde, the most important Viennese choir. After Herbeck's death in 1877 he was made Hofkapellmeister, while also remaining at the head of the conservatory until his retirement in 1893.

In 1849 Hellmesberger founded and led the string quartet that bore his name and with whom he played until 1891; the other original members were Durst, Heissler and Schlesinger. Virtually from its first appearance (4 November 1849) the ensemble was regarded as the leading Viennese string quartet. Classical works were the core of the repertory in its annual series of concerts (the late quartets of Beethoven featured prominently), but newer music was also promoted. Regular performances of Schubert, including many premières, led to the publication of the G major Quartet (1852), the C major Quintet (1853) and the Octet (1854). Brahms gave his first Vienna concert with the quartet on 16 November 1862, playing in his G minor Piano Quartet (the A minor String Quartet was also on the programme). For the first performance of his String Quintet (1875), Bruckner was asked by Hellmesberger to substitute a new movement for the Scherzo ('too difficult'). The quartet sometimes played abridged versions, or with passages interpolated from other pieces.

Hellmesberger's popularity owed much to his reputation as a witty man-about-town; in later life he was unmistakable because of his old-fashioned, slightly grotesque appearance, and according to Hanslick a similar arch graciousness characterized his playing. Hanslick praised the refinement and variety of his technique and referred to his assertiveness in quartet

playing. In an early review, he commended Hellmesberger's quartet for its ability to imbue tender and elegiac passages in Romantic works with a poetic sweetness, but he deplored in its performances the long pauses and tuning up between movements. The quartet's subjective, emotional style he considered specially appealing to the young, romantics and women.

Hellmesberger was also distinguished as an orchestral leader and as the teacher of many famous violinists, among them Auer, Brodsky, Grädener, Nikisch, Rappoldi and the Schrammel brothers. His compositions are of no real significance, although his *Ballszene* (after a violin study by Mayseder) is a popular constituent of continental light music programmes. He made a number of transcriptions for the violin and edited Beethoven's fragmentary C major Violin Concerto (published in Vienna, 1879).

[Hellmesberger](#)

(3) Georg Hellmesberger (ii)

(*b* Vienna, 27 Jan 1830; *d* Hanover, 12 Nov 1852). Violinist and composer, son of (1) Georg Hellmesberger (i). He was taught the violin and music theory by his father, with whom he and his elder brother Joseph made a concert tour to London in 1847. In 1850 he was appointed Hofkonzertmeister in Hanover, with the responsibility of directing vaudeville and ballet music at the court theatre. His compositions (largely unpublished) include symphonies, chamber music, violin pieces and songs, as well as nine operas, most unperformed: *Die Bürgschaft* (in three acts to a libretto by K. von Biedenfeld, after Schiller) was written in 1848 and produced at Hanover in about 1851; the comic opera *Les deux reines* (*Die beiden Königinnen*; in two acts to a libretto by J.G. Seidl, after Soulié and Arnould) was also produced at Hanover in 1851.

[Hellmesberger](#)

(4) Joseph [Pepi] Hellmesberger (ii)

(*b* Vienna, 9 April 1855; *d* Vienna, 26 April 1907). Violinist, conductor and composer, son of (2) Joseph Hellmesberger (i). His father taught him the violin: at the age of eight he was a soloist in a conservatory concert. During Carnival 1867 he led his father's ensemble (all in Rococo costumes and powdered wigs) in Mozart's *Ein musikalischer Spass*, and utterly eclipsed the first performance of Strauss's waltz *An der schönen blauen Donau*, heard earlier in the concert. At the age of 15 he played second violin in his father's quartet, and by 18 he was 'Crown Prince Pepi', a great favourite in Vienna. His father tried unsuccessfully to persuade the emperor to exempt him from military service: he was assigned to the orchestra of the city regiment, 'Hoch- und Deutschmeister', whose garden promenade concerts and music at balls were an important part of Viennese musical life. His earliest compositions were dance pieces dating from his three years of service.

By 1878 Hellmesberger was a solo violinist of the Hofkapelle and Hofoper, and that November he was made violin professor at the conservatory. He began to compose more actively; in 1880 two operettas, *Capitän Ahlström* (in two acts to a libretto by Albert Hoffmann) and *Der Graf von Gleichen und seine Frauen* (in three acts to a libretto by A. Just), were performed successfully at a café theatre in the Prater. But his first engagement as a

theatre conductor, at Jauner's new Ring-Theater in 1881, ended abruptly on 8 December with a fire that destroyed the theatre, took hundreds of lives and from which he and his father (who was in the audience) barely escaped.

His fortunes having suddenly declined, in autumn 1882 Hellmesberger accepted the post of Kapellmeister at the impoverished Carltheater, while continuing to compose operettas and concentrating on his career as a violinist. He was appointed Konzertmeister and ballet music director of the Hofoper in 1884. Several of his ballet scores found a permanent place in the Hofoper repertory (e.g. *Die verwandelte Katze*, *Harlekin als Elektriker* and *Die Perle von Iberien*), and tunes from them were for a time widely popular. He became a permanent member of the Hellmesberger Quartet and assumed its leadership after his father's retirement (1891). In 1889 he was made Vizehofkapellmeister, and the following year he succeeded Richter as Hofkapellmeister. He first conducted a Philharmonic concert in 1900; critics ill-disposed towards his rival Mahler compared him to Richter, saying that the 'solidity and classicism' of his Beethoven performances compensated for a 'lack of individuality'. When Mahler decided not to renew his candidacy for the Philharmonic conductorship (1901), Hellmesberger, 'a man from their midst', was elected by the players. He was re-elected in 1902 and 1903, but Mahler gradually limited his conducting at the opera.

The discovery of his affair with a married Hofoper dancer (it was reported directly to the emperor) led Hellmesberger to resign from the Philharmonic. With no support in his plight from Mahler, he later also resigned as Hofkapellmeister and from the Hofkapelle. He was saved from ruin by the great success of his operetta *Das Veilchenmädel* (in two acts to a libretto by L. Krenn and C. Lindau), produced at the Carltheater on 27 February 1904 and soon afterwards all over Europe. The success was repeated in November that year with *Wien bei Nacht* (a *Posse* with songs; libretto by Lindau and G. Wilhelm). He was Hofkapellmeister in Stuttgart in 1904–5 but returned to Vienna where he composed further operettas and accepted jobs conducting mediocre orchestras. In addition to writing songs, dance music and the many stage works, he revised and rescored Wolf's symphonic poem *Penthesilea* for its first publication (1903).

Hellmesberger

(5) Ferdinand Hellmesberger

(b Vienna, 24 Jan 1863; d Vienna, 15 March 1940). Cellist and conductor, son of (2) Joseph Hellmesberger (i). He studied at the Vienna Conservatory, where from 1884 he was a cello teacher. In 1879 he became a member of the Hofkapelle, in 1883 joined the Hellmesberger Quartet and three years later was engaged as solo cello in the Hofoper orchestra. He gave up his conservatory and opera positions in 1902 and became Kapellmeister of the recently founded Volksoper. From 1905 he was a ballet conductor at the Königliche Oper in Berlin, and from 1910 he conducted spa orchestras in Baden bei Wien, Marienbad, Carlsbad and Abbazia.

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Hellmesberger Quartet.

Austrian string quartet. It was founded in 1849 by Joseph Hellmesberger (i). See [Hellmesberger](#) family.

Hellwig, Karl (Friedrich) Ludwig

(*b* Kunersdorf, nr Wriezen, 23 July 1773; *d* Berlin, 24 Nov 1838). German organist and composer. He studied the piano and violin at Wriezen, and taught himself the piano, organ and numerous other instruments while at school in Berlin (1786–9). From 1789 to 1812 he was a partner in the Steiner paint factory at Berlin, but continued his musical studies with J.A. Gürrlich and G.A. Schneider. In 1793 he joined the Sing-Akademie, which he conducted with K.F. Rungenhagen from 1803 in Zelter's absences; from 1815 to 1833 he was joint deputy conductor. He was one of the first members in 1809 of Zelter's Liedertafel, for which he wrote 25 partsongs, and on 20 August 1813 he was appointed organist of Berlin Cathedral and singing master at the Joachimsthal School. He became director of music at the cathedral in 1815.

Hellwig wrote two operas, one of which, *Die Bergknappen*, was produced by his close friend Weber at Dresden (27 April 1820); the other, *Don Sylvio di Rosalba*, was never performed. His church music includes a mass, several requiems, many psalm settings, chorale settings and motets. Among his secular vocal compositions are numerous partsongs (mostly for male chorus), canons, duets with piano accompaniment, and many solo songs, including six *Kriegslieder* (Berlin, 1806) and several freemasons' songs. He also arranged vocal scores of Bach's *St John Passion* and works by Handel, Hasse and Gluck. There is an autobiographical sketch, written for Weber's introduction to *Die Bergknappen* in 1820 (in *D-Bsb*, Slg. Weberiana Cl.II.A.i, no.5).

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PHILIP ROBINSON/MICHAEL HEINEMANN

Helm, E(rnest) Eugene

(b New Orleans, 23 Jan 1928). American musicologist. He received the BME from Southeastern Louisiana College (1950), the MME from Louisiana State University (1955), and the PhD from North Texas State University (1958), with a dissertation on the musical patronage of Frederick the Great. From 1953 to 1955 he was an instructor at Louisiana College; he later taught at Wayne State College, Nebraska, in 1958 and 1959 and at the University of Iowa from 1960 to 1968. In 1968 he joined the faculty of the University of Maryland, becoming professor of music in 1969. He was chair of the musicology division from 1971 to 1987. He retired in 1994.

Helm's principal interest is the music of 18th-century Germany, particularly that of C.P.E. Bach, of whose works he has prepared a thematic catalogue. He is also coordinating editor of the C.P.E. Bach Edition (Oxford, 1989–).

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PAULA MORGAN

Helm, Everett (Burton)

(b Minneapolis, 17 July 1913; d Berlin, 25 June 1999). American composer and writer on music. He was educated at Harvard University (MA 1936, PhD 1939); in Europe (1936–9) he studied composition with Malipiero and Vaughan Williams and musicology with Einstein. He held several teaching positions in the USA including that of head of the music department of Western College, Oxford, Ohio (1944–6). In 1948 he moved to Europe, where he remained except for a period in New York as editor of *Musical America* (1961–3). He contributed reviews and articles to newspapers and journals in the USA, Britain and West Germany; his books include popular biographies (1971) and sociological studies (1970, 1981). He composed the opera, *The Siege of Tottenburg* (1956), commissioned by the Süddeutscher Rundfunk and broadcast in November 1956. Simple folk-like melodies form the basis of this work, accompanied by some imaginative atonal orchestral writing. Other works include two piano concertos (1951, 1956), a *Sinfonia da camera* (1961), a concerto for strings and five solo instruments, chamber music and songs. Several of his orchestral works have been performed by the New York PO under Mitropoulos, the Berlin PO under Keilberth and the BBC SO under Dorati. His music manuscripts are housed at the American Music Center in New York.

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PATRICK J. SMITH

Helm, Rupert [Franz]

(b Reyersdorf, Lower Austria, 27 Oct 1748; d Leesdorf, nr Baden, 10 Sept 1826). Austrian music director, botanist, violinist and organist. He was a choirboy in Nikolsburg (now Mikulov, Czech Republic) before entering Melk

Abbey as a novice in 1766. He was ordained in 1772 and was the abbey's musical director from July 1778 until August 1787. Not very active as a composer, Helm was preoccupied with collecting, copying and cataloguing works by his contemporaries. At Melk he left only two compositions and a singing method of his own authorship, but left hundreds of copies of works by other composers, notably instrumental works by Haydn, and several valuable thematic catalogues. Compositions that survive with his name outside Melk invariably turn out to be copies in his hand of works by other composers. An anonymous portrait in oils is in the Rollettmuseum, Baden.

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ROBERT N. FREEMAN

Helm, Theodor Otto

(b Vienna, 9 April 1843; d Vienna, 23 Dec 1920). Austrian writer on music. He studied law at the Schotten Gymnasium in Vienna, passing his civil service examinations in 1865. Two years later he began working as a music critic, writing for the Vienna *Neues Fremdenblatt*, for which he became official music critic in 1869 after the death of Carl Müller. From 1868 he was active as freelance contributor to the Leipzig periodical *Die Tonhalle*, and from 1870 to 1905 he wrote for the *Musikalisches Wochenblatt*, continuing to do so after it was taken over by the *Neue Zeitschrift für Musik*. He received a doctorate in 1870 and taught music history and aesthetics at Horak's Conservatory from 1874. He edited the *Kalendar für die musikalische Welt* (1875–1901) and the *Illustrierte Musik-, Theater- und Literatur-Journal* (1876–8); he was also a freelance contributor to *Pestor Lloyd* and the Viennese *Salonblatt* and was music critic for the *Deutsche Zeitung* from 1884 to 1901. He was named professor in 1900.

Helm played an important role in the musical life of Vienna. An admirer of the works of Bruckner (he wrote a biographical sketch of the composer and studies of his symphonies), he found himself in conflict with the conservative anti-Wagnerian Viennese critics such as Hanslick. Admittedly, Helm lacked Hanslick's flair for caustic commentary and his stylistic eloquence; yet he was ready to acknowledge the talent of young composers regardless of their school or influences. His reminiscences as a Viennese music critic (published in *Der Merker* in 1916 and reprinted in 1977) provide commentary on the musical life of his time.

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GAYNOR G. JONES

Helman(-Bednarczyk), Zofia

(b Radom, 8 March 1937). Polish musicologist. She studied at the University of Warsaw with Zofia Lissa (MA 1964); she took the doctorate there in 1967 with a dissertation on sonority in the music of Szymanowski, and completed the *Habilitation* in 1980 with a dissertation on Polish neo-classicism in the 20th century. She has taught at the Institute of Musicology at the University of Warsaw since 1959, becoming assistant professor in 1967, reader in 1980, professor in 1990 and full professor in 1991. She was director of the Institute from 1991 to 1996.

Helman's research centres on the music of the 20th century, with a special emphasis on Polish composers such as Szymanowski, Palester and Baird, and composers active outside Poland. She has also addressed issues of European neo-classicism, musical analysis, and the theory and history of 19th- and 20th-century music. She is involved in the edition of the works of Szymanowski.

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ZYGMUNT M. SZWEYKOWSKI

Helmbold, Ludwig

(b Mühlhausen, 13 Jan 1532; d Mühlhausen, 8 April 1598). German hymn writer. He attended the municipal school at Mühlhausen and then studied

at Leipzig from 1547 until 1549 and at Erfurt. In 1550, having obtained the bachelor's degree, he became a headmaster at Mühlhausen, but in 1552 he resumed his studies at Erfurt; he gained the master's degree there in 1554 and lectured on poetry. In 1559 he married the daughter of an Erfurt senator and in 1562 he became deputy headmaster of the newly founded Pädagogium at Erfurt. An epidemic forced him to leave there in 1563, but he returned after the reopening of the university in 1565 and was appointed dean of the philosophy faculty. In 1566 Emperor Maximilian II honoured him with the poet's laurel wreath. Because of his Protestant faith Helmbold was dismissed from his university post in 1570 and he returned to Mühlhausen, where at first he reverted to schoolteaching; but in 1571 he obtained the post of deacon and in 1586 he was appointed superintendent of the town.

Helmbold belonged to the group of Protestant poet-theologians of the post-Reformation period who did not experience directly the struggle for a new form of ecclesiastical life, but strove to consolidate and defend what had already been achieved. Wackernagel listed 104 of Helmbold's hymn texts; two hymns that Bach used six times in his cantatas are still found in Protestant hymnbooks. In many texts, notably in those directed against 'crypto-Calvinists, Papists', a certain intolerance is evident (the Mühlhausen town council once rebuked Helmbold for his harsh and uncompromising preaching). But he also wrote poems referring to daily life that were intended for family devotions. In their personal and intimate devotion these are forerunners of the Pietistic devotional hymns. In *Übers Gebirg' Maria geht*, set by Eccard, Helmbold captured the 'tone of a folklike legend' (Mose). His Latin and German spiritual odes are related to secular classical odes; here he was concerned with instilling more firmly in his pupils, through verse and melody, biblical texts or articles of faith, and at the same time acquainting them with metres, which, however, are not always strictly followed in the melodies. From a musical standpoint Helmbold is among the most important religious poets of his generation; he won over to his aims several distinguished musicians, including Joachim a Burck, with whom he formed a lasting friendship, Johannes Eccard, Leonhard Schroeter and Johann Steuerlein. Birtner maintained that it was Helmbold's influence that caused Burck to abandon the polyphonic motet style in the 1570s and compose only simple harmonic pieces; in his settings of Helmbold's verse the tone of the text and music are perfectly matched.

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MARTIN RUHNKE

Helmer, Axel (Erik)

(b Stockholm, 18 Sept 1925). Swedish musicologist. He studied musicology with Moberg and Bengtsson at the University of Uppsala and took the doctorate there in 1973 with a dissertation on late 19th-century solo song in Sweden. From 1965 to 1991 he was director of the Svenskt Musikhistoriskt Arkiv, in whose bulletin he has published several valuable articles dealing with problems of documentation, dating and cataloguing. His chief topic of research has been 19th- and 20th-century Swedish music.

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JOHN BERGSAGEL/HENRIK KARLSSON

Helmholtz, Hermann (Ludwig Ferdinand) von

(*b* Potsdam, 31 Aug 1821; *d* Berlin, 8 Sept 1894). German scientist. He studied medicine at the Friedrich-Wilhelm Institut, Berlin, obtaining the doctorate in 1842. He also studied mathematics, physics and philosophy, and attended lectures at Berlin University. After service as an army surgeon, in 1848 he obtained a post in physiology and pathology at Königsberg University. Later he held a number of professorships: of anatomy and physiology at Bonn University (1855), of physiology at Heidelberg (1858), and of physics at Berlin (1871); in 1887 he became the founding director of the first institute of pure scientific research, the Physikalisch-Technische Reichsanstalt, Berlin. Helmholtz was an intellectual giant. His research covered such diverse topics as nerve impulses, colour blindness, vortex motion in the theory of fluids, and various aspects of electricity; he invented the ophthalmoscope; he created physiological optics and was a dominant figure in the area of acoustics.

Helmholtz accepted classical acoustics as it came down to him from the works of Euler, Cauchy and Poisson. Using it, he turned his attention to the ear, which 18th-century science had largely neglected. Besides his studies of the anatomy of the ear, he founded the study of the physiology of hearing. He illuminated many areas of acoustical study, of which possibly the most important was his classic analysis of the role of harmonics; he explained the role of harmonics in timbre, using Fourier analysis and his own specially devised resonators (for illustration see [Physics of music](#), fig.6). He explained the nature of combination tones, and discovered the higher combination tones or 'summation tones', which provided evidence for his theory of the non-linearity of the ear. His work on the ear led to the foundation of the resonance theory of hearing. He worked, additionally, on phase (using collections of tuning-forks); he invented a microscope to study wave patterns; he discussed the nature of beats, and their role in consonance and dissonance; and he discussed systems of temperaments, expressing the view that equal temperaments represented merely a way out of a particular difficulty and recommending that instruments be tuned to 'pure' systems. Among the devices he used for his acoustical studies, besides the famous resonators, were harmoniums designed for testing combinations of tones and temperament systems, and improved versions of the Cagniard de Latour siren and Scheibler tonometer. Most of Helmholtz's important work on acoustics is in his book *Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*

(Brunswick, 1863; Eng. trans. by A.J. Ellis, 1875/*R* as *On the Sensations of Tone*). (See [Physics of music](#), fig.7 for a photograph of Helmholtz.)

See also [Psychology of music](#), §§I, 2 and II, 1(i) and II, 1(i); [Physics of music](#), §§4–6.

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JAMES F. BELL/CLIVE GREATER

Helmholtz resonator.

An enclosed volume communicating with the atmosphere through a relatively small aperture or neck. Such a cavity has the property of resonating over a narrow range of frequencies; the frequency of maximum response was derived by the 19th-century acoustician Hermann von Helmholtz, and is known as the Helmholtz resonance frequency.

An everyday example of a Helmholtz resonator is provided by an empty bottle. An increase in the air pressure outside the bottle tends to push the air in the neck further into the bottle. This compresses the air in the main volume of the bottle, resulting in a force tending to push the air back out of the neck. The plug of air in the neck bounces on the main volume, like a weight bouncing on a spring. The natural bouncing frequency is the Helmholtz resonance frequency; a note of the corresponding pitch can be sounded by blowing across the open end of the bottle.

For a cavity of volume V , with a neck of effective length L and cross-sectional area S , the Helmholtz resonance frequency F is approximately given by the formula where C is the speed of sound in air:



The effective length of the neck is slightly longer than the physical length (see [End correction](#)). Mathematical techniques are available for calculating the Helmholtz resonance frequencies of more complicated cavities, such as the interior volume of the body of a violin or guitar.

Helmholtz used resonators of different sizes as frequency-selective ear trumpets. In modern architectural acoustics Helmholtz resonators are used to modify the reverberant properties of rooms (see [Acoustics](#), §I).

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MURRAY CAMPBELL

Helmont, Adrien Joseph van.

See [Van Helmont, Adrien Joseph](#).

Helmont, Charles Joseph van.

See [Van Helmont, Charles Joseph](#).

Helmore, Thomas

(*b* Kidderminster, 7 May 1811; *d* London, 6 July 1890). English teacher and choir trainer. He was the son of a Congregationalist minister, and as a youth trained his father's choir and taught in his day school at Stratford-upon-Avon before taking the BA at Oxford in 1840. In the same year he was ordained and made curate of St Michael's, Lichfield, and priest-vicar in the cathedral. In 1842 he was appointed vice-principal and precentor of St Mark's College, Chelsea, a new institution for training teachers in church schools, where he was to coach the students to sing daily choral services in the college chapel. At a time when Anglican choral services were hardly known outside the cathedrals, the aim was to equip newly appointed teachers to assist the clergy in the reform of parochial music. Helmore's zeal soon made St Mark's famous for its unique unaccompanied musical services. Psalms and responses were chanted by the entire student body led by a male choir of trebles, altos, tenors and basses which sang anthems and services mainly by 16th- and 17th-century composers. The remarkable success of his work at Chelsea led to Helmore's appointment as Master of the Children of the Chapel Royal in 1846; but he continued to hold the post of precentor at St Mark's College until 1877.

Helmore believed that plainsong was the ideal medium for congregational singing. During his early years at St Mark's he thus pointed the English Psalter for use with the psalm tones, following the rules published in William Dyce's *Order of Daily Service* (London, 1843). The result was the *Psalter Noted* (London, 1849) and the *Manual of Plainsong* (London, 1850). Helmore's *Hymnal Noted* (London, 1851–4) likewise comprised a collection of plainsong melodies with translations of the original texts by J.M. Neale (with whom Helmore also produced two collections of carols).

His plainsong publications, together with his activities as a speaker, made Helmore the acknowledged authority on the subject in Anglican circles. His *Primer of Plainsong* (London, 1877) became the standard English text, and

the phrase 'to sing your Helmore' was common during his lifetime. Later scholars, however, were to usurp that authority; Helmore's lasting contribution is now seen to have been towards establishing a choral tradition in parish churches throughout the country. In that respect he was assisted by his youngest brother, Frederick Helmore (1820–1903), who spent his life as a travelling choirmaster, earning the title of the 'Musical Missionary' for his work in training surplined choirs in many parts of England and Scotland. Earlier claims that Thomas Helmore composed the tune 'Veni Emmanuel' have now been disproved.

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BERNARR RAINBOW

Helms, Hans G(ünter)

(b Teterow, 8 June 1932). German music journalist and composer. He studied privately comparative linguistics (with Roman Jakobson), philosophy and sociology (with Adorno, Max Horkheimer and Siegfried Kracauer), Marxist methodology, history, economics and urban planning. After working in several European countries and the USA he settled in 1957 in Cologne, where he met Gottfried Michael Koenig and Heinz-Klaus Metzger at the WDR electronic studios. Between 1957 and 1970 he attended the Darmstadt summer courses, where he also lectured. During the 1960s and 70s he wrote as a critic and a journalist on 20th-century music, focussing particularly on sociological issues. He was awarded an honorary doctorate from the University of Bremen in 1974 and was visiting lecturer at the University of Illinois, 1976–8. He moved to New York in 1978 and returned to Cologne in 1988.

Helms's writings reflect his commitment to the ideas of the Frankfurt School and concentrate on the sociological context within which musical events take place. His compositions have been described as 'Sprachmusik', or the attempt to cross the boundary between literary and musical ideas. He draws on different aspects of language – morphemes, phonemes, grammar, phonetics – to create new word units by using quasi-serial techniques (*Fa:m' Ahnewgwow*, 1959). His *Text for Bruno Maderna* (1959) consists only of phonemes and was used by Maderna in his stagework *Hyperion* (1964). Other works by Helms (*Polemik für neun Vokalsolisten*, 1962; *Konstruktionen über das Kommunistische Manifest*, 16vv, 1968) intensify the effects created by transforming linguistic structures into musical ones. During the late 1960s Helms also wrote and produced a

number of television films on 20th-century composers (Ives, Boulez, Stockhausen) and in 1972 he worked with John Cage to create a cinematic version of Cage's composition *Bird Cage*. In 1992 Helms began working on his 'Münchhausen Project', whose first part, *Hieronymus-John von Muenchhausen: Fabulierer, Adventurer, Erfinder neuer Klangwelten*, seeks to explain Cage's creative output.

WRITINGS

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- 'Der Komponist Charles Ives: Leben, Werk und Einfluss auf die heutige Generation', *NZM*, Jg.125 (1964), 425–33; enlarged 3/1974 in 'Charles Ives: Five Symphonies', CBS 77424 [disc notes]
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- 'Komponieren mit sprachlichem Material', *Melos*, xxxiii (1966), 137–43
- 'Voraussetzungen eines neuen Musiktheaters', *Melos*, xxxiv (1967), 118–30; repr. in *Musik auf der Flucht vor sich selbst*, ed. U. Dibelius (Munich, 1969), 92–115
- 'Über die Entwicklung der Sprache in den ersten zwei Dritteln des 20. Jahrhunderts', *Melos*, xxxv (1968), 365–70
- Fetisch Revolution: Marxismus und Bundesrepublik* (Neuwied and Berlin, 1969, rev. 2/1973) [incl. list of writings]
- 'Zu den ökonomischen Bedingungen der neuen Musik', *Verwaltete Musik*, ed. U. Dibelius (Munich, 1971), 15–40
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- 'John Cage: Gedanken eines progressiven Musikers über die beschädigte Gesellschaft', *Protokolle*, lxxiii/1 (1974), 70
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- 'Suppositions for Modern Musical Theatre', *Eonta: Arts Quarterly*, ii/1 (1993–4), 25–31

STEFAN FRICKE

Helps, Robert (Eugene)

(b Passaic, NJ, 23 Sept 1928). American composer and pianist. He attended Columbia University (1947–9) and the University of California, Berkeley (1949–51); he also studied the piano with Abby Whiteside and composition with Roger Sessions (1943–56). He has taught the piano at the San Francisco Conservatory (1968–70), Stanford University (1968–9), the University of California, Berkeley (1969–70), the New England Conservatory (1970–72), the Manhattan School of Music and Princeton

University (both 1972–7); he was appointed professor of music at the University of South Florida, Tampa, in 1980. His honours include a Naumburg Foundation award for his Symphony no.1 (1957), a Guggenheim Fellowship (1966), awards from the Fromm Foundation (1957, 1971) and the American Academy and Institute of Arts and Letters (1976), and commissions from the Thorne Music Fund and the Ford Foundation (1975, for the Piano Concerto no.2). A noted interpreter of 20th-century piano music, Helps has performed widely as a soloist and in partnership with Bethany Beardslee and Isidore Cohen. His many recordings include important works by Schoenberg, Babbitt, Mel Powell, Perle and Sessions.

In his early music Helps generated pitch centres from a prevailing chromatic context. *Gossamer Noons* (1977), a setting for soprano and orchestra of four poems by James Purdy, features instrumental contexts and vocal contours that sensitively reflect and enlarge upon the verbal sonorities and rhythms of the text. Helps's later music does not conform to any doctrinaire harmonic or organizational principles.

WORKS

(selective list)

Inst: Str Qt, 1951; Pf Trio, 1957; Sym. no.1, orch, 1957; Serenade: Fantasy, vn, pf, 1963; Postlude, vn, hn, pf, 1965; Nocturne, str qt, 1966; Conc. no.1, pf, orch, 1969; Conc. no.2, pf, orch, 1976; Qnt, fl, cl, vn, vc, pf, 1976; Second Thoughts, fl, 1978; A Mixture of Time, gui, pf, 1990; Pf Qt, 1997; Pf Trio no.2, 1997

Pf: 3 Etudes, 1956; Images, 1957; Starscape, 1958; Recollections, 1959; Portrait, 1960; Solo, 1960; Saccade, 4 hands, 1967; Qt, pf, 1971; 3 Hommages, 1973; Nocturne, 1973; Music for Left Hand, 1974; Valse mirage, 1977; Eventually the Carousel Begins, 2 pf, 1987; Shall We Dance, 1994; Berceuse, 2 pf, 1995

Vocal: 2 Songs (H. Melville), S, pf, 1950; The Running Sun (J. Purdy), S, pf, 1972; Gossamer Noons (Purdy), S, orch, 1977

Principal publishers: Associated, Edward B. Marks, Peters, American Composers Edition

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RICHARD SWIFT/STEVE METCALF

Helsingfors

(Swed.).

See [Helsinki](#).

Helsinki

(Swed. Helsingfors). Capital of Finland. Founded in 1550 as a trading station by the King of Sweden, Helsinki was destroyed by the Russians

during the Great Nordic War in 1713. It began to recover only at the end of the 18th century owing to the construction of the Suomenlinna fortress on the islands near the town. The fortress, however, fell into the hands of the Russians in 1808 and the same year Helsinki was badly damaged in a fire. By the Treaty of Hamina (1809) Finland was ceded to Russia as an autonomous Grand Duchy and the capital moved from Turku (Åbo) to Helsinki in 1812. In 1828 the only university in the country was transferred to the new capital. The population of Helsinki grew from about 4000 in 1810 to 100,000 in the 1890s and about 550,000 in 1999. In 2000 Helsinki was one of the seven cultural capitals of Europe.

1. Orchestras.

Musical life in the Helsinki area began in Sveaborg, site of a military band and later (1815–24) of an orchestra. From the late 1820s academic musical societies were founded, developed by the efforts of Fredrik Pacius (1809–91), a German-born violinist and composer, who became music teacher at the University in 1835. A professional orchestra of 16 players was set up by Filip von Schantz in 1860 to serve the Nya Teatern (New Theatre, from 1887 known as the Svenska Teatern); augmented by amateur players it also gave symphony concerts. A new era began in 1882, as Robert Kajanus (1856–1933) founded the Helsingfors Orkesterförening/Helsingin Orkesteriyhdistys (Helsinki Orchestral Association), renamed the Filharmoniska Sällskapet/Filharmoninen Seura (Philharmonic Society) in 1895. Initially, Kajanus's orchestra had 36 players, growing to 45 in 1895. Each year it performed about eight symphony concerts in addition to many popular concerts. In 1900 it undertook its first tour via Scandinavia to the World Exhibition in Paris. In 1912 an 'orchestral war' broke out as Georg Schnéevoigt (1872–1947) founded the Helsingfors Symfoniorkester/Helsingin Sinfoniaorkesteri. In 1914 the rival orchestras merged to form the Helsingin Kaupunginorkesteri/Helsingfors Stadsorkester (Helsinki City Orchestra), which today also uses the traditional name Helsinki Filharmonia (Helsinki PO). Kajanus was its musical director until 1932, and was succeeded by Schnéevoigt. His successors have included Armas Järnefelt (1942–3), Martti Similä (1945–51), Tauno Hannikainen (1951–63), Jorma Panula (1965–72), Paavo Berglund (1975–9), Okko Kamu (1981–8), Segiu Comissiona (1990–95) and Leif Segerstam (1995–2001).

Suomen Yleisradio (the Finnish Broadcasting Corporation) established a radio orchestra in 1927. Originally a small studio ensemble, it grew during the following decades and developed in the 1960s into a full-size symphony orchestra. The Finnish RSO regularly plays in Helsinki and carries out a comprehensive recording programme of Finnish orchestral music. Since 1963, the year of its first foreign tour, it has given about 180 concerts in 25 countries. The subsequent principal conductors have been Ernst Linko (1927–9), Toivo Haapanen (1929–50), Nils-Eric Fougstedt (1950–61), Paavo Berglund (1962–71), Okko Kamu (1971–7), Leif Segerstam (1977–87) and Jukka-Pekka Saraste (1987–2001). Since the pioneering Helsingin Kamariorkesteri (Helsinki Chamber Orchestra), established by Paavo Berglund in 1953, Helsinki has supported several outstanding chamber orchestras. Avanti!, founded by Saraste and Esa-Pekka Salonen in 1983, has an international reputation in contemporary

music, while the Suomalainen Kamariorkesteri (Finnish Chamber Orchestra) and the 6. Kerroksen Orkesteri (Orchestra of the 6th Floor), both established in the 1990s, concentrate on Classical and Baroque music, respectively.

2. Chamber music and recitals.

In the 19th century and the early 20th, many famous artists gave recitals in Helsinki en route from Stockholm to St Petersburg. The role of visiting artists has diminished as Finnish musicians have become a greater part of the city's musical life. During the 1990s Helsinki offered recitals and chamber music on a daily basis. Concerts are promoted by such institutions and societies as the Finnish Broadcasting Company, the Sibelius Academy and the Suomen Solistiyhdistys (Finnish Soloists' Association). Some of the most prominent ensembles in the 1980s and 90s were the Baroque ensemble Battalia, the Jean Sibelius Quartet, the Sibelius Academy Quartet, the Avanti! Quartet, the New Helsinki Quartet, the Breath Percussion Ensemble and the Toimii! Ensemble.

3. Opera.

In the early 19th century opera was performed in Helsinki by touring German companies. The first domestic performances took place at the end of the 1840s, and the first Finnish opera staged in Helsinki was Pacius's *Kung Karls jakt* in 1852. In 1860 the Nya Teatern began to stage opera in Swedish, while the Finnish-speaking audiences were given regular performances of opera in their native language from 1873 at the Suomalainen Teatteri (Finnish Theatre), established a year earlier. During six years of activity, Suomalainen Ooppera (Finnish Opera), as the opera department was soon called, gave around 450 performances of 26 different works. Later the Suomen Kansallisteatteri (Finnish National Theatre) started performing opera in its new building (1902).

In 1911, Kotimainen Ooppera (Domestic Opera) was established by Aino Ackté (1876–1944) and Edvard Fazer (1861–1943). In 1919 this troupe, renamed Suomalainen Ooppera (Finnish Opera) in 1914, moved to the Alexander Theatre, built for the Russian Garrison in 1876. In 1922 a ballet company with a ballet school was established. These companies were renamed Suomen Kansallisooppera (Finnish National Opera) and Suomen Kansallisbaletti (Finnish National Ballet) in 1956. After 50 years of collaboration with the Helsinki PO, the Finnish National Opera formed its own orchestra in 1963. It moved to a new building in 1993. Situated in the southern Central Park of Helsinki, this opera house offers the company a suitable working environment for the first time in its history. In the 20th century the Finnish National Opera commissioned and gave first performances of many new operas by Finnish composers, and since the 1950s it has given guest performances in several European countries and in the USA. The directors of the Finnish National Opera and its predecessor include Edvard Fazer (1912–38), Oiva Soini (1939–52), Alfons Almi (1960–71), Juhani Raikinen (1974–84 and 1996–2001), Ilkka Kuusisto (1984–92), Walton Grönroos (1992–6) and Erkki Korhonen (from 2001). Conductors of the opera orchestra were Jussi Jalas (1958–73), Ulf Söderblom (1973–93), Miguel Gómez-Martínez (1993–6) and Okko Kamu (1996–2000).

4. Choral societies.

The tradition of choral singing in Helsinki reaches back to the early 19th century. The male-voice student choirs Akademiska Sångföreningen (Academic Choral Society, founded 1838) and Ylioppilaskunnan Laulajat (the Helsinki University Chorus, founded 1883) played an important role in the nationalistic movement during the tsarist regime. Other male-voice choirs with long traditions are the Sällskapet M.M. (founded 1878) and Laulu-Miehet (founded 1914). The birth of mixed choirs reflects the change that took place in woman's position in the society. Suomen Laulu (Song of Finland) was founded as a male-voice choir in 1900, but included women from 1907. Kansallis-Kuoro (National Choir, founded 1908) and others followed suit. Choral singing is now the most widespread form of amateur music in Helsinki, performed by hundreds of choirs. The chorus of the National Opera is the only professional choir in Helsinki. Chamber choirs such as the semi-professional Radion Kamarikuoro (Radio Chamber Choir, founded 1962), Grex Musicus, Jubilate and Kampin Laulu as well as smaller vocal ensembles such as Köyhät Ritarit (Poor Knights), Cetus Noster and Lumen Valo (Light of Snow), cover a wide range of choral repertory from medieval plainchant to contemporary music. Among children's choirs, Cantores Minores, attached to the Lutheran Cathedral of Helsinki, is an institution with fine traditions.

5. Concert halls.

For 139 years the main venue for orchestral concerts in Helsinki was the Great Hall of the university, situated at the Great Square. The Helsinki PO played there until the inauguration of the Finlandia Hall (cap. 1750) in 1971. In 1965 the Finnish RSO moved to the House of Culture (1958, cap. 1400). In 1972 the Finlandia Hall became its main venue. None of these three halls is acoustically satisfactory. A new concert hall is expected to be ready by 2005. Orchestral concerts are also given in churches such as the Kallion Kirkko, Johanneksen Kirkko (St John's) and the Temppeliaukion Kirkko (Church of the Temple Square). These churches, along with the Tuomiokirkko (Cathedral) and Saksalainen Kirkko (German Church), are also the main venues for church music. Chamber music and recitals are given in the concert hall (cap. 650) of the Sibelius Academy, in Ritarihuone (House of the Nobility) and the Temppeliaukion Kirkko. Although the Finlandia Hall includes a chamber music hall (cap. 380), it is seldom used for concerts.

6. Festivals and competitions.

The first music festival in Helsinki was the Sibelius-Viikko (Sibelius Week, 1951–65). It was replaced in 1968 by the Helsingin Juhlaviikot (Helsinki Festival), held annually in August and September. While the former was dedicated to the music of Sibelius, the latter, under Seppo Nummi (1969–77) and Veijo Varpio (1980–94), also covered fine arts, theatre, dance and cinema. Under the direction of Esa-Pekka Salonen (1995–6) it developed into a genuine city festival that spread from concert halls and art galleries into streets, pubs and a festival tent. Classical music continues to be in the spotlight under the direction of Risto Nieminen (since 1997). Helsinki Biennale, a festival of contemporary music, was founded in 1981 to succeed Nykymusiikin Päivät (Contemporary Music Days), organized by

the Finnish Broadcasting Company since the 1960s. In 1998 it was replaced by the annual Musica Nova Helsinki. Since 1950 Helsinki has regularly hosted the Pohjoismaiset Musiikkipäivät/Nordiska Musikdagar (Nordic Music Days), an annual festival held in turn in the capitals of the five Nordic countries (Finland, Denmark, Iceland, Norway and Sweden), as is an associated festival of young composers, Ung Nordisk Musik (Young Nordic Music). In 1978 Helsinki hosted the World Music Days of the ISCM. Music competitions in Helsinki are essentially a postwar phenomenon. The national Maj Lind Piano Competition, founded 1945, became international in 2000. Other established international competitions include the Sibelius Violin Competition (founded 1965), the Mirjam Helin Singing Competition (founded 1981), the Paulo Cello Competition (founded 1991) and the Sibelius Conductors' Competition (founded 1995).

7. Education.

Helsinki is the site of the Sibelius Academy (Sibelius-Akatemia), founded by Martin Wegelius as the Helsingfors Musikinstitut/Helsingin Musiikkiopisto (Helsinki Music Institute) in 1882. In 1924–39 it was known as the Helsingin Konservatorio (Helsinki Conservatory). The Sibelius Academy was a private college until it gained university status in 1980. Its subsequent directors have been Armas Järnefelt (1906–7), Karl Ekman (1907–11), Erkki Melartin (1911–36), Ernst Linko (1936–59), Taneli Kuusisto (1959–71), Veikko Helasvuo (1971–81), Ellen Urho (1981–7), Tuomas Haapanen (1987–90), Erkki Rautio (1990–93), Lassi Rajamaa (1993–9) and Pekka Vapaavuori (from 1999). The Sibelius Academy offers undergraduate and postgraduate degree courses and also incorporates a junior academy, a centre of continuing education and one of the largest music libraries in Finland. Other music schools in Helsinki include the Helsinki Conservatory and several children's music schools. Musicology was represented at Helsinki University from 1900 and at the Sibelius Academy from the 1980s. A large number of music unions and associations are active in Helsinki. The Finnish Music Information Centre provides an important service for musicologists and professional musicians.

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For further bibliography see [Finland](#), §I.

ILKKA ORAMO

Heltay, László (István)

(*b* Budapest, 5 Jan 1930). British conductor of Hungarian birth. He studied at the Ferenc Liszt Academy of Music in Budapest, where his teachers included Kodály and Lajos Bárdos. From 1952 to 1956 he served on the music staff of Budapest radio, but after the 1956 political uprising left for England where he took the BLitt in musicology at Merton College, Oxford. He founded the Kodály Choir (with Kodály as honorary president) at Oxford in 1957, and the Collegium Musicum Oxoniense (later named Schola Cantorum, Oxford) in 1960. He acquired British nationality in 1962, and was appointed director of music at Merton College (1962–4), where in 1964 he conducted an *Ode* composed by Kodály and dedicated to the college. In 1964–6 Heltay was in New Zealand as associate conductor of the NZBC SO; he also conducted opera (including the first performance in New Zealand of Britten's *Albert Herring*). Returning to Britain, he conducted for Phoenix Opera, and was director of music at the Gardner Centre of the University of Sussex from 1968 to 1978. In 1968 he founded the Brighton Festival Chorus, which quickly became established as one of Britain's finest amateur choirs; with them he gave the première, in 1974, of Brian's *Psalm xxiii* (composed in 1901), and also recorded the work. He directed the London Collegium Musicum from 1970 to 1989 and became director of the Royal Choral Society in 1985. As director of the choir of the Academy of St Martin-in-the-Fields he has been associated with several outstanding choral recordings conducted by Sir Neville Marriner. With the London Chamber Choir Heltay has recorded Haydn's *Salve regina* and *Stabat mater* and works by Respighi and Rossini.

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ARTHUR JACOBS/NOËL GOODWIN

He Luting [He Anqing]

(*b* Shaoyangong, Hunan, 20 July 1903). Chinese composer. He began studying composition with Huang Zi in Shanghai in 1931. His elegant salon piano piece in the Chinese style, *Mutong duandi* ('The Cowherd's Flute', 1934), earned him national fame. During the anti-Japanese and civil wars of the 1940s he was active as a conductor and composer in the Communist mass song movement. He taught composition in Shanghai and from 1949 to 1984 directed the Conservatory, with an interruption during the Cultural Revolution; he earned a reputation in China as a fervent promoter of Western classical music, seeing it as a means of modernizing Chinese

music. A prominent Communist Party member, he was known for his numerous patriotic film scores and politically inspired songs and choral works, though he also produced operas and orchestral works. Much of his music consists of Western Romantic harmonizations of Chinese folk and folk-inspired melodies. His views brought him into serious conflict with anti-Western populists and provoked violent attacks on him and his family during the Cultural Revolution.

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FRANK KOUWENHOVEN

Helwerding van Wewen, Franz.

See [Hilverding van Wewen, Franz.](#)

Hely, Benjamin

(*fl* 1680–90). English composer. In *The Compleat Violist*, a bass viol primer published in 1699 for distribution by the London instrument makers John Hare and Barak Norman, he was described as ‘the late famous Master’. This book concludes (evidently for the benefit of the more advanced ‘young Practitioner’) with two suites of ‘Lessons, viz. Almans, Sarabands, Courants, Jiggs’ by Hely. His most notable contribution to the English repertory is a set of six trio sonatas in italianate idiom ‘for 2 Bass Violls With a Thorow Bass for the Harpsicord or Bass Violl’, in which he uses Italian tempo terms ranging from *adagissimo* to *presto*.

WORKS

2 suites, a, A, b viol, *The Compleat Violist* (London, 1699)

6 sonatas, g, a, B♭, c, F, G, 2 b viols, b vc, *GB-Ob*

Suite (prelude, aire, almand, corant, saraband, gavotte), F, 2 b viols, *Cfm*

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CHRISTOPHER D.S. FIELD

Hely, Cuthbert

(*fl* 1620–40). English lutenist and composer. He may have been related to Benjamin Hely or Henry Hele (‘Heale’) and was possibly in the service of Edward, Lord Herbert of Cherbury, since he copied his own pieces into

Lord Herbert's collection of lute music (*GB-Cfm*) in the late 1630s or early 1640s. Apart from these eight solo lute pieces (four fantasias, three preludes and a saraband, *Eight Pieces by Cuthbert Hely for 10-Course Lute*, ed. M. Spring, London, 1993), his only other known piece is a four-part ayre (*GB-Lbl* Add.18940).

Hely's solo lute pieces are among the best surviving from this period in England. His four fantasias are monothematic and contrapuntal to a degree unmatched by those of any other composer except Dowland. The opening themes are angular, with unusual melodies and frequent accidentals. As in the fantasias by Robert Johnson (ii) and Daniel Bacheler, there is a marked preference for the lower and middle registers, and the top string is used sparingly. Apart from the saraband, the works eschew any French influence and show Hely's familiarity with the compositional style of the English viol fantasia-suite.

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MATTHEW SPRING

Hely-Hutchinson, (Christian) Victor (Noel Hope)

(*b* Cape Town, 26 Dec 1901; *d* London, 11 March 1947). English administrator, composer and pianist. He was the youngest son of Sir Walter Hely-Hutchinson, the last Governor of Cape Colony. He was educated at Eton, Balliol College, Oxford, and the RCM. In 1922 he was appointed lecturer in music at the South African College of Music, which later became incorporated into the University of Cape Town. He returned to England in 1926 to join the staff of the BBC, first in London and then, from 1933, in Birmingham as Midland Regional Director of Music. In the following year he succeeded Bantock as professor of music at Birmingham University. In 1940 he was given special dispensation to take the degree of DMus at Oxford without first taking a BA; the favourable circumstance of his first appointment had prompted him to leave the university without completing the music course. He returned to London in 1944 to become director of music at the BBC, in which post he remained until his death. His compositions include a string quartet, a piano quintet, a piano sonata, a viola sonata, a highly successful *Carol Symphony*, and the orchestral *Variations, Intermezzo, Scherzo and Finale*, published in 1927 as part of the Carnegie Collection of British Music. He was perhaps best known for his adroit and amusing settings of nonsense verse by Edward Lear and

Lewis Carroll. His talent was essentially that of a sophisticated administrator, and his music, apart from the *Carol Symphony*, is now seldom performed.

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MICHAEL HURD

Hemart [Henart], Jean

(*d* Cambrai, 1493). Franco-Flemish composer. He was a singer at Cambrai Cathedral, presumably from 1465, since he was rewarded for 25 years' service on 6 August 1490 (see Pirro); he was master of the choirboys from 1469 to July 1484, when he was dismissed for concubinage with a nun and replaced by Obrecht. In 1475–6 there was a payment for copying his 'lamentations', alongside those of Ockeghem and Busnoys; and he is named among the musicians in Compère's motet *Omnium bonorum plena*, evidently composed for performance at Cambrai (c1470). The song *Pour mieulx valoir* is ascribed 'Hemart' (*I-Fn* B.R.229; ed. in *MRM*, vii, 1983); sadly it lacks any more text but seems to be in rondeau form and from the years around 1470. Hemart may have been related to Jacques Hemart, a chaplain in the household of Louis, Duke of Guyenne, in 1414–16 (see Perkins). He is to be distinguished from [Martin Hanart](#).

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DAVID FALLOWS

Hemberg, (Bengt Sven) Eskil

(*b* Stockholm, 19 Jan 1938). Swedish composer and choral conductor. He studied conducting with Blomstedt at the Stockholm Royal College of Music (1957–64), where he passed examinations in music teaching, choir training and organ playing. After a period as producer of choral music for Swedish radio (1964–70), he became planning manager and director of foreign relations at the Institute for National Concerts (1970–83). He was general manager and artistic director of the Stora Teater, Göteborg (1984–7) and of the Swedish Royal Opera, Stockholm (1987–96). He conducted the Academic Choir (the chorus of Stockholm University) between 1959 and 1983. A member of the Swedish Royal Academy of Music from 1974, he has held many other notable administrative positions, including chairman of the Society of Swedish Composers (1971–83), vice-president of the

Swedish Performing Rights Society, board member of the Royal Opera, the University Colleges of Opera in Göteborg and Stockholm and the Association of Swedish Theatres and Orchestras. Most recently he was president of the International Music Council (1992–4). As an administrator he has been of great service to Swedish music and as a composer his rich body of choral works has been enriched by his knowledge of the choir and of music theatre.

WORKS

(selective list)

Ops: Love, Love, Love (2, M.L. Ramnefalk, after R. Graves), op.19, 1969–70, Stockholm, 1973; Djuphavspirater [The Pirates of the Deep Green Sea] (children's op, 2, J. Söderman, after E. Linklater), op.43, 1977; Sankt Eriks krona [St Erik's Crown] (church op, O. Hartman), perf. Helsinki, 1979; Canticles I–III (E. Bagrjana, B. Dimitrova, N. Zidarov), op.56 nos.1–3, perf. Swedish Radio, 1982; Herr Apfelstädt wird Künstler (chbr op, G. Schönfelder), op.68, 1989

Choral (SATB unacc. unless otherwise stated): En gång i bredd med mig (trad.), Bar, male vv, wind insts, 1961–75; Zoo (S. Silverstein), op.7, 1965; 18 Movts (nursery rhymes), op.12, 1967; Signposts (D. Hammarskjöld), op.15, 1968; Messa d'oggi, op.23, solo vv, chorus, 1968–70; The Gallery (E.A. Robinson), op.20, male vv, 1969; Cantica (Bible), op.27, solo vv, chorus, orch, 1972, rev. 1977; Markuspassion (Ramnefalk), op.25, solo vv, chorus, orch, 1972–84; Sörmländsk sommar (B. Julén), op.33, 4 solo vv, chorus, 1973; Österbottnisk visbok (L. Huldén), op.39, male vv, hn, cl, db, perc, 1975; Med Gud och hans vänskap (Hartman), op.41, priest, congregation, SATB, tpt, org, 1976; 3 Ohio Gospels (Bible), op.21, 1976; Swedish Emigrant Ballads (trad.), chorus, pf, 1976; Kvinder (scenic cant., various authors), op.46, S, Bar, female chorus, orch, 1978–9; 3 sånger i juli (H. Martinson), op.47, male chorus/SATB, 1978, rev. 1982; Concerning my Negotiations with Myself and with God (Hammarskjöld), op.51, S, A, T, B, 2 SATB, org, 1980; Andliga övningar (H. Gullberg), op.53, male chorus, 1981; Mozartvariationer (G. Sonnevi), op.57, 1981; Lützener TeD, op.59, 2 SATB, 3 trbn, 1982; Magnificat primi toni (Bible: *Luke* i.46–55), op.61, solo v, 2 SATB, 1982; Bless the Lord O my Soul (Ps ciii), op.65, SATB, handbells, 1983; 3 körer ur Gräsen i Thule (Martinson), op.66, 1984; Ps cl, op.69, SATB, va d'amore, vc, 1985; Requiem aeternam, op.73, 1987; San Francisco Peace Cant. (various authors), op.75, S, A, T, B, SATB, tpt, crotales, 1989; Ps xcvi, op.77, 1992; Thou who are over us (Hammarskjöld), op.78 no.1, 1992; Requiem aeternam, op.78 nos.2–3, SATB, two versions, 1992; Requiem, op.82, 1994; 3 citat (U. Isaksson), op.85, 1995; 3 kärlesdikter (P. Lagerkvist), op.90, Bar, male chorus, 1997; Ps xxiii, op.87 no.2, 1998; 3 Songs at Ease, Please (E. Browning, C. Rosetti, E. Dowson), op.94, 1998

Other vocal: Et erit in novissimis diebus (Bible: *Acts* ii.17–21), op.17, B, org, 1969; En gammal saga (cant., P. Lindblom), op.30, S, hp, hpd, 1973; 6 sånger om barn (B. Setterlind, Lindblom, M. Ekström), op.31, 1v, pf, 1973; Mellanhändelser [Between Happenings], op.37, S, A, T, B, 4 perc, 1974; Pietà (Hammarskjöld), op.35, A/B, org, 1974; Svit 1 ur Tuvor (Martinson), op.36, 1v, pf, 1974; 2 Pss (Hammarskjöld), op.40, S, org, 1975; 5 Love Songs (G. Eliot, Graves, E. Dickinson, Robinson), op.38, Bar, pf, 1975–93, arr. ballet music, op.38b, Bar, str, bn obbl, 1980, rev. 1993; Canti di luce e di stelle (Lagerkvist), op.45, S, pf, 1978–82, arr. S, ob, cl, vib, va, vc, cb, pf, 1982, rev. 1991; For the Lord shall comfort Zion (*Isaiah* li.3–5), op.49, T, org, 1978; Sorgsen vals [Sad Waltz] (S. Weöres), op.52, S, live elecs, 5 perc, 1980; 6 dikter om dina ögon [6 Poems about your Eyes] (Huldén), op.55, Bar, pf, 1981; [6] Lyriska landskap (K.R. Gierow), op.83, Bar, pf, 1983–92; 3

sånger (A. Österling), 1v, pf, 1985; In the Earth, 7 Songs (O.E. Rölvaag), op.74, Mez, pf, 1988; 5 dikter om havet och sommaren [5 Poems about the Sea and the Summer], op.76, S, pf, 1990; Svit (Lindblom), 3 songs, S, wind qnt, str qt, 1992; 3 Selected Poems (E.B. Browning), S, pf, 1993; Med August på näthinna (A. Strindberg), 5 songs, op.81, S, ob/eng hn, small drum, pf, 1994; Svit 2 ur Tuvor (Martinson), 4 songs, op.86, T-Bar, pf, 1995; [4] Värmländska låtar (Fröding), op.84 (T-Bar, chbr orch)/(T/Mez, pf), 1995–6; 3 sånger (Lagerkvist), op.88, S, pf, 1997; Shall I compare thee to a summer's day? (W. Shakespeare), op.91, S, vc, 1997; Vintergator (Lagerkvist), 3 songs, op.89, Bar, pf, 1997; Januaribarn (A. Henrikson), 9 songs, op.93, T, pf, 1997–8

Inst: Ricercar, volo e tiento, op.26, org, 1972; ... gewidmet, op.29, org, 1973; Migraine, op.19b, orch, 1973; Zona rosa, op.32, str qt, 1973; Epitaffio, op.34, org, 1974; Svit ur Djuphavspirater, op.43, 4 hp, 1977, rev. 1991; La couronne: suite d'orgue, op.50b, 1981; La croisade, op.50c, org, 1982; Les adieux, op.60 no.1, str qt, 1982; Stråktrio, op.72 no.1, 1984; Thulegräs: svit, op.66b, str, 1986; Trio, op.72 no.2, fl, vn, vc, 1986; (Les adieux) ... that friend of mine, op.60 no.2, org, 1988; Six Short Letters to the Vilna String Quartet, op.71b, str qt, 1992; Rondo festivo, op.80, vn, pf, 1993; Fanfar för August Strindberg, 4 tpt, 1994

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ROLF HAGLUND

Hemel, Oscar van

(b Antwerp, 3 Aug 1892; d Hilversum, 9 July 1981). Dutch composer of Belgian birth. He studied composition with de Boeck and Mortelmans. From 1916 to 1917 he worked as a violinist in the orchestra of the Dutch Opera of Gerard Hendrik Koopman in Amsterdam. Through the concerts at the Concertgebouw, van Hemel became acquainted with the music of Richard Strauss, Debussy and Ravel. From 1918 to 1949 van Hemel taught violin, piano and music theory at the music school in Bergen-op-Zoom. His earliest compositions date from the years just after World War I. Through Eduard Flipse, conductor of the Rotterdam PO, van Hemel came into contact with Willem Pijper, with whom he studied composition (1931–3). The study period with Pijper was decisive for van Hemel's compositional career.

After the publication of the First Violin Sonata in 1936, a work which was generally well received, van Hemel's compositional activities steadily increased. His orchestral works were regularly performed by the Rotterdam PO conducted by Flipse. One of van Hemel's pieces performed during World War II was *Resurrectio* (1941) in which he depicted the resurrection of Rotterdam, and more especially that of the Rotterdam PO, after the catastrophic bombardment of 14 May 1940. In late 1949 van Hemel settled in Hilversum, where he composed many works commissioned by the Dutch broadcasting stations NOS and KRO, the government and the city councils of Hilversum and Amsterdam. Van Hemel won 12 prizes, including the music prize of the city of Amsterdam for his First Violin Concerto and the Dutch government prize for the Ballade, both in 1948.

Van Hemel's oeuvre is extensive, many-sided and well crafted. He was a moderately progressive composer who used modern harmonies and melodies within the framework of classical forms such as sonata, lied and rondo. He employed cellular motivic technique, bitonality, 12-note technique and serialism, but continually strove to remain understandable for a wide public. Van Hemel was one of the most performed Dutch composers in the years between 1940 and 1970.

WORKS

(selective list)

orchestral

Sym. no.1, 1935; Suite, chbr orch (1935); Suite, fl, chbr orch, 1937; Pf Conc. (1942); *Resurrectio* (1941); Ballade, 1942; Vn Conc. no.1, 1946; Sym. no.2 (1949); Divertimento-ballet, 1950 [from op Viviane]; Va Conc., 1951; Festive Ov., 1952; Sym. no.3, 1952; Olof Suite, 1953; Tema con variazioni, 1953; Ob Conc., 1955; Conc., wind, 1960; Conc. da camera, fl, str, 1962; Sym. no.4, 1962; 3 Contrasts, 1963; Vc Conc., 1963; Sym. no.5, 1964; Polonaise, 1966; Vn Conc. no.2, 1968; Conc., 2 vn, str, 1971; Divertimento, pf, orch, 1974; Vn Conc. no.3, 1977

vocal

Op: Viviane, 1950

Other: Maria Magdalena (cant.), A, T, chorus, orch, 1941; Ballade van kapitein Joost de Decker, chorus, orch, 1943; De bruid (J. Prins), S, male chorus, orch, 1947; Dat liet van Alianora (P.C. Boutens), S, male chorus, orch, 1947; Ballade des pendus, chorus, 1951; Ballade van Brabant (A. van Duinkerken), Bar, children's chorus, chorus, 1952; Le tombeau de Kathleen Ferrier, A, orch, 1954; Canticum psalmodum, male chorus, 2 pf, perc, 1954; Les mystères du Christ, male chorus, 1958; TeD, chorus, orch, 1958; De tuin van Holland, male chorus, 1958; 4 Shakespeare Sonnets, chorus, 1961; Miser Catulle, male chorus, 1966; Song of Freedom, chorus, orch, 1969

chamber

Sonata no.1, vn, pf, 1933; Str Qt no.1, 1936; Pf Trio, 1937; Pf Qt, 1938; Str Qt no.2, 1941; Pf Sonata, 1945; Sonata no.2, vn, pf, 1945; Str Qt, no.3, 1947; Str Trio, 1951; Str Qt no.4, 1953; 4 Brass Qts, 1955; Str Qt no.5, 1956; Pastoral Suite, fl, pf, 1956; Cl Qnt, 1958; Str Qt no.6, 1961; Sextet, fl, ob, str qt, 1962; Suite, 2 vn, 1966; Commedia dell'arte, ob qt, 1967; Wind Qnt, 1972

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M. Monnikendam: *Nederlandse componisten van heden en verleden* (Amsterdam, 1968)
J. Wouters: *Negen portretten van Nederlandse componisten* (Amsterdam, 1971)
J. Juda: *Voor de duisternis viel: 1930–1940* (Nieuwkoop, 1978)
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C. Romijn: *Oscar van Hemel: componist tussen klassiek en atonaal* (Alphen an den Rijn, 1992)

CLEMENS ROMIJN

Hemel, Sigmund.

See [Hemmel, Sigmund](#).

Hémen.

See [De Héman](#) family.

Hemidemisemiquaver

(Fr. *quadruple croche*; Ger. *Vierundsechzigstel-Note*; It. *semibiscroma*; Lat. *fusellala*; Sp. *semifusa*).

In Western notation the note that is half the value of a demisemiquaver, hence its name. In American usage it is called a 64th-note. It is first found in late 17th-century music. Except for rare uses of a semihemidemisemiquaver (128th-note) it is the shortest note found in music. The hemidemisemiquaver and its rest are shown in [ex.1a](#) and [b](#). Five- and even six-flagged notes can be found in early 18th-century music (e.g. François Couperin's harpsichord works), but their context (as part of a larger ornamental formation) usually suggests that their precise value was a matter of individual taste.



See also [Note values](#).

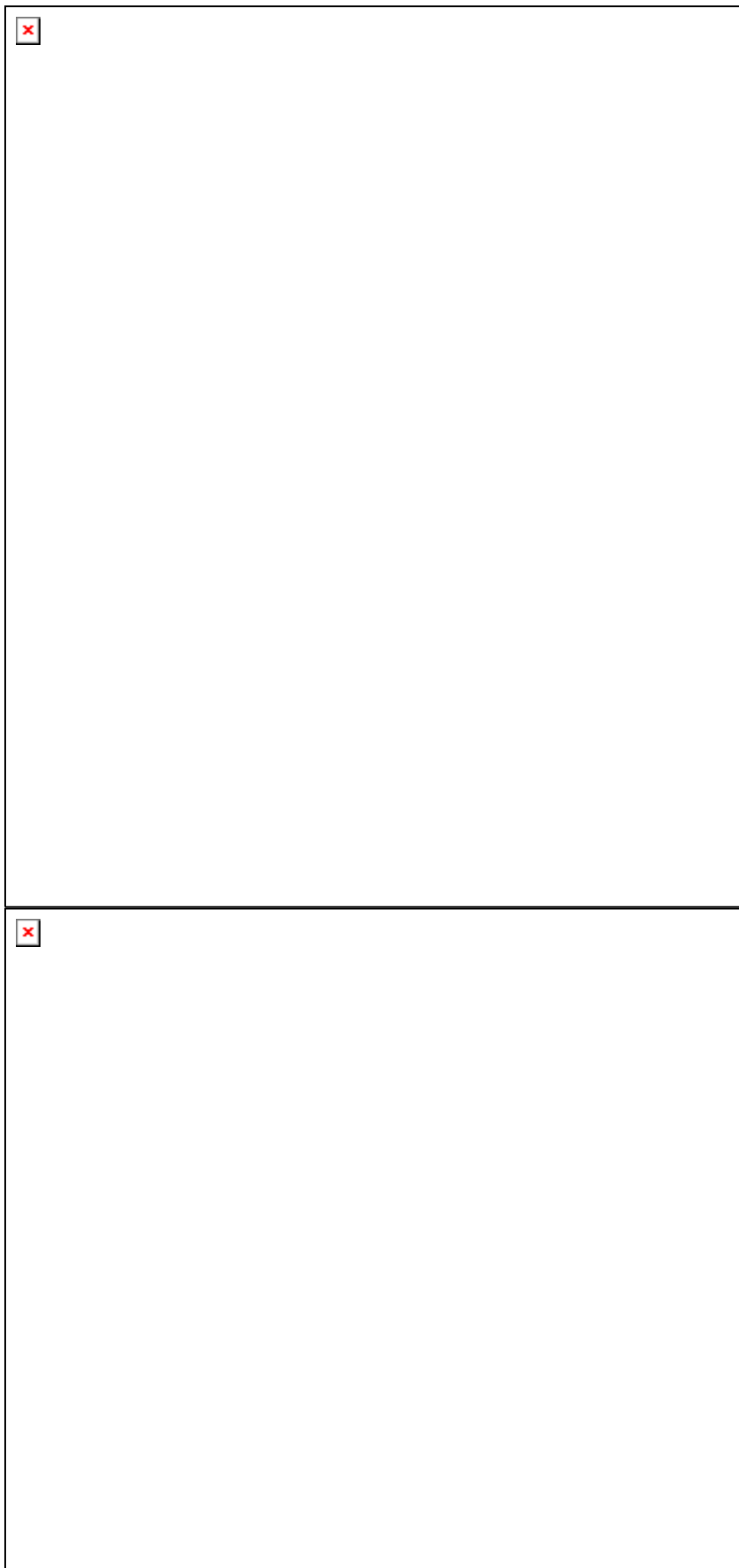
Hemiola [hemiolia]

(from Gk. *hemilios*: 'the whole and a half'; Lat. *sesquialtera*; It.: *emiolia*).

The ratio 3:2. The term was first applied to music in connection with the theory of pitch: when the string of the monochord was divided in this ratio the two lengths sounded the interval of a 5th. From the 15th century, it was used to signify the substitution of three imperfect notes for two perfect ones in *tempus perfectum* (mensuration with three semibreves to the breve) or *prolatio maior* (three minims to the semibreve). Such substitutions, which were usually notated using coloration, were widely used in 15th-century music. They were particularly prevalent in the English carol repertory, which was described by Bukofzer as 'hemiola music pure and simple' (ex.1).



By extension, 'hemiola' in the modern metrical system denotes the articulation of two units of triple metre as if they were notated as three units of duple metre: in ex.2, from Act 4 of Lully's *Le bourgeois gentilhomme* (1670), the first bar contains two triple units, and the second has three duple units. This is a common feature of Baroque music, especially of the French courante, and is used for giving rhythmic variety to dances and helping to effect an *allargando* at the end of a longer movement; Handel made much use of it. In the 19th century it was used by Schumann and often by Brahms, and was an important feature of the Viennese waltz. Hemiola is a distinguishing feature of such folkdances as the Andalusian *polo* and the Central American *huapango*, rhythmic characteristics of which were incorporated by Bernstein into 'America' from *West Side Story* (ex.3).



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JULIAN RUSHTON

Hemitonic.

A term, meaning 'with semitones', sometimes used in conjunction with [Pentatonic](#).

Hemitonium

(Lat.).

See [Semitone](#).

Hemke, Frederick (LeRoy)

(*b* Milwaukee, 11 July 1935). American saxophonist and teacher. He studied at the University of Wisconsin (1953–5) and then under Marcel Mule at the Paris Conservatoire, where in 1956 he became the first American to win a *premier prix* for saxophone. He returned to the USA in that year and continued his studies at the Eastman School, where his teachers were Joseph Mariano and Robert Sprenkle. Hemke was a member of the Chicago SO from 1962 to 1982 and made his début as soloist at Town Hall, New York, in 1965. In 1964 he became chairman of the department of wind and percussion instruments of Northwestern University's School of Music, having joined the faculty in 1962. He received the DMA from the University of Wisconsin in 1975.

A virtuoso saxophonist, Hemke has performed much rarely heard music for the instrument and has given the premières of several works, including Warren Benson's *Dream Net* for alto saxophone and string quartet (1976) and Allan Pettersson's Symphony no.16, a work he commissioned, with the Stockholm PO under Yuri Ahronovich (1984). He has composed for the saxophone and written extensively about the instrument and its music: he is the author of *The Early History of the Saxophone* (1975), an expansion of his doctoral dissertation, and *The Teacher's Guide to the Saxophone* (1977) among other publications, and has contributed many articles to music education journals.

Hemmel [Hemel, Haemel], Sigmund

(d ? Tübingen, end of 1564). German composer and singer. He is first encountered in 1544 as a tenor in the Stuttgart Hofkapelle of Duke Ulrich VI of Württemberg at a salary of 30 florins. His successor Duke Christoph appointed him Hofkapellmeister. From the autumn of 1551 until 24 April 1553 the court resided at Tübingen. Though his salary did not vary, Hemmel is sometimes described in court records as alternatively Kapellmeister or singer. In 1554–5 he resigned the post of Kapellmeister to allow himself more time for composition, but he remained a singer in the Hofkapelle; he is normally recorded as a tenor but in 1559–60 is described as an alto. Because of the plague the court again moved from Stuttgart to Tübingen in autumn 1564, apparently returning in April 1565. As his widow received a payment on 8 January 1565 for a polished stone slab from his work-table, Hemmel must have died towards the end of 1564, probably in Tübingen of the plague. His completed *Psalter Davids* was prepared for publication by members of the Hofkapelle.

Hemmel was the first important post-Reformation musician at the Stuttgart court: in Marquardt's words, 'as the most important Protestant composer in Württemberg he pointed the way for decades to come'. The few works in the choirbooks of the Stuttgart Hofkapelle that can definitely be ascribed to him show that he was at home in all genres of sacred music and was master of the various techniques in use up to the middle of the century. He favoured cantus firmus elaboration of varying strictness: in two motets (*Veni, Sancte Spiritus* and *Da pacem, Domine*) the accompanying voices remain independent of the plainsong cantus firmus, while in *Dies est laetitiae*, the cantus firmus is imitated in three voices at the fifth alongside four free parts. Although he generally favoured imitation – *Beati omnes* has five voices in strict imitation – Hemmel also wrote counterpoint with melodically independent parts, as in *Pater noster*. In his mass on the melody *Ker wider Glück mit Freuden*, he combines techniques typical of mid-16th-century pseudo-polyphony: melodically related voices, restricted use of imitation and a seemingly harmonic conception.

Hemmel is most important for his *Psalter Davids*, published posthumously in 1569; he probably worked on it chiefly during 1561–4 and can only have completed it shortly before his death. Even before its publication it entered the regular repertory of the Stuttgart Hofkapelle, and it was in daily use in 1569. It was also used at the courts of Hesse and Saxony and even at Catholic courts such as that at Baden-Baden. Together with Johannes Heugel's settings for Burkhard Waldis's *Psalter* from the same period, it is the first complete polyphonic German psalter. Typically, Hemmel wrote his collection to aid the congregation's understanding of the liturgy. He generally chose psalm texts published in the Bonn hymnbook of 1561 (one of the earliest collections of Protestant hymns), preferring the texts of the Augsburg Baptists. His volume includes 98 Baptist psalms as well as others by Wolfgang Dachstein, Waldis and Matthias Greiter. Hemmel was

careful to match the melody with the psalm text as in the original source; where no melodies existed, he chose a Protestant hymn (usually from Konstanz or Strasbourg) which suited the structure and content of the text. Despite the many chordal sections in his settings, the hymns are contrapuntally, not harmonically, conceived and belong to the tradition of the chorale arrangement exemplified in Johann Walter (i)'s compositions.

WORKS

Der gantz Psalter Davids, wie derselbig in teutsche Gesang verfasset, 4vv (Tübingen, 1569); 2 ed. in Nedden

Anden Wasserflüssen Babylons, 4vv (inc.); Aus tieffer Nott schrey ich zu dir, 4vv; Der Töricht spricht es ist kein Got, 5vv (inc.); Gott sei gelobet, 4vv (anon., attrib. Hemmel by Marquardt); Herr Gott, ich trau allein auf dich, 4vv; In dulci jubilo, 5vv; Nun bitten wir den Heyligen Geist, 6vv; Uns ist geborn ein Kindelein, 6vv; Wir glauben all an einen Gott, 5vv; Wol dem Menschen der wandelt nit, 6vv: *D-Rp, SI* Missa 'Ker wider Glück mit Freuden', 5vv; Beati omnes qui timent Dominum, 5vv; Da pacem, Domine, 6vv; Dies est laetitiae, 7vv; Grates nunc omnes reddamus, 6vv (inc.); Pater noster, 8vv; Veni, Sancte Spiritus, 6vv: *SI*

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WILFRIED BRENNECKE/R

Hemmerlein.

German family of musicians. Two branches of the family, headed respectively by (1) Johann Nikolaus Hemmerlein and Johann Hemmerlein, were linked in 1762 by the marriage of the former's daughter Eva Ursula with the latter's son (3) Anton Hemmerlein.

(1) Johann Nikolaus Hemmerlein

(2) Joseph Hemmerlein

(3) Anton Hemmerlein

(4) Marquard (Johann) Joseph Hemmerlein

(5) Ignaz Carl Hemmerlein

HANNS DENNERLEIN

Hemmerlein

(1) Johann Nikolaus Hemmerlein

(fl 1741–63). Organist and schoolmaster. In 1741 or earlier he was employed at Wiesentheid, the residence of the 'Musikgraf' Rudolf Franz Erwein of Schönborn. From 1742 to 1763 he taught at the seminary in Bamberg and was in the service of the Bamberg court. In 1748 he published there a volume of masses by Caldara, *Chorus musarum*, including also a mass of his own (no.3 in C) in the same style. He also wrote a concerto with cello obbligato, which remains in manuscript (*D-WD*).

Three of Hemmerlein's children were also musicians active in Bamberg: Franz Anton (*b* ?c1730; *d* Bamberg, 1811), who in 1780 was cellist, trumpeter and timpanist at court; Georg Ludwig, a tenor and actuary at court; and Eva Ursula, for 50 years an admired Bamberg court soprano who at a relatively advanced age married her cousin (3) Anton Hemmerlein. Hemmerlein's grandson (through Georg Ludwig), Thomas Hemmerlein (*b* Bamberg, c1767), was a cellist who despite a successful début in 1784 was ignored by the reigning prince-bishop, and left Bamberg for Salzburg in 1789.

Hemmerlein

(2) Joseph Hemmerlein

(*b* Bamberg; *d* Paris, 1799). Pianist and composer. He was the son of Johann Hemmerlein, schoolmaster and organist at Bischberg near Bamberg. He left the Bamberg court in 1766 and by about 1780 had become a piano teacher in Frankfurt. In 1781 he was court organist in Coblenz and in 1786 in the service of Countess Vorbach. As a composer he specialized in piano music, and published several piano concertos, elegantly written pieces for chamber combinations including piano, and works for piano solo and duet in the *galant* manner.

WORKS

Kbd concs.: op.6 (Offenbach, ?1787); op.7 (Paris, 1788); op.9 (Paris, n.d.) and op.10 (Paris, 1792), ?lost; op.11 (Frankfurt, n.d.); op.14 (Paris, 1793); no.4, op.15 (Paris, n.d.); 1 acc. 2 pf, *D-DI*

Kbd trios: 3 as op.9 (Paris and Lyons, n.d.), ?lost; 3 as op.12 (Frankfurt, n.d.)

Kbd sonatas, vn obbl: 3 as op.1, vc ad lib (Frankfurt, 1782); 3 as op.2, vc ad lib (Frankfurt, 1783); 3 as op.3 (Frankfurt, 1785); 3 as op.4 (Frankfurt, 1785); 3 grandes sonates, op.5 (Offenbach, 1786; Paris, n.d.); 3 as op.8, acc. vn, vc (Offenbach, 1789)

Kbd sonatas, vn ad lib: 6 as op.13 (Paris and Lyons, n.d.); 3 as op.14 (Offenbach, 1795)

Sonatas, kbd 4 hands: 1 as op.8 (Paris, n.d.); 3 as op.17 (Paris, n.d.); 1 (Offenbach, 1793)

Other chbr: Sinfonia, kbd, 2 vn, va, b, op.6 (Paris, n.d.), ?lost; Sinfonia, kbd, vn (Offenbach, 1795), ?lost; 2 rondeaux, kbd, vn (Paris, 1784), *D-Mbs*; Marche, 12 menuets, 12 engloises, kbd, op.7 (Mainz and Frankfurt, n.d.); Voix des françaises, pf acc., op.22 (Paris and Dijon, n.d.)

Hemmerlein

(3) Anton Hemmerlein

(*b* Bamberg, 1730; *d* 1811). Cellist and composer, brother of (2) Joseph Hemmerlein. He entered the Academia Ottoniana in Bamberg in 1744. He was an excellent cellist, a pupil of Joseph Riepel in Regensburg and later of Franz Woschitka in Munich (1766), and was also a timpanist, a pupil of Michael Schlegel in Würzburg (1781); he served the Bamberg court in both capacities. He composed dance music for the court and a sonata for harpsichord and violin (incomplete manuscript in *D-Bsb*). In 1762 he married his cousin Eva Ursula Hemmerlein. Their son, Johann Wolfgang, was a trumpeter who joined the French army after failing to obtain a permanent appointment in Bamberg, and is last heard of as a military trumpeter in Vienna in 1795.

[Hemmerlein](#)

(4) Marquard (Johann) Joseph Hemmerlein

(*b* Bamberg, 1766; *d* Bamberg, 1838). Violinist and tenor, grandson (through Georg Ludwig) of (1) Johann Nikolaus Hemmerlein. He was ordained in 1793 but the same year embarked on unauthorized freelance travels as a violinist and tenor which were to last for 25 years. The assumed name under which he travelled is still unknown. From 1821 to his death he was a minor canon of Bamberg Cathedral. He was also an artist and a notable collector of paintings.

[Hemmerlein](#)

(5) Ignaz Carl Hemmerlein

(*b* Bamberg, 1773; *d* Bamberg, 24 Feb 1840). Cellist and composer, son of (3) Anton Hemmerlein. He was a pupil of J.A. Uhlmann in Bamberg for composition and of J.K. Schlick in Gotha for the cello. He was court director of music at Fulda, and after the court's secularization directed the Bamberg theatre orchestra. He composed two sets of *Türkische Musik* for wind ensemble (in *D-F*), and a cello concerto by him (op.1) was published in Augsburg in 1801.

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Hemony.

Dutch family of bronze casters. The family originated in Lorraine and they were outstanding makers of carillons. The brothers François Hemony (*b* Levécourt, c1609; *d* Amsterdam, May 1667) and Pieter Hemony (*b* Levécourt, Jan 1619; *d* Amsterdam, 17 Feb 1680) may have been the sons of the church bell caster Peter Hemony from Lorraine or of his brother Blaise Hemony. In 1634 François and Pieter left their home because of disturbances caused by war. In 1636 François, in collaboration with

Josephus Michelin, cast a church bell for Repelen (Rhineland); in 1638 François cast another for the same place. In 1640 he and his brother delivered several bells for Wankum and in 1641 a set of three for Goor. Shortly before, François had married Marie Michelin.

In 1643 the Hemony brothers were commissioned by the town of Zutphen to build and deliver a carillon which, produced after several years' detailed study, was of a beauty and purity previously unknown. This immediately brought the Hemonys to the fore among carillon makers in the Netherlands. Later the brothers settled in Zutphen until 1657. Between 1657 and 1664 François was the inspector of bells and guns in Amsterdam, while Pieter had his own workshop in Ghent. From 1664 to 1667 the brothers once more worked together in Amsterdam, where Pieter managed the workshop alone from 1667 to 1680 after François' death. The craft of the Hemonys was maintained in the work of their best pupil, Claes Noorden (1633–1716).

The number of church bells produced by the Hemonys was probably between 300 and 400, and about 100 are extant, most of them in the Netherlands. They also produced cannon, mortars and statues, for instance those made by François (to designs by Quellinus) for the Amsterdam Town Hall. Of the 51 carillons produced by the Hemonys (catalogued in Lehr, 1959, pp.102–16), about 30 have survived, most of them in part. Among the most beautiful are those in Antwerp Cathedral (1655–8); Nieuwe Kerk, Delft (1659–60); the belfry, Ghent (1659–60); Onze Lieve Vrouwekerk, Amersfoort (1659–63); Utrecht Cathedral (1663–4); Gasthuistoren, Zaltbommel (1654); St Hippolyt, Middelstum (1661–2); and Dromedaris, Enkhuizen (1671).

The lighter Hemony carillons usually had 23 or 28 bells, the heavier ones 32, 35 or 37. The largest bells of the lighter instruments might weigh 570 kgs (g_1), 345 kgs (b') or 250 kgs (c_1); in heavier instruments the largest bells might weigh 4600 kgs (g_1), 2750 kgs (b) or 1900 kgs (c_1). The largest Hemony bell is the bourdon of the belfry in Ghent (now cracked), weighing 5600 kgs (g); the smallest by François was about 8.5 kgs (c_1'''), that by Pieter about 7 kgs (f_1'''). The keyboards of the heavy instruments usually reached from c to a'' , c''' or d''' . The keyboards of the light instruments usually had a compass from c to c'' or f' . In both cases, there were occasionally a few additional notes in the bass register. The keys for C_1 and E_1 in the first octave are generally lacking; otherwise the succession is generally chromatic. The Hemonys used a mean-tone temperament of the scale, with the semitones tuned to C_1 , E_1 , F_1 , G_1 and B_1 .

The minimum requirement of 18% tin for good bell metal was always exceeded by the Hemonys. Pieter Hemony declared that he added 28 to 30 units of tin to 100 units of copper according to its quality.

The so-called 'rib' section of Hemony bells is fairly constant: the octave below each note has twice the diameter and eight times the weight, except among the highest bells, where the difference is less. Thus, for example, their bell in Gouda (1675) sounding c_1''' has a diameter of 221 mm (instead of 185 mm, as one would expect from the size of the lower bells) and a

weight of about 7·8 kgs (instead of 3·9). (A similar procedure was then in use for the measuring of organ pipes.) In its absolute strength the Hemony rib oscillates slightly between the light and the normal strength of a middleweight rib from a modern bell foundry. This fluctuation may have been intentional, as an analogous practice can be discerned in organ pipe measurements of the same era.

Of particular significance is the way in which the Hemonys tuned a bell after it was cast. To achieve the proper relation among the main partial tones within the bell timbre and also among melodic intervals between bells, each bell is tuned by removing part of its mass from the inside (see [Bell \(i\)](#)). Previous makers had done this by chipping off appropriate amounts, an inherently inaccurate process resulting in a lack of symmetry in the shape of the bell which consequently impaired the tone. The Hemonys ground the bell on a lathe, thus achieving both a symmetrical structure and a previously unattainable degree of accuracy to about 1/20 of a semitone. They compared the pitches obtained with those of a metallophone (perhaps from Indonesia) made up of a series of metal rods. Each time a partial tone of the bell was tuned to the right pitch, the corresponding rod vibrated sympathetically. This vibration could be observed by the movement of grains of sand spread out on the rod's surface. The Hemonys tuned the lowest five partial tones on their bells: the fundamental, the nominal, the minor 3rd, the 5th and the octave. They made the rib for the casting thicker than necessary, so that they could take an adequate amount from the mass when tuning. In their tuning and in the casting itself they were extremely careful, and would often redo the casting, sometimes more than once.

To a significant extent the superiority of the Hemonys' art was due to the pioneering investigations of Jonkheer Jacob van Eyck, municipal carillonneur of Utrecht and the leading campanologist of the day. After he established the best pattern of partial tones and ascertained from which parts of the bell these partials were produced, the Hemonys appropriated his findings and developed a corresponding method of tuning. Thus they learnt to produce musically euphonious bells whereas their predecessors (and most of their successors) produced bells more or less impure in tone. The Hemonys were also the first to make chromatic carillons and to extend the compass to three or more octaves. They thereby developed the carillon into a musically viable instrument.

During the first half of the 20th century many Hemony bells were corroded as a result of air pollution, so that retuning them became necessary. In the 1960s most restorations of Hemony carillons involved replacing the treble bells and retuning the rest. In more recent years restoration projects carried out in the Netherlands have attempted to reconstruct the original condition of the Hemony carillon, including the dimensions of the keyboard, the action between the keyboard and the bells, and the original number of bells (e.g. Zuiderkerk, Amsterdam, 1993; Amersfoort, 1996; and Middelstum, 1997).

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HANS KLOTZ/LUC ROMBOUTS

Hempel, Charles William

(*b* Chelsea, 28 Aug 1777; *d* London, 14 March 1855). English organist. He was the eldest child of the Chelsea potters and crucible manufacturers Carl Friedrich Hempel and Johanna Hempel (née Ruel). Charles William credited his entire knowledge of musical composition to the works of his uncle, A.F.C. Kollmann, with whom he studied as a boy and who let him perform at the Royal German Chapel in St James's Palace when he was only eight. Hempel attended boarding school in Surrey and travelled in 1793–4 to Leipzig and Dresden. In May 1804 he was elected organist of St Mary's, Truro, where he directed the choir. Besides sacred music and a poem, he published *Introduction to the Pianoforte ... with a Series of Select Practical Lessons* (1822). His autobiographical letter of 2 February 1824 to the 'Proprietors of the "New Biographical Dictionary of Musicians"' is in the Euing Collection of Glasgow University.

His son, Charles Frederick Hempel (*b* Truro, 7 Sept 1811; *d* Perth, 25 April 1867), succeeded him as organist of St Mary's, Truro, in 1844. He became organist of St John's Episcopal Church, Perth, in 1857; in 1862 he received a doctorate from Oxford for which his exercise was an oratorio, *The Seventh Seal*. He conducted the Perth Choral Union and published numerous vocal and piano compositions.

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MICHAEL KASSLER

Hempel, Frieda

(*b* Leipzig, 26 June 1885; *d* Berlin, 7 Oct 1955). German soprano, later active in the USA. She studied in Leipzig and Berlin, after which her early career was centred at the Berlin Königliche Oper (début on 22 August 1905 as Mrs Ford in *Die lustigen Weiber von Windsor*). She was first heard at Covent Garden in 1907 in a double bill as Mozart's Bastienne and Humperdinck's Gretel, then as Eva and Mrs Ford. Her fine schooling and purity of tone immediately marked her out, but her big London success came during Beecham's Drury Lane season of 1914, when she sang the Queen of Night (perhaps her most famous part) and the Marschallin, a role she had introduced to Berlin in 1911 and to New York in 1913. Her Metropolitan début in 1912, as Marguerite de Valois in a brilliantly cast *Les Huguenots*, began a period of seven years with that company, during which she settled in New York where she became a naturalized American. She sang Eva and Euryanthe there under Toscanini, besides many of the lighter Verdi, Rossini and Donizetti parts, in which she was regarded as the natural successor of Sembrich. After a farewell Metropolitan appearance, in *Crispino e la comare*, on 10 February 1919, she devoted herself mainly to a concert career. Her refined, exhilarating style is worthily represented on her many recordings.

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DESMOND SHAWE-TAYLOR/R

Hempson, Celeste.

See [Gismondi, Celeste](#).

Hempson [Hampson, O'Hampsey], Denis

(*b* Craigmore, nr Garvagh, Co. Derry, 1695; *d* Magilligan, Co. Derry, 1807). Irish traditional harper. Blinded by smallpox at the age of three, he took up music as a career, this being one of the few occupations open to a blind man at that time. He began to study the harp with Bridget O'Cahan when he was 12, and other teachers were John Garragher, Loughlin Fanning and Patrick Connor. At 18 he began his career as an itinerant harper, and spent many years travelling through Ireland and Scotland. He was noted as a fine performer and for his ability to intersperse his playing with stories and humorous anecdotes. While in Edinburgh in 1745, he played and sang for Prince Charles Edward Stuart, the Young Pretender.

When too old for constant travel, he settled in Magilligan, where he spent the rest of his long life. He still travelled on occasion, and went to Belfast to

play at the harpers' festival of 1792. By then he had become a musical anachronism: he was the only harper at the festival still using the playing technique that was a unique feature of the traditional Irish harp up to about 1600, before it had entered on its long decline. Hempson still pulled his strings with long, crooked fingernails. He astonished listeners with the agility and delicacy of his playing, and could execute all kinds of grace notes, trills, etc. with ease and clarity. He was particularly noted for his ability to play rapid passages clearly, by damping the sound of one string while playing the next. As well as clinging firmly to traditional techniques he played Irish music almost exclusively, unlike his contemporaries. Extremely conservative in his tastes, he even disliked the music of Turlough Carolan (1670–1738) on the grounds that it was too modern, although in fact he played many pieces by Carolan. He had in his repertory some pieces of harp music such as the *Lamentation* of John Scott, *Tá mé 'mo chodladh* (anon.) and *Burns March* (anon.), quite different from anything else being played at the time. Possibly these pieces date from the harping period before 1600, about which almost nothing is known. From a study of the music played by Hempson, one can gain valuable clues as to the nature of one of the oldest musical traditions in Europe.

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GRÁINNE YEATS

Hensch, Henri [Jean-Henri; Johannes Heinrich Hembsch]

(*b* Castenholtz, nr Cologne, bap. 21 Feb 1700; *d* Paris, Sept 1769). French harpsichord maker. His six-year apprenticeship with the German-born harpsichord maker Antoine Vater (*fl* Paris, 1715–59) began at the advanced age of 28, suggesting that Hensch had already learned instrument making or a related trade, perhaps in his native Germany. The earliest extant Hensch harpsichord (Museum of Fine Arts, Boston) dates from 1736 (or possibly 1746), and is very similar in detail to the work of Vater. All of Hensch's instruments, like Vater's, are thoroughly French in style, having two manuals with compass *F*–*e*^{'''} (or *f*^{'''} in an instrument of 1761 at the Musée de la Musique, Paris) and the standard three-register disposition with shove coupler. Hensch, who served as *juré* of the instrument makers' guild in 1746 and whose extant instruments approach in number and equal in quality those of the Blanchet/Taskin family, should be considered one of the most important Parisian makers. He was succeeded by his nephew Jean-Henri Moers (*b* Castenholtz, bap. Aug 1734; *fl* Paris, 1754–93). Hensch's brother, Guillaume (*b* Castenholtz, bap. 5 Dec 1709; *fl* Paris, 1748–74), was also a harpsichord maker.

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JOHN KOSTER

Hemsi (Chicurel), Alberto

(*b* Turgutlu, Turkey, 23 Dec 1896; *d* Aubervilliers, nr Paris, 7 Oct 1975). Italian composer, ethnomusicologist and music publisher. After education at the Alliance Israélite Universelle in Turgutlu, from 1907 he attended the school of the Société Musicale Israélite in Izmir, studying composition with Shemtov Shikayar and cantorial music with Isaac Algazi. He won a scholarship to Milan Conservatory, where he was a pupil of Zavaldi and Pozzoli (theory and solfège), Gatti (orchestration), Zampieri (history), Bossi (composition) and Andreoli (piano) (1914–15, 1917–19). His studies were interrupted by war service and Hemsi was severely wounded. He returned to Izmir to teach, then on to Rhodes (1923–7) and finally Alexandria. From 1920 he became intensely interested in the traditional music of Sephardi Jewry, collecting material around the eastern Mediterranean, in Alexandria, Jerusalem, Rhodes, Turgutlu, Manisa, Izmir and Thessaloniki. Most of the material in *Coplas sefardíes*, the work which established his reputation, was furnished by the Sephardi communities of Alexandria, Istanbul and Sofia; his well-suited piano accompaniments brought these songs into the salons and concert halls. In Alexandria he founded the Edition Orientale de Musique, the first Egyptian house to publish the work of composers familiar with Middle Eastern culture. In his own music he sought a compromise between Western technique and oriental tradition, believing that harmonic, equal-tempered music would replace microtonal heterophony. He founded a conservatory to propagate these ideas; he also established and conducted the Alexandria PO (1928–40) and was music director of the Grand Elihu Ha-navi Synagogue (1927–57). In 1957 he left for Paris to become professor of music at the Jewish Seminary; in the following year he was made music director of the Berith Shalom synagogue. He studied ethnomusicology under Marcel-Dubois at the Sorbonne (1961–5) and was active in French radio thereafter.

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ISRAEL J. KATZ

Hemsley, Thomas

(*b* Coalville, Leics., 12 April 1927). English baritone. He studied privately and made his début in 1951 as Purcell's Aeneas at the Mermaid Theatre, London, playing opposite Flagstad. In 1953 he sang Hercules (Gluck's *Alceste*) at Glyndebourne, returning as Masetto, the Music-Master (*Ariadne auf Naxos*), Don Fernando and Dr Reischmann in the British première of Henze's *Elegy for Young Lovers* (1961). Engaged at Aachen (1953–6), the Deutsche Oper am Rhein (1957–63) and Zürich (1963–7), he sang more than 100 roles, including Guglielmo, the Speaker, Germont and Marcello. He created Demetrius (*A Midsummer Night's Dream*) with the English Opera Group at Aldeburgh (1960), subsequently recording the role under the composer. He sang Beckmesser at Bayreuth (1968–70) and made his Covent Garden début in 1970 creating Mangus in *The Knot Garden*. For Scottish Opera he sang Dr Malatesta and Balstrode and created Caesar in Hamilton's *The Catiline Conspiracy* (1974). His roles for the WNO (1977–85) included Rossini's Dr Bartolo, Dr Kolenatý (*The Makropulos Affair*) and Don Alfonso, while for Kent Opera he sang Falstaff (1980). After retirement he became increasingly active as a teacher, adjudicator and director.

Hemsley was also an intelligent lieder singer; his *Winterreise* (which he recorded) was greatly admired, and he several times performed the complete *Italienisches Liederbuch* and *Spanisches Liederbuch* of Wolf with Irmgard Seefried. He was a noted interpreter of Jesus in Bach's Passions and of the baritone solos in *Belshazzar's Feast* and the *War Requiem*, parts which well displayed his flexible, if slightly dry, baritone, incisive enunciation and keen dramatic sense.

ALAN BLYTH

Hen, Ferdinand Joseph de.

See [De Hen, Ferdinand Joseph](#).

Henck, Herbert

(*b* Treysa, Hesse, 28 July 1948). German pianist, editor and author. He studied in Mannheim, at the Hochschule für Musik in Stuttgart and finally at the Hochschule für Musik in Cologne, where his teachers were Aloys Kontarsky and Wilhelm Hecker. Since the start of his career he has concentrated almost exclusively on 20th-century works, about which he has written and published extensively. From 1980 to 1985 he edited and published the five-volume series of yearbooks *Neuland, Ansätze zur Musik der Gegenwart*. Henck has given frequent courses at Darmstadt and elsewhere and has made over 40 recordings, including the three sonatas by Boulez, Cage's *Music of Changes*, *Cheap Imitation* and *Music for Piano 1–84*, three piano cycles by Gurdjieff/de Hartmann, Koechlin's *Les heures persanes*, Stockhausen's *Klavierstücke I–IX* and works by Schoenberg, Ives, Mompou, McGuire and Medek. Since 1984 he has recorded several discs of keyboard improvisations. He has also published many articles and books, including *Experimentelle Pianistik: Improvisation, Interpretation, Komposition: Schriften zur Klaviermusik* (Mainz, 1994).

JEREMY SIEPMANN

Hencke [Henke], Johann

(bap. Geseke, 3 Dec 1697; *d* Vienna, 24 Sept 1766). Austrian organ builder. He was of Westphalian descent and training; after his years of travel as a journeyman, he settled in Vienna where he became a freeman in 1725 and founded his own business. Extant examples of his work include the organs at the pilgrimage church at Maria Kirchbüchl, near Neunkirchen, and the Annakirche, Vienna; the choir organs at Bruck/Leitha and Herzogenburg; and the organ cases at Herzogenburg and Maria Taferl. An organ signed 'Johann Hencke' was built in Timisoara Cathedral in 1757. Hencke, who was closely associated with Andreas Silbermann among others, is regarded as the most outstanding Viennese organ builder of his day. In conformity with the style in south-east central Europe of that time, his instruments contained finely articulated, richly assorted diapason choruses and a wealth of foundation flue stops, but only a few flute and wide-scale mutation stops, in that respect resembling the organs of his contemporaries Michael Engler (ii) and T.J. Schwarz. His business was carried on after his death by his son-in-law.

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HANS KLOTZ

Henderson, Fletcher (Hamilton jr) [Smack]

(*b* Cuthbert, GA, 18 Dec 1897; *d* New York, 29 Dec 1952). American jazz and dance-band leader, arranger and pianist.

1. Early years.

Henderson was born into a middle-class black family, and studied European art music with his mother, a piano teacher. He later took a degree in chemistry and mathematics at Atlanta University. In 1920 he moved to New York, where he picked up work as a song demonstrator with the Pace-Handy Music Company, an early black publishing firm. When Harry Pace founded Black Swan, the first black recording company, Henderson joined it as musical factotum. He began to put together groups to back the company's singers, and in this way drifted into a career as a bandleader. Probably in January 1924 he began to perform in Club Alabam on Broadway. The same year he was offered a position at the Roseland Ballroom, later to become the best-known dance hall in New York. (These

clubs were restricted to white customers.) Henderson's band remained there for a decade, using the Roseland Ballroom as a springboard to national fame.

At the outset Henderson's group was an ordinary dance band, not a jazz band, though its music was inflected with the 'raggy' rhythms that had been popular for some time. As such, it was no different from the thousands of dance bands that were springing up across the USA in response to the vogue for social dancing. But musicians everywhere were drawn to the new jazz music, and in 1924 Henderson brought in Louis Armstrong, whom he had heard briefly in New Orleans three years earlier, as a jazz specialist. Armstrong's style was rapidly maturing, and his playing, with its propulsive swing and melodic invention, entranced not only Henderson's men but other New York musicians. Although Armstrong was not the only jazz influence on New York players, he was the most important one, and Henderson's band members began to emulate his solo style.

At about the same time the band's music director, Don Redman, was working out what was to become the basic pattern of big-band arrangements for decades: the interplay of brass and reed sections, sometimes in call-and-response fashion, at other times with one section playing supporting riffs behind the other. Many solos were interspersed between the arranged passages. Redman and Henderson were not alone in developing this formula: the Paul Whiteman Orchestra was employing the technique in rudimentary form in 1920, but Redman and Henderson developed it fully. However, in 1924 and 1925 the band was still learning to play with a jazz feeling, and the recordings made then are notable mainly for solos by Armstrong; among these are *Copenhagen* (1924, Voc.), *Go 'long mule* (1924, Col.), *Shanghai Shuffle* (1924, Pathé) and *Sugar Foot Stomp* (1925, Col.), a reworking of King Oliver's *Dippermouth Blues*. The last piece became the band's first hit.

2. 1925–52.

Armstrong left Henderson's band in the autumn of 1925; but the seed sown by him and others took root, and by 1926 the band was playing excellent jazz, with first-rate soloists and an ability to make the arranged passages swing. From this time until the mid-1930s the Fletcher Henderson Orchestra was one of the principal models for big jazz bands.

Until 1927 Redman wrote virtually all of the band's arrangements, and it is difficult to estimate Henderson's particular contribution to the development of the big-band format. However, in 1927 Redman left Henderson to become music director of McKinney's Cotton Pickers. For the next few years Henderson depended mainly on freelance arrangers. Then, in 1931, he began providing his own arrangements, possibly as a result of the economic constraints imposed by the Depression. He proved to have a remarkable talent for it: his arrangements were spare, clean and delicate, with an easy and natural manner that made them comfortable for his musicians to play and generate an infectious swing. Among his best works from this period are *Down South Camp Meeting* and *Wrappin' it up* (both 1934, Decca) and *King Porter Stomp* (recorded by Benny Goodman, 1935, Vic.).

Henderson also had a remarkable gift for discovering new talent; in steady succession he engaged virtually all of the major black jazz players of the time, many of whom, like Armstrong and Lester Young, he raised from obscurity. As a consequence few bands ever matched his in the quality of their soloists. Unfortunately Henderson lacked the traits that make a successful leader: he had little understanding of salesmanship and promotion and could not control his frequently unruly players, who were often lured away by other bandleaders; several times his bands broke up owing to his poor management. In 1934 financial problems forced him to sell some of his best arrangements to Goodman, who was then in the process of starting his own band. Although the widely-held belief that Goodman's success was entirely due to the Henderson arrangements is untrue, they were undoubtedly an important element in Goodman's rapid rise to popularity, which in turn triggered the enormous success of swing bands from 1935 to 1945. Henderson led bands until 1939, when he joined Goodman as a full-time staff arranger. From 1941 he returned to bandleading and writing arrangements for a living, left behind by the swing-band boom which he had played so large a part in bringing about. He suffered a severe stroke in December 1950 and was partially paralysed until his death.

Despite his lack of personal force, Henderson's musical intelligence and taste were important factors in creating the character of big-band jazz. Although he was not alone in shaping the big-band style, his group was the principal model for this music, and its influence at second hand, through the bands of Goodman and others, was profound. His personal papers are in the holdings of the Amistad Research Center at Tulane University in New Orleans.

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(selective list)

arrangments almost certainly by Henderson; dates those earliest known performance, orchestra in parenthesis

Honeysuckle, 5 Dec 1932 (Henderson); King Porter Stomp, 9 Dec 1932 (Henderson); Down South Camp Meeting, 12 Sept 1934 (Henderson); Wrappin' It Up, 12 Sept 1934 (Henderson); Shanghai Shuffle, 17 Sept 1934 (Henderson); Sometimes I'm Happy, 6 June 1935 (Goodman); I'll Always be in Love with You, 9 April 1938 (Henderson); You Turned the Tables on Me, 13 August 1938 (Goodman); Stampede, 22 March 1937 (Henderson); Henderson Stomp, 13 Nov 1940 (Goodman)

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JAMES LINCOLN COLLIER

Henderson, Joe [Joseph A.]

(b Lima, OH, 24 April 1937). American jazz tenor saxophonist. He briefly played the C-melody saxophone before taking up the tenor instrument. After studying music at Kentucky State College and Wayne University (1956–60) and serving in an army band (1960–62), he worked with the organist Brother Jack McDuff and led a group with Kenny Dorham. He became a prominent soloist as a sideman with Horace Silver (1964–6, notably on the title track of the album *Song for my Father*, 1964, BN) and Herbie Hancock (1969–70); in the interim Henderson spent a brief period with Miles Davis (1967) and established a rehearsal big band (1967–72), initially with Dorham as its co-leader. While based in New York and, from 1972, San Francisco, Henderson toured internationally as a freelance soloist and bandleader, working more often in Europe and Japan than in the USA. After recording *Lush Life: the Music of Billy Strayhorn* (1991, Verve), Henderson became the most prominent veteran participant in the on-going bop revival. He works mainly in small groups, but concurrently from 1990 in San Francisco and 1992 in New York he has led two versions of the rehearsal big band that he had begun with Dorham.

One of the most original soloists of the modern jazz era, Henderson avoids the sense of melodic perpetual motion that characterizes the playing of so many contemporary tenor saxophonists and instead proceeds in enigmatic fits and starts. The bop tradition and John Coltrane's so-called modal playing are central to his improvisational style, but he also draws from wild elements of free jazz and from the instrumental preaching style of soul and gospel music. Henderson is the composer of the jazz standard *Recordame* (1963).

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BARRY KERNFELD

Henderson, Moya

(b Quirindi, NSW, 2 Aug 1941). Australian composer. She studied composition with Colin Brumby at the University of Queensland. In 1973 she was appointed resident composer with the Australian Opera and in

1974 she was awarded an overseas scholarship. Henderson studied with Kagel and Stockhausen in Germany, winning a composition prize with *Clearing the Air* (1974). In 1976 she settled in Sydney. She has received major commissions from the Australian Opera, the ABC, Sydney SO, Musica Viva, WDR and the Australian Youth Orchestra, and Perihelion. Her awards include a Composer Fellowship (1989) and the Don Banks Fellowship (1993). She was awarded the Order of Australia (1996).

Henderson is particularly interested in acoustic sound and has developed the 'alemba', a keyboard percussion instrument of tuned triangles, and the 'noose', which produces natural harmonics on stringed instruments. An affinity with Aboriginal spirituality is a profound source of inspiration and is reflected in such works as *Sacred Site* (1983), *The Dreaming* (1985) and *Kudikynah Cave* (1987). Reflecting her political concerns about the environment, women's issues and indigenous culture, her diverse compositional output displays a strong dramatic flair.

WORKS

(selective list)

Dramatic: Marxims (music theatre), 1973; *Clearing the Air* (music theatre), 1974; *Stubble* (music theatre), 1976; *Currawong: a Symphony of Bird Sounds* (radio score), 1988; *Meditations and Distractions on the Theme of the Singing Nun* (music drama for radio), 1990; *Lindy* (op, J. Rodriguez and Henderson), 1997; *I Walked into my Mother* (music drama for radio), 1998

Orch: *The Dreaming*, str, 1985; *Celebration 40,000*, pf conc., 1988

Chbr and solo inst: *Nolle Prosequi*, pf, 1973; *Alanbiq*, tuned triangles, perc, 6 pfmrs, 1977, rev. 1985; *Glassbury Documents: no.1*, cl, 1978, no.2, fl, bn, 1981; *Larrikin's Lot*, fl, trbn, perc, pf, 1982; *Min-Min Light*, cl, vn, va, vc, 1982; *Sacred Site*, org, tape, 1983; *Cross-Hatching (Rarrk)*, pf, 1984; *Kudikynah Cave*, str qt, 1987; *Reef*, org, 1988; *G'day Africa*, cl, va, vc, pf, 1990; *Waking up the Flies*, pf trio, 1990; *G'day Africa II-III*, cl, va, vc, pf, 1995

Vocal: *6 Urban Songs*, Mez, pf, 1983, orchd; *Confessions to my Dogs* (Henderson), song cycle, 1986-7; *Songs about Music* (G. Harwood), mixed chorus, 1987; *Pellucid Days* (B. Beaver), S, Mez, hn, str orch, 1989; *Wild Card* (D. Hewett), S, vc, pf, 1991; *Anzac fanfare* S, orch, 1995; *In Paradisum*, SATB, 1997

RUTH LEE MARTIN

Henderson, Ray [Brost, Raymond]

(b Buffalo, NY, 1 Dec 1896; d Greenwich, CT, 31 Dec 1970). American composer. He studied at the Chicago Conservatory of Music, then taught the piano, served as organist, and played in dance bands in his home town before moving to New York. He worked initially as a song-plugger for Leo Feist and started to compose his own tunes, then in 1922 met lyricist Lew Brown; one of their earliest songs, 'Georgette' (for the *Greenwich Village Follies* of that year), became a hit. Buddy DeSylva joined the team in 1925, and they subsequently collaborated on many popular revues and musicals. Their first success, *George White's Scandals of 1926*, included 'The Birth of the Blues', 'Black Bottom' and 'Lucky Day'; this was followed by the quintessential Broadway musical of the 1920s, *Good News* (1927). They

also wrote songs for early sound films: 'Sonny Boy' was performed by Al Jolson in *The Singing Fool* (1928) and 'If I had a talking picture of you' by Janet Gaynor in *Sunny Side Up* (1929). Henderson's music was filled with the lively 'lowdown' rhythms and basic harmonies of the period; his love songs were made piquant by the lyrics of DeSylva and Brown. From 1940 DeSylva remained in Hollywood, but Henderson continued to work with Brown, producing the Broadway shows *George White's Scandals of 1931*, *Hot-Cha* (1932) and *Strike me Pink* (1933). His ability to create melodies of wide popular appeal seemed to wane, however, and his last theatre score (for *Ziegfeld Follies of 1943*) owed its success to the nostalgia it inspired for an earlier era. A film of the careers of DeSylva, Brown, and Henderson, *The Best Things in Life are Free*, appeared in 1956.

WORKS

(selective list)

unless otherwise stated, lyrics are by B.G. DeSylva and L. Brown

stage

book musicals unless otherwise stated; dates are those of first New York performance

George White's Scandals of 1925 (revue), 22 June 1925; George White's Scandals of 1926 (revue), 14 June 1926 [incl. The Birth of the Blues, Black Bottom, Lucky Day]; Good News, 6 Sept 1927 [incl. The best things in life are free, Just imagine, Lucky in Love, Varsity Drag, Good News], films, 1930, 1947; Manhattan Mary, 26 Sept 1927; George White's Scandals of 1928 (revue), 2 July 1928; Hold Everything, 10 Oct 1928 [incl. You're the cream in my coffee]; Follow Thru, 9 Jan 1929 [incl. Button up your overcoat], film, 1930

Flying High, 5 March 1930 [incl. Thank your father]; George White's Scandals of 1931 (revue, Brown), 14 Sept 1931 [incl. Life is just a bowl of cherries, The thrill is gone]; Hot-Cha (Brown), 8 March 1932; Strike me Pink (Brown), 4 March 1933; Say When (T. Koehler), 8 Nov 1931; George White's Scandals of 1936 (revue, J. Yellen), 25 Dec 1935; Ziegfeld Follies of 1943 (revue, Yellen), 1 April 1943

films

The Singing Fool, 1928 [incl. Sonny Boy]; Say it with Songs, 1929; Sunny Side Up, 1929 [incl. If I had a talking picture of you, I'm a dreamer, aren't we all?, Sunny Side Up]; Just Imagine, 1930; Indiscreet, 1931; George White's Scandals (Yellen and I. Caesar), 1934; Curly Top (Caesar and Koehler), 1935

other songs

Georgette (Brown), in Greenwich Village Follies of 1922, 1922; That Old Gang of Mine (B. Rose and M. Dixon), 1923; Follow the swallow (Rose and Dixon), 1924; Alabama Bound (B. Green and DeSylva), 1925; Five Foot Two, Eyes of Blue (S. Lewis and J. Young), 1925; I'm sittin' on top of the world (Lewis and Young), 1925; Bye, bye, blackbird (Dixon), 1926

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GERALD BORDMAN

Henderson, Roy (Galbraith)

(*b* Edinburgh, 4 July 1899; *d* Bromley, Kent, 16 March 2000). Scottish baritone. He studied at the RAM (1920–25). He made his début at the Queen's Hall in 1925 in Delius's *A Mass of Life*, and made such a favourable impression that he sang in all further performances until 1946. He made his Covent Garden début in 1928 as Donner, later singing Kothner and the Herald (*Lohengrin*). In 1934 he sang Count Almaviva in the Glyndebourne Festival's opening performance, *Le nozze di Figaro*, returning there until 1939 as Papageno, Masetto and Guglielmo. He also appeared with the company in London and on tour as Peachum in *The Beggar's Opera* (1939–40). He was an eloquent interpreter of Elijah, Jesus in Bach's *St Matthew Passion*, and the baritone solos in Vaughan Williams's *Sea Symphony* and Delius's *Sea Drift* (which he recorded). He sang in the first performances of Vaughan Williams's *Dona nobis pacem* and *Tudor Portraits*, Delius's *Idyll* and Dyson's *The Canterbury Pilgrims*. Although Henderson's voice was not intrinsically beautiful, he used it with intelligence and charm. A gifted teacher, he numbered Ferrier among his pupils. He took part in the Glyndebourne Mozart recordings as Count Almaviva and Masetto, and made many discerning recordings of English songs.

ALAN BLYTH

Henderson, William James

(*b* Newark, NJ, 4 Dec 1855; *d* New York, 5 June 1937). American music critic. He was the son of a theatrical manager and was educated at Princeton (BA 1876, MA 1886, honorary LittD 1922). His musical training included piano lessons with Carl Langlotz (1868–73) and singing lessons with Angelo Torriano (1876–7); in music theory he was largely self-taught. He wrote for newspapers from the age of 15, and after leaving college served as a reporter on the *New York Tribune*, and as music critic for the *New York Times* (1887–1902) and the *New York Sun* (1902–37). He also lectured on music history at the New York College of Music (1889–95) and on the development of vocal art at the Institute of Musical Art (from 1904). A versatile writer, he provided the libretto for Walter Damrosch's opera *Cyrano de Bergerac* (Metropolitan Opera, 1913), and also wrote a novel, poems and sea stories; his *Elements of Navigation* was an official textbook in naval training schools during World War I.

Henderson's main interest was singing and singers, but he was a thoughtful and serious commentator on many aspects of music and musical life. His writing is clear and direct, informed, witty and intelligent. His comments on aesthetic matters reveal him as a child of his time (e.g. in *What is Good Music?*, 1898), but his article 'The Function of Musical Criticism' (1915) remains nearly undated, with perceptive observations on the relationship between musical style and intellectual trends. He took up

the cause of Wagner with considerable understanding, and acknowledged the musical validity of the harmonies of Schoenberg and Debussy, although he himself preferred the idiom of Brahms and Verdi.

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RAMONA H. MATTHEWS

Hendl, Walter

(b West New York, NJ, 12 Jan 1917). American conductor and teacher. After studying with Fritz Reiner at the Curtis Institute, he taught at Sarah Lawrence College, New York, from 1939 to 1941. In 1941–2 he was a pianist and conductor at the Berkshire Music Center under Koussevitzky. In 1945 he became associate conductor of the New York PO, in 1949 he was appointed conductor of the Dallas SO and from 1958 to 1964 he was associate conductor of the Chicago SO. He was also active with the Symphony of the Air, and conducted its 1955 tour of East Asia. From 1964 to 1972 Hendl served as director of the Eastman School of Music at Rochester, New York, and was also musical adviser to the Rochester PO and its part-time conductor. In 1976 he was appointed music director of the Erie (Pennsylvania) PO, and in 1990 he became professor of conducting at Mercyhurst College in Erie. An advocate of contemporary music, he conducted the premières of Peter Mennin's *Symphony no.3* (with the New York PO, 1947), Martinů's *Piano Concerto no.3* (with Firkušný and the Dallas SO, 1949) and Villa-Lobos's *Cello Concerto no.2* (with Parisot and the New York PO, 1954), as well as the American première of Kabalevsky's *Requiem* (with students of the Eastman School, 1965). He composed incidental music for various stage productions and made several orchestral transcriptions.

GEORGE GELLES/JACOB HOSLER

Hendricks, Barbara

(b Stephens, AR, 20 Nov 1948). American-Swedish soprano. She studied at the Juilliard School and with Jennie Tourel and first established herself as an accomplished concert singer. In 1973 she recorded the role of Clara in *Porgy and Bess* with Maazel, and the following year made her début in San Francisco as Erisbe in Cavalli's *Ormindo*, subsequently singing the title role of *Calisto* at Glyndebourne and Jeanne in Egk's *Die Verlobung in San Domingo* at the St Paul Opera Summer Festival. In 1975 she sang the title role in *The Cunning Little Vixen* at Santa Fe and Nannetta (*Falstaff*) at Boston, and in 1976 took part in the world première of Del Tredici's *Final Alice* under Solti. That year she also made her Salzburg Festival début, in Mahler's Second Symphony, returning to Salzburg as Pamina in 1981. Hendricks made her Paris Opéra début as Gounod's Juliet in 1982 and the same year sang Nannetta in Los Angeles and at Covent Garden. In 1985 she sang Liù at Bonn, and in 1987 she made her Metropolitan début as Strauss's Sophie. Her light, bright-toned voice is well suited to both soubrette and lyric roles, and her repertory includes Susanna, her début role at La Scala in 1987, Ilia, Antonia, Norina and Mimì, all of which she has recorded. Hendricks is also a charming recitalist, at her best in *mélodies* and the lighter songs of Schubert and Richard Strauss. She became a Swedish citizen after her marriage.

ELIZABETH FORBES

Hendrik [Heinrich, Heynrijck] van Veldeke [Veldeken, von Veldeke]

(b Veldeke, nr Maastricht, 1140–50; d c1190). German Minnesinger of Netherlandish origin. He was of ministerial rank. He received a religious education, went to the court of Hermann of Thuringia, and was presumably present at the court festivities of Emperor Frederick Barbarossa in Mainz in 1184. He then completed his principal work, the *Eneit*, a free rendering of Virgil's *Aeneid* in his native Lower Rhenish tongue, based on French models. Hendrik was one of the great representatives of the courtly epic and early [Minnesang](#). Some 61 strophes survive with ascriptions to him, of which about 15 were previously considered unauthentic; but have more recently been counted among the authentic works. None survives with music, but their form shows French–Provençal influence, so it is thought that Hendrik probably sometimes used melodies of his Romance precursors, such as Gace Brule and Pierre de Molins. As the first to use 'pure rhyme' consistently in German verse, he may have had an influence on lyric poetry ([Friedrich von Hûsen](#), [Rudolf von Fenis-Neuenburg](#), and so on) and upon the epic verse of his day.

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none of the poems appears with music in any source

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Ich bin blîde, sint dî dage, MF 57.10: ? contrafactum of Pierre de Molins, 'Fine amours et bone esperance', R.221; A

Sô wê der minnen is sô vrût, MF 61.33: ? contrafactum of Gace Brule, 'Oîés por quoi plaing et sopir', R.1465; A

Swenn diu zît alsô gestât, MF 67.9 (Pseudo-Veldeke): ? contrafactum of Bernart de Ventadorn, 'Quan vei la lauzeta mover', PC 70.43; A

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For further bibliography see [Minnesang](#).

BURKHARD KIPPENBERG

Hendrix, Jimi [Johnny Allen; James Marshall]

(*b* Seattle, 27 Nov 1942; *d* London, England, 18 Sept 1970). American rock guitarist, singer and songwriter. He taught himself the guitar while growing up in Seattle. As he was left-handed he learnt to play the instrument upside down and continued to do so throughout his life; his unorthodox technique included the use of the right thumb to form unusual fingering patterns for some chords. From 1958 to 1960 he played in a high-school band, the Rocking Kings, and was strongly influenced by the electric guitar solos of Charlie Christian. He joined the US Army paratroopers and, while stationed

in Fort Campbell, Kentucky, visited Nashville, where he listened to country-blues performers. On his discharge (1961), he went to Nashville and joined the band, the Imperials, then moved to Vancouver (1962) and joined Billy Taylor and the Vancouvers.

In 1963 Hendrix was engaged as a backing guitarist by Little Richard, and in the course of a tour of the South he met the blues guitarist Albert King, who taught him the technique of 'bending' notes; in Los Angeles he played on his first recording, Rosa Parks's *My Diary*, and later toured with Solomon Burke, Chuck Jackson, the Supremes, Ike and Tina Turner, Jackie Wilson and B.B. King. In Chicago he visited the Chess recording studios, where he observed Muddy Waters and other blues musicians. In 1964 he moved to New York and was hired by the Isley Brothers, who encouraged his taste for flamboyant costumes and his exhibitionist performing routine, which included playing the guitar with his teeth, with one hand, behind his back or between his legs. Late in 1964 he joined Curtis Knight's band and played on some of its recordings; he toured with Joey Dee and the Starlighters in the following year, then played in King Curtis's band with the guitarist Cornell Dupree and the bass guitarist Chuck Rainey.

In late 1965 Hendrix moved to Greenwich Village, where he associated with a number of white folk-rock musicians. He formed a group, Jimmy James and the Blue Flames, with the guitarist Randy Wolfe (*b* Los Angeles, 20 Feb 1951), playing blues, rock and roll and songs by Dylan; Hendrix also began experimenting with feedback, fuzz, distortion of sound through high volume levels and other electronic effects. He won the admiration of Dylan's guitarist Michael Bloomfield, John Hammond jr (who engaged him to play lead guitar in his group), members of the Rolling Stones and Bryan 'Chas' Chandler, a former member of the Animals. Chandler became Hendrix's manager and took him to England in 1966 where, with the bass guitarist Noel Redding (*b* Folkestone, England, 25 Dec 1945) and the drummer Mitch Mitchell (*b* London, 9 July 1946), he formed the Jimi Hendrix Experience. The group released its first single, which consisted of *Hey Joe* and *Stone Free*, in December 1966, and became the opening act for the English rock trio Cream, whose guitarist Eric Clapton had been impressed by Hendrix's playing. Hendrix's outrageous showmanship (his handling of his guitar was overtly sexual and he sometimes brought his act to an end by setting fire to the instrument) and the unusual racial constitution of the group – a black American guitarist and singer leading a white rhythm section – gained much attention, and his innovative guitar techniques strongly affected other musicians.

Hendrix's first album, *Are you Experienced?* (Track, 1967), was notable for a number of unusual sound effects, which he had devised with his recording engineer, Eddie Kramer, and which they continued to explore; these included the building up of multiple tracks on four-track equipment, the manipulation of tape speeds, the mixing down of some material played backwards, the use of controlled feedback, phase shifting, Fuzz Face and Cry Baby sound-effects pedals, and special effects achieved through the manipulation of the tremolo arm and the toggle switch controlling the selection and combination of the pickups. The range of Hendrix's distinctive

guitar sound is most strikingly represented in the songs *Purple Haze* and *I don't live today*.

In the summer of 1967 Hendrix and his group made their first US appearance at the Monterey (California) Pop Festival, where his performance was the highlight of the event. He then began a tour of the USA with the pop group the Monkees, during which his controversial performances gained him enough publicity to advance considerably his rise to international success. His second album, *Axis: Bold as Love* (Track, 1968), is characterized by more self-consciously imagistic lyrics, more refined song structures and complex, skilful arrangements that create soulful rhythm and melody from the multi-tracking of guitar parts. He continued to search for new equipment and effects, until his group and management became impatient with his costly, time-consuming experimentation. He also began to use hallucinogenic drugs. The double album *Electric Ladyland* (Track, 1968) contains some of his most highly developed psychedelic music, including a version of Dylan's *All Along the Watchtower* as well as some of his more extravagant soundscapes.

In early 1969 Hendrix and his group began a tour of the USA, but Hendrix continually changed his programmes in the attempt to find a more sophisticated, black 'electric church music'. He was by this time involved in group improvisation with jazz musicians in New York and expressed an interest in playing with Miles Davis, whose fusion of jazz and rock music showed evidence of the influence of Hendrix's funky rhythms and colourful textures. In May 1969 he was arrested in Toronto for possession of heroin. During this period he supervised construction of his own recording studio, Electric Lady, in Greenwich Village. In the summer of 1969 he played at Woodstock with the bass guitarist Billy Cox and the drummer Buddy Miles; the group remained together for some time after the festival and recorded an album, *The Band of Gypsys* (Track, 1970). The original Jimi Hendrix Experience was then re-formed, but Cox soon replaced Redding as bass guitarist. The group began to record at the completed Electric Lady studios in the summer of 1970; some of the material, in a new style influenced by soul music, was included on *The Cry of Love* (Track, 1971) and *Rainbow Bridge* (Rep., 1971), and some was completed by studio musicians and released later on *Crash Landing* (Pol., 1975) and *Midnight Lightning* (Pol., 1976). After Hendrix's death (from asphyxiation in his sleep when he had taken sleeping pills) Alan Douglas, who was left in custody of the substantial body of Hendrix's unreleased recordings, produced two albums: a collection of group improvisations called *Nine to the Universe* (Pol., 1980), and a double album of numbers recorded at concert performances.

The sound that Hendrix created was unmistakable: typically it was loud, sustained, and full-textured, with much use of expressive timbral nuances, and though it had a basic toughness, his music generally avoided a rigid rock beat. Hendrix was not gifted with a naturally fine singing voice, but compensated for his shortcomings by developing an idiosyncratic and compelling vocal style, a form of heightened speech that had its roots in blues and soul. His revolutionary guitar technique and his innovative use of the recording studio as a compositional environment have had a greater impact on rock music than the work of any other musician. His songs and instrumental numbers are not easily separated from his individual style of

performing them, and for that reason have been recorded by other musicians only occasionally.

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JOHN PICCARELLA

Heneker, David

(b Southsea, 31 March 1906). English composer, lyricist and librettist. The son of General Sir William Heneker, he was educated at Wellington College and the Royal Military College, Sandhurst, and from 1925 was an army officer. He also wrote songs, *There Goes My Dream* becoming a hit in 1940, and later left the army (1948) to follow a career in music. He collaborated on *Expresso Bongo* (1958), one of the earliest musicals to introduce pop styles to the West End, but is now best known for *Half a Sixpence* (1963), a success both in the West End and on Broadway and a star vehicle for Tommy Steele. Heneker next collaborated on the music and lyrics for *Charlie Girl* (1965), whose popularity led to a five-year run in the West End, but his later work has never achieved the same level of success. The recipient of two Ivor Novello awards, he has been both the chairman of the Songwriters Guild of Great Britain and its president, and was awarded the MBE.

Primarily known as a collaborative writer, the first show for which he provided the complete score and lyrics was *Half a Sixpence*, whose musical pacing and orchestration provided one of the strongest contemporary West End links with a Broadway sound. Although his music is usually informed by the period of the drama and consequently lacks a defining individuality, he can nevertheless use stylistic contrasts to effect, shown for example through the numbers 'Gentle Fade', 'Diggin' gold dust' and the title song from his intimate late musical *The Biograph Girl* (1980).

WORKS

(selective list)

dates those of first London performance; writers shown as (lyricist; book author)

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See [Venegas de Henestrosa, Luis](#).

Henke, Johann.

See [Hencke, Johann](#).

Henkel.

German family of musicians.

(1) [\(Johann\) Michael Henkel](#)

(2) [Georg Andreas Henkel](#)

(3) [Heinrich Henkel](#)

ROBERT PESSENLEHNER, GOTTFRIED REHM

[Henkel](#)

(1) [\(Johann\) Michael Henkel](#)

(b Fulda, 18 June 1780; d Fulda, 4 March 1851). Composer and organist. After early lessons in the violin, cello and music theory in Fulda, he studied thoroughbass and the organ with J.G. Vierling in Schmalkalden. He was episcopal court violinist in Fulda from 1800 until the secularization of the court in 1803. In 1804 he became Kantor at Fulda Cathedral, and in 1804 at the town parish church. From 1805 he held teaching positions in Fulda,

and was singing master at the Gymnasium between 1816 and 1848. His compositions, numbering more than 200, include chamber music, organ pieces and songs; the most important of these are his chorale book for the Fulda diocese, published in 1804, and several volumes of songs for schools.

[Henkel](#)

(2) Georg Andreas Henkel

(*b* Fulda, 4 Feb 1805; *d* Fulda, 5 April 1871). Teacher and composer, son of (1) Michael Henkel. He first studied music with his father. In 1837 he became music teacher at the teachers' training college in Fulda. His compositions, mostly lost except for a handful published in Fulda, include sacred music, orchestral and instrumental works and songs.

[Henkel](#)

(3) Heinrich Henkel

(*b* Fulda, 17 Feb 1822; *d* Frankfurt, 10 April 1899). Pianist and teacher, son of (1) Michael Henkel. He received his earliest music instruction from his father. From 1839 he studied the piano in Frankfurt with Aloys Schmitt, meanwhile taking lessons in theory and composition from Ferdinand Kessler and in Offenbach from J.A. André, whose collection of Mozart autographs he catalogued. He settled in Frankfurt as a teacher and pianist in 1849; until 1862 he was also active as a choral and orchestral conductor. In 1860 he was co-founder of the first Frankfurt music school.

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Henkemans, Hans

(*b* The Hague, 23 Dec 1913; *d* Nieuwegein, 29 Dec 1995). Dutch composer and pianist. While still at school he had piano and composition lessons from Sigtenhorst Meyer. Later he studied medicine at Utrecht University, at the same time continuing piano studies with van Renesse and composition with Pijper (1933–8). His first recognition as a pianist and composer came during these university years, when he memorized and performed all of Debussy's solo piano music and gave the première of his own Concerto for piano and strings (1932). At the end of World War II his talents were noticed by van Beinum; beginning in December 1945 he played his Passacaglia and Gigue for piano and orchestra over 60 times, at home and on European tours, with the Concertgebouw Orchestra. He went on to become a leading piano soloist of the 1950s and 60s. Though his tastes were catholic, he was known especially for his interpretations of Debussy, Ravel and Mozart, and appeared seven times at the Salzburg Festival.

The four concertos which Henkemans wrote in the decade after 1945 displayed not only a soloist's familiarity with instruments but an ability to write music exhibiting both show and substance. The prizewinning Violin Concerto (1950) ensured him a prominent place among Dutch composers.

For a time he taught composition and orchestration at the Amsterdam Musieklyceum and Groningen Conservatory, and was also a psychiatric consultant for an Amsterdam hospital. When in 1969 health forced his retirement from concert life (in 1940 he had lost one lung to tuberculosis), he continued composing and set up a psychiatric practice for musical and other artists. In 1981 he was named Doctor in de Medische Wetenschappen ('Doctor of Medicine').

A recurring feature in his instrumental music (Passacaglia and Gigue, *Barcarola fantastica*, Flute Concerto, Partita for orchestra) is a hybrid use of inherited forms and dance-types, often quite complex. While his earliest compositions, influenced by Pijper, display germ cells, octatonicism and polymetre, only the polymetre persists in his mature work. He developed a varied harmonic palette, based on the late work of Debussy, leading to a sometimes strikingly atonal musical language of his own. (His identity with Debussy is also demonstrated in idiomatic orchestrations of the latter's *Préludes* for piano.)

The Viola Concerto (1954) and Harp Concerto (1955) are distinctive additions to the repertory. The former allots contrasting material to the soloist and orchestra, while in the latter, amid beautiful orchestral colouration reminiscent of Debussy's *Ibéria*, the harp alternates between bravura display and an accompanying role. The strongly contrapuntal Piano Sonata (1958) is one of the major Dutch keyboard compositions of the 1950s. There is an unmistakable pathos or 'morbid beauty' (van Baaren) in these works, unique for Dutch music of this time, which affirms Henkemans's conviction that a musical composition must reflect its creator's emotional life.

With his definitive turn to psychiatry at the end of the 1960s came a heightened interest in vocal music. The cantata *Bericht aan de levenden* (1965) made him nationally renowned. Based on H.M. van Randwijk's verses from the walls of the war memorial at Bloemendaal, honouring the resistance fighters of World War II, it was played repeatedly during the national memorial day celebrations on 4 May. Texts from the distant past (e.g. in *Villonnerie*, *Tre aspetti d'amore*, *Canzoni amorose*) also inspired stunning settings in a symphonic context. In these years, reflecting his experiences as a psychiatrist, he wrote forcefully against most forms of experimental music, thus enraging the Dutch musical avant garde; yet certain of his own compositions, such as the *Tre aspetti d'amore*, were among the most advanced Dutch works of their day. His only opera, *Winter Cruise* (1977), was performed a dozen times by the Nederlandse Opera, but its musical virtues were undermined by a rather uneventful plot.

In the final years Henkemans seemed to follow divergent paths. Works such as the abstract *Riflessioni* for strings (1986–7) and *Chamber Music*, to texts by Joyce (1991), proved challenging to performers and listeners alike. At the same time, after a break of 25 years, he returned to the solo concerto. Encouraged by younger performers, he wrote works between 1981 and 1992 for the horn, cello and piano respectively. The Third Piano Concerto, given its première by Ohlsson in The Hague in 1994, was his last composition. Beyond its virtuosic brilliance, it is music of singular playfulness and warmth.

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chamber

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HARRISON RYKER

Henle.

German firm of music publishers. It was founded in Munich in 1948 by the Rhenish industrialist, politician, amateur musician and collector Günter Henle (*b* Würzburg, 3 Feb 1899; *d* Duisburg, 13 April 1979). His firm, later also in Duisburg, aimed to publish 'for practical use the musical works of the Classical and Romantic eras in reliable editions based solely on the sources and free from all deliberate editorial additions'. The firm's rigorous adherence to the principle of Urtext editions has influenced the editorial practices for classical music worldwide. Around 600 volumes of Urtext editions of the standard piano and chamber music repertory of the 18th, 19th and early 20th centuries have been published, notable for their clear engraving and printing. The firm, directed by Martin Bente since 1979, publishes, in collaboration with the Beethoven-Haus in Bonn, the Haydn Institute in Cologne and the Johannes Brahms Gesamtausgabe in Kiel, the new complete editions of these composers and associated material, including the Kinsky-Halm Beethoven catalogue, the Brahms Thematic Catalogue, the *Veröffentlichungen des Beethovenhauses in Bonn* and the *Haydn-Studien*. Henle is also involved in the publication of other academic volumes, notably *Das Erbe Deutscher Musik*, the full score series *Die Oper*, catalogues of important music collections, congress reports and series B of RISM. Since 1980 Henle has been represented in North America by its own distribution centre in St Louis.

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THEODOR WOHNHAAS

Henneberg, Johann Baptist

(*b* Vienna, 5 Dec 1768; *d* Vienna, 26 Nov 1822). Austrian composer, conductor and organist. He succeeded his father as organist at the Schottenstift in Vienna, and by 1790 had joined Schikaneder's company at the Freihaus-Theater (later the Theater an der Wien) as Kapellmeister and composer. He supervised rehearsals of *Die Zauberflöte* during Mozart's absence in Prague and conducted the opera from the third performance. From 1797 he had an able co-director in Seyfried. Apart from his own works, he arranged the piano scores of the Süßmayr-Schikaneder *Der Spiegel von Arkadien* (1794), the Winter and Mederitsch-Schikaneder *Babylons Pyramiden* (1797) and the Winter-Schikaneder *Das Labyrinth* (1798). In 1804, owing to his wife's illness, he left Vienna and settled near the Hungarian border; he became organist to the Esterházy at Eisenstadt and in 1811 succeeded Hummel as Kapellmeister. Following his wife's death in 1814 he returned to Vienna and became choirmaster at the Kirche Am Hof and, from 24 August 1818, court organist. His most successful score was his setting of Schikaneder's *Die Waldmänner*, a comic opera given nearly a hundred times in the Freihaus-Theater auf der Wieden after its première on 14 October 1793. For the Theater an der Wien he wrote no new operas and resigned as Kapellmeister in 1802. He had the reputation of being a fine organist and a good, careful conductor (he also directed the *Akademien* for Schikaneder). His death was brought about by a neglected thigh wound incurred while checking a repair to the court organ. Apart from his several stage works (chiefly Singspiele) he also wrote sacred and secular vocal compositions (a set of *Notturmi* was published in 1802), dance music, other orchestral pieces and wind music.

The rediscovery in Hamburg in the mid-1990s of a manuscript score of *Der Stein der Weisen* (Buch, 1997), with most of the numbers identified with the name of the composer, has led to significant new musical attributions, and to a fine recording of the work (following on from the first performance in modern times, undertaken by Boston Baroque at the IMS Conference in 1998). Henneberg is the principal contributor to the score.

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PETER BRANSCOMBE

Henneman, Ig

(b Haarlem, 21 Dec 1945). Dutch composer. She studied the viola and violin at the conservatories of Amsterdam and Tilburg and began her career as an orchestral musician. In 1978 she co-founded the all-female rock band F.C. Gerania, writing her first music for this group. She also played with Several Singers and a Horn, and Nedly Elstak's Paradise Regained Orchestra. In 1985 she founded the Ig Henneman Quintet, for which she composed all written material. In the early 1990s she studied composition with Robert Heppener. Since 1982 she has received numerous commissions for film scores, television and theatre productions, and concert music. In 1983 she composed a score for the Russian silent film *Babı Ryazanskiye*, directed by Olga Preobrazhenskaya.

Henneman is increasingly involved in developing a genre which lies somewhere between classical music and improvisation. She writes for both the Henneman String Quartet (violin, viola, cello and double-bass) and the Henneman Tentet (soprano and nine instruments), using a theme as the basis of each new project. In one project for the tentet she set seven poems by Emily Dickinson to music, these compositions forming the basis for improvisations. In another project she set various poems about birds (such as *Ibis* by Guillaume Apollinaire) in six languages. She favours transparency and contrasting moods, often using only a few members of the tentet. In her recent project, *Westwerk*, her quartet improvises on medieval ballatas by Francesco Landini. Although these compositions have not been published, the projects have been recorded.

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HELEN METZELAAR

Hennio, Aegidio [Hennius, Aegidius].

See [Hayne, Gilles](#).

Henri III, Duke of Brabant

(*b* 1231; *d* 10 Feb 1261). French trouvère and patron of the arts. During his brief but flourishing reign (1248–61) he aided the romancer Adenet le Roi. Gillebert de Berneville, whom Henri engaged in a jeu-parti, lived for a while at Henri's court at Leuven; the judges of the jeu-parti were the trouvères Raoul de Soissons and the Count Charles of Anjou. Perrin d'Angicourt and Carausus each dedicated a poem to Henri, who was mentioned by Thibaut II, Comte de Bar, in the political poem *De nous seigneur, que vous est il avis* (R.1522). While the four surviving works by Henri are not distinguished by their originality, they are technically fluent. All are in bar form and three of the four use some sort of G mode. The textual relationship between *Se chascuns* and the work based on it is unusual in that the latter begins with the entire second strophe of Henri's poem before proceeding with new material. Small variants in the melodies for the caudas of the two works serve to point up different sets of internal resemblances. None of Henri's melodies survives in mensural notation.

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(A) indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem

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THEODORE KARP

Henrici, Christian Friedrich [Picander]

(*b* Stolpen, nr Dresden, 14 Jan 1700; *d* Leipzig, 10 May 1764). German poet and cantata librettist. After studies in his home town he matriculated in the faculty of law at Wittenberg University in 1719; a year later he moved to Leipzig, where he continued his studies and found employment as a private tutor. Henrici began his literary career in 1721 (using the pseudonym 'Picander') producing occasional verse, often on erotic subjects, and a number of satires that won him the enmity of their targets. Having justified his resulting rejection on poetic grounds, from December 1724 to December 1725 he brought out a series of devotional poems for the Sundays and feasts of the church year entitled *Sammlung erbaulicher Gedancken*. Shortly after the first instalments appeared he began working as a librettist for J.S. Bach. Bach and Henrici may have met through a common acquaintance with the Bohemian Count Franz Anton Sporck, the dedicatee of the *Erbauliche Gedancken*. Their professional relationship, which lasted close to two decades, evidently developed into a personal one as well: Henrici's first wife, whom he married in 1736 (he married again after her death), served as a godmother to Bach's daughter Johanna Carolina in 1737.

In 1726 Henrici published a volume of three plays, all of which had appeared separately during the previous year. In spring 1727 he brought

out the first volume of his *Ernst-schertzhafte und satyrische Gedichte*, which gathered together most of his shorter poetry. Later that year he took an administrative position in the postal system. In 1728 he published his second and last collection of sacred verse, a cycle of *Cantaten auf die Sonn- und Fest-Tage* evidently intended for Bach's use – 'I flatter myself', Henrici wrote in his foreword, 'that the lack of poetic charm may be compensated by the loveliness [of the music] of our incomparable Kapellmeister Bach'. Further volumes of *Ernst-schertzhafte und satyrische Gedichte* came out in 1729 and 1732; the latter year brought Henrici promotion at the post office, and he became commissioner two years later. With his rise in the civic bureaucracy, his literary output diminished: the fourth volume of *Gedichte* did not come out until 1737, and 14 more years elapsed until the appearance of the fifth, which consisted mostly of material reprinted from earlier volumes. His works remained popular, however, often going through several editions. In 1740 Henrici received the post of Assessment and Liquor Tax Collector, Wine Inspector and Vizier, which he held for the rest of his life.

Although not a poet of notable depth or originality, Henrici made an ideal literary partner for Bach. Widely read, technically skilful and well versed in music (which had formed part of his studies as a young man), he could express ideas with the concrete imagery, clear syntax and rhythmic variety necessary to a composer's purpose. He had considerable virtuosity at writing verses to metric schemes dictated by older poems; this ability must have appealed particularly to Bach, who so often used a single piece of music in multiple textual guises.

During the period of their collaboration Henrici's contributions to Bach's occasional works and larger sacred compositions far exceeded those of any other librettist. He wrote the texts of the *St Matthew Passion* bwv244 (1727 or 1729) and the *St Mark Passion* bwv247 (1731), and may also have written those of the *Easter Oratorio* bwv249 (1725), the *Ascension Oratorio* bwv11 (1735) and, at least in part, the *Christmas Oratorio* bwv248 (1734–5). Among the occasional works – music for court celebrations, state visits, church jubilees, funerals and the like – Henrici furnished librettos for the cantatas bwv249a (1725), 205 (1725), 36a (1725 or 1726), 249b (1726), 157 (1727), 193a (1727), Anh.4 (?1727), 216 (1728), 244a (1729), 201 (?1729), 190a (1730), 120b (1730), Anh.4a (1730), Anh.3 (1730), Anh.10 (1731), Anh.11 (1732), Anh.12 (1733), 213 (1733), 30a (1737), 212 (1742) and possibly 205a (1743); the 'Coffee' Cantata bwv211 (?1734–5) also uses a text of Picander's, although one perhaps not originally written for Bach.

Henrici occupies a less prominent position in Bach's production of church cantatas for regular Sundays and feasts, although very possibly not so small a one as a strict accounting of the known evidence would indicate. Bach wrote at least nine works on texts from the *Cantaten auf die Sonn- und Fest-Tage* – bwv149, 188, 197a, 171, 156, 159, *Ich bin ein Pilgrim auf der Welt* (without bwv number), 145 and 174, probably all composed during the liturgical year 1728–9 or shortly thereafter – and he no doubt wrote more that have not survived. Whether or not he set virtually the entire series of poems, however, as some observers contend, remains an open question. Other church cantatas of Bach's might also have librettos by

Henrici. Stylistic considerations and circumstantial evidence point most strongly to bwv19, 27, 169, 56, 49 and 55, all from late 1726; bwv58, 82 and 84, from early 1727; two later cantatas, bwv140 (1731) and 30 (?1738); and three undatable works, bwv146, 148 and 158. The absence of these texts from Picander's collections does not necessarily argue against his authorship, since poets of his day appear to have regarded smaller liturgical verse as unsuitable for publication except in cycles.

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JOSHUA RIFKIN/KONRAD KÜSTER

Henrician Partbooks

(GB-Cp 471–4). See Sources, MS, §IX, 19.

Henricus.

A name that appears as an ascription in two early 15th-century manuscripts. It is probably associated with three composers.

(1) 'Henricus' is the ascription of three works in *F-Sm* 222 (nos. 13*bis*, 207, 208) which are probably attributable to the composer [Heinrich Laufenberg](#), or possibly to Henricus hessman de argentorato.

(2) 'Henricus' is the ascription of a ballata in *F-Pn* n.a.fr. 6771 (no.49) which is ascribed in *F-Pn* it.568 (no.138) to [Arrigo](#).

(3) 'Magister Henricus' appears together with [Egidius de Pusiex](#) in Coussemaker's copy of *F-Sm* 222 (no. 122/123) in connection with the motet *Portio nature/Ida capillorum*. This motet appears also in *F-CH* 564 and *I-IV*. The name occurs in the text of the motetus part: it seems likely that, in this instance, he was the poet but did not compose the music for the motet.

KURT VON FISCHER/R

Henricus [Heinrich], Nikolaus

(*b* Oberursell, c1575; *d* Munich, 1654). German printer. The son of a printer, he served his apprenticeship under [Adam Berg](#) in Munich. In 1597 he married his employer's daughter, Susanna, apparently against the wishes of both families, and became a citizen of Munich. He became a Catholic and was granted permission to found his own printing house by Duke Maximilian I on 3 November 1597. Thanks to the patronage of the powerful Jesuit congregation, Henricus was soon appointed court printer and had by the turn of the century usurped the lead in publishing from Adam Berg. After his death his daughter, Jakobe, continued the business for a short time, selling it to Jakob Jäcklin in 1656.

All publishing in Bavaria was subjected to strict censorship and the dukes reserved to themselves the privilege normally exercised by city governments of granting permission to prospective publishers. Thus Henricus was the only printer, besides Berg and his descendants, who was allowed to practise his trade in Munich, until well into the 17th century. His publications were devoted almost exclusively to collections of sacred Latin music by Orlande de Lassus and by composers such as Jacob Reiner, Aichinger, Klingenstein and Holzner, who worked in Munich or Augsburg in the early 17th century. He also printed most of the works by Sebastian Ertl, including those vocal works with an added organ part or continuo. His chief contribution was the publication of the important posthumous collections of Lassus's works edited by his sons Rudolph and Ferdinand. These include otherwise unpublished masses and *Magnificat* settings and particularly the 1604 edition of motets, *Magnum opus musicum*, which was used in modern times as the basis of the edition of his complete works.

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MARIE LOUISE GÖLLNER

Henricus de Zeelandia

(fl 14th century). South Netherlandish theorist. Nothing is known of him except that he was the author of a short treatise, *Tractatus de cantu perfecto et imperfecto* (CoussemakerS, iii, pp.113–15). The treatise acts as an introduction to Johannes de Muris's famous *Libellus cantus mensurabilis* (c1340). It begins with a short exposé of the intervals and their classification into concords and discords, the diatessaron being named, notably, as a discord and the major and minor 3rds as imperfect concords. There follows, in much condensed form, a 'new compilation about plainchant, according to the moderns'; this includes solmization, mutation and the modes. Some remarks on discant close the treatise, setting out the customary rules on how to begin and end, choice of intervals, the necessity for contrary motion, the prohibition of *mi contra fa*, and so on. There is little explanation of any of the remarks made. Only Boethius is referred to by name, but there is evident reliance on other authorities, particularly on Guido of Arezzo. Henricus's treatise is not important for the information it gives – for most of it is far from new or different – but it does have some value in showing what was considered essential musical knowledge for a beginner in music. It aims to introduce the student to the rules, for they, not practice, are the foundation of art.

ALBERT SEAY

Henricus Helene [Helayne]

(fl 1335). French theorist. His name appears in the text of the 14th-century motet *Apollinis eclipsatur/Zodiacum signis lustrantibus/In omnem terram* (PMFC, v, 50), listed third (after Johannes de Muris and Philippe de Vitry) among the 12 most illustrious musicians of the time. He held a canonicate at Sens in 1335, but one that did not require his presence.

Henricus is the author of a short treatise, *Summula musice*, preserved in a 15th-century copy as *I-Vnm* lat.Cl.VIII,24(3434), ff.10–44. It contains an introduction and five chapters, all primarily devoted to the elements of plainchant with some speculative overtones. The principal authorities cited are Guido of Arezzo, Odo of Cluny and Berno of Reichenau, with reliance, as is to be expected, upon Aristotelian doctrine. Of particular interest is Henricus's classification of music, for he did not use the Boethian divisions of *mundana*, *humana* and *instrumentalis*, but instead presented his own tripartite scheme: *supercelestis*, *celestis* and *subcelestis*. This last category includes the two Boethian divisions *humana* and *instrumentalis*, with a

secondary subdivision into *vocalis* and *instrumentalis*. The treatise is concerned solely with the former. It emphasizes the proposition that art consists of rules, since this makes the task of the artist easier.

It has been suggested that he may be identifiable with the 'Henricus' who wrote the text of the motet *Portio nature/Ida capillorum/Ante thronum* (see [Egidius de Pusieux](#)).

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ALBERT SEAY/R

Henricus of [Heinrich von] Augsburg

(*b* c1000–02; *d* Füssen am Lech, Bavaria, 1083). Writer on music. He was probably born in Bavaria, and later became a canon of Augsburg Cathedral; by the middle of the 11th century he was acting as *scholasticus* in the cathedral choir school there. In 1083, as the result of a conspiracy, Henricus was expelled from Augsburg at the same time as his bishop, Wigold. He sought refuge in the monastery of St Mang in Füssen, where he died and was buried. There is insufficient evidence to confirm his identification with Honorius Augustodunensis (see Flint).

Henricus's teachings on music are assembled in a treatise entitled *De musica*. This survives only in a south German manuscript (A-Wn cpv 51), which has a lacuna at the end of the treatise. The work is set out in the form of a dialogue between pupil and teacher, a very popular literary technique used two centuries earlier by the author of the *Scolia enchiridis*. The treatise consists of a summary of the *De institutione musica* of Boethius, whose five books are condensed into a few pages. He makes no use of examples from the repertory of Gregorian monody (*cantilena*, *melodiae*), which no doubt explains why his treatise was not very successful and survives in only one copy. Nevertheless, it is interesting that Henricus bore witness to the recent introduction of the Greek letter Γ at the beginning of the alphabetical notation.

Henricus composed the quatrain *Primus ut exurge* to aid the memorization of the rules of psalmody for mass antiphons.

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MICHEL HUGLO

Henrion, Paul [Henri Charlemagne]

(b Paris, 20 July 1819; d Paris, 24 Oct 1901). French composer. After growing up in the popular theatre, he studied the piano with Henri Karr and harmony with P.F. Moncouteau. From 1840 he won some success as a songwriter, notably with the early *Un jour*. By 1878 he had written about 1200 songs; the titles of the most popular were listed by Fétis. He also wrote quadrilles, polkas etc. for the piano. His first stage piece, *Une rencontre dans le Danube* (1854, Théâtre Lyrique) was not a great success, but he subsequently wrote a series of operettas and sketches for café-concerts, including *L'étudiant de Heidelberg* (1869), *A la bonne franquette* (1877) and *Le moulin de Javel* (1894). He became president of the Société des Auteurs et Compositeurs, which he helped to found.

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DAVID CHARLTON

Henriot-Schweitzer, Nicole

(b Paris, 25 Nov 1923). French pianist. She studied with Marguerite Long at the Paris Conservatoire, where she received a *premier prix* in 1938. In the same year she made her Paris début with the Pasdeloup Orchestra. In 1939 she won the Concours Fauré in Luxembourg, and after 1945 established an international career, performing throughout Europe and North and South America; she was one of the first French pianists to perform in England after the war. She taught for many years in Belgium, first at the Liège Conservatoire (1970–73) and subsequently at the Brussels Conservatory. She gave the first performance of Milhaud's *Suite concertante* and of works by Honegger, Martin and Mihalovici. She performed often with Charles Münch, who conducted her American début in 1948 with the New York PO as well as her recordings of Ravel's Concerto in G, d'Indy's *Symphonie sur un chant montagnard* and Prokofiev's Second Concerto.

CHARLES TIMBRELL

Henriques, (Valdemar) Fini

(b Copenhagen, 20 Dec 1867; d Frederiksberg, 27 Oct 1940). Danish composer and violinist. After piano instruction from his mother and from Friedrich Hess he became a violin pupil of Valdemar Tofte and studied

composition with Svendsen. Between 1888 and 1891 he attended the Hochschule für Musik in Berlin, studying with Joachim (violin) and Bargiel (theory). On his return he was awarded the Ancker Scholarship which enabled him to undertake a trip to Germany and Austria. During the period 1892–6 he was a member of the Kongelige Kapel, after which he pursued the career of a freelance artist, chiefly as a fêted violinist. He formed his own string quartet and in 1911 founded the chamber music association Musiksamfundet, which he chaired until 1931.

He composed in a highly melodic late Romantic style; influences, for example, of Schumann's *Album für die Jugend* can be traced in Henriques' piano work *Billedbogen* ('The Picture Book', 1899), in which a number of situations from the world of children are characterized in a concise form. In the larger-scale works, such as the music for the melodrama *Vølund smed* ('Wayland the Smith', 1896) and the ballet music *Den lille havfrue* ('The Little Mermaid', 1909), influences of Wagner and Tchaikovsky are often perceptible in music of otherwise Nordic colouring, with hints of Grieg and Svendsen.

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(selective list)

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CLAUS RØLLUM-LARSEN

Héritte, Louise.

French singer and composer, daughter of [Pauline Viardot](#).

Henry VIII, King of England

(*b* Greenwich, 28 June 1491; ruled 1509–47; *d* Windsor, 28 Jan 1547). English ruler and patron of music. The younger son of Henry VII, he was originally intended for the Church, and his education included instruction in music. His interest and ability in the art are amply confirmed by contemporary accounts, and when he ascended the throne in 1509 (his elder brother Arthur having died in 1502) music occupied a prominent place in life at court. It played a part in ceremonies of all kinds: meetings of heads of state, processions, banquets, tournaments and so on. Thus, at his coronation banquet 'there was a stage on which there were some boys, some of whom sang, and others played the flute, rebeck and harpsichord' (Nicolò Sagudino).

During the first half of Henry's reign the leading court musician was William Cornysh, Master of the Children of the Chapel Royal. Cornysh was in charge of the music and elaborate pageantry at the Field of the Cloth of Gold in 1520, and he devised many plays, disguisings, interludes and similar 'revels' (the generic name for such court entertainments), which combined speech, song, dancing and scenic effects.

The importance of music in court life is also reflected in the vast increase in the number of musicians employed. Edward IV had only five permanent instrumentalists; by 1547 Henry had gathered together about 58 musicians. The names of many of these, and their instruments, are known from court records: eight viols, including Hans Hosenet, Fraunces de Venice, Marke Anthony Galyardo and Ambrose Lupo; seven sackbuts, including Robert May and Mark Anthony Petalo; seven flutes, including Thomas Pagington and Piero Guye; two lutes, Peter and Philip Van Wilder; John Heywood the virginalist; John de Severnacke, a rebec player; four or five musicians of the Bassano family, and so on. The names of these and many others occur in the accounts printed in Lafontaine and Rimbault. The large number of foreign, and in many instances Jewish, musicians employed is significant. Philip Van Wilder was also keeper of the instruments to Henry VIII. An inventory of Henry's huge collection of instruments, compiled in 1547 after his death, survives in *GB-Lbl* Harl.1419.

There are many contemporary accounts of Henry's enjoyment of music-making (see illustration). In July 1517 he listened for four hours on end to the organ playing of Dionisio Memo, organist of S Marco, Venice. In May of the same year he made the court listen 'to a lad who played upon the lute, better than ever was heard, to the amazement of his Majesty, who never wearies of him' (Sagudino). Henry himself is known to have played the

organ, lute and virginals. On one occasion in 1513 he 'sang and played on the gitteron-pipe [flauto de cythara], and the lute-pipe [lira de' flauti] and on the "cornet" [corno], and he danced' (*Calendar of State Papers and Manuscripts relating to English Affairs*, ed. R. Brown, ii, London, 1864/R, no.328). *The Life of Sir Peter Carew* (in *Archeologica*, xxviii, 1840, p.113) mentions that the king was 'much delighted to sing' and that he often sang with Carew 'certain songs they called *fremen* songs, as namely "By the bank as I lay" and "As I walked the wood so wild" &c.'

According to Edward Halle, in 1510 Henry set two masses in five parts, 'whiche were song oftentimes in hys chapel, and afterwarde in diverse other places'. These are lost, and the only surviving sacred piece is the three-part motet *Quam pulchra es*, in the Baldwin manuscript (*Lbl* Roy.24.d.2). Nearly all the other extant pieces by him are in the 'Henry VIII Manuscript' (*Lbl* Add.31922), compiled in about 1518. The name does not signify that the manuscript actually belonged to Henry but merely refers to the presence in it of many pieces by him, all headed 'the Kynge H. viij'. There are also works by Cornysh, Cowper, Farthing, Lloyd, Fayrfax and others, as well as some by continental composers (e.g. Isaac, Hayne van Ghizeghem, Barbireau, Compère).

Several of Henry's pieces have connections with continental music, but the extent to which he borrowed from continental composers has been exaggerated. The only demonstrable case of borrowing is *Gentil prince de renom*, where three of the parts are from Petrucci's *Harmonice musices Odhecaton A* (1501), Henry's only contribution being the extremely weak contratenor part. The discantus of *Helas madam* is based on a continental melody, and *En vray amoure* uses a melody found in Compère and elsewhere, but in both cases the other parts appear to be by Henry, and reveal the characteristics and limitations of his technique. *Adew madam* exists in a slightly improved version as *Time to pas*. Apart from faults such as consecutives and ill-considered doubling of the 3rd (especially in the contratenor), a notable feature of Henry's style is his reliance on passages in parallel 6ths. The four-part pieces with French texts probably date from when he was as young as ten (see Fallows). Their survival is no doubt due more to the celebrity of the composer than to their musical merits. However, the same cannot be said for some of the English pieces, such as *Pastyme with good companye* (the melody of which is found in Richafort's *De mon triste et desplaisir* and could have been borrowed by Richafort rather than the other way round), *Alac alac what shall I do* and *Grene growth the holy*. These songs, robust or plaintive as the case may be, have a memorable beauty all their own.

The same manuscript contains 13 untexted pieces by Henry, in three or four parts; all but one are short and untitled. The exception is the fine *Taunder naken*, which uses a popular continental melody in its middle part and is his longest secular composition.

WORKS

in GB-Lbl

Editions: *Songs, Ballads and Instrumental Pieces Composed by King Henry the Eighth*, ed. Lady Mary Trefusis (Oxford, 1912) [contains all vocal music] *Music at the Court of*

Henry VIII, ed. J. Stevens, MB, xviii (London, 1962) [contains all secular vocal and untexted ensemble music]

texted

Quam pulchra es, 3vv

Adew madam et ma mastres, 4vv; Alac alac what shall I do, 3vv; Alas what shall I do for love, 4vv; De mon triste [deplaisir] [= Pastyme with good companye]; Departure is my chef payne, 4vv; En vray amoure, 4vv; Gentil prince de renom, 4vv; Grene groweth the holy, 3vv; Helas madam, 4vv; If love now reynyed, 3vv; It is to me a ryght gret joy, 3vv

Lusti yough shuld us ensue, 4vv; O my hart and O my hart, 3vv; Pastyme with good companye, 3vv; The tyme of youthe is to be spent, 3vv; Though sum saith that yough rulyth me, 3vv; Thow that men do call it dotage, 3vv; Time to pas, 3vv (version of Adew madam et ma mastres); Wherto shuld I expresse, 3vv; Whoso that wyll all feattes optayne, 3vv; Whoso that wyll for grace sew, 3vv; Withowt dyscord and bothe accorde, 3vv

untexted

King Harry the VIII pavyn, *GB-Lbl Stowe* 389, f.121v (lute), *Lbl Roy.App.58*, f.47v (keyboard)

Taunder naken, 3vv; 12 untitled pieces, 3vv and 4vv

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DAVID GREER

Henry, Didier

(b Paris, 24 May 1953). French baritone. He studied at the Paris Conservatoire and the School of the Grand Opéra, and won competitions in Paris in 1978 and Athens in 1981. He subsequently joined the company at Lyons, where he sang Marcello in *La bohème*. At the Massenet festivals in St Etienne he has sung in revivals of *Amadis* (1988), *Cléopâtre* and *Grisélidis*. In 1990 he sang the title role in Thomas's *Hamlet* at Metz, then

sang Pelléas in the first performance in Russia of Debussy's *Pelléas et Mélisande* in Moscow, conducted by Manuel Rosenthal. Henry's repertory also includes Orestes in *Yevgeny Onegin*, *Iphigénie en Tauride* (which he sang at La Scala in 1991), Blondel in Grétry's *Richard Coeur-de-lion*, Albert in *Werther*, Lescaut in *Manon Lescaut*, Valentin in *Faust* and three roles in *The Love for Three Oranges*, which he has recorded under Kent Nagano. Among his other operatic recordings are *Pelléas et Mélisande* and *L'enfant et les sortilèges*, both with Dutoit, *Amadis* and Mascagni's *Il piccolo Marat*. He is also an admired recitalist, and has recorded *mélodies* by Poulenc.

PATRICK O'CONNOR

Henry, Jehan [le jeune]

(*b* Paris, 26 Aug 1560; *d* Paris, 6 Jan 1635). French instrumentalist and composer. The son of Jehan Henry *l'aîné*, 'maître joueur d'instruments', he served as a 'violon de la chambre du roi' and as an 'hautbois de la petite écurie' during the reigns of Henri IV and Louis XIII. Eight of his instrumental works were printed by Mersenne in his *Harmonie universelle* (Paris, 1636–7). His brother Michel Henry (1554–1635), also a 'violon de la chambre du roi', is chiefly known for a manuscript description he prepared of ballets performed at court between 1580 and 1620.

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ALBERT COHEN

Henry, Joseph

(*b* Mirecourt, 10 Dec 1823; *d* Paris, 19 July 1870). French bowmaker. He is believed to have gone to Paris at an early age and to have been first employed by Chanut. He was in partnership with the great bowmaker Pierre Simon for a few years. They were located at 179 rue St Honoré when they won a silver medal in 1851 at the Great Exhibition in London. By 1857 Henry was on his own at 8 rue des Vieux Augustins; he moved to 14 rue Jussienne in 1867, where he remained until his death at the age of 46. His branded bows may have, curiously, one of at least five brand-stamps of HENRY A PARIS, found on the handle or, rarely, under the lapping. He also made bows for the firm of Gand Frères.

Henry's bows enjoy a justly deserved reputation for their fine playing qualities. His selections of pernambuco, though mostly plain, were consistently well chosen. He seems to have made a good number of bows with premium mountings – frogs of tortoiseshell and silver or gold, or frogs of ebony and gold. Henry is believed to have had some professional

contact with Dominique Peccatte and indeed his most esteemed bows resemble those of that celebrated maker.

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PAUL CHILDS

Henry, Michel.

French musician, brother of [Jehan Henry](#).

Henry, Pierre

(b Paris, 9 Dec 1927). French composer. He studied at the Paris Conservatoire (1938–48) with Nadia Boulanger (piano), Félix Passerone (percussion) and Messiaen, among others. From the age of 15 he experimented with sounds made with diverse objects – he has described these investigations as ‘true concerts of noises’ – and was fascinated by the possibilities of integrating noise into music. In 1949 he joined the RTF *musique concrète* studio, which had been founded by Schaeffer in 1943. The first formally educated musician to involve himself deeply with electronic techniques, he was to devote all of his energy to the medium. He headed the Groupe de Recherche de Musique Concrète from 1950 to 1958.

Henry's collaboration with Schaeffer resulted in the composition of the *Symphonie pour un homme seul* (1950). With this 12-movement work, a symphony in the etymological sense of ‘sounding together’, they aimed to create a composition using only the sounds of the human body. Henry went on to compose some of the first major works of *musique concrète*. The breadth and sophistication of his technique is evident in *Le microphone bien tempéré* (1950–52), the ten sections of which range from surrealist effects to more systematic treatments. Here his source materials were various percussion instruments and a prepared piano; the same techniques were used in *Musique sans titre* (1951), *Concerto des ambiguïtés* (1951) and *Orphée 53* (1953), the first *musique concrète* composed for the stage (Donaueschingen Festival, 1953) from which the dramatic cantata *Le voile d'Orphée* (1953) was extracted.

A collaboration between Henry and choreographer Maurice Béjart began in 1954 with the *Concerto des ambiguïtés* and continued most notably with *Haut-Voltage* (1956), *Le voyage* (1962), *La reine verte* (1963), *Variations pour une porte et un soupir* (1963), *Messe pour le temps présent* (1967) and *Nijinsky, clown de Dieu* (1971). In addition to these ballets, Henry provided music for more than 30 films and for numerous plays, including works by Arthur Adamov, Peter Ustinov and Georges Michel.

In 1958 Henry left the RTF studios; two years later, together with Jean Baronnet, he founded the Apsone-Cabasse Studio, the first private electronic workshop in France. It was at this time that he began to combine the techniques of the Paris *musique concrète* group with the purely

synthetic electronic techniques that had been developed in Cologne and elsewhere. The first results of this synthesis were *Coexistence* (1958) and *Investigations* (1959). *La noire à soixante* (1961), in which purely electronic and *concrets* elements intrude into 1415 strokes of a metronome running at 60 to the minute (hence the title), was later combined with a contemporary piece to form a totally new work, *La noire à soixante + Granulométrie* (1967).

A certain consciousness of a world beyond, of an existence after death, led Henry's work in a meditative and spiritual direction. In *L'apocalypse de Jean* (1968), he recorded biblical text read by a single narrator, and then used superimposition to create an enormous polyphonic density sustained by a rich variety of harmonic links, provided principally by synthesized material. Despite its layering of text, the work preserves the intelligibility of the words. In contrast to this vast fresco, *Mouvement, rythme, étude* (1970) is sober and functional in style; *Mise en musique du corticalart* (1971), an experiment in Roger Lafosse's 'corticalart' (cortex art), aimed to transform brainwaves into sound and light projections. *Futuristie* (1975), written as a tribute to Russolo and above all to *musique concrète*, was followed by: *Parcours-Cosmogonie* (1976), a retrospective of his own works since 1950; *Dieu* (1977), a gigantic one-man show based on Victor Hugo's unfinished work; *Noces chymiques* (1980), a large-scale dramatic work; and *Pierres réfléchies* (1982), after the poet Roger Caillois. Later, in *Le livre des morts égyptien* (1987–90), he treated piano sound with 4X IRCAM software.

In 1982 Henry opened his new Son/Ré studio. Many of the works composed here were *Hörspiele* commissioned by the Cologne Radio studios of Westdeutscher Rundfunk. For Radio-France he devised the radio series *Maldoror/Feuilleton* (1993) from the famous work by Lautréamont, and *Notations sur La Fontaine* (1995). He also wrote music for Dziga Vertov's silent film *L'homme à la caméra* (1993). *Intérieur/extérieur* (1996) took the form of a ritual to be celebrated at Henry's home, where the public could become familiar with his artistic environment and his sources of inspiration. His large-scale fresco *Une histoire naturelle ou Les roues de la terre* (1997) was followed by a 'remix' of his *Dixième symphonie de Beethoven* (1979–88), which he described as a new and radical discourse in sound introducing the composer to contemporary society. *Les sept péchés capitaux* (1998) was given its première at the Futura festival in Crest (France). In addition he composed some 15 ballet scores, most of them for Béjart but also for George Balanchine, Merce Cunningham and others, and collaborated with plastic artists including Yves Klein, Jean Degottex, Georges Mathieu, Nicolas Schöffer and Thierry Vincens.

Michel Chion has compared Henry's huge catalogue (over 150 works) to the torrential output of Victor Hugo, from whom Henry borrowed several thousand lines of verse of *Dieu* and to whom he dedicated his *Hugosymphonie* (1985). According to Chion, Henry's outstanding qualities are 'fecundity, forcefulness and a wide-ranging palette, an impeccable and sumptuous technique and a taste for excess and the bold mingling of the grotesque and the sublime'. The length of his works at first seems forbidding, they need time and space to unfold and reveal their secrets; he has written few short or medium-length pieces. Profusion and rough-hewn excess combined with energy, staying power and imagination place his

works among the strongest and most authentic in the electro-acoustic repertoire.

WORKS

(selective list)

all for tape

ballets choreographed by M. Béjart

Bidule en ut, 1950, collab. P. Schaeffer; Le microphone bien tempéré, 1950–52; Concerto des ambiguïtés, 1951 [ballet version: Voyage au coeur d'un enfant, 1954]; Musique sans titre, 1951; Symphonie pour un homme seul, 1950, collab. Schaeffer [ballet version, 1955]; Astrologie (film score, dir. J. Grémillon), 1952 [ballet version: Arcane, 1955]; Timbres-durées, 1952, collab. Messiaen; Orphée 53 (incid music), 1953, collab. Schaeffer [rev. as Le voile d'Orphée (cant.), 1953; ballet version: Orphée, 1958]; Haut-Voltage, 1956, collab. Constant [ballet version, 1956]; Coexistence, 1959; Investigations, 1959; La noire à soixante, 1961; Granulométrie (F. Dufrêne), 1962; Le voyage, 1962 [ballet version, 1962]; La reine verte (ballet), 1963; Variations pour une porte et un soupir, 1963; Hommage à Antonin Artaud (Artaud), 1965–8; La messe de Liverpool, 1967–8; Messe pour le temps présent (ballet), 1967; La noire à soixante + Granulométrie (Dufrêne), 1967; L'apocalypse de Jean (Bible: *Revelation*), 1968; Ceremony, 1969; Cérémonie II, 1970; Gymkhana, 1970; Mouvement, rythme, étude, 1970 [ballet version: Nijinsky, clown de Dieu, 1971]; Mise en musique du corticalart, 1971, collab. R. Lafosse; Deuxième symphonie, 1972; Kyldexstück, 1972, collab. N. Schöffner; Enivrez-vous, 1974, collab. C. Carlson; Futuristie, 1975; Parcours-Cosmogonie, 1976; Dieu (V. Hugo), 1977; La dixième symphonie de Beethoven, 1979, rev. 1998; Noces chymiques, 1980, collab. P. Ionesco, G. Pick; Paradis perdu, 1982; Pierres réfléchies (R. Caillois), 1982; La ville, 1983; Hugosymphonie, 1985; Le livre des morts égyptien, 1987–90; Cristal/Mémoire, 1988; Une maison de sons, 1989; Les chants de Maldoror, 1993; Les petits métiers, 1994; Schubertnotizen I–II, 1994; Notations sur La Fontaine, 1995; Antagonismes, 1996; Intérieur/extérieur, 1996; Une histoire naturelle ou Les roues de la terre, 1997; Schubert 97, 1997; La 10ème remix, 1998; Les sept péchés capitaux, 1998; Tokyo 2002, 1998; Une tour de Babel, 1998; much incid music for theatre, cinema, radio and TV

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FRANCIS DHOMONT

Henschel, Sir (Isidor) George

[Georg]

(b Breslau [now Wrocław, Poland], 18 Feb 1850; d Aviemore, Scotland, 10 Sept 1934). English conductor, baritone and composer of German birth. In 1862 he made his début as a pianist in Berlin and in 1866 as a bass in Hirschberg. His teachers at the Leipzig Conservatory (1867–70) included Moscheles (piano), Reinecke and Richter (theory) and Franz Götze (singing). While in Leipzig he sang Hans Sachs in a concert performance of *Die Meistersinger*. After further composition and vocal studies in Berlin, in 1875 he sang in a *St Matthew Passion* under Brahms, with whom he became closely acquainted. Two years later he moved to England, where he met his future wife, the American soprano Lillian Bailey. While in Boston before their wedding, they performed several recitals and appeared as Mephistopheles and Gretchen in B.J. Lang's performance of Berlioz's *La damnation de Faust* (1880). In March 1881, Henschel conducted the Harvard Musical Association orchestra in an overture of his own composition, and his conducting attracted considerable attention. Henry Lee Higginson, who wished to establish a permanent symphony orchestra for Boston and was looking for a conductor, engaged Henschel immediately. There was some criticism of the selection at first, partly because Henschel's appointment was deemed a slight to local conductors and partly because his multiple talents aroused suspicion as to his competence in any one area, but he came to be regarded as a fine musician, if not a stern drillmaster; he also established the orchestra's score library. At Higginson's suggestion, his first season included all the Beethoven symphonies played in chronological order; the Ninth was performed at the last concert of the season with a volunteer chorus of subscribers and others. Henschel worked hard to promote the music of his friend Brahms, who was regarded by the Boston public and critics as a difficult and unrewarding composer. He also supported local composers, and conducted the first performance of Chadwick's *Thalia* and the scherzo of his then unfinished Second Symphony.

After three seasons in Boston, Henschel moved to England, though he returned to Boston as a singer and conductor on several occasions. These included a performance by the Boston Cecilia Society of his *Missa pro defunctis*, composed in memory of his wife, in which he and his daughter Helen took the leading vocal parts, and a concert in 1930 by the Boston SO, which, for the opening of the orchestra's 50th season, re-created Henschel's first programme.

Henschel composed three works for the stage. Nothing seems to have come of his first opera, *Friedrich der Schöne*; in May and June 1884 he composed a comic opera, *The Sea-Change, or Love's Stowaway*, conceived in the style of Gilbert and Sullivan, although this work had to wait until 1929 for a broadcast performance. Henschel's serious three-act opera, *Nubia*, was composed in 1898–9 to a libretto by Max Kalbeck, based on a novel by Richard Voss. Most of the critics described it as 'aristocratic music' that remained uninvolved with the drama; there were also complaints of thinness and lack of variety in the scoring. Henschel's

other compositions include a number of sacred choral works, about 20 piano pieces, and many songs and duets. Besides his book of memoirs, he published *Personal Recollections of Johannes Brahms* (1907) and *Articulation in Singing* (1926).

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STEVEN LEDBETTER

Henschel, Jane

(*b* Wisconsin, 2 March 1952). American mezzo-soprano. She studied with Ruth Michaelis and Nina Hinson at the University of South California, and started her career in concert and oratorio. In 1978 she joined the opera company at Aachen, moving to Wuppertal in 1981 and Dortmund in 1983. In these years she built up a large repertory, including the major mezzo roles in Verdi and Wagner. Her international career gained momentum in 1992 when she made an impressive début at Covent Garden as the Nurse in *Die Frau ohne Schatten*: the review in *Opera* reported that she was 'the controlling presence whenever she was on stage'. In the following years she reappeared as Waltraute and as Fricka, a role she sang also in the *Ring* at La Scala. Henschel has been closely associated with 20th-century operas such as *Erwartung* (which she has sung in New Zealand), *The Rake's Progress* (Glyndebourne and Boston) and *Punch and Judy* (Amsterdam). One of the most adaptable of singers, with an extensive repertory outside opera, she has been in steady demand throughout Europe and the USA and more recently in Japan. Her recordings include Mahler's Eighth Symphony and a vibrant, richly characterized portrayal of Baba the Turk in *The Rake's Progress* conducted by Ozawa.

J.B. STEANE

Hensel, Fanny.

See [Mendelssohn, Fanny](#).

Hensel, Heinrich

(*b* Neustadt, 29 Oct 1874; *d* Hamburg, 23 Feb 1935). German tenor. He studied in Vienna and Frankfurt and made his début at Freiburg in 1897, remaining a member of the ensemble there until 1900. After engagements at Frankfurt, where he created the Prince in Humperdinck's *Dornröschen* (1902), and Wiesbaden, he became the leading Heldentenor at the Hamburg Opera (1912–29). He was chosen by Siegfried Wagner to create the tenor lead in *Banadietrich* (1910, Karlsruhe) and to sing Parsifal at

Bayreuth, where he also sang Loge (1911–12). During the 1911–12 season he visited the USA, singing Siegmund, Siegfried and Lohengrin at the Metropolitan and Siegmund in Chicago. He appeared at Covent Garden from 1911 to 1914 in the Wagner repertory and sang Parsifal in the first staged London production in 1914. His lyrical style is preserved in a number of acoustic recordings of Wagner.

HAROLD ROSENTHAL/ALAN BLYTH

Henselt, (Georg Martin) Adolf (von)

(*b* Schwabach, Bavaria, 9 May 1814; *d* Bad Warmbrunn, Silesia [now Cieplice Śląskie-Zdrój, Poland], 10 Oct 1889). German composer and pianist. His father was a cotton manufacturer in Schwabach; the family (with six children) moved to Munich in 1817. Henselt and an elder sister began musical studies at an early age, the boy in the first instance with the violin, then the piano, on which he progressed rapidly. From the first, he was attracted to the music of Weber.

In 1826, Henselt undertook advanced tuition with Frau Geheimratin von Fladt, who like Weber and Meyerbeer had been a pupil of Abbé Vogler. Von Fladt helped Henselt secure support from King Ludwig I which enabled him to study with J.N. Hummel in Weimar, where he spent over six months in 1832. On 29 November of that year, he made his official public début in Munich, which won enthusiastic praise. He then studied with Simon Schechter in Vienna until 1834, followed by two years' seclusion in that city, during which period he developed his art and his unique contribution to piano technique. The intensity of his regime brought about severe overstrain and in May 1836 he went to Carlsbad (now Karlovy Vary) to recuperate. According to La Mara, he met Chopin there, although there is no evidence that he heard him play. Henselt revisited Hummel later that year, staying in Weimar for some months, where he became enamoured of Rosalie Vogel (née Mangen), wife of a physician to Duke Carl August and friend of Goethe. She was divorced (her husband taking custody of the four children) and Henselt married her on 24 October 1837, at Bad Salzbrunn, Silesia (now Szczawno-Zdrój, Poland). Adolf and Rosalie Henselt had one son, Alexander (1839–78).

The fruits of Henselt's labours, allied to the euphoria occasioned by domestic bliss, are the 24 Studies op.2 and 5, dating from 1837–8. Each of the op.2 set is prefaced by a short epithet in French; all except two of the op.5 set have German titles. Expressively beautiful and charged with passion, they show at times an apparent debt to Chopin's studies written a few years earlier, which many approach in quality of content. But the sentiment is essentially German, with thematic and rhythmic patterns related to folksong, offset by striking closes on degrees of the scale remote from the tonic. The studies display Henselt's extraordinary ability to stretch his hands. According to La Mara, Henselt, with short fingers and a small hand, could play the chord C-E-G-C-F, unarpeggiated, in the left hand, mirrored in the right by B-E-A-C-E, indicating spans of an 11th (possibly this was on earlier 19th-century pianos with slightly narrower keys than later models). The inspiration for this particular skill was probably Weber who, with long fingers, could reach a 10th. This opened to Henselt a range

of piano effects, which first appear in the Chopinesque *Variations de Concert* on a melody from Donizetti's *L'elisir d'amore* op.1 and become fully developed in the ensuing studies. To appreciate this advance in coverage of the keyboard, for example with regard to arpeggios, a comparison may be made between the central sections of Chopin's Study in E minor op.25 no.5 and Henselt's Study in F minor op.5 no.10, where the wider arpeggios extend for a 10th from the thumb to the fifth finger, the sonority enriched by a variety of added notes which demand absolute equality of strength of the weaker fingers. The process, also found in the fine duo for horn or viola and piano op.14 (1842), reaches its ultimate stage near the end of the slow movement of Henselt's Piano Concerto op.16.

Henselt's output of original music, the studies apart, was small and nearly all confined to the piano. The first published work, the juvenile *Six thèmes avec variations de Nic. Paganini*, appeared in 1830 and is of little interest. It was followed by the *Rondoletto* of 1832 (not published until 1865) and the *Chant du printemps* of 1833 (published in 1883), both of which show a distinct individuality of melodic shape from which many of Henselt's characteristic themes were to spring. Most of Henselt's subsequent works are identified by opus numbers. Starting with the Donizetti Variations op.1, their chronology follows the years until op.40, reached in 1868. At least 30 publishing houses, including five in Russia, issued his works over a period of more than half a century. When Gutheil began publishing, the firm introduced its own numbering system for some works already published by other firms. Its own first publications covered from op.41 to op.52, mostly transcriptions of other composers' music. A number of Henselt's late works lack opus numbers, and dating can raise problems since his style changed little and he often sent incipits, handwritten and dated, to friends of works written years earlier. From this sporadically created body of works, mostly small-scale salon pieces, many of much charm, interspersed with transcriptions from Weber operas and Russian romances, certain miniatures stand out as of special interest. For example, the two nocturnes op.6 (1839) are perfect specimens of Henselt's art at his best; no.1, *Schmerz im Glück*, is full of interesting partwriting, and no.2, *La fontaine*, is of such charm that it was shamelessly plundered by the Russian publisher F.T. Stellovsky and issued as a song by A. Gurilov (1803–55) to words by Pushkin; later, Gutheil reissued it after acquiring Stellovsky's business (Asaf'yev, presumably ignorant of its true provenance, used it in a ballet suggested by Pushkin's poem, acknowledging a debt only to Gurilov). It is through the studies that Henselt took Germany by storm in those hectic years, surpassing in the view of critics the achievements of Thalberg and even (in Schumann's opinion) Liszt. Henselt's friendship with Schumann and Clara Wieck developed before their marriage and is the first of several he established across Europe and Russia when the latter country was heavily dependent on the West for furthering its musical life. One may regret that the early effusion of Studies in Germany was not continued in Russia, due to Henselt's preoccupation with teaching. The only large scale works were the Piano Concerto op.16 (published in 1847), the Variations for piano and orchestra on a melody from Meyerbeer's *Robert le diable* op.11 (1840), the very worthy Piano Trio op.24 (1851) and, in 1854, Henselt's large-scale work for piano solo, the *Ballade* op.31, which appeared in three versions. Its difficulties are comparable to those of the studies but are of a different nature. The work is notable for the grace and

beauty of its melodies and deserves to be well known through concert performances.

Early in 1838, Henselt arrived in St Petersburg, playing at Count Mikhail Vielgorsky's house on 16 March, and earning boundless praise from the critic Prince V.F. Odoevsky. His first public concert was on 21 March; it was clear that the time of Hummelian pianism was past and that a new era of Romanticism was at hand.

The impression created by Henselt's playing, of a brilliance and artistry new to Russia (Liszt had not yet arrived) led swiftly to an appointment at the School of Jurisprudence, which Henselt held until 1848. One of his first pupils was Vladimir Stasov, with whom he established a warm friendship. In 1841, Henselt was also asked to teach at the new institute of Teresa Oldenburg, wife of the Prince, some of whose compositions were edited by Henselt and published. By this time he was firmly entrenched in pedagogical activities and coming to know increasing numbers of musicians, in Russia and abroad. The first of consequence was Glinka, two of whose songs Henselt arranged for piano soon after their publication. In 1842, Liszt first visited St Petersburg followed by a second visit in 1843; he and Henselt developed a warm and enduring friendship, through meetings and correspondence. In February 1844, Henselt renewed contact with Robert and Clara Schumann, who were visiting St Petersburg for the first time. Clara Schumann's diaries show that he was pre-occupied with teaching to the exclusion of composition of major works, other than the massive Piano Concerto op.16, on which he had long been working.

In the early 1850s, Henselt, a reluctant recitalist because of his nervous temperament, embarked on a concert tour of France and Germany, also (in 1852) going to England for a charity performance in Torquay, combined with a visit to London to see the 82-year-old J.B. Cramer, a composer he had venerated (and to 50 of whose 84 studies he had added second piano parts). He was to revisit England in 1864. On his return to Russia, Henselt played in Kiev, Odessa and Kharkov early in 1853; thereafter he appeared in public very infrequently. This further withdrawal from recital work may have been prompted by the emergence of Leschetizky and Anton Rubinstein in St Petersburg as pianists of high calibre. Another factor was his growing involvement with teaching establishments. In May 1858, by royal command, he was appointed official observer for the teaching of young ladies of noble birth at the Pavlovsky Institute; he also had a longstanding engagement with the Smolny Institute.

From this appointment arose, as an aid to teaching, the editing by Henselt of numerous works by at least 40 composers, mostly from West Europe. Sometimes, as with certain Chopin works, the original was embellished with additional ornamentation. Second piano parts were added to a number of works by Beethoven, Chopin, Clementi, Hummel, Weber and others, and there were preparatory exercises and the editing of other composers' piano methods. The labour in this editorial work was great and helps explain the paucity of original compositions. Much of Henselt's time in this work was given gratuitously, and this was recognized in March 1861 when he was ennobled and awarded the Order of St Vladimir, 4th class, granted Russian citizenship and given a patronymic (Lvovich). Also, from February 1861 his

duties were extended to cover a number of teaching establishments in Moscow. The St Petersburg Conservatory opened in 1862; Henselt, along with Prince Oldenburg, Stasov and others, were among those hostile to the creation of an institution that they feared would encourage mediocrity. Not until 25 years later, in 1887, did Henselt teach there, when the Conservatory found itself in financial difficulties.

In 1872–4, Henselt served as editor of the musical periodical *Nuvelлист*, in which he published his arrangement for piano of a song by Tchaikovsky (op.38 no.2); Tchaikovsky did not hold Henselt in high esteem but was nevertheless indebted to him, as we know from his letters. In 1879, Henselt assisted in securing a position in a Moscow music institute for Tchaikovsky's wife; another traced contact between Tchaikovsky and Henselt was in 1888, when Tchaikovsky wrote a letter of recommendation to Henselt on behalf of a pupil, Alexandra Levenson (whose recollections of Henselt were published in the *Russkaya Mus'ikal'naya Gazet*, 27 August 1914).

Henselt occupied himself with pedagogical activities almost to the end of his life, venerated by all. The 50th anniversary of the start of his career in Russia was marked, on 21 March 1888, by a celebration at the St Petersburg Conservatory, with tributes from Anton Rubinstein and Vladimir Stasov, with further plaudits from the teaching staff of the Moscow Conservatory; the Nationalist composers were apparently not represented. Henselt had, however, met Balakirev in 1879, and a sympathetic relationship developed. Henselt's influence on Russian piano writing from Balakirev onwards was considerable. According to Glyantseva-Zenzerova, Balakirev was early on attracted to Henselt's op.2 studies and features of the study in D \flat can be seen in the writing for the left hand in Balakirev's *Grande Fantaisie sur airs nationales Russes* (1852) and in the chromatic alterations. Another clear influence was the slow movement of Henselt's F minor Piano Concerto (also in D \flat), with its left-hand arpeggios and descending double-note runs in the right hand: Balakirev paid tribute to it in his *Au Jardin*, subtitled 'Idylle-Etude' (1888), dedicated to Henselt on the 50th anniversary of Henselt's arrival in St Petersburg. The piece is also indebted to Henselt's *La gondola* (1841), written for the *Méthode des Méthodes des Pianistes* of Moscheles and Fétis (Paris, 1840?). The four-staff writing in the central section of Henselt's slow movement is a clear forerunner of the C \flat minor Prelude op.3. no.2 of Rachmaninoff, who inherited the idea through his teacher, Sverev, himself a pupil of Henselt. Mention should also be made of the flavour of Russian folksong, sometimes to be found in Henselt's compositions after his arrival in Russia, for example in Impromptu no.3 in B \flat minor op.34 (1854–5), which is close to a folksong noted by Dargomizhsky at much the same time and later used by Balakirev in the last movement of his Piano Sonata (1905). Balakirev wrote to Stasov, on 1/13 June 1887, two years before Henselt's death in Silesia: 'I will be terribly sad when [Henselt] ceases to be. He will go to the grave as the last representative of that noble Pleiades to which Chopin, Liszt and Schumann belonged'.

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some opus numbers used more than once

vocal

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Das Ferne Land, 1v, pf (London, 1843/7)

Morgenständchen, unacc. vv, op.39 (Leipzig, 1866/7)

orchestral and chamber

Variations on 'Quand je quittai la Normandie' from Meyerbeer's Robert le Diable, pf, orch, op.11 (London and Leipzig, 1840)

Duo, (vc, pf)/(vn, hn), op.14 (Vienna, 1842)

Piano Concerto, f, op.16 (Leipzig, 1847)

Piano Trio, a, op.24 (Hamburg, 1851)

piano

op.

—	6 thèmes avec variations de Nic. Paganini (Munich, 1830)
1	Variations on 'Io son' ricco' from Donizetti's L'elisir d'amore (Leipzig, 1837/8)
2	Douze études caractéristiques (Leipzig, 1837/8)
3	Poème d'amour, Andate et allegro concertante (Gage d'amour) (Berlin, Paris and London, 1838)
4	Erinnerung and Freundschaft: no.1, Rhapsodie; no.2, Souvenir de Varsovie (Paris and London, 1838)
5	Douze études de salon (Leipzig and London, 1838)
—	Impromptu no.1 (Leipzig, 1838)
6	Deux nocturnes: no.1, Schmerz im Glück; no.2, La fontaine (Paris, 1839)
—	Romance, d, 1839
8	Pensée fugitive (Leipzig, 1839)
9	Scherzo, b (Leipzig, 1839)
10	Romance, bb (London, ?1840)
13/1	Air russe de Noroff (Berlin, 1840/41)
13/2	Deux romances du Comte Wielhorski (London, ?1840)
13/1	Wiegenlied (Paris, 1841)
13/2	La gondola (Paris, 1841)
13/3	Cavatina & Barcarolle of Glinka (Paris, 1843)
13/5	Air de Balfe (Paris, 1846)
13/6	Mazurka & polka (Paris, 1846)
13/7	Racoczy marche (Paris, 1848)

13/8	Marche (Paris, 1850)
13/9	Polka (Paris, 1850)
13/10	Romance russe de S.A. Taneeff (Paris, ?1850)
15	Fruhlingslied (Vienna, 1844)
15/1	Romance de Thal (Hamburg, ?1846)
16	Fantaisie sur un air bohémien-russe (Hamburg, 1847)
17	Impromptu no.2 (Vienna, 1847)
18	Vier Romanzen (Vienna, 1847/8)
19	Arrangements of 12 numbers from Weber's operas Der Freischütz, Euryanthe and Oberon (Paris, 1847–51)
20/1	Pressentiment (Romanze, Michel Wielhorsky) (Paris, 1850)
22/1 and 2	Deux romances russes de Soumarokoff (Paris, 1850)
13/9	Marche funèbre (Paris, ?1850)
25	Toccatina (Paris, 1850)
28	Deux petites valse (Leipzig, 1854)
29	Cadenza to Beethoven's Piano Concerto no.3, 1st movt (Paris, 1854)
29	Sophie polka (St Petersburg, 1850s)
33	Chant sans paroles (Leipzig, ?1850)
30	Grande valse-l'Aurore Boréale (Paris, 1854)
31	Ballade (Paris, 1854)
32	Nocturne, Ab (Paris, 1854)
—	Exercices préparatoires, 1st set (Paris, 1854/5), 2nd set (Paris, 1881)
34	Impromptu no.3, bb (Paris, 1854/5)
33b	Ya vsyo yeshcho yego lyublyo [I Still Love Him], transcription of song by Dargomizhsky (Paris, 1855/6)
35	Marche du couronnement d'Alexandre II (St Petersburg, 1855)
36	Valse mélancolique, d (London, 1850s)
37	Impromptu no.4, bb (Paris, 1859)
—	Rondoletto, 1832 (Mainz, 1865)
40a	Deux romances russes (Leipzig, ?1867)
40b/1	Duo pour le chant (Leipzig, ?1868/9)
—	Feuillet d'Album, f (St Petersburg, ?1870)
—	Etude, a (Leipzig, 1876)
—	Hymn für Prinz Pyotr Oldenburg (Moscow, 1882)
—	Chant du printemps, 1833 (Berlin, 1883)
—	Préambules (Moscow, 1884)

—	Mon chant du cygne, 1833 (Hamburg, 1885)
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Henstridge, Daniel

(b c1650; d Canterbury, 1 June 1736). English cathedral musician, copyist and composer. First recorded as a chorister at New College, Oxford, under William King, 1662–6, he was appointed organist at the cathedrals of Gloucester (1666), Rochester (1674) and Canterbury (1698). Alongside John and William Gostling, he was instrumental in the founding of Canterbury's earliest music society and concert series; parts to Purcell's 1683 and 1692 St Cecilia's Day odes in Henstridge's writing from the 1700s are preserved in *GB-Lbl* Add.33240 and *Ob* Tenbury 1309. Apparently in response to failing eyesight, in 1718 he relinquished the duties of Master of the Choristers at Canterbury to his assistant, William Raylton, and remained organist in title only until his death in 1736. He married in 1669 and had four children. His son James (c1675–1745) was educated in Rochester's Choir and School and, after briefly being organist at Dulwich College, became a minor canon at Canterbury.

During his years at Rochester Henstridge was deeply involved with London musical life and musicians. His copying and composition of secular songs during this time, the evidence that he was music teacher to the Filmer family of East Sutton, Kent, and to that of Sir Vere Vane of Meresworth, and his possession of autographs by Purcell, Blow and others, suggest that he was accepted in spheres beyond the cathedral. He was an important collector, copyist and preserver of music; *GB-Lbl* Add.30931–3, 31403 and numerous other scores passed from him to William Raylton, and thence to William Flackton. Other important manuscripts include the Gloucester Cathedral choirbooks, the Rochester fragment in the Filmer Collection (*US-NH*) and the 'Finney Manuscript' (*US-LAuc*). Henstridge's role in taking the repertoires of Gloucester and London to Rochester (his are the only copies of the Purcell setting of *The Lord is King*, zN69), and then all of these to Canterbury can be demonstrated from the surviving sources.

His own early anthems at Gloucester, or in the manuscript addition to the Hereford copies of John Barnard's *The First Book of Selected Church Musick* (*GB-Och*) (reconstructed in Cheverton), show an up-to-date verse style for the 1660s not yet dependent on the new French or Italian models, but rather on the secular declamatory styles of the preceding decade. The *Te deum* and *Jubilate* of his Service in D minor, replete with canons and counterpoint, probably date from the early Rochester years, with the other portions of the service following some time later. The majority of the remaining anthems were written in the 25 years at Rochester and show various degrees of embracing the 'Chapel Royal' style of his London acquaintances. The solo setting of *O come hither and hearken* is a good example of Henstridge's evocation of more modern trends. The full anthems from the Rochester and Canterbury periods, including the much-revised version of the earlier *Behold how good and joyful*, are satisfying. His two sacred songs include the three-movement setting of Bishop John Croft's *Thou God the Father*, previously set by Henry Lawes.

WORKS

Service, d (TeD, Jub, Ky, Cr, Mag, Nunc), *GB-CA*, *GL*, *Lbl*, *Y*
9 anthems, *CA*, *GL*, *Lbl*, *Och*, *US-LAuc*

Chant tunes, *GB-CA*

2 sacred songs, *Lb/*

6/7 songs, extra pt to song by M. Wise, 1690⁵, *Cfm, Lb/*

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ROBERT FORD

Hentoff, Nat(han Irving)

(*b* Boston, 10 June 1925). American writer on jazz. He studied at Northeastern University (BA 1945) and Harvard University (1946) while working for radio station WMEX in Boston (1944–53). He wrote biographical profiles and social commentaries for *Down Beat* in the 1950s and for his book *The Jazz Life* (1961). During his years as associate editor of *Down Beat* (1953–7), he drew attention to the black American musicians who created jazz and, with Nat Shapiro, published *Hear me Talkin' to ya* (1955), the first history of jazz to be related by the musicians themselves. He was co-editor of the *Jazz Review* (1958–61) and the anthology *Jazz* (1959). From 1960 he has concentrated on writing about general social and political issues, especially civil liberties, but he continues to contribute articles on music to several periodicals.

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BARRY KERNFELD

Henze, Hans Werner

(*b* Gütersloh, 1 July 1926). German composer. His formidably numerous operas, ballets, symphonies and concertos have gained an established place in the international repertory. His personal and compositional

development has been documented in numerous interviews, articles, autobiographical essays and books. Striving for a communicative, 'impure' music concerned with feelings, ideas, history, people and politics, he has drawn inspiration for his vocal and instrumental works from a broad spectrum of renowned poets, writers and librettists.

1. Youth and education, 1926–49.
2. Composing for the stage, 1946–52.
3. Italian intermezzo, 1953–65.
4. Musical activism, 1966–76.
5. Reflection and synthesis, 1976 and after.

WORKS

WRITINGS

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VIRGINIA PALMER-FÜCHSEL

Henze, Hans Werner

1. Youth and education, 1926–49.

Henze was the eldest of six children born to the schoolteacher Franz Henze and his wife, Margarete (née Geldmacher). Due to financial considerations, Margarete and the children remained in Gütersloh until 1930, when Franz brought the growing family to live with him in Bielefeld. Budget cuts forced him to accept another position at the 'collective' school. A proficient amateur musician, he directed a workers' chorus and brass ensemble and played the viola in a local chamber orchestra. As befitting the eldest child of a teacher, Hans Werner received his first piano lessons soon after beginning primary school. In 1935, by order of the Nazi regime, the socialist-orientated collective school was dissolved. Franz Henze was sent to the small village of Dünne, near Bünde, where, in the framework of village life, he could hardly escape the political and social pressure exerted by the Nazis. Henze recalls in his memoirs, *Reiselieder mit böhmischen Quinten*, how fascist, anti-communist and anti-Semitic literature gradually filled his father's bookshelves, replacing banned books by Jewish and Christian authors. With all the fervour of an uneasy convert to the Nazi party, Franz Henze imposed the new order and philosophy conscientiously. Religious instruction ceased and the older boys donned the brown uniform of the Hitler Youth. Radio propaganda and news programmes became obligatory fare for the entire family.

But the radio also nourished Henze's musical appetite; through surreptitious enjoyment of the classical music programmes he became acquainted with a great deal of Mozart. And despite the onset of war, he remembers many pleasures. A puppet theatre opened the children's imaginations to the world of drama. A gift of the Anna Magdalena notebook introduced him to the music of J.S. Bach. He formed an ensemble with some other schoolchildren and occasionally attempted a composition. In addition to his weekly piano and theory lessons with a local teacher, he was allowed to accompany his teacher to a chamber music circle in a partly Jewish household. Until his father discovered their secret, Henze, together with a boyhood friend who had obtained access to the library's room for proscribed books, steeped himself in the literature of authors such as Trakl, Wedekind, Werfel, Hofmannsthal, Mann, Zweig and Brecht.

By 1942 Henze's father had finally become reconciled to the boy's vocation as a musician. Having narrowly escaped being sent to a military music school, Henze won a stipend to attend the Brunswick State Music School for orchestral musicians, where he studied the piano, percussion and music theory. He improved his piano technique under Ernst Schacht and studied Thuillien harmonic theory with Rudolf Harting. Although he was able to obtain a brief glimpse into contemporary music outside Germany through a performance of Frank Martin's *Le vin herbé*, the music of Hindemith, Bartók, Stravinsky, Schoenberg, Webern and Berg remained a rumour. Meanwhile he utilized his freedom from the constraints of his family to hear and make as much music as possible, hardly missing a concert, opera or theatre piece. Mozart's operas, especially *Figaro*, became synonymous with classical beauty, humour and drama. He earned some pocket money and gained more practical experience by accompanying fellow musicians and singing in the cathedral choir.

As timpanist in the school orchestra, he learned to appreciate much of the traditional orchestral literature from its acoustical depths. This perspective permeates many works, beginning with the neo-classical First Symphony (1947) in which the timpani, low woodwinds and low strings form the rhythmic and melodic foundation. The slow Notturmo, which Henze left almost untouched in his 1963 revision of the symphony, evokes his father's favourite instrument with an extended viola solo.

Henze's father volunteered for re-entry into the army in 1943; he was later sent to the Eastern front, from which he never returned. The difficult relationship with his father fuelled Henze's growing hatred of fascism, the Nazi regime and war in general. Following several months of forced labour at the beginning of 1944, most of the 17-year-olds were conscripted. Commanded to an armoured tank division stationed in Magdeburg, Henze learned the duties of a radio officer. In his free time he practised the art of composing and hearing scores without a piano. He escaped more active duty through his good fortune in being chosen for a military training-film team, but his film idyll in Prague was cut short by the Russian offensive. As the allied armies closed in, Henze's troupe made their way via Berlin towards Denmark. During his brief internment in a British prisoner of war camp, Henze used every opportunity to improve his English and find out about life outside the cultural prison of the Third Reich. He listened hungrily to works by foreign and exiled composers broadcast by the BBC. 40 years later he could still say: 'Everything that the fascists persecute and hate is beautiful to me'.

For his first major commission, Henze composed out some of his feelings about the war with a choral and orchestral lament drawn from the second part of Goethe's *Faust*, the *Chor gefangener Trojer* (1948). His sensitivity to public and personal shame long continued to motivate musical statements: in his Ninth Symphony he emulated Beethoven with a seven-movement choral symphony, setting poems by Hans-Ulrich Treichel based on Anna Seghers's *Das siebte Kreuz*, a novel about the trials and martyrdom of young antifascists.

After returning to his family's new quarters near Bielefeld, Henze assumed the responsibilities of an eldest son, contributing to the support of his

mother and siblings through jobs as a transport worker. Despite postwar rubble, hunger, poverty and cold, a seemingly insatiable appetite for new sounds and music fed his compositional urges. He gained helpful experience and connections through volunteer work as a répétiteur for the Bielefeld Stadttheater. Friends convinced him that, in order to study composition, he would have to leave Bielefeld. Through a series of fortunate circumstances, he landed in Heidelberg, where he met Wolfgang Fortner. Fortner accepted him as a composition student, enabled his enrolment in the Heidelberg Evangelisches Kirchenmusikalisches Institut, and placed him with a family as live-in tutor. Under Fortner's disciplined instruction, he gained a solid foundation in Fuxian counterpoint, score reading, instrumentation and music history. 'At the same time', he recalled, 'Fortner gave me a comprehensive introduction to the realm of modern music and the aesthetic problems connected with contemporary composition'. His student attempts reflect this rapid study of modern works, beginning with those of Hindemith, Bartók and Stravinsky. In the summer of 1946, he attended the first Darmstadt summer courses for new music, for which he composed the short *Kammerkonzert* (1946), a neo-baroque concerto grosso for piano, flute and strings dedicated to his teacher. Although in many respects still an apprentice piece, this at its first performance nevertheless won him a contract from the influential publisher Willy Strecker, the auspicious beginning of an enduring association with the firm Schott.

A year later, following his first hearings of Bartók's and Berg's violin concertos, he gradually distanced himself from the confines of post-Hindemithian neo-classicism, exploring the possibilities of 12-note composition. The first movement of his First Violin Concerto contrasts a folk-like melody in A Lydian with a 12-note melodic theme, while the repetitive bitonal opening theme of the third movement betrays his growing fascination with Stravinsky's melodic and harmonic idiom. More than 30 years later, in his published notebook *Die Englische Katze*, he confessed that 'even today, in my new works, one notices the influence of Stravinskian harmony'. Under the occasional tutelage of Josef Rufer in Munich and René Leibowitz in Darmstadt and Paris, Henze became the first of the younger German composers to embrace the 12-note method as an answer to his aesthetic and technical difficulties. His gradual mastery of the principles can be observed in such works as *Whispers from Heavenly Death* (1948), a cantata for high voice and eight solo instruments, and the *Kammersonate* for piano trio (1948, rev. 1963). Henze came to regard the chamber concerto for harpsichord and eight solo instruments *Apollo et Hyazinthus* (1948–9), as one of his first mature works, uniting the abstract 12-note method and the formal ideal of the concerto-sonata with an extra-musical story culminating in a poem. Following a contrapuntal scherzo and the expected harpsichord cadenza, an alto stands and, to a lyric melody outlining successively three permutations of the row, sings Trakl's autumn lament *Im Park*. This textually orientated tangle of associations, styles, means and themes became characteristic of Henze's mature idiom. As the Darmstadt 'school' of 12-note composition closed ranks, Henze became the first to question the reign of serialism, preferring an undogmatic, tonally flexible approach to dodecaphonic composition. The use of 12-note rows as vital material during the conceptual stages can be observed in the sketches even of works from the 1990s.

Henze, Hans Werner

2. Composing for the stage, 1946–52.

Whereas at the beginning of his 20s Henze was still struggling for a living, within a few years he was in the enviable position of having more commissions than he could handle. His student years in Göttingen were followed by brief periods in Konstanz, Berlin, Wiesbaden and Munich: it was a frenetic time of beginnings, first successes and scandals. He made his way in a life-sized theatre, juggling roles, masks, costumes, scenery, relationships, puzzles and games of identity. In search of the right sounds for the given dramatic moment, he assimilated many musical styles, unifying diverse elements within his lyrical, tonally orientated 12-note idiom. He became adept at stylistic quotation and parody. Still distrusting the bourgeois milieu of opera, he used actors for his first experiment with 'imaginary' musical theatre, *Das Wundertheater* (1948, revised in 1964 for singers and orchestra), based on an intermezzo by Cervantes. Meanwhile his sympathies were being drawn increasingly to dance. His first choreographic poem, *Ballett-Variationen* (1949, rev. 1992 and 1998), was inspired by a performance of the Sadler's Wells Ballet in Hamburg. In the summer of 1949 he was appointed musical adviser to the short-lived German Theatre in Konstanz. His next ballet, *Jack Pudding*, was compiled from music composed for performances of Molière's *Georges Dandin*. (Henze recomposed the ballet in 1992–5 under the new name *Le disperazioni del Signor Pulcinella*, adding some song numbers based on Neapolitan texts.) Dance metaphors also mould his First Piano Concerto (1950). The scenario moves from a lively dialogue between orchestra and piano in the first movement, 'Entrée', through the intimate 'Pas de deux' to a toccata-like 'Coda'. Following the disappointing Berlin première of *Wundertheater*, Henze won the patronage of the chief choreographer of the Berlin Städtische Oper, Tatjana Gsovsky. While angling for a ballet commission, he composed his Third Symphony (1949–50) with the suggestive subtitles 'Invocation of Apollo', 'Dithyramb' and 'Evocation Dance'. The East German composer Paul Dessau befriended him, beginning a fatherly dialogue that anticipated Henze's later politicization. But it proved too difficult at this time for the young provincial composer to make his way in postwar Berlin. Henze wove many impressions from this failure-ridden winter into a ballet piece, *Das Vokaltuch der Kammersängerin Rosa Silber* (1950). This 'exercise with Stravinsky on a picture of Paul Klee', which he revised in 1990, combines classical ballet exercises, variations on a French folksong and compositional touches recalling Stravinsky and Blacher, to whom the piece was dedicated.

In 1950–53 Henze received commissions for dramatic music of various kinds, beginning with an operatic modernization of the Manon Lescaut material, *Boulevard Solitude* (1950) and ending with Wolfgang Hildesheimer's 'loveless legend' *Das Ende einer Welt* (radio opera, 1953). A picture of Henze's increasingly stressed lifestyle can be drawn from the statistics: five ballet pieces, a monodrama, a wind quintet, a piano sonata, his second string quartet and four sets of incidental stage music were composed and produced between the aforementioned operas. Many of these works were occasioned by Henze's new position in Wiesbaden as artistic director and conductor of the Hessisches Staatstheater ballet. Later

he judged the mixed quality of these pieces severely. Three were withdrawn completely from his 1964 list of works. Many underwent thorough revisions. Four decades later some of the rejected ballet sketches inspired new compositions.

Henze, Hans Werner

3. Italian intermezzo, 1953–65.

With the help of friends' advances, a small stipend and meagre savings, Henze fled from mounting personal and social pressures to Italy. He chose a seaside house in Forio on the island of Ischia for his hermitage, devoting his days to studying the local language and culture, composing, writing, and the critical evaluation of his compositional methods and goals. His initial task was the completion of the cello concerto *Ode an den Westwind* (1953), the first piece in which he attempted a closer interaction between instrumental music and text, a kind of 'poetry for the instruments'. The five sonnets of Shelley's ode inspire not only the form and mood of the concerto, but are 'sung' by the cello 'voice'.

Henze's primary attention was then given to the realization of Heinz von Cramer's libretto for *König Hirsch*, a retelling of Gozzi's fairytale about magical transformation, metamorphosis and liberation. The composition process lasted three years, becoming a compositional diary in which Henze worked through his impressions of Italian musical life, both 'high' and 'low'. Whereas at the beginning he was still employing 12-note methods, over time his style grew more vocally and tonally orientated. He explored simpler elements of song which could touch the listener at the primal, sensual level. As he recalled:

the discovery of melody brought about an enrichment of my expressive means. The difficult process of simplifying my musical language was accelerated by the discovery of the remarkable vigour and immediacy of street cries and canzonetti resting on simple intervallic relationships. In place of serial melody, which outwardly guaranteed a certain 'contemporaneity', came the most simple sequence of notes – the basic intervals that were naturally related to song were to contain everything that was to be said.

For his modern rendition of a Baroque *Märchenoper*, Henze strung together scenes based on closed, historical forms: arias, duets, cabalettas, canzoni, ensembles, passacaglias and hunt music. Bridge passages joined the broad scenes, lending the whole a through-composed continuity, the finale of the second act, a seasonal 'forest' symphony, became the Symphony no.4 (1955). But even before its première in September 1956, the opulently scored opera in three acts was doomed. Convinced of the impossibility of this long and, in his opinion, unfashionable opera, Hermann Scherchen, the conductor, undertook radical cuts. The mutilated opera earned justifiably mixed reviews. Henze and Cramer's compromised version, retitled *Il re cervo, oder Die Irrfahrten der Wahrheit* (1963), compensated for discarded scenes with some new recitatives and a narrative speaking role, the magician Cigolotti. The original score was not performed in its entirety until 1985.

The Austrian poet Ingeborg Bachmann joined Henze at his island retreat in the summer of 1953, strengthening a friendship that yielded six collaborations. Their probing dialogue about literature, history, music and philosophy laid the foundation for Henze's understanding of the reciprocal relationship of text, music and signs. In a 1959 lecture about the message of music, he wrote:

Language and music are two parallel spheres that are often connected; more than half of all existing music consists of settings of words. This relationship has diverse forms; sometimes music seizes violently upon language, and crushes it in its embrace, or sometimes language wants to seize upon music; they both can degrade but also can elevate one another.

At Henze's request, Bachmann worked on a new concept and text for his ballet-pantomime *Der Idiot* (scenario by Gsovsky based on Dostoyevsky's novel), which had received its Berlin première in 1952. Bachmann replaced Gsovsky's pastiche of quotes with a dramatic 'Monologue of Prince Mishkin'. Her superior text, however, disrupted the delicate balance of pantomime, dance, poetry and music, necessitating a revision of the music (completed in 1990). While finishing *König Hirsch*, Henze composed an orchestral counterpoint to Bachmann's radio play, *Die Zikaden*. With *Quattro poemi* (1955), commissioned by the city of Darmstadt for the tenth of the international summer courses for new music, Henze declared his independence from the Darmstadt avant garde. For his next two ballets he ventured into hitherto alien territory, exploring jazz in Luchino Visconti's social critique *Maratona* (1956) and 19th-century Romanticism for Frederick Ashton's evocative vehicle for Margot Fonteyn, *Undine* (1956–7). Impressions of Henze's new residence in Naples coloured orchestral songs such as the *Fünf neapolitanische Lieder* (1956, composed for Dietrich Fischer-Dieskau and dedicated to Bachmann) and *Nachtstücke und Arien* (1957), three orchestral movements framing two Bachmann poems for lyric soprano and orchestra.

Henze's bittersweet honeymoon with classical Greece and Italy reverberated in *Kammermusik 1958*, a setting of a Hölderlin ode on classical themes. The original 12 movements, balancing three songs for tenor and guitar and three 'tentos' for solo guitar with three octet movements and three movements for the full ensemble, attain melodic and harmonic unity through intervallic relationships introduced in the first movement. A final Adagio for the octet was added in 1963, in honour of Josef Rufer's 70th birthday. Notwithstanding the choice of title, *Kammermusik 1958* is the antithesis of abstract music. The recurring themes and semantic chains of the poem are associated with musical elements and signs, thus facilitating an audible relationship between words and music. In his search for means to 'express the inexpressible' within the intimate confines of chamber music, Henze drew upon models as diverse as Dowland, Milán, Monteverdi, Britten (to whom the work is dedicated), Schoenberg and Webern. As with most of his concertos and chamber works, *Kammermusik 1958* was composed for specific musicians, enhancing and challenging the artistry of the tenor Peter Pears and the guitarist Julian Bream.

The musical and textual themes of *Kammermusik 1958* unfolded in his next opera, *Der Prinz von Homburg* (1958), which he dedicated to Stravinsky. Bachmann's perceptive adaptation of Heinrich von Kleist's play focusses on the opposition of reality and dreams, freedom and force, choice and compulsion, Olympian classicism and German Romanticism. The resulting conflicts are echoed in the carefully balanced musical tension between vocal and instrumental idioms, contrapuntal polyphony and homophonic lyricism, structural serialism and free tonality.

Emboldened by the success of *Homburg*, Henze asked W.H. Auden and Chester Kallmann for a psychological drama suitable for a chamber opera on the scale of Mozart's *Così*. They responded with *Elegy for Young Lovers*, a tragicomic opera of mutually exploitative relationships revolving around a Romantic genius-hero, the poet Mittenhofer. The passage of time amid the snow-covered Austrian Alps of the scenario suggested the cold sound of percussive instruments, including the celesta, tubular bells, marimba, vibraphone, timpani, drums, crotales and metal blocks. Each of the six singers received a personal musical idiom and an instrumental consort suited to their character and vocal range. Henze refined this technique in later operas. For this one he also took on the additional role of stage director, in order to be able to realize the drama he had envisioned while composing. Due to the short time between commencement and the May 1961 première at the Schwetzingen Festspiele he worked with several assistants in Berlin in order to facilitate the composition, translation, score production and stage direction for what turned out to be one of his most successful operas.

Needing to live closer to Rome and an international airport, yet longing for a quiet country residence, Henze found his heart's home in the Castelli Romani, settling at first in Castel Gandolfo. He also accepted a composition masterclass at the Salzburg Mozarteum (1962–6) and worked on his Fifth Symphony (1962). The opening notes of a song from *Elegy* pervade this work, again illustrating Henze's premise that 'Everything moves towards theatre, and thence returns again'. In May 1963 he flew for the first time to New York for the première of his Fifth Symphony under Bernstein. The grim contrast of Harlem and Fifth Avenue spurred his quest for Mozartian beauty, culminating in three vocal works: *Ariosi* (settings of five Tasso poems for soprano, violin and orchestra), the choral *Cantata della fiaba estrema* and *Being Beauteous*, a cantata for coloratura soprano, harp and cello quartet. His setting of the enigmatic Rimbaud poem evokes an image of beauty on the verge of being, elusive, beyond reach. Within a sonata-like structure, *Being Beauteous* balances severe counterpoint with vocal coloratura. Surreal waltzes surround an ethereal *pas de deux* between the harp and soprano. The four atonal, disguised canons contrast with homophonic passages employing tonal devices such as prolonged pedal points, tense stacks of fully-diminished seventh chords and unresolved cadences.

Now Henze was finally able to enjoy the pleasure of conquering Berlin. On 9 and 12 April 1964 all five of his symphonies were performed under Karajan by the Berlin PO, together with the première of *Being Beauteous*, sung by Ingeborg Hallstein. And the Deutsche Oper Berlin commissioned a new opera, for which Henze turned to Bachmann. Bachmann suggested

Wilhelm Hauff's parable *Der Affe als Mensch*. Her elegantly satirical libretto foils the eccentric whims of an outsider, a rich English Lord, against the *Gemütlichkeit* of a small German city's populace. Taking *buffo* operas of Rossini and Mozart for his models, Henze limited himself to a Classical orchestra with few modern trimmings. The escalating confusion of the ensemble numbers framing the lovers' duets provided ample opportunity for humorous parody spiced with quotations, contrasting established conventions with contemporary techniques:

In my works for the theatre I have therefore never completely left tonality, not even in the earliest ones. My music is nourished by just this state of tension: the abandonment of traditional tonality and the return to it. Rather like tensing a bow, it is here a kind of 'tensing the ear'.

Proceeds from the widely performed opera *Der junge Lord* financed the completion of Henze's countryside villa, La Leprara, in nearby Marino. While composing the score he expressed his gratitude to his 'sister' with a *Chorfantasie, Lieder von einer Insel* (1964), setting poetic impressions from Bachmann's first days with Henze in Ischia. Intimately contrapuntal dialogues between two cellos connect the choruses. In keeping with the thoughtfully festive nature of the poems, the chamber choruses are accompanied by low melodic instruments.

The subject for Henze's next opera, *The Bassarids* (1964–5), was proposed by Auden in 1961. When Henze requested a new libretto for the Salzburg Festival in August 1966, Auden assented to the task, provided Henze take a corrective dose of Wagner's *Götterdämmerung*. Auden and Kallmann's *opera seria*, a psychoanalytical reinterpretation of Euripides' play, links major characters to similar manifestations from antiquity to the *belle époque*. Immediately after the première of *Der junge Lord* Henze went to work at a feverish pace in order to be ready for the Salzburg production by the Berlin *Elegy* and *Lord* team (the Deutsche Oper of Berlin with Rudolf Sellner as director, Christoph von Dohnányi conductor and Filippo Sanjust designer; fig.2). Despite Auden's prescription, Wagner's dramas left few traces in Henze's music at this time; rather he invoked Mahler and mocked Strauss. Brief Bachian quotations underline pivotal developments. Cast in the form of a symphony in four movements, with Auden's farcical intermezzo interrupting the long adagio scene between Pentheus and Dionysus, *The Bassarids* condensed all that Henze had learnt since emigrating to Italy.

Henze, Hans Werner

4. Musical activism, 1966–76.

The travails of travelling, teaching, conducting engagements, commissions, revisions of earlier works and composing two so very different operas within the space of one and a half years led to a personal and compositional crisis. This time Henze's compulsive questioning of himself and the world around him led in new directions. Bachmann and friends among the left-wing intelligentsia had already prodded him out of his musical isolation, directing his attention towards antifascist literature and current events. This had resulted in musical statements such as the collective oratorio *Jüdische Chronik* (1960, compositions by Blacher,

Dessau, Hartmann, Henze and Wagner-Régeny to texts by Jens Gerlach) and *In memoriam: Die Weiße Rose* (1965), a double fugue for 12 instruments dedicated to the young antifascist martyrs Hans and Sophie Scholl. Henze's operatic loner figures (such as the leading male roles of *König Hirsch*, *Elegy*, *Der junge Lord* and *The Bassarids*) now gave way to a new concern for the analogous conflicts between individuals and society inherent in the concerto form. In *Musen Siziliens* (1966), a concerto for mixed choir, two pianos, wind instruments and timpani on fragments from the Eclogues of Virgil, he highlighted the concertante piano duo and melodic instruments, relegating a declamatory, almost accompanimental role to the amateur chorus. With the Double Bass Concerto (1966), composed for Gary Karr, his search for 'friendship, fellowship, understanding' yielded a more 'social', discursive relationship between the protagonists. The virtuoso doubles of the Double Concerto (1966) for oboe, harp and strings were composed for Heinz and Ursula Holliger, whose pioneering expertise encouraged Henze to experiment with new techniques for the soloists, such as percussive effects, harmonics, double trills and microtones. The nocturnal opening of his one-movement Piano Concerto no.2 (1967, composed for Christoph Eschenbach and the Bielefeld PO) gives way to a rhythmically aggressive battle between the piano and orchestra, with the pianist pitted against the percussion battery. Henze's tormented self-examination concludes with saturnine music inspired by the Shakespeare sonnet 'The expense of spirit in a waste of shame'.

Triggered by a teaching stint in Dartmouth, New Hampshire (summer 1967), and the student protests in Berlin (1967–8), Henze's internal unrest exploded into action. He met with leaders of the socialist student groups, participated in peace demonstrations and co-initiated the Vietnam Congress. The socialist poet Hans Magnus Enzensberger introduced him to Gastón Salvatore, a Chilean student who contributed the outraged poems for his first experiment with avant-garde vocal techniques in *Versuch über Schweine* (composed in 1968 for the unique vocal range and talents of Roy Hart). But his revolt first became public on 9 December 1968, when scandal wrecked the première of his oratorio 'volgare e militare' *Das Floss der 'Medusa'*, for soprano, baritone, mixed chorus, boys' voices and large orchestra. Encouraged by the work's dedication to Ernesto Che Guevara (occasioned by the guerrilla hero's assassination in October 1967), students hung a red flag from Henze's conducting podium, provoking a spontaneous boycott by the NDR SO and the RIAS Chamber Choir which escalated into a full-blown battle. Henze fell uncomfortably between stools. The promoters held him responsible for the fiasco; critics, patrons and the concert-going public were outraged by his 'betrayal'; and Marxist agitators accused him of armchair communism.

Many of his vocal compositions of the late 1960s and early 70s can be regarded as period pieces, barely separable from the events that produced them. His 'recital for four' *El Cimarrón* (1969–70), however, transcended its Cuban impetus (stimulated by the première of his Sixth Symphony in Havana) to become one of his most frequently performed chamber works. He wrote it for the black American baritone William Pearson, Karlheinz Zöller on a wide selection of flutes, the Japanese percussionist Stomu Yamash'ta and the Cuban composer and guitarist Leo Brouwer. The four performers co-create a dramatic portrayal of the runaway slave Estaban

Montejo (adapted freely by Hans Magnus Enzensberger from Miguel Barnet's documentary novel); Caribbean colours and expressive contemporary techniques enrich Henze's unconventionally notated score. The emotionally charged vocal part expands on song, recitative and Sprechgesang with special effects such as falsetto, whistling, scat, screams, chanting and laughing.

This series of experiments with political vocal works culminated in *Voices* (1973), a collection of songs for mezzo-soprano and tenor. The 22 German, English, Italian and Spanish songs (a personal selection of protest, resistance, socialist and communist poems ending with an Enzensberger 'happy-end' duet) are dedicated to a symbolic list of comrades and friends. Henze's deliberately eclectic palette blends 'exotic' folksong elements, protest songs, touches of Weill and Dessau, standard dances, marches, light opera, cabaret and popular traits of 'classical' music with contemporary features such as 12-note writing, extended instrumental techniques, aleatory passages and controlled improvisation. Calling for over 80 individual instruments, the work was tailored to the capabilities of the 15 core players of the London Sinfonietta.

Henze's doubts, concerns and socialist dreams were also echoed in his instrumental works. *Compases para preguntas ensimismadas* (1969–70, for viola and 22 instrumentalists) carries musical individualism to its logical extreme: every player is a soloist. The viola's opening 'short notes about passing moods' develop toward a seemingly anarchical climax out of which the viola ascends, leading the way towards agreement. Electronically processed tape elements pervaded works such as Henze's monodrama *Der langwierige Weg in die Wohnung der Natascha Ungeheuer* (1971), the Second Violin Concerto (1971) and *Tristan* (1972–3). The concerto, a theatrical commentary on Enzensberger's *Hommage à Gödel*, includes a bass-baritone part and a tape. *Tristan*, subtitled 'preludes for piano, electronic sounds and orchestra' is an elegiac homage to the Wagner opera and its legendary beings. 'Tristan's folly' expressed Henze's grief over the recent deaths of Bachmann, Auden, the choreographer John Cranko, Neruda and Salvador Allende.

Henze, Hans Werner

5. Reflection and synthesis, 1976 and after.

Beginning with his leadership of the Cantiere Internazionale d'Arte in Montepulciano, Henze began to devote more time to his musical past and posterity. In the mid-1980s he donated his manuscripts to the Paul Sacher Foundation and later, while writing his memoirs and putting his works in order for an up-to-date annotated catalogue, undertook revisions of works that failed to meet his current compositional standards. Hardly a year passed without new honours, workshops and professorships, including a composition class at the Staatliche Hochschule für Musik in Cologne (1980–91), the Bach Prize of Hamburg (1983), a chair at the RAM in London (1987), artistic direction of the Munich Biennale festival for new music theatre (beginning in 1988), the Grosses Verdienstkreuz der Bundesrepublik Deutschland (1991), the Accademico Onorario of the Accademia di S Cecilia, Rome, and an honorary doctorate from the University of Osnabrück (1996).

During the first years of the socio-cultural experiment in Montepulciano, Henze contributed many new compositions. Performances of his versions of the Paisiello operas *Don Chisciotte* (1976) and *Il re Teodoro in Venezia* (1991–2), involved local talent as much as possible. His first sonata for solo guitar, *Royal Winter Music* (1975–6), more than repaid Julian Bream for teaching masterclasses during the first Cantiere. Portraying Shakespearean characters, the six movements probe the dramatic, musical and technical range of the instrument. A second Shakespearean sonata for guitar followed in 1979. The operatic fairy tale *Pollicino* (1980) strove towards an educationally useful and musically rewarding integration of children and professional musicians. Many assistants were rewarded with chamber pieces. For instance, the mixed quintet *Amicizia!* (1976) was written for the composer's loyal Hamburg comrades from 'Hinz und Kunst', a politically active group of composers and instrumentalists who were also featured in his 'imaginary theatre for a singer and a small instrumental ensemble' *El rey de Harlem* (1979). For his through-composed setting of García Lorca's ode, he experimented with a system of textual-musical signal motives. Using a chromatic scale linked to the alphabet, Henze wove key words into the densely contrapuntal texture. Surface signs such as street noises, Spanish ornamentation and 'jungle' effects help the listener imagine the action.

A Sonata for solo violin (1976–7, rev. 1992) became the first of a constellation of works prompted by Monteverdi's *Orfeo*. Still mourning the death of his mother, Henze asked Edward Bond for a ballet treatment of the myth. In *Orpheus* (1978) instruments replace voices, 'singing' a drama that the dancers enact. The central five poems were later set for a *cappella* chorus in *Orpheus behind the Wire* (1981–3). *Barcarola* for large orchestra (1979) was dedicated to the memory of Dessau; the viola introduces a variation theme that Henze identified with the river Styx. His preoccupation with the themes of life and death, fear, war and love later found poignant expression in the wordless *Requiem* for solo piano, concertante trumpet and large chamber orchestra (1990–92), created as a memorial to Michael Vyner. The nine 'sacred concertos' are based musically on the withdrawn *Concerto per il Marigny* for piano and seven instruments (1956), motifs from the requiem mass and two 12-note rows.

As with Bachmann and Auden, Henze's collaborations with Edward Bond yielded two very different operas. Their violent 'actions for music' *We Come to the River* (1974–6), relate a politically motivated morality tale performed on three stages, each with its own orchestra. For the controversial Covent Garden première, Henze again directed the staging. Following *Orpheus*, he asked Bond for a comic animal opera based on Balzac's *Peines de coeur d'une chatte*. Behind a deliberately cliché-ridden, pseudo-Victorian mask, satirical strokes underline comparisons with contemporary hypocrisies. As in *Elegy*, the lovers are sacrificed unjustly to the 'higher good'. Henze delineates the main characters with signature instruments and individual melodic-harmonic styles. Lord Puff dithers with an English Renaissance air, Tom swaggers with bravura, while Minette warbles elaborate coloratura arias. For the benefit of his composition students in Cologne, Henze kept a detailed autobiographical diary of the work's progress, *Die Englische Katze*, which was published in time for the opera's première at the

Schwetzingen Festival on 2 June 1983, once again with Henze as stage director.

15 years after his Cuban Sixth Symphony for two orchestras (1969, revised in 1994), Henze responded to a commission from the Berlin PO with a retrospective, four-movement treatment of the standard form. His Seventh Symphony (1983–4) begins with an allemande, after which a slow lied and a scherzo in perpetual motion are followed by a calm, cheerless finale expressing the essence of Hölderlin's poem 'Hälfte des Lebens'. In contrast with the sombre Germanic nature of this work, the lighter Eighth Symphony (1992–3) reaffirmed his affection for England and Italy. Three scenes from *A Midsummer Night's Dream* provided the impetus for this piece of imaginary theatre. Voicing Oberon's command to Puck, the airy first movement suggests Mendelssohn's music for the same play. In the second movement, groups of instruments become the actors for a danced dialogue between the love-sick Titania and the ludicrous Bottom (to be compared with the treatment of Bottom's dream in the second *Royal Winter Music* sonata). The adagio finale, based loosely on images from Puck's epilogue, unveils the 12-note theme of the variations heard in the preceding movements.

Desirous of composing German operas again, Henze now found it necessary to train a young poet in the art of writing words for his music. He chose Hans-Ulrich Treichel for his next pair of operas, *Das verratene Meer* (1986–9) and *Venus und Adonis* (1993–5). In both a tragic love triangle forms the dramatic core. In Henze and Treichel's two-act adaptation of Yukio Mishima's novel *The Sailor who Fell from Grace with the Sea*, the conflicts inherent in a mother-son, mother-lover complex are intensified by the gap between teenage ideals and adult compromises. The through-composed score identifies with the characters and their drama within a dispassionate structure representing universal symbols such as seasons, colours and the betrayed sea.

Henze's youthful passion for drama, ballet, mythology and classic themes of love come full circle with *Venus und Adonis* (1993–5). In their one-act reinterpretation of Ovid and Shakespeare, Henze and Treichel extended the triangle symbolism to all formal aspects. The tragic development of a backstage affair involving a prima donna, a heroic actor and a young tenor are shadowed by dancers enacting Venus, Adonis and Mars. Three orchestras support the mythic prototypes. A brief pantomime by masked dancers represents the animalistic level of mare, stallion and boar. Often to the detriment of the dramatic development, the orchestral and vocal music express Henze's ongoing search for 'wild, free beauty' and Mozartian perfection of form. As in *The English Cat*, he reserves his most moving counterpoint for choral interludes, here sung by six pastoral madrigalists fulfilling the role of a Greek chorus.

Lonely was I when torn by the boar.
Now I am a star among stars.
Lonely was I when my feet touched the ground.
Lonely was I when a heart beat within me.

Adonis's epilogue speaks on behalf of an aging composer who still wishes only to understand and to be understood.

Henze, Hans Werner

WORKS

operas and music-theatre

ballets

other dramatic works

symphonies

orchestral

choral

solo vocal

chamber

solo instrumental

arrangements and reconstructions

Henze, Hans Werner: Works

operas and music-theatre

Das Wundertheater (op for actors, 1, after M. de Cervantes, trans. A. Graf von Schack), 1948, Heidelberg, Stadttheater, 7 May 1949; rev. for singers, 1964, Frankfurt, Staatstheater, 30 Nov 1965

Boulevard Solitude (lyric drama, 7 scenes, G. Weil, scenario by W. Jockisch), 1951, Hanover, Oper, 17 Feb 1952

Ein Landarzt (radio op, after F. Kafka), 1951, Hamburg, 19 Nov 1951, broadcast 29 Nov 1951; rev. 1994; stage version 1964, Frankfurt, Staatstheater, 30 Nov 1965

Das Ende einer Welt (radio op, prol, 2, epilogue, W. Hildesheimer), 1953, Hamburg, 4 Dec 1953; rev. 1993; stage version, 1964; Frankfurt, Staatstheater, 30 Nov 1965

König Hirsch (3, H. von Cramer), after C. Gozzi), 1952–5, Berlin, Städtische Oper, 23 Sept 1956; rev. 1962 as *Il re cervo, oder Die Irrfahrten der Wahrheit*, Kassel, Staatstheater, 10 March 1963

Der Prinz von Homburg (3, I. Bachmann, after H. von Kleist), 1958, Hamburg, Staatsoper, 22 May 1960; reorchd 1991, Munich, Bayerische Staatsoper, 24 July 1992

Elegy for Young Lovers (3, W.H. Auden and C. Kallman), 1959–61, Schwetzingen, Schwetzingen Schloss, 20 May 1961; rev. 1987, Venice, La Fenice, 28 Oct 1988

The Bassarids (os with intermezzo, 1, Auden and Kallman, after Euripides: *The Bacchae*), 1964–5, Salzburg, 6 Aug 1966

Der junge Lord (comic op, 2, Bachmann, after W. Hauff), 1964, Berlin, Deutsche Oper, 7 April 1965

Moralities (3 morality plays, Auden, after Aesop), 1967, Cincinnati, 18 May 1968; rev. version, Saarbrücken, Kongresshalle, 1 April 1970

Der langwierige Weg in die Wohnung der Natascha Ungeheuer (show, G. Salvatore), 1971, Rome, RAI, 17 May 1971

La Cubana, oder Ein Leben für die Kunst (vaudeville for TV, 5 scenes, H.M. Enzensberger, after M. Barnet), 1973, New York, WNET Opera Theater, 4 March 1974; Munich, Staatstheater am Gärtnerplatz, 28 May 1975; chbr version *La piccola Cubana*, 1990–91

We Come to the River (actions for music, E. Bond), 1974–6, London, CG, 12 July 1976

Pollicino (musical fairy tale, G. Di Leva, after Collodi, J.L. and W.C. Grimm and C. Perrault), 1979–80, Montepulciano, 2 Aug 1980

The English Cat (story for singers and instrumentalists, 2, Bond, after H. de Balzac), 1980–83, Stuttgart, Staatsoper, 2 June 1983; rev. 1990, Montepulciano, 9 Aug 1990

Ödipus der Tyrann (musical play, H. Hollmüller), 1983, collab. H.-J. von Böse, S. Holt, D. Lang, Kindberg, 30 Oct 1983; withdrawn

Das verratene Meer (music drama, 2, Treichel, after Y. Mishima: *Gogo No Eiko* [The Sailor who Fell from Grace with the Sea]), 1986–9, Berlin, Deutsche Oper, 5 May 1990

Venus and Adonis (1, Treichel), 1993–5, Munich, Staatsoper, 11 Jan 1997

Henze, Hans Werner: Works

ballets

Ballet-Variationen, 1949, concert perf. Dusseldorf, 28 Sept 1949, staged Wuppertal, 21 Dec 1958; rev. 1992, concert perf. Berlin, 14 Nov 1998

Jack Pudding (3 pts, S. Sivori, after Molière: *Georges Dandin*), 1949, Wiesbaden, Hessisches Staatstheater, 30 Dec 1950; withdrawn, incorporated into ballet *Le disperazioni di Signor Pulcinella*, 1992–5

Das Vokaltuch der Kammersängerin Rosa Silber, 1950, concert perf. Berlin, Titiana-Palast, 8 May 1951, staged Cologne, 15 Oct 1958; rev. 1990, concert perf., London, 14 Jan 1991

Le Tombeau d'Orphée, 1950, withdrawn

Labyrinth (1. M. Baldwin), 1951, concert perf. 29 May 1952; new version, 1996, Schwetzingen, Schwetzingen Schloss, 25 May 1997

Der Idiot (Mimodram, Bachmann, after F.M. Dostoyevsky), 1952, Berlin, 1 Sept 1952, rev. 1990

Pas d'action, 1952, Munich, Bayerische Staatsoper, 1952; withdrawn, incorporated into *Tancredi*, 1964

Maratona (Tanzdrama, 1, L. Visconti), 1956, Berlin, Städtische Oper, 24 Sept 1957

Undine (3, F. Ashton, after F.H.K. de la Motte Fouqué), 1956–7, London, CG, 27 Oct 1958

L'usignolo dell'imperatore (balletto-pantomima, G. di Majo, after H.C. Andersen), 1959, Venice, La Fenice, 16 Sept 1959; red. H. Brauel, fl, cel, pf, perc, 1970

Tancredi (2 scenes, P. Csobádi), 1964, Vienna, Staatsoper, 18 May 1966 [based on *Pas d'action*, 1952]

Orpheus (6 scenes, E. Bond), 1978, Stuttgart, Württembergische Staatsoper, 17 March 1979; concert version, spkr, orch, 1978

Le disperazioni del Signor Pulcinella (commedia di balletto con canto, S. Sivori, after Molière: *Georges Dandin*), 1992–5, Schwetzingen, Schwetzingen Schloss, 25 May 1997 [extended rev. of *Jack Pudding*, 1949]

Le fils de l'air (L'enfant changé en jeune homme) (ballet, J. Cocteau), 1995–6, Schwetzingen, Schwetzingen Schloss, 25 May 1997

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other dramatic works

Die Gefangenen (incid music, M. Kommerell), 1950

Der tolle Tag (incid music, Beaumarchais), 1951, withdrawn

Judith (incid music, J. Giraudoux), 1952

Sodom und Gomorrha (incid music, Giraudoux), 1952

Der sechste Gesang (incid music for radio, E. Schnabel), 1955

Die Zikaden (incid music for radio, Bachmann), 1955, withdrawn

Les caprices de Marianne (incid music, J.-P. Ponnelle, after A. de Musset), 1962, withdrawn

Muriel (film score, dir. A. Resnais), 1963

Der Frieden (incid music, Aristophanes, trans. P. Hacks), 1964

Der junge Törless (film score, dir. V. Schlöndorff, after R. Musil), 1966

Die verlorene Ehre der Katharina Blum (film score, dir. Schlöndorff, after H. Böll), 1975

Der Taugenichts (film score, dir. B. Sinkel), 1977

The Woman (incid music, Bond), 1978, withdrawn

Montezuma (film score), 1980

Nach Lissabon (film score, J. Melo), 1982

Un amour de Swann (film score, dir. Schlöndorff, after M. Proust), 1983

L'amour à mort (film score, dir. Resnais), 1984

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symphonies

Symphony no.1, chbr orch, 1947, rev. 1963, 1991

Symphony no.2, 1949

Symphony no.3, 1949–50

Symphony no.4, 1955 [from op König Hirsch]

Vokalsinfonie (H. von Cramer), solo vv, orch, 1955 [from op König Hirsch]

Symphony no.5, 1962

Symphony no.6, 2 chbr orch, 1969, rev. 1994

Symphony no.7, 1983–4

Symphony no.8, after W. Shakespeare: *A Midsummer Night's Dream*, 1992–3

Symphony no.9 (H.-U. Treichel, after A. Seghers: *Das siebte Kreuz*), chorus, orch, 1995–7

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orchestral

Kammerkonzert, pf, fl, str, 1946

Concertino, pf, wind, perc, 1947

Violin Concerto no.1, 1947

Ballett-Variationen, 1949, rev. 1992 and 1998

Suite, small orch, 1949 [from ballet Jack Pudding]

Piano Concerto no.1, 1950

Sinfonische Variationen, chbr orch, 1950, withdrawn

Sinfonische Zwischenspiele, 1951 [from op Boulevard Solitude]

Tancredi, suite, 1952 [from ballet Tancredi]

Tanz- und Salonmusik, 1952, rev. 1989 [from ballet Der Idiot]

Ode an den Westwind, after P.B. Shelley, vc, orch, 1953

Quattro poemi, 1955

Sinfonische Etüden, 1956, rev. as Drei sinfonische Etüden, 1964

Maratona, suite, 2 jazz bands, orch, 1956

Jeux des Tritons, pf, orch, 1956–7, rev. 1967 [from ballet Undine]

Hochzeitsmusik, wind, 1957 [from ballet Undine]

Sonata per archi, 1957–8

Drei Dithyramben, chbr orch, 1958

Trois pas des Tritons, 1958 [from ballet Undine]

Undine, suite no.1, 1958 [from ballet]

Undine, suite no.2, 1958 [from ballet]

Antifone, 11 str, wind, perc, 1960

Los caprichos, fantasia, 1963

Zwischenspiele, 1964 [from op Der junge Lord]

Mänadentanz, 1965 [from op The Bassarids]

In memoriam: die weisse Rose, double fugue, 12 insts, 1965

Double Bass Concerto, 1966

Double Concerto, ob, hp, str, 1966

Fantasia, str, 1966, arr. str sextet, 1966 [from film score Der junge Törless]

Piano Concerto no.2, 1967

Telemanniana, 1967

Compases para preguntas ensimismadas, va, 22 insts, 1969–70
Violin Concerto no.2 (H.M. Enzensberger: *Hommage à Gödel*), B-Bar, vn, 33 insts, tape, 1971, rev. 1991
Heliogabalus imperator, allegoria per musica, 1971–2, rev. 1986
Tristan, preludes, pf, orch, tape, 1972–3
Katharina Blum, suite, chbr orch, 1975 [from film score]
Ragtimes and Habaneras, sinfonia, arr. H. Brauel, brass band, 1975 [from TV op La Cubana]; arr. M. Wengler, sym. wind band, 1982; arr. D. Purser, brass ens, 1986
Aria de la folía española, chbr orch, 1977
Il Vitalino raddoppiato, chaconne, vn, chbr orch, 1977 [based on chaconne by T. Vitali]
Apollo trionfante, winds, kbds, perc, db, 1979 [from ballet Orpheus]
Arien des Orpheus, gui, hp, hpd, str, 1979
Barcarola, 1979
Dramatische Szenen aus 'Orpheus' I, 1979 [from ballet]
Dramatische Szenen aus 'Orpheus' II, 1979 [from ballet]
Spielmusiken, amateur orch, 1979–80 [from op Pollicino]
Deutschlandsberger Mohrentanz no.1, 4 rec, gui, perc, str qt, str, 1984
Kleine Elegien, Renaissance insts, 1984–5 [from film score Der junge Törless]
Liebeslieder, vc, orch, 1984–5
Deutschlandsberger Mohrentanz no.2, 4 rec, gui, perc, str qt, str, 1985
Fandango, 1985, rev. 1992
Cinque piccoli concerti e ritornelli, 1987 [from op The English Cat]
Requiem: 9 geistliche Konzerte, pf, tpt, orch, 1990–92
La selva incantata, aria and rondo, 1991 [from op König Hirsch]
Introduktion, Thema und Variationen, vc, hp, str, 1992
Appassionatamente, fantasia, 1993–4 [from op Das verratene Meer]
Erlkönig, fantasia, 1996 [from ballet Le fils de l'air]
Pulcinellas Erzählungen, chbr orch, 1996 [from ballet Le disperazioni del Signor Pulcinella]
Sieben Boleros, 1996 [from op Venus und Adonis]
Violin Concerto no.3, 3 portraits from T. Mann: *Doktor Faustus*, 1996
Zigeunerweisen und Sarabanden, 1996 [from ballet Le fils de l'air]
Fraternité, air, 1999
A Tempest, rounds, 2000

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choral

Fünf Madrigäle (F. Villon), small chorus, 11 insts, 1947
Chor gefangener Trojer (J.W. von Goethe: *Faust*, pt ii, act 3), chorus, orch, 1948, rev. 1964
Wiegenlied der Mutter Gottes (L. de Vega, Ger. trans. A. Altschul), solo boy's v/unison boys' chorus, 9 insts, 1948
Szenen und Arien, S, T, chorus, orch, 1956 [from op König Hirsch]
Jüdische Chronik (J. Gerlach), 2 spkr, A, B, chbr chorus, chbr orch, 1960, collab. Blacher, Dessau, K.A. Hartmann, Wagner-Régeny
Novae de infinito laudes (cant., G. Bruno), S, A, T, Bar, chorus, ens, 1962
Cantata della fiaba estrema (E. Morante), S, chbr chorus, 13 insts, 1963
Lieder von einer Insel (Bachmann), chbr chorus, trbn, 2 vc, db, chbr org, perc, timp, 1964
Muzen Siziliens (choral conc., Virgil: *Eclogues*), chorus, 2 pf, wind, timp, 1966
Das Floss der 'Medusa' (orat, Schnabel), S, Bar, spkr, chorus, 9 boys' vv, orch, 1968, rev. 1990

Mad People's Madrigal (Bond), 12-pt chorus, 1974–6 [from music-theatre *We Come to the River*]

Orpheus Behind the Wire (Bond), 8-/12-pt chorus, 1981–3

Hirtenlieder (S, S, Mez, T, Bar, B)/(chbr chorus), 1993–5 [from op *Venus and Adonis*]

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solo vocal

Sechs Lieder, high v, wind qnt, 1945, withdrawn

Whispers from Heavenly Death (cant., W. Whitman), S/T, tpt, vc, cel, hp, 4 perc, 1948; arr. S/T, pf, 1948

Der Vorwurf (concert aria, F. Werfel), Bar, tpt, trbn, str, 1948, withdrawn

Apollo et Hyazinthus (improvisations, G. Trakl: *Im Park*), A, hpd, fl, cl, bn, hn, str qt, 1948–9

Chanson Pflastersteine, S, pf, 1950, withdrawn

Fünf neapolitanische Lieder (anon. 17th-century), Bar, chbr orch, 1956

Nachtstücke und Arien (Bachmann), S, orch, 1957

Kammermusik 1958 (F. Hölderlin: *In lieblicher Bläue*), T, gui/hp, cl, hn, bn, str qnt, 1958, rev. 1963

Drei Fragmente nach Hölderlin, T, gui, 1958 [from *Kammermusik 1958*]

Three Arias, Bar, small orch, 1960, rev. 1993 [from op *Elegy for Young Lovers*]

Ariosi (T. Tasso), S, vn, orch, 1963; arr. S, vn, pf 4 hands, 1963

Being Beateous (cant., A. Rimbaud), coloratura S, hp, 4 vc, 1963

Ein Landarzt (Monodram, Kafka), Bar, orch, 1964 [from op]

Versuch über Schweine (G. Salvatore), Bar (Sprechgesang), orch, 1968

El Cimarrón (recital, trans. H.M. Enzensberger, after M. Barnett), Bar, fl + pic + a fl + b fl, gui, perc, 1969–70

Voices (various), 22 songs, Mez, T, 15 insts, 1973

Heb doch die Stimme an (M. Walser), Bar, cl, tpt, vc, perc, pf, 1975 [for *Hommage à Kurt Weill*, collab. others]

Kindermund (R. Thenier), S/B/spkr, pf, tpt, 1975 [for *Hommage à Kurt Weill*, collab. others]

El rey de Harlem (*Imaginäres Theater I*) (F. García Lorca), Mez, cl, tpt, trbn, perc, elec gui, pf, va, vc, 1979

Three Auden Songs, T, pf, 1983

Drei Lieder über den Schnee (H.-U. Treichel), S, Bar, cl + b cl, bn, hn, 2 vn, va, vc, db, 1989

An Sascha, S, A, 1991, unpubd

Zwei Konzertarien, T, small orch, 1991 [on material from op *König Hirsch*]

Lieder und Tänze, Mez, s sax, cl, tpt, trbn, perc, gui, pf, db, 1992–3 [from TV op *La Cubana, oder Ein Leben für die Kunst*]

Heilige Nacht (Treichel), medium v, rec/fl/ob/vn, 1993

Heimlich zur Nacht, 1v, pf, 1994, unpubd

Nocturnal Serenade (E. Bond), arr. M. Zehn, S, pf, 1996 [arr. of chbr work *Notturmo*]

Sechs Gesänge aus dem Arabischen (Henze), T, pf, 1997–8

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chamber

Kleines Quartett, ob, vn, va, vc, 1945, withdrawn

Sonata, vn, pf, 1946

Sonatina, fl, pf, 1947

String Quartet no.1, 1947

Kammersonate, pf trio, 1948, rev. 1963

String Quartet no.2, 1952

Wind Quintet, 1952

Concerto per il Marigny, pf, cl, b cl, hn, tpt, trbn, va, vc, 1956, withdrawn [partially reworked into Requiem, pf, tpt, orch, 1990–92]

Quattro fantasie, cl, bn, hn, str qnt, 1963 [from 1963 version of Kammermusik 1958]

Divertimenti, 2 pf, 1964 [interludes from op Der junge Lord]

Der junge Törless, fantasia, str sextet, 1966 [arr. of Fantasia, str]

L'usignolo dell'imperatore, fl, cel, pf, 3 perc, vib + tubular bells ad lib, 1970 [concert version of ballet]

Fragmente aus einer Show, hn, 2 tpt, trbn, tuba, 1971 [from op Der langwierige Weg in die Wohnung der Natascha Ungeheuer]

Prison Song (Hô Chí Minh), perc, tape, 1971

Carillon, Récitatif, Masque, mand, gui, hp, 1974

String Quartet no.3, 1975–6

Amicizia!, cl, trbn, vc, perc, pf, 1976

String Quartet no.4, 1976

String Quartet no.5, 1976

Konzertstück, vc, ens, 1977–85, withdrawn [material incorporated into Introduction, Thema und Variationen, 1992]

L'autunno, fl, ob, cl, bn, hn, 1977

Trauer-Ode für Margaret Geddes, 6 vc, 1977

Sonata, va, pf, 1978–9

Sonatina, vn, pf, 1979 [from op Pollicino]

Le miracle de la rose (Imaginäres Theater II), solo cl + E♭; fl + pic, ob + eng hn + ob d'amore, bn + heckelphone ad lib, hn, tpt, trbn, perc, pf, 2 vn, va, vc, db, 1981

Variation, brass qnt, 1981, unpubd

Von Krebs zu Krebs, S, fl, pf, 1981, unpubd

Canzona, ob, pf, hp, 3 vn, vc, 1982 [on material from op The English Cat]

Sonata, pic tpt, 2 tpt, flugel hn, b tpt, 2 trbn, b trbn, 1983

Sonata, fl, cl, vn, vc, perc, pf, 1984 [from film score L'amour à mort]

Selbst- und Zwiegespräche, trio, va, gui, small org/other kbd, 1984–5

Ode an eine Äolsharfe, after M. Mörike, solo gui, a fl, b fl, ob d'amore, eng hn, b cl, bn, perc, hp, va d'amore, 2 va, va da gamba, 2 vc, db, 1985–6

Eine kleine Hausmusik, gui, pf, 1986, unpubd

Allegra e Boris, vn, va, 1987, unpubd

Fünf Nachtstücke, vn, pf, 1990

Paraphrasen über Dostojewsky (Bachmann), actor, fl, cl, bn, tpt, trbn, perc, pf, str qt, 1990 [from ballet Der Idiot]

Piano Quintet, 1990–91

Adagio, str sextet, 1992, unpubd

Adagio adagio, serenade, vn, vc, pf, 1993

Drei geistliche Konzerte, arr. M. Eggert, tpt, pf/org, 1994–6 [from Requiem]

Notturmo, 2 fl, ob, eng hn, 2 cl, 2 bn, 2 hn, pf, db, 1995 [based on op The English Cat, scene 2]

Leçons de danse, (2 pf)/(pf, hp), 1996 [from ballet Le fils de l'air]

Minotauros Blues, concert music, 6 perc, 1996

Neue Volkslieder und Hirtengesänge, bn, gui, str trio, 1996 [from musical play Ödipus der Tyrann]

Voie lactée ô soeur lumineuse, fl, cl, bn, hn, tpt, trbn, timp, perc, vib, mar, pf, cel, 2 vn, va, vc, db, 1996

Drei Märchenbilder, arr. J. Ruck, 2 gui, 1997 [from op Pollicino]

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solo instrumental

Sonatina, pf, 1947, withdrawn

Serenade, vc, 1949; arr. L. Drew, db, 1981

Variationen, pf, 1949

Drei Tentos, gui, 1958 [from Kammermusik 1958]

Piano Sonata, 1959

Six Absences, hpd, 1961

Lucy Escott Variations, hpd/pf, 1963

Memorias de 'El Cimarrón', gui, 1970; arr. E. Cásoli and J. Ruck, 2 gui, 1995

Sonatina, tpt, 1974; arr. M. Harvey, trbn, 1974

Royal Winter Music, sonata no.1, gui, 1975–6

Capriccio, vc, 1976, rev. 1981

Sonata, vn, 1976–7, rev. 1992

Ländler, vn, 1977, withdrawn

S. Biagio 9 agosto ore 12.07, db, 1977

Five Scenes from the Snow Country, mar, 1978

Margareten-Walzer, pf, 1978, unpubd

Epitaph, vc, 1979, unpubd

Etude philharmonique, vn, 1979

Royal Winter Music, sonata no.2, gui, 1979

Toccata senza fuga, org, 1979 [from ballet Orpheus]

Drei Märchenbilder, gui, 1980 [from op Pollicino]

Sechs Stücke für junge Pianisten, 1980 [from op Pollicino]

Cherubino, 3 miniatures, pf, 1980–81

Euridice, fragments, hpd, 1981, rev. 1992 [from ballet Orpheus]

Une petite phrase, pf, 1984 [from film score Un amour de Swann]

Serenade, vn, 1986

La mano sinistra, pf left hand, 1988

Piece for Peter, pf, 1988

Clavierstück, pf, 1989, unpubd

Für Manfred, vn, 1989, unpubd

Das Haus lbach, pf, 1991, unpubd

Pulcinella disperato, fantasia, arr. M. Eggert, pf, 1991–2 [from ballet Le disperazioni del Signor Pulcinella]

Minette, arr. A. Pfeifer, descant zither, 1992 [from The English Cat]; arr. J. Ruck, 2 gui, 1995

An Brenton, va, 1993, unpubd

Für Reinhold, pf, 1994, unpubd

Toccata mistica, pf, 1994

Serenata notturna, arr. M. Zehn, pf/2 pf, 1996 [arr. of chbr work Notturmo]

Trio, vn, va, vc, 1998

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arrangements and reconstructions

Die schlafende Prinzessin (ballet after Tchaikovsky, prol, 4 scenes, H. Zehden) 1951, withdrawn

Don Chisciotte (comic op, arr. of Paisiello), 1976, collab. H. Brauel; concert suite, 2 S, T, Bar, wind band, chbr orch, 1976, rev. 1978; suite, arr. N. Studnitzky as Die Abenteuer des Don Chisciotte, concert band, 1990

Jephte (orat, orch of Carissimi), 3 S, A, T, 2 B, 6vv, fl, hp, gui, mand, banjo, perc, 1976

Wesendonck-Lieder, S, chbr orch, 1976 [arr. of Wagner songs]

Il ritorno d'Ulisse in patria (op, reconstruction after Monteverdi), 1981; concert extracts, Scene e Arie da 'Il ritorno d'Ulisse in patria', S, A, T, Bar, orch, 1981

I sentimenti di Carl Philipp Emanuel Bach, fl, orch, 1982 [transcr. of Clavier-Fantasie, h536 (w80)]

Der Mann, der vom Tode auferstand (mini-op after sketches by K.A. Hartmann), 1988

Fürwahr ...?! (mini-op after sketches by K.A. Hartmann), 1988

Drei Mozartsche Orgelsonaten, a fl, b fl, ob d'amore, eng hn, b cl, bn, hp, gui, va d'amore, 2 va, 2 vc, cb, 1991 [arr. of Mozart k336/336d, k67/41h, k328/317c]

Il re Teodoro in Venezia (op, arr. of Paisiello), 1991–2, collab. D.P. Graham

Drei Orchesterstücke, 1995 [after K.A. Hartmann pf sonata '27. April 1945']

Richard Wagnersche Klavierlieder, Mez, Bar, chorus, orch, 1998–9

MSS in CH-Bps

Principal publisher: Schott

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Hepokoski, James A(rnold)

(b Duluth, MN, 20 Dec 1946). American musicologist. He studied with David G. Hughes, John M. Ward, Oliver Strunk and Christoph Wolff at Harvard, where he took the AM in 1974 and the doctorate in 1979, with a dissertation on the compositional history of Verdi's *Falstaff*. He began teaching at Oberlin College Conservatory in 1978, becoming professor in 1985. He joined the faculty of the University of Minnesota in 1988, and was named Distinguished McKnight Professor of Musicology in 1997. He moved to the music department of Yale University in 1999. He became co-editor of the journal *19th-Century Music* in 1992. Hepokoski's areas of interest are Italian opera, especially Verdi, and the concept and practice of musical modernism between 1880 and 1920. He has also studied the theory of musical genres and recent literary-critical/historical approaches to music. A central issue in his research has been to devise ways to understand musical process as human thought, an ongoing concern with music of the past as recoverable communication. Since 1990, in collaboration with Warren Darcy, he has focused on devising a genre-based theory of sonata structure and 'deformations' ('sonata theory'), which seeks to suggest productive ways to understand and interpret compositional choices within instrumental sonatas from the mid-18th century to the early 20th.

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PAULA MORGAN

Heppener, Robert

(b Amsterdam, 9 Aug 1925). Dutch composer. He studied the piano at the Amsterdam Conservatory and took composition lessons with Van Lier. In 1956 he began to teach music theory at the Rotterdam Conservatories and the Amsterdam Muzieklyceum and composition at the conservatory of Amsterdam and Maastricht. The first of his works to attract public notice was the splendid *Cantico delle creature di S Francesco d'Assisi* (1952; rev.1955). Shortly thereafter his Symphony was performed by the Concertgebouw Orchestra under Haitink, and Heppener became known as one of the most promising young Dutch composers. His earlier music is for the most part tightly constructed and displays a strong sense of purpose and a fine control of dramatic tension and relaxation. A magnificent example of this is *Eglogues* (1963), a four-movement work inscribed with the opening lines of St John Perse's *Chronique*. The poet's nature imagery is reflected in the music, and there is a stifling atmosphere of defeat and future uncertainty. With its novel vocal techniques, the *Canti carnascialeschi* (1966), a five-part choral cycle on Florentine carnival poems and *Del iubilo del core* (1974), proved Heppener's continuing interest in contemporary developments without giving up his personal musical language and clarity of expression. While these works are predominantly atonal, in the 1980s Heppener strove for a new tonality as in *Memento* (1984) and *Hymn to Harmony* (1987). Open sonorities have remained a constant feature of his music as well as the sense that the structures of his compositions result from his tireless search for existential truth.

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Other inst: Str Qt, 1951; Septet, fl, cl, bn, str qt, 1958; A fond de fleurettes, str qt, 1961; Qt, a fl, str trio, 1967; Canzona, sax qt, 1968; Spinsel, pf, 1986; Qu'amas l'aura, fl, 1986, rev. 1988; Hear Hear, ens, 1989; Toonladder (Scale), tr rec, 1991; Telemann Blow-Up, fl, 1992; Trail, ens, 1993

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JOS WOUTERS/LEO SAMAMA

Heppner, Ben

(b Murrayville, BC, 14 Jan 1956). Canadian tenor. He studied at the University of British Columbia and during the mid-1980s sang lyrical roles with the Toronto-based Canadian Opera Company Ensemble. In 1986 he sang Sandy in Maxwell Davies's *The Lighthouse* at the Guelph Spring Festival, then decided to re-study as a dramatic tenor with William Neill. He won the Birgit Nilsson prize (1988) in New York, then sang Bacchus (*Ariadne auf Naxos*) in Melbourne and the Prince (*Rusalka*) in Philadelphia. He went on to sing Lohengrin in Stockholm and San Francisco (1989), Walther von Stolzing at Seattle, La Scala and Covent Garden (1990), Bacchus at Santa Fe and Frankfurt, and Florestan at Cologne and Vienna. In 1991 Heppner performed as Laca (*Jenůfa*) in Brussels, Erik (*Der fliegende Holländer*) in Geneva and Idomeneo in Amsterdam; the following year he sang Dvořák's Dimitrij in Munich and Mozart's Titus at Salzburg, created the title role of William Bolcom's *McTeague* at Chicago and made his Metropolitan début as Laca. He returned to Covent Garden as a memorable Peter Grimes (1995) and to Toronto as Canio (1996). He has made notable recordings of Walther von Stolzing, Lohengrin, Grimes, Erik, Florestan, Huon (*Oberon*), Jean (*Hérodiade*), Chénier and Calaf, all of

which display his powerfully dramatic voice, with its solid middle register and ringing top notes, and his vivid sense of character.

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ELIZABETH FORBES

Heptachord

(from Gk. *hepta*: 'seven', *chordē*: 'lyre string').

A seven-note [Scale](#), such as the major or minor scale, or that of any of the church modes.

Heptatonic.

A term applied to any music, [Mode](#) or [Scale](#) based on seven pitches to the octave.

Heptinstall, John

(*b* ?London, c1657; *d* London, bur. 18 Nov 1732). English printer and manufacturer of printing ink. He set up as a Master about 1683, and was active until about 1715. With Thomas Moore and Francis Clark he printed *Vinculum societatis* (1687), the first musical work with the 'new tied note' (i.e. quavers and semiquavers united in groups). Before then, except in engraved music, such notes were printed separately because of the difficulty of connecting, in movable types, notes of different pitch. The 'new tied note' was improved (as the 'new London character') by William Pearson, who was in business from 1699 to 1735, and who was the best known of Heptinstall's 12 apprentices. A feature of both new types was the printing of round-headed notes instead of the former lozenge shape (for illustration see [..\Frames/F005495.html](#)[Printing and publishing of music](#), fig.10). He issued a number of works by Purcell, including *Amphitryon* (1690), *The Prophetess, or The History of Dioclesian* (1691) and *The Double Dealer* (1694), as well as a number of psalm books and publications by Henry Playford, including the 1703 edition of *The Dancing Master*.

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FRANK KIDSON, WILLIAM C. SMITH/D. ROSS HARVEY

Heracles

(Gk.; Lat. Hercules).

Legendary hero of Greek mythology, born the mortal son of Zeus and Alcmēnē. Renowned for his preternatural strength and his 12 labours in the service of Eurystheus, he was later granted immortality. Heracles is usually depicted as a hero, with courage equal to his strength, but his temperament and various appetites eventually led to his portrayal as a tragic figure, a bully or even a buffoon (e.g. Sophocles, *Trachiniae*; Aristophanes, *Frogs*).

In literary sources Heracles is rarely associated with music. Apollodorus (ii.4.9) and Diodorus Siculus (iii.67.2) record the tale of the young hero as the student of Linus, son of Apollo and master of the lyre. Enraged by the chastisement of Linus, Heracles used his lyre as a weapon and murdered his teacher. Elsewhere (e.g. Euripides, *Alcestis*, 756–60) his musical performances serve only to display his ineptitude.

From about 530 to 480 bce Heracles appeared as a musician on Athenian vases. Typical of these depictions is Heracles mounting a platform, preparing to play a kithara or lyre. In one scene he is tuning the kithara; in another Athena also mounts the platform while playing the pipes. Sometimes the performance is less formal, with Heracles seated and playing the barbitos. A consistent feature of these scenes is the presence of Athena. Boardman has argued that the association of Athena, Heracles and musical performance is an example of the political imagery employed by the tyrant Pisistratus and his sons in late 6th-century Athens, perhaps alluding to the introduction of Homeric recital into the celebration of the Panathenaea. On other vases from approximately the same period Heracles is depicted playing the lyre or pipes, often in a procession and accompanied by Dionysus and satyrs. Such scenes, associating Heracles with drunken revelry, are common throughout antiquity.

In the Hellenistic and Roman periods Heracles occasionally appears in the company of the Muses. In 187 bce M. Fulvius Nobilior built the Temple of Hercules of the Muses (*Herculis Musarum Aedes*) in Rome. The temple contained statues of the nine Muses and one of Heracles, perhaps the model for the playing Heracles found on the coins of Q. Pomponius Musa dating to 66 bce and inscribed 'Hercules Musarum'. Ancient sources report that Fulvius, when in Greece, learnt about a cult of Heracles Musagētēs ('leader of the Muses'). Plutarch offers a different explanation that links the association of Heracles and the Muses to Rome: he wrote that Heracles taught the art of writing to Evander, the legendary founder of a settlement on the Palatine Hill (*Quaestiones Romanae*, lix).

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Herbage, Julian (Livingston-)

(*b* Woking, 4 Sept 1904; *d* London, 15 Jan 1976). English musicologist. After attending the Royal Naval Colleges, Osborne and Dartmouth, he went to Cambridge, studying harmony and counterpoint with Charles Wood. In 1924 he began a brief theatrical career as conductor, composer, actor and producer in London and Liverpool. He joined the music staff of the BBC in 1927, and soon proved an invaluable editor and investigator of source material; his work on the Foundling Hospital score of *Messiah* in 1935 brought about the work's first broadcast in its original form. He took a leading part in programme planning for BBC concerts and for the annual Henry Wood Promenade Concerts. Herbage became assistant director of music at the BBC in 1940 but resigned in 1946 to work freelance, continuing to help plan and produce the Promenade Concerts until 1961. He served on the Royal Philharmonic Society's honorary management committee, 1940–71.

In 1944, while at the BBC, he instituted the first radio 'Music Magazine' in association with Anna Instone, whom he married that year and who later became BBC head of gramophone programmes. They remained joint editors of a programme broadcast every Sunday morning (except during the summer) for 29 years; from 1952 Herbage also introduced the programme. Their own range of musical interests, together with their ability to train and encourage some hundreds of broadcast contributors covering an extensive variety of subject matter, made the programme an outstanding success in stimulating wider tastes. Herbage had a special interest in 17th- and 18th-century music, and prepared several editions, including one of Arne's music for Milton's *Comus* (MB, iii, 1951); his compositions include an orchestral suite, *The Humours of Bath*.

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NOËL GOODWIN

Herbain [first name unknown], Chevalier d'

(*b* Paris, c1730 or c1734; *d* Paris, 1769). French composer. A sketch of his later life published in the *Mercure de France* (May 1753) states that in his youth he had been captain of a cavalry regiment stationed for a time in Italy. There he had composed three operas: an intermezzo *Il geloso* (performed at Rome in 1751 and later at Florence and at Bastia in Corsica), *Il trionfo del Giglio* and *La Lavinia* (performed at Bastia in 1751 and c1753 respectively). The only extant pieces from this Italian sojourn (contained in a volume of extracts from *Lavinia* published soon after his return to Paris) are five bravura arias and a duo, supported by fairly substantial orchestral accompaniments, which suggest that *Lavinia* was a typical *opera seria* of the time. For Paris Herbain composed *Iphis et Célimé*, which was performed at the Opéra in 1756. More immediately appealing, because of its unpretentious lyricism, is his *opéra comique* *Nanette et Lucas* (1764) which had followed another work in the same genre, *Les deux talents* (1763). Some of Herbain's airs became very popular and appeared in nearly a dozen anthologies published in Paris and Liège during the second half of the century. Between 1755 and 1760 several of his works were performed at the Concert Spirituel, including the motet *Exultate Deo* (sung by Mlle Fels on 4 April 1755) and a 'new' symphony (8 December 1756). He also wrote numerous ariettes (not all extant), two cantatas and five *cantatilles*, some of which reflect the influence of the emerging Classical style. This influence is more strongly felt in his six sonatas for harpsichord with accompaniment, in which the harpsichord, using Alberti basses and other formulae of the period, establishes a relationship with the soloist typical of the early Classical school.

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Les deux talents (oc, 2, Bastide), Paris, Comédie-Italienne, 11 Aug 1763

Nanette et Lucas, ou La paysanne curieuse (oc, 1, N.E. Framery), Paris, Comédie-Italienne, 14 July 1764 (Paris, n.d.)

vocal

2 cants., 1v, orch (1755): *Les charmes du sommeil*; *Le retour de Flore*

5 *cantatilles*; many ariettes, romances, chansons

Exultate Deo, motet, lost

instrumental

6 *Sonates en trio*, 2 vn, b (1755)

6 *Sonates ... en forme de dialogue*, hpd, vn/fl acc. (1755/6)

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DAVID TUNLEY

Herbart, Johann Friedrich

(*b* Oldenburg, 4 May 1776; *d* Göttingen, 14 Aug 1841). German philosopher, psychologist, educational theorist, aesthetician and musician. By the age of eight, Herbart had begun to study the piano, violin, cello and harp. His first appearances as pianist and cellist in private concerts date from 1787, by which time he had composed a number of short vocal works under the supervision of Karl Meineke, the organist at St Lamberti, Oldenburg. In 1794 he entered the University of Jena as a philosophy student of J.G. Fichte, but soon rejected many of his teacher's views. During his three-year stay in Jena he set Schiller's *Würde der Frauen* to music and composed a series of keyboard sonatas (now lost). After working as a tutor at Interlaken in Switzerland (1797–1800), where Pestalozzi had a profound effect on his own later theories of education, Herbart settled in Göttingen, receiving his doctorate at the university there in 1802. While resident in Göttingen he made the acquaintance of Forkel, who stimulated his interest in J.S. Bach and early music, and he completed a set of piano sonatas, only one of which (published by Kühnel in Leipzig, 1808) survives. Monographs on education and metaphysics date from the same period. In 1808 Herbart assumed Kant's chair at the University of Königsberg, and throughout the following two decades published extensively on metaphysics and psychology. In the course of his tenure in Königsberg he may have helped found an institute for church music designed for the local theology students. Two keyboard fugues composed during these years survive in manuscript. Troubled by the political situation in Königsberg, and unsuccessful in his application for Hegel's chair in Berlin, Herbart resettled in Göttingen in 1833 and remained there for the rest of his life.

In his writings Herbart proceeds from the assumption that philosophy must be grounded in practical experience. Viewing his task as a search for the underlying unity of the diverse phenomena of existence, he believed that philosophy, music and mathematics could ultimately be explained by the same law of harmony. As a psychologist, Herbart argued that everything in the mind arises from 'presentations', such as colours and sounds, which may either complement or oppose one another, and he located the chief purpose of education in the introduction of these presentations to students. He addressed aesthetics, defined as the branch of philosophy that seeks to

explain intuitive judgments of approval or disapproval, in *Schriften zur Einleitung in die Philosophie* (1813) and *Kurze Encyclopädie der Philosophie aus praktischen Gesichtspunkten* (1831). For Herbart, aesthetic judgment focusses on the internal relationships between the elements peculiar to the various arts: colours for painting, outlines for sculpture, thoughts for poetry and sounds for music. As an early exponent of the stance later known as formalism, he felt that access to the power of an artwork could only be guaranteed through analysis, which aimed 'to reveal separately each and every fibre of art' and 'to throw light on all of the often very different relationships wherein beauty dwells'. Thus we come to understand musical beauty by analysing 'successive and simultaneous tonal relations', that is, melody and harmony. The observer's reaction to the artwork, which Herbart calls 'apperception', is beside the point; so too are questions of meaning, affective character and historical content. Herbart's formalism sometimes led him to extremes, as in his description of an opera libretto as an extrinsic addition, or his view of the actual sound of a score as an inessential property. Nonetheless, his aesthetics exercised a decisive impact on later thinkers. The philosophy of his pupil Robert Zimmermann was one of the sources for the classic exposition of musical formalism in Eduard Hanslick's *Vom Musikalisch-Schönen* (1854).

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JOHN DAVERIO

Herbeck, Johann Ritter von

(*b* Vienna, 25 Dec 1831; *d* Vienna, 28 Oct 1877). Austrian conductor and composer. At the age of 12 he became a choirboy in the Cistercian monastery in Heiligenkreuz, where he studied the piano with Ferdinand Borschitzky. During the summers of 1845 and 1846 he went to Vienna for instruction in composition with Ludwig Rotter. He then took up philosophy and law at the University of Vienna (1847) but did not complete these studies. He earned a living as a private tutor in Münchendorf, Lower Austria, in 1848–9 and began his musical career in 1852 as choirmaster at the Piaristenkirche in Vienna. From 1856 to 1866 he was choirmaster of the Männergesangverein in Vienna, and from 1858 he also taught at the conservatory and directed the choral society of the Gesellschaft der Musikfreunde. He conducted the concerts of the Gesellschaft der Musikfreunde from 1859 to 1870 and again (as Brahms's successor) from 1875 to 1877. In 1863 he became a member of Emperor Franz Joseph's Hofkapelle as a vice-Kapellmeister and succeeded to the position of Kapellmeister in 1866. He became co-director of the Vienna Hofoper in

1869 and was director from 1870 to 1875; he declined an invitation in 1877 to become a conductor at the Hofoper in Dresden.

Although largely self-taught in music, and with little instruction in composition, Herbeck mastered all the stylistic techniques of his time and was well acquainted with the classical polyphonic style of the late Baroque period. His choral music is particularly significant in that he overcame the triviality of contemporary writing for male voices; both his more elaborate compositions and folksong arrangements were influential for some considerable time after his death. His works owed much to the Romantic world of Schumann, but as a conductor he was always interested in new or little-performed works. It was Herbeck who, on being shown by Anselm Hüttenbrenner the manuscript of Schubert's 'Unfinished' Symphony, realized its worth and succeeded in arranging for its first performance in 1865. As an opera conductor he did much for Wagner, performing both *Rienzi* and *Die Meistersinger*. He also recognized Bruckner's talent and was responsible for his appointment as professor of counterpoint at the Vienna Conservatory in 1868. He played a significant role in Viennese musical life during the third quarter of the 19th century.

WORKS

Sacred choral: 7 masses, 7 offs, 3 pss, 7 hymns, grad, all, 8 other smaller works; orat, inc.

Secular vocal: incid music to Faust (J.W. von Goethe), Wallensteins Lager (F. von Schiller), Corfiz Uhlfeld (M. Greif), Libussa (F. Grillparzer); 101 works, male vv (71 unacc.); 49 works, mixed chorus (42 unacc.); 53 solo songs

Orch: 4 syms: no.1, B \flat , 1853; no.2, C, 1857; no.3, C, 1861 [with hp solo]; no.4, d, op.20 (Vienna, 1877) [with org solo]; Tanzmomente, op.14 (Vienna, 1868); Sym. Variations (Vienna, 1875); Künstlerfahrt, 1876

Chbr and pf: 3 str qts; Qt, 2 vn, va, b; 2 marches, pf 4 hands

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Herberigs, Robert

(*b* Ghent, 19 June 1886; *d* Oudenaarde, 20 Sept 1974). Belgian composer. He studied at the Royal Ghent Conservatory. When 23 years old he won the Prix de Rome for his *Légende de Saint-Hubert*. Later he achieved success in Belgium and abroad with works such as the symphonic poem *Cyrano de Bergerac* for horn and orchestra and the musical comedy *Le mariage de Rosine*. He was also a gifted painter and a popular novelist. It was not until 1947 that *Le chant d'Hiawatha* (written in 1922) was performed for the first time, on the initiative of Belgian Radio. This explains why in the period 1920–45 he wrote mostly piano music, songs and chamber music. After that he resumed writing for orchestra. His works are fundamentally traditional, although musical developments at the beginning of the 20th century left their imprint. (*CeBeDeM directory*)

WORKS

(selective list)

Theatre and spectacle: *Le mariage de Rosine* (musical comedy), 1925; Music for a Pageant, St Baaf Cathedral, Ghent, 1949; Music for Son et Lumière in the Gravensteen, Ghent, 1960; *De nachtelijke wapenschouw* [The Night Review], 1961
 Orch: *Cyrano de Bergerac*, hn, orch, 1912; *Le chant d'Hiawatha* (after H.W. Longfellow), 1922; *De vrolijke vrouwtjes van Windsor*, 1950; *Oden aan de Muzen*, 1955; *De vier jaargetijden* (after etchings by P. Breughel), 1956; *Vier oden aan Botticelli*, 1956; *Romeo en Julia*, sym. poem, 1965
 Vocal: *La légende de Saint-Hubert* (cant.), S, T, B, male chorus TB, mixed chorus, orch, 1909; *Agnus Dei* (orat), 1947–8; many masses and choral works
 Song cycles: *La chanson d'Eve*, 1924; *Chants évangéliques*, 1930–32; *Gezelle liederen*, 1942–3
 Pf: *Poèmes élégiaques*, 1921; *Ariane*, 1924
 Pf works, 1941–4: *La fontaine bellerie*, *Concert galant*, *Suite rustique*; 21 sonatas and sonatinas; ballades, rhapsodies, caprices, preludes
 Chbr works

Principal publishers: CeBeDeM, De Crans, Koninklijke Vlaamse Academie

MSS in *B-Brtb*

CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Herbert, Edward, Lord of Cherbury and Castle Island

(*b* Eyton-on-Severn, 3 March 1582; *d* London, 20 Aug 1648). English courtier, author, amateur lutenist and composer. He was the brother of George Herbert, the poet. He visited Paris in 1608–9 and in 1619 he was

sent as ambassador to the court of Louis XIII. He was dismissed in 1624 over a difference of opinion on policy and returned home deeply in debt. He was created Lord Herbert of Cherbury on 7 May 1629. Herbert's main contribution to music is the collection of lute music he made, probably upon his return from France in 1624 (*GB-Cfm* Mus 689).

His own music, in manuscript, amounts to four preludes, four pavans and a courante. Even in his latest compositions, Herbert appears to have retained a preference for the earlier contrapuntal style. His music shows little sign of influence by the French school to which so many of the pieces in his collection belong.

DIANA POULTON/ROBERT SPENCER

Herbert [Harbert], George

(*b* Montgomery, 3 April 1593; *d* Bemerton, Wilts., 1 March 1633). English poet of Welsh birth. He studied classics and divinity at Trinity College, Cambridge (BA 1612, MA 1616), where he became university praelector in rhetoric (1618) and university orator (1620). This last position, and his family links to the powerful Pembroke nexus at court, promised high office there or in government. But after a period of retirement he took orders (1626) and eventually (1629) accepted the obscure and impoverished living of Bemerton, near Salisbury. Herbert's most important spiritual links were with the Little Gidding religious community of Nicholas Ferrar, to whom he bequeathed the poems posthumously published as *The Temple* (1633). Herbert's pastoral resolutions were also published posthumously, as *A Priest to the Temple, or, The Countrey Parson* (1652). They confirm, and early biographies by Barnabas Oley (1651), Izaak Walton (1670) and John Aubrey enlarge, the portrait of Herbert as saintly poet of Christian affliction. *The Temple* remained popular even during periods when other 17th-century poets (including other priest-poets such as John Donne, Robert Herrick, and bishops Henry King and Jeremy Taylor) were neglected. Herbert's learning, renunciation, evident piety and short life all made him an early subject of Anglican hagiography, and since 1986 his death has been commemorated in the Church of England calendar.

According to Walton, Herbert's 'chiefest recreation was Musick, in which heavenly Art he was a most excellent Master'; he played the lute and viol and sang. In his last years he took part regularly in 'an appointed private Musick-meeting' and attended services at Salisbury Cathedral twice a week. In his poems there are many references to music, which is both discussed (e.g. in *Church-Musick*) and deployed in images. These range from bells, rounds and country airs to angels' harmony; the most important are of the heart or soul as an instrument to be tuned by God through the vicissitudes of spiritual life and so made fit for his service, and of music as heavenly order. For Herbert and many of his contemporaries, such images go beyond mere analogy. This helps to explain their frequency in 17th-century religious verse, but they are commoner in Herbert's than elsewhere and confirm his considerable technical knowledge of music and deep love of it. Like Richard Hooker and the poets listed above, Herbert defended sacred music, including its regular liturgical use, in the controversies which

surrounded it in his day. *Church-Musick* praises its subject as 'Sweetest of sweets'.

The titles which Herbert gave to several poems, such as *Antiphon I*, *Antiphon II* and *A Dialogue-Antheme*, suggest musical setting, but it is unsafe to infer that he intended them to be set. Some poems (including the popular *Easter*) introduce inset hymns or songs. According to Aubrey he 'sett his own lyricks or sacred poems', and Walton stated that Herbert 'did compose many *divine Hymns and Anthems*, which he set and sung to his *Lute* or *Viol*', but Walton specifically referred only to two stanzas, and none of the settings has survived. There are several 17th-century settings of poems by Herbert, five of them printed by Patrides. Anthem settings include six by John Jenkins and one each by John Wilson (ed. J. Jacquot, *Poèmes de Donne, Herbert et Crashaw, mis en musique par leurs contemporains*, Paris, 1961) and George Jeffreys. Solo settings survive by Henry Lawes, Blow and Purcell. In his *Psalms and Hymns in Solemn Musick* (1671) John Playford provided settings of *The Altar* and of seven psalms in metrical versions that he attributed, with some hesitation, to Herbert. In the 18th century Herbert's poems were adapted as hymns by the Moravians and Methodists; between 1737 and 1744 John Wesley published 49 adaptations in hymnbooks and collections of sacred verse. Several 20th-century composers, including Walford Davies, Rubbra, Vaughan Williams and Britten, have produced settings; the best-known are those in Vaughan Williams's *Five Mystical Songs*.

The fullest edition is still *The Works of George Herbert*, ed. F.E. Hutchinson (Oxford, 1941, 2/1945).

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RUTH SMITH, MICHAEL SMITH, JEREMY MAULE

Herbert, Victor (August)

(*b* Dublin, 1 Feb 1859; *d* New York, 26 May 1924). American composer, conductor and cellist of Irish birth. He was the most talented and successful American operetta composer and important also as an advocate of copyright and performance-rights protection for composers.

1. Life.
2. Stage works.
3. Instrumental music.

WORKS

BIBLIOGRAPHY

STEVEN LEDBETTER

Herbert, Victor

1. Life.

Herbert's father died when the boy was an infant, and he grew up in London with his maternal grandfather, the celebrated Irish novelist, poet and composer Samuel Lover (1798–1868). In 1866 Fanny Lover Herbert married a German physician; the family settled in Stuttgart, where Victor received musical training as well as a strong liberal education. He retained a lasting pride in his Irish (Protestant) heritage, reflected in many of his operettas.

He turned to music when financial difficulties prevented him from pursuing medicine, studied the cello with Bernhard Cossmann (1874–6), then entered the Stuttgart Conservatory, where he studied with Max Seifritz. He spent a year in the orchestra of the wealthy Russian Baron Paul von Derwies and another year in Vienna as soloist with the orchestra of Eduard Strauss, who had succeeded his brother Johann. In the light of his operetta work, the time in Vienna must be regarded as a significant formative experience. In 1881 he joined the court orchestra in Stuttgart, where he met his future wife, Therese Foerster (1861–1927), a soprano in the court opera. During five years there, he appeared as soloist in his first two large-scale works, the Suite for cello and orchestra op.3, and the Cello Concerto no.1 op.8. Soon after their marriage, on 14 August 1886, the Herberts sailed for the USA. Therese had been engaged by the Metropolitan Opera to sing (in German) the title role in the American première of *Aida*; Victor was to be principal cellist in the orchestra.

Herbert immediately began to play an active role in New York musical life as a cello soloist, a member of the New York String Quartet and assistant conductor to Anton Seidl during summer concerts at Brighton Beach. He went on to conduct at summer concerts and festivals, where his programming of lighter works along with more serious repertory created the model for the later Victor Herbert Orchestra. He joined the faculty of the National Conservatory of Music, probably in autumn 1889. His

compositions at this time were concert works, culminating in the Second Cello Concerto op.30 (1894). In 1893 he became director of the 22nd Regiment Band founded by Patrick S. Gilmore; with this ensemble he toured widely for seven years, performing original band compositions and transcriptions from the orchestral repertoire. He composed his first operetta, *Prince Ananias*, in 1894 for a popular troupe, the Bostonians. From then on he occasionally drew upon material from his operettas for a number of fine band marches.

By the turn of the century Herbert had achieved considerable success as an operetta composer (*The Serenade*, 1897, and *The Fortune Teller*, 1898), but he withdrew from the theatre to concentrate on his position as conductor of the Pittsburgh SO (1898–1904). He developed the orchestra to the point where it was compared favourably with the Boston SO and the New York PO. A disagreement with the management led to his resignation, whereupon he founded the Victor Herbert Orchestra, which he conducted on tours and at summer resorts for most of the rest of his life in programmes of light orchestral music.

Before resigning his Pittsburgh position, Herbert had returned to the theatre with *Babes in Toyland* (1903), the first of a series of hits that made him one of the best-known figures in American music. It was followed by *Mlle Modiste* (1905) and *The Red Mill* (1906), both signal successes. In 1908 he was elected to the National Institute of Arts and Letters. After an extended search for a serious opera libretto, he composed *Natoma*, which was produced in Philadelphia by the Philadelphia-Chicago Opera Company on 25 February 1911, and remained in its repertory for three years. *Madeleine*, a lighter work in one act, was produced at the Metropolitan Opera on 24 January 1914 but proved too slight to retain a hold in the repertory.

Even while composing two operas, Herbert was working on more operettas, including two of the finest, *Naughty Marietta* (1910) and *Sweethearts* (1913). His longstanding wish to compose an Irish operetta was finally gratified with the production of *Eileen* (1917; originally entitled *Hearts of Erin*), which boasts a solid libretto concerning the Irish rebellion of 1798 and a rich score, but marks the end of his greatest theatre pieces. He had also composed one of the first original orchestral scores for a full-length film, *The Fall of a Nation* (1916). Long thought to be lost, the score was rediscovered in the film-music collection of the Library of Congress and recorded in 1987.

Herbert was an active fighter for the legal rights of composers. His testimony before Congress had great impact on the American copyright law of 1909 which, among other provisions, secured composers' royalties on the sales of sound recordings. In 1914 he was one of the founders of ASCAP, of which he remained a vice-president and director until his death, and in 1917 he won a landmark suit carried to the Supreme Court giving composers the right to collect performance fees (through ASCAP) for public performance of their work.

By the end of World War I, musical styles in the popular theatre were greatly changed. Herbert changed with them to a degree, writing several 'musical comedies' with simpler songs and less elaborate ensembles, but his heart remained with the European-style operetta created for highly

trained singers. In the last decade of his career, he was often called upon to provide the ballet music for elaborate production numbers in revues or shows by such composers as Irving Berlin or Jerome Kern.

Herbert, Victor

2. Stage works.

(i) Operettas.

Herbert was a prolific composer for the theatre, occasionally composing as many as four shows simultaneously. He wrote well over 50 full scores for the stage, in addition to numbers for the Ziegfeld Follies and elaborate private skits for entertainments of the Lambs, a theatrical club. Although he had as thorough a grounding in composition as any American composer of his day, he never lost the popular touch or the desire to reach large audiences with his music.

During the early part of Herbert's career, activity in the musical theatre was widely dispersed through travelling companies that commissioned shows and produced them in their home base, though usually with a New York run as well. A long run on Broadway was not then necessary for success on the road, although acclaim in New York naturally publicized the show and helped receipts elsewhere. Gradually, as Broadway became the focus of American theatrical life, shows were crafted specifically to meet New York tastes. Besides those for the operettas mentioned above, other strong scores are those for *The Serenade* (1897), *The Fortune Teller* (1898), *Cyrano de Bergerac* (1899), *The Singing Girl* (1899), *The Enchantress* (1911), *The Madcap Duchess* (1913), *The Only Girl* (1914) and *Eileen* (1917). In musical quality they compare favourably with the works of the principal European operetta composers.

During the 1890s American musical theatre productions were likely to be imitations either of Gilbert and Sullivan or of Viennese operetta. Several Millöcker works and Suppé's *Boccaccio* were exceptionally popular in America (the latter always bowdlerized). Herbert's German education and his experience in the Strauss orchestra assured his thorough understanding of the Viennese style (the Viennese lilt is evident in his own recordings of waltz tunes from his operettas). Although Herbert had never heard the work of Gilbert and Sullivan before his arrival in America in 1886 he learnt their style, since American theatrical companies like the Bostonians had been founded to perform *HMS Pinafore*, and newer works written to suit the talents of the members inevitably bore at least a family resemblance to the Savoy operas.

Herbert preferred to compose for trained singers rather than for comedians who sang, and the operettas he wrote for stars like Alice Nielson (*The Fortune Teller*), Fritzi Scheff (*Mlle Modiste*) or Emma Trentini (*Naughty Marietta*) placed great demands on the chorus and orchestra as well as the principals. These operettas tended to reflect the Viennese tradition, though Herbert was perfectly capable of writing in the Gilbert and Sullivan tradition when required, as for example in the quintet 'Cleopatra's Wedding Day' from *The Wizard of the Nile*. Harry B. Smith's libretto for *The Serenade*, Herbert's first major success, consists largely of situations stolen from *The Pirates of Penzance* and *The Gondoliers*, reassembled into an effective

comic plot. Smith's habit of re-using Gilbertian ideas continued to draw forth Sullivanesque music from Herbert. In *The Singing Girl*, an Austrian minister of police named Aufpassen enforces a dreaded law against kissing without a licence in obvious imitation of *The Mikado*.

Vienna was a stronger and continuing influence in Herbert's operettas, even those with librettos by Smith. The most characteristic Herbert song was the waltz. Many achieved remarkable popularity, despite the fact that they were beyond the technique of most amateurs. Another speciality was the variation song, with a series of refrains in different styles (e.g. 'Serenades of All Nations' from *The Fortune Teller*, in which a ballerina demonstrates serenades by admirers from Ireland, Spain, China, Italy, France and Haiti) or actual variations of the same tune ('The Song of the Poet' from *Babes in Toyland*, which turned the familiar lullaby 'Rock-a-bye baby' into a brassy march, a Neapolitan song or a ragtime song).

Herbert also excelled in imitations of traditional music in operettas with exotic settings. These include evocations of Spanish music (*The Serenade*), Italian (*Naughty Marietta*), Austrian (*The Singing Girl*) and Eastern (*The Wizard of the Nile*, *The Idol's Eye*, *The Tattooed Man* and other works with settings from Egypt to India). In *The Fortune Teller* he even managed to match Strauss for a vigorous *csárdás*. Except for *Eileen*, which is Irish throughout, the frequent Irish songs in his operettas are incidental to the plot.

Herbert's career in the theatre lasted from 1894 to 1924, a period of great changes in the style of popular musical shows. In his last decade he wrote in the musically simpler style coming into favour and imitated popular new song-types including ragtime, the tango and the foxtrot. He collaborated with Irving Berlin in *The Century Girl* (1916). Although these later shows contain memorable numbers, the real Herbert personality remained evident in the more elaborate operettas of the older style, and by far the biggest hit among his songs of the last years was the waltz song 'A Kiss in the Dark' (*Orange Blossoms*). Nonetheless, with *The Red Mill* (1906) he was already approaching the fast-moving directness of the later musical comedy with considerable success.

Herbert used a slightly larger orchestra than Sullivan, often employing a harp and more varied percussion instruments to colourful effect. Except when short of time he always wrote his own orchestrations, and his handling of the theatre orchestra consistently attracted the highest praise from critics and fellow composers. Almost without exception, later revivals used updated orchestrations, heavy with saxophones and far from his own string-dominated sonorities. To date, his only theatre composition recorded with its original orchestration is *Naughty Marietta*.

Many of Herbert's stage works were criticized in his own day for poor librettos and conventional lyrics. These weaknesses have prevented large-scale rediscovery of his operettas, though a few revivals with heavily rewritten librettos took place in the 1980s, possibly the harbinger of a more general reconsideration of his art.

(ii) Operas.

With his thorough musical training and extensive theatrical experience, Herbert naturally wished to compose a serious opera. Because of his popularity, the mere announcement that he had signed a contract with Oscar Hammerstein I to produce a grand opera and that the impresario had offered \$1000 for a libretto (*Musical America*, 13 April 1907) triggered nationwide speculation and enthusiasm. The choice of libretto and the progress of the composition and production were followed eagerly by the press, raising expectations that could hardly be filled with even the most glorious of successes. Although *Natoma* was produced with great care and with a cast featuring John McCormack and Mary Garden, the première in 1911 enjoyed only a succès d'estime, mainly because of the weakness of Joseph Redding's book and the use of French, Irish and Italian singers in what was proclaimed as an American opera (it is set on the Californian coast in the 1820s and concerns the love of an American naval officer for an Amerindian princess). Herbert, an ardent admirer of Wagner, wrote a score that effectively mingled leitmotif construction in a continuing orchestral counterpoint with colourful and melodious set pieces.

Herbert's only other opera was *Madeleine*, a one-act comedy based on a French play about an operatic prima donna. At the première in 1914 it was paired with *Pagliacci*, with Caruso in the principal part. Not surprisingly, *Madeleine* functioned as little more than a curtain-raiser. Its style is 'conversational' throughout, with continuing motivic commentary from the orchestra. The one real set piece, 'A Perfect Day', was added at the last moment at the insistence of Frances Alda, who refused to sing the title role otherwise.

Madeleine was dropped from the repertory of the Metropolitan Opera after half a dozen performances, though G. Schirmer published the work in full score, an unprecedented distinction for an American opera.

Herbert, Victor

3. Instrumental music.

Herbert's instrumental music fell out of favour after his own time, though it has begun to reappear in concert and recordings. The one substantial exception was the Second Cello Concerto, in E minor, first performed by the composer with the New York PO under Anton Seidl in 1894. The work is Lisztian in its thorough-going employment of thematic transformation in all three movements. Not only did it enjoy an immediate success with the audience, but it also inspired Dvořák, who knew Herbert well as a colleague at the National Conservatory, to compose his own Concerto in B minor. Two earlier compositions for cello and orchestra have begun to return to the repertory. The Suite for Cello and Orchestra (1884), which, despite being identified as op.3 on the published score, is Herbert's earliest known composition, already foreshadows the successful composer of light music (especially in the fourth movement, which was arranged for many instruments and combinations), although the finale, filled with virtuoso runs in octaves, gives some indication of the composer's technical abilities. Herbert gave the first performance of the Cello Concerto no.1 in Stuttgart shortly before leaving for the USA. The work remained in manuscript, evidently unperformed, although a 1986 recording reveals an attractive

composition that effectively balances the requirements of lyrical expression and virtuosity.

Herbert composed his most important purely orchestral work, the tone poem *Hero and Leander* (1901), for the Pittsburgh SO during his conductorship there. The work reflects his admiration for Liszt and Wagner in its programmatic outline, its thematic transformations, and the Tristanesque climax of the 'storm' music that brings about Leander's death. Also dating from the Pittsburgh years is a four-movement programmatic suite, *Columbus* op.35; the first and last movements had been composed to accompany a theatrical spectacle at the 1893 Colombian Exposition in Chicago, but the project was never completed. Herbert added two middle movements in 1902 and gave the first performance himself in 1903. It was his last score of a symphonic nature.

In addition to these large-scale compositions, Herbert regularly composed smaller works – miniatures either for his own performance as a cellist or for the Victor Herbert Orchestra. Orchestral composition in his last years concentrated on overtures commissioned for feature films (for which, with the exception of *The Fall of a Nation*, he did not write the rest of the score). His last appearance as composer of a new work was in the famous Aeolian Hall concert of 12 February 1924, the 'Experiment in Modern Music' produced by Paul Whiteman and best known for being the occasion of the première of Gershwin's *Rhapsody in Blue*. Herbert's work for this occasion, *A Suite of Serenades*, was a set of exotic character-pieces not notably 'modern' in spirit, but he also made suggestions regarding Gershwin's piece (which he admired greatly) to its composer. Evidently a healthy man at 65, Herbert died suddenly of a heart attack three months later, shortly after his final show, *The Dream Girl*, began its pre-Broadway run in New Haven, Connecticut.

Herbert, Victor

WORKS

printed works published in New York unless otherwise stated; most MSS in US-Wc

stage

unless otherwise stated, dates are of first performance

Prince Ananias (2, F. Neilson), 1894 (1895); The Wizard of the Nile (3, H.B. Smith), 1895; The Gold Bug (musical blend, 2, G. MacDonough), 1896, excerpts (1895); The Serenade (3, Smith), 1897; The Idol's Eye (3, Smith), 1897; The Fortune Teller (3, Smith), 1898; Cyrano de Bergerac (3, Smith; S. Reed, after E. Rostand), 1899; The Singing Girl (3, Smith; S. Strange), 1899; The Ameer (extravaganza, 3, K. La Shelle; F. Ranken), 1899; The Viceroy (3, Smith), 1900; Babes in Toyland (extravaganza, 3, MacDonough), 1903; Babette (romantic comic op, 3, Smith), 1903; It Happened in Nordland (musical extravaganza, 2, MacDonough), 1904 (1905); Miss Dolly Dollars (musical comedy, 2, Smith), 1905; Wonderland [Alice and the Eight Princesses] (musical extravaganza, 3, MacDonough), 1905; Mlle Modiste (2, H. Blossom), 1905; The Red Mill (musical comedy, 2, Blossom), 1906; Dream City (2, E. Smith), 1906 (1907); The Magic Knight [Night] (operatic burlesque, 1, E. Smith), 1906 (1907); The Tattooed Man (2, H.B. Smith and A.N.C. Fowler; H.B. Smith), 1907; Miss Camille (musical skit, G.V. Hobart), 1907, excerpts

(1907); The Song Birds (musical skit, Hobart), 1907, excerpts (1907); Algeria (musical play, MacDonough), 1908, rev. as The Rose of Algeria, 1909; Little Nemo (? musical play, 3, H.B. Smith, after comic strip by W. McKay), 1908; The Prima Donna (3, Blossom), 1908; Old Dutch (musical farce, 2, Hobart; E. Smith), 1909; Naughty Marietta (2, R.J. Young), 1910; When Sweet Sixteen (song play, 2, Hobart), 1910; Natoma (op, 3, J.D. Redding), 1911 (1913); Mlle Rosita [The Duchess] (3, H.B. Smith; J. Herbert), 1911; The Enchantress (2, H.B. Smith; F. de Gresac), 1911; The Lady of the Slipper (musical comedy, 3, J. O'Dea; A. Caldwell and L. McCarty), 1912; Sweethearts (2, R.B. Smith; H.B. Smith and De Gresac), 1913; The Madcap Duchess (2, D. Stevens, after J.H. McCarthy), 1913; Madeleine (lyric op, 1, G. Stewart, after A. Decourcelle and L. Thibaut: *Je dîne chez ma mère*), composed 1913, perf. 1914, fs and vs (1913); The Debutante (musical comedy, 2, H.B. and R.B. Smith), 1914; The Only Girl (musical farcical comedy, 3, Blossom, after L. Fulda), 1914; The Princess Pat (3, Blossom), 1915; Hearts of Erin [Eileen] (3, Blossom), 1917; Her Regiment (? musical play, 3, W. Le Baron), 1917; The Velvet Lady (musical comedy, 3, Blossom), 1918; Angel Face (musical play, 3, R.B. Smith; H.B. Smith), 1919 (1920); My Golden Girl (? musical comedy, 2, F.A. Kummer), 1919, excerpts (1920); Oui Madame (musical play, 2, R.B. Smith; G.M. Wright), 1920, excerpts (1920); The Girl in the Spotlight (? musical play, 2, R. Bruce), 1920, excerpts (1920); Orange Blossoms (? comedy with music, 3, B.G. de Sylva; De Gresac), 1922; The Dream Girl (musical play, 3, H. Atteridge; Young), 1924, excerpts (1924)

Other music for revues, incl.: The Century Girl, New York, 1916, collab. I. Berlin, excerpts (1916); scores for stage works (Seven Little Widows, The House that Jack Built, The Lavender Lady, Hula-Lula, The Garden of Eden and unidentified material) in *US-Wc*

vocal

Choral: Aus 'Liedern eines fahrenden Gesellen', male vv, op.20/2 (Berlin, 1890); Der Gefangene (dramatic cant., R. von Baumbach), solo vv, chorus, orch, 1891 (Berlin, 1891), Eng. trans. as The Captive, op.25 (1915); Christ is risen, anthem, solo vv, chorus, orch/org, 1904 (1908); The Cruiskeen Lawn (trad. Irish), male vv (1913); Widow Machree (S. Lover), male vv (1915); The Call to Freedom (patriotic ode, Herbert), S, chorus, pf (Boston, 1918); Lora Lee (J.I.C. Clarke), male vv (1922) c80 songs, 1v, pf, incl. Frühlingslied, op.14 no.1 (Berlin, 1889); If love were what the rose is (A.C. Swinburne) (1907); I want to be a good lamb (G.V. Hobart), 1909 (1940); Farewell (E. Locke) (1919); Molly (R.J. Young) (1919); The Equity Star (G. Stewart) (1921)

instrumental

Orch: Suite, vc, orch, op.3, 1884; Vc Conc. no.1, op.8, 1884; Royal Sec, champagne galop, before 1885; Serenade, str orch, op.12, 1889; Fantasie on 'The Desire' of Schubert, vc, orch, 1891; Irish Rhapsody, 1892; Fantasia on Mascagni's Cavalleria rusticana, vn, orch, ?1983; The Vision of Columbus, 1893; Légende, vc, orch, before 1894; Vc Conc. no.2, e, op.30, 1894; America Fantasia, 1898; Suite romantique, op.31, 1901; Pan-Americana, morceau caractéristique, 1901; Hero and Leander, sym. poem, op.43, 1901; Woodland Fancies, suite for orch, op.34, 1901; Columbus, suite, op.35, 1903; L'Encore, fl, cl, orch, c1904; Western Ov., ?1906; A Suite of Serenades, 1924

Marches (for band unless otherwise stated; also pubd in versions for pf): Eldorado, 1894; The Belle of Pittsburgh, 1895; The American Girl, band/orch, 1896; Baltimore Centennial, 1896; The Veiled Prophet, 1896; McKinley Inauguration March, 1897;

March of the 22nd Regiment, band/orch, 1898; The President's March, band/orch, 1898; Auditorium Festival March, orch, 1901 [pubd as Festival March]; Aschenbrödel March, orch, 1910; The Lamb's March, orch, 1914; The World's Progress, pf, 1916; Defendam March, 1919; The Marion Davies March, pf, 1923 [for the film When Knighthood was in Flower]; Cosmopolitan March, orch, ?1923; Salute to America, orch, n.d.

Light orch scores, many pubd or orig. composed for pf, incl. Badinage (1895); Yesterthoughts (1900); Under the Elms: souvenir de Saratoga (1903); Spanish Rhapsody (?1905); The Jester's Serenade (1908); 3 Compositions, str orch: Air de ballet, Sunset, Forget-me-not (1912); Danse baroque (1913); Whispering Willows (1915); Indian Summer (1919); Indian Lullaby (1922) [later entitled Dream On]

c22 chbr works, incl. Einsamkeit and Humoresque, 3 fl, 2 ob, 4 cl, s sax, a sax, b cl, cb cl, 2 bn, c1898, lost; Petite valse, vc/vn, pf (Milan, 1905); Duo, 2 vn, pf (1923); many short works for vc, pf

Film scores: The Fall of a Nation, complete film score, 1916, excerpts (1925–6); Under the Red Robe, ov., 1923, as Dramatic Ov. (1938); The Great White Way, ov., 1923, as Golden Days Ov. (1939); Little Old New York, ov., 1923; Star of the North, ov., 1923

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Herbert, Victor

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Herbig, Günther

(b Ústí nad Labem, Czechoslovakia [now Czech Republic], 30 Nov 1931). German conductor. At nine he began to study the cello, the piano and the flute, followed by conducting lessons with Hermann Abendroth at the Musikhochschule in Weimar (1951–6) and finally with Hermann Scherchen, Arvids Jansons and Karajan. He made his début in 1957 at the opera

house in Erfurt, and was soon appointed as conductor to the Deutsches Nationaltheater in Weimar (1957–62), where he also taught at the conservatory. In Potsdam he became the director for the Hans-Otto-Theater (1962–6) until he was finally called to the (East) Berlin SO (1966–72), where he was conductor until 1972, when he received the title of Generalmusikdirektor. Herbig moved to the Dresden PO (1972–7) as Generalmusikdirektor, but returned to the Berlin SO (1977–83) and began to increase his exposure in the West by taking principal guest conductorships with the Dallas SO (1979–81) and the BBC Northern SO in Manchester (1981–4). He finally moved west as music director of the Detroit SO (1984–90) and then of the Toronto SO (1988–94); but he continued to conduct in the eastern part of Germany, where he had won the national arts prize in 1973. He has recorded with his orchestras in Berlin, Dresden, Manchester and Toronto, and also with the RPO and the Philharmonia. While conducting mostly traditional Austro-German repertory, Herbig has also given the premières of many works by composers from the former East Germany, including Eisler, Matthus, Thiele, Manfred Schubert and Zechlin.

JOSÉ BOWEN

Herbing, August Bernhard Valentin

(*b* Halberstadt, 9 March 1735; *d* Magdeburg, 26 Feb 1766). German organist and composer. The son of the Halberstadt Kantor Johann Georg Herbing (1698–1783), who was his first teacher, he was enrolled in the Magdeburg Cathedral choir school at the age of ten. In 1755 he was appointed vicar and assistant organist of the cathedral. When the cathedral organist Georg Tegetmeyer died in 1764 Herbing was named principal organist, but he died only 17 months later.

Herbing's two collections of 70 humorous lieder, the *Musicalische Belustigungen*, i (1758, rev. 2/1765) and ii (1767), reveal a gifted lied composer with a flair for comedy and drama. His only other collection, the *Musikalischer Versuch* (1759; ed. in Kretzschmar, 1910), comprised tales and fables of Gellert set as cantata-like scenas; their recitatives, arioso melodies and keyboard interludes created a form which was a significant predecessor of the German ballade. Many of his songs are written on three staves to accommodate the increased importance of the keyboard accompaniment. Herbing also published a keyboard march (*Musikalisches Allerley*, i, 1761) and may have composed a few songs (manuscript in *B-Br*) attributed to a 'Herbing'.

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RAYMOND A. BARR

Herbst [Autumnus], Johann Andreas

(b Nuremberg, bap. 9 June 1588; d Frankfurt, 24 Jan 1666). German theorist and composer. His achievements are in many respects similar to those of Michael Praetorius. As Kapellmeister both introduced the new concerto style to various German cities; many of their compositions include careful instructions for performance in the concertato style. Herbst's *Musica practica*, a guide to singing in the Italian manner, is a reorganization of material from the third volume of Praetorius's *Syntagma musicum*, and Praetorius's proposed, but never published, fourth volume of *Syntagma musicum*, which would have dealt with composition, was realized by Herbst's *Musica poetica*.

1. Life.

Herbst's well-written theoretical studies indicate that he had a good education, probably at a Lateinschule in Nuremberg. It is not known who taught him music, but the foremost composer in the area in his early years was Hassler, who was in and out of Nuremberg until 1608, and whether or not Herbst actually studied with him he was no doubt influenced by familiarity with his music. Recommended as an experienced composer and performer, particularly on the violin, Herbst left Nuremberg in 1614 to become Kapellmeister at the court of Landgrave Philipp V at Butzbach. In 1619 he entered the service of Philipp's brother, Ludwig V, at the somewhat larger Hessian court at Darmstadt. Four years later he was appointed Kapellmeister at Frankfurt, a position created for him by the city council (see illustration). It was there that he made his greatest contribution to practical music, giving impulse and direction to what had previously been only a modest musical life. His best-known pupil was P.F. Buchner.

In 1636 Herbst left Frankfurt to become Kapellmeister at Nuremberg. (Contrary to what has been written about this move he applied for the position – he was not summoned by the city council.) His chief responsibility was to conduct the traditional Sunday afternoon performances at the Frauenkirche, the only major Nuremberg church that did not have its own Lateinschule. Organists from other churches, the instrumentalists and singers employed by the city, young musicians being trained for future employment, and the best singers from the choirs of the church schools all came together for these concerts. There is no indication that Herbst added anything to Nuremberg's already active musical life, and he antagonized his colleagues by keeping for himself the 100 gulden that the city had formerly distributed among the performers at the Frauenkirche concerts. When he left in 1644 to return to Frankfurt he complained: 'I was able to prosper in nothing in my home city'. He cannot have been referring to salaries, for he received 280 gulden in Nuremberg and only 200 at the

time he had left Frankfurt. Furthermore, during his stay in Nuremberg he was able to publish his two most important books, *Musica practica* (1642) and *Musica poetica* (1643).

Herbst's second Frankfurt period, from 1644 until his death, is marked by the culmination of his work as a church musician about 1650, followed by a gradual decline as the city council steadily withdrew its support. His health began to fail after 1650, and the council was already looking for a successor before his death.

2. Works.

Herbst's theoretical works are more significant than his music. His *Musica practica* presents the art of singing, especially the use of ornamentation. While his chief source was chapter 9 of Praetorius's *Syntagma musicum*, iii, his purpose was different: *Syntagma musicum* is largely a handbook, whereas Herbst's work emphasizes practical singing exercises to be used in schools and as such is the first independent instruction book of its kind. It was a model for many later works and was acknowledged as late as 1780 by J.A. Hiller in his *Anweisung zum musikalisch-zierlichen Gesange*. Herbst's *Musica poetica*, a valuable source for the practice of musical-rhetorical figures, is the first instruction book in German on the art of composition (the earlier works of Burmeister, Nucius and Thuringus are in Latin). Subtitled 'a short introduction to how one should compose a vocal work', the book, like all treatises on *musica poetica*, can be divided into two parts: practical rules of counterpoint and instructions for setting a text to music. It was apparently widely used during the 17th century, according to later acknowledgments, and was not superseded until after 1700, when the art of composition as described by Herbst was made obsolete by the method of composing over a thoroughbass. Herbst's third theoretical work, *Compendium musices*, of which no copies are known to exist today, presented the rudiments of music that boys learnt during singing lessons at church schools. It was probably similar to S.T. Staden's *Rudimentum musicum* (Nuremberg, 3/1648). *Arte prattica & poëtica* is a German translation of Latin works by G.B. Chiodino on counterpoint and Wolfgang Ebner on the basso continuo.

Herbst's music, like that of Praetorius and Schütz, exemplifies the transition in Germany from Renaissance to Baroque styles. Neither the *Theatrum amoris* (1613), 'in the style of the Italian madrigal', nor the *Meletemata sacra* (1619), a collection of motets, has a continuo part, unlike the 1622 motets dedicated to Philipp V. He used another trait of Baroque music, the concertato style, in a masterly manner in several of his polychoral works, which with their division into movements and use of chorale texts and melodies anticipate the cantatas of the late 17th century. As far as is known, Herbst, like Praetorius and Schütz, wrote no independent instrumental music. Neither did he write solo vocal concertos, an italianate form imitated by most 17th-century German composers, including Praetorius, Schütz and Herbst's contemporary in Nuremberg, Johann Staden. Furthermore, he did not experiment with recitative, and his music does not feature a sensitive setting of the text, which of course is largely precluded in massive polychoral concertos; in these respects his music is like Praetorius's but unlike Schütz's. Thus, Herbst was one of the leaders in

introducing the basso continuo and concertato style to Germany but was neither as daring nor as original and poetic as Schütz.

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for full list see Samuel

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Lob- und Danck-Lied auss dem 34. Psalm sampt einem Ritornello auss dem 92. Psalm, v, 1, 2, 10vv, insts, bc (Nuremberg, 1637), lost

Suspiria cordis, das ist, Hertzens-seufftzer, 4vv, bc (org/theorbo/lute) (Frankfurt, 1646), lost

Epicedium oder Traur-Ode ... Johann Maximilians zum Jungen, 3vv (Frankfurt, 1649)

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Der 117te Psalm, 5vv, 1617, *DS*, ?lost

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Harmonia gratulatoria, 5vv, 1616, *DS*, ?lost

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Musica practica sive instructio pro symphoniacis, das ist, Eine kurtze Anleitung, wie die Knaben ... auff jetzige italienische Manier ... unterrichtet werden (Nuremberg, 1642; 2/1653 and 3/1658 as *Musica moderna prattica*)
Musica poetica, sive compendium melopoeticum, das ist, Eine kurtze Anleitung ... wie man eine schöne Harmoniam, oder lieblichen Gesang ... machen soll (Nuremberg, 1643)
Compendium musices, oder Kurzer Unterricht der Singkunst (Frankfurt, 1652), lost
Arte prattica & poëtica, das ist, Ein kurtzer Unterricht, wie man einen Contrapunct machen und componiren sol lernen (Frankfurt, 1653)

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HAROLD E. SAMUEL

Herbst, Johannes

(*b* Kempten, Swabia, 23 July 1735; *d* Salem, NC, 15 Jan 1812). Moravian composer. He was educated at the Moravian school at Herrnhut, Saxony, and he served the Moravian congregations of Neusalz, Gnadenfrey, Gnadenberg, and Kleinwelke (in Germany) and Fulneck (in England) in

non-ministerial capacities before his ordination in 1774. He was then superintendent for the communities at Neudietendorf and Gnadenfrey.

In 1786 he and his wife sailed for America, leaving behind their three children, Johann Ludwig (1769–1824, also a musician and composer), Samuel and Sophie. In America he first served the congregation at Lancaster, Pennsylvania, as minister, and in 1791 he became pastor of the Lititz community and principal of the girls' boarding school (now called Linden Hall). In 1811, upon his election as bishop, Herbst was sent to Salem as pastor of that Moravian community, but died after serving less than eight months in his new pastorate.

Herbst brought with him from Europe a large library of sacred choral music, most of it in his own hand, to which he continued to add new pieces as he came across them. This collection (now at the Moravian Music Foundation in Winston-Salem) is the most important single collection for the study of Moravian music in America, containing over 1000 anthems and solo songs and about 50 oratorios.

Herbst's own compositions, which date from 1765 until shortly before his death, consist of about 180 anthems for mixed chorus and instrumental accompaniment and 145 songs for solo voice with keyboard. He is not known to have written instrumental music, although it is suspected that six short sonatas in a manuscript keyboard book which he compiled might be his work.

Herbst was a gifted melodist who was never at a loss for smooth-flowing yet dramatically appropriate melodies to enhance his texts. His harmonic language, while rooted in the Classical style, is somewhat more chromatic than that of most Moravian composers. His rhythms are strong and simple, and strings of dotted quaver and semiquaver groups are a favourite device. Herbst wrote most effectively for voices, and the instrumental parts to his songs and anthems are little more than mildly decorated versions of the vocal lines. The Moravian composers Christian Gregor and Johann Christian Geisler seem to have been strong influences on Herbst, as were C.P.E. Bach and a group of contemporary German song composers.

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KARL KROEGER/NOLA REED KNOUSE

Hercenstein, Matteo.

See [Gliński, Mateusz](#).

Herchet, Jörg (Willi)

(*b* Dresden, 20 Sept 1943). German composer. He studied composition at the Dresden and East Berlin conservatories (1962–9), but his final dissertations were not accepted because of their avant-garde position on Boulez, Stockhausen and the music of the Second Viennese School. Paul Dessau, however, tolerated both Herchet's controversial views and his deep religiosity, supporting him in his postgraduate studies at the Berlin Academy (1970–74). Until the 1980 première of his untitled work for baritone, trombone and orchestra in Donaueschingen, however, Herchet lived a very reclusive life. Thereafter, he was appointed to a teaching post at the Dresden Conservatory, where he was promoted to professor of composition in 1992.

Herchet has regarded not only his cantata cycle *Das geistliche Jahr* (1978) and his opulent organ cycles *Seligpreisungen* (1974–85) and *Namen Gottes* (1990–97) as religious, but also his symphonic compositions, chamber music and operas. Extremely varied tone structures, such as the polarity of single notes and clusters, the use of four-note all-interval chords and the concentrated use of variable three-note complexes, are set against cadential harmonic linking passages in his works. Formal processes often develop as transitions from unconscious to conscious counterpoint, so that what at first seems a heterogeneous structure is subsequently revealed as corresponding polyphonic layers. In *Nachtwache* this procedure gives rise to a momentum that finally unites dramatically contrasting sounds. In *Abraum* (1995–6) various genres of music and musical theatre are introduced consecutively, enabling the audience to experience a journey from the secular to the sacred.

WORKS

(selective list)

Ops: *Nachtwache* (N. Sachs), 1984–7, Leipzig, 1993; *Abraum* (J. Milbradt, after G. Hauptmann), 1995–6, Leipzig, 1997

Vocal: *Ode an eine Nachtigall*: (J. Keats), S, ob, 1972; *Komposition* (after J. Böhme, A. Silesius), S, Bar, 12 insts, 1975; [no title] (J. Milbradt), Bar, trbn, orch, 1977; *Das geistliche Jahr* (cant. cycle, Milbradt): 1 *Busskantate*, S, A, Bar, chorus, hp, org, perc, 1978; 2 *Mariens Tempelgang*, S, chorus, 1981; 3 *Mariens Geburt*, 3 female vv, chorus, org, 1985; 4 *Zum 1. Sonntag im Advent*, T, small chorus, large chorus, brass, perc, org, 1986; 5 *Zum Sonntag nach Neujahr*, T, ob, cl, hn, vn, vc, hpd, perc, 1989; 6 *Zum Sonntag nach Weihnachten*, A, chorus, org, perc, 1991; 7 *Zum Fest der Beschneidung und Namengebung Jesu*, small chorus, 15 insts, org, 1992; 8 *Mariens Heimgang*, T, male vv, bn, str, perc, 1992; 9 *Zur Verkündigung Mariens*, S, mixed chorus, 4 perc, 1996

Inst (all entitled *Komposition für ...*, genres given in place of titles): Solo, fl, 1972; Duo, ob, va, 1973; Duo, 2 vn, 1973; Solo, va, 1973; Trio, fl, vc, hp, 1974; Solo, vc, 1975; Fl Conc., 1976; Solo, db, 1976; Solo bn, 1977; Sextet, fl, ob, cl, hn, bn, pf, 1978; Hn Conc., 1980; Solo, ob, 1981; Str Qt [no.1], 1981; Solo, fl, 1982; Orch [no.1], 1982; Orch [no.2], 1983; Octet, ob, a hn, trbn, va, vc, db, pf, perc, 1984; Solo, hp, 1984; Str Qt [no.2], 1986; Orch [no.3], 1989; Nonet 'Umschreibungen eines Tones', fl, ob, cl, vn, va, vc, db, pf, perc, 1990; Duo, fl, gui, 1991; Trio, ob, db, accdn, 1993

Kbd: *Seligpreisungen I–VIII*, org, 1974–85; *Komposition III*, 2 org, 1988; *Namen Gottes I–XXI*, org, 1990–97; *Komposition*, pf, 1991

MSS in *D-DI*, *Bda*

Principal publishers: Peters, Breitkopf & Härtel

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CHRISTOPH SRAMEK

Hercigonja, Nikola

(*b* Vinkovci, 19 Feb 1911). Croatian composer. He studied until 1935 at the Zagreb Academy with Bersa and Odak (composition), Lhotka (harmony) and Dugan (counterpoint). After some years' teaching, in 1942 he became chorus director of the National Liberation Theatre and in 1945–6 he was adviser to the Education Ministry in Zagreb. He then taught at Belgrade University until his appointment in 1950 as professor at the Belgrade Academy of Music. He has also been active as a writer on music.

The roots of Hercigonja's music are in folksong. As a choirmaster he became familiar with folk music, developing this further by writing numerous partisan songs during and after World War II. With his strong sense of nationalism, he set patriotic historic texts, notably in his major works, those for the stage. The burlesque *Vječni Žid u Zagrebu* ('The Eternal Jew in Zagreb') typifies his dramatic realism and tonal musical language, with its merciless satire characterized by deliberate triviality. This vivid idiom is also found in the comedy *Stav'te pamet na komediju* ('Let's do a Comedy') and the powerful dramatic oratorio *Gorski vijenac* ('The Mountain Wreath', adapted from his cantata of the same title). A new departure in Hercigonja's musical language was marked by the introduction of an extended tonality, note clusters and atmospheric glissandos in the 'musico-dramatic vision' *Planetarijum*.

WORKS

(selective list)

dramatic

Kronanje v Zagrebu [Coronation in Zagreb] (A. Aškerc), solo vv, speaking chorus, chorus, brass, bells, film, 1938

Vječni Žid u Zagrebu [The Eternal Jew in Zagreb] (burlesque, 3, after A. Šenoa), 1940–42, unperf.

Rodjendan infantin [The Infanta's Birthday] (ballet), 1942–5

Mali Hans [Little Hans] (children's radio op, 2, after O. Wilde: *The Faithful Friend*), 1942–59, unperf.

Gorski vijenac [The Mountain Wreath] (dramatic orat, P.P. Njegoš), 1952–6

Planetarijom [Planetarium] (stage musical vision, 8 pts, after M. Krleža: *Balade Petrice Kerempuha*), 1958–60; Radio Belgrade, 28 July 1965

Stav'te pamet na komediju [Let's do a Comedy] (op-ballet, 3 after M. Držić: *Dundo Maroje*, and Dalmation poetry), 1962–4; Radio Belgrade, 1967, rev. for Belgrade TV, 1974

Hlapec Jernej in njegova pravica [Hlapec Jernej and his Justice] (scenic passion), 1980

vocal

For solo vv, chorus, orch: Tito, to smo mi svi [Tito, That Is All of us], 1947; Svečana svita [Solemn Suite], 1949; Taga za jug [Homesickness], 1950; Gorski vijenac, 1951; 3 igre iz Crne Gore i Boke [3 Dances from Montenegro and the Bay of Kotor], 1954; Vu kleti [In the Pub], 1956; Zibu-haju, 1958; Slavna naša kumpanija [Our Glorious Company], 1958; Došel je oktobar, 1965; Isti smo hod [We Walk Together], 1965; Zima [Winter], 1966; Mesto svedido [Place] (cant.), 1978

For chorus: Crveni makovi [Red Poppies], 1936; Matiji Gupcu, 1938; Druze Tito, ljubičice bijela [Comrade Tito, You White Violet], 1944; Republici, 1947; Novoj Jugoslaviji [To New Yugoslavia], 1948; Vojnički snovi [Soldiers' Dreams], 1961; many other pieces

For 1v, orch: 3 pesme posvećene Musorgskom [3 Songs Dedicated to Musorgsky], 1938–63; Dekle v zaporu, 1944–50; Uspavanke majke partizanke [Lullaby of the Partisan Mothers], 1946–9; 6 Zmajevih satiričnih pesama [6 Satirical Poems of Zmaj], 1953–5; Zadnja popevka [The Last Song], 1952–63; 3 balade Petrice Kerempuha, 1952–63; 5 pesama Gupčevih puntara, 1963

For 1v, inst: 3 medjimurske pesme [3 Songs from Medjimurje], 1v, pf, 1948; 18 medjimurskih pesama, 1v, hp, 1948–59; Ognjen vlak [Blazing Train], 1v, pf, 1949; Uspavanka iz Dubrovnika [Lullaby from Dubrovnik], 1v, hp, 1949; O pajacu i bubamari, 1v, pf, 1952; Pri zbici, 1v, pf, 1954; 4 pesme Mikule Pavića, 1v, pf, 1958; 4 dubrovačke serenate, 1v, hpd, 1964; 4 meštra [4 Masters], 1v, pf, 1970

Children's songs, folksong arrs. and collections

instrumental

Orch: Pan, sym. capriccio, 1935; Uspavanka [Lullaby], 1940; Skice iz Crne Gore [Sketches from Montenegro], 1948; Lindo, sym. dance, 1951; Varijacije [Variations], tpt, str, 1954–9; Svita na stara dubrovačkih igara [Suite on old Dubrovnik dance-tunes], 1959; Tragični scherzo, c1969; Veseli ljudi [Merry People], vn, orch, 1975

Other: Djeci, pf, 1939; Vanjka, pf, 1941; Stupa najmladji pionir [The Standard of a Very Young Pioneer], pf, 1946;

Mala crnogorska svita [Little Montenegro Suite], vn, pf, 1955; Mala svita, hpd, 1967; Četiri mestra, vn, pf, 1970

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- N. Hercigonja and N. Savković:** 'Svet se kreće po spirali', *Dnevnik* (1 March 1991)
- N. Hercigonja and M. Miloradović:** 'U magli napipati put' [Finding the way by fumbling in the fog], *Nin* (8 March 1991)

NIAL O'LOUGHLIN

Hercules.

See [Heracles](#).

Herdenglocken

(Ger.).

See [Cowbells](#).

Herder, Johann Gottfried

(*b* Mohrungen, East Prussia, 25 Aug 1744; *d* Weimar, 18 Dec 1803). German man of letters, philosopher and theologian. Familiar from his earliest years with the Protestant songbooks (his father was a verger, Kantor and teacher), he was fond of music all his life. In his Königsberg student days he became acquainted with Kant and Hamann. To his friendship with the latter he owed his first introduction to the theory of the common roots of music and language. Hamann helped secure for Herder a post as teacher (and later as preacher) at Riga, where he met Müthel and became acquainted with Latvian folksong. In 1769 he undertook a journey by sea to France, meeting leading Parisian men of letters. In Germany he met Lessing, Claudius and (at Strasbourg in 1770) the young Goethe; this last must be accounted one of the most influential meetings between writers, giving rise as it did to a series of bold new undertakings for both. From 1771 until 1776 he was at Bückeburg, the court of Count Wilhelm of Schaumburg-Lippe, where his collaboration with J.C.F. Bach produced a

series of important cantatas, oratorios and 'dramas for music'. In 1776 he moved to Weimar, where against the taste of the time he strove to re-establish church music in its former integrity. In collaboration with the court Kapellmeister E.W. Wolf he wrote several festal cantatas. A journey to Italy in the company of Dalberg in 1788 gave him little satisfaction, and he spent the rest of his life prematurely old and out of sympathy with the spirit both of the excesses of the *Sturm und Drang* and also of rarefied Weimar Classicism.

Important as were many of Herder's literary writings, he was still more significant for the ideas he introduced, especially to Goethe. He played a large role in the development of the studies of history, language, theology, philosophy and sociology. His conception of music not as an adornment but as one of the wellsprings of all culture and education deserves emphasis: 'Through music our race was humanized; through music it will attain yet greater humanity'. Though he never worked out in detail his views on music, they are based on a wide knowledge of both the theory and practice of earlier generations and of his contemporaries. Especially in folksong (it was he who coined the term 'Volkslied') he achieved work of lasting value – not so much in his translations and re-creations of folksongs as in his recognition that the soul of a people is most readily perceived in its popular music, and that the qualities of lively impulsion ('Sprünge und Würfe') outweigh sophistication and stylistic perfection. The essays on Shakespeare and on the songs of ancient peoples that were included in the manifesto *Von deutscher Art und Kunst* (1773) were of epoch-making importance, and he followed this volume with collections of *Volkslieder* (1778–9) and various essays on music. These include 'Über die Oper', 'Ob Malerei oder Tonkunst eine grössere Wirkung gewähre?', 'Cäcilie', 'Die Tonkunst: eine Rhapsodie' and 'Tanz und Melodrama'; music is the subject of a number of his poems; and apart from the oratorios, cantatas and allegorical and dramatic works he wrote for music, he translated *Messiah* (Handel being one of the earlier composers he most warmly admired).

Among those who set Herder's lyrics are Beethoven, Brahms, Liszt, Neefe, Schubert, Richard Strauss and Weber. While despising much in contemporary German opera, he nevertheless conceived of a unified theatrical work in which poetry, music, action, décor and dance would become one. Gluck was the opera composer against whose achievements he measured all others, but Gluck did not accept Herder's invitation to set his *Brutus* (it was actually set by J.C.F. Bach). Herder considered music to be a cosmic and natural force as well as the more conscious product of individual genius; reason could not account for it, just as in ancient poetry that quality he called *aerugo* ('rust') was a sign of age and naturalness, defying the analysis of the pedant yet immediately recognizable as a hallmark of true art.

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PETER BRANSCOMBE

Heredi, Francesco.

See [Eredi, Francesco](#).

Heredia, Pedro (de) [Eredia, Pietro]

(*b* Vercelli, Piedmont; *d* Rome, 1648). Italian composer, organist and musician, of Spanish ancestry. His father, who was secretary to the Duke of Savoy, made him study music at the Collegio degli Innocenti, the choir school of the cathedral at Vercelli. He then studied for the priesthood at the archiepiscopal seminary there. After being ordained in 1595, he moved to Turin and entered the service of the court of Savoy as a musician. The following year he returned to Vercelli and became *maestro di cappella* of the cathedral. The cathedral chapter also appointed him to a canonry, which, however, he was obliged to resign shortly afterwards when it was assigned to another candidate as a result of dissension within the Roman curia. By 1616 he was in Rome, where he contributed to an anthology of small-scale pieces by Rome-based composers. From 1617 to 1629 he served regularly as an extra organist alongside Frescobaldi for major feastdays at the Basilica di S Pietro, including its consecration in 1626 and a 12-choir extravaganza organized by Paolo Agostini for the feast of SS Peter and Paul in 1628. No information has survived regarding his activities during the next ten years, but he almost certainly remained in Rome, where in 1639 (and possibly earlier) he was *maestro di cappella* of both the Seminario Romano and Il Gesù. A few sacred works by him survive, but a number of others are no doubt lost, since he enjoyed a high reputation for his knowledge of the theory and practice of composition and was admired by, among others, G.B. Doni (*Compendio*, 163ff and *Lyra Barberina*, i, 356;

ii, 226) and Della Valle (*Della musica*, 160). His extant music shows that to a great extent he remained faithful to the classical polyphonic traditions of the late 16th century.

WORKS

1 mass, 1 requiem, 4vv, org, 1646¹

Anima mea exultavit, 3vv; Anima mea, 4vv, 1616¹

Passa la vita all'abbassar d'un ciglio, madrigal, 1v, 3 insts, in Doni (1635), 163; ed. in AMI, iv (1897–1908) and in R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 2048

Missa super cantu romano, 4vv, org, Oct 1635, *A-Wn*; ed. M. Hermesdorff (Trier, 1873)

Missa super cantu gregoriano, *D-MÜs* (possibly = Missa super cantu romano; see *MGG*1)

Contristatus est dolens, 5vv, *I-Bc*

Libera me Domine, 4vv, *I-Pca*

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ARGIA BERTINI/NOEL O'REGAN

Heredia, Sebastián Aguilera de.

See [Aguilera de Heredia, Sebastián](#).

Hereford.

City in England. Hereford was too small and too remote a city to develop much public musical life, and it began to be of significance only from the end of the 19th century. No doubt, however, the members of the College of Vicars-Choral performed a good deal of secular ensemble music, and prominent among them was William Felton, vicar-choral from 1742 to 1769, some of whose compositions may well have had their origins in the society. It was this college (not the cathedral chapter, as sometimes stated) that formerly possessed the most complete surviving set of Barnard's *First Book of Selected Church Musick* (1641, now at *GB-Och*). Notable among earlier organists of the cathedral were John Bull, a former chorister of the cathedral (1582–c1585), John Clarke-Whitfeld (1820–33) and S.S. Wesley (1832–5). Wesley's famous anthems *The Wilderness* and *Blessed be the God and Father* were composed and first performed at Hereford. George Townsend Smith, organist from 1843 to 1877, had some antiquarian tastes, and it is by his bequest that the cathedral library now possesses (R.11.xlii) valuable autographs of Roger North's *Musical Grammarian* and *Memoires*

of Musick. George Robertson Sinclair, whose initials are found on the 11th variation of Elgar's 'Enigma', was organist from 1889 to 1917, and his successors have been Percy Hull (1918–49), Meredith Davies (1949–56), Melville Cook (1956–66), Richard Lloyd (1966–74) and Roy Massey (from 1974). Ouseley was precentor of the cathedral from 1855 and also canon from 1886 until his death in 1889, and John Jebb, who did valuable pioneer work on the choral Use of the Church of England, was a prebendary (from 1858) and a canon (1870–86). From 1904 to 1911 Elgar lived in Hereford, where he wrote the *Introduction and Allegro* for strings, *The Kingdom*, the Violin Concerto and both symphonies. Every three years the [Three Choirs Festival](#) is held at Hereford. (W. Shaw: *The Organists and Organs of Hereford Cathedral*, Hereford, 1976, 2/1988)

WATKINS SHAW/JOHN C. PHILLIPS

Heremita, Giulio.

See [Eremita, Giulio](#).

Herger.

German poet. See [Spervogel](#), (1).

Hergot [Herrgott], Hans

(*b* ?Nuremberg; *d* Leipzig, 20 May 1527). German printer. He was officially registered as a printer in Nuremberg from 1524 to 1526. Most of the actual business, however, was apparently conducted by his wife Kunegunde (*d* 7 Feb 1547), while he travelled about the country distributing pamphlets, often of a heretical or politically radical nature. He was caught circulating one of these, *Von der neuen Wandlung eynes Christlichen Lebens*, in Leipzig, then ruled by Duke Georg of Saxony, a fierce opponent of both the Reformation and peasant reform. In proceedings supervised by the duke himself he was tried and condemned to death, and after a futile attempt on his wife's part to persuade the Nuremberg city council to intercede, was publicly executed. His widow continued the printing business in her own name until 1538, although she had married another Nuremberg printer, [Georg Wachter](#), shortly after Hergot's death.

As a printer Hergot was known mainly for his piracy of Luther's writings, which he reprinted with such brazenness that the author himself was moved to complain. However, he was the first printer to include melodies for the Lutheran Mass, adding the notes by means of block printing. His widow published numerous sacred songs, generally in the form of small leaflets of four to eight folios each, making them readily saleable. Wachter also preferred this format which was continued into the 1560s by such Nuremberg printers as Valentin Neuber and Christoff and Friderich Gutknecht.

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MARIE LOUISE GÖLLNER

Hergot [Hergotin], Kunegunde

(d Nuremberg, 7 Feb 1547). German printer and wife first of [Hans Hergot](#) and later of [Georg Wachter](#).

Herier [Erier], Thomas

(fl 1240–70). French trouvère. Although he cannot be identified, traces of dialect in his poetry indicate that he was a native of Picardy; the persons named in his chansons fix his approximate dates and indicate the area of Arras. Herier appeared as a joint author with Gillebert de Berneville in a jeu-parti (R.1191), and quite possibly also with Guillaume le Vinier (in R.842). He dedicated a poem to the trouvère Jacques de Cysoing, and another to a certain Trésorier – possibly either the Trésorier de Lille or the Trésorier d'Aire. Other persons named include Jeanne, Countess of Ponthieu; the Sire du Roeulx (Rués); the Arras banker Audefrois Louchart; and the Arras sheriff Mikiel le Waisdier.

Herier's poetry displays a certain elegance, but is commonplace in thought and imagery. There is little variety to the poetic structures; they rely heavily on heptasyllabic lines (except for the decasyllabic *Mais n'os chanter*), and most strophes are isometric. The same lack of imagination is displayed in the surviving melodies. With the exception of the descort *Un descort vaurai retraire*, all are cast in bar form. *Nus ne set* is noteworthy for the irregularity that extends the second *pes* to three phrases in place of two. There is a clear preference for the authentic D mode, with the melody beginning on the 7th, 8th or even 5th degree, and wending its way downwards to establish the final at the end of the second phrase. No melodies survive in mensural notation. *Bien me sui aperceus* and *Ja ne lairai mon usage* are more ornate than others. Several melodies suggest the appropriateness of the second mode through occasional regularity of ligature disposition, but contradictions to this form of rhythmic organization are not infrequent.

WORKS

Ainc mais nul jour ne chantai, R.63
Bien me sui aperceus, R.2125
Deus, com est a grant doulour, R.1974
Helas, je me sui donés, R.923
Ja ne lairai mon usage, R.44
Mais n'os chanter de fueille ne de flours, R.2034
Nus ne set les maus d'amours, R.2022
Onc ne sorent mon pensé, R.467
Quant la froidure est partie, R.1190
Quant voi le tens repairier, R.1303
Tant ai amé et proié, R.1096
Un descort vaurai retraire, R.186

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For further bibliography see [Troubadours](#), [trouvères](#).

THEODORE KARP

Heriger.

German poet. See [Spervogel](#), (1).

Herigerus [Hériger]

(d Lobbes, nr Liège, 1007). Benedictine monk of Liège. From 990 he was abbot of Lobbes. He accompanied Bishop Notker of Liège (formerly Provost of St Gallen) to Rome in 989. Herigerus taught divinity and the liberal arts; Berno of Reichenau described him as 'of no small authority' ('vir non parvae auctoritatis', *PL*, cxlii, 1033). He wrote mainly hagiographical and biographical works; in the dedication of his *Gesta episcoporum leodiensium* to Bishop [Stephen of Liège](#), he quoted documents showing that Stephen composed the Office of the Trinity. His works on chronology were dedicated to his disciple, the monk Hugo, who in 1033 also became abbot of Lobbes. Albéric de Trois-Fontaines recorded that Herigerus in 990 composed *Regulae numerorum super abacum Gerberti* (see Olleris, 1867, pp.311–24).

In 980 he was mentioned as 'learned and skilled in the art of music' ('didascalum ac musicae artis peritum', *Elevatio s. Landoaldi*, chap.3; ed. Olleris, 1888, p.610). No musical treatise survives, but according to the continuation of his *Gesta* (Manitius, p.227), he composed the antiphons *O Thomas Dydime* (CAO, iii, 1968, no.4083) and *O Thomas apostole*; and other pieces, including a *Hymnus abecedarius Ursmari leodiensis* (ed. K.

Stecker, MGH, *Poetarum latinorum medii aevi*, v/1, 1937/R, pp.208–10) and a hymn *Ave per quam* comprising *versus* based on the ancient Latin translation of the Greek Akathistos Hymn, probably composed at Cambrai (text ed. in AH, xlviii, 1905/R, p.103; and ed. G.G. Meerssemann, *Der Akathistos in Abendland*, Fribourg, 1958, i, p.104; melody ed. M. Huglo, 'La prose à Notre-Dame de Grâce de Cambrai', *Revue grégorienne*, xxxi, 1952, pp.115–17).

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MICHEL HUGLO

Herincx, Raimund [Raymond] (Frederick)

(b London, 23 Aug 1927). English bass-baritone. He studied in Belgium and Milan, making his début in 1957 as Boito's Mefistofele for the WNO. The same year he joined Sadler's Wells Opera and during his ten years with the company sang some 40 roles, among them Count Almaviva, Nick Shadow, Pizarro, Rigoletto, Germont, and the Messenger and Creon in *Oedipus rex* (which he also sang under Stravinsky in Greece in 1966). In 1974–5 he returned to the company to sing his first Wotan and Hagen, and in 1976 sang the former role with impressive authority in a complete cycle. At Covent Garden he first appeared in 1968 as King Fisher in Tippett's *The Midsummer Marriage*, then created the parts of Faber in Tippett's *The Knot Garden* (1970), the White Abbot in Maxwell Davies's *Taverner* (1972) and the Governor in Henze's *We Come to the River* (1976). He made his Metropolitan début in 1977 as Mathisen (*Le prophète*). In concerts Herincx

was notable as Elijah and in Walton's *Belshazzar's Feast*. He was particularly successful at portraying villainy and anger. His powerful voice and vivid sense of character can be heard on his recordings of King Fisher and Faber.

ALAN BLYTH

Hérissant, Jehan [Johannes, ?Joseph]

(fl Paris, 1550–60). French singer and composer. In 1550 he succeeded Nicolas Pagnier to become *magister symphoniae puerorum* at Notre Dame, where he had served his apprenticeship as a chorister. According to Chartier, Hérissant saw the number of boys increased to 12, but was compelled to let one of the best – Vincent – go to the royal chapel in 1557. On his retirement in 1559, he was succeeded by Gilles Bracquet. A large proportion of Hérissant's chansons set simple rustic texts in the lively, syllabic contrapuntal idiom made famous by Janequin. These pieces are generally in a clear major tonality and treat short phrases with duple rhythms in close imitation.

WORKS

all for 4 voices

Missa 'Quamdiu vivam soli Deo serviam', 1558¹ (Benedictus, ed. J. Delporte, *Musique et liturgie*, xxi, Sept 1937, p.32)

Amour estant au coing d'ung boys caché, 1560^{3a}; Ce rossignol qui sa chere compagnie, 1553²⁰; D'un bon amour et bon cueur, 1560^{3b}; En avoir tant et d'un seul estre prise, 1560^{3b}; Helas amour lasche ton arc, 1560^{3a}; Helas amour qu'a meffait ton servent, 1560^{3b}; Jeunes esprits qui par plaisir cerchés, 1560^{3b}

Las doit-on blasmer celle qui veult, 1560^{3a}; Petite beste je ne te nourriray, 1553²³, ed. in SCC, x (1994); Pour un galand, pour un mignon, 1553²³, ed. in SCC, x (1994); Robin a bon credit, 1556¹⁴, ed. in SCC, x (1994); S'il est ainsi que le faux rapporteur, 1560^{3b}; Un jour vis un foullon, 1559¹¹; Voyés tristes amans l'estrange nouveauté, 1560^{3b}

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FRANK DOBBINS

Her Majesty's Theatre.

The name of the King's Theatre, London, after the accession of Queen Victoria (1837). It became known as His Majesty's after her death in 1901, but became Her Majesty's once more at the accession of Elizabeth II. See London, §VI, 1(i).

Herman, Andrew.

See [Tobani, Theodore Moses](#).

Herman, Jerry [Gerald]

(b New York, 10 July 1933). American composer and lyricist. He was self-taught as a musician and studied drama at the University of Miami, where he also began writing for revue. He moved to New York, working as a night club pianist and writing for television, and reused some of his earlier material from Miami for the revue *I Feel Wonderful*, presented off-Broadway (1954). His next revue *Nightcap* (1958) was later revised as *Parade* (1960). His first full-scale musical was *Milk and Honey* (1961) which gave him a hit song in 'Shalom'; it starred the opera singers Robert Weede and Mimi Benzell and the long-established Yiddish performer, Molly Picon. *Hello Dolly!* (1964) reinforced Herman's breezy style and the show won ten Tony awards including those for Best Actress for Carol Channing's famous portrayal of Dolly Levi and Best Composer for Herman. With *Mame* (1966) Herman wrote a fine score that again incorporated a rousing title song; other numbers ranged through vaudeville ('Bosom Buddies'), emotive ballad ('If He Walked into My Life') and the incorrigibly cheerful ('We need a little Christmas'). Angela Lansbury established a long association with Herman's work in playing the title role, and took the lead in his less successful but more adventurous next piece, *Dear World* (1969). An adaptation of Giradoux's *La folle de Chaillot*, it marked a strong change in subject matter; its more complex and dark themes were reinforced in songs such as 'I don't want to know' and 'And I was beautiful'. 'The Tea Party' remains an effective piece of ensemble writing, while the opening number 'The Spring of Next Year' skilfully conveyed the show's irony by combining witty lyrics about pollution with a sweeping waltz, a form with which Herman had previously demonstrated an affinity in 'Dancing' (*Hello Dolly!*). With *Mack and Mabel* (1974) he wrote one of the most instantly appealing and tuneful Broadway scores. The show has built up a following on disc, but has been less successful when staged. The show allowed full rein to Herman's revue-based style through its setting in the early days of silent films, with novelty numbers ('Tap your troubles away'), a trademark cumulative chorus ('When Mabel comes in the Room') and a love song typically approached at a tangent ('I won't send roses').

It was some nine years later that Herman had his next success with *La cage aux folles* (1983). The show is remarkable for its older conventional Broadway style in the face of the contemporary pervading influence of Sondheim – the antithesis of much of Herman's approach – and for its light farce underpinned by songs of unusual intensity that seem to be a summation of Herman's technical achievement. It was an unexpected success and has become a standard of the repertory. Since 1983 Herman has been represented by revivals and the compilation show *Jerry's Girls* (1985), which drew on the strong female characters at the centre of most of his shows. In 1996 he wrote the television musical 'Mrs. Santa Claus', whose title role was again played by Lansbury; with a pleasant, serviceable score, it lacks the variety of his previous works. He received the ASCAP

Foundation Richard Rodgers Award for lifetime achievement in musical theatre (1998).

Milk and Honey established that essential Herman quality of a determined, optimistic and aspirational spirit which runs through his shows in, for example, 'Before the parade passes by' (*Hello, Dolly!*) and 'Open a new window' (*Mame*), and was expressed in its most assertive form in *La cage aux folles* through 'I am what I am', which became a major disco hit for Gloria Gaynor and subsequently a quintessential gay liberation anthem. In 'Let's not waste a moment' and 'I will follow you' *Milk and Honey* also presaged the haunting lyricism of 'Ribbons down my back' (*Hello, Dolly!*). Herman's distinctive use of multi-section chorus numbers was first most clearly established in *Hello, Dolly!* through 'Put on your Sunday clothes' and the now-classic title song; the former also used the climactic device of a slowed-down melody over a double-time accompaniment, a recurring feature in Herman's shows that reached its extreme in 'I am what I am'. Characterized by an immediate tunefulness and joie de vivre, Herman's writing is often viewed as formulaic, but within its reliance on established popular song structures are subtle adaptations for each new dramatic setting, for example with the Israeli local colour of *Milk and Honey* ('Independence Day Hora'), the silent-film-music figurations of *Mack and Mabel* ('Movies were movies') and the evocative French lyricism in *Dear World* (the waltzes 'I don't want to know' and 'The Spring of Next Year'). As a lyricist, Herman imbues his songs with strong emotions through the compact use of everyday language, as in the ballad 'Time heals everything' (*Mack and Mabel*) or 'Song on the Sand (La Da Da Da)' (*La cage aux folles*). The easy appeal of the latter belies its technical command: its subject is a half-forgotten lyric, musically matched by 'incomplete' phrases, six rather than eight bars in length.

Although Herman's output has been relatively small, his works have achieved a rare degree of lasting popular appeal. They provide a defining image of a particular strand of the Broadway musical in the second half of the 20th century that has defied the increasing elevation of overt subtexts and musical motifs over light plots, memorable tunes and an uplifting spirit.

WORKS

(selective list)

unless otherwise stated, all stage musicals in 2 acts, music and lyrics by Herman and dates those of first New York performance; other writers shown as (co-lyricist; book author)

I Feel Wonderful (revue, B.A. Grael), Theatre de Lys, 18 Oct 1954

Nightcap (revue), Showplace, 18 May 1958, rev. as Parade, Players, 20 Jan 1960

Milk and Honey (D. Appell), orchd H. Kay and E. Sauter, Martin Beck, 10 Oct 1961 [incl. Shalom]

Madame Aphrodite (T. Mosel), Orpheum, 29 Dec 1961

Hello, Dolly! (B. Merrill; M. Stewart, after T. Wilder: *The Matchmaker*), orchd P.J. Lang, St James, 16 Jan 1964 [incl. title song, Before the Parade Passes By, Dancing, It only takes a moment, Put on your Sunday clothes, Ribbons Down my Back; film 1969]

Mame (J. Lawrence and R.E. Lee, after P. Dennis: *Auntie Mame*), orchd Lang,

Winter Garden, 24 May 1966 [incl. title song, If He Walked into My Life, My Best Girl, We need a little Christmas; film 1974]
 Dear World (Lawrence and Lee, after J. Giradoux: *La folle de chaillot*), orchd Lang, Mark Hellinger, 6 Feb 1969 [incl. title song, The Spring of Next Year, Kiss her now]
 Mack and Mabel (M. Stewart), orchd Lang, Majestic, 6 Oct 1974 [incl. I won't send roses, Time heals everything]
 The Grand Tour (Stewart and M. Bramble, after F. Werfel: *Jacobowsky und der Oberst*), orchd Lang, Palace, 11 Jan 1979
 La cage aux folles (H. Fierstein, after J. Poiret), orchd J. Tyler, Palace, 21 Aug 1983 [incl. The Best of Times, I am what I am, Look over there, Song on the Sand (La Da Da Da)]
 Mrs. Santa Claus (television musical, M. Saltzman), orchd. L. Blank, 1996
 Contribs to: From A to Z, Brooks Atkinson, 20 April 1960 [music mostly by J. Kander]; Ben Franklin in Paris, Lunt Fontanne, 27 October 1964 [music mostly by M. Sandrich jr]; A Day in Hollywood/A Night in the Ukraine, John Golden, 1 May 1980 [music mostly by D. Vosburgh]

Principal publisher: Hal Leonard

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JOHN SNELSON

Herman, Nicolaus [Niklas]

(*b* Altdorf, nr Nuremberg, 1500; *d* Joachimsthal [now Jáchymov], West Bohemia, 15 May 1561). German writer of hymn texts and melodies. From 1518 to 1560 he was schoolmaster, organist and Kantor in Joachimsthal. Johann Matthesius, Luther's first biographer and headmaster of the Latin school there from 1532, was also, until 1565, minister of the church; Herman was associated with him both as a close friend and as a colleague, and thus came into contact with the Reformation from an early date. As early as 6 November 1524 Luther wrote to him as 'viro pio et erudito'. Herman's importance lies in his hymns, which were published in several volumes. He wrote both text and music, but most melodies are used for several texts. His poems are rhymed syllabic verses with no fixed metre. His Sunday Gospels, which retell Bible stories in rhymed stanzas, remained models for a succession of works of the same type well into the 17th century. In his endeavours to express Christian beliefs in the form of

hymns Herman's texts are close to those of Luther. Though never attaining the poetic force of the latter's work, many have retained their place in the standard German Lutheran hymn repertory: above all 'Lobt Gott, ihr Christen alle gleich', 'Erschienen ist der herrlich Tag', 'Die helle Sonn leucht jetzt herfür', 'Hinunter ist der Sonnen Schein' and 'Wenn mein Stündlein vorhanden ist'. Many of his melodies show clear affinities with folk music: in particular the traditions of *Bergreihen* (songs in folk style from the region of the Erzgebirge between Saxony and Bohemia) and *Abendreihen* (evening dances sung in a circle). In a number of melodies he employed elements of plainchant, sometimes alongside folk elements. Thus his well-known tune for 'Lobt Gott, ihr Christen alle gleich' is probably connected with the Christmas antiphon *Hodie Christus natus est nobis*, while that for 'Erschienen ist der herrlich Tag' is at least indirectly related to the Easter antiphon *Ad monumentum venimus gementes*.

WORKS

Ein christlich Abentreien vom Leben und Ampt Johannes des Täuflers (Leipzig, 1554)

Die Sonntags Evangelia über das ganze Jahr in Gesängen verfasst (Wittenberg, 1560)

Die Historien von der Sinflut, Joseph, Mose, Helia, Elisa und der Susanna samt etlichen Historien aus den Evangelisten, auch etliche Psalmen und geistliche Lieder (Wittenberg, 1562)

4 songs in J. Matthesius: Vom Ehestandt und Hauswesen (Nuremberg, 1564)

Cantica sacra Evangelia Dominicalia, MS, Joachimsthal, 1558

Zween neue Bergkreyen, 2vv, 1564, ed. in Fornaçon (1961)

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P. Wackernagel: *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des 17. Jahrhunderts* (Hildesheim, 1964) [vol. 3 incl. the texts of 91 lieder]

WALTER BLANKENBURG

Herman, Vasile

(b Satu Mare, 10 June 1929). Romanian composer and musicologist. He studied the piano with Angela Perianu at the Satu Mare Conservatory (1945–9) and continued his education with Toduță (counterpoint and composition), Jarda and Comes (harmony), and Ana Voileanu and Radu (piano) at the Dima Conservatory, Cluj (1949–57). In 1959 he became a professor at the conservatory in Cluj. In 1969 he attended the Darmstadt summer courses, and in 1974 took a doctorate in musicology at Cluj. His early compositions, including the oratorio *Pintea Viteazul* and the *Sonata da ricercar* (1958), were in a diatonic or chromatic modal language, but later works show an elaboration on the basis of mathematical procedures, with certain elements (free rhythms, simple accompaniments and instrumental colours) reminiscent of Romanian folk music. He has received prizes from the Romanian Academy (1977) and the Romanian Composers' Union (1978).

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(selective list)

Orch: Ritornele, 1964; Cantilații, 1967; Polifonie, 1968; Postludiu, 1970; Syntagma I, 1972; Double Conc., fl, ob, orch, 1973; Syntagma II, 1975; 5 syms: 1976, 1980, 1982, 1984, 1988; Preludii, 1985; Mémoire du temps, 1986; Conc., perc, str, 1990
 Vocal: *Pintea Viteazul* (orat); *Cantata I* (M. Sorescu), 1969; *Cantata II* (I. Brad), 1970; *Cantata III* (J. Iliescu), 1974; 3 piese lirice (Sorescu), 1975; *Muzică veche* (L. Blaga), female chorus, orch, 1982; *Prolog*, chorus, orch, 1996
 Chbr: *Sonata da ricercar*, 1958; *Sonată-baladă*, ob, pf, 1961; *Microforme*, pf, 1965; *Episoade*, fl, mar, vib, brass, 1968; *Str Qt*, 1971; *Simfonii și fantezii*, wind, pf, brass septet, 1975; 20 chansons folcloriques roumaine, fl, gui, 1980; *Engramma per 5*, 1986; *Intermezzo*, vl, hp, 1988; *Componente*, vc, 1992; *Diaphonia*, fl, perc, 1992; *Imago*, fl, hp, vc, perc, 1992; *Systaltis*, cl, 2 perc, 1993; *Paos*, cl, pf, 2 perc, 1994; *Refractus*, vc, perc, 1994; *Cantus gemellus*, cl, vc, 1995; *Chant en bois*, perc, 1995; *Procanon*, 1995; *Sysma*, cl, 2 perc, 1996
 Principal publishers: Gerig, Leduc, Muzicală

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VIOREL COSMA

Herman, Woody [Herman, Woodrow Charles Thomas]

(b Milwaukee, 16 May 1913; d Los Angeles, 29 Oct 1987). American jazz bandleader, clarinettist, alto saxophonist and singer. In 1934 he joined Isham Jones, and when Jones's group disbanded in 1936 Herman used its leading sidemen as the nucleus for his own orchestra. By the mid-1940s, under the name Herman's Herd, it was internationally famous for the force and originality of its music, for example *Apple Honey* (1945, Col.). Herman reformed the band in 1947; the distinctive feature of the Second Herd was the group of saxophonists (three tenor and one baritone) which can be heard on the album *Four Brothers* (1947, Col.). Among the musicians who played in the section were Serge Chaloff, Stan Getz, Zoot Sims, Al Cohn and Gene Ammons.

After the demise of the Second Herd in 1949, Herman continued to lead bands; these were perhaps less creative, but their consistently high level of musicianship assured his continuing reputation. The Anglo-American Herd, which he organized in 1959, was significant in the history of English jazz; Herman broadened his scope in the late 1960s, when he took up soprano saxophone and included young jazz-rock players in his groups. He toured widely in the 1970s, and in 1982 held a residency in a club in New Orleans. Thereafter he worked principally on the West Coast, before taking up another residency in the St Regis Hotel, New York, in 1985. He celebrated his 50th anniversary as a bandleader with the formation of a new orchestra in 1986.

Although Herman's instrumental expertise was considerable, his essential importance was as an organizer. His rare ability to assemble and sustain bands notable for the quality of their musicians grew especially clear in the late years of World War II, when his group consisted of brilliant improvisers whose ensemble playing was exuberant and incisive; Igor Stravinsky was so impressed by its sound that in 1945 he composed his *Ebony Concerto* (1946, Col.) for the band. The harmonic procedures of bop influenced Herman's next orchestra even more deeply, confirming his freedom from the contemporary sectarianism in jazz. The ebullient *Lemon Drop* (1948), with its succession of exciting improvisations, illustrates Herman's shrewd openmindedness as a bandleader, as do more overtly ambitious recordings like the two-part *Lady McGowan's Dream* (1946, Col.) and the four-part *Summer Sequence* (1946–7, Col.), both composed by Ralph Burns.

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MICHAEL JAMES/R

Hermann of Carinthia [Hermannus Dalmata, Hermannus Sclavus, Hermannus Secundus]

(fl 1138–43). Music theorist. He referred to Thierry of Chartres as ‘teacher’, and is attested in León, ‘on the banks of the Ebro’, Toulouse and Béziers, where he translated from Arabic into Latin several works on mathematics, the science of the stars, and the Islamic religion. In 1143 he completed an elaborate cosmogony, *De essentiis* (‘on the essences’), based on Arabic and Latin sources. This includes a well-worked-out account, following the Neoplatonic tradition of Plotinus and al-Kindī’s *De radiis*, of the ‘music’ of the universe, by which the movements of the upper world ensure the perpetual generation of sublunar things through the principle of sympathetic vibration. Analogous to this is the harmony between the body and the soul (*musica humana*), as Hermann pointed out at the end of the *De essentiis* (79vC) and, in a deliberate departure from the Arabic text, in his translation of Abū Ma’shar’s *Introduction to Astrology*.

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CHARLES BURNETT

Hermannus Contractus [Hermann der Lahme, Hermann von Reichenau]

(b Swabia, 18 July 1013; d Reichenau, 24 Sept 1054). Benedictine monk, chronicler, writer on scientific subjects (astronomy, arithmetic, music) and composer. Some aspects of his life are recorded with extraordinary

precision in a biography written shortly after his death by his pupil, Berthold, and Hermannus himself included a number of detailed references to his family in his well-known world chronicle. As a young child Hermannus was crippled by a disease that left him seriously incapacitated in movement and speech for his entire life. He started school at the age of seven, probably at Reichenau, but did not profess until he was about 30, on the advice (according to Berthold) of his abbot, Berno, who was also a renowned musician.

It seems clear from the range and quality of his accomplishments (which also included clock- and musical instrument maker) that he was a man of exceptional mental capacity and resolution. At the same time, many accounts of his life and personality are feverishly exaggerated in tone and probably legendary. This makes difficult the determination of authenticity of a number of writings, in particular of his musical compositions. Of 22 compositions mentioned or discussed by Oesch, seven are immediately characterized as false ascriptions, with two others considered quite doubtful. A further three have only inner (i.e. stylistic) criteria in support of Hermannus's authorship. In fact, only two works have excellent credentials: the sequence *Grates, honos, hierarchia*, and an Office for St Afra, *Gloriosa et beatissima*. Four other Offices mentioned by Berthold have disappeared without trace. Although the most venerable ascriptions to Hermannus – the Marian antiphons *Alma Redemptoris mater* and *Salve regina* – have been taken away by most recent scholarship, the true authorship is still, and possibly will be for ever, the subject of controversy. Under the circumstances it is impractical to characterize Hermannus's compositional style or technique.

Musica, his single work on theory (a supposed second work, on the monochord, is probably the same work under a different title) presents no such problems. There are only two manuscript sources with no serious difficulties in establishing the text. Like all of Hermannus's scientific works, it is specialized, not general in treatment. He had no intention of dealing with the whole of music, as it was conceived by his time, or even a large area of it. His focus was on the central concern of 11th-century Germanic speculative theory: the relationship of the species of 4th, 5th and octave to the ecclesiastical modes. He assumed his readers to be thoroughly versed in the monochord, and the prevailing mode of exposition is strictly logical. It is thus not an essay for beginners. At the same time, Hermannus went to some trouble to insist that his speculative theories be put into practice in the singing of sacred music. This is consistent with an attitude uncharacteristic of his time: that of conceiving the ideal *musicus* as a person who not only can think but also can compose and sing expertly.

Hermannus is renowned for a unique system of interval notation using both Greek and Roman letters. It plays no part in his major work, but is associated with two didactic songs for the learning of intervals, *Ter tria iunctorum* and *Ter terni sunt modi*. These, along with the poem which serves as a key to the notation, *E voces unisonas aequat* (see illustration), appear in more than a dozen manuscripts, sometimes also in neumes and standard alphabetical notation. It has been suggested that Hermannus developed this system after an early Byzantine model.

Critical estimates of the value and influence of Hermannus's work as a theorist vary considerably. Where some regard it as a highpoint of medieval theory, others see it as sterile theorizing for the sake of theory. The two views are not, to be sure, mutually exclusive.

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LAWRENCE GUSHEE

Hermannus Dalmata [Sclavus; Secundus].

See [Hermann of Carinthia](#).

Hermann von Reichenau.

See [Hermannus Contractus](#).

Hermans, Willem [Guglielmo]

(*b* Thorn, nr Roermond, 6 March 1601; *d* Rome, 14 Feb 1683). Dutch organ builder, active mainly in Italy. In October 1631 he entered the Jesuit novitiate at Mechelen as an organ builder and lay brother. His early organs were for the Jesuit establishments at Breda (1632), Mechelen (1633), Ghent (1634), Leuven (1637) and Ypres (1644), and he may have been active in northern France. From 1648 to 1663 he was based at the Jesuit house in Genoa. He built the organ at Como Cathedral (1649–50; C' to c''' short octave, 'ravelement' compass, 57 notes), of which only the case survives. On its completion, a booklet was published listing recommended combinations of stops; it was reprinted several times until 1730. From 1657 to 1660 he built the organ at S Maria Assunta in Carignano, Genoa, assisted by Johann Heid and Hans Dietrich. The organ has been rebuilt at least twice within the west gallery case (which is by Georges Heigenmann), but the façade pipes may be original. The organ at SS Andrea ed Ambrogio, Genoa, built at the same time, met a similar fate. Hermans may have made a trip to La Flèche (France) during this period. He worked in Rome (Il Gesù, S Apollinare, and S Agnese in Agone), Palermo (1672) and Trent.

His output is estimated at about 80 organs, of which two small ones survive in their original state: in Pistoia (S Ignazio, now Spirito Santo, 1664), and Collescipoli, near Terni (1678); both single-manual, with 45 keys (C–c''', short first octave) and a pull-down pedalboard of 9 notes (C–c). Technically

the organ at Pistoia shares many characteristics with northern instruments, e.g. the use of tinned iron for trumpet resonators, the construction of the chest by gluing the bars on the table flush with the side cheeks (rather than excavating the grooves), and the grouping together of the highest three ranks of the Ripieno. The reeds are the oldest surviving in Italy. This instrument became a model for the two Pistoian organ-building families [Agati](#) and [Tronci](#). Another small organ built by Hermans in Orvieto (SS Apostoli, 1673–4) was removed in 1993.

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GUY OLDHAM/UMBERTO PINESCHI

Hermanson, Åke

(*b* Mollösund, Bohuslän, 16 June 1923; *d* Stockholm, 8 Aug 1996). Swedish composer. He studied the piano with Bäck, the organ with Asplöf and Linder, and composition with Rosenberg; he went to Paris in 1962 for further studies. In 1969–71 he was chairman of the Swedish Composers' Union. A member of the Royal Swedish Academy of Music from 1973, he won several prizes including the ISCM honorary award of 1964 and the Nordic Council Prize (1982). His compositions seem to have retained something of the harshness, the rough, rocky landscape and the wide marine horizon of his native Bohuslän. Working in isolation and with concentration, he created a series of compact and lyrical pieces which he spoke of as 'satellites' and 'meteorites' around a yet unwritten mother vocal work. The smaller pieces, the 'meteorites', were often characterized by sharp, insistent signals or a general state of alarm, while the 'satellites' exploited a more shimmering and expansive instrumental texture. These 'satellites' were four very important and concentrated orchestra pieces: *In nuce*, Symphony no.1, *Appell I–IV* and *Ultima*. His magnum opus, however, was *Utopia*, in which he came close to the horizons reached by his admired Sibelius.

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(selective list)

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ROLF HAGLUND

Herman the Monk of Salzburg.

See [Monk of Salzburg](#).

Hermanus de Atrio

(fl c1460). Composer, possibly South Netherlandish. He is known only from the ascriptions of two pieces copied together in the manuscript *I-TRmp* 89 (ff.238v–240) in the late 1460s. The first (ed. in DTÖ, xiv–xv, Jg.vii, 1900, p.256) is untexted but is evidently a three-voice rondeau setting, very much in the manner of the French song repertory in the years around 1460 (the text applied to it in DTÖ comes from an entirely different song that happens to have the same opening notes in one voice). The other, for four voices, carries the text incipit *In Maria vite vitam* (the opening of a hymn, ed. in AH, lii, 1909/R, 47) and ends with four held chords that are presumably for the

word 'Amen'; but it is far more elaborate than the known vespers polyphony of those years. In its clear sectional structure, its use of duple mensuration, and its inclusion of two *tripla* sections, it stands as a highly individual work.

The composer may be the Armanno de Atrio who was a singer at Florence Cathedral and SS Annunziata in 1491–2 (F.A. D'Accone, *JAMS*, xiv, 1961, 307–58, esp. 343–5), and subsequently at 's-Hertogenbosch (to 1514). Perhaps he was related to Jaspar de Atrio, *tenorista* at the church of Our Lady, Bruges, from 1485 to 1500 (*Strohmm*, p.152). Certainly the music would suggest origin in Flanders.

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DAVID FALLOWS

Hermelink, Siegfried

(*b* Gniebel, nr Tübingen, 10 May 1914; *d* Fréconrupt, Alsace, 9 Aug 1975). German musicologist. After his studies at the Musikhochschule in Stuttgart with Hermann Keller (1933–6), he studied musicology at Tübingen University (1938–9) and with Bessler at Heidelberg University (1941–5). He took the doctorate at Heidelberg in 1945 with a dissertation on the prelude in Bach's keyboard music. He was an assistant lecturer at Heidelberg University (1943–52) and taught organ and music history at the Evangelisches Kirchenmusikalisches Institut before succeeding Hermann Poppen as music director at Heidelberg University. In 1959 he completed his *Habilitation* in musicology with a study of mode in the music of Palestrina and his contemporaries. He became research fellow at Heidelberg in 1961 and supernumerary professor in 1965. In addition to his musicological studies, which included work on Palestrina, Lassus, Schütz and Bach and research into rhythm, he was active in the performance of early music, conducting the Heidelberg University Choir and Collegium Musicum in concerts and on the radio. He edited a number of volumes of masses for the new Lassus collected edition.

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Hermeneutics

(Ger. *Hermeneutik*).

The discovery of meaning in a text by way of understanding, i.e. by an approach to a text that is empathetic rather than empirically verifiable. This approach is applicable particularly where a text appears at first sight to have no meaning, or where its meaning is remote or opaque, or where there may be another meaning or meanings than those that are immediately accessible. It has sometimes been considered as an actual practice, and sometimes as the theory, lying behind the practice of interpretation. In the later 19th century it acquired the status of a methodology for the historical and social sciences, in contrast to scientific method.

'Texts', in the above definition, may be restricted to written texts, or taken also to embrace spoken utterances, and may be expanded to include works of art. This expansion makes way for its application to music, whether composed or improvised. Hermeneutics came to prominence in writing about music implicitly in the 19th century and explicitly in the early 20th, and has undergone a resurgence since 1960 as part of a reaction again positivism.

Meaning assumes different forms with different types of hermeneutics. In its traditional sense it constitutes a message from a source to a recipient. In other cases it can signify the role of a work within its contemporaneous society; or the world of the composer's mind laid open to the listener (or reader of a score); or a dynamic experience that unfolds during listening; or a field of experience that reveals itself to the listener. Otherwise, it can constitute an infinite stream of latent experiences for a succession of unknowable future audiences. In the 19th and early 20th centuries, musical

hermeneutics was related tangentially to [Philosophy of music](#), and at times came close to [Psychology of music](#); in more recent times it has bordered on [Sociology of music](#). Examination of some of its mechanisms brings it into contact with semiology (see [Semiotics](#)) and structuralism (see [Structuralism, post-structuralism](#)) and most recently one stream of hermeneutics has fused with [Reception](#) theory. At times, it has been mutually related to the [Analysis](#) of music, at other times extraneous. Throughout its history, it has run parallel with music [Criticism](#), sometimes being interwoven with it, sometimes separate.

1. Early history.
2. General hermeneutics: 19th century.
3. Musical hermeneutics: 19th century.
4. General hermeneutics: 20th century.
5. Musical hermeneutics: 20th century.

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IAN D. BENT

[Hermeneutics](#)

[1. Early history.](#)

The Greek word *hermeneutikos* ('of, or for, interpreting') suggests an association with the deity Hermes in his capacity as god of eloquence and of divination, hence an origin in unravelling the meaning of oracles. Among the earliest practices of hermeneutics was the critical examination of the Homeric epics and Greek myths – the foundational texts, oral and written, of Greek culture – in order to extract meaning relevant to a later, and increasingly sceptical, Greek society. A hermeneutics of the Hebrew scriptures, evident even within those scriptures, was firmly established by about 300 bce and has continued to the present day. Christian hermeneutics of the Old Testament is an important component of the New Testament itself; and a hermeneutics of the New Testament, hence biblical hermeneutics as a whole, existed by the second century ce.

These three traditions, different by virtue of the texts they examined, and each itself subdivided into conflicting schools of thought, as well as changing over time, nonetheless had two things in common. First, they recognized a distance between text and reader. This distance was the product partly of time, of course, but more particularly of the special status of the text, which was considered to be either the direct word of God or the result of divine inspiration. The texts in all three cases were thought to have emanated from a realm higher than that of mortal man, a realm to which man had no direct recourse to obtain clarification. Secondly, the spectrum of scholastic opinions within each tradition defined two opposite approaches to a text: (1) the search for meaning literally by way of the text itself – often called the 'grammatical' approach; and (2) the search for meaning hidden behind the text – often called the 'allegorical' approach. These two common factors (text–reader distance, and the grammatical/allegorical polarity) have functioned as constants in hermeneutics through to the 20th century. A further tradition existed: juridical hermeneutics, which concerned itself with the law and justice. The body of extant law, together with precedent and legal practice, constituted

a 'text' which, although not of divine origin, was distanced from the citizen, and needed constant examination as to both its letter and its spirit.

Hermeneutics

2. General hermeneutics: 19th century.

It was not until the end of the 18th century that these traditions began to coalesce into a single 'general hermeneutics'. Its precursors were the philologists Friedrich Ast (1778–1841) and August Wolf (1759–1824), and its principal architect was Friedrich Schleiermacher (1768–1834). Schleiermacher was closely associated with August and Friedrich Schlegel and other founders of the Romantic movement in Germany, and was himself the leading Protestant theologian of his day. He recognized that every text, however familiar its language, is to some extent foreign to us and that misunderstanding is almost certain. Understanding must therefore be actively sought, not just passively assumed. It becomes the task of hermeneutics to penetrate to the message of a text, which entails divining the intention of the author, and so ensure understanding on the part of the reader. The hermeneuticist – to return to origins – must adopt the role of Hermes the messenger: he must deliver the message from its source, free of distortion and correctly interpreted, to the receiver.

In so doing, Schleiermacher's inquiries, after a cursory reading, shuttled constantly between two pairs of opposites: between whole and part, and between subjective and objective. The latter is the ancient polarity between grammatical and allegorical recreated in the context of 19th-century thought. Rather than subscribing to one school or the other, Schleiermacher worked equally from the two poles. By 'objective' is meant examining the language used in the message and the grammatical structure in which it is cast; by 'subjective' is meant exploring the mind of the speaker/author that lies behind the message. The hermeneuticist thus works neither on the text nor on the speaker/author alone; instead, he works on the message that lies between the two, and does so by two alternating actions, the one a linguistic and grammatical examination, the other a psychological investigation. The convergence of these two actions, the fusion of the two outcomes, constitutes the understanding of the message. By this means, he developed, in the words of Hans-Georg Gadamer, 'a real art of understanding instead of an "aggregate of observations"'.

The other pair of opposites reveals the organicist cast of Schleiermacher's thought. Every element of a text is itself a part of some larger whole (the whole text, the whole of the author's writings etc.) and at the same time the whole of which parts exist (the clauses of a sentence, grammatical parts of a clause, individual words of a predicate etc.). Likewise with the exploration of the speaker/author: the mind behind the text is part of the mind behind a larger body of utterances or works, which is in turn part of that person's whole mental life, which is part of his or her intellectual environment and so on. Since these levels are organically all of a piece, whenever the hermeneuticist encounters a problem (an *aporia*), he can safely shift up or down a level and continue the investigation, eventually working his way back to and through the impasse.

Shuttling back and forth across these pairs of opposites – subjective/objective, whole/part – is what is meant, for Schleiermacher, by the ‘hermeneutic circle’. Such shuttling is essential to all communication, since ‘nothing that needs interpretation can be understood at once’, and understanding results only from a convergence of actions. And the end product is to understand the message better than its speaker or author understood it him or herself. This last notion has special resonance where a text is a work of art, the product of ‘artistic genius’.

Schleiermacher's work survived in manuscripts dating from 1805–33 and relied on word-of-mouth transmission from his many students. One item was published in 1838. The first biography (1870, incomplete) was written by Wilhelm Dilthey (1833–1911), who promoted Schleiermacher's ideas and, as a philosopher, himself made significant contributions to hermeneutics. Comte's *Course in Positive Philosophy* (1830–42) came at the time of, and John Stuart Mill's *System of Logic* (1843) after, Schleiermacher's death. Their affirmation of the scientific method, and belief that all knowledge is based on positive facts, provided the background for Dilthey's work. Dilthey fought to assert the existence of a ‘human sciences’ independent of the natural sciences and operating according to different laws. Whereas the natural scientist ‘explains’ (*erklärt*) his data, the human scientist – for example, the historian, the theologian, the literary critic – ‘understands’ (*versteht*) his. Explanation involves purely intellectual processes; understanding (*Verstand* or *Verstehen*) involves ‘the combined activity of all the mental powers in apprehending’.

Understanding entails probing the context of those data, entering into the mind behind it, examining its social and cultural circumstances. For Dilthey, the data of the human scientists comprised ‘life-expressions’. As he put it: We describe as ‘understanding the process by which mental life comes to be known through an expression of it given to the senses’. This broadened the scope of hermeneutics beyond ‘text’ even in Schleiermacher's inclusive sense, extending it to include symbols and signs, gestures and actions, hence to the realms of sociology, anthropology and psychology.

At the outset of the 20th century, then, Schleiermacher's general hermeneutics had been harnessed as the methodological foundation of a new field, the ‘human sciences’. Understanding, reconceived as the activity of the full range of mental powers, came about as the result of experiencing for oneself expressions of human life. This reconception involved two factors: the historical and the psychological. First, in response to the growth of history as a discipline in the 19th century, Dilthey introduced a historical awareness that Schleiermacher's hermeneutics had lacked. By this are meant several things: that individual experience happens in the passage of time and is in constant flux, but that it is recalled as a series of snapshot-like images (including written texts) that are interconnected. The totality of these ‘life-expressions’ makes up a kind of collective consciousness called ‘objective mind’. This leads to the second factor: late in life, Schleiermacher had called the ‘subjective’ side of hermeneutics the ‘psychological’. Dilthey intensified this notion: the interpreter belongs to his or her own moment in history, conditioned by society and culture. Understanding of history, then, comes about by the interpreter's ‘injecting himself into’ (*Sichhineinversetzen*) such life-expressions of the past, and making them

his own experiences through 'sympathetic feeling' (*Nachfühlen*). (See also Dilthey, Wilhelm.)

Hermeneutics

3. Musical hermeneutics: 19th century.

What, then, would constitute a hermeneutics of music in the 19th century? It would be a type of writing concerned primarily not with the 'how' of music – abundantly represented in past theoretical writings by Rameau, Marpurg, Kirnberger, Gottfried Weber and others – but the 'what', not with mechanism but with meaning, not with technique but with content.

To the best of our knowledge, no author in the 19th century wrote about music under the banner of hermeneutics. There is no evidence that any such writer was familiar with the theory of hermeneutics put forward by Schleiermacher, or the extensions of that theory made by Wilhelm von Humboldt, Johann Gustav Droysen or Philip August Boeckh, nor yet with Dilthey's contribution. The one tangible exception is E.T.A. Hoffmann, who was personally acquainted with Schleiermacher from 1807, such that some of his musical writings might be seen as reflecting Schleiermacher's methodology – and who made perhaps the greatest contribution to 19th-century music criticism.

There is, however, a long lineage of writing about music between 1800 and 1900 that meets the above specification for a hermeneutics of music. Moreover, Hermann Kretzschmar, writing in 1902, retrospectively appropriated much of that lineage to hermeneutics. In 'Proposals for the Promotion of Musical Hermeneutics', the first of three essays, he identified Friedrich Rochlitz's periodical, the *Allgemeine musikalische Zeitung*, founded in 1798, as a forum for musical hermeneutics, citing C.F. Zelter and E.T.A. Hoffmann as notable contributors. In journalism he also cited Weber, in programme notes Wagner, and for introducing hermeneutics into music biography Carl Winterfeld and Otto Jahn. In his third article he cited Schumann as having 'formulated ... in an eminently viable and wholly practicable way ... the procedure for a rational and productive musical hermeneutics'. From later in the 19th century he identified others who, while excessively poetic or concerned with detail, were nevertheless working towards a new hermeneutic 'doctrine of affects'. Kretzschmar left implicit that his own *Führer durch den Konzertsaal* (1887–90) provided a model of such writing.

The notion of the *Allgemeine musikalische Zeitung* as the cradle of music hermeneutics is appealing in that Rochlitz hand-picked his reviewers, issued a directive to them at the time (1798) and subsequently published both that directive and a fuller statement by the Swiss writer Hans Georg Nägeli (1802). Both authors thought of the new journal as a 'literary-artistic institute' and, striking a high moral tone, sought to make it a 'tribunal of artistic judgment'. They expected all reviewers to share a common understanding on how judgment should be rationally administered. Rochlitz (1798) set up a tripartite schema for a review, covering (1) 'the sense and spirit', (2) 'the means' and (3) 'the grammar' of the work under examination. In proposing a methodology for the music critic, Nägeli (1802) outlined a 'horizon [*Gesichtskreis*] of pure objectivity' from which to determine the 'purely artistic content' of an absolute instrumental work. The horizon has

four vantage-points (*Standpunkte*): (1) technical, (2) psychological, (3) historical and (4) idealistic. Of these, the first traced the ascent from 'elements and materials' to complete structures, judging by the rules of strict and free composition, to retrieve the 'technical content'. The second penetrated from the perceived effects to the 'essence' of the work to retrieve the 'psychological content', and here mutual understanding would have to give way to the reviewer's personal reaction and reflection. The third related the musical work to its time and culture, using historical data, to obtain its 'historical value'. The fourth looked for signs of 'genius, the infinite, the divine' in the completed work. The second and fourth were said to be insufficiently charted areas. Nägeli identified the fourth as the area in which 18th-century writing about music 'from Mattheson right up to Vogler, and even some in the *Allgemeine musikalische Zeitung*' had come to grief, asserting that 'some signs of genius may be accessible to theorizing understanding [*Verstand*]'. In addition, Nägeli created a procedure for 'applied music', e.g. a pedagogical work, vocal music or opera; for these, the absolute procedure is first carried out, and then a series of further criteria are applied.

The methodology constituted not a musical hermeneutics as such, but a bold comprehensive post-Kantian strategy for judgment. It involved the reviewer in traversing the musical work from different sides; in using established technical criteria, adducing historical evidence and risking unregulated personal reaction; and in performing an overarching manoeuvre from technical detail to the divining of spiritual presence. Together these uncannily foreshadowed the hermeneutic operation.

A review of the 'Eroica' Symphony published in February 1807 (three years after Schleiermacher's first published example of hermeneutic inquiry) distinguishes the 'technical and mechanical side' of the work's study from the 'aesthetic side', both needing investigation, and a 'midpoint' needing to be achieved if the symphony's 'individuality and rich content' are to be grasped. Cast thus as a critical project, this mirrors Schleiermacher's objective/subjective polarity, even hinting at the shuttling action of hermeneutic enquiry (Hyer, 1996).

E.T.A. Hoffmann's review of Beethoven's Fifth Symphony of 1810 – one of the most celebrated pieces of music criticism of all time – approximates to Schleiermacher's hermeneutic model in that it oscillates on two planes, between technical detail and transcendent effect, and between part and whole, until the entire four-movement work is held in view at the end (Bent, 1995). It even encounters and deals with *aporia* (e.g. why are the closing chords of the finale so oddly placed, destroying the composure of the previous moments? – in order to recall similar strokes in the first movement, and to rekindle tension at the last moment).

Schumann, in the opening issues of his new journal, the *Neue Zeitschrift für Musik* (1834), produced several articles that conform to the directives of Rochlitz and Nägeli remarkably closely. These include reviews of music by Heinrich Dorn, J.N. Hummel (June 1834), Ferdinand Hiller and J.C. Lobe (January 1835), and adopt a tripartite scheme. The most highly articulated is that of Hiller's 24 Etudes for piano op.15. It begins with a preliminary

assessment of Hiller's historical placement, a cursory impression of the music, and a statement of critical policy that concludes (ii, 42):

In this review as little as possible will be neglected, and Hiller's work will be apprehended from many sides – from the aesthetic side just as much as from the theoretical, not forgetting the pedagogical. ... For as a teacher I think particularly in terms of three things: as it were, of flower, root and fruit; or of the poetic, the harmonic-melodic and the mechanical content; or in other words of what benefits the heart, the ear and the hand ... I choose to divide this review, like a well-ordered sermon, into three parts, and to close the whole thing with a thumbnail sketch of each etude ...

The review proper then proceeds: I, 'The poetry of the work; blossoms; spirit', II, 'Theoretical matters: relationship of melody to harmony; form and period structure' (including an elaborate formal chart); and III, 'Mechanical [=pedagogical] aspects', and concludes with a characterization of each of the 24 etudes. (The verdict is a mixed one.) In some of these reviews Schumann's fictitious characters, Florestan, Eusebius and Master Raro represent the different vantage points.

The fullest extension of the schematic review is that of Berlioz's *Symphonie fantastique* (NZM, July–August 1835). It is in two main sections, the second subdivided into 'the four viewpoints [*Gesichtspunkte*] from which a piece of music may be considered': I ('Florestan') ['psychological treatment']; II ('R. Schumann') [Introduction: statement of plan] – (1) form; (2) techniques of composition: harmony – melody – counterpoint – working-out – style – orchestration – piano arrangement; (3) idea; and (4) governing spirit. The plan is strikingly reminiscent of Nägeli's methodology, constituting a broadly hermeneutic plan that begins with a cursory impression, moves through technical and textual issues and concludes with the spirit of the work.

Franz Brendel (1811–68) carried Rochlitz's and Nägeli's programme further in a manifesto for his editorship of the NZM in 1845. He spoke of Rochlitz's lasting contribution in achieving the 'vantage-point of psychological description' in music criticism and recognized the current trend of 'bringing together the different intellectual disciplines under one general viewpoint'. He urged writers to study the music that historians and editors were then restoring for developmental patterns, so as to assimilate history into contemporary life. He envisaged a 'higher criticism' which could 'engage with general life, with literature and science and, in proceeding from the world of musical feeling, progress towards generally comprehensible principles of thought', drawing parallels with the other arts. In order to achieve this grand epistemological goal, music criticism needed to absorb and transcend both the objectivity of its first phase ('technical': 18th century) and the subjective grasp of content of its second ('psychological': early 19th century), to yield a criticism for which these two sides are inseparable. This would open up a 'broader horizon' for an 'autonomous general music criticism'.

In Germany, a growing tradition of non-technical, descriptive writing about music takes hold in the second half of the 19th century, most of it a

response to the need to decipher meaning in Beethoven's music. Wagner's programme notes on the Ninth Symphony, the 'Eroica' and other works (1846, 1852–4) formed a prototype followed in similar notes for concert performance of his own works (1859–82). Ernst von Elterlein (Ernst Gottschald) belonged to Brendel's circle and was an advocate of F.T. Vischer's system of idealist aesthetics. He produced two pocket volumes, *Beethoven's Symphonien in idealen Gehalt* (1854) and *Beethoven's Clavier-Sonaten für Freunde der Tonkunst erläutert* (1856), which interprets the music through vivid, often apocalyptic naturalistic images. F.L.S. Dörenberg's descriptions of symphonies by Beethoven and others (1863) was in similar vein, as indeed were the programme notes that Sir George Grove began writing for Crystal Palace in 1856 and which culminated in the musical descriptions within his *Beethoven and his Nine Symphonies* (1896). Hans von Wolzogen's thematic guides to Wagner's operas belong to this tradition, as do the 400 *Meisterführer* of works by many composers released by H. Bechhold and later Schlesinger from 1894 onwards and Max Chop's *Erläuterungen zu Meisterwerken der Tonkunst* published by Reclam.

If these represent hermeneutics, they do so in an undisciplined form. Two authors, however, stand apart from these. Wilhelm von Lenz, in *Beethoven et ses trois styles* (1852), made a serious attempt to marry imagistic description with informed technical commentary, as part of a developmental biography of the composer's style that itself fell within a pioneering catalogue of the works. Von Lenz's aim in describing a work was to uncover the idea (*idée*) that 'presided over' that work. A.B. Marx, in the early criticism that he produced in his *Berliner Allgemeine musikalische Zeitung* (1824–30), and more particularly in his study of the life and creativity of Beethoven (1859), took this same notion of 'idea' (*Idee*) and employed it consistently in its Hegelian application, as an inner determining, holistic force. 'Idea' is an initial perception on the part of the composer. It drives the creative process forward, incorporates new insights, allows for changes of plan and ultimately governs the organic development of a piece of music from nothing to the fully fledged work, but always with a view of the whole work in mind. In its mature form, Marx's method was no mere flight of fancy, but a systematic pursuit of evidence – from the circumstances of the composer's life, the development of mind and artistic sensibility, and the work itself in final form. He reconstructed the process of composition, seeking, like Schleiermacher, the world in between the work and the psychology of its creator. His two most fully developed examples of the method are his 1859 studies of the 'Eroica' Symphony (Burnham, 1997, pp.157–88) and the Ninth Symphony (Bent, 1994, ii, 213–37).

Hermeneutics

4. General hermeneutics: 20th century.

For Martin Heidegger (1889–1976), hermeneutics was still 'the methodology of the historical humanistic disciplines', as it had been for Dilthey; but by then (1927, trans. 1996), this was only a 'derivative' sense (pp.37–8, 398). Hermeneutics had now assumed a much greater role within the work of philosophy, as the hermeneutics of human existence, *Dasein* (literally: 'being-there', p.436). That is to say, the understanding and

interpretation that humanist scholars conduct spring from operations that take place at the very basis of human existence in its relation to the nature of being. In Heidegger's knotty language, it is hermeneutics 'through which the proper meaning of being and the basic structures of the very being of Da-sein are *made known* to the understanding' (p.37) which a human existence has of being. The meaning implicit in that understanding comes to be articulated through interpretation. In this way, hermeneutics is charged with the initial task of philosophy, the 'analytic of existence' (p.436).

Heidegger also confirmed the essential role of the circle in the hermeneutic situation: rather than avoiding it, 'our attempt must aim at leaping into this "circle" primordially and completely, so that ... we make sure that we have a complete view of the circular being of Da-sein' (pp.315–16).

What were the consequences of this strange turn of events? what did it mean that hermeneutics, while continuing to be a methodology for history, the arts, psychology and the social sciences, had suddenly become one of the fundamental processes of philosophy? In one sense, nothing had changed. For man to distance himself from the world and view it dispassionately ('subject-in-Being': the way of technology) was still a false path: man must experience life, must engage with the world. On the other hand, the centre of focus had changed: 'author' (indeed, any other single human being) had disappeared and hermeneutics had become discovery of oneself in respect to the rest of human life.

The human mind brings preconceptions – 'prejudgments' (*Vorurteile*) – to whatever it encounters. 18th-century Enlightenment philosophy had sought to exclude these as prejudicial and to submit all things to pure reason; it also took a sceptical view of 'tradition'. Dilthey and Heidegger both explored the role of prejudgments, but it was Hans-Georg Gadamer (b1900) who made both prejudgment and tradition central to his hermeneutics. Gadamer argued that in the human sciences the object of research never exists in isolation. In historical research, that object exists always within the passage of history. He saw a new type of historical consciousness, marked by self-criticism, as having emerged not with the great 19th-century German historians (such as Droysen and Mommsen), but after World War I (1960, trans. 1975, pp.290, 293; italics original): The self-criticism of historical consciousness leads finally to recognizing historical movement not only in events but also in understanding itself. *Understanding is to be thought of less as a subjective act than as participating in an event of tradition*, a process of transmission in which past and present are constantly mediated. This is what must be validated by hermeneutic theory, which is far too dominated by the idea of a procedure, a method. ... [T]he circle of understanding is not a 'methodological' circle but describes an element of the ontological structure of understanding.

Gadamer rejected three aspects of the notion that the interpreter injects himself into the mind of the author (Schleiermacher, Dilthey). First, the focus on the author's psychology, on biography and on divination, was misdirected: the real meaning of a text depends not on the author but on the historical world from which that text speaks to us. Secondly, the

subordination of the interpreter's mind to that of the author was unacceptable because it replicates the objectivism of Enlightenment and Romantic hermeneutics. Thirdly, even 'injection', or 'transposition', of the interpreter into the author's world was itself insufficient; instead, Gadamer employed the concept of 'horizon' (borrowed from the philosopher Husserl), 'the range of vision that includes everything that can be seen from a particular vantage point' (p.302). But to think of *two* horizons – the author's and the interpreter's – would be mere abstraction: 'the horizon of the past – is always in motion', as is also that of the interpreter. Hermeneutic activity consists of the fusion of those two ever-changing horizons into a single one: it 'involves rising to a higher universality that overcomes not only our own particularity but also that of the other' (p.305). Fusion, projecting a single historical horizon, involves constantly assessing one's own prejudgments, acknowledging one's connection to tradition and combining these with the horizon from which the original text was produced. This process is what Gadamer called 'consciousness of being affected by history' (*wirkungsgeschichtliches Bewusstsein*). Intangible though this may seem, we can be reassured that the hermeneutic experience remains one of 'questioning and understanding' the text (pp.374–5): interpretation remains a dialogue, in which, as fusion occurs, both our understanding and the meaning of the text change. The hermeneutic circle continues to operate, now not between subjective and objective (Schleiermacher), but between the text's 'strangeness and familiarity to us, between being a historically intended, distanced object, and belonging to a tradition. *The true locus of hermeneutics is this in-between.*'

What in Gadamer's hermeneutics was 'prejudgment' took on a different cast in the work of Jürgen Habermas (*b* 1929), a member of the Frankfurt School, who engaged Gadamer in public debate from 1967. Habermas explored the possibility that understanding might depend not on context, not on a consensus of the tradition within which a given utterance occurred, but instead on a force exerted upon it that resulted in 'systematically distorted communication'. He argued that, while Gadamer's hermeneutics assumed human communication to be rational, in reality it is subject to distortion and deception. Habermas gave two instances: the operation of the unconscious mind as revealed by Freud; and the working of ideology within a society. Neither is localized: both are pervasive in human society. He argued that these two forces cannot be left to the psycho- and political analyst respectively; that hermeneutics itself must take on the task of interpreting such distorted communication, and that its result will be 'emancipation'.

Paul Ricoeur (*b* 1913) entered this debate in the late 1960s, seeking a middle position between those of Gadamer and Habermas. He accepted, with Gadamer, the notion of 'classic' texts that survive major cultural changes and acquire their own authority, an authority that is not that of the author – they decontextualize themselves. He was at the same time drawn to Habermas's interest in hermeneutics' liberating function, which is achieved through a process of self-reflection or critique (1970–79, trans. 1981, pp.59ff, 78ff). Via a course between Gadamer and Habermas, Ricoeur (whose thought is influenced by the work of Saussure, Pierce and Lévi-Strauss) sought to rehabilitate hermeneutics from the role Heidegger

had assigned to it (the 'analytic of existence') to the world of text – what Ricoeur called 'the return route from ontology to epistemology' (p.88).

There are four components to this return. First are: (a) treating the distance between text and author – distanciation – as a positive attribute that grants it autonomy, and permits it to recontextualize itself with each new reading; (b) ridding hermeneutics of the explanation/understanding dichotomy and replacing it by reconstruction within a dialogue between reader and work; (c) allowing the world of the work to 'open up' to an unlimited series of new readings, such that, instead of discovering that world behind the text, hermeneutics unfolds it in front of the text. These lead to (d) a situation in which: 'To understand is not to project oneself into the text but to expose oneself to it; it is to receive a self enlarged by the appropriation of the proposed worlds which interpretation unfolds' (pp.94, 140ff).

Hermeneutics

5. Musical hermeneutics: 20th century.

'Proposals for the Promotion of Musical Hermeneutics': the first ever use of this defining phrase was by Hermann Kretzschmar in the titles of two articles published in 1902 and 1905 (cited in §3 above; a third followed in 1906). This was a rallying cry for a conceptual syllabus, a training in identifying the mental/spiritual content of a piece of music, designed for listeners, performers and composers. It was to begin with a 'preparatory training in musical aesthetics' (an allusion to Jean Paul's *Vorschule der Aesthetik* of 1804). Kretzschmar invokes here the 'original meaning of the word "aesthetics", namely 'the doctrine of feelings and perceptions, in particular sensuous and artistic ones' (*Gesammelte Aufsätze*, ii, 179–80). This 'preparatory training' comprised two stages, 'aesthetics of motive' and 'aesthetics of theme', a secure grasp of which constitutes 'the foundation of all hermeneutics' (p.189) but in fact extends to include a knowledge of basic formal procedures, namely cadence and variation. The final stage, the 'aesthetics of composition' (*Satzästhetik*), constitutes musical hermeneutics proper, i.e. the study of entire compositions, whereby 'the play of thoughts and feelings is clarified and a grasp of the whole is made possible' (p.283). Kretzschmar's motivic and thematic foundation is a 'rehabilitation' of the Baroque doctrine of affects to which the collaboration of psychologists is 'altogether indispensable' (p.293). This rehabilitation is an indictment of the formal aestheticians of the 19th century, above all Hanslick ('The content of music is tonally moving forms', 1854, trans. 1986, p.29), for having failed musicians in their need to understand music, and the point is driven home by Kretzschmar's recommendation that abstract instrumental music is the best material on which to begin the course of study.

Kretzschmar's student, Arnold Schering (1877–1941), spurned psychological explanations of works and offered instead 'interpretations' (*Deutungen*) in the form of painstaking 'reconstructions' of how a work had taken shape in its composer's mind. He worked primarily with the music of J.S. Bach and Beethoven. From clues given by the latter's acquaintances, and by the matching of rhythmic patterns to prominent phrases of text, he identified literary works that Beethoven was thought to have read and that had provided the imaginative stimulus for instrumental compositions (1934,

1936). In this way he interpreted all the symphonies, most of the string quartets, 16 of the piano sonatas, seven violin sonatas and several other works. In the vocal works of Bach, he claimed to deduce the composer's intentional meanings through the forms of musical symbolism that Albert Schweitzer had recently uncovered (1925, 1928).

Interest in musical hermeneutics rekindled in the 1960s and 70s after several decades during which musicologists in Europe and America, in the prevailing spirit of positivism, had held it in disrepute. In Germany, the renewal centred on Carl Dahlhaus, who included in his *Foundations of Music History* (1977, trans. 1983) an examination of the rift that developed after 1920 between a type of analysis based on internal and verifiable evidence alone and a type that admitted evidence external to the work. He later examined the hermeneutics of E.T.A. Hoffmann as a set of dichotomies traceable back to the antithesis of *prima* and *seconda pratica*, and extending through to Kretzschmar (Dahlhaus, 1978, trans. 1989). Dahlhaus was the focal figure in a symposium on musical hermeneutics held in Frankfurt in 1973, contributors to which included Werner Braun, Karl Gustav Fellerer and Tibor Kneif (1975). The symposium recognized the methods of Kretzschmar and Schering as unsatisfactory, brought into consideration the work of Gadamer and the writings of Adorno, and sought to open a path to a less restricted concept of hermeneutics, offering attempts at interpretations of works by Mahler and Liszt.

Two writers contributed to the rekindling of interest on the American musicological scene from the 1960s on: Joseph Kerman and Leo Treitler. Kerman called trenchantly – notably in a 1965 polemic and a subsequent critique of the state of musicology (1985) – for a return to a humane ‘criticism’, a medium exemplified in his own books on the Elizabethan madrigal, opera and Beethoven's string quartets. Not quite itself a manifesto for a new hermeneutics of music, his polemic was instrumental in opening the way to several new kinds of discourse about music that relate at least tangentially to hermeneutics. More measured in tone was a series of articles by Treitler, beginning in 1966, maintaining that ‘the meaning of a text is not fixed within its boundaries but is ever contingent upon the interests and the circumstances of the community of readers or listeners’ (1989).

In ‘Schubert's Promissory Note’ (1982), Edward T. Cone maintained that relationships between music and external ideas and things can only fully be explained if they take into account relationships within the music. Showing how, in a Schubert *Moment musical*, a note the consequences of which are unrealized early in the piece – punningly, a ‘promissory note’ – and unfold only later, can affect the entire structure, he posited human experience analogous to that tonal process and then mapped this experience on to biographical data to speculate on a concrete situation in the composer's life at the time of the piece (Schubert's realization of the implications of syphilis). Ten years earlier, Cone had delivered a series of lectures, later to become his book *The Composer's Voice* (1974), which proved seminal in American thought about music and did much to initiate a line of inquiry adapting literary techniques of narrativity (deployed by Vladimir Propp, André Jolles, A.-J. Greimas, Gérard Genette, Tzvetan Todorov and others) to music (see [Narratology](#), [narrativity](#)). Among writers pursuing this line

cogently in the 1980s and 90s were Anthony Newcomb, Carolyn Abbate and Fred Maus.

The first in the English-speaking world to offer a theoretical formulation of the way in which musical hermeneutics operates, and a practical means of proceedings, was Lawrence Kramer (1990, chap.1); Kretzschmar had attempted neither of these things. Kramer was influenced by Gadamer and also by Nietzsche, Freud and an eclectic array of late 20th-century philosophers and writers on literature and music. His starting-point was Kant's assertion that, although moving the mind perhaps even more than poetry, while it lasts, music 'does not leave a residue of thought-content behind for the mind to reflect on' in retrospect. It is this notion that Kramer challenged, along with an inheritance from Hanslick, fortified by a battery of 20th-century analytic techniques that treat music as pure form and syntax. He recognized that meaning in music was not of the sort about which claims of truth or falsehood can be made. He saw music not as a species of 'language', but rather as a form of activity within society: a cultural practice. He maintained nonetheless that meanings do inhere in music, meanings 'definite enough to support critical interpretations comparable in depth, exactness, and density of connection to interpretations of literary texts'. However, those meanings have to be worked for, since music 'resists fully disclosing itself'. Invoking Derrida and J.L. Austin, he presented a theory of 'expressive acts' in music – acts that may recur under different circumstances in the course of a piece, those circumstances exerting their own distinct 'forces' on those acts. Interpretation comprises precisely recognizing and reflecting on those acts and forces.

The means to articulate this secretive meaning in music is through 'hermeneutic windows'. Such windows are entry points from the surface world of the music into a world of hidden meaning, and are mostly to be found at anomalies in the music's continuity, especially at moments of under- or over-determination, of 'surplus' and 'deficit', as he later called them. (The narratologist somewhat similarly looks for discontinuities in discourse, prising them open to reveal different voices at work.) Kramer identified three types of window, successively more difficult to detect: (1) textual inclusions – titles, epigraphs, on-score annotations etc.; (2) citational inclusions – musical quotations or allusions, links to visual images etc.; and (3) structural tropes, the most powerful presumably because the most intrinsic – this is where 'expressive acts' come into play. Kramer suggested a way for the interpreter or critic to detect these windows. Meaning does not necessarily come singly. Several meanings may exist at a given window; moreover, the meanings of different windows overlap and interlace with one another ('cultural practice is multiply determined'), such that a hermeneutic interpretation will typically have to contend with several strands at a time.

The work should not be thought of as the centre of a universe, or as merely relating to the cultural and historical environment in which it was formed. On the contrary, it is an active part of a network of interrelations of which no one 'site' is the centre: 'Meaning ... circulates everywhere'. Hermeneutic interpretation in consequence, is by its nature incapable of being systematized or disciplined. It pursues what it finds; it cannot be verified or

falsified. Kramer exemplified the operation of his hermeneutic method on piano works by Beethoven and Chopin, Liszt's *Faust Symphony* and Wagner's *Tristan und Isolde*. He subsequently (1995) harnessed it to issues in musical [Postmodernism](#) and of subjectivity and sexuality in the songs of Schubert (1998), where hermeneutics was brought into contact with psychoanalytic theories of Gilles Deleuze and Jacques Lacan.

A hermeneutics that takes from Gadamer the notions of prejudgment ('consciousness of being affected by history') and dialogue with the text, and from Ricoeur those of textual autonomy and distanciation, together with the two writers' mutual rejection of the recovery of an author's intentions, is employed by Gary Tomlinson in his study of *Music in Renaissance Magic* (1993). The focus of this inquiry is the Florentine humanist and philosopher Marsilio Ficino (1430–99), in particular his magical practice of singing Orphic hymns to improvised lyre accompaniment, of which there exist contemporary descriptions but no written artefacts. Sceptical modern thought is apt to dismiss a historical trace of this sort, incapable as it is of being reconstructed, and also antipathetic to the modern scientific outlook. In examining how these songs might have worked, Tomlinson constructed a rich and multi-stranded discourse on the role of magic in Renaissance life and the place of music within magical practice; into this discourse he wove the tenets of Neoplatonism, the views of a succession of thinkers who engaged with the occult, the fusion of the doctrine of the harmony of the spheres with modal ethos to produce an astrological musical practice, contemporary understanding of the body, the spirit and the soul, the relative importance of aural and visual communication, and the experience of demonic possession and the temporary escape of the soul from the body.

Hermeneutics as deployed here can, however, only expose the unbridgeable gap between the modern thinker and magical practice in late 15th-century Italy. In an attempt to span that gap, Tomlinson invoked the notion of the 'archaeology' of thought, as developed by Michel Foucault (1966, 1969). Foucault's conception is of penetrating beneath the surface record of history (documents, records, artefacts) so as to reach 'layers' at which things happen ever more slowly, and thus to uncover the unconscious meanings concealed beneath the conscious ones and, ultimately, the slow, grand intellectual movement of man's thought across the centuries. By his in-tandem use of hermeneutics and archaeology, Tomlinson strove to enter 'the space between people like Ficino and us' and to feel the 'irreducible difference' between them and us, while never being able to 'cross over to his side'.

In Germany, re-engagement with hermeneutics began only slightly earlier than in America, but in a more focussed way. Scholars in the field, in any case more numerous, tended to work in research groups, often around a central figure, and held 'conversations' and symposia, often publishing collectively rather than independently. Building on the tradition of philosophical hermeneutics, a group of researchers centred around Constantin Floros in Hamburg sought to revitalize the extraction of content from music. Floros's three-volume work on Mahler (1977) exemplifies this school; the subtitles of volumes 1 and 2 reveal their connections to Kretzschmar and Schering: 'the spiritual world of Gustav Mahler, presented

systematically', and 'Mahler and 19th-century symphonism in a new meaning: towards the establishment of a contemporary musical exegesis'. In these volumes, formal analysis and style criticism are only preliminary stages leading to an exegesis of Mahler's intentions (by means of letters, remarks, reports, scores etc.) and of his musical symbolism (bird calls, night music, cowbells etc.), which aims to open up the world of his mind/spirit (*Geist*) to the reader and listener. Another group, including Roland Harweg and Tibor Kneif, questioned whether music was capable of being 'understood' at all, instancing situations in which it produces an aesthetic effect upon its listeners without being understood (Reinecke and Faltin, 1973). A further group centred on Hans Heinrich Eggebrecht at Freiburg, who takes a radical view of understanding as an infinite process in which the only fixed point is the 'I' of the inquirer (1995).

The University of Konstanz group of literary theorists, centred around Hans Robert Jauss, developed 'Reception theory' (*Rezeptionsästhetik*) and promulgated its ideas through its journal *Poetik und Hermeneutik* (1964–). Reception theory disputes the notion that the meaning of a work of art is set for all time once it is released to the public, and can thus be understood purely by reconstructing contemporaneous conventions and beliefs. Against this latter 'essentialism' (which contributes to the dignification of some works as 'canonical' masterpieces), the theory contends that a work has a historical life which merely begins at its appearance – a life in which it interacts with its audience, influences society and comes into relationship with new works that are created after it. Instead of a fixed understanding of a work in its own time, Jauss substituted the idea (adapted from Gadamer) of a 'horizon of expectations'. A research group associated with the Salzburg Institute for Musical Hermeneutics, including Siegfried Mauser, Gernot Gruber and Wolfgang Gratzer, sought to apply Jauss's literature-based theory to works of music, the performance-based and non-representational nature of which presents significant obstacles. Their emphasis on understanding as process rather than as static phenomenon tends to shift the focus away from the work as notated score towards performance, and its study towards listening and hence to listener reaction and the realm of perception. A crucial term is *Aktualisierung*, 'making actual' or 'bringing into the present moment', thus the process whereby a listener brings a work into conjunction with his or her own experience and sees it against the background of society, past and present.

[Hermeneutics](#)

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Hermes.

Ancient Greek god. Hermes, son of Zeus and Maia, appears in many contexts. A prominent aspect of his nature is that of the shepherd-god. Music has an assured place among his activities, thanks largely to the first of two [Homeric hymns](#) (iv and xviii) in his honour. In its 580 lines, it portrays a startlingly precocious new-born Hermes who killed a mountain tortoise (*chelus*, a name that came to designate the lyra proper) and used its carapace for the sound-chest of the first lyra. He thereupon stole the cattle of his brother [Apollo](#). Compelled by Zeus to reveal the theft, he made amends by presenting Apollo with the lyra.

It was inevitable that Hermes should have been credited with devising the syrinx (panpipes), in view of his pastoral attributes. More surprising is his association with the double aulos: a vase painting shows him playing the instrument, and he seems to have been among the many whom Greek writers named as its inventor. All these attributions are probably due to the outstanding cleverness which regularly characterized his portrayal in myth, and which made him a natural choice as the discoverer of many arts and devices, including astronomy, the alphabet and even music. It was only as an inventor, however, that Hermes had any noteworthy connection with the musical culture of Greece.

The Roman god Mercury may possibly have developed in part out of the figure of Hermes.

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For further bibliography see [Greece](#), §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Hermstedt, (Johann) Simon

(*b* Langensalza, 29 Dec 1778; *d* Sondershausen, 10 Aug 1846). German clarinettist. The son of an army band conductor, he was sent to a school for soldiers' children at Annaberg, where he learnt to play several instruments, including the violin. Later, he studied the clarinet with Franz Tausch. From 1801 until 1839 he was court clarinettist to Duke Günther I of Schwarzburg-Sondershausen. Under Hermstedt's tuition the duke became a keen clarinettist and commissioned Spohr's first concerto for the instrument. All Spohr's solo clarinet works – four concertos, two sets of variations and a potpourri – were written for and first performed by Hermstedt. Max Karl Eberwein, Methfessel and Spaeth also composed for him, as did Iwan Müller who, with Crusell, considered Hermstedt's talent unrivalled. He was an early advocate of the compositions of Mozart.

Hermstedt performed with success throughout Germany, often being judged the equal of Heinrich Baermann. His delivery, said to have been formed on that of the violinist Kreutzer, combined great technical brilliance and striking gradations of tone. Spohr's concertos, decidedly violinistic in style, proved so difficult that Hermstedt was obliged to add seven extra keys to his standard five-keyed instrument. Later he changed to a 14-keyed model, which had tuning slides. Ever adventurous, Hermstedt experimented with different mouthpiece materials and was one of the first to use a metal ligature.

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PAMELA WESTON

Hernandes, Pedro.

Spanish composer, perhaps identifiable with [pedro hernández de Tordesillas](#).

Hernández (Gonzalo), Gisela

(*b* Cardenas, 15 Sept 1912; *d* Havana, 23 Aug 1971). Cuban composer and teacher. She studied in Havana at the Bach Conservatory with Maria Muñoz de Quevedo (1930–35) and at the Conservatorio Municipal with José Ardévol (1940–44), and then in the USA at the Peabody Conservatory (1944–7) with Gustav Strube and Theodore Chandler. From 1947 to 1953 she was conductor of the Choral de La Habana and until 1962 was also a teacher and administrator at the Hubert de Blanck Conservatory. She became particularly involved in music education, developing together with the composer Olga de Blanck Martín a new method of music teaching and writing educational material; she was also co-founder of Ediciones de Blanck, publishers of educational and academic music books. After the Cuban Revolution (1959) she taught at the Instituto Nacional de Cultura and became an adviser to several government and educational organizations and, in 1969, to Cuban Radio.

Hernández's early works (1924–40) consist mostly of small-scale and educational pieces, and include the *Pequeña* suite (1929) for piano. In the early 1940s she was a founder member of the Grupo de Renovación Musical (1942–8), which included Argeliers León, Harold Gramatges, Hilario González, Edgardo Martín and Serafín Pró and was led by Ardévol. She adopted a contemporary, neo-classical and impressionist language and continued to write mainly small-scale vocal, choral and chamber works, of increasing quality and individuality. In 1944 she was awarded the National Composition Prize of Cuba for her *Suite coral* (1942) to a text by F. García Lorca. From 1947 until her death a strengthening of the nationalist aesthetic is evident, a nationalism whose roots lay in the works of 19th-century composers Manuel Saumell Robredo and Ignacio Cervantes and which gained legitimacy between 1925 and 1940 with Amadeo Roldán and Alejandro García Caturlat. Hernández increasingly used melodic material from Afro-Cuban songs as well as the rhythmic content of forms such as the *son* and *guajira*; she also set the words of contemporary Cuban poets and wrote children's songs. A significant work from this period is the choral cycle *Tríptico* (1967) to verses by the poet Nicolás Guillén. The strongly nationalist aesthetic of the final years does

not indicate a break with the past but rather the integration with and enrichment of previously established principles.

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(selective list)

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Chbr and orch: Pequeña suite, vn, vc, 1941; Vn Sonatina, 1945; Tríptico cubano, orch, 1954; Cubana no.3, guajira, 2 ob, 2 vn, va, vc, db, 1963

Pf: Pequeña suite, 1929; Sonata no.1, C, 1943; Sonatina Scarlatiana, 1944; Preludio cubano, 1953; Cubanitas, 1957

Songs (1v, pf): Mi corazón lo trajo el mar (M. Aguirre), 1943; Romancillo (García Lorca), 1944; La palma (J.R. Jiménez), 1945; Tránsito (R. Tagore), 1945; Diálogo (D.M. Loynaz), 1955; Vespera (M. Brull), 1957; Miraba la noche el alma (A. Gaztel), 1964; Dones (C. Solis), 1964; Canto X (C. Vitier), 1966; Iba yo por un camino (Guillén), 1970; c50 children's songs

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ALICIA VALDÉS CANTERO

Hernández, Julio Alberto

(b Santiago de los Caballeros, 27 Sept 1900). Dominican composer. He studied solfège with his uncle, P.T. Camejo (1910–12), the saxophone with R.E. Peralta at the municipal Academy of Music and in 1912 the piano with J.O. García Vila and Manuel Quiroz; in the same year he joined the municipal band of Santiago. He was mainly self-taught in harmony, though he studied in Cuba with Pedro Sanjuán. In 1919 he became organist of the main church in Santiago and pianist of the Teatro Colón, where he accompanied visiting performers. He started teaching in the same year and

in 1923 founded the José O. García Vila School of Music; as a teacher he influenced musicians including Susano Polanco, Eduardo Brito and Guarionex Aquino. In 1927 the municipal band celebrated a festival with his works.

In Santo Domingo, he was a founding member of the Sociedad de Conciertos (1928) and the Orquesta Sinfónica (1932), which he directed until 1937; he conducted the orchestra of the Teatro Capitolio. He was appointed teacher of choral music in the city's schools (1934), and became artistic director of the radio station HIN (1935). In Santiago he became director of the radio station HIL (1937) and conductor of the orchestra of the radio station H19B. In 1942 he was appointed director of the Academy of Music and municipal band in Baní, but returned to Santiago (1944) to direct the Instituto Musical, succeeding J.F. García in the conductorship of the city's municipal band. He directed the public Elementary School of Music in Santo Domingo (1950–55), the National Conservatory's feeder school.

His unsystematic research into Dominican traditional music coloured much of his output. Principally a composer of salon music, his works include a zarzuela (1941) and various short works for band, orchestra and small chamber ensembles, though he is best known for his songs for voice and piano or orchestra based on folk music. In contrast with García, who popularized the *merengue*, the main folkdance of northern region, Hernández put words to his *merengues*. He has written many articles on music.

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(selective list)

Band: Album de composiciones, 1941; 7 valeses

Pf: 12 children's pieces, 1964–7; 4 valeses; 4 danzas típica, criolla, serenata, romanza

Vocal: La bruta de la loma (zar), 1941; lyric comedy (E. Morel), 1929; 10 pieces, unacc. chorus, 1956–8; 12 pieces, unacc. chorus, 1959–67; 12 children's songs, 2vv, pf, 1970; 14 school songs (R.E. Jiménez), unison vv, pf; plegaria, 2 anthems, funeral song, unison vv, hmn; 5 songs, 1v, orch

Chbr: romanza, vc, pf; sarandunga, vals tropical, rondo, vn, pf; mangulina, sarambo, prelude, serenata, str ens

EDITIONS

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Album musical I (1927) [pf]

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MARTHA ELLEN DAVIS

Hernández, Rafael

(*b* Aguadilla, 1891; *d* San Juan, 1965). Puerto Rican composer, bandleader and instrumentalist. Born into a humble musical family, he and his siblings Victoria and Jesús were skilled multi-instrumentalists. During World War I, Hernández played in the Hellfighter's Infantry Band of James Reese Europe. Later, he established the trend for guitar-based trios and quartets among New York Puerto Ricans in the 1920s and 30s, founding the Trio Borinquén (1926) and the Cuarteto Victoria (1932). In the period 1932–47 Hernández lived in Mexico, continuing to compose and also conducting radio and dance orchestras, between frequent visits to New York and back to Puerto Rico. He returned permanently to Puerto Rico in 1947, remaining active as a composer and bandleader until his death.

Revered as Puerto Rico's greatest and most prolific popular composer, Hernández is said to have written over 2000 songs. He is best known for *Lamento Borincano* (1930), a bolero which became an anthem for Puerto Ricans. Hernández composed sophisticated songs in a semi-classical vein, reflecting his extensive training and conservatory background. Focussing on romantic and poetic themes, his compositions feature complex melodic lines, contrapuntal vocal parts and frequent major–minor tonal shifts.

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LISE WAXER

Hernández Balaguer, Pablo

(*b* Havana, 13 July 1928; *d* Havana, 31 Jan 1966). Cuban musicologist. He studied the cello with Ernesto Xancó in Cuba and Barcelona, and musicology in Prague, Budapest and Moscow. In 1956 he settled in Santiago de Cuba, reviewing and organizing the music collections of the Museo Bacardí and Santiago de Cuba Cathedral, which resulted in the inauguration of the Museo Eclesiástico and the Archivo Provincial de Oriente, where he was director from 1959 until his death. He also lectured in music history, morphology and Cuban folk music at the Universidad de Oriente and Esteban Salas Conservatory. In 1961 he published the *Catálogo de música de los archivos de la catedral de Santiago de Cuba y del Museo Bacardí*, a catalogue of the names and works of local musicians, and in 1986 his study of the works of Salas y Castro culminated in the book *Los villancicos, cantadas y pastorelas de Esteban Salas*, the

first history of the Santiago de Cuba music chapel, especially during Salas's tenure as master, which also contains analyses of the composer's non-liturgical religious music. This book, together with the catalogue and his essays published in a collection in 1986, places Hernández Balaguer in Cuba's historiography as a pioneer in the study of the country's religious repertory. It was his early death that prevented the completion of his proposed history of Cuban music. In addition he composed several works in a variety of genres including *Pastoral* for piano (1951), *Lied* for voice and piano (1951), *Madrigal* for mixed choir (1951), and *Divertimento* (1957) and *Elegía* (1958) for chamber orchestra.

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Catálogo de música de los archivos de la catedral de Santiago de Cuba y del Museo Bacardí (Havana, 1961)
 Introduction to *Esteban Salas: Tres obras litúrgicas* (Santiago de Cuba, 1962)
 'Panorama de la música colonial cubana', *RMC*, nos.81–2 (1962), 201–8
El más antiguo documento de la música cubana y otros ensayos (Havana, 1986) [incl. biographical introduction by R. Giró]
Los villancicos, cantadas y pastorelas de Esteban Salas (Havana, 1986)

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- Cratilio Guerra: Misa en Do mayor* (Santiago de Cuba, 1961)
Esteban Salas: Claras luces (Havana, 1961)
Esteban Salas: Cuatro villancicos (Havana, 1961)
Silvano Boudet: Primera lección de difuntos (Santiago de Cuba, 1961)

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VICTORIA ELI RODRÍGUEZ

Hernández López, Rhazés

(*b* Petare, 10 July 1918; *d* Caracas, 13 Jan 1991). Venezuelan composer, flautist and writer on music. He began his musical studies with his father, Pedro Hernández Mujica. His musical education continued at the Academia de Música y Declamación, where his teachers included Vicente Emilio Sojo and Juan Bautista Plaza, graduating there in 1939. Later he studied composition in Caracas with Thomas Mager, Desiré Defaw, Primo Casale and Primo Moschini, the flute with Georges Barrère and musicology with José Antonio Calcaño. From 1934 he played the flute in the Venezuela SO. He taught the instrument at a number of institutions, and was head of the arts department of the Universidad Central de Venezuela and of the research department of the Instituto Latinoamericano de Investigaciones y Estudios Musicales Vicente Emilio Sojo. He was also

cultural director of the University of the Andes and general secretary of the Asociación Musical. He lectured in cultural institutions throughout the country. He published more than 2000 articles about Venezuelan music in the Venezuelan press and for encyclopedias around the world.

Hernández was one of the first Venezuelan composers to compose atonal and 12-note music. He won many awards as composer, such as the Premio Oficial de Composición (1951), the Premio Nacional Teresa Carreno (1970) and the National Prize of Music (1983).

WORKS

(selective list)

based on Peñin, forthcoming

Orch: Danza y lamento del espantapájaro, 1945; Sueño en la llanura después del mediodía, 1945; Danza de la niña núbil, 1946; Imagen, 1947; Las torres desprevenidas, 1951; Bucólica, 1958; Sonorritmo, 1958; Mérida, geografía celeste, 1959; Vertical dinámica, 1970

Chbr: El espantapájaro, vn, pf, 1945; Frente a la ojiva de un antiguo tema, vc, pf, 1945; Andante, fl, bn, va, vc, 1947; Suite taupèan, fl, cl, bn, va, 1947; Cortejo interior, chbr ens, 1948; Cuarteto rapsódico Monseñor, str qt, 1948; 3 momentos, str qnt, 1949; 3 impresiones, pf qnt, 1950; Sonata, va, pf, 1951; Sonata, vn, pf, 1952; Blues, vn, pf, 1960; Sonatina, va, pf, 1960; Dimensión romántica, vn, pf, 1963; Casualismo [no.1], fl, 1964; 3 espacios, pf trio, 1966; Mareo, fl, pf, 1967; Poliedro, vn, pf, 1969; Binomium, vn, pf, 1970; 3 fragmentaciones, pf qt, 1970; Suite, vn, pf, 1970; Vertical dinámica, vn, pf, 1970; Casualismo no.2, fl, 1990

Vocal (1v, pf, unless otherwise stated): Flor marinera, 1953; Madrigal de la vegetal alegría, 1953; Madrigal del agua desnuda, 1v, pf, orch, 1954; La niña brisa, 1954; Introducción y balada a Marina, 1957; Estrella profunda, 1959; El agua, 1960; Tarde de fuego, 1967; Los patios del sol, 1970; Cantata 1, 2, 3, 1990

Pf: Homenaje a Debussy, 1945; Estampa festiva de una ciudad, 1948; El caballito blanco, 1952; Suite, 1953; Casualismos, series 1, 1961; Poliedro, 1961; Casualismos, series 2, 1967; Haestatio melódica, 1967; Prisma 1, 1969; Estructura 1, 2, 3, 1970

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J. Peñin: 'Rhazés Hernández López: una lección para la historia', *Revista musical de Venezuela*, no.20 (1986), 11–28

J. Peñin: 'Rhazés Hernández López', *Enciclopedia de la música en Venezuela* (forthcoming) [incl. list of works]

JUAN FRANCISCO SANS

Hernández Moncada, Eduardo

(b Jalapa, Veracruz, 24 Sept 1899; d Mexico City, 31 Dec 1995). Mexican composer and conductor. He studied in Mexico City with Rafael Tello, Joaquín Beristáin and Aurelio Barrios y Morales. He began his career working as a pianist in cafés and cinemas. In 1929 he was invited by Carlos Chávez to join the Mexico SO and the National Conservatory. In the

orchestra he performed as a pianist and percussionist (1929–36) and as assistant conductor (1936–43), after which he left altogether. At the conservatory he taught various courses and held many posts until his retirement in 1957. He also lectured in other professional music schools. From 1947 to 1956 he directed the Opera Academy, to which he introduced works which had never before been performed in Mexico, such as Milhaud's *Le pauvre matelot* and Debussy's *L'enfant prodigue*. He also translated the librettos of *The Visitors* by Chávez and the *Dialogues des carmélites* by Poulenc, and directed the first Mexican performance of the latter opera in 1959. He orchestrated many popular songs and composed scores for several ballets, plays and films, including the film *Enamorada*, directed by Emilio Fernández.

Hernández Moncada's work belongs to the Modernist period in Mexican music, and has a marked nationalist ideology. In general terms, his compositions are dominated by a treatment of melodies and themes which evoke his native state of Veracruz, but without resorting to specific references. His harmonic construction is chromatic and rhythmically innovative. His Symphony no.1, with its original treatment of rhythm within a classical format, the opera *Elena*, various songs such as *Tres sonetos de sor Juana*, and his piano piece *Costeña* are all noteworthy compositions.

WORKS

(selective list)

Op: *Elena* (1, F. Zendejas), 1948, Mexico City, Palacio de Bellas Artes, 23 Oct 1948

Ballets: *Procesional*, 1940; *Antesala*, 1952; *Ermesinda*, 1952, suite, orch, 1952

Theatre music: *Bajío*, ov. for Upa y Apa (Mexicana), 1939

Film: *Enamorada* (dir. E. Fernández), 1946; *Cinco rostros de mujer*, 1946;

Deseada, collab. Carlos Jiménez Mabarak, 1950

Orch: Suite de danzas, 1939; Sym. no.1, 1942; Sym. no.2, 1943; *Guelatao*, suite, 1957; 3 miniaturas, 1977

Chorus: *Poemontaje* (A. Vela), SATB, 1938; *Marcha triunfal* (R. Darío), SAT, pf, 1944; *El leñador* (M. Cruz), SATB, 1952; *Bucólica* (R. Ruiz Velasco), SA, 1958

Chbr: *Romanza*, vc, pf, 1949; *Scherzino*, fl, pf, 1955; *Str Qt*, 1962; *Rapsodia de Sotavento*, vn, pf, 1974

Pf: *Preludio*, 1926; 5 piezas bailables, 1934; *Valse brillante*, 1934; *Costeña*, 1962; 3 estampas marítimas, 1969; *Arietta y Allegro*, 1972; *Sonatina*, 1974

Canciones (for 1v and pf, unless otherwise indicated): 6 poemas del Rubaiyat (O. Khayyam), 1v, orch, 1932; 3 líricas (J.R. Juárez, M. Ortega, L. Ramos), S, orch, 1956; *Canción costeña* (C. McGregor Giacinti), 1958; *Colorín* (Juárez), 1958; *Dame papiro de luna* (Juárez), 1958; *Es de noche, te estoy viendo* (L. Basilio), 1958; *Madrugada* (J. Saldaña), 1958; *Tropical* (A. Delgado), 1958; *Nocturno* (Hernández Moncada), 1975; 3 sonetos (Sor Juana Inés de la Cruz), 1979, S, str, 1981

Principal Publishers: Ediciones Mexicanas de Música, Universidad Nacional Autónoma de México

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Los cuartetos de cuerdas de Béla Bartók (Mexico City, 1963)

La melodía (Mexico City, 1980)

La orquesta (Mexico City, 1980)

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X. Fernández: *Ensayos inconclusos de Eduardo Hernández Moncada* (Mexico City, 1996)

EDUARDO CONTRERAS SOTO

Hernández Salces, Pablo

(*b* Zaragoza, 25 Jan 1834; *d* Madrid, 10 Dec 1910). Spanish composer and organist. He was a choirboy at Nuestra Señora del Pilar in Zaragoza, where he studied music with Valentín Metón (organ and composition) and Ignacio Rabanals (violin). In 1848 he became organist of the parish of S Gil in Zaragoza, and in 1856 he moved to Madrid for further studies of the organ and composition (the latter he studied with Hilarión Eslava). In 1858 he won by competition the position of organist of S María de Atocha in Madrid, and in 1863 he was made professor of solfège at the Madrid Conservatory. Later he became organist at the church of Buen Suceso in Madrid. He was a prolific composer, writing masses, psalms, motets and gozos; his best works were published in his lifetime, resulting in their diffusion throughout Spain. He is one of the most representative composers of the Spanish school of church music in the second half of the 19th century, with all its merits and defects. His *Método técnico-práctico elemental de órgano* is an important source of information on the musical aesthetics of this school.

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E. Casares, ed.: *Francisco Asenjo Barbieri: Biografías y documentos sobre música y músicos españoles*, Legado Barbieri, i (Madrid, 1986)

JOSÉ LÓPEZ-CALO

Hernando (y Palomar), Rafael (José María)

(*b* Madrid, 31 May 1822; *d* Madrid, 10 July 1888). Spanish composer. From 1837 to 1843 he studied with Ramón Carnicer, Pedro Albéniz and Baltasar Saldoni at the Madrid Conservatory. During the next five years he took lessons with Filippo Galli, Manuel García (1805–1906) and others at the Paris Conservatoire, where in 1848 he completed the opera *Romilda*. Unable to get it performed in Paris, he returned to Madrid that same year, thenceforth dedicating himself to smaller theatrical genres, variously called

'sainete', 'zarzuela' and 'opereta'. Thanks to the librettist of *Romilda*, Peral, he was invited to add a number to Oudrid's zarzuela *El ensayo de una ópera* (1848), the success of which caused Peral to collaborate with him again in the one-act *Palo de ciego* (1849). His greatest triumphs were the zarzuelas *Colegiales y soldados* (1849) and *El duende* (1849), whose première was followed by a 126-night run. Barbieri later called *El duende* the very 'cornerstone of the modern zarzuela, because from its popularity stemmed the public taste for the zarzuela' (Casares Rodicio, 1986). In the 1850s he composed five more zarzuelas and collaborated in another three. Hernando blamed the commercial failure of his last zarzuelas on his quarrels with Gaztambide, Oudrid and Barbieri; he attributed (preface to *Colegiales y soldados*, 1872) his 'exclusion' from the theatre to their opposition. Thereafter he composed religious works and music for state occasions and dedicated himself to other aspects of music. In the late 1850s he was involved in reorganizing the curriculum of the Madrid Conservatory, where he had served as harmony professor and secretary since 1852. In 1860 he founded a musicians' mutual assistance league, the Asociación Artístico-musical de Socorros Mutuos, and in 1864 published in Madrid the *Proyecto-memoria presentado a S.M. la Reina (q.D.g) para la creación de una academia de música*, designed to stir support for a national academy of music. He also published *Petición de subvención para el teatro lírico nacional* (Madrid, 1881) in support of opera and *Dictamen proponiendo la creación de una sección música en las academias provinciales de bellas artes* (Madrid, ?1884).

WORKS

stage

zarzuelas etc.; all first performed in Madrid; printed works are vocal scores published in Madrid

Palo de ciego (1, J. Peral), 15 Feb 1849 (1851); *Colegiales y soldados* (2, M. Pina and F. Lumbreras), Instituto, 21 March 1849 (1872); *El duende* (2, L. Olona), Variedades, 6 June 1849 (1849); *Bertoldo y comparsa* (2, G. Romero y Larrañaga), Basilio, 23 May 1850; *Escenas en Chamberí* (1, J. Olona), Circo, 19 Nov 1850, collab. Barbieri, Gaztambide, Oudrid; *Segunda parte de El duende* (2, L. Olona), Circo, 18 Feb 1851; *El confitero de Madrid* (2, L. Olona), Circo, 7 Nov 1851, collab. Inzenga

Por seguir a una mujer (4, L. Olona), Circo, 24 Dec 1851, collab. Barbieri, Gaztambide, Inzenga, Oudrid; *El novio pasado por agua* (3, M. Bretón de los Herreros), Circo, 20 March 1852; *El secreto de la reina* (3, L. Olona), Circo, 13 Oct 1852, collab. Gaztambide, Inzenga; *Don Simplicio Bobadilla* (3, M. Tamayo y Baus), Circo, 7 May 1853, collab. Barbieri, Gaztambide, Inzenga; *Cosas de Don Juan* (3, Bretón de los Herreros), Circo, 9 Sept 1854 (1854); *El tambor* (1, E. Álvarez), Conservatorio, 28 April 1860

Unperf.: *Romilda* (opera, 4, Peral), 1848; *Una noche en el serrallo* (2), 1856; *El alcázar* (1, J. Ruiz del Cerro), 1858; *Don Juan de Peralta* (3, J. Morán), 1862; *Aurora* (3)

other works

Sacred: *Stabat mater*, Paris, 1847; *Misa votiva á S Cecilia*, Madrid, 1867; *Himno inaugural de los premios á la virtud*

Orch: *Marcha fúnebre española*, *El Nacimiento*, religious fantasy, 1857, La

proclamación, fantasía, 1874, La paz, hymn, 1875, all in *Album historico-musical conmemorativo* (Madrid, 1877); Marcha y coro de aplauso (Madrid, 1860)

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- A. Ruiz Tarazona:** 'Rafael Hernando: un precursor', *Cuadernos de música y teatro*, iii (1989), 37–51 [incl. list of works]
- R.J. Vázquez:** *The Quest of National Opera in Spain and the Reinvention of the Zarzuela (1808–1849)* (diss., Cornell U., 1992)

ROBERT STEVENSON

Hernried, Robert (Franz Richard)

(*b* Vienna, 22 Sept 1883; *d* Detroit, 3 Sept 1951). American composer, conductor and musicologist of Austrian birth. He studied at the Vienna Conservatory under Heuberger, Fuchs and Mandyczewski, and at the University of Vienna. Between 1908 and 1914 he conducted opera in various provincial theatres in Austria and Germany, wrote two operas (one later performed), and published the first of his many articles. After World War I he taught in Mannheim (1919–22) and Erfurt (1924–6) before being invited to Berlin as editor and administrator for the Reichsverbandes Deutscher Orchester und Orchestermusiker. He taught at the Stern Conservatory (1926–8) and at the Akademie für Kirchen- und Schulmusik (1927–34); concurrently he carried on research and editing, published several books and numerous articles and reviews, and composed a great deal of music.

Deprived of his position by the Nazis in 1934, Hernried went to Vienna, and in 1939 to the USA, where he taught at St Ambrose College in Davenport, Iowa (1940–42), the State Teachers College in Dickinson, North Dakota (1942–3), and St Francis College in Fort Wayne, Indiana (1943–6). In 1946 he became professor of theory and composition at the Detroit Institute of Musical Art, and lecturer on music history and education at the University of Detroit. As a longstanding friend of Wilhelm Furtwängler, Hernried was convinced that the conductor had remained in Germany during the war for the noblest reasons, and he tried to restore Furtwängler's good reputation in the USA.

Hernried's music is well written in a solidly tonal idiom which he himself characterized as 'progressive Romantic'. About 100 of his pieces have been published. Apart from his two operas, *Francesca da Rimini* and *Die Bäuerin*, he wrote a concert overture for orchestra, many songs, several pieces for woodwind solo with piano, and a Concerto in the Old Style for

violin. He also produced a large number of choral works, both sacred and secular, among them a Mass in D which employs both a modal style and modern dissonance. He prepared the first modern edition of Geminiani's *Concerti grossi* op.3 (Leipzig, 1935) from the original 1732 parts. His numerous articles in European and American publications cover a wide range of subjects, and include several in the *Musical Quarterly* in which he published some hitherto unknown music of Schumann, and letters of Weber, Liszt and Hugo Wolf.

WRITINGS

Emile Jaques-Dalcroze's Lebenswerk (n.p., c1929)

ed.: **S. Krehl**: *Allgemeine Musiklehre* (Berlin and Leipzig, 3/1933)

Johannes Brahms (Leipzig, 1934)

Systematische Modulation (Berlin, 1935, 2/1949)

'Hugo Wolf's *Corregidor* at Mannheim', *MQ*, xxvi (1940), 19–30

'Four Unpublished Compositions by Robert Schumann', *MQ*, xxviii (1942), 50–62

'Discoveries in Vienna: Unpublished Letters by Weber and Liszt', *MQ*, xxxii (1946), 537–44

RAMONA H. MATTHEWS

Herold [Hérolde], (Louis Joseph) Ferdinand

(*b* Paris, 28 Jan 1791; *d* Paris, 19 Jan 1833). French composer of Alsatian descent. He was primarily an opera composer whose *opéras comiques* were regarded as masterpieces of *goût français*, and popular throughout the 19th century.

1. Life.

2. Works.

WORKS

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THOMAS BETZWIESER

Herold, Ferdinand

1. Life.

Herold was the son of the pianist and composer François-Joseph Herold (*b* Seltz, Bas-Rhin, 10/18 March 1755; *d* Paris, 1 Sept 1802), who had studied with C.P.E. Bach in Hamburg. In 1781 François-Joseph Herold settled in Paris to teach music, and he was soon much sought after as a piano teacher. His own compositions were confined to piano pieces, chamber music and arrangements. He obviously taught his son Ferdinand to play the piano at a very young age, since the boy was only six when he composed his first works for the instrument. At the age of 11 Ferdinand Herold entered the famous Pension Hix, where his remarkable skill attracted attention; the young Fétis was one of his teachers. In 1806, when he was not quite 16, he entered the Paris Conservatoire, where he studied piano with Louis Adam, violin with Rodolphe Kreutzer and harmony with Charles-Simon Catel. In 1810 he won the *premier prix de piano*, offering a

piano sonata of his own (op.1) instead of the requisite compulsory piece. In 1811 he was accepted into Méhul's composition class; the composer had a lasting influence on his musical development. During 1812 works by Herold were performed publicly for the first time. They included a piano concerto given on 6 April at the Théâtre Italien, with Herold himself playing the solo part. He won the Prix de Rome in the same year with his cantata *La duchesse de la Vallière*. The prize-giving ceremony took place on 3 October 1812, and Herold began his stay in Rome in November, but for reasons of health he did not spend the full year at the Villa Medici. In September 1813 he moved to Naples, where he obtained the favour of King Joachim Murat, who engaged him to teach his daughters music. While in Naples Herold met Paisiello and Zingarelli, and in 1814 he was commissioned to write his first opera, *La gioventù di Enrico quinto*, to a libretto from Alexandre Pineux-Duval's play *La jeunesse de Henry V*, adapted by Herold himself and versified by Landriani. The letters Herold sent his mother during rehearsals show how unusual it was for a French musician to be asked to write an Italian opera. *La gioventù di Enrico quinto* was given its première on 5 January 1815 at the Teatro del Fondo before the entire court, with the tenor Manuel García in the title role; the 24-year-old composer's first stage work had an enthusiastic reception. Soon after this success, however, Herold left Naples to travel to Vienna by way of Rome and Venice. As his letters show, the increasingly tense political situation of the time made the course of this journey remarkably dramatic. He reached Vienna finally on 30 May. He had permission to stay there for three months, two of which still remained to him; he met Salieri, whom he admired, and heard operas by Mozart as well as more recent works such as Weigl's *Der Bergsturz*, Gyrowetz's *Agnes Sorel* and Salieri's *Palmira*. As far as instrumental music was concerned, he particularly admired the works of Hummel.

Herold's journey home was by way of Munich, where he met Peter von Winter. He arrived in Paris in August 1815, and took up the post of accompanist (*maestro al cembalo*) at the Théâtre Italien in 1816. He was given his first commission to compose for a Parisian theatre in the same year, when Boieldieu offered him the chance to contribute to the opera *Charles de France*, an occasional work celebrating the marriage of the Duke of Berry to Princess Marie-Caroline of Naples. Herold wrote the second act. He next began working on *Corinne au Capitole*, intended for the Académie Royale de Musique, but he abandoned the composition because of problems over the libretto. In 1816 Théaulon asked him to write the music for a full-length opera, *Les rosières*, which was produced with great success at the Opéra-Comique on 27 January 1817 and had 44 further performances that year. Herold had another triumph with *La clochette* (1817), an adaptation of the tale of 'Aladdin and the Wonderful Lamp' from the *Thousand and One Nights*.

In the years that followed he continued to experience difficulty in finding suitable librettos. *Le premier venu* (1818), *Les troqueurs* (1819) and *L'auteur mort et vivant* (1820) were unsuccessful, and *L'amour platonique* (1819) was withdrawn during rehearsals. After these failures Herold wrote no more operas for two and a half years. In 1821 the director of the Théâtre Italien asked him to go to Italy to find new pieces, and more particularly to recruit singers; the theatre needed a *prima donna* and a *buffo cantante*,

and the outcome was the engagement of Giuditta Pasta, Carlo Zucchelli and Filippo Galli. During his four months in Italy Herold visited Milan, Mantua, Florence, Verona, Venice, Rome and Naples. In Milan he heard Rossini's *La donna del lago*, which made a great impression on him, and attended performances of *La gazza ladra* in Mantua and *Ricciardo e Zoraide* in Florence. His journey home took him through South Germany, where he heard Meyerbeer's *Emma di Resburgo* in Munich.

In 1823 Herold had another opera produced, *Le muletier*, and this time with real success. Although the libretto was not of great literary quality, Herold's music was praised. He found his own language for the first time in this work, and the opera may be regarded as marking the emergence of his personal style. Soon afterwards, however, he had yet another bitter disappointment: his *L'asthénie* failed at the very theatre where he most wished to succeed, the Opéra. A one-act opera, it had 26 performances, but was not well received. It was followed by two occasional works, a collaboration on *Vendôme en Espagne* (1823) and *Le roi René, ou La Provence au XVe siècle* (1824). *Le lapin blanc* (1825) was an even greater failure than *L'asthénie*, and was withdrawn after a single performance.

However, Herold's fortunes improved with *Marie* (1826), which was a resounding popular success. Planard had adapted the libretto from his own story *Almédan, ou Le monde renversé*. With this opera and Boieldieu's *La dame blanche* (1825), which had just been performed for the 100th time when *Marie* was produced, the Opéra-Comique had two outstandingly successful productions within a year. *Marie* equalled *La dame blanche* in its number of performances the next year, and over the following period the two operas dominated the repertory of the Opéra-Comique.

In November 1826 Herold gave up his post at the Théâtre Italien and became *premier chef de chant* at the Opéra. Major works of the emergent *grand opéra* genre (*Le siège de Corinthe*, *Guillaume Tell*, *Robert le diable*) were produced while he was the Opéra's singing coach. Meyerbeer greatly appreciated the work of his ever-loyal colleague. However, Herold's position did not help him to get a commission to write an opera for the Académie Royale de Musique; he was asked to compose ballet music instead, and over the following three years he wrote five ballets for the Opéra, including *La somnambule* (1827), *La fille mal gardée* (1828) and *La belle au bois dormant* (1829). Two more *opéras comiques*, *L'illusion* and *Émmeline* (both 1829), also fall into this very productive period; although interesting in themselves they were not particularly successful with the public, and the one-act opera *L'auberge d'Auray* (1830), written in collaboration with Carafa, was a fiasco. The sole purpose of this piece was to provide a vehicle for the actress Harriet Smithson.

The last three years of Herold's life were dominated by the composition of his two masterpieces, *Zampa* (1831) and *Le pré aux clercs* (1832). Two minor works, *La marquise de Brinvilliers* (1831) and *Le médecin sans médecin* (1832), were also composed during this period, but the only other work of importance that Herold wrote at the time was the *Hymne aux morts de juillet* (1831), a cantata set to words by Victor Hugo to celebrate the first anniversary of the July Revolution. With Mélesville's *Zampa, ou La fiancée de marbre*, Herold at last had a genuine *pièce bien faite* in his hands. The

libretto contained the exact Romantic ingredients to guarantee success with the public, and Herold seized on the opportunity it offered. Even outside France, *Zampa* became one of the most popular *opéras comiques* of the 19th century. The reason why the opera was not an immediate resounding success is to do with the Opéra-Comique's financial difficulties and the fact that Jean-Baptiste Chollet, for whom the title role was tailor-made, left Paris for Brussels.

In 1832 the Opéra-Comique had to close because of the cholera outbreak and the riots of 5 and 6 June. During this period Herold finished another opera, *Le pré aux clercs*, to a libretto by Planard based on Prosper Mérimée's *Les chroniques du temps de Charles IX* (1829). It aroused wild enthusiasm at its première on 15 December 1832. However, Herold himself was unable to enjoy its triumph in the theatre as the tuberculosis from which he had suffered all his life had become considerably worse, and five weeks after the première he died, at the age of 42. However, he left the Opéra-Comique one of its best operas; by the end of the century *Le pré aux clercs* had been performed over 1500 times in Paris. Herold was able to do no more than sketch out his final project, an opera entitled *Ludovic*. His friend Halévy completed the score, and the work was performed three months after Herold's death.

Herold, Ferdinand

2. Works.

Herold's work as a composer of opera was inevitably bound up with the problem of finding a good libretto. Although to set a text by Théaulon was a fine opportunity for the young composer, the collaboration was not an easy one: once he had completed a libretto Théaulon took little further interest in its operatic realization and the practicalities of staging it, so that Herold was left to his own devices. In spite of many deficiencies in the librettos of his early operas, Herold's talent for music drama was evident in his first works for the stage. It is particularly obvious in his orchestration, which is far more colourful and varied than that of comparable *opéras comiques*. The score of *La clochette* is rich in every way, particularly in its melodic inventiveness, musical texture and instrumentation. Herold's ingenuity extends to the sound effects in the overture, where he directs the violins to play small pitch variations as if tuning up. Similarly, he showed a feeling quite early on for the transition between the spoken and sung parts of *opéra comique*, something that may be attributed to the influence of Méhul. It is present in the introduction of preceding recitative (*La clochette*, no.2) and the integration of spoken text into the musical numbers (*Le premier venu*, no.9). In certain passages Herold also gives directions for the tempo at which dialogue should be spoken above the music. All these details show that he had very precise ideas about the *opéra comique* genre.

While his first works were still written in imitation of the current *opéra comique* model, Herold found his own musical language with *Le muletier* (1823). The fact that the libretto was written by a lightweight author, Paul de Kock, does not seem to have affected Herold's inspiration. *Le muletier* very clearly reflects his intention of making use of the influences both of Rossini and of German opera. His skill is evident wherever he has to give

musical expression to emotion through subtle instrumentation; his nocturnes are among the finest passages in his scores in this respect.

The fact that Herold had a strong sense of musical drama can be inferred from his writings as well as his operas. While he was in Vienna he began jotting down his ideas. With typical understatement, he described his notes as a *Cahier rempli des sottises plus ou moins grandes, rassemblées en formes de principes par moi* (Vienne 1815). The question of the stylistic synthesis to which Herold aspired, and which occupies a central role in his thinking, surfaces again and again in these reflections. When dealing with a serious genre he followed the lead of Salieri, whose *Danaïdes* and *Palmira* he regarded as operatic models. The mingling of Italian and French tastes was a prime concern: 'Try to find the middle ground between the vague music of Sacchini and the vigour of Gluck'. Similarly, the name of Mozart is connected with the blending of styles ('Keep thinking of Mozart'), but Herold also had faith in his own originality: 'And try to be myself, not Mayr'. As well as practical comments, for instance on the modulation of an aria, the *Cahier* contains reflections indicating Herold's own musical and dramatic ideas of *opéra comique*: 'The writer of comic opera must not depict morals or characters; the comedy must be the comedy of situation, of pantomime, of what can be seen; it must speak to the eyes, not the mind' (Pougin, 1906, p.31). Most significant of all, however, are Herold's ideas for a large-scale five-act opera, which anticipate the poetic concept of *grand opéra* (Pougin, 1906, p.54):

Act 1: Short, no special emphasis anywhere: little or nothing in the way of divertissements, but some interest to arouse curiosity. Opportunities for agreeable singing, and a good finale.

Act 2: In the grander style now. A little dancing, not of the same kind as in the first act. A bit of brilliant singing; a finale on a large scale. A short act.

Act 3: Very imposing scenery from the start. The utmost pomp here; large-scale divertissements; dancing for groups of 12, of 20, for one dancer, for two; a *revue*; horses. Military music on stage, a novel method, not over-done. The same goes for the singing: anything you like. A long and entertaining act.

Act 4: Very short; three scenes. Pathos, vigour: clashing, colourful crowds; original ending.

Act 5: Another short act, but with two changes of scenery, or anyway a striking final tableau. Several fluent, agreeable songs. The ending to be left to the scene painter, stage machinery designer or director.

The achievement of a blended style is most obvious in *Marie*, where Herold uses elements of both Rossini's and Beethoven's musical language. In terms of content Planard's libretto, with its emotional and sentimental aspects, approached Herold's idea of stylistic synthesis. It is clear that Herold was attempting to write an 'opéra de demi-caractère' from the juxtaposition of a naive and sentimental tone in the first act, a dramatically effective storm scene in the finale of the second act and tragic moments in the third act. Herold creates a connecting thematic link in his use of

reminiscence motifs. The musical colouring in *Marie* is put to the service of dramatic truth and characterization, and the opera represents a crucial turning point in Herold's writing. Gérard de Nerval described *Marie* as the 'golden link' between the early operas *La clochette* and *Le muletier*, and the later masterpieces *Zampa* and *Le pré aux clercs*.

Herold's contribution to ballet must not be underestimated. During his period as singing coach at the Opéra he gave new life to narrative ballet by abandoning the tradition of arranging a series of well-known melodies. Instead, Herold's ballet scores are all entirely original compositions, written with a high degree of concern for the dramatic effect of the staging. Through him, music again became an important component of ballet. Adolphe Adam said that Herold had no rivals in the genre. Although he had not encountered leading librettists for his operas at this time, he did find them for his ballet scenarios, in Jean Aumer and Eugène Scribe.

In *Zampa, ou La fiancée de marbre*, his skill is particularly evident in the way he provides a musical version of Mélesville's drama, with all its contrasts; the subject's derivation from the Don Juan story seems to have inspired him in this. The overture, with its five different themes, points up the contrasting ideas in a striking manner, and the juxtaposition and opposition of varied musically expressive ideas give the score its quality and colour. *Zampa* displays Herold's particular skill in differentiating between the traditional numbers of *opéra comique*, from the solo numbers (*ballade*, *barcarole*, *chanson* etc.), used to illustrate the various characters, to the large-scale finales, notable for their skilful variation and the building of a dramatic climax. Although Berlioz thought *Zampa* a typical 'produit industriel' of Paris, its Romantic features made it extremely successful outside France.

In *Le pré aux clercs* Herold took a genuinely French subject, a cloak and dagger drama by Planard after Prosper Mérimée. The action, like that of Meyerbeer's *Les Huguenots* (1836), takes place in Marguerite de Valois's circle, and its treatment of the theme of Restoration represents an idealization of French history. The historical elements were made relevant to the present by Herold's very French style of composition; the success of the work showed that a historical subject could be appealing, and not solely by virtue of its local colour. Among the finest passages in the score are the overture (one of the few French overtures with real development sections), Isabelle's aria 'Jours de mon enfance', with solo violin accompaniment (Act 2), and the quartet 'L'heure vous appelle' in the third act, where a special effect is produced by tuning the violas down a semitone.

Herold did not think very highly of his non-theatrical compositions, which include two symphonies. Judging by the number of editions, his *Grandes variations* on 'Au clair de la lune' for piano (op.19) was the most popular of these works. His many arrangements and variations on well-known themes from operas suited the taste of the time.

Herold was one of the few French musicians who did not teach at the Conservatoire, but whose financial independence was not guaranteed by composing alone. Unlike Auber, he had no official links with any institution, nor was he fortunate enough to work on a regular basis with the outstanding librettist of the period, Scribe. Like Bizet, Herold had to wait a

long time for a really good libretto, and it seems no coincidence that they were both at their most inspired in their *chefs-d'oeuvre* based on stories by Prosper Mérimée. As with Bizet, again, Herold's premature death ended a musical career full of promise for the future. Of all French operatic composers, Herold was certainly the most strongly influenced by German music. He shared Weber's ideas of musical dramatization and his sometimes bold use of harmonics. However, he was very much the paradigm of French music of his time, and many of his contemporaries regarded him as the greatest composer in France.

Herold, Ferdinand

WORKS

printed works published in Paris unless otherwise stated

stage

autograph MSS at F-Pn unless otherwise stated

La gioventù di Enrico quinto (oc, 2, Herold, Landriani, after A.V. Pineux-Duval), Naples, Fondo, 5 Jan 1815, vs (c1890)

Charles de France, ou Amour et gloire [Act 2] (oc, 2, E. de Rancé, M.E.G.M. Théaulon de Lambert and F.V.A. d'Artois de Bournonville), OC (Feydeau), 18 June 1816, vs (1816) [Act 1 by A. Boieldieu]

Les rosières (oc, 3, Théaulon de Lambert), OC (Feydeau), 27 Jan 1817 (1817)

La clochette, ou Le diable page (opéra féerie, 3, Théaulon de Lambert), OC (Feydeau), 18 Oct 1817 (1817)

Le premier venu, ou Six lieux de chemin (oc, 3, J.B.C. Vial and F.A.E. de Planard), OC (Feydeau), 28 Sept 1818 (1818)

Les troqueurs (oc, 1, F.V.A. d'Artois and L.C.A. d'Artois, after J.-J. Vadé, after J. de la Fontaine), OC (Feydeau), 18 Feb 1819 (1819)

L'amour platonique (oc, 1, A. Rousseau), comp. 1819, unperf.

L'auteur mort et vivant (oc, 1, Planard), OC (Feydeau), 18 Dec 1820 (1820)

Le muletier (oc, 1, P. de Kock, after La Fontaine, after Boccaccio), OC (Feydeau), 12 May 1823 (1823)

L'asthénie (opéra, 1, B. Chaillou), Opéra, 8 Sept 1823 (c1824)

Vendôme en Espagne (opéra, 3, E. Mennechet and A.-J.-S. d'Empis), Opéra, 5 Dec 1823 [collab. Auber]

Le roi René, ou La Provence au XVe siècle (oc, 2, G.A. Belle and Sewrin [C.A. de Bassom Pierre]), OC (Feydeau), 24 Aug 1824

Le lapin blanc (oc, 1, Mélesville [A.-H.-J. Duveyrier] and P. Carmouche), OC (Feydeau), 21 May 1825

Marie (oc, 3, Planard), OC (Feydeau), 12 Aug 1826 (?1826)

Astolphe et Joconde (ballet, 2, Aumer), Opéra, 29 Jan 1827

La somnambule (ballet, Scribe and Aumer), Opéra, 19 Sept 1827

Le dernier jour de Missolonghi (incid music, 3, J.G. Ozaneaux), Odéon, 10 April 1828 (1828)

Lydie (ballet, 1, Aumer), Opéra, 2 July 1828

La fille mal gardée (ballet, 2, d'Auberval and Aumer), Opéra, 17 Nov 1828, suite, arr. J. Lanchbery (London, 1960)

La belle au bois dormant (ballet, 4, Scribe and Aumer), Opéra, 27 April 1829

L'illusion (oc, 1, J.-H. Vernoy de Saint-Georges and C. Ménéssier), OC (Ventadour), 18 July 1829 (?1829)

Émmeline (oc, 2, Planard), OC (Ventadour), 28 Nov 1829 (c1830)

La noce de village (ballet-tableau, 1), Palais des Tuileries, 11 Feb 1830

L'auberge d'Auray (oc, 1, C.F.J.B. Moreau de Commaguy and J.-B.V. d'Epagny), OC (Ventadour), 11 May 1830 (1830) [collab. Carafa]

Zampa, ou La fiancée de marbre (oc, 3, Mélesville), OC (Ventadour), 3 May 1831 (1831)

La marquise de Brinvilliers (drame lyrique, 3, E. Scribe and Castil-Blaze) [F.-H.-J. Blaze], OC (Ventadour), 31 Oct 1831 (1831), collab. Auber, Batton, H.-M. Berton, Blangini, Boieldieu, Carafa, Cherubini and Paer (1831), autograph lost

La médecine sans médecin (oc, 1, Scribe and J.F.A. Bayard), OC (Bourse), 15 Oct 1832 (?1832)

Le pré aux clercs (oc, 3, Planard, after P. Mérimée), OC (Bourse), 15 Dec 1832 (?1833)

Ludovic (oc, 2, Saint-Georges), OC (Bourse), 16 May 1833 (1833) [completed by F. Halévy after Herold's death]

Fragments: Idoménée, 1808 [Act 1]; Corinne au Capitole (Gosse), 1816/17 [1 act]; Kasem (A. Bursay), c1817 [1 act]; Les puritains [Act 1 finale, 2 scenes Act 3]; Le clerc de la Basoche (Scribe), c1830; Le porte-faix (Scribe), c1830, [Acts 1 and 2]; Sophonès

Projected works: La princesse de Nevers, c1817; Les florentines (E. Théaulon), c1822

Many excerpts and arrs. pubd separately

other vocal

Lyric scenes: Ariane, S, orch, 1811, *F-Pn**; Hercule mourant, B, orch, 1811, vs (Leipzig, c1895); Alcyone, S, orch, 1811, *Pn**, vs (?1887); La duchesse de la Vallière (d'Avrigny), S, orch, 1812 (c1890) [Prix de Rome cant.; Scena ed aria (Erga ciascuno a Bacco), 1v, chorus, 1814, *Pn*; others

Hymne de la Transfiguration (Lat. text), S, A, T, B, orch, 1814, *Pn**

Cantate pour la fête du roi (Perier), S, T, B, chorus, orch, 1816, *Pn*

Regrets des braves (Lacroix), pf acc., ?1820 (c1890) [stanzas on the death of the Duke of Berry]

Hymne aux morts de juillet (V. Hugo), T, chorus, orch, 1831 (n.d.)

Gloire à notre France éternelle (cant.), 1v, male chorus, 1831, vs (1880)

21 romances (*Pn*; nos.9–11, 18 lost): 1 Loin de toi, ma félicie; 2 J'aime la folie, 1807; 2bis La gaîté nous a abandonné, 1808; 3 Belles cessez, 1808; 4 On lit charmant, 1808; 5 La belle Alcimadure allait un jour, 1808; 6 Puisqu'éloigné de ma chère, 1808; 7 Des bergers de notre village; 8 Quand j'entends un homme sensé, 1808; 12 Ami sensible; 13 Pour Zéphire il faut chanter, 1811; 14 Adèle a su toucher mon coeur, 1811; 15 Lorsque Vénus donna le jour aux grâces, ?1812; 16 Je pense à lui, 1811; 17 Rose si vermeille et si belle; 19 Un jour l'amour éloigné de sa mère; 20 Est-ce là ce bocage, 1816; 21 Autrefois dans mon village, 1816

Other songs: Alcione, air, S, pf, 1811 (c1890); Canzonetta (Placido zeffiretto), 1v, pf, 1813 (c1885); Le chasseur des montagnes (Crevel de Charlemagne), romance; Le cor du bandit, ballade, 1v, pf, *Pn*; L'ermite et la bergerette (A. Bétourné), ballade; Les grandes journées (A. Talabot), chant national, S, pf; Quittons la danse (Bétourné), chansonette; Strophes à la cérémonie du Panthéon, 1v, pf/hp

instrumental

Orch: Pf Conc. no.1, E, op.25, 1810 (?1820s); Pf Conc. no.2, E, op.26, 1811 (?1820s); Pf Conc. no.3, A, 1813 (1870s); Pf Conc. no.4, e, 1813 (1887); Sym.

no.1, C, 1813 (?1890), ed. B. Schwarz, *The Symphony 1720–1840*, ser. D, ix (New York, 1981); Sym. no.2, D, 1814 (?1890), ed. B. Schwarz, *The Symphony 1720–1840*, ser. D, ix (New York, 1981); Air and variations, solo bn, 2 vn, va, b, 2 cl, 2 hn Chbr: Duo, pf, hn/va/vc, 1810 (1888); 2 Sonatas, vn, 1811 (?c1890); 3 Str Qt, D, C, g, 1814 (c1895); Caprice, pf, str qt, op.8, c1817 (n.d.); Trio concertante, 2 bn, hn; Arr. of Spontini: Grande bacchanale, pf, vn, b, tambourine, op.13

Pf (works with op. nos. publ. in the 19th century, many posth.): 3 sonatas, 1811; 7 sonatas, opp.1, 3, 5, 9; Variations, on divers themes, opp.2, 11, 19, 30, 35, 48, 56; 9 caprices in 3 suites, opp.4, 6, 7; Divertissement on Les rosières, op.10; Caprice on La clochette, op.12; 23 rondos, on original or operatic themes, opp.14, 16, 17 (4 hands), 18, 22, 27, 29, 31, 34, 36, 37, 40–42, 44, 46, 47, 53–5, 57, 59; La promenade sur mer, fantasia on a Neapolitan barcarolle, op.15; Polonaise on Les voitures versées, op.20; 11 fantaisies brillantes, on operatic themes (incl. Otello, Zelmira, Mosè in Egitto, La donna del lago, Le comte Ory, Der Freischütz, Marie), opp.21, 23, 24, 28, 32, 33, 38, 39, 43, 45, 49; Air de ballet, op.50; Allegro bacchanale, op.51; Scène de ballet on La belle au bois dormant, op.52; Caprice on La médecine sans médecin, op.58

[Herold, Ferdinand](#)

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Herold [Heroldt], Johannes

(b Jena, c1550; d Weimar, bur. 8 Sept 1603). German composer. He was an outstanding representative of Protestant musical life in Inner Austria (Styria, Carinthia and Carniola) at the end of the 16th century, along with J.F. Fritzius and Wolfgang Striccius. By 1593 he had settled at Klagenfurt on account of the Reformation, and served as Kantor at the Protestant collegiate school; he was also director of plainchant and polyphony at the church of St Egyd. When he had to leave Klagenfurt in 1601 because of the Counter-Reformation, he succeeded Nicolaus Rosthius as Kapellmeister of the court chapel in Weimar. Only one of his works is extant, *Historia des Leidens und Sterbens unsers Herrn und Heilands Jesu Christi aus dem Heiligen Evangelisten Mattheo mit 6 Stimmen componiert* (Graz, 1594; ed. in MAM, iv, 1955).

The work is roughly contemporary with Leonhard Lechner's *Historia der Passion und Leidens Christi* for four voices, and like this work it is a German Passion in motet form. Though less expressive than Lechner's Passion, Herold's is the more modern of the two and is considerably shorter. The influence of the Venetian style is readily apparent in the dramatic nature of the work. To judge from the title of the lost collection of songs, *Schöne weltliche Liedlein nach Art der welschen Cantionen mit 4 Stimmen auf allerley Instrumente zu gebrauchen*, Venetian influences were equally apparent here. Neither the *Etliche christliche Gesäng*, a collection of motets designed for use in the Protestant collegiate school in Klagenfurt (c1593), nor the *Teutsche Liedlein zu 4 Stimmen* (Nuremberg, 1601), has survived.

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HELLMUT FEDERHOFER

Herold, Vilhelm Kristoffer

(*b* Hasle, Bornholm, 19 March 1865; *d* Copenhagen, 15 Dec 1937). Danish tenor. He studied in Denmark and Paris and made his début at the Royal Theatre, Copenhagen, as Gounod's Faust in February 1893; later that year he appeared at the World's Columbian Exposition in Chicago. He sang at the Swedish Royal Opera (1901–3, 1907–9) and made his Covent Garden début in 1904 as Lohengrin, his most famous role; his voice was said to resemble that of Jean de Reszke in sweetness and beauty of timbre. In Denmark his Canio (*Pagliacci*) was equally esteemed. He also sang Walther, and in 1905 Roméo and Faust, admired for control, musicianship and presence. He returned to Covent Garden in 1907 as Walther and also sang in Berlin, Dresden and other German cities, but continued to sing in Copenhagen until he retired in 1915. He was director of the Kongelige Opera, Copenhagen, 1922–4, after which he taught (Melchior was among his pupils). He recorded excerpts from his roles, showing his restrained, thoughtful style.

LEO RIEMENS/ALAN BLYTH

Hero of Alexandria.

Mathematician and engineer of the late 1st century ce; his description of the [Hydraulis](#) is still extant.

Heroux, Franz (Ignaz Xaver)

(*b* Schwetzingen, 1 Aug 1760; *d* ?Frankfurt, after 1814). German violinist, keyboard player and composer. He was the son of Johann Nikolaus Heroux (*b* Strasbourg, 20 Oct 1720; *d* after 1776), a violinist at the courts in Zweibrücken (1748–55) and Mannheim (1756–69), and his wife Maria Magdalena, a member of the Wendling family. Franz began his career as a supernumerary violinist in Mannheim (1775–7). After serving in Zweibrücken (1779–94) he moved to Frankfurt, where he was a member of the theatre orchestra and directed one or two concerts a year that featured his own talented children. His known compositions include six lieder (Mainz, c1805), two keyboard potpourris (Mainz, n.d.), three keyboard trios and an overture, as well as smaller pieces for the piano, the flute and the violin.

Franz's brother, Johann Nikolaus Heroux (*b* Zweibrücken, 12 Jan 1755; *d* ?Frankfurt, after 1807) was a flautist in Mannheim, Zweibrücken (1768–95) and Frankfurt, and was long admired for his beautiful tone in both high and low registers. A sister, Magdalena Heroux, made her début in 1769 as a soprano at the Mannheim court, where she was a *virtuosa di camera* from 1770 to 1777; the Katharina Heroux who sang at Mannheim in 1771 and 1776 is probably another sister. His two sons, Karl Heroux (*b* c1786) and Franz Heroux (*b* c1795), were both violin prodigies.

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*Gerber*NL

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Herpol [Herpoll, Herpolitanus], Homer [Homerus]

(b Saint Omer, c1520; d Konstanz, before 19 Oct 1573). Flemish composer. He was a cleric and in 1554 he became Kantor at the collegiate church of St Nicolas in Fribourg. One of his duties was to house and instruct the choirboys. Probably before 1550 and also from 1555 to 1557 he studied under Heinrich Glarean in Freiburg im Breisgau. In 1560 he asked for leave in order to visit Saint Omer, and in 1563 he again moved to Freiburg for some time. Four years later, because of moral lapses on his part, he had to give up his office and prebend in Fribourg and leave the city. He applied for the position of Kapellmeister at Augsburg Cathedral, but he did not take up employment there. Subsequently he found a post as *Informator choralium* at Konstanz Cathedral. He took up the appointment on 3 October 1569 and was provided with a lucrative benefice. Part of his office was to instruct the choristers of the cathedral choir, and to provide new compositions.

Herpol's main work, *Novum et insigne opus musicum*, a collection of 54 motets on the Gospel texts of the whole ecclesiastical year, appeared in 1565 and enjoyed widespread popularity. This was the first known complete cycle, and in it the influence of Glarean's modal theory can be seen. The greater part of the collection is divided into four groups, each with 12 settings and each covering the range of the 12 church modes. Between the second and the third group there are five motets in the Dorian, Phrygian, Ionian, Hypoionian and Mixolydian modes, and the last group is followed by one motet in the Mixolydian mode. Smooth declamation and simple melodic structure combine with imitative and canonic technique to produce a balanced and pleasing whole. The melodic motifs often relate directly to the text, either as interpretations of it or as depictions of an individual word. Most of the motets are in two parts, often linked to each other by common sections. In his seven *Magnificat* settings Herpol set only the even verses. Some of the phrases in these compositions are related to the relevant recitation tones; others introduce freely invented motifs. The style of the settings is predominantly polyphonic and imitative; homophonic sections occur only occasionally. The interrelationships between the parts vary continually in these compositions and different voice combinations are frequently used. Among his best works are a *Salve regina* and a *Regina coeli*. It can be assumed that the works in manuscript belong to Herpol's later period: the seven *Magnificat* settings, *Salve regina*, *Regina coeli* and the responsories were probably composed in Konstanz after 1567. Herpol's style is clearly that of the generation of composers influenced by Josquin, and he is one of the most important representatives of the Franco-Flemish school in Switzerland and south-west Germany.

WORKS

ed. in Sauerborn unless otherwise stated

Novum et insigne opus musicum (Nuremberg, 1565) [54 motets]

Quia fecit, 3vv, in *Uss Glareani Musick ein Usszug* (Basle, 1557)

Canon, a 3, in A. Raselius: *Hexachordum seu quaestiones musicae* (Nuremberg, 1589), not in Sauerborn

7 Magnificat, 4vv

Officium in die sancto penthecostes, 4vv, ed. in Cw, cxxvii (1978)

Regina coeli, 4vv, ed. in Cw, cxxviii (1978)

Responsiones ad praefationes ad orationes dominicas in missis defunctorum, 4vv, KA 10

Salve regina, ed. in Cw, cxxviii (1978)

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MANFRED SCHULER

Herrad of Landsberg

(*b* Château de Landsberg, nr Strasbourg, c1130; *d* Mont Ste-Odile, nr Strasbourg, 1195). Alsatian noblewoman and abbess. She was the compiler of the manuscript *Hortus deliciarum* ('Garden of Delights'), one of the earliest polyphonic sources from a nunnery. She entered the Augustinian house of St Odilien at an early age and became abbess in 1167; her learning soon became renowned, and earned the praise of the emperor Frederick Barbarossa.

She began compiling *Hortus deliciarum* as a pedagogical tool for her novices in 1167 and finished it in 1185. Although the manuscript's contents were not for the most part original, its scope was unusually encyclopedic and it could serve as a compendium of 12th-century knowledge. It was burnt in 1870, but some of the illustrations, poems and music had been published in facsimile by Engelhardt, thus permitting some degree of reconstruction. The illustrations are the most famous aspect of the manuscript: there were 336 symbolic representations of theosophical, literary and philosophical themes. Some are considered technically admirable and artistically imaginative to a rare degree.

Herrad clearly believed in the importance of music: at least 20 song texts were interspersed with extracts from pagan and classical writers in the manuscript. Few of these are now identifiable, but those that are can be linked to the conductus repertory: among these, *Leto leta cantio* is also found in the rondeaux section of *I-FI* Plut.29.1, and *Veri floris sub figura* was widely known. *Sol oritur* (facs. in Engelhardt) and *Frigiscente caritas* have concordances in *GB-Ob* Add.A.44, which transmits mainly conductus texts. These songs are mainly note-against-note pieces, with refrains of 'o,

o, o ... ' for each strophe. They were notated in semi-quadratic neumes on systems of two four-line staves; Vogeleis stated that all the song texts were notated.

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NICKY LOSSEFF

Herrando, Joseph de

(*b* Valencia, late 1720/early 1721; *d* Madrid, 4 Feb 1763). Spanish violinist and composer. His father was José de Herrando (c1700–c1750), a composer and performer in musical comedies. Herrando was the most important violinist in 18th-century Spain: he played for the most prestigious musical institutions and wrote the only substantial Spanish violin tutor of the time. He may have received musical training from Giacomo Facco. He entered the service of the Real Convento de la Encarnación in Madrid probably in the 1740s and became principal violinist in 1756. Farinelli employed him as one of 16 violinists at the Coliseo del Buen Retiro; he appears in its records for 1747 and 1758. He was also selected for Farinelli's orchestra at Aranjuez. His high reputation in these circles is born out by one of Jacopo Amiconi's official royal portraits in which three musicians, Herrando, Farinelli and Domenico Scarlatti, are depicted in a balcony overlooking the royal family. A tapestry in La Granja depicts the same triumvirate appearing in a window. Some of Herrando's compositions were written at Farinelli's request, such as the six sonatinas for five-string violin. Herrando also forged professional affiliations with the well-respected Geminiani family. Miguel Geminiani (brother of Francesco) also played violin at the Buen Retiro, and Herrando was his successor as principal violinist at the royal chapel; Geminiani held the post until 1758, it then fell to Francisco Manalt and eventually to Herrando in 1759, despite the fact that his poor eyesight caused him to miss several notes during the sight-reading exam. In the 1750s and early 1760s he worked with José de Parra's company in the major theatres in Madrid. He was closely associated with the dukes of Alba and Arcos the latter being his patron and *dueño*.

It has been suggested that Herrando possibly went to Paris to oversee the printing of his violin treatise and probably met Francesco Geminiani there. Geminiani used the engraving from the beginning of Herrando's treatise (in which Herrando is seen playing the violin) in the French translation of his own violin method (Paris, 2/1762), substituting his own head for Herrando's. It may have been Geminiani who brought Herrando's music to England, thus explaining the publication of some of his sonatas in London.

Herrando's *Arte y puntual explicación* is a comprehensive compendium of advice on violin technique and performing practice. His 28 violin exercises are roughly analogous to Bach's *Das Wohltemperirte Clavier* in that Herrando wrote one study in each of the major and minor keys. The set works progressively through the sharp keys and then the flat keys, continuing, unlike Bach's set, to the extremes of C \sharp major and A \flat minor and C \flat major and A \sharp minor. The pieces become longer and technically more demanding as the book progresses, and they run the gamut of techniques and effects. In many ways they are worthy cousins to Corelli's op.5 sonatas. One of Herrando's most fascinating pieces is his sonata *El Jardín de Aranjuez en tiempo de primavera con diversos cantos de páxaros y otros animales* ('The Aranjuez garden in springtime with the diverse songs of birds and other animals'). It incorporates bird calls (e.g. canary, cuckoo, quail and dove) and other natural sounds (e.g. a murmuring brook and a tempest) reproduced on the violin.

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theatre

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Los juegos olímpicos (comedia), Madrid, Príncipe, 16 April 1752

La cura y la enfermedad (auto sacramental), May 1752

El segundo Augusto César y proféticas sibilas (comedia and sainetes), Madrid, Cruz, Jan 1753

El día mayor de los días (auto sacramental), June 1753

Judas Iscariot (comedia), Madrid, Cruz, 25 Dec 1753, *E-Mn*

La perla de Inglaterra y Príncipe de Hungría (N. Hernández), Madrid, Príncipe, Oct 1761, *Mn*

Manos blancos no ofenden (P. Calderón de la Barca), Madrid, Casa de Osuna, 1761, *Mm*

El pagador de todos (sainete), *E, Mm*

instrumental

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3 dúos nuevos, 2 vn (?Madrid, 1760)

Minvets, 18 New Spanish Minuets, 2 vn, b (London, 1760), also incl. works by other composers

6 sonatinas, 5-str vn, ded. Farinelli, 1754, *I-Bc*

Sonata, fl/vn, b, L. Siemens Hernández's private collection, Las Palmas, *E-J* (inc.), ed. in Siemens Hernández (1987)

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Minuet, vn, Southwest Museum, Los Angeles

theoretical works

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lost works

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CRAIG H. RUSSELL

Herra Rodríguez, Luis Diego

(b San José, 23 Feb 1952). Costa Rican conductor and composer. After completing his musical studies at the Castella Conservatory (1969) he took a degree in conducting at the University of Costa Rica (1978). He took a further degree in composition (1985), studying with Benjamín Gutiérrez and Bernal Flores. He travelled to Europe to attend further classes and workshops, including the Summer Academy in Nice and classes in composition and analysis with Malec and Jolas at the Paris Conservatoire (1982). From 1982 he has been teaching at the University of Costa Rica and was the dean of the Faculty of Fine Arts of that university (1994–98).

From 1981–2 he conducted the Costa Rican Youth Orchestra and also taught conducting and composition to the orchestra's members (1982–5). He was assistant conductor to the National SO (1983–4) and has been a guest conductor of the University of Costa Rica SO. He has conducted orchestras throughout Central America and in France.

His output as a composer includes symphonies, chamber music, solo pieces and music for ballet and theatre. He has twice won the Aquileo J. Echevarría National Music Prize: in 1984 (*Hálitos*, for brass quintet and tape), and in 1990 (Symphony no.1).

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(selective list)

Inst: Canción, cl, orch, 1974; El candil, suite, orch, 1974; Adagio, str, 1976; Preludio, orch, 1976; Qnt, ww, pf, 1976; Cuadros, orch, 1978; Trio, cl, vc, pf, 1979; Trío y percusión, 1980; De la piedra, ballet, 1981; Hálitos, brass qnt, tape, 1984; Triforme, band, 1987; Str Qt, 1989; Sym. no.1, 1990; K 509, pf; 3 piezas, hpd; Spirits of Magic no.1, hn; Spirits of Magic no.2, eng hn

Vocal: Copla de Domingo Jiménez, 1v, pf, 1975; Retrato momentáneo, chorus, 1980; Sonata de invierno, 1v, pf, 1988; El gavilán, 1v, pf, 1988; Canción futura a la paz, chorus, 1989

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JORGE LUIS ACEVEDO VARGAS

Herrer [Herrerus], Michael

(*b* ?Bavaria, 1550–75; *d* ?Carinthia, after 1608). German writer of contrafacta and editor. He was a Master of Arts and an Augustinian canon. Before 1591 he was dean of the foundation at Baumburg, Lower Bavaria. Later he was provost of at least three other foundations: from November 1591 at Suben am Inn, Upper Austria, from 1599 to 1603 at St Nicolai, near Passau, and then at Strassburg an der Gurk, Carinthia. He published four volumes of contrafacta. *Canticum gloriosae deiparae Virginis Mariae ... super varia (ut vocant) madrigalia* for six voices (Passau, 1602) is an edition of works by another canon from Suben, Martin Langreder. There are nearly 100 works in his more significant three-volume collection *Hortus musicalis* (Passau, 1606⁶, and Munich, 1609¹⁴⁻¹⁵). The first book (which he stated was ready as early as 1602) is for five voices, the second for five and six, the third for five and more voices. (For further details, including the full texts of the introductions to his collections, see Leuchtman.) Works by Italian composers predominate, but Netherlanders working in Germany and Italy (e.g. Lassus, Monte and Wert) are also represented. It is worth noting that Herrer included pieces by two composers – Jan van Turnhout and Peter Philips – whose vocal music had hitherto been published only in the Netherlands.

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HORST LEUCHTMANN, A. LINDSEY KIRWAN

Herrera, Juan de

(*b* Bogotá, c1670; *d* Bogotá, shortly before 18 March 1738). Colombian composer. He may have come from a wealthy family, as his father, Fernando de Herrera, was an *alférez*, a generally bought honorary military title that only the privileged could afford. Juan seems to have had a good education: it is possible that he pursued his clerical studies at the Jesuit Colegio de S Bartolomé, and he took a degree in either arts or theology, since he is referred to as *bachiller presbítero*. From about the late 1690s until his death he was chaplain and choirmaster to the nuns of the Dominican S Inés Convent, Bogotá. One of his students, María Gertrudis Teresa de Santa Inés, was well known for her beautiful voice. In January 1703 he became maestro de capilla of Bogotá Cathedral, a post he held until his death. This position, which required the provision of a regular supply of new compositions, as well as the teaching of choirboys, made him the most prolific composer of colonial Colombia. The cathedral records for 1711 show that the chapter considered him too permissive with the musicians, reprimanded him and even replaced him for a few months, only to reinstate him under pressure from the musicians. He wrote his will on 2 February 1738 and died during Lent; an interim successor was appointed on 18 March.

Of his 41 or so extant works at Bogotá, 30 are to Latin texts, the remainder being in the vernacular; the more mature works, dating from his period as maestro de capilla, include five masses, three requiem masses, several sets of vesper psalms, three collections of Lamentations, an incomplete *Officium defunctorum* and several villancicos. Most of his liturgical works are polychoral. In his earliest dated work, *Laudate Dominum, omnes gentes* (1689), for three choirs and harp continuo, the choirs are treated antiphonally and come together only at the final cadences of the three sections; the third choir is in only two parts, whose high tessitura suggests that they were intended for boys' voices. This work reveals Herrera's superb skill in treating polychoral techniques as well as in combining imaginatively the various sonorities of the three choruses. The two complete masses, for eight voices, also display solid choral writing and at times a rich harmonic vocabulary; some works survive only in posthumous copies, and several attributions by Perdomo Escobar are doubtful.

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all in CO-B

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GERARD BÉHAGUE

Herrera, Martín Gómez de.

See [Gómez de Herrera, Martín](#).

Herrera, Tomás de

(*f* Cuzco, 1611–20). Peruvian composer and organist. He was appointed organist of Cuzco Cathedral at Pentecost in 1611 at the annual salary of 300 pesos. On 16 August 1611 the cathedral chapter raised his pay to 450 pesos on the condition that he agree to continue in his post for four years, playing daily. His charming three-part chanzoneta *Hijos de Eva tributarios* was copied in the second half of the 17th century into a 500-page commonplace book *Tesoro de diversas materias* (in Buenos Aires, Ricardo Rojas Museum, Gregorio de Zuola MS; transcr. in Stevenson, 1960; facs. in Vega). His two sons succeeded him at Cuzco Cathedral as chief organists; the elder, referred to as 'the licentiate Thomas de Herrera, priest', died shortly before 25 February 1682, and was immediately succeeded by the younger.

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ROBERT STEVENSON

Herrerius, Michael.

See [Herrer, Michael](#).

Herresthal, Harald

(b Neuwied, Germany, 15 Jan 1944). Norwegian musicologist and organist. He completed studies in organ and church singing at Oslo Conservatory in 1966 and the MA in musicology at Oslo University in 1968; he also studied the organ with Grunenwald in Paris and Flor Peeters in Mechelen (1967–8). He was appointed lecturer (1964) at the Oslo Conservatory, and was made full professor of organ and chair of the department of church music and musicology in 1978; he also served as the president of the school, 1980–82. At the same time he was an active performer and was appointed organist of the Majorstua Kirke in Oslo in 1974. He has been editor of *Studia musicologica norvegica* (1990–93), the series Nordens Musikkhistorie and Masterpieces of Nordic Music. His writings focus on church music and Norwegian music of the 19th and 20th centuries and he has written music criticism for the *Morgenbladet*, *Verdens Gang* and *Aftenposten*.

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KARI MICHELSEN

Herreweghe, Philippe

(b Ghent, 2 May 1947). Belgian conductor and chorus director. In Ghent he pursued studies in both medicine and music, taking piano and organ lessons with Marcel Gazelle. In 1969 he founded his own choir, Collegium Vocale. The excellence of this group was noticed by Nikolaus Harnoncourt and Gustav Leonhardt, who invited it to collaborate in their recordings of the complete sacred cantatas of Bach. In France Herreweghe was invited to form a comparable ensemble to interpret French 17th- and 18th-century music, which led in 1977 to the founding of the Chapelle Royale choir and orchestra. With these groups he has recorded not only music of the *grand siècle*, including works by Lully, Lalande and Rameau, but also Classical and Romantic repertory by composers as disparate as Mozart, Mendelssohn, Berlioz and Bruckner. More recently, Herreweghe has further diversified his interests: in 1988 he formed the Ensemble Vocal Européen, comprising between five and 12 singers, to perform Renaissance polyphony, and in 1991 he founded the Orchestre des

Champs-Élysées, a period-instrument ensemble specializing in late Classical and Romantic music.

As well as directing his own groups, Herreweghe is regularly invited to conduct established symphony orchestras, including the Concertgebouw and the NDR SO. In 1982 he was appointed artistic director of the early music festival at Saintes in south-west France. He has been honoured both in his native Belgium and in France, where in 1994 he was made an Officier des Arts et des Lettres. Although he has been admired in performances and recordings embracing a wide repertory, his recordings of Bach and of Romantic choral works have received special acclaim.

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NICHOLAS ANDERSON

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See [Hergot, Hans](#).

Herrgott, Kunegunde

(*d* Nuremberg, 7 Feb 1547). German printer and wife first of [Hans Hergot](#) and later of [Georg Wachter](#).

Herrick, Christopher

(*b* Bletchley, 23 May 1942). English organist. A boy chorister at St Paul's Cathedral, he sang with the choir at the Coronation in 1953. After studying at Oxford and with Adrian Boult at the RCM, he was assistant organist at St Paul's Cathedral from 1967 to 1974. He spent the next ten years at Westminster Abbey (from 1979 to 1984 as sub-organist), playing at royal and state occasions and giving more than 200 recitals. In 1984 he embarked upon a solo career which has taken him all over the world; at home he gave the solo organ concert in the centenary Proms season (1994). In addition to his concert and broadcasting schedule, Herrick has made highly individual recordings of all Bach's organ works on Metzler organs in Switzerland, flanked by an acclaimed series of virtuoso organ 'fireworks' on notable instruments in many countries. He broke new ground by recording the 12 Daquin *Noëls* on the restored 1739 Parizot organ in St Rémy, Dieppe.

STANLEY WEBB

Herrmann, Bernard

(*b* New York, 29 June 1911; *d* Los Angeles, 24 Dec 1975). American composer and conductor. In 1929, while still a student at DeWitt Clinton High School, he enrolled for classes in composition and conducting at New York University. The subsequent year he followed his conducting teacher Albert Stoessel to the Juilliard School of Music, where he was taught

composition by the Dutch émigré Bernard Wagenaar. He left the Juilliard School after less than two years, apparently because he found the institution too conservative, and returned informally to New York University during the academic year 1932–3 to attend a course in composition and orchestration given by Percy Grainger. Grainger's eclectic approach revealed to Herrmann the range and diversity of the musical materials available to the contemporary composer. Early in 1933, he formed the New Chamber Orchestra from a group of unemployed musicians as a vehicle for his talents as both conductor and composer. The orchestra's repertory brought together contemporary compositions (including those of Ives, with whom Herrmann formed a lasting friendship) and works by English composers such as Purcell and Elgar, symptomatic of his anglophile tendencies.

In 1934 Herrmann was appointed assistant to Johnny Green, a conductor and composer at CBS, and from 1936 to 1940 composed a considerable quantity of incidental music for the radio series 'The Columbia Workshop' (1936–7, at least 75 shows), 'The Mercury Theater on the Air' (1938, 22 shows directed by Orson Welles) and 'The Campbell Playhouse' (1938–40, 56 shows, also directed by Welles). During his apprenticeship in radio theatre he developed a musical style which was immediate and economical, both in terms of the instrumental resources employed and melodic and harmonic language. The partnership he forged with Welles resulted in his first film score, *Citizen Kane*, composed in 1940 and released by RKO in 1941. In 1942 he scored a second film for Welles, *The Magnificent Ambersons*, but refused to let his name appear in the credits after the savage cutting of his music following poor audience response to the preview.

In the subsequent 12 years, Herrmann composed a number of scores for Fox studios, but it was his partnership with Alfred Hitchcock at Paramount and MGM (1955–64) which cemented his reputation. *Vertigo* (1958), *North by Northwest* (1959) and *Psycho* (1960) are generally held to represent the summit of his film scoring achievement; the infamous shower scene of *Psycho*, which Hitchcock initially intended to be unscored, is one of the most frequently referenced and influential cues in cinematic history. Throughout this period he composed cues and stock scores for CBS TV series such as *Rawhide*, *The Twilight Zone* and *The Alfred Hitchcock Half Hour*. In 1966 Herrmann felt unable and unwilling to acquiesce to Hitchcock's demand for a more overtly popular score for *Torn Curtain*, and composed no further music for him thereafter. During the final ten years of his career, he worked with the directors François Truffaut (*Fahrenheit 451*, 1966, and *La mariée était en noir*, 1967), Brian de Palma (*Sisters*, 1973, and *Obsession*, 1976) and ultimately Martin Scorsese on *Taxi Driver* (1976).

For Herrmann, orchestration was a composer's musical thumbprint. Unlike most other Hollywood composers of his generation he orchestrated his own music rather than passing a short score to a team of orchestrators. His instrumentation was often unusual: *The Day the Earth Stood Still* (1951) uses two theremins (an electronic instrument previously used by Miklós Rózsa in his 1945 scores for *The Lost Weekend* and *Spellbound*), electronic violin, bass and guitar, four harps, four pianos, percussion and

brass; *Psycho* is scored for string orchestra; *Journey to the Center of the Earth* (1959) requires five organs; *On Dangerous Ground* (1951) has a solo part for viola d'amore. Herrmann generally avoided the 'leitmotif' system adopted by many film composers, finding that short phrases were less limiting to the composer than the closed forms of 8- and 16-bar melodies. Ostinato figures built around one- or two-bar units feature prominently in his later scores, often being associated with obsessive behaviour. Although his musical language is fundamentally tonal, he makes sustained use of dissonance and chromatic embellishment, and employs complex harmonic units such as the superimposed E \flat minor and D major triads near the beginning of *Vertigo*.

Despite his wide acclaim as a film composer, Herrmann's concert works and operas have not had the same level of public success. His opera *Wuthering Heights* (1943–51) is perhaps his finest and most sustained achievement in this field. A complex and enigmatic figure who could be egotistical and irascible, refined and sentimental by turns, who hustled at the centre of the American culture industry, yet yearned for the English pastoral, he remains one of the central figures of film-music composition.

WORKS

films

director in parentheses

Citizen Kane (O. Welles), 1941; All That Money Can Buy (W. Dieterle), 1941; The Magnificent Ambersons (Welles), 1942; Jane Eyre (R. Stevenson), 1943; Hanover Square (J. Brahm), 1945; Anna and the King of Siam (J. Cromwell), 1946; The Ghost and Mrs Muir (J.L. Mankiewicz), 1947; The Day the Earth Stood Still (R. Wise), 1951; On Dangerous Ground (N. Ray), 1951; Five Fingers (Mankiewicz), 1952; The Snows of Kilimanjaro (H. King), 1952; Beneath the Twelve Mile Reef (R.D. Webb), 1953; King of the Khyber Rifles (King), 1953; White Witch Doctor (H. Hathaway), 1953; The Egyptian (M. Curtiz), 1954 [collab. A. Newman]; Garden of Evil (Hathaway), 1954; The Kentuckian (B. Lancaster), 1955; The Trouble with Harry (A. Hitchcock), 1955; Prince of Players (P. Dunne), 1955

The Man in the Gray Flannel Suit (N. Johnson), 1956; The Man who Knew Too Much (Hitchcock), 1956; Williamsburg, the Story of a Patriot (G. Seaton), 1956; The Wrong Man (Hitchcock), 1956; A Hatful of Rain (F. Zinnemann), 1957; The Naked and the Dead (R. Walsh), 1958; The Seventh Voyage of Sinbad (N. Juran), 1958; Vertigo (Hitchcock), 1958; Blue Denim (Dunne), 1959; Journey to the Center of the Earth (H. Levin), 1959; North by Northwest (Hitchcock), 1959; The Three Worlds of Gulliver (J. Sher), 1960; Psycho (Hitchcock), 1960; Cape Fear (J. Lee Thompson), 1961; Mysterious Island (C. Endfield), 1961; Tender Is the Night (King), 1961; The Birds (Hitchcock), 1963 [as sound consultant]

Jason and the Argonauts (D. Chaffey), 1963; Marnie (Hitchcock), 1964; Joy in the Morning (A. Segal), 1965; Fahrenheit 451 (F. Truffaut), 1966; Torn Curtain (Hitchcock) 1966 [rejected score]; La mariée était en noir [The Bride Wore Black] (Truffaut), 1967; Twisted Nerve (R. Boulting), 1968; The Battle of Neretva (V. Bilajic), 1969; The Road Builder [The Night Digger] (A. Reid), 1971; Endless Night (S. Gilliat), 1971; Sisters (B. de Palma), 1973; It's Alive (L. Cohen), 1974; Obsession (de Palma), 1976; Taxi Driver (M. Scorsese), 1976

television and radio

Television (all series or compilations partly scored by Herrmann): The Alfred Hitchcock Half Hour; Alfred Hitchcock Presents; The Americans; Collector's Item; Convoy; Ethan Allan; Forecast; Gunsmoke; Have Gun Will Travel; House on 'K' Street; Impact; The Kraft Suspense Theatre; Landmark; Pursuit; Rawhide; Studio One; The Twilight Zone; The Virginian

Radio: The Campbell Playhouse; Columbia Presents Corwin; The Columbia Workshop; Crime Classics; Mercury Summer Theatre; The Mercury Theater on the Air; Orson Welles Show; Suspense; others

vocal

Ops: Wuthering Heights (op, L. Fletcher, after E. Brontë), 1943–51; A Christmas Carol (M. Anderson, after C. Dickens), 1954 [television]; A Child is Born (after S.V. Benét), 1955 [television]

Musical: The King of Schnorrers (D. Lampert and S. Wencelberg after I. Zangwill), 1968

Cants.: Moby Dick (W.C. Harrington, after H. Melville), solo vv, male chorus, orch, 1937–8; Johnny Appleseed, solo vv, chorus, orch, 1940, incomplete

Other: The Fantasticks (N. Breton), song cycle, S, A, T, B, chorus, orch, 1942

instrumental

Orch: Variations on Deep River and Water Boy, 1933; Currier and Ives, suite, 1935; Nocturne and Scherzo, 1936; Sym., 1939–41; For the Fallen, 1943; Welles Raises Kane, suite, 1943

Chbr: Aria, fl, hp, 1932; Marche Militaire, chbr orch, 1932; Aubade, 14 insts, 1933 [rev. as Silent Noon, 1975]; Prelude to Anathema, 15 insts, 1933; Sinfonietta, strs, 1935; Echoes, str qt, 1965; Souvenirs de voyage, cl, str qt, 1967

Principal publisher: Novello

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G. Bruce: *Bernard Herrmann: Film Music and Narrative* (Ann Arbor, 1985)

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R.S. Brown: *Overtones and Undertones: Reading Film Music* (Berkeley and Los Angeles, 1994)

DAVID COOPER

Herrmann, Gottfried

(*b* Sondershausen, 15 May 1808; *d* Lübeck, 6 June 1878). German pianist, violinist, organist, composer and conductor. He was born into a family of musicians; his father, J.H.W. Herrmann, was a Nordhausen town musician. He studied the piano with Seebach (the local organist), the piano and organ with Mühling and the violin with his father, and subsequently in Kassel he had free violin lessons with Spohr (1826–7) and studied theory and composition with Hauptmann. On Spohr's recommendation he became first violinist in the Hanover Hofkapelle (1827), continuing his studies with the court organist and pianist Aloys Schmitt. In 1829 he joined the Frankfurt

municipal orchestra as first violinist and formed an excellent string quartet which made several concert tours.

After a period in Nordhausen during the aftermath of the July Revolution (1831) he moved to Lübeck as deputy organist of the Marienkirche (1832, organist from 1833), and in 1833 the post of city music director (with responsibility for sacred and secular music and music education) was created for him. In the same year he obtained citizenship and in 1835 married his singing pupil Luise Bruhns. From 1834 he conducted regular subscription concerts, in which he promoted contemporary works, and he became acquainted with such visiting performers as Loewe, Ole Bull, Clara Wieck and Liszt. He also conducted the Gesangverein, Alte Liedertafel, Cäcilienverein and the municipal theatre orchestra, initiated the Norddeutscher Musikfestverein (1839) and gave private lessons.

During a concert tour to Paris (1843) Herrmann was rated a better violinist than Vieuxtemps and was apparently considered as prospective organist at the Madeleine. However, he subsequently became royal Kapellmeister at Sondershausen (1844), where he introduced works by Wagner as well as Spohr, Berlioz and Liszt, and founded a chamber-music society, Euterpe (1849). In 1852 he returned to Lübeck as city director of secular music; he directed opera and theatre performances, giving the first Wagner performance in Lübeck (*Tannhäuser*, 1855), and organized an annual series of eight chamber concerts (from 1853). On visits to Hamburg he got to know Brahms (1859, 1860) and gave two concerts of his own compositions (1862, 1874). In Altenburg (1868) his String Octet was performed twice on successive days. At his memorial concert (9 Nov 1878) his choral work *Heilig* and Second Symphony were heard.

Herrmann was not recognized as a composer during his lifetime. His operas failed because of their untheatrical texts, but their music has dramatic power and melodic invention. Spohr's influence is obvious, though not excessive, in the concertos and chamber music and Beethoven's in the symphonies. His weightiest work, the First Symphony (*Sinfonia patetica*, 1841), has been considered (Göhler) to equal Schumann's and Mendelssohn's symphonies in stature and to anticipate Wagner's *Tristan* style and the technique and instrumentation of Brahms.

Gottfried's brother Carl (*b* Sondershausen, 10 March 1810; *d* Sondershausen, 17 Feb 1890), a violinist and oboist, followed him to Frankfurt and Lübeck, playing in the municipal and theatre orchestras; from 1834 he was royal Kammermusik of the Sondershausen Hofkapelle and retired in the late 1870s. Carl's daughter Clara (*b* Sondershausen, 18 May 1853; *d* Lübeck, 28 Feb 1931) was a gifted pianist and continued Gottfried Herrmann's Lübeck chamber concert series until 1921.

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HANS HAASE

Herrmann, Hugo

(*b* Ravensburg, 19 April 1896; *d* Stuttgart, 7 Sept 1967). German composer and organist. Having no systematic music education, he intended originally to follow his father as a provincial schoolteacher, but after war service he studied at the Stuttgart Conservatory and then at the Berlin Hochschule für Musik under Gmeindl and Schreker. He worked as an organist and choral conductor in Balingen and Ludwigsburg (1919–23) and then went to the USA for two years, serving as organist of the Church of the Holy Redeemer, Detroit. Back in Germany he worked in Reutlingen (1925–9, 1932–5), held a position at the Wiesbaden Staatstheater (1929–32) and was from 1935 director of the Trossingen Städtische Musikschule, where he was made professor in 1950. A composer of *Gebrauchsmusik*, he was particularly active during the 1930s in directing music festivals such as Donaueschingen (1934–7) for the purpose of creating community music. At Hindemith's suggestion, he composed the *Sieben neue Spielmusiken* (1927) which is generally regarded as the first work of musical importance written for the accordion. This was followed by several other works of substance for the instrument (concertos, duos and solo pieces). Herrmann was also an enthusiastic proponent of the harmonica.

WORKS

(selective list)

Stage works: *Gazellenhorn* (chbr op, 1, E. Rupp-Gerdes), Stuttgart, 20 Mar 1929; *Der Rekord* (school op, Seifer), 1930; *Vasantasena* (2, L. Feuchtwanger), Wiesbaden, 11 Nov 1930; *Der Überfall* (Knabenspiel, H. Barth), c1931; *Das Wunder* (1, G. Schmückle), Stuttgart, 14 Nov 1937; *Paracelsus* (3, M. Sills-Fuchs), Bremen, 27 May 1943; *Das Heinzelmännchen* (Tanzspiel), spkr, accdn orch, 1945; *Picknick* (chbr op, 1, E. Rupp-Gerdes), unperf., unpubd.

Choral: *Minnespiel*, op.4, female vv, hp, 1922; *Totentänze*, op.20, 1926; *Landknechtsleben*, op.21, 1926; *Marienminne*, op.22a, madrigal, 5vv, 1926; *Das hohe Lied der Liebe*, op.27, 1928; *Galgenlieder*, chbr cant., op.44, 1928; *Chorpastorale*, op.63, 1928; *Jesus and seine Jünger*, orat, op.80, 1931; *Chinesisches-Suite* (H. Bethge), op.38, v, vc, 1938; *Des Friedens Geburt*, festival play, 1947; *Grussworte*, 1954; *Cantata primavera*, 1956; masses

Syms.: op.32, 1928; op.56, 1929, 1950, 1951, 1955

Other orch: *Vorspiel zu einer hohen Feier*, op.7, 1925; *Chbr Sym.*, op.12, 19 insts, 1926; *Org Conc.*, op.29a; *Sym. Musik*, op.29b, 1927; *Org Conc.*, op.37, 1928; *Vn Conc.*, op.75, 1930; *Hpd Conc.*, op.76, 1931; *Va da gamba Conc.*, op.79c, 1931; *Wach auf, Du deutsches Land*, Variations, tpt, str orch, 1936; *Conc.*, accdn, hp, orch, 1951; *Sym. Metamorphosen*, 1953; *Die Maschine*, Sinfonietta, op.69, chbr orch; *An meine Heimat*, symphonisches Werk II, op.94

Accdn with orch: *Drei kleine Feiermusiken*, 1936; *Romantischer Nachtmusik*, 1938; *Dorfsonntag*, 1939; *Feierlicher Eingang*, 1939; *Kleines Mayenkonzert*, 1939; *Morgenstimmung*, 1939; *Ov. zu einem Märchenspiel*, 1939; *Abendmusik*, 1940;

Altwiener Musik, 1940; Morgenmusik, 1940; Windmühlenmusik, 1940; Accdn Conc. 1941; Der gute Kamerad, 1941; Strassburger Turmmusik, 1942; Das Meer-Suite, 1943; Int, 1943; Kleine Alpenmusik, 1943; Accdn Conc., 1944; Pastorale française, 1945; Der tönende Spielzeugkasten, 1947; Russische Fantaisie, 1947; Preludio-sacrale, Ciacona e fuga, 1950; Cupido-Ov., 1951; Variationen-Suite über 'Viel Freuden mit sich bringet, 1952; Zwischen Berg und Tal, Rondo, 1954; Irland-Suite, 1955

Other accdn: 7 neue Spielmusiken (1927); Schwaebischer Dorfmusiken (1933); Jahrmarktsmusik (1935); Musikalische Bewegungsspiele (1936); Rondoletto (1937); Phantasie (1938); Frühlingssonatine (1940); Liedvariation über 'All mein Gedanken' (Locheimer Liederbuch 1452, 1941); Pastorale und Rondo, accdn, hp, 1941; Toccata, 1941, Kleines Konzert für Akkordeon, 1943, Stimmungen, 1943, Häusliche Musik, accdn, vn, 1944; Konzert-Etuden, 1946; Bolero concertante, 1947; Neuen Tanzmusiken im Zeitstil, 1947; Gemütliche Hausmusik, vn, accdn, 1948; Altes and Neues zu zweien, accdn, pf, 1950; Passacaglia, 1951; Ov. alla zingarese, 1954; Allegro moderato, 1957; Vivace, 1957

Harmonica: Sieben Märchen, 1941; Concertino, mouth org, pf, 1948; Morgenklang und Sonnenreigen, mouth org orch, 1952; Vom Himmel hoch, ein weihnachtliches Spiel, mouth org orch, 1953

Other works: 4 str qts; Sonata, vn, pf; Pf Trio, op.31, vc, 1938; Apokalypse 1945, 2 solo vv, str, 1945

Principal publishers: André, Böhm, Boosey & Hawkes, Bote & Bock, Breitkopf & Härtel, Eulenburg, Hochstein, Hohner, Hug, Kistner und Siegel, Schott, Sikorski, Tischer & Jagenberg, Tonos

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JOHN MORGAN/ERIK LEVI

Herrmann, Jakob Zeugheer.

See [Zeugheer, Jakob](#).

Herrmann, Karl-Ernst

(b Neukirch, Upper Lusatia, 1936). German director and designer. He studied design and scenography with Rudi Wagner and Willi Schmidt at the Hochschule für Bildende Kunst in Berlin. He began designing for the theatre in Ulm (1961) and in 1969 encountered the director Peter Stein in Bremen, beginning a long association with him with a sensational production of Brecht's early play *Im Dickicht der Städte*. After working with Stein at the Berlin Schaubühne, Herrmann left in 1978 to work as a freelance opera and theatre designer. His first major opera production was *Das Rheingold* (directed by Stein), the first part of the Paris Opéra *Ring* of

1976 (which proceeded only as far as *Die Walküre*, directed by Klaus-Michael Grüber, before the cycle was abandoned). In 1978 Herrmann designed *Così fan tutte* for Luc Bondy at the Théâtre de la Monnaie, Brussels, which has since been the centre of his activities. There he made his début as the director as well as the designer of an opera, in Mozart's *La clemenza di Tito*. The success of that production led to a cycle of Mozart operas (*Don Giovanni*, *Die Entführung aus dem Serail*, *La finta giardiniera*, *Die Zauberflöte* and *Le nozze di Figaro*), which has been hailed as one of the most original in the 1980s and early 1990s. He has also directed *La traviata* and Gluck's *Orfeo ed Euridice* there. Herrmann's work, in close conjunction with his wife, Ursel Herrmann, and Geoffrey Layton, is characterized by a strong neo-classical visual vocabulary and the creation of a temporary ensemble of actor-singers. His productions formed the keystone of Gérard Mortier's régime at La Monnaie. Significantly, Mortier imported his Brussels versions of *La clemenza di Tito* and *La finta giardiniera* for his inaugural Salzburg Festival in 1992.

HUGH CANNING

Hersant, Philippe

(b Rome, 21 June 1948). French composer. He studied at the Paris Conservatoire, where he was a pupil of Jolivet, subsequently receiving bursaries to work at the Casa Velazquez, Madrid (1970–72), and the Villa Médici, Rome (1978–80). He became a producer at Radio France in 1973. His many awards have included the Prix Arthur Honegger (1994), the Prix Maurice Ravel (1996) and three SACEM prizes, including the Grand Prix de la Musique Symphonique (1998). Between 1998 and 2000 he was composer-in-residence with the Orchestre National de Lyon.

Hersant has composed in a variety of genres, tackling each with a rigour that never clouds the originality of his imagination and lyricism. A common structural device in his music is the projection throughout a composition of a single stable idea, such as a chord, a recurrent motif or a pedal note. Stylistic references to the past, whether to Tallis or Monteverdi, Liszt or Bartók, are always closely tied in with the atmosphere of the work as a whole. His vocal works set the most challenging poetry – writers such as Hölderlin, Leopardi and Heiner Müller – in a way that allows each text to condition the form of the composition differently. He has developed a mastery of orchestration which is as apparent in his handling of the full orchestra as in his skilful, and often original, exploitations of specific instrumental groups (as in the Cello Concerto no.1 and *Landschaft mit Argonauten*); significantly in his opera *Le château des Carpathes*, it is the orchestra that structures the course of the dramatic action.

WORKS

(selective list)

Op: Les visites espacées (chbr op), 1982; Le château des Carpathes, 1989–91
 Vocal: Missa brevis, 12vv, chbr orch, 1986; Lebenslauf (F. Hölderlin), 6 mélodies, S, ens, 1992; Landschaft mit Argonauten (cant., H. Müller), mixed chorus, 8 trbn, 1991–4; L'infinito, 12vv, 1993; Aus tiefer Not (Ps cxix), chorus, va da gamba, positive org, 1994; Paysage avec ruines, Mez, orch, 1999

Orch: Stances, 1978–92; Méandres, vn, orch, 1981; Aztlan, 1983; Vc Conc. no.1, 1989; Vc Conc. no.2, 1996–7; 5 pièces, 1997

Chbr and solo inst: Mouvement, pf, 1979; Str Qt no.1, 1985; Pavane, va, 1987; Nachtgesang, cl, vn, vc, pf, 1988; Str Qt no.2, 1988; Elégie, str qt, 1990; Sextet, cl, bn, vn, va, vc, pf, 1994; 8 pièces, bn, ens, 1995; 8 duos, va, bn, 1995; 5 miniatures, a fl, 1995; Chants du Sud, vn, 1996; Pf Trio, 1998

Principal publisher: Durand

MYRIAM SOUMAGNAC

Herschel, Sir William [Friedrich Wilhelm]

(*b* Hanover, 15 Nov 1738; *d* Slough, 25 Aug 1822). English musician and astronomer of German birth. The son of the violinist and oboist Isaac Herschel (*b* 14 Jan 1707; *d* 22 March 1767), he was born Friedrich Wilhelm Herschel and became a naturalized English citizen on 30 April 1793 with the name William Herschel. As a young boy he excelled at scientific studies but was soon engaged by the Hanover Guards as an oboist and violinist (1 May 1753). ‘This engagement’, he said, ‘furnished the means for my improvement not only in music, which was my profession, but also in acquiring a knowledge of the French language, with the advantage of studying above two years under a very well informed teacher [Hofschläger], who ... encouraged the taste he found in his pupil for the study of philosophy, especially logic, ethics and metaphysics.’

In 1756 the Seven Years War began and in April the Hanover Guards were posted to England in anticipation of possible attack by the French. On their return to Germany that autumn Herschel and his father found the conditions severe. Following the Battle of Hastenbeck Isaac's concern for his son's safety led him to discover that on account of the latter's youth he had not been sworn in and therefore could be easily granted dismissal from military service. This was quickly procured.

Later that year, William and his elder brother, Jacob (*b* 20 Nov 1734; *d* 1792), returned to England and tried to establish themselves as musicians. William soon found work as a music copyist while Jacob, after taking on some private pupils, returned to Hanover in 1759. William ‘found [himself] in great difficulties, and seeing no likelihood of doing well in London [he] intended to try for better success in the country’. The best opportunity was as head of a small band for a regiment of militia in Yorkshire. The band consisted of only two oboes and two french horns but Herschel considered them excellent performers and composed military music ‘on purpose to show off our instruments’. These were his first known compositional efforts and their success can be judged by the fact that he produced a substantial number of works over the next five years. Compositions extant from 1759 include two viola concertos and one oboe concerto, all undoubtedly reflecting his performing ability. Between 1760 and 1766 Herschel wrote

many more compositions, including 18 symphonies, which he rehearsed with groups he conducted, often also appearing as soloist. His several autobiographical accounts, together with his methodical grouping and dating of manuscripts, give a clear picture of a talented and energetic young man intent on establishing himself in the Newcastle area. In 1761 he conducted a band of 30 musicians in Newcastle to honour the King's coronation day and in 1762 he became manager of the subscription concerts in Leeds.

In March 1766 Herschel was appointed organist at St John the Baptist, Halifax, where he remained for just three months, and in late 1767 he became organist at the Octagon Chapel, Bath. By now he was well established in musical circles in the important centre of Bath but his interests focussed increasingly on his scientific, and particularly astronomical, activities. In 1777 he commented that 'Musical business carried on as usual. All my leisure time was given to preparing telescopes and contriving proper stands for them. I kept a regular account of any experiments of polishing'. On 13 March 1781 he famously discovered Uranus (then named *Georgium Sidus*, after King George III). The following spring, the King awarded Herschel an annual stipend of £200 so that he might devote himself entirely to astronomy and he gave up his musical career.

So compact is Herschel's compositional career that it is perhaps surprising to find in it stylistic change. The earliest works (1759–62) are heavily influenced by the North German tradition from which he had sprung. They are full of common elements of the *empfindsamer* and *Sturm und Drang* styles. Duckles cites the slow movements of the d-minor viola concerto (1759) with its melodic style, abrupt contrasts of dynamic and sudden changes of texture suggesting an improvisatory quality. In 1762 the style changed profoundly to a much more *galant* or Italianate style that was superficially pleasing but lacked depth.

His brother, Jacob, was also a composer. During his stay in England he published a sinfonia in Robert Bremner's Periodical Overture series (it has often been incorrectly accounted a composition by William); Jacob also published in London *Six sonates à deux violons et la basse* (1769) and *Six quartettos* (after 1783) for strings (probably the same works as the *Six quartettos for two violins, a tenor and violoncello*, London, n.d.), and in Amsterdam *Sei quartetti per il cembalo obbligato, due violini e violoncello* op.1 (1771–2). Two of his violin concertos survive in manuscript (in *GB-Lbl*) and another symphony (in *D-RUI*).

WORKS

most MSS autograph

Syms. (all in *GB-Lbl*): nos.1–6 (G, D, C, d, f, B \flat), str, bn, hpd, 1760; nos.7–12: 5 a 4 (d, c, F, g, F), 1 a 10 (D), 1761; nos.13–18: 2 a 4 (E \flat , E \flat), 4 a 8 (D, E, C, E \flat), 1762; nos.19–24, for Grand Orch (c, C, b, a, D, C), 1762–4: nos.2, 5, 13 ed. in *The Symphony 1720–1840*, ser. E, iii (New York, 1983)

Concs (all *US-BEm*, unless otherwise stated): E \flat , ob, str, bc, May 1759; d, va, str, bc, Aug 1759; F, va, str, bc, Oct 1759; a, vn, str, bc, bns, July 1760; G, vn, str, 1761; C, vn, str, bc, Sept 1762; d, vn, str, bc, July 1764; C, ob, str, bc; C, ob, str, 2

hn, 2 bn; Allegro, C, ob, str [possibly opt. 3rd movt to preceding conc.]; C, vn, str, hns; C, inc., vn, str [last movt not scored]; D, org, str, G, org, orch [with alternative Andante 2nd movt], both 1767, in S. Jeans's private collection, now in *GB-Lbl*: ob concs. all ed. W. Davis Jerome (Philadelphia, 1998)

Chbr and solo inst: 6 sonate, hpd, vn, vc (Bath, 1769) [also for hpd alone]; 3 sonatas, hpd, *US-BEm* [may be identical with 3 of above entry]; Andantino, arr. 2 basset-hn, 2 ob, 2 hn, 2 bn, *GB-Lbl*; XII Solos, vn, bc, c1763, 10 in *US-BEm*; 24 capriccios, sonata, vn solo, *BEm*

Kbd (all *GB-Eu*, unless otherwise stated): 6 fugues, org; 24 Sonatas, org [14 extant]; 33 Voluntaries and Full Pieces, org, inc.; 24 Full Pieces, org [2 sets, some inc.]; 12 Voluntaries, org [1 extant]; 25 Variations upon the Ascending Scale of the Treble, *US-BEm*; 2 minuets, see Lubbock

Vocal: The Favorite Eccho Catch Sung at the Vauxhall Gardens (London, c1780); Service in A, *GB-WRsg*; TeD and Jub, *Lcm*; 4 ps settings, 4vv, *Lcm*; numerous anthems, etc., perf. Bath, Octagon Chapel, 1767–82, most lost; vocal works, vv, orch, *Cpl*

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C.A. Lubbock: *The Herschel Chronicle: the Life Story of William Herschel and his Sister, Caroline Herschel* (Cambridge, 1933) [incl. substantial primary source material documented by Herschel's granddaughter]

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T. HERMAN KEAHEY

Herschowitz, Philip [Herşcovici, Filip; Gershkovich, Filip]

(b Iaşi, 7 Sept 1906; d Vienna, 5 Jan 1989). Romanian-born composer and music theorist. After graduating from the conservatory in Iaşi, Herschowitz went to Vienna in 1927 and matriculated at the Music Academy, but soon left to study privately with Alban Berg (1928–31), and attended various conducting courses under Hermann Scherchen (1932 onwards). He adopted twelve-note composition at the age of 22, and thus belonged to the first generation of composers to employ a fully developed serial technique from their earliest works. *Fugue* for chamber orchestra (1930) demonstrates the contrapuntal and formal maturity he already commanded.

After a period of critical self-examination, Herschowitz decided to undergo a second course of study, this time with Anton Webern. (His letters to Berg indicate that regular tuition from Webern began in 1935.) Webern's influence gave his musical thought a systematic orientation that formed the basis of the theory of musical form that he himself elaborated four decades later. He worked for Universal Edition as a freelance editor during the 1930s, and thus came to be entrusted with proofreading and editing Berg's last works. Herschowitz was unable to leave Vienna immediately after the Nazi occupation of Austria in 1938, and went on seeing Webern regularly until September 1939. He then fled to Bucharest, where he lived for a year without any financial resources. He took Soviet citizenship in order to avoid persecution as a Jew and in 1940 moved to Czernowitz, where he taught harmony at the conservatory. He continued to compose but the works of this period have not been found. He was due to make his public conducting debut on 22 June 1941, but the German invasion of the Soviet Union on that day prevented it. Herschowitz again fled before the German advance and reached Central Asia, eventually settling in Moscow in 1946. He had joined the Soviet Composers' Union in 1942, but was expelled in 1949.

The compositions surviving from the early period in Moscow do not reveal any concessions to the directives of Soviet musical ideology. His works were not performed, and he earned his living as a music editor and orchestrating film scores for the Cinematographic SO. From the 1960s onwards he gave private tuition in musical analysis and form, but not in composition. He gave a lecture on the musical views of Anton Webern to the Leningrad Composers' Union in 1966, and followed it with series of lectures to the Kiev and Yerevan conservatories in 1968 and 1969. He also began to compose again in 1960; the music he wrote in Moscow during the last three decades of his life builds on the achievements of the Second Viennese School, to which Herschowitz remained loyal in all circumstances.

His teaching eventually prompted Herschowitz to undertake theoretical writings. Mostly in Russian, in number they had reached an impressive total by the time of his death; they included memoirs of his teachers Berg and Webern, treatises on the relationships of tonality and serialism to each other and of both to musical form, and detailed analysis of works by Mozart, Beethoven, Schubert, Mahler, Schoenberg and Webern.

Beethoven studies form the core of Herschkowitz's theoretical works, which make up what may well be the most comprehensive, connected corpus of writing based on Webern's theories ever conceived. He was able to publish only two of these works in his lifetime, in Estonia (Tartu). His widow began publishing a complete edition in 1991, in Moscow.

Herschkowitz, who always wanted to return to Vienna, applied for an exit visa for Israel in 1979 but was not allowed to emigrate until 1987 after an invitation by the Alban-Berg-Stiftung to visit Vienna. He lived in Vienna until his death, and there wrote his last composition, *Drei Gesänge mit Begleitung eines Kammerensembles* (Three Songs with Chamber-Ensemble Accompaniment), settings of poems by García Lorca, Rilke and Celan. To Herschkowitz, the fact that the texts were in different languages mirrored the vicissitudes of his career. In spite of the often catastrophic changes of fortune that he endured, he never ceased to think of himself in his heart of hearts as a specifically Viennese composer. The influence of the Viennese masters reigned above all in the foundations of his musical thinking, not in the external features of his style. He heard very little of his music performed – there are records of only one performance of one of his works before the 1960s (in 1933 in Vienna). So far as he had any reputation at all, it was as a theorist. He did not live to witness the belated appreciation of his unusual significance as a composer.

WORKS

(selective list)

vocal

Wie des Mondes Abbild zittert (H. Heine), 1v, pf, 1932

4 Lieder (P. Celan), Met, pf, 1962: Schlaf und Speise, Espenbaum, Der uns die Stunden zählte, Leuchten; all arr. Met, 2 fl, 2 cl, b cl, 2 bn, 4 hn, small drum, pf, 4 vn, 2 va, 2 vc, early 1970s; Espenbaum arr. Met, fl, 2 cl, perc, pf 4 hands, 6 va, db, early 1970s; Leuchten arr. Met, 2 fl, 2 cl, b cl, 2 bn, 4 hn, pf, 4 vn, 2 va, 2 vc, early 1970s

3 lieduri (I. Barbu), 1v, pf, 1965–6: Margini de seară [On the Edge of Evening], Grup [Group], Lemn sfînt [Holy Wood]

Brandmal (Celan), 1v, pf, 1960s, arr. Mez, fl, 2 cl, pf 4 hands, perc, 6 va, db, 1971

Malaya kamernaya syuita [A Small Chbr Suite], Met, 2 cl, vn, 2 va, vc, pf, 1979: Moderate; Derevo pesen [Tree Songs] (F. García Lorca); Dama pered zerkalom [The Lady In front of the Mirror] (R.M. Rilke)

Madrigaliĭ, 1983: Dame vor dem Spiegel (Rilke), Mez, 2 cl, vn, va, vc, pf; Der Alchimist (Rilke), Mez, 2 cl, b cl, 2 va, 2 vc, pf; Derevo pesen (García Lorca), Mez, 2 cl, 2 va, pf; Automne (G. Apollinaire), Mez, 2 fl, 2 ob, 2 cl, b cl, 2 bn, 4 hn, 2 tpt, perc, 12 vn

3 Gesänge, after 1987: Derevo pesen (García Lorca), Mez, 2 cl, 2 va, pf; Dame vor dem Spiegel (Rilke), Mez, 2 cl, vn, va, vc, pf; Brandmal (Celan), Mez, fl, 2 cl, b cl, perc, pf 4 hands, 2 vn, 2 va, vc

instrumental

Fugue, fl, ob, cl, b cl, bn, hn, tpt, a sax, hp, perc, vn, va, vc, db, 1930

Vesenniy tsvetĭ [Spring Flowers], pf, 1947

4 Stücke, vc, pf, 1968

Klavierstück, 4 movts, 1969;

3 Klavierstücke, in 1960s, nos. 2–3 arr. as Kleine Kammer-Suite, 2 cl, vn, va, vc, pf, in 1970s

3 Stücke, vc, pf, in 1970s

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‘Some Thoughts on Lulu’, *The International Alban Berg Society Newsletter*, no.7 (1978), 11 only

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KLAUS LINDER

Herşcovici, Philipp.

See [Herschkowitz, Philip](#).

Hersee, Rose

(*b* London, 1845; *d* London, 26 Nov 1924). English soprano. She was the daughter of Henry Hersee (1820–96), teacher, critic of *The Observer* until 1894, librettist of Cowen’s *Pauline* (1876), and translator into English of *Die lustigen Weiber von Windsor*, *Carmen*, *Aida* and other operas. She studied with her father and made her début at the age of 11 at the St James’s Hall, London, in a concert with Sims Reeves. After singing small roles, including the Mermaid in *Oberon*, with Mapleson’s company at Her Majesty’s and Drury Lane in the 1860s, she toured the USA with the Parepa-Rosa company from 1865 to 1871. She then returned to England and joined the new Carl Rosa Opera Company, singing Susanna in its opening performance of *Le nozze di Figaro* at the Princess’s Theatre, London, in September 1875. She subsequently toured Australia, where in 1879 she sang the title role in *Carmen* every night for three weeks in the opera’s first production in that country. In 1884 she appeared in a season of opera in English at Covent Garden, on 7 January singing in the first London performance of Nessler’s *Der Rattenfänger von Hameln* (in a translation by her father). She also appeared frequently at the Covent Garden Promenade Concerts and at the Crystal Palace. After retiring from the stage she became a successful teacher.

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HAROLD ROSENTHAL

Herse, Adolph

(b Lake Park, MN, 25 July 1921). American trumpeter. He studied under Marcel LaFosse and Georges Mager at the New England Conservatory from 1946 to 1948. In 1948 he became first trumpeter with the Chicago SO, a position he held for some 50 years, thus becoming the longest-serving American principal trumpeter. Perhaps the most respected American orchestral trumpet player, he has influenced countless musicians. Among the innovations adopted by the Chicago SO trumpet section during his time are the use of four identical trumpets (Vincent Bach large-bore C trumpets with no.229 bell), resulting in a previously unknown homogeneity of sound, and, from 1965, the use of German rotary valve trumpets (J. Monke, L.A. Schmidt) in certain older works for reasons of timbre. Herse was elected a charter member of the Trumpet Hall of Fame in Denver, Colorado, in 1970. (See M. Tunnell: 'Adolph Herse: in a Class by Himself', *International Trumpet Guild Journal*, xxii/3 (1997–8), 5–23.)

EDWARD H. TARR

Hert

(fl c1440–60). Composer. He is known for his arrangement of Dunstable's *O rosa bella* in *I-TRmp* 1377 (olim 90). To the original discantus he added a duetting tenor at the same pitch which employs frequent and sometimes ill-mannered imitations; a contratenor in lower register makes fuller harmony but may be omitted. A similar discantus by Ockeghem on the next page of the manuscript has nothing to do with Hert's arrangement. The editors of DTÖ, vii, Jg.iii (1896/R; p.233), attempted to fit Ockeghem's discantus into Hert's version. Even the revisers of MB, viii (1970) were unclear about the distinction (p.200).

Hert may have been the John Herte who was a member of the Guild of Parish Clerks in London and died soon after 1457. Otherwise the name may be from the Netherlands; there were two Herts living in Bruges. One of them, Bartholomaeus, became a chaplain at St Donatian on 9 February 1453 and later became a curate of Nieuwpoort (now Belgium), where he fostered the practice of polyphonic music (Strohm).

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Hertel.

German family of violinists and composers.

- (1) Jakob Christian Hertel
- (2) Johann Christian Hertel
- (3) Johann Wilhelm Hertel

DIETER HÄRTWIG

Hertel

(1) Jakob Christian Hertel

(*f* c1667–c1726). He was Kapellmeister in Oettingen from about 1667 until the turn of the century, and then held the same position in Merseburg. An orchestrally accompanied ode for Duchess Christina Ludovica of Brunswick, attributed to him and dated 24 July 1667, survives in the Herzog-August-Bibliothek, Wolfenbüttel.

Hertel

(2) Johann Christian Hertel

(*b* Oettingen, 25 June 1697; *d* Neustrelitz, Oct 1754). Viol player, violinist and composer, son of (1) Jakob Christian Hertel. He studied theology at Halle University (1716) and came into contact with the musician Johann Kuhnau in Leipzig. After studying the viol with Ernst Christian Hesse in Darmstadt (1717), he was hired in 1718 as a viol player in Duke Johann Wilhelm's court orchestra in Eisenach. Throughout his career he made concert tours in Germany and Holland, including a visit to J.S. Bach in Leipzig in 1726. He was Konzertmeister and director of music in Eisenach from 1733 until the dissolution of the Hofkapelle in 1741. On Franz Benda's recommendation he came to the Mecklenburg-Strelitz court as Konzertmeister, but there, as in Eisenach, the Kapelle was dissolved (in 1752), and he retired.

Hertel was one of the best viol players of his time and a prolific composer of instrumental music, although much of it is lost. While at Eisenach he pursued the French style, but during his time at Neustrelitz he adopted the more eclectic taste of the Berlin school. Apart from six published sonatas for violin and viol or harpsichord (op.1, 1727) his only extant compositions are in manuscript. These include two overtures, eight orchestral suites, 22 symphonies, eight violin concertos, one trio for flute, violin and basso continuo, one sonata for flute, viol and harpsichord (in *D-SWl*), one overture and 11 sonatas for flute and basso continuo (in *D-ROu*), one trio for flute, violin, cello, and harpsichord, and one suite for harpsichord (in *D-Bsb*). Four overtures in Darmstadt are lost.

Hertel

(3) Johann Wilhelm Hertel

(*b* Eisenach, 9 Oct 1727; *d* Schwerin, 14 June 1789). Violinist, keyboard player and composer, son of (2) Johann Christian Hertel. Destined at first to be a lawyer or theologian, he nevertheless received an early musical

education from Bach's pupil J.H. Heil (1706–64) and by the age of 12 he accompanied his father as harpsichordist on concert tours. In 1742–3 he was a violin pupil of Carl Höckh, the Konzertmeister in Zerbst, and in 1744 he was violinist and harpsichordist at the Strelitz court, where his father was also employed. He had contacts with leading Berlin musicians such as Franz Benda, C.H. and J.G. Graun, and C.P.E. Bach; Franz Benda taught him the violin and C.H. Graun encouraged him to compose. After the Strelitz Hofkapelle was dissolved (1752) he became court composer in Schwerin in 1754, and worked at times as organist and church music director in Stralsund (1759–60). He was Princess Ulrike's private secretary from 1764 and when the Hofkapelle moved to Ludwigslust in 1767 Duke Friedrich dismissed him from it so that he could remain in Schwerin. From 1770 he was the privy councillor in the service of Princess Ulrike but continued to compose, arrange concerts at the court and give music instruction. In his last years he gave up the violin and devoted himself to keyboard instruments.

In his youth Hertel was considered one of the best violinists of Franz Benda's school; he composed an impressive series of nine violin concertos as well as chamber music and trio sonatas. His 17 keyboard concertos, rich in invention and distinguished by fluent passage-work, are important north German achievements in this genre and rank beside C.P.E. Bach's and A.C. Kunzen's. His sonatas and other works for keyboard, mostly still typical of harpsichord composition, are markedly inferior to the concertos. His 40 symphonies occupy a major place in his creative output. While his symphonic writing at first adopted the style of the Berlin school of Hasse and Graun, after 1760 it underwent a stylistic change unique in north Germany at the time by absorbing south German influences. Scored mainly for strings, horns, oboes and flutes, his symphonies are notable for their uncomplicated, straightforward technique and an almost aphoristic, rhythmically succinct and brilliant handling of thematic material. He also wrote incidental music for stage works, overtures and other instrumental concertos including ten oboe concertos.

It was undoubtedly Hertel's extremely rich vocal compositions, however, that caused Gerber to place him among the 'most tasteful composers' of the second half of the 18th century. He wrote in many vocal genres for the Schwerin court, including masses, settings of the Passion, sacred cantatas, secular festive cantatas, and arias and chorales with orchestral accompaniment. Indeed very little of his vocal production was known outside Schwerin; only one aria and two collections of lieder (1757–60) were published, apart from songs in contemporary anthologies or periodicals. The two lieder collections (with texts by J.F. Löwen, court secretary in Schwerin) show the influence of C.P.E. Bach, Telemann, J.V. Görner and A.C. Kunzen; they contain folklike, light-textured songs which can also be played on the piano alone. His literary works include a treatise on thoroughbass, three autobiographies and a collection of essays by Voltaire and others.

WORKS

vocal

Lieder: Johann Friedrich Löwens [24] Oden und Lieder (Leipzig, 1757); Johann

Wilhelm Hertels Musik zu 24 neuen Oden und Lieder aus der Feder des Herrn Johann Friedrich Löwen (Rostock, 1760); 5 in Unterhaltungen, vii–x (Hamburg, 1769–70); 5 in D.B. Münter: Sammlung geistlicher Lieder, i (Leipzig, 1773); 2, *D-SWI*; 2 vols., *B-Bc*

Other secular: 12 festival cantatas (J.F. Löwen), most for 2 S, T, B, orch, 1754–7, *Bc, D-SWI*; Il vero omaggio (Metastasio), 1761, *B-Bc*; more than 40 arias (most by Metastasio), 1v, orch, *Bc, D-ROu, SWI*; Divertissement, 4vv, orch, 1767, *B-Bc*; 2 serenatas: 1 for 1v, orch, 1763 *D-SWI*; 1 for 1v, choir, orch, *B-Bc, D-SWI*

Sacred cants., all *B-Bc, D-SWI*, for 2 S, T, B, orch: Das traurige Schicksal der Grossen auf Erden (Palitzsch), 4vv, orch, 1753, *B-Bc*; Die Geburt Jesu Christi (H.J. Tode), 1777; Die Gabe des Heiligen Geistes (Tode), 1777; Die Himmelfahrt Christi (Tode), 1778; Das Vertrauen auf Gott (Tode), 1778; Der Ruf zur Busse (Tode), 1781; Kirchen-Musik zur Feyer des Friedens-Festes, 1763

Other sacred: Der sterbende Heiland (J.F. Löwen), passion, S, A, T, B, orch, 1764, *B-Bc, D-SWI*; Passion in 4 parts (Tode), incl. Jesus in Gethsemane, 1780, Jesus in Banden, 1782, Jesus vor Gericht, 1782, Jesus in Purpur, 1783, all *B-Bc, D-SWI*; Mass a 8, choir, str qt, *SWI*; Ky, Gl, 4vv, org, *B-Bc*; Herr, wie lange (Ps xiii), solo vv, choir, orch, 1777; Wie lieblich sind deine Wohnungen (Ps lxxxiv), solo vv, choir, orch, 1775; Jauchzet dem Herrn alle Welt (Ps c), choir, orch, 1780, *SWI, B-Bc*; 11 choral cants., solo vv, choir, orch, 1768–76, *B-Bc, D-SWI*; Freuet euch, motet, 4vv, *B-Bc*; Ich halte dich, motet, 4vv, org, *Bc, D-SWI*; many chorales, 4vv, orch, *SWI*

instrumental

Incid music: Richard III, Romeo und Julia, both (C.F. Weisse, after W. Shakespeare), 1767

Syms.: 6 sinfonie, 2 vn, va, b, 2 ob, 2 fl, 2 hn, bc (Hamburg, 1766); 2, 1755, *D-DS*, lost; 40, *B-Bc*; 15, *D-SWI*

Other orch: 15 kbd concs., others *Bsb, SWI*; 9 vn concs., *B-Bc*; 22 concs. for various solo insts, orch, *Bc*; 2 ovs., *Bc*; 3, minuets orch, *Bc*

Chbr: Partita I–III, org, ob, bc, 1762, *Bc, D-SWI*; 5 trios, *B-Bc*; 6 marches, wind insts, *Bc, D-SWI*; 19 sonatas for vn, bc, *B-Bc*; sonata a 4 and concerto a 5, wind insts, *Bc*

Kbd: 6 sonate, hpd, op.1 (Nuremberg, 1756); sonata, hpd in Oeuvres mêlées, iii (Nuremberg, 1757); other kbd sonatas, incl. 22 in *B-Bc*, 1 each in *D-Bsb, Mbs, SWI*

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Gründliche Anweisung, wie man den General bass recht tractiren soll (MS, 1748, *B-Br*)

Abhandlung von der Musik (MS, 1749, *Br*)

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Hertman, Corneille

(fl early 17th century). French printer who inherited the firm formerly owned by [Pierre Haultin](#).

Hertz (Hz).

The unit of frequency, equal to one cycle per second. See also [Sound](#), §4.

Hertz, Alfred

(b Frankfurt, 15 July 1872; d San Francisco, 17 April 1942). American conductor of German birth. He was educated at the Hoch Conservatory in his native city, and then held posts in Halle (1891–2), Altenburg (1892–5) and Barmen-Elberfeld (1895–9). In 1899 he conducted concerts in London, then went to the Breslau Opera for three years. In 1902 he went to the Metropolitan Opera, New York, making his début with *Lohengrin* and staying until 1915 as principal conductor of German opera. There he conducted, on Christmas Eve 1903, the first *Parsifal* outside Bayreuth (to the displeasure of Cosima Wagner – Hertz never again appeared in a German theatre), the American premières of *Salome* and *Der Rosenkavalier*, and the world premières of Humperdinck's *Die KönigsKinder* and of all the American works brought out during his time there.

He was with the company in San Francisco at the time of the 1906 earthquake; nonetheless, after disagreements over artistic policy with Gatti-Casazza, he was happy to succeed Henry Hadley as conductor of the four-year-old San Francisco SO. Under his direction (1915–30), it became a professional orchestra playing a full season. It was one of the first American orchestras to record and the first to take women players (other than harpists). Hertz, hospitable to new talents among composers and performers, was also the first conductor in the USA to give a regular concert series for radio. In summer 1922 he inaugurated the concerts at the Hollywood Bowl. After he retired from the San Francisco SO, in addition to his radio and Hollywood Bowl commitments he took on the directorship of the Federal Music Project for Northern California and conducted the San Francisco Federal SO, remaining the dominant figure on the San Francisco musical scene. Hertz Hall, on the campus of the University of California at Berkeley, and the Hertz scholarships for advanced studies in music owe their existence to his bequest. He was married to the Austrian lieder singer Lilly Dorn. His diverting autobiography appeared posthumously in the *San Francisco Chronicle* in 30 instalments, between 3 May and 14 July 1942.

MICHAEL STEINBERG

Hertz, Michał

(b Warsaw, 28 Sept 1844; d Warsaw, 8 Jan 1918). Polish composer, pianist, conductor and teacher. He studied the piano at the Warsaw Music Institute with Ferdynand Dulcken, and composition with Adam Minchejmer, then studied the piano in Breslau with K. Mächtig, and in Leipzig with Moscheles, Reinecke, E. Wenzel and L. Plaidy; he also studied conducting with Hans Richter and Hans von Bülow in Munich. From 1870 to 1872 he conducted at the Polish Theatre in Poznań, later becoming professor of piano at the Stern Conservatory in Berlin (1872–?1878); he also studied composition in Berlin with Kiel and Kullak.

From 1878 Hertz lived permanently in Warsaw, taking an active part in the city's musical life. He taught the piano at the Music Institute and the Aleksandryjsko-Maryjski Institute; from 1883 he also taught at the music school of the Warsaw Music Society. For over 20 years he was assistant director of the Warsaw Music Society, and he also conducted the society's amateur orchestra (1895–8, 1899–1900). From 1890 he was accompanist

and répétiteur at the Warsaw Opera. To a large extent he was responsible for staging Wagner's works in Warsaw at that time. He also wrote music reviews in the Warsaw journals *Kłoso*y and *Kurier poranny*.

Most of Hertz's works are vocal or theatrical. His songs, symphonic pieces and occasional stage works enjoyed great popularity during his lifetime. Like most Polish composers of his time he worked within the stylistic framework of the first half of the nineteenth century, and he employed rhythmic patterns from Polish dance forms, especially in his songs. His choral songs *Wędrownika lirnika* ('The Lyrical Wanderer'), *Rolnik podolski* ('The Podolian Peasant'), *Straż nad Wartą* ('The Guard on the Warta') and *Wiatr* ('The Wind') won the prize offered by the Warsaw choir *Lutnia* in 1888. A number of his works were published in Warsaw, Kraków, Poznań and Leipzig (by Hofmeister).

WORKS

Stage: *Gwarkowie* [The Miners] (op. 4, F. Schober, after T. Körner: *Die Bergknappen*), Warsaw, Wielki, Nov 1880, *PL-Wtm*; *Bogna, córka wygnańca* [Bogna, the Exile's Daughter] (op. 4, M. Radziszewski), composed c1890, vs, printed privately (Leipzig, c1900); *Syrena* [The Mermaid] (ballet), frags. *Wtm*, Adagio arr. pf, pubd in *Echo muzyczne, teatralne i artystyczne*, x (1893), no.503, appx; *Kwiat paproci* [The Fern Flower] (ballet); *Lekcja śpiewu* [The Singing Lesson] (incid music, Szober), Warsaw, 28 Aug 1868; *Jak się wam podoba* [As You Like It] (incid music, W. Shakespeare), Warsaw, 1895, *Wtm*; *Szklana góra* [The Glass Mountain] (incid music, Jarnecki), Kraków, 22 Dec 1895, *Wtm*; much other incid music, frags. *Wtm*

Vocal: choral songs incl. *Wędrownika lirnika* [The Lyrical Wanderer], *Rolnik podolski* [The Podolian Peasant], *Straż nad Wartą* [The Guard on the Warta], *Wiatr* [The Wind], 1888; *Ave Maria*, 1v, pf, before 1895 (Poznań, n.d.); over 100 other solo songs

Inst: *Marsz uroczysty* [Solemn March], C, orch, c1879, *Wtm*; *Mazur symfoniczny* [Symphonic Mazurka], A, orch, pts. *Wtm*; *Wielki polonez jubileuszowy* [Grand Jubilee Polonaise], A, orch, before 1900, *Wtm*; *Marsz* [March], A, orch, *Wtm*; *Krakowiak*, D, orch, *Wtm*; *Bajka o wilku* [fairy tale about a wolf], pf, orch, *Wtm*; *Thema con variationi et Finale*, str qt, *Wtm*; pf pieces

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ZOFIA CHECHLIŃSKA

Hertzmann, Erich

(b Krefeld, 14 Dec 1902; d Berkeley, 3 March 1963). American musicologist of German birth. He studied musicology at the University of Berlin under Wolf (as well as Schering, Sachs, Hornbostel and Blume), and later with André Pirro in Paris. In 1931 he received a doctorate from Berlin with a dissertation on the secular polyphony of Adrian Willaert. At first he

worked as a music critic (1930–33), but with the advent of Hitler he left Germany; after a visit to the USA in 1936, he settled there permanently in 1939. Except for his last months, when he taught at the University of California, Berkeley, and occasional periods of residence in Princeton, he taught at Columbia University from 1939 until his death, becoming full professor in 1956. In 1952 he married the singer and teacher Evelyn Chamberlain.

Though Hertzmann's interests ranged from medieval music to the 19th century, they centred particularly on Renaissance music and on the study of the creative process in the works of Mozart and, particularly, in Beethoven. His first major publication was his dissertation, with which were associated his early essays on the *basse danse* and on polychoral music of the earlier 16th century. In later years his most important publication was his study of the autograph manuscript of Beethoven's *Rondo à capriccio* ('Rage over a Lost Penny'), op.129. This was only a small part of Hertzmann's work in the transcription and interpretation of Beethoven's sketches and autographs. At his death he left uncompleted a full-length study and transcription of the papers of Mozart's pupil Thomas Attwood, the most important surviving document of Mozart's teaching practice. The publication was completed after Hertzmann's death by Alfred Mann and Daniel Heartz.

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- 'Zur Frage der Mehrchörigkeit in der ersten Hälfte des 16. Jahrhunderts', *ZMw*, xii (1929–30), 138–47
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LEWIS LOCKWOOD

Hertzmann [Gertsman], Yevgeny Vladimirovich

(b Odessa, 22 Jan 1937). Russian musicologist. He graduated from the Odessa State Conservatory in 1962 and the Far East Pedagogical Institute in 1970. In 1971 he undertook postgraduate work at the Gnesin Academy of Music with Yuri Tyulin. He received the doctorate in 1991 from the Institute of Art History in Moscow for his book on Byzantine musicology. He was a senior teacher at the Far East Pedagogical Institute (1970–78) but was forced out of his position on the instructions of the KGB (1978–83). He resumed work as a teacher of the piano and history of music (1983–88) and subsequently became a scholar at the Institute of Theatre, Music and Cinematography in St Petersburg and a professor in the department of ancient Russian music and musical palaeography at the St Petersburg Conservatory. Hertzmann's main area of study is the history and theory of Ancient Greek and Byzantine music. His discoveries include the previously unknown manuscript *Synopsis musicae*, and biographical details on Glykys and Koukouzeles. He has prepared Russian translations of treatises by Boethius, Pollux and Cassiodorus, and compiled the first catalogue of Greek manuscripts in the National Library of Russia.

WRITINGS

- ‘Vospriyatiye razlichnikh zvukovikh oblastey v antichnom muzikal'nom mishlenii’ [The perception of various sound areas in the musical thinking of Antiquity], *Vestnik drevney istorii* (1971), no.4, pp.181–94
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- Antichnoye muzikal'noye mishleniye* [Musical thinking in Antiquity] (Leningrad, 1986)
- ‘Grecheskiy uchebnyy muziki XVIII veka’ [An 18th-century Greek textbook of music], *Pamyatniki kul'turi: novyye otkrytiya* (Moscow, 1988), 161–77
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- ‘Modern Perception of Ancient Greek and Byzantine Music’, *Orbis musicae*, x (1990–91), 39–49

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 'K zagadkam naslediya protopsalta Ioanna Glikii' [On the enigmas surrounding the heritage left by *Protopsaltes* Joannes Glykys], *Vizantiyskiy vremennik*, lvi (1995), 215–27
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Muzikal'naya boetsiana [Musical Boethiana] (St Petersburg, 1995)
Antichnaya muzikal'naya pedagogika [Musical teaching in Antiquity] (St Petersburg, 1996)
Grecheskiye muzikal'niye rukopisi Peterburga [The Greek musical manuscripts of St Petersburg] (St Petersburg, 1996)
Gimn u istokov Novogo Zaveta (besedi o muzikal'noy zhizni rannikh khristianskikh obshchin) [The hymn at the source of the New Testament (talks about the musical life of the early Christian communities)] (Moscow, 1997)
Sinopsis muziki, ili pamyatnik agonii musica speculativa [A musical miscellany, or A monument to the death agony of *musica speculativa*] (Moscow, 1997)
V poiskakh pesnopeniy Grecheskoy tserkvi (Porfiry Uspenskiy i yego kolleksiya grecheskikh muzikal'nikh rukopisey) [In search of the chants of the Greek Church (Porfiry Uspensky and his collection of Greek musical manuscripts)] (St Petersburg, 1997)

MARINA GEORGIYEVNA YERMAKOVA

Hertzog.

See [Hamman, Johann](#).

Hervé [Ronger, Florimond]

(*b* Houdain, 30 June 1825; *d* Paris, 3 Nov 1892). French composer, singer and conductor. On his father's death in 1835, his mother took him to Paris. He found employment at the church of St Roch, where he learnt the rudiments of singing, organ and harmony; he then briefly studied harmony with Elwart at the Conservatoire and later composition with Auber. From 1839 to 1845 he was organist at the Bicêtre asylum and began a music class for the patients, writing songs, choruses and other entertainments for them. For eight years from 1845 he was organist at St Eustache.

For his theatrical career he took the name Hervé, gradually gaining recognition through his *Don Quichotte et Sancho Pança* (1848) and engagements at the Théâtre de l'Odéon and Théâtre du Palais-Royal, where he appeared as author, composer, conductor, actor, tenor *buffo* singer and producer, as required. His five-act *Folies dramatiques* (1853), satirizing various operatic and other musical conventions, led him to open his own small theatre, the Folies-Concertantes (later Folies-Nouvelles) in 1854; there he produced many short musical farces of his own as well as

works by Offenbach, Delibes and others. From 1859 to 1862 Hervé was conductor at the Délassements-Comiques, and later went on tour with his own company to the provinces and Cairo. He was then for some years conductor at the Eldorado *café-concert*, for which he wrote many short vocal pieces and dances. At the same time he was increasing his reputation through more substantial operettas culminating in *L'oeil crevé* (1867), *Chilpéric* (1868; with Hervé himself in the title role) and *Le petit Faust* (1869; a parody of *Faust*). His later operettas achieved little success until in 1879 he began a series of vaudeville operettas including his most durable work, *Mam'zelle Nitouche* (1883). In 1878 he appeared as Jupiter in Offenbach's *Orphée aux enfers*. He had close connections with London, having homes (and families) on both sides of the Channel: he learnt English in order to star in *Chilpéric* in London, wrote *Aladdin the Second* for the Gaiety (1870), conducted at the promenade concerts at Covent Garden in 1874 and was musical director at the Empire Theatre from 1886. Hervé's compositions were mostly written for unsophisticated audiences and often hastily produced. Though the books and situations display considerable comic and satiric invention, the music lacks the sparkle and technical resource of Offenbach.

WORKS

stage

(selective list)

first performed in Paris, with librettos by the composer, unless otherwise stated; many publications in vocal score in Paris shortly after first performance

pantomimes, revues etc. excluded. For full list see GroveO

PBP	Théâtre des Bouffes-Parisiens
PFC	Théâtre des Folies-Concertantes
PFN	Théâtre des Folies-Nouvelles
PV	Théâtre des Variétés

L'ours et le pacha (vaudeville-opérette, 1, E. Scribe and Saintine [J.X. Boniface]), Biccêtre, March 1842

Don Quichotte et Sancho Pança (tableau grotesque, 1, after M. de Cervantes: *Don Quixote*), Opéra, 5 March 1848

Les folies dramatiques (vaudeville-opérette, 1, P. Dumanoir and Clairville), Palais-Royal, 2 March 1853

La perle d'Alsace (pastorale-opérette, 1), PFC, 24 Feb 1854

Le compositeur toqué (bouffonnerie musicale, 1), PFC, 11 April 1854

La fine fleur de l'Andalousie (excentricité musicale, 1), PFN, 21 Oct 1854

Agamemnon, ou Le chameau à deux bosses (tragédie étrange, 1), PFN, 24 April 1856

Vadé au cabaret (1, H. de Kock), PFN, 1857

Le voiturier (1), Deburau, 3 Sept 1858

Les noces de Bigaro (parodie, 1), Délassements-Comiques, 24 Dec 1858

La belle Nini (folie-vaudeville), Palais-Royal, 28 Jan 1860

Entre deux vins (pochade musicale), Eldorado, 1860

Les toréadors de Grenade (vaudeville, 1), Palais-Royal, 15 June 1863

Le joueur de flûte (1, J. Moinaux), PV, 16 April 1864

La liberté des théâtres (pièce musicale, 5, Clairville), PV, 10 Aug 1864
 Une fantasia (1, C. Nutter and N. Désarbres), PV, 12 Nov 1865
 La biche au bois (féerie, 5, H. and T. Cogniard), Porte-St-Martin, 1865
 Les chevaliers de la table ronde (3, H. Chivot and A. Duru), PBP, 17 Nov 1866
 Les métamorphoses de Tartempion (ob, 1, L. Quantin), Eldorado, 1866
 L'oeil crevé (ob, 3), Folies-Dramatiques, 12 Oct 1867
 Clodoche et Normande (saynète, 1), Eldorado, 1867
 Le gardien du sérail (scène comique), PV, 8 March 1868
 Trombolino (ob, 1, P. Renard and C. de Saint-Piat), Eldorado, 9 May 1868
 Chilpéric (ob, 3), Folies-Dramatiques, 24 Oct 1868; rev. version (Hervé and P. Février), PV, 2 Nov 1895
 Le roi Amatibou (vaudeville, 4, E. Labiche and E. Cottinet), Palais-Royal, 27 Nov 1868
 Le petit Faust (ob, 4, A. Jaime and H. Crémieux), Folies-Dramatiques, 23 April 1869
 Les Turcs (ob, Jaime and Crémieux), Folies-Dramatiques, 23 Dec 1869
 Aladdin the Second, or A New Light on an Old Lamp (operatic extravaganza, 5 scenes, A. Thompson), London, Gaiety, 23 Dec 1870; as Le nouvel Aladin, PFN, 23 Dec 1871
 Le trône d'Ecosse (ob, 3, Jaime and Crémieux), PV, 17 Nov 1871
 La veuve du Malabar (ob, Crémieux and A. Delacour), PV, 26 April 1873
 Alice de Nevers (ob, 4), Folies-Dramatiques, 22 April 1875
 La belle poule (ob, 3, Crémieux and A. de Saint-Albin), Folies-Dramatiques, 30 Dec 1875
 Estelle et Némorin (ob, 3, A. de Hallais), Menus-Plaisirs, 2 Sept 1876
 La marquise des rues (ob, 3, Siraudin and G. Hirsch), PBP, 23 Feb 1879
 Panurge (ob, 3, Clairville and O. Gastineau), PBP, 10 Sept 1879
 La femme à papa (comédie-opérette, 3, A. Hennequin and A. Millaud), 3 Dec 1879
 Le voyage en Amérique (ob, 4, M. Boucheron and H. Raymond), Nouveautés, 16 Sept 1880
 La mère des compagnons (ob, 3, Chivot and Duru), Folies-Dramatiques, 15 Dec 1880
 La roussotte (vaudeville-opérette, 3, H. Meilhac, L. Halévy and Millaud), PV, 26 or 28 Jan 1881, collab. Lecocq and M. Boullard
 Lili (comédie-opérette-vaudeville, 3, Hennequin and Millaud), PV, 11 Jan 1882
 Mam'zelle Nitouche (vaudeville-opérette, 3, Meilhac and Millaud), PV, 26 Jan 1883
 Le vertigo (ob, 3, H. Crisafulli and H. Bocage), Renaissance, 29 Sept 1883
 La cosaque (comédie-vaudeville, 3, Meilhac and Millaud), PV, 1 Feb 1884
 La nuit aux soufflets (2, A.P. D'Ennery and P. Ferrier), Nouveautés, 18 Sept 1884
 Mam'zelle Gavroche (comédie-opérette, 3, E. Gondinet, Blum and Saint-Albin), PV, 24 Jan 1885
 Frivoli (comedy-operetta, 3, W.B. Kingston), London, Drury Lane, 29 June 1886
 Fla-Fla (vaudeville, 3, Hirsch and Siraudin), Menus-Plaisirs, 4 July or Sept 1886
 Bacchanale (3, G. Bertel and J. Lecocq), Menus-Plaisirs, 22 Oct 1892
 La cabinet Piperlin (3, Raymond and Burani), Athénée Comique, 17 Sept 1897
 Several unperf. operettas, not pubd

The Ashantee War, dramatic sym., London, Covent Garden Promenade Concerts, 1874, not pubd
 Many ballets, perf. Paris, Folies-Bergère, and London, Empire Theatre, mostly not pubd

other works

for fuller list see Schneider

Songs, duets, dramatic monologues, dances, marches, perf. Paris, Eldorado, c1863–70, many pubd

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ANDREW LAMB

Hervé, Paul.

See [Philipp, Adolf](#).

Hervelois, Louis de Caix d'.

See [Caix d'Hervelois, Louis de](#).

Hervey, Arthur

(*b* Paris, 26 Jan 1855; *d* London, 10 March 1922). English composer, author and critic of Irish parentage. He was educated at the Oratory, Birmingham, and studied music with Berthold Tours and Edouard Marlois. He was intended for the diplomatic service, but from 1880 took up music as a profession, serving as music critic to *Vanity Fair* from 1889 to 1892 and *Morning Post* from 1892 to 1908. Enjoying some success with his festival commissions and with the song *Once*, arranged for many different combinations, he was best known for his writings. Particularly well-informed about French music, he kept up-to-date with its latest trends. His own music, conventional at first, experimented with French techniques and he was critical of much contemporary English music which he found all too often to be 'dull imitations of Brahms'. A committed Wagnerite, he was critical of the tardy acceptance of Wagner by the French and could not

accept Nietzsche's view that Bizet and Wagner were opposites. He regarded Bizet as a seminal figure and traced the 'vérisme' of Bruneau and Charpentier back to *Carmen* which he greatly admired. He was an early champion of Bruneau, and Saint-Saëns was another enthusiasm; he saw Saint-Saëns's belief that one should be 'of one's own time and of one's own country' as a unifying maxim. He was critical of 'decadent' composers, of whom he considered Debussy the 'high priest', believing the realists to be of a 'healthier growth'. Ultimately he was a critic whose viewpoint, from across the channel, is remarkable for its open-minded acceptance that music has, in his own words, 'many mansions'.

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Stage: *The Fairy's Post-box* (op. 1, Palgrave Simpson), London, Court Theatre, 1885; *Ilona* (op), London, Court Theatre, 12 May 1914

Orch: *Love and Fate*, dramatic ov., St James's Hall, 1890; *2 Tone Pictures*, 1 *On the Heights*, 2 *On the March*, sym. poem, Cardiff Festival, 1902 (1903); *Youth*, concert ov., Norwich Festival, 1902 (1903); *In the East*, sym. poem, Cardiff Festival, 1904 (1907); *Life Moods*, symphonic variations, Brighton Festival, 1910 (1911)

Instr: *Dans ma nacelle*, pf (1875); *Eglantine*, pf (1875); *Paquita*, pf (1875); *Reverie*, vn/fl/vc, pf (1882); *6 Album Leaves*, pf (1888); *Cantilène*, vc, pf (1895); *Légende espagnole*, vc, pf (1895); *A basso porto*, pf (1900); *Berceuse*, vn, pf (1900); *Elevation*, vn, pf (1902); *3 Pieces*, pf (?1915)

Vocal: *The Gates of Night* (descriptive ballade), Bar, orch, Gloucester Festival, 1901 (1901); *6 Liebeslieder* (Heine) (London, 1883); *Herzens-Stimmen*, 6 songs (Heine) (London, 1884); *Neue Liebeslieder*, 8 songs (London, c1890); *12 Songs of Heine* (c1895); many individual songs to texts by various poets

WRITINGS

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Alfred Bruneau (London, 1907)

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J.A. FULLER MAITLAND/RICHARD LANGHAM SMITH

Hervig, Richard B(ilderback)

(b Story City, IA, 24 Nov 1917). American composer and educator. He studied English at Augustana College, Sioux Falls, South Dakota (BA 1939), and after teaching for a time in the public schools, studied composition with Clapp at the University of Iowa (MA 1942, PhD 1947). He joined the faculty there in 1955 and became the founding director of the Center for New Music in 1966. Upon his retirement in 1988, he was appointed to a post at the Juilliard School. His pupils have included Charles Dodge and William Hibbard, among others. He has received commissions

from the National Music Council, the National Federation of Music Clubs and numerous performers.

Hervig's compositions, most of which are instrumental and tonal, show a disciplined approach to standard forms and an exploration of timbral possibilities. In two early works, the Clarinet Sonata no.1 and the String Quartet, he casts sections in conflicting rhythms, exploiting the resulting tensions. In the Chamber Music for Six Players, he continued his concern for establishing relationships between the parts while maintaining a separate musical personality for each instrument; in this way, his compositional approach takes on concerns more readily associated with the theatre.

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MSS in *US-IO*

Principal publishers: ACA, Associated, Columbia, Southern

J. GOTTLIEB

Hervortretend

(Ger.: 'coming forward').

A direction to bring out a part that might otherwise be buried in the texture. Various qualifications appear: for instance, Bruckner used *immer deutlich hervortretend*, *sanft hervortretend* and *zart hervortretend* ('always coming out clearly', 'coming out gently', 'coming out sweetly').



Herwart [Hörwart], Johann Heinrich

(*b* Augsburg, 1520; *d* Augsburg, 28 July 1583). German collector of music. He came from one of the oldest patrician families of Augsburg, where his father Georg was mayor. As a judge and a member of the higher and lower councils he was one of the most influential men in Augsburg public life. Through large-scale commercial and banking businesses, partly in collaboration with the house of Habsburg and with Anton Fugger, he and his brother Johann Paul amassed a considerable fortune. In 1548 they were ennobled, along with another brother, Johann Jakob. Herwart's descendants lived in Augsburg until 1801 and the male line continued uninterrupted in Prussia until the early 20th century. The Herwart brothers used part of their wealth to acquire works of art, books and musicalia. After his death Johann Heinrich's valuable collections passed to Duke Wilhelm V of Bavaria in 1585 and 1594; they included over 400 items of printed and manuscript music (the nucleus of the collection in *D-Mbs*). A book of songs with an 'ex libris' bearing the name Hans Heinrich Herwart, begun in 1458 and completed in 1513 by the town piper of Augsburg Jakob von Hurlach, contains 80 sacred and secular songs by Hofhaimer, Senfl, Heinrich Finck and others (now in *D-As*).

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ADOLF LAYER

Herz, Daniel

(*b* Munich, 4 June 1618; *d* Wilten, 28 May or 5 June 1678). Tyrolean organ builder. He settled in Brixen (now Bressanone) in 1646, became court organ builder in Innsbruck in 1656 at the latest and established his workshop in Wilten, near Innsbruck, in 1671. His first known work was the reconstruction of the organ at Klausen (now Chiusa; 1641–3). Among his new organs are: Sillian (1644); the Liebfrauenkirche, Brixen (1648–9; only parts survive); an organ for the Brotherhood of Corpus Christi, in St Michael, Brixen (1650); Brixen Cathedral (positive, 1651–2); Stilfes (also Stilves; 1656); Trens (1656); Tschengls (also Cengles; contract 1657); Latsch (also Laces; 1659); Maria Waldrast (1660); St Martin in Passeier

(also S Martino in Passiria; 1660–61); Niederdorf (also Villabassa; contract 1664); Belluno Cathedral (1665); Partenkirchen (before 1671); Meran (also Merano) parish church (1671–2); Virgen (contract 1675); St Laurentius, Wilten (1676; a positive after the extensions system with nine stops out of three ranks); Strigno (undated); and Jerusalem (undated). Herz was the most important Tyrolean organ builder of the 17th century; his reputation spread widely outside the country. The traditions of the Herz workshop were carried on in Brixen by Jacob Köck (1630–73) and in Wilten by Johann Hackhofer (1645–88).

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ALFRED REICHLING

Herz, Gerhard

(b Düsseldorf, 24 Sept 1911). American musicologist of German birth. He studied at the universities of Freiburg (under Wilibald Gurlitt) and Berlin (under Curt Sachs and Friedrich Blume), and received the doctorate in 1934 from the University of Zürich, to which he had transferred because of the political climate in Germany, with a dissertation on J.S. Bach. From 1934 to 1936 he worked as a freelance music critic in Düsseldorf, where he reviewed concerts in the city's synagogue, and in Florence, where he covered the Maggio Musicale of 1935 for the newspaper *Jüdische Rundschau* in Berlin and the *Frankfurter Zeitung*. Aided by recommendations from Albert Schweitzer, he emigrated to the USA in December 1936, and in 1938 became the first instructor of musicology at the University of Louisville. He was chairman of the university's music history department (1956–78), and held visiting appointments at Indiana University (1945) and the University of Chicago (1965). He was the first chairman of the American chapter of the Neue Bach-Gesellschaft, established in 1972. Other distinctions include receiving honorary membership of the Neue Bach-Gesellschaft, the American Bach Society and the Riemenschneider Bach Institute, and the honorary doctorate from Baldwin-Wallace College in 1982 and three years later the Albert Schweitzer International Prize for Music. In 1998 the Louisville Chamber Music Society honoured him as one of its original founders in 1938 and for his 60 years of service as a trustee.

Herz's scholarly writings and editions have focussed on the music of J.S. Bach, its sources, reception and performance. Based upon scrutiny of Bach's autograph scores, he discovered new clues clarifying the solo-tutti principle in the B minor Mass and other choral works, and his elucidation of Bach's use of Lombard rhythm has been established as standard practice in modern performances and editions. In addition, through his introduction to the Norton edition of Cantata no. 140, the new chronology of Bach's works established by Alfred Dürr and Georg von Dadelsen was first published in English. He has also lectured widely to general audiences, particularly on Mozart, Beethoven and 20th-century music. His interest in the last profoundly influenced the character of the musical culture of Louisville, specifically through the inspiration he gave for the conception of

the Louisville Orchestra First Edition Recordings. He was a member of the committee that selected composers to be commissioned by the Louisville Orchestra for the project, and served on the board of the orchestra from 1946 to 1965.

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SUSAN PARISI

Herz, Henri [Heinrich]

(*b* Vienna, 6 Jan 1803; *d* Paris, 5 Jan 1888). Austrian pianist, composer and teacher, active in France. His earliest music lessons were with his father, and he later studied in Koblenz with the organist Daniel Hüntten. He was a prodigy, performing and composing from the age of eight. In April 1816 he gained admission to the Paris Conservatoire, where he studied with Pradher (piano), Dourlen (harmony and composition) and Reicha (counterpoint and fugue); he subsequently became a professor of piano there (1842–74), and with his brother Jacques Simon Herz (*b* Frankfurt, 31 Dec 1794; *d* Nice, 27 Jan 1880), founded the *Ecole Spéciale de Piano de Paris*.

Herz became one of the most famous virtuosos and popular composers in Paris in the 1830s and 40s. He travelled widely, touring the European continent (including Russia), South America and the USA, which he crossed three times (1845–51), and wrote a memoir of his experiences. His compositions consist largely of variations and fantasies on themes by other composers, but they also include eight piano concertos, various dances, salon pieces and exercises, amounting to some 225 works with opus numbers, and the same number again without.

In the early 1830s Schumann used Herz's Piano Concerto no.1 as the model for his own (unfinished) Piano Concerto in F (Macdonald), and took a theme by Herz as the basis of his *Phantasie satyrique*. However, his later perception was that Herz's compositions exemplified the hollow state of the Parisian virtuosos in the second third of the 19th century, and he levelled sharp criticism at Herz in his reviews in the *Neue Zeitschrift für Musik*. Many of Herz's works are nevertheless of considerable merit; in particular the first two of the *Trois nocturnes caractéristiques* (1828) are fine examples of the genre. His variations on 'Non più mesta' from Rossini's *La Cenerentola* (c1831) were particularly popular with his contemporaries;

each variation exhibits a different facet of the pianist's technical skill, including glissandos in 3rds, rapid scales and arpeggios and taxing dotted-note passages. Along with Chopin, Czerny, Pixis and Thalberg, Herz was asked by Liszt to contribute to *Hexaméron*, a set of variations on a theme from Bellini's *I puritani*, intended for performance at a benefit concert for Italian refugees in 1837. Herz's variation (the fourth) was cast in a *legato e grazioso* style, in *moto perpetuo*.

Herz was also involved in piano manufacture, establishing his own factory in 1851. His instruments were regarded by his contemporaries as equal to those of Erard and Pleyel, and one of his pianos won first prize at the Paris Exhibition of 1855. Although he was later accused of pirating another's invention, he also invented and marketed the 'dactylion', designed to strengthen pianists' fingers.

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STEVE LINDEMAN

Herz, Joachim

(b Dresden, 15 June 1924). German director. He was educated at the Kreuzschule, Dresden (1934–42), and studied the piano, clarinet and theory privately. He then attended the Musikhochschule in Dresden (1945–50) and the Humboldt University, Berlin (1949–51), where he studied musicology. From 1953 to 1956 he assisted Felsenstein at the Komische Oper, Berlin, returning, after appointments in Cologne (1956–7) and Leipzig (1957–77), as Intendant (1976–81). He was principal director of productions at Dresden from 1985 to 1990.

Herz's first important production was of Richard Mohaupt's *Die Bremer Stadtmusikanten* at the Dresden Staatstheater (1950), with students of the Musikhochschule and Palucca School; the choreographer was Ruth Berghaus. The first of his productions at the Komische Oper was of Joseph Haas's *Die Hochzeit des Jobs* (1953) and at the Dresden Staatsoper of *Albert Herring* (1955). His *Meistersinger* (his first Wagner production) opened the new opera house at Leipzig in 1960; his *Fliegender Holländer* in 1963 was the first work to be produced at the Bol'shoy by a foreigner; his *Katerina Izmaylova* at Leipzig in 1965 was the first performance of the work in East Germany; and his *Freischütz* opened the restored Semper Oper in

Dresden in 1985. For a large part of his career his work was scarcely known outside East Germany, but his *Guillaume Tell* at the Colón in 1966 initiated a series of productions there, and his *Ring* (Leipzig, 1973–6) was influential in the establishment of the new wave of socially critical stagings of Wagner: several of its ideas (for example the setting of Act 2 of *Walküre* inside Valhalla) became commonplace in subsequent productions. His first production in Great Britain was of *Salome* for the ENO in 1975, in which the princess expired ‘having attained her fulfilment’ rather than being crushed by the soldiers’ shields. Further productions there were a powerfully theatrical *Fidelio* (1980) that emphasized the contemporaneity of the work’s revolutionary aspirations, and a *Parsifal* (1986) that offered a radical reappraisal of the role of Kundry (who participated actively in the final Grail ceremony) and of womankind generally. Herz has also staged *Madama Butterfly*, restoring some of the original music (1978) and *Forza del destino* (1981) for the WNO. His production of *Lulu* at the Komische Oper in 1980 was the first staging of this opera in the former East Berlin.

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BARRY MILLINGTON

Herzmansky, Bernhard.

Austrian music publisher. See under [Doblinger](#).

Herzog, Benedictus.

See [Ducis](#), [Benedictus](#).

Herzog, Eduard

(*b* Vienna, 8 June 1916; *d* Prague, 26 Feb 1997). Czech musicologist. He studied at the Bratislava Academy (1934–6) and at the Prague Conservatory (1936–40), where he was a pupil of Pavel Dědeček (conducting) and Jaroslav Řídký (composition). After the war he took his final examinations (1946) and studied musicology with Hutter at Prague University, where he took the doctorate in 1947 with a dissertation on the

meaning of 4th chords. Except for the years 1948–52, when he worked as a music producer for Czechoslovak radio, he taught in the music department of the Prague University faculty of education (1947–8, 1952–61). After teaching for a while at general art schools in Benešov and in Prague he became a music producer at the Supraphon gramophone company, later serving as head music producer and then deputy editor-in-chief. During his musicological studies he had considered questions of contemporary compositional techniques, successfully combining creative insight with rigorous theoretical argument partly derived from the principles of Mukařovský's structural aesthetics. The paucity of his output is outweighed by the inspiration it has provided for musicologists and composers with whom he was in close contact, and whose new stylistic orientations he has helped to direct. With Vladimír Lébl he held courses in electronic music (1965–7) organized in Prague and Plzeň by Czechoslovak radio and the Union of Czechoslovak Composers. His study of 12-note rows containing every interval produced valuable results, described in his manuscript study *Zwölftonallintervallreihe* (1958).

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JOSEF BEK

Herzog, George

(*b* Budapest, 11 Dec 1901; *d* Indianapolis, 4 Nov 1983). American ethnomusicologist of Hungarian birth. He studied at the Royal Academy of Music, Budapest (1917–19), at the Berlin Hochschule für Musik (1920–22) and with Egon Petri (piano) in 1921; while at Berlin University (1922–4) he was an assistant to Hornbostel at the Phonogramm-Archiv. On emigrating to the USA in 1925 he took a postgraduate course in anthropology at

Columbia University, where he was influenced by Franz Boas; he was a research associate in anthropology at the University of Chicago (1929–31) and at Yale University (1932–5), participating in the University of Chicago Anthropological Expedition to Liberia (1930–31). In 1935 and 1947 he was awarded Guggenheim Fellowships. He took the doctorate at Columbia University in 1938 with a dissertation on the musical styles of Pueblo and Pima and also worked there as a visiting lecturer (1936–7), visiting assistant professor (1937–8) and assistant professor of anthropology (1939–48). It was mostly through Herzog's efforts that Bartók came to the United States of America and eventually to Columbia University. In 1948 he became professor of anthropology at Indiana University, bringing with him the Columbia University Archives of Folk and Primitive Music (established by him in 1936), which became the Indiana University Archives of Traditional Music, modelled on the Berlin Phonogramm-Archiv. He retired as emeritus professor in 1962.

Herzog was a founder of ethnomusicological studies at American academic institutions. Besides teaching courses in linguistics and cultural anthropology he introduced courses in primitive and folk music (1936) and comparative musicology (1941) at Columbia, later amalgamating them as a course in folk, primitive and oriental music (1944). He was one of the leading authorities on North Amerindian music, having engaged in field research among such tribes as the Apache, Comanche, Dakota, Maricopa, Navaho, Pima, Pueblo, Yuma and Zuni. His interest in methods of transcription and analysis extended his research into European folk music (Greek, Irish, Spanish and south Slav) and to the study of Jewish (Babylonian, Yemenite and Judeo-Spanish), Peruvian and Javanese traditions. Besides building up an archive of commercial and field recordings, he undertook invaluable bibliographical surveys of published materials and compiled descriptive catalogues of archives in museums, institutions and private collections. His entry on 'Song' in the *Funk & Wagnalls Standard Dictionary of Folklore* (1950) furnishes important insights concerning the functional aspects of folksong.

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ISRAEL J. KATZ

Herzog, Johann Georg

(*b* Hummendorf, nr Kronach, 5 Aug 1822; *d* Munich, 3 Feb 1909). German organist and composer. He was educated at Altdorf and followed his career first in Munich, where in 1843 he became organist and in 1848 Kantor at the Evangelical church. From 1850 he also taught the organ at the conservatory: Rheinberger was one of his pupils. In 1854 he moved to Erlangen to become director of the university's new institute for church music; he served as organist of the university church and taught singing at the Gymnasium (1859–79). In 1861 he established a series of historical organ concerts. He was awarded an honorary doctorate in 1866 and retired in 1888. Herzog was an outstanding organ virtuoso and a prolific composer of organ music and sacred vocal works. His pedagogical books, e.g. *Praktisches Hilfsbuch für Organisten* op.10 (Mainz, n.d.), *Präludienbuch* op.30 (Erfurt, n.d.), *Orgelschule* op.41 (Erlangen, 1867), were long in use throughout Europe.

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HERMAN FISCHER

Herzogenberg, (Leopold) Heinrich (Picot de Peccaduc), Freiherr von

(*b* Graz, 10 June 1843; *d* Wiesbaden, 9 Oct 1900). Austrian composer. The son of an Austrian court official, he received his education in the humanities at the Gymnasien in Feldkirch (Vorarlberg), Dresden and Graz. From 1862 to 1865 he studied law at the University of Vienna as well as composition at the conservatory with Felix Otto Dessoff, through whom his lifelong friendship with Brahms was formed. In 1868 Herzogenberg settled in Graz as a freelance composer, but moved to Leipzig in 1872. There he founded the Bach-Verein with Philipp Spitta and Alfred Volkland in 1874, and became its leader in 1875. In 1885 he succeeded Friedrich Kiel as professor of composition at the Hochschule für Musik in Berlin, where he also gave a masterclass in composition. After an absence from his teaching activities caused by ill-health, he lost his position at the Hochschule to Woldemar Bargiel in 1889. In 1891 he also gave up his masterclass, and he became a member of the Senate in 1892. After

Bargiel's death in 1897 he took over his work at the Hochschule and the Akademie der Künste. Further illness forced him to retire in the spring of 1900.

Herzogenberg was one of the most distinguished composers from the circle of conservative Berlin academics. He had an all-round training, his musical activity being influenced by the various movements of the 19th century. A few of his early works, especially the dramatic cantata *Columbus* op.11, bear witness to his clash with Wagner, and his piano works and songs were initially influenced by Schumann, and later, increasingly, by Brahms, on whose chamber works he modelled his own. Herzogenberg's interest in earlier music, especially that of Bach, was principally nurtured by Spitta. It found its expression in his own Protestant church music, which Herzogenberg, though of Catholic upbringing, had emphasized in his output since 1893 when he came under the influence of the theologian Friedrich Spitta (1852–1924), Philipp's brother. The cantata *Totenfeier* op.80 stands at the transition to this period, the central focus of which is made up of the three church oratorios, *Die Geburt Christi* op.90, *Die Passion* op.93 and *Erntefeier* op.104. In 1868 Herzogenberg married Elisabeth (b Paris, 13 April 1847; d San Remo, 7 Jan 1892), daughter of Bodo Albrecht von Stockhausen (a diplomat of the Hanoverian Court); she was a pianist and a former pupil and close friend of Brahms.

WORKS

all published in Leipzig unless otherwise indicated

sacred choral

Requiem, chorus, orch, op.72 (1891); *Totenfeier*, cant., solo vv, chorus, orch, op.80 (1893); Mass, solo vv, chorus, orch, op.87 (1895); *Die Geburt Christi*, oratorio, solo vv, chorus, children's chorus, ob, str, harmonium, org, op.90 (1895); *Die Passion*, oratorio, solo vv, chorus, str, harmonium, org, op.93 (1896)

Erntefeier, oratorio, solo vv, chorus, orch, org, op.104 (1899); *Gott ist gegenwärtig*, cant., chorus, orch, op.106 (1900); 2 biblische Szenen: *Der Seesturm*, Bar, chorus, str, org, *Das kananäische Weib*, S, Bar, male vv, org, op.109 (1903)

Motets, psalms, liturgical songs, other works (most unacc.): opp.28, 34, 60, 71, 81, 88, 92, 99, 102, 103

secular choral

Orch acc.: *Nachthyme*, Bar, 1869, unpubd; *Columbus*, dramatic cant., T, Bar, B, male vv, op.11 (1872); *Der Stern des Lieds*, ode, op.55 (1887); *Die Weihe der Nacht*, A, op.56 (1887); *Nannas Klage*, S, A, op.59 (1887)

Pf acc.: *Deutsches Liederspiel*, solo vv, chorus, pf 4 hands, op.14 (1872); 4 *nocturnos*, op.22 (1876); 6 *Mädchenlieder*, 3 female vv, pf, op.98 (1897)

Unacc.: *Lieder*, op.10 (Vienna, 1870); *Lieder und Romanzen*, 4 female vv, pf ad lib, op.26 (1879); 12 *deutsche Volkslieder*, op.35 (1882); 6 *Gesänge*, op.57 (1888)

other vocal works

Duette, S, T, pf, op.38 (1883); 3 *Gesänge*, 4vv, pf, op.73 (1891); 3 *Duette*, S, B, pf, op.74 (1893); 5 *Kanons*, 3 S, pf ad lib, op.79 (1893)

c150 solo songs and ballads: opp.1–2 (1865); op.8 (Vienna, 1871); opp.29–31 (1881); opp.40–41 (1883); opp.44–5, 47–8 (1885); op.51 (1886); opp.65–6 (1890); op.69 (1891); op.82 (Berlin, 1894), hpd acc.; op.89 (1896), vn, org acc.; op.91

(1895); opp.96–7 (1897); opp.100–01 (1898); op.105 (1900); op.108 (1901)

orchestral and chamber music

Orch: 3 syms., 'Odysseus', op.16 (1873), no.1, op.50 (1885), no.2, op.70 (1890); 5 syms., unpubd; Humoreske, 1873, unpubd; Serenade, fl, ob, cl, 2 bn, 2 hn, str orch, 1879, unpubd; Vc conc., 1880, unpubd; Vn conc., 1889, unpubd

Chbr: Pf Qnt, op.17 (1876); Qnt, pf, ob, cl, hn, bn, op.43 (1884); Qnt, 2 vn, 2 va, vc, op.77 (1892); 2 pf qts, op.75 (1892), op.95 (1897); 5 str qts: op.18 (1876), 3 as op.42 (1884), op.63 (1890); 2 pf trios, op.24 (1877), op.36 (1884); Trio, pf, ob, hn, op.61 (1889); 2 str trios, op.27 (1879); 2 pf qts, 2 pf trios, 2 str qts, all unpubd

2 insts: Fantasia, vn, pf, op.15 (1873); 3 vn sonatas, op.32 (1882), op.54 (1887), op.78 (1892); Legenden, va/vc, pf, op.62 (1890); Duo, vc, pf, op.12 (1872); 3 vc sonatas, op.52 (1886), op.64 (1890), op.94 (1897)

keyboard

For 2 pf: Theme and Variations, op.13 (Vienna, 1872)

For pf 4 hands: Waltzes, 2 bks, op.53 (1887), op.83 (1896); 4 variation sets, op.23 (1876), opp.84–6 (1896); other works, opp.33, 76

For pf solo: Pf Pieces, 4 bks, op.25 (1879), op.37 (1883); op.49 (1885), op.68 (1891); other works, opp.3–6 (1866), op.7 (Berlin, 1866), op.9 (Vienna, 1870), op.58 (1889), op.107 (1900); sonata, 1881, Fantasia quasi sonata, 1895, both unpubd

For org: 2 fantasias, no.1 'Nun komm, der Heiden Heiland', op.39 (1883), no.2 'Nun danket alle Gott', op.46 (1885); 6 Choräle, op.67 (1890)

Opp.19–21 not known

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OTHMAR WESSELY/BERND WIECHERT

Heš, Vilém [Hesch, Wilhelm]

(*b* Týnec nad Labem, Bohemia, 3 July 1860; *d* Vienna, 4 Jan 1908). Czech bass. His naturally developed and even voice enabled him to make a successful début as Kecal in *The Bartered Bride* in Brno on 5 December 1880 with no more training than a few lessons from Jan Ludvík Lukes and František Pivoda (1877–82). He became a member of the Pištěk Theatre Company and in 1882 joined the Prague National Theatre, with which he achieved great success in 1892 at an international theatre festival in Vienna. In 1894 he was engaged by the director Pollini for Hamburg, and from 1896 he was a soloist with the Vienna Hofoper. During his time in Hamburg he became a friend of Mahler, for whom he was to be a useful co-worker in the staging of Smetana's operas; after the production of Janáček's *Jenůfa* in Brno (1904) he tried unsuccessfully to persuade Mahler to stage it in Vienna. In both Prague and Vienna he quickly attained prominence through his vocal accomplishment and his unusually colourful characterizations. His repertory included serious and comic parts, of which *buffo* roles suited his talents better. He excelled as Smetana characters, especially Kecal, and also as Mephistopheles, Rossini's Bartolo, Beckmesser, Papageno, Leporello and Sarastro. Recordings show him to have had a dark voice and authoritative delivery.

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ALENA NĚMCOVÁ/R

Hesbert, René-Jean

(*b* Sorel-Moussel, 22 Jan 1899; *d* Saint-Wandrille, 2 March 1983). French scholar of plainchant. After taking a degree in mathematics at the Sorbonne (1922) he entered the abbey of Solesmes, where he took vows in 1924. In 1929 he was assigned to Paléographie Musicale and began work on the critical reconstruction of Gregorian melodies. He developed an objective method based on the classification of manuscripts, whereas his predecessors had confined themselves to reconstruction 'by guesswork'; the problem is discussed in the introduction to volume xiv of Paléographie Musicale, which he prepared. Subsequently he applied his method to the Antiphonal of the Mass (*Antiphonale missarum sextuplex* presents the six earliest Gregorian examples) and later to the Antiphonal of the Office (the monumental *Corpus antiphonalium officii* provides a reconstruction of its archetype: its general plan and the composition of each of its formularies, with a critical reconstruction of each of their parts, texts and melodies).

Hesbert was also editor-in-chief of the collection of manuscripts and studies *Monumenta Musicae Sacrae* (1952–81).

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- ‘L’antiphonaire de Pamelius et les graduels des dimanches après la Pentecôte’, *Ephemerides liturgicae*, xlix (1935), 348–59
- ‘Le répons “Tenebrae” dans les liturgies romaine, milanaise et bénéventaine’, *Revue grégorienne*, xix (1934), 4–24, 57–65, 84–9; xx (1935), 1–14, 201–13; xxi (1936), 44–62, 201–13; xxii (1937), 121–36; xxiii (1938), 20–25, 41–54, 83–98, 140–43, 161–70; xxiv (1939), 44–63, 121–39, 161–72
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- ‘La prose sangallienne “Ave verum Corpus Christi”’, *Revue grégorienne*, xxv (1946), 178–83
- ‘Le réemploi des mélodies dans les compositions rythmiques’, *Revue grégorienne*, xxvi (1947), 100–09
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- ‘La réforme du Missel et les Communs’, *La Maison-Dieu*, xxxv (1953), 94–109
- ‘Saint Bernard et l’Eucharistie’, *Mélanges Saint Bernard: Dijon 1953* (Dijon, 1954), 156–76
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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Hesch, Wilhelm.

See [Heš](#), Vilém.

Hesdin, (Nicole des Celliers de)

(d Beauvais, 21 Aug 1538). French composer. The name Hesdin – none of the sources for his music identifies him further – probably indicates his place of birth. Speculations on his identity and career by Fétis and Huber appear to have no documentary foundation. The only record of his full name comes from the epitaph on his tomb in Beauvais Cathedral, where he served as master of the choirboys from at least 1536 until his death. The opening words of the epitaph – 'Atropos ... thinking to have robbed Hesdin too early of his life' – suggest that he died young, which could explain the rather modest size of his output. His music began to circulate in the late 1520s; by 1533 he had acquired sufficient reputation for Lanfranco (*Scintille di musica*) to place him alongside Costanzo Festa, Jacquet of Mantua and Willaert as one of the eminent 'moderni'. Since the others mentioned by Lanfranco all worked in Italy at the time, it seems conceivable that Hesdin too spent some of his career there.

An unusually high percentage of the works found under Hesdin's name have conflicting attributions. For the masses and chansons these prove relatively easy to resolve, for the motets considerably less so. The attribution of the *Missa 'Benedicta es celorum regina'* to Willaert in two manuscripts has little credibility, since the sources that assign the piece to Hesdin include the Ferrarese choirbook *I-MOe* α.N.1.2, a volume copied in the mid-1530s by a scribe who had worked with Willaert in the Este *cappella*. On the other hand, several reliable sources attribute the *Missa 'Veni sponsa Christi'* to Lupus Hellinck; the ascription to Hesdin in *I-Rvat* C.S.17 probably reflects nothing more than a confusion between the two names. A similar confusion may account for the publication of a contrafactum from a mass by Lupus under the name 'Lupus Hesdin'. The chanson *Dueil, double dueil*, reliably credited to Hesdin in a number of Parisian prints, appears as a work of Johannes Lupi in the Flemish collection RISM 1544¹⁰, probably because of a failure to distinguish between this piece and Lupi's six-part setting of the same text, which share some melodic material. Another Flemish source, *F-CA* 125–8 (dating from 1542), calls Hesdin the author of *Grace et vertu*, but more trustworthy Parisian prints attribute it to Roquelay.

No fewer than five motets have multiple ascriptions. The attribution of *Sancta et immaculata* to Gombert – from whose style it differs markedly –

occurs in a source of no particular authority for that composer, and probably results from a confusion with his five-part setting of the same text; it surely cannot match the combined testimony of the Parisian and Ferrarese prints (RISM 1534⁶ and 1538⁵) that ascribe the work to Hesdin. Gombert also seems unlikely as the composer of *Alleluia spiritus Domini*, included in the first edition of a print devoted to his five-voice motets: he does not appear to have played any part in assembling the collection, and the transparent texture of the music, with its frequent antiphonal writing, contrasts sharply with his normal practice. The motet accords stylistically with Hesdin's more securely attributed compositions, however, so its attribution to him in the Ferrarese print RISM 1539⁷ probably deserves credence. Two other pieces ascribed to Hesdin in this source, *Ego sum qui sum* and *Salus populi ego sum*, pose more difficult problems. The first appears under Mouton's name in one manuscript and under Richafort's in two Netherlandish choirbooks; although the pervasively imitative style of the work surely excludes Mouton, who never wrote for five voices in this manner, the sources would seem to favour Richafort – who worked mostly in the Netherlands – over Hesdin. Attaingnant (RISM 1535⁵) credited *Salus populi ego sum* to 'G. Cadeac'; other sources assign it to 'Cadeac' and 'Pierre Cadeac'. The dense and sometimes awkward counterpoint of the piece seems atypical of Hesdin, and it probably does not belong to him. *Ecce odor filii mei*, published under Hesdin's name in the Flemish print RISM 1547⁵, clearly belongs to Manchicourt, who included it in the volume of his own motets brought out by Attaingnant.

The bibliographic confusion surrounding Hesdin's output seems specially regrettable in view of the prevailing high quality of his music, which shows a sensitivity to sonority and a sure feeling for structural articulation. His writing has considerable variety. The masses and the motets in Italian sources adopt a predominantly imitative syntax, while the sacred music published by Attaingnant uses a looser blend of free imitation and homophony. (The stylistic distinction between these two bodies of work might lend further support to the assumption of an Italian phase in Hesdin's career.) The chansons range from pieces in the 'Parisian' manner – used with particular eloquence in *Dueil*, *double dueil* – to swift patter songs. Like several of his contemporaries in the generation between Josquin and Palestrina, Hesdin deserves more attention than he has received.

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masses, mass sections, magnificat settings

Missa 'Benedicta es celorum regina', 5vv, attrib. Hesdin in *I-MOe* α.N.1.2, *Rvat* C.S.19, *TVd* 1, lost; attrib. Willaert in *D-SI* Mus.46, *NL-SH* 72A; anon. in *A-Wn* 15950, *D-Mbs* Mus.ms.260 (Pleni sunt celi and Ag II), *I-Bc* Q24, *REsp* MS partbooks without call-number, *NL-SH* 75, *P-Cug* Mus.2; ed. in UVNM, xxxv (1915) (on Josquin's motet)

Missa brevis, 4vv, *E-MO* 771

Missa 'Hic est vere martir', 4vv, 1544¹, 1544², *I-MOe* α.N.1.2, *PCd* MS partbooks

without call-number

2 Agnus, 2vv, Benedictus, 2vv, Crucifixus, 2vv, Domine Deus, 2vv, Et resurrexit, 2vv, 2 Pleni sunt celi, 2vv; all 1543¹⁹, 1553²⁶

Magnificat, 4vv, *NL-L* 1442 [E]

Magnificat, 4vv, 1534⁷, *D-S/ Mus.26, I-Pc* D27; S iv

motets

Alleluia spiritus Domini, 5vv, attrib. Hesdin in 1539⁷, attrib. Gombert in *Musica excellentissimi Nicolai Gomberti ... quinque vocum ... liber primus* (Venice, 1539), anon. in *CZ-HKm* II A 29, 30, *ROk* AV22, *D-Z* XXXIII 34, *I-Bsp* A XXXIX, *Fd* 11; ed. in CMM, vi/7 (1968), SCMot, xiv (1995)

Andreas Christi famulus, 4vv, 1534⁹; S vii

Angeli et archangeli 5vv, 1534⁵; S iii

Argentum et aurum, 5vv, 1534⁵, 1538³, *CZ-HKm* II A 21, *I-CMac* D(F); S iii

Ave Maria, 4vv, 1532¹⁰, 1534⁶, 1540⁶, *D-LEu* 51, *Mu* Art.401; S iv

Ave virgo gratiosa, 5vv, *I-BGc* 1208

Epiphanium Domino, 5vv, 1534¹⁰, 1553², S viii

Letabundus exultet fidelis chorus, 8vv, *D-Mbs* Mus.ms.41, *I-VEaf* CCXVIII

Parasti in dulcedine tua, 5vv, 1534⁵, 1545³, 1546⁵, 1555¹¹, *CZ-HKm* II A 22, 26, 29, *D-DI* Mus.Grimma 52; S iii

Regi seculorum, 3vv, 1565²

Sancta et immaculata, 4vv, attrib. Hesdin in 1534⁶, 1538⁵, 1540⁶; attrib. Gombert in *I-Rvat* C.G.XII 4; anon. in *D-LEu* 51, *Mu* Art.401, *F-CA* 125–8; S iv (model for Alaire's Missa 'Sancta et immaculata', 1534²)

Veni in hortum meum, 4vv, 1532¹⁰, 1534⁶, *D-Mu* Art.401; S iv

Veni Sancte Spiritus, 5vv, *I-Rvat* C.S.24

chansons

Dueil, double dueil, 4vv, attrib. Hesdin in 1536³, 1537³, 1561⁷, 1567¹², 1573¹⁴, *Second livre du recueil des recueilz* (Paris, 1561); attrib. Johannes Lupi in 1544¹⁰; anon in 1530⁴, *CH-Bu* F.X.22–4, *D-Mbs* Mus.ms.1501, *HRD* 9822–3, *DK-Kk* 1848 2°, *GB-Lbl* Roy.App.41–4, *PL-GD* 4003, *Tm* J.4° 29–32; ed. in Cw, xv (1931/R), RMR, xxxviii (1981), CMM, lxxxiv/3 (1989) (many lute intabulations; Sup quoted in 'Sicut erat' of Vaet's Magnificat tertii toni, beginning with 2nd phrase of chanson)

Helas madame, faites luy quelque bien, 3vv, 1578¹⁵; ed. in SCC, x (1994)

Hellas madame, a quoy tient il, 4vv, 1530⁵, 1536²

Il n'est soulas, 3vv, 1553²²; ed. in RMR, xxxvii (1982)

Je l'aymé bien, 4vv, 1534¹⁴, 1537⁴

Mon pere m'a tant battu, 1553²², 1578¹⁴; ed. in RMR, xxxvii (1982)

Plaindre l'ennuy de ma peine estimée, 5vv, 1538¹⁰, 1538¹⁶, 1540¹⁵, 1546¹¹, 1549¹⁷, ed in Lesure

Rammonez moy ma cheminée, 4vv, 1536⁴, 1538¹⁰, 1546¹¹, ed. in PÄMw, xxiii (1899)

S'il est a ma poste, 4vv, 1529², *DK-Kk* 1848 2°, ed. in MMRF, v (1897/R) (arr. for lute as branle in 1530⁷)

Trop de regretz pour vous seule, 4vv, 1530⁵, 1536², *F-Pc* rés.255, *I-FI* Ashb.1085 (arr. for insts as basse dance in *Second livre contenant trois gaillardes ...*, Paris, 1547)

Ung vray musicien, 4vv, 1536⁵, 1538¹⁹

doubtful and misattributed works

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I-REsp MS partbooks without call-number; by Lupus Hellinck (on Richafort's motet)

Astra petunt, 2vv, 1549¹⁰ = Ag II of *Missa Ferrariae Dux Hercules* by Lupus

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Salus populi ego sum, 5vv, attrib. Hesdin in 1539⁷; attrib. G. Cadeac in 1535⁵; attrib. Cadeac in 1539⁸; attrib. Pierre Cadeac in *Petri Cadeac ... moteta ... liber primus* (Paris, 1555); anon. in *D-Z* XLVI 120; S xiii; probably by Pierre Cadéac

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JOSHUA RIFKIN

Heseltine, James.

See [Hesletine, James](#).

Heseltine, Philip.

See [Warlock, Peter](#).

Heses

(Ger.).

 see [Pitch nomenclature](#).

Hesiod

(fl. ? late 8th century bce). Greek poet. He was clearly later than Homer, whose work he used. His particular genre was the didactic epic, in which he retained much Homeric diction as well as dactylic hexameter; unlike Homer, however, he was an explicit teacher and thus dispensed with the objective narrative method. Two major works are attributed to Hesiod, the *Works and Days* and the *Theogony*. The first of these, a kind of versified farmer's almanac, contains half a dozen references to music centred on the Muses. Givers of glory through song (1), they have taught Hesiod the art (657–62), and he begins by bidding them sing the praise of Zeus (2). The rivalry of bard with bard (26), which had remained implicit in the *Odyssey*, is directly commended. In the *Theogony*, or 'Genealogy of the Gods', references to music are confined to the long initial invocation of the Muses (1–115), who appear once again as singers (10, 36–41, 60–69) and this time as dancers too (4, 70). It is they who grant 'lovely song' (104); with Apollo, they are the patrons of bards and kithara players (94–5). The power of music is acknowledged: men forget their sorrows 'when a singer ... chants the glorious deeds of men of old' (98–103). Hesiod's own gift of song was imparted to him during a single brief visitation by the Muses.

The opening portion (1–56) of the *Shield of Heracles*, an obvious imitation of *Iliad*, book xviii, may conceivably be Hesiodic. The remainder, however, must be attributed to his successors; and it is here that specific references to musical instruments occur – to Apollo's phorminx (202–3), and elsewhere (278–81; cf 283) to syrinx and aulos. The syrinx, or shepherd's panpipe, is mentioned outside a pastoral context, as once in Homer (*Iliad*, x.13; cf xviii.526). (See also [Linus](#).)

In the works that may with reasonable confidence be assigned to Hesiod, instrumental music is mentioned only once (*Theogony*, 95). His silence reflects the fact that he was not writing for an audience of aristocrats who would gather at feasts to listen to a kithara-playing bard or a girl aulos player. He set forth a plebeian ethic, profoundly different from the feudal standards of Homeric heroism yet not inferior to them. Plato recognized this: in the *Laws* (ii, 658d6–e3) he wrote approvingly of awarding the prize to recitations of Homer or Hesiod in a competition among both bards and rhapsodes. His comment serves to emphasize the point that, despite various references to singing, Hesiod represented the first evidence in Greek literature of rhapsodes, the professional reciters of poetry (see [Aoidos](#)). Originally they accompanied their recitations on the kithara; later, when musical accompaniment had been abandoned, they held a staff instead (Pausanias, ix.30.iii, explicitly associated Hesiod with the later stage, but also asserted, in x.7.3, that Hesiod was debarred from the Pythian games because he could not accompany himself on the kithara). So, in the *Theogony* (30), the Muses present Hesiod with a staff as they fill him with their inspiration. It is a moment of transition, and not an insignificant one, in the musical history of Greece.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Hesitation waltz.

See under [Boston](#) (ii).

Hesletine, James

(*b* c1692; *d* Durham, 20 June 1763). English organist and composer. One of the last boys trained by Blow in the Chapel Royal choir, he was appointed organist of Durham Cathedral in January 1711. Hawkins said he was also organist of St Katharine-beside-the-Tower, London, executing this office by deputy; and further that on account of some pique he tore all his own compositions out of the Durham Cathedral choirbooks. That destruction was not complete, and other copies, owned by his nephews, have come to light (in *GB-DRc* and *Ob*). Also extant is the verse anthem, 'Unto thee will I cry', composed in 1707 shortly before he finished as a chorister (*Lbl* Add. 30860, holograph). Consequently, of the seven extensive verse anthems whose texts are given in *A Collection of Anthems* (Durham, 1749), only two have no surviving settings. A letter from Hesletine to one Mickleton, promising to furnish copies of church music from Durham, presumably for Tudway's collection, also survives (*Lbl* Harl.3779). Another letter, from Hesletine's nephew Granville Sharp inviting him to musical activities in London, is a compilation of phrases from operas and songs (*GLr* D3549).

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WATKINS SHAW/BRIAN CROSBY

Hesperinos

(Gk.: 'evening').

An evening Office in the Greek Orthodox Church, equivalent to Vespers of the Roman rite. Together with [Orthros](#), the morning Office, it is one of the principal hours in both the urban and monastic rites.

1. History and development.

Although the observance of evening prayer independent of any vigil had become customary in Christian communities in the East by the 4th century, it was only some 200 years later that a specifically Eastern liturgy for the evening Office developed, distinct from that celebrated in the Western Church. An account of the evening Office as it was performed on the Sinai peninsula during the 6th century includes the name of a Greek hymn, *Phōs hilaron* ('O gladsome light'), whose words are still sung at Hesperinos today.

In the 6th century differences emerged in the way the Byzantine Office was celebrated in monasteries and in urban churches. Each of these liturgical traditions evolved within two distinct geographical and ecclesiastical regions: the monastic Office developed in the south, in the Laura of St Sabas near Jerusalem; and that of the urban churches in the north, in the political centre of Constantinople. The Great Church of Hagia Sophia in the imperial capital performed its own special urban or 'chanted' rite (*Asmatikē akolouthia*), while the liturgical practice in Greek monasteries was influenced by the Palestinian traditions at St Sabas.

The Great Church of Hagia Sophia maintained its authority over the chanting of the urban Office among metropolitan areas in the empire until 1204 when its elaborate Greek services were suppressed by Latin crusaders. Even before this date, however, the Office liturgy of Hagia Sophia had already begun to merge with the monastic tradition of St Sabas. By 1453, when the Byzantine Empire fell to the Turks, a hybrid rite had emerged composed of elements from both the urban and monastic traditions. This rite, the culmination of nine centuries of liturgical conflict and reconciliation in the East, reached its maturity only in the late empire; it proved to be a lasting tradition and the antecedent of the Office of Hesperinos observed in the Greek Orthodox Church today.

Descriptions of the urban Office survive only from the end of the 14th or the beginning of the 15th century. Archbishop Symeon of Thessaloniki wrote his treatise *Peri tēs theias proseuchēs* (*De sacra precatone*, PG, clv, 535–670) 200 years after the urban rite of Constantinople had ceased to exert its influence, and described this rite not as it was celebrated in Hagia Sophia in the imperial capital but as he performed it in his own church of Hagia Sophia in Thessaloniki. By then the urban service was more a vestige of past imperial splendour in a provincial city than a living rite. Although a few 14th-century *Akolouthia* manuscripts transmit the melodies of chants for Hesperinos and Orthros, in this archaic form the anonymous repertory of the urban liturgy stands outside the musical developments during the last two centuries of the empire. There is a prose description of the Offices of the new mixed rite in the *Diataxis tēs hierodiakonias* (*Ordo sacri ministerii*; PG, cliv, 745–66) written before 1379 by Philotheos, Patriarch of Constantinople. This document provides a detailed account of the liturgical actions of the priest and deacon and is the most comprehensive commentary on the Byzantine Office from the late empire. A second, more cursory description is contained in a 15th-century work, the *Exēgēsis tēs ekklēsiastikēs akolouthias* (*Expositio officii ecclesiastici*, PG, clx, 1163–94) by Markos Eugenikos, Archbishop of Ephesus.

At the beginning of the 14th century the fully developed mixed rite received attention from Byzantine composers. The oldest extant sources that transmit the new musical repertory for the Byzantine Office are the two early 14th-century manuscripts *ET-MSsc* 1256 and 1257 (copied in 1309 and 1332 respectively) and the earliest extant akolouthiai manuscript *GR-An* 2458 (copied in 1336). These three manuscripts show that at the beginning of the 14th century [Joannes Koukouzeles](#) revised the musical repertory of the Office and transformed both the musical vocabulary and the performing practice. This process of musical enrichment continued throughout the 14th and 15th centuries and even beyond. In each successive akolouthiai manuscript, newly composed chant melodies were increasingly attributed to contemporary Byzantine composers.

2. Structure.

The Ordinary chants and psalmody for Hesperinos are generally found in the akolouthiai manuscripts, while the music for the Proper chants is supplied from the [Stichērarion](#). The order of Hesperinos on Saturday evenings and the evenings before important feasts in the fully developed mixed Byzantine rite runs as follows:

(i) The *prooimiakos* (Psalm ciii): a selection of verses from Psalm ciii, beginning with verse 28*b* and concluding with 24*b*, and the refrain *Doxa soi, ho Theos* ('Glory to Thee, O God'); it is preceded by a short, anonymous invitatory. The two halves of the choir sing the verses antiphonally in a relatively simple psalmodic style. Some of the verse melodies in the akolouthiai manuscripts are anonymous, but others are newly composed and attributed to specific composers. In the older, traditional chants the unembellished refrain is no more than a brief appendage after a line from the psalm. With the appearance in the 14th century of new melodies for Psalm ciii, both the text and the music of the simple refrain were gradually expanded. Originally the refrain consisted of the repetition of one or two words, but by the 15th century it overshadowed and in some cases dominated the psalm text and reflected subtle theological nuances in its tropes. Vocal range was also expanded in the new repertory (the older chants were predominantly conjunct). For the final verse and the doxology the choir united in a more florid setting.

(ii) The *kathisma*: a division of the Psalter (approximately one-twentieth of the complete text). As the entire Psalter was sung once a week, starting at Great Hesperinos on Saturday, selected verses from Psalms i–iii, the first division (*stasis*) of the first *kathisma* are found in the akolouthiai manuscripts, beginning with *Makarios anēr* (Psalm i.1*a*). A number of traditional anonymous and local melodies are preserved together with 'quasi-traditional' settings ascribed to named composers. Most akolouthiai manuscripts also contain an additional repertory of kalophonic ('beautified') verses for Psalm ii. Compared with the simple psalm settings, the kalophonic chants are extensive, melismatic works with a rhapsodic vocal style (see [Kalophonic chant](#), and [Byzantine chant §12](#)).

(iii) The *Kyrie ekekraxa*: a complex of psalms (cxl, cxli, cxxix and cxvi), of which the first two verses only (the *kekragarion*) are provided with melodies in the akolouthiai manuscripts; the melodies for the rest of the chant were probably generated from these relatively simple psalmodic settings. In the

manuscripts a *kekragarion* is supplied for each of the eight modes. Depending on the importance of the feast, *stichēra* (see [Stichēron](#)) were interpolated between the last ten, eight, six or four verses of the psalm complex.

(iv) The *Phōs hilaron*: an ancient Christian hymn dating from the 6th century at least. Its melody was transmitted orally until the 17th century, when notations show that a single very simple and rather monotonous melody in the 4th plagal mode probably lay behind all the earliest notated settings.

(v) A [Prokeimenon](#): a chant sung before the evening readings. The psaltika and akolouthiai manuscripts contain a set of eight *prokeimena*, one for Hesperinos on each day of the week and one for Sunday morning. These psalm verses were performed responsorially in the 'psaltikon' style. The melodies of the refrains (the *dochai*) are contained in the asmatikon manuscripts.

(vi) The *aposticha*: a selection of *stichēra* with single psalm verses and a concluding doxology.

(vii) The [Trisagion](#).

(viii) The *troparion apolytikion* (see [Troparion](#)).

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EDWARD V. WILLIAMS/CHRISTIAN TROELSGÅRD

Hespèrion XX.

Ensemble dedicated to the performance of early music. It was founded in 1974 by [Jordi Savall](#) (stringed instruments), Montserrat Figueras (singer), Lorenzo Alpert (wind and percussion) and Hopkinson Smith (plucked

strings), with the prime aim of reviving unknown and neglected European and, especially, Spanish repertory of the Middle Ages, Renaissance and Baroque. The ensemble has toured in Europe, the USA, South America, Mexico, Australia, New Zealand and Japan, presenting programmes such as 'Music in the Age of Cervantes', 'Neapolitan Music of the Renaissance', 'Sephardic Romances' and 'Songs of the Troubadours'. Hespèrion XX has made more than 50 recordings, ranging from vocal works by Encina, Morales, Cabezón and Victoria through Purcell and François Couperin to Bach's *Art of Fugue*.

MARICARMEN GÓMEZ

Hespos, Hans-Joachim

(b Emden, 13 March 1938). German composer. Musically self-taught, he first aroused attention when he won the 1967 Gaudeamus Foundation composition prize. A scholarship took him to the Villa Massimo in Rome (1972–3), and he returned to teach in Delmenhorst. During 1981 and 1982 he gave masterclasses in Israel, the USA, Brazil and Japan. In 1990 he was visiting professor at the Academy of Arts and Music in Bremen, and he became a member of the Free Academy of Arts in Hamburg in 1991. He works as a freelance composer in Ganderkesee near Bremen.

Hespos's music initially revealed closer ties to Schoenberg than to Webern, especially to Schoenberg's Expressionism. He differs from Schoenberg, however, in that composing is for him not a matter of the re-ordering of given material, as with serialism, but the creation of sounds. The disjunct nature of Hespos's work arises from a concentration on the particular sound; each phrase is precisely articulated, often requiring a frankly Expressionist delivery ('like a scream', 'agitated', 'mangled').

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(selective list)

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CLYTUS GOTTWALD

Hess, Joachim

(b Leeuwarden, 24 Sept 1732; d Zeist, 27 Dec 1819). Dutch organist, writer and composer. Born of German parents, he began his musical career as organist of the Lutheran church in Leeuwarden (playing an organ made by Arp Schnitger); on 1 November 1749 he was appointed organist of the Lutheran church in Gouda (playing the former organ of the Grote Kerk there, built by Heinrich Niehoff in 1552–6). In November 1753 he became organist of the Grote Kerk in Maassluis (with an organ made by Rudolf Garrels, 1732), and in January 1754 of the Grote Kerk in Gouda (with an organ made by Jacob François Moreau, 1736). He held this last position until his retirement in 1813. He spent his last years in the Moravian Community (Hernhutters) in Zeist.

Hess's views constantly changed during his life. His education was founded on the classic principles of organ playing. An anonymous addition to Hess's autobiography (MS, 1818, Zeist, Broedergemeente PA 11, R 7, 6) reports that he had an unusual ability for improvising a fugue according to strict rules, a talent for which he was famous throughout the country. He evidently preferred imitative or illustrative music. During a visit by William V, Prince of Orange, to the Grote Kerk in Gouda on 27 August 1768, Hess played a battle piece (*veldstuk*) during the entry of the company, an improvisation on the Vox humana during the tour of the stained-glass windows, and a fantasy for full organ during its departure. The registration examples in his *Luister van het orgel* demonstrate a preference for these genres. As a composer he wrote music in the Moravian tradition for the inaugurations of new organs, especially those built by his brother Hendrik Hermanus Hess (1735–94); he also wrote 14 melodies for the *Evangelische gezangen* (1806), the first official Dutch chorale book.

Hess's organological works are still important today. His *Luister van het orgel* and *Over de vereischten in eenen organist* were intended mainly to give information concerning correct performance on the organ. His description of the organ in the Grote Kerk in Gouda, originally published anonymously in Gouda and ascribed by some to Hess, later appeared as a supplement to his *Dispositien der merkwaardigste Kerk-orgelen*; his continuation of the same work and his *Korte schets van de allereerste uitvinding* are extremely important sources for the history of organ building. Hess examined many instruments personally, but he also used information from others, not always sufficiently critically. Modern Dutch organography owes much to his work.

THEORETICAL WORKS

Korte en eenvoudige handleiding tot het leeren van 't clavecimbel of orgel-spel (Gouda, 1766, 5/1792/R)

Luister van het orgel (Gouda, 1772/R)

Dispositien der merkwaardigste Kerk-orgelen, welken in de zeven Verëenigde Provinciën, als mede in Duytsland en Elders aangetroffen worden (Gouda, 1774/R)

Over de vereischten in eenen organist (Gouda, 1807)

Korte schets van de allereerste uitvinding en verdere voortgang der orgelen tot op dezen tijd (Gouda, 1810)

Dispositien van kerk-orgelen welke in Nederland worden aangetroffen (MS, c1815, Gemeente-museum, The Hague); ed. J.W. Enschedé (Amsterdam, 1906) [suppl. to *Dispositien*, 1774]

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MAARTEN ALBERT VENTE/GERT OOST

Hess, Marjorie Ann.

See [Bosch, Maura](#).

Hess, Dame Myra

(*b* London, 25 Feb 1890; *d* London, 25 Nov 1965). English pianist. She first studied with Julian Pascal and Orlando Morgan at the GSM before winning an Ada Lewish scholarship at the age of 12 to study with Tobias Matthay – a lifelong friend and influence – at the RAM. Her début came in 1907 when she played Beethoven's Fourth Concerto and Saint-Saëns's Fourth Concerto with Beecham at the Queen's Hall, London, giving Chopin's F minor Nocturne and A minor Etude op.25 no.11 as encores. In 1908 she first appeared at the Promenade Concerts, playing Liszt's E flat Concerto with Sir Henry Wood, the first of 90 collaborations. Partnerships with Nellie Melba, Lotte Lehmann, Fritz Kreisler and Joseph Szigeti followed, and she also formed a piano duo with her cousin Irene Scharrer. In 1912 Hess achieved a major success playing the Schumann Concerto with Mengelberg in the Netherlands, and by 1920 she was playing nearly 100 concerts a year in Britain and Europe. In 1922 she made her début in the USA, where she enjoyed particular acclaim. At the start of World War II, when all London's concert halls were closed, she commenced her legendary daily lunchtime recitals at the National Gallery. Playing 146 concerts to full houses, she joyfully proclaimed 'never have I played more and practised less'. She was created a CBE in 1936 and a DBE in 1941. After the war she resumed her regular visits to the USA, giving 14 concerts at Carnegie Hall between 1946 and 1954. In 1951–2 she played at Casals' Prades Festival. She suffered a heart attack in 1960 and that year gave her last public performance, of Mozart's A major Concerto K488. Her final years were clouded by rapidly declining health.

Hess's repertory, initially wide and enterprising, centred increasingly on the Viennese Classics; Beethoven's Fourth Concerto, his last three sonatas and many of the Mozart concertos seem inseparably associated with her warmth, poetry and regal authority. Among her many piano transcriptions of Baroque music, that of J.S. Bach's chorale-prelude 'Jesu, joy of man's desiring' (Cantata 147) attained worldwide popularity. She disliked recording ('when I listen to myself play, I feel I am going to my own funeral'), but the few discs she did make have been greatly admired. A performance of Chopin's F minor Fantasia taken from a 1941 University of Illinois recital shows her scintillating virtuosity, while a 1951 performance of Brahms's Second Concerto with Bruno Walter finds her more than equal to its rigours. Beethoven's sonatas opp.109 and 110 and Schumann's Concerto, *Carnaval* and *Etudes Symphoniques* were among her greatest successes in the recording studio. Hess's students included Ann Schein and Stephen Kovacevich.

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BRYCE MORRISON

Hess, Willy (i)

(*b* Mannheim, 14 July 1859; *d* Berlin, 17 Feb 1939). German violinist. He studied with his father, a pupil of Spohr. In 1865 he went to the USA to continue his studies and, at the age of nine, he toured with the Thomas Orchestra. In 1872 he left for the Netherlands, moved to Heidelberg and then went to Berlin in 1876 to complete his studies with Joachim. He led the opera and museum concerts orchestra at Frankfurt (1878–86) and in 1886 became a professor at the Rotterdam Conservatory. Hess moved to Manchester to lead the Hallé Orchestra (1888–95), to Cologne as a professor at the conservatory (1895–1903), and then to London to the RAM (1903–4). From 1904 to 1910 he led the Boston SO. He eventually settled in Berlin and taught at the Hochschule für Musik (1910–28).

Hess was distinguished as a leader, a ‘passionate and inexhaustible’ teacher (according to Flesch), and a quartet player (he played in the Hess Quartet in Boston and the Halíř Quartet in Berlin). An intelligent and sensitive musician, whose playing was strongly influenced by Joachim, he produced a rich, full tone and led with a certain impetuosity of attack. His fine violin was by G.B. Guadagnini.

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WATSON FORBES

Hess, Willy (ii)

(*b* Winterthur, 9 Oct 1906; *d* Winterthur, 9 May 1997). Swiss musicologist and composer. He studied the piano and music theory with Andreae, Paul Müller and Walter Frey at the Zürich Conservatory, and musicology at Zurich University (1926–9). After studying in Berlin (1929–30) he resumed piano lessons with Frey. During the years 1942–71 he was a bassoonist in the Winterthur Stadtorchester and was also active as a music teacher, composer, music critic and musicologist. His work centred on Beethoven: with the primary object of bringing unknown compositions to light he published a definitive catalogue (1957), and contributed over 400 publications to Beethoven studies. Between 1959 and 1971 he published 14 volumes of supplements to the complete Beethoven edition, as well as numerous editions of separate works. His writings were otherwise chiefly concerned with questions of musical form and the works of Bruckner, but he also wrote on modern music and the Swedish explorer of Asia, Svan Hedin. Hess composed a large number of tonal works based on various Classical models.

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JÜRGEN STENZL

Hesse.

See [Hasse](#) family.

Hesse, Adolf Friedrich

(*b* Breslau, 30 Aug 1809; *d* Breslau, 5 Aug 1863). German organist and composer. He was taught by F.W. Berner in the Silesian Bach tradition, and on his first major concert tour in Germany met Hummel in Weimar and Spohr in Kassel. In Darmstadt he met Rinck, who had studied with Bach's pupil J.C. Kittel, and with whom he studied for six months in the winter of 1828–9. From 1831 until his death Hesse was organist of the Bernardine church in Breslau. In 1844 he inaugurated the Doublaine-Callinet organ at St Eustache in Paris, where his interpretation of Bach's organ works, hitherto almost unknown there, created as great a sensation as his own virtuosity. In 1851 he played very successfully in the Crystal Palace and elsewhere in London. Hesse was the first 19th-century German organist to win international recognition as a touring virtuoso, even before Mendelssohn. His concert programmes consisted mainly of his own compositions and works by Bach, including fugues from *Das wohltemperirte Clavier*. Doubt has recently been cast on the significance of Hesse's teaching of J.N. Lemmens, whom Fétis regarded as Hesse's heir and thus a link between the tradition of Bach and the modern French school.

Hesse's compositions combined fugal polyphony modelled on Bach with rich, Romantic harmonies influenced by Spohr, whom he greatly admired. While his organ works were widely distributed, his orchestral and choral compositions were little known outside Breslau. During the last 15 years of

his life, feeling dissatisfied at the direction of 'modern music', he hardly composed at all.

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MARTIN WEYER

Hesse, Ernst Christian

(*b* Grossgotttern, Thuringia, 14 April 1676; *d* Darmstadt, 16 May 1762). German composer and viol player. While still at school in Langensalza and at Eisenach he became known as an excellent viol player. The Landgrave Ernst Ludwig of Hesse-Darmstadt heard him play in 1692 and attached him to his court in Giessen, where he also studied law at the university. In 1694 he went with the court to Darmstadt, becoming an assistant in the government chancellery, playing in the court orchestra and studying music with the elderly Kapellmeister, W.C. Briegel. Between spring 1698 and autumn 1701 he developed his instrumental technique still further under Antoine Forqueray and Marin Marais in Paris at the Landgrave's expense.

After his return to Darmstadt he was installed as viol player and secretary for war. On 3 December 1701 he married Anna Katharina Merck, a member of the well-known family of pharmacists. Tours as a concert virtuoso took him in 1705 to Hamburg (where he made friends with Handel), then to the Netherlands (where he played before the Duke of Marlborough) and afterwards to London. He played before Queen Anne and appeared at concerts with J.E. Gaillard and Thomas Clayton. In Darmstadt early in 1707 he directed musical festivities in honour of the Elector of Hanover, later King George I of England, and on the strength of this he was appointed by the Landgrave as his Kapelldirektor. In 1708 Hesse went to Mantua with Prince Philipp, Ernst Ludwig's brother, to study Italian operatic style under the prince's Kapellmeister, Vivaldi, and he subsequently gave concerts throughout Italy. In April he was in Rome taking part in Handel's oratorio *La Resurrezione*. After a short spell in Darmstadt, where J.C. Graupner had recently taken charge of the musical establishment, Hesse undertook further journeys between September 1709 and the beginning of 1710, visiting Dresden and Vienna, where he played with Pantaleon Hebenstreit before Emperor Joseph I and was highly praised. He declined invitations to profitable appointments but then secured a good permanent position in Darmstadt as from 1 June 1710.

In 1713, soon after the death of his wife (by whom he had six children), he married the well-known singer [Johanna Elisabeth Döbricht](#). In 1714, when quarrels developed between the women singers in Darmstadt, Hesse resigned his post as Kapelldirektor but was given a military appointment and was able to undertake concert tours with his wife. In 1726 he was promoted to the war council; besides this, he devoted himself to his lucrative wine business and to his property. Later he withdrew still further from musical life, suffering acutely from gout.

About 1712 his Italian opera *La fedeltà coronata* was performed. It includes arias according to 'Lombardian taste', expressive recitatives and an important ensemble. His divertimento *Apollo in tempe* dates from a later period and shows a French style of orchestration and greater integration of the individual numbers. The flute sonata and the duo for bass viol and continuo are skilfully written, with a pleasant vein of melody.

WORKS

La fedeltà coronata (op. 3), *D-DS*

Apollo in tempe, divertimento, *DS*

Conc., ob, b viol, bc, *HRD*, inc.

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ELISABETH NOACK/STEFFEN VOSS

Hesse, Johann Heinrich

(*b* c1712; *d* Eutin, bur. 29 June 1778). German composer. In 1733 he was appointed Kantor and organist in Eutin (near Lübeck), and he may also have been the director of the small Kapelle in Eutin of Prince-Bishop Adolph Friedrich (later king of Sweden). There he was also active as a composer of lieder. His first collection, *Lieder mit Melodien* (1755, manuscript in *D-SWl*), was apparently never published, though some of the pieces may have been taken into his first published collection, *Lieder zum unschuldigen Vergnügen* (Lübeck, 1757), two years later. He also published two volumes of lieder to texts by Gellert (Eutin, 1766, and Hamburg, 1774), besides sets of *Moralische Oden und Lieder* (both Eutin, 1777, 1780, now lost), few of which rise above the level of mediocrity. His

Kurze, doch hinlängliche Anweisung zum General-Basse (Hamburg, 1776) seems to have been his most popular work.

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MGG1 (T. Holm)

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RAYMOND A. BARR

Hessenberg, Kurt

(b Frankfurt, 17 Aug 1908; d Frankfurt, 17 June 1994). German composer. He studied in Leipzig with Raphael and Teichmüller (1927–31), and in 1933 he was appointed to teach composition at the Hoch Conservatory (renamed 'Musikhochschule' in 1937) in Frankfurt; he remained there throughout his career and was made professor in 1953. Among the many awards made to him were the National Composition Prize (1940) and the Robert Schumann Prize given by the city of Düsseldorf (1951). He composed in almost every genre but opera, and choral music forms a substantial part of his oeuvre. While his music is deliberately academic and conventional in general, he combines a fluent contrapuntal skill (developed from his study of Baroque music) with a quite individual tonal harmonic style. His slow movements have a delicately woven poetry, together with – in his music for voices – a very smooth melodic line. His first major successes were with the Concerto grosso and the Second Symphony, both first conducted by Furtwängler.

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(selective list)

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KLAUS KIRCHBERG

Heterophony

(from Gk. *heteros*: 'other', 'different' and *phōnē*: 'voice').

Term coined by Plato, of uncertain meaning; now used to describe simultaneous variation of a single melody. Plato used the word (*Laws*, vii, p.812) when discussing the unsuitability of music for lyre and voice in musical education. It is not clear if he meant that the 'other voice' (the lyre) provided a contrasting melody, a harmonization of the vocal part or deliberate variations on it. Thus its meaning could range from reference to minute discrepancies in singing or playing in unison or octaves (even, for instance, those produced unintentionally within the first violins of an orchestra) to the most complex of contrapuntal writing. In modern times the term is frequently used, particularly in ethnomusicology, to describe simultaneous variation, accidental or deliberate, of what is identified as the same melody. Ex.1, from Beethoven's *Missa solemnis*, illustrates the practice of distributing the same melody among different voice or instrument parts with different rhythmic densities. While this is a common enough occurrence between the cello and double bass parts in European orchestral writing, it is basic to some non-European music, for example the gamelan music of south-east Asia (see [Indonesia](#)).

The term 'heterophony' is also used in discussion of much accompanied vocal music of the Middle East and East Asia, where the instrument provides an embellished version of the vocal part. One instance is the relationship between *lyra* and voice in the performance of Kleftic ballads (see [Greece](#), §IV, 1(iv)). Heterophony is also likely to occur frequently in group singing within orally transmitted monophonic traditions, as in [ex.2](#), where the highly individual and ornamental treatment given to a straightforward metrical psalm tune is explained as the work of 'individual people, who in the singing fellowship reserve the freedom to bear witness to their relation to God on a personal basis' (Knudsen).



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PETER COOKE

Heteš, Jan.

See [Hataš](#) family.

Hets [Khets].

Mongolian [Frame drum](#), also known as *hengereg*. Mongol shamanic drums have a single head stretched over a wooden frame and are held by an interior wooden handle. There are two such frame drums displayed in Ulaangom Museum, Uvs *aimag* ('province'), Mongolia. The drum-handle of one of these, belonging to Badalgarav shaman from Züünhangai *sum* ('district'), comprises two crossed wooden sticks. In addition, a twisted wire stretches along the back from which hang a row of small percussive devices (*holbogo*) in the shape of weapons. The handle of the second frame drum, belonging to a Tuvan shamaness, Yamaan, from present-day

Naranbulag *sum*, is a single wooden stick representing the shaman's ancestor-spirit (*ongon*). The head and chest of the carved figure are coloured pink, its crown black, and its eyes and forehead bright red. The lower end of the figure/handle, with its red and blue patterns, give the impression of a costume. Along the wire that serves as 'arms' hang eight *holbogo*; others are attached to the drum's frame and also dangle as earrings of the *ongon*. Nine anklebones are fitted around the 185 mm-deep frame over which deer-skin is stretched. The beaters of both instruments are similar: one side bears percussive metal devices attached to a metal strip running like a spine down its leaf-shape; the other is made partly of single and partly of double hide.

Among Tsaatans of Hövsgöl *aimag*, north-west Mongolia, the frame and handle of the drum must be made from a larch tree struck by lightning. The instrument symbolizes the saddle animal on which the shaman travels or the mount that carries the invoked spirit to the shaman, and the animal is identified with that of the skin from which the single drumhead is made (Potapov). Among certain Mongol groups, the shamanic drum is called the 'black stag' (Heissig). That the Darhats of Hövsgöl *aimag* perceive the drum as a riding animal is indicated by the material used for it: horse-hair, reindeer's sinew, red cotton thread representing blood vessels, and anklebones; and the naming of its various parts: 'ear', 'heart', 'backbone', 'sacrificial ribbon', 'halter', 'rein' and so on (Diószegi). Drums are 'enlivened' during a special ceremony before being used for shamanizing. The skin of a Buryat Mongol shaman's drum in the possession of the Mongolian academic Tsooloo is decorated with representations of a moon and crow.

See also [Mongol music](#).

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CAROLE PEGG

Hetsch, (Karl) Ludwig Friedrich [Louis]

(b Stuttgart, 26 April 1806; d Mannheim, 28 June 1872). German composer, conductor and teacher. In 1824 he went to Tübingen to study theology, but on leaving the seminary he set up as a music teacher; Princess Elisabeth of Württemberg was among his earliest pupils. He soon moved back to Stuttgart where his first large-scale work, the opera *Ryno*, was produced in 1833 and published soon afterwards. Hetsch became director of music at Heidelberg in 1846, and in 1856 director of the court theatre at Mannheim, where he had wider scope for his talents and where he remained until his death. The University of Tübingen gave him an honorary doctorate in 1867.

One of Hetsch's lifelong friends was the poet Eduard Mörike, with whom he shared an enthusiasm for Mozart and an antipathy to Wagner. His settings of the poems in Mörike's novella *Maler Nolten* (1832) were published in an appendix to the novella, and Mörike dedicated his short story *Mozart auf der Reise nach Prag* (1855) to Hetsch. Hetsch's songs are unpretentious but have some melodic charm. They include settings of *Der Feuerreiter* and *Das verlassene Mägdlein*. Other compositions include a setting of Psalm 130 for soloists, chorus and orchestra op.9 (1846), incidental music for *Die Jungfrau von Orleans*, masses and orchestral music.

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GWILYM BEECHY

Hettisch, Johann.

See [Hataš](#) family.

Heuberger, Richard (Franz Joseph)

(b Graz, 18 June 1850; d Vienna, 28 Oct 1914). Austrian critic and composer. He gave up an engineering career in 1876 to devote himself to music, studying in Graz with W.A. Rémy. Moving to Vienna, he became director of the Akademischer Gesangverein in 1876 and the Singakademie in 1878, was a teacher at the conservatory from 1902 and directed the Wiener Männergesang-Verein, 1902–9. He was also a music critic, writing for the *Neues Wiener Tagblatt* from 1881, the Munich *Allgemeine Zeitung* from 1889, and succeeding Hanslick on the important and influential *Neue freie Presse* (1896–1901); he also edited the *Musikbuch aus Österreich* (1904–6). Besides collections of his criticisms, he published a biography of Schubert (1902). He composed two ballets, four operas and several operettas, and achieved considerable renown in his day with his choral and orchestral works; he is now remembered almost exclusively for his operetta

Der Opernball (1898). This remains a mainstay of the German operetta repertory, esteemed especially for the insinuating duet 'Geh'n wir ins Chambre séparée' (for soprano and mezzo-soprano). Otherwise his stage works had little success, and when he was offered the libretto of *Die lustige Witwe* he was unable to supply music to suit the management of the Theater an der Wien, who thereupon handed it over to the young Lehár.

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ANDREW LAMB

Heudelinne [Heudeline], Louis

(fl 1700–10). French composer and viol player. He published the first collection of pieces for treble viol in France: *Trois suites de pièces à deux violles* (Paris, 1701). In 1710, when he was living in Rouen, his *Second livre de pièces pour le dessus et basse de violle* was published in Paris.

The first collection was also reprinted in Amsterdam (a unique copy with the composer's corrections is at *GB-DRc*). Each of the three suites of the 1701 collection, written for treble and seven-string bass viols, includes one or two preludes, an allemande, courante, sarabande, gigue, and several additional movements (some with *doubles*): gavotte, menuet, rondeau, chaconne, rigaudon or 'sonate'. A few may be played alone (the prelude, allemande and rondeau of no.1 and the prelude of no.2). The difficulty of Heudelinne's music is caused by its passages and broken rather than chordal figuration; a melody with few chords or double stops characterized for him the nature of the treble viol (*avertissement*: 'ce jeu tendre & brillant qui fait de propre caractère du dessus de viole'). His second collection includes 60 pieces, some of which are for two trebles and bass, grouped by keys (D, g, G, e, E, A, d). Some of these have descriptive titles, such as 'pièce luthée à petits coups d'archet', 'cloches ou carillons' and 'la villageoise'.

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MARY CYR

Heugel.

French firm of music publishers. The Heugel family became associated with publishing on 1 January 1839, when Jacques-Léopold Heugel (*b* La Rochelle, 1 March 1815; *d* Paris, 12 Nov 1883) became a partner of Jean-Antoine Meissonnier (*b* Marseilles, 12 Dec 1783; *d* Paris, 6 May 1857). Before association with Heugel, Meissonnier, established in Paris from 1809, published a *Journal de guitare* (1822), *Le troubadour des salons* (1825) and other light music. He had bought the business of Savarèse (1835); on 10 August 1838 he moved to 2 bis rue Vivienne. When Meissonnier retired on 20 April 1842 Heugel became sole owner. In 1974 the firm moved to Galerie de Montpensier in the Palais Royal, and in 1980 was bought by Leduc.

The firm acquired the popular weekly journal *Le ménestrel* (12 Feb 1840) from Jules Lovy, who had founded it in 1833, and continued publication until 1940 except during the Franco-Prussian War of 1870 and World War I. Built at first on *Le ménestrel* and illustrated albums of popular songs, the catalogue expanded rapidly. Jacques-Léopold published several pedagogical works (including Cherubini's) and a significant collection of harpsichord works edited by Amedée Méreaux (1855–60). In 1857 Heugel founded *La maîtrise*, a journal dedicated to renewal of religious music and directed by d'Ortigue and Niedermeyer. In the mid-19th century Heugel's

mainstay was theatre music. Among countless successful publications were works by David (*Le désert*, 1844; *La perle du Brésil*, 1851); Offenbach (*Croquefer*, 1857, then *Orphée aux enfers*, *Barbe-bleue*, *La belle Hélène* and many others); Thomas (*Mignon*, 1866; *Hamlet*, 1868); Delibes (*Coppélia*, *Sylvia*, *Lakmé*); and French versions of works by Johann Strauss (ii) and his brothers.

In 1883 Jacques-Léopold was succeeded by his son Henri-Georges Heugel (*b* Paris, 3 May 1844; *d* Paris, 11 May 1916), who had become a partner in 1876. By 1885 Heugel was publishing at least one work daily, and catalogue purchases provided further expansion: the remainder of Edmond Gérard (1887 and 1890, Jacques-Léopold having bought part in 1882), Hartmann (1891, numerous works by Franck, Lalo, Reyer and Massenet), Tellier (1898) and part of Pérégally & Parvy (1904). Henri's nephew Paul-Emile Chevalier (1861–1931) supplied the capital to buy Hartmann's catalogue and thereupon became Heugel's partner. Chevalier directed the firm from May 1916 until 1919, the succession of Henri's son Jacques-Paul Heugel (1890–1979) being delayed by the war. Chevalier retired on 22 July 1919 and Jacques led the firm alone until 22 March 1944, when it became a 'société anonyme'. He was then appointed president and general director. His sons François Henri Heugel (*b* Paris, 22 Aug 1922) and Philippe Gérard André Heugel (*b* Paris, 8 July 1924; *d* 13 June 1992) were named artistic director and commercial director respectively in 1947.

Under Jacques Heugel and his sons publication of contemporary music was balanced with concern for earlier music. 20th-century composers prominent in Heugel's catalogue include Auric, Delannoy, Fauré, Hahn, Harsányi, Ibert, d'Indy, Jolivet, Milhaud, Poulenc, Schmitt, Tailleferre, Alexander Tcherepnin and Widor, as well as the later Amy, Arrigo, Boulez, Dutilleux, Hersant, Jolas, Martinet and Mihalovici. An extensive collection of practical editions of early music, *Le pupitre*, begun in 1967 under the direction of François Lesure, now extends to some 72 volumes. Heugel's catalogue contains the publications of the Société Française de Musicologie (to c1980). From 1954 to 1974 Heugel's current activities were detailed in a semi-annual *Carnet de notes*. Since acquiring Heugel in 1980, Leduc has maintained its individual editorial policy. Many out-of-print works are being reissued, including vocal scores of famous operas with documentation and iconography. Heugel also publishes educational works and the choral collection of the Centre d'Études Polyphoniques d'Ile de France *DEMF*, ii

ROBERT S. NICHOLS/JEREMY DRAKE

Heugel, Johannes

(*b* ? between 1500 and 1510; *d* Kassel, before 31 Jan 1585). German composer. His identity is unclear: according to Cramer, he could be 'Joannes Heugeliuss Wetteranus Hesus', born between 1510 and 1515 in Wetter, near Marburg, while Gottwald thinks he was born in the Strasbourg-Basle area. Nagel identifies him with 'Johannes Heygel ex Teckendorf' (Deggendorf an der Donau), a student at Leipzig in winter 1513, but Pietzsch's research has largely disproved Nagel's theory. Heugel

may have received his musical education in south-west Germany: he composed epitaphs for Thomas Sporer in Strasbourg in 1534 and Balthasar Arthopius, who worked in Weissenburg and Speyer, in 1535. Stylistic similarities between settings of *Christ ist erstanden* by Matthias Greiter and Heugel also suggest that Heugel, like Greiter, may have been a pupil of Sporer. Heugel had another link with the Palatinate, for from 1535 onwards he dedicated several compositions to the Palatine princes.

The earliest reference to Heugel as a musician is in a Kassel account book dating from the end of 1536, in which he is described as a 'companionist' and, as in the accounts for the following year, listed among the trumpeters; he received the highest salary and seems to have been held in great esteem. His earliest dated compositions were written in 1534. However, he was commissioned by Philipp, Landgrave of Hesse, to set a satirical poem and an elegy on Zwingli, known to have been written in 1531 and 1532 respectively, and he would hardly have composed them later than 1533; he may therefore already have begun his service at the Hesse court at that time. As court composer it was Heugel's duty to build up a repertory for the court musicians by composing new works and copying the works of others. 12 of his manuscripts (mostly incomplete) survive in the Kassel Landesbibliothek. In 1547 Heugel's name headed the list of singers; he probably succeeded Georg Kern, Philipp's 'Gesangsmayster', although he did not adopt that title. He probably had the function of a Kapellmeister, taking responsibility for all the music at the court. During the whole of his time there he never had more than 13 singers (seven men and four to six boys) or 15 instrumentalists. A builder's clerk of the same name is mentioned in the documents for 1553 and 1578 but it seems unlikely that this could be the composer. When Landgrave Philipp died on 31 March 1567, it was Heugel who composed a lament. Philipp's successor Wilhelm IV retained Heugel in his service, but the latter appears gradually to have done less composing (his last datable composition is from 17 March 1577) and generally to have spent the last years of his life more quietly. In 1585 his salary was paid up to 30 April to his widow. On 1 May his successor Bartholomäus Clausius was appointed Kapellmeister.

In the 50 years or so that he worked at Kassel, Heugel produced a large and varied corpus of compositions, of which about 500 survive, though some are incomplete. They include motets for the most important festivals in the church year and for all the usual services, *Te Deum* and *Magnificat* settings, Latin psalms, a complete German psalter, German song motets and hymns, Latin occasional motets with political or personal texts for court, university and home use, and also German songs and instrumental pieces. Heugel composed in nearly all the forms then current, the only exceptions being the Mass (which was no longer celebrated at the Kassel court), dance music and keyboard music. He used a wide range of techniques and forces: his surviving works include motet-like compositions in seven to 12 parts for vocal or instrumental ensembles (or a combination of both), predominantly polyphonic four- to six-voice motets and songs, and two- or three-voice settings of humanist odes and other pieces. Though trained in the German tradition, Heugel increasingly adopted the Flemish style of the post-Josquin generation.

Heugel's earlier compositions include a group of important polyphonic works for voices and instruments from the 1530s and 1540s; they include canons and 'riddle' canons (for which detailed instructions are provided) and although the music draws heavily on the Flemish tradition of polyphony, it remains, particularly for the instruments, individual in style. The eight-voice *Consolamini, popule meus* (1539) is probably the earliest German piece for double choir. The seven-part *Lerman* is an unusual instrumental piece specifically for wind instruments. In contrast, the four-voice psalm motets, a Credo and the two Zwingli motets show the influence of a later, simpler Flemish style. The late works reveal a distinct preference for homophony; the *Querela* for Landgrave Philipp ranks with the best funeral music of its time. Another striking late work is the ten-part *Colloquium hospitis et nymphae* (1566), a rich, homophonic composition with written-out echo effects. Among the numerous motets, the setting of Burkhard Waldis's translation of the psalter deserves mention; Heugel used a variety of techniques in setting the psalms, though the melody is invariably in the tenor. The settings are motet-like and even sometimes instrumental in conception, and are far removed from the later homophonic chorale.

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16 motets, 5–6vv, *Kl* 4° Mus.91 (dated April 1544–Dec 1571; Sup II lost)

5 motets, 8vv, *Kl* 4° Mus.143 (dated 1566; 1 doubtful; only A ii and T extant)

88 motets, 5–9vv, *Kl* 4° Mus.118 (dated Feb 1534–March 1577; Sup lost)

11 motets, 4–5vv, *Kl* 4° Mus.142 (dated Dec 1540–May 1550; B lost)

22 motets, 4–5vv, *Kl* 8° Mus.4 (dated Oct 1534–Jan 1536; A lost)

16 psalm motets, 4–5vv, *Kl* 4° Mus.24 (dated Sept 1537–April 1550; Vagans lost)

156 German psalms, 4–5vv, *Kl* 4° Mus.94 (dated Feb 1562–1565, but probably incl. compositions from 1555–70)

61 sacred German songs, ?4–5vv, *Kl* 8° Mus.53, 1 (dated June 1534; only Sup extant)

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2 German songs, *Kl* (single sheet of lost MS; only T I and T II extant)

55 various pieces, 4vv, *Kl* 4° Mus.43 (dated March 1534–Dec 1570)

6 various pieces, ?3vv, *Kl* 8° Mus.53, 2 (dated Feb 1534–Oct 1546; Sup only)

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WILFRIED BRENNECKE

Heurteur, Guillaume (le).

See [Le Heurteur, Guillaume](#).

Heuschkel, Johann Peter

(b Harras, 4 Jan 1773; d Biebrich, 5 Dec 1853). German oboist, organist, composer and teacher. He was oboist at Hildburghausen in 1792, court organist in 1794, and music teacher to the children of Duke Frederic. In 1796 he taught Weber, who acknowledged that Heuschkel had given him, 'the true, best foundation for strong, clear, characteristic playing on the pianoforte and the equal training of both hands'. In 1818 he became court music teacher at Biebrich, where in later years he taught his grandson Wilhelm Dilthey. Heuschkel wrote wind music, oboe concertos and variations, piano sonatas and variations, and songs; in 1808 he published a book of choral music for use with the Hildburghausen hymnal of Wagner and Genssler. His later works were all published by Schott in Mainz, and include an arrangement for wind ensemble of his former pupil's *Euryanthe*, and one of the overture to *Der Freischütz* for piano duet.

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JOHN WARRACK/JOACHIM VEIT

Heuss, Alfred (Valentin)

(b Chur, Switzerland, 27 Jan 1877; d Leipzig, 9 July 1934). German musicologist and critic. From 1896 to 1898 he was a student at the Stuttgart Conservatory; subsequently he attended the Munich Akademie der Tonkunst and studied at Munich University. From 1899 to 1902 he was a pupil of Kretzschmar at the University of Leipzig, and took the doctorate in 1903 with a dissertation on the instrumental music of Monteverdi's *Orfeo* and the Venetian opera sinfonia. From that time on he worked principally as a music critic, for the *Signale für die musikalische Welt* (1902–5), the *Leipziger Volkszeitung* (1905–12) and the *Leipziger Zeitung* (1912–18). In addition he was editor of the *Zeitschrift der Internationalen Musikgesellschaft* (1904–14) and the *Zeitschrift für Musik* (1921–9).

Heuss's lively intellect was turned both to questions of general criticism, whether of his own time or of earlier periods, and to more specific scholarly problems, which he pursued with characteristic vigour and enthusiasm. The starting-point for all his observations was the concept of music as something to be listened to, not merely seen on paper. This is understandable, since he was himself a composer. His general approach was a brilliant application of the interpretative analytical methods of his teacher Kretzschmar, and this often led him to arrive at highly idiosyncratic results on the basis of the most minute detail (e.g. the minor 2nd in Mozart's G minor Symphony), so that the chief fascination of his conclusions consists not infrequently in the enthusiasm with which they are propounded. As a composer he devoted himself principally to song, a genre with which he also felt close sympathy as a scholar. He played a prominent part in German musical life of the 1920s, and strongly opposed the modern school of the time. As president of the Verband deutscher Musikkritiker he concerned himself, in a wide variety of publications, with contemporary musical matters of every sort.

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ANNA AMALIE ABERT

Heuzenroeder, Moritz

(*b* Ottersburg, 15 July 1849; *d* Tanunda, S. Australia, 9 Nov 1897). Australian pianist and composer of German birth. He first visited Australia about 1865, but returned to Stuttgart for advanced musical training at the Musikschule, where he studied composition with Lebert before moving permanently to Adelaide in 1872. He took singing and keyboard pupils, gave numerous private concerts and wrote and directed works including several German operettas (1882–3) for the chorus and concert orchestra of the South Australia German Club. He established the Adelaide Harmonie Society and performed light operas, among which his own Australian opera *Immomeena* (two acts, H. Congreve Evans, 1893) successfully combined current operatic conventions with a local realistic setting. His other compositions include songs, patriotic odes and piano pieces, but his main contributions were his extensive teaching, recitals and pioneering activities in the German musical societies of Gawler and the Barossa Valley, where shortly before his death he formed an orchestral and choral society.

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ELIZABETH WOOD

Heve, Alphonse d'.

See [Eve, alphonse d'](#).

Heward, Leslie (Hays)

(*b* Littletown, Yorks., 8 Dec 1897; *d* Birmingham, 3 May 1943). English conductor and composer. The son of an organist, he was educated at Manchester Cathedral Choir School, becoming assistant organist at the cathedral and, in 1914, organist of St Andrew's, Ancoats. He moved to London in 1917 with a composition scholarship to the RCM, became assistant music master at Eton College, and undertook a variety of other work ranging from playing as a cinema organist in Brighton to writing music for the theatre and conducting the British National Opera Company. He was appointed musical director of the South African Broadcasting Corporation and conductor of the Cape Town Orchestra (1924–7); he significantly raised its standard and performed with it at the 1925 Empire Exhibition at Wembley and at a command performance at Buckingham Palace. Returning to England in 1927, Heward succeeded Boult as conductor of the City of Birmingham Orchestra in 1930, with which he broadcast a wide range of works. He showed a predilection for Dvořák, and enjoyed a deserved reputation as an exponent of Sibelius and of contemporary British composers. His pioneering recording of Moeran's Symphony in G minor has won deserved acclaim. He seldom conducted his own works, many of which he destroyed; they include a symphonic poem, two unfinished operas, a string quartet, choral works and numerous songs and partsongs.

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ERIC BLOM/R

Hewitt, Angela (Mary)

(*b* Ottawa, 26 July 1958). Canadian pianist. Born into a musical family, she first studied the piano with her mother (her parents have been a profound influence throughout her career) before studying from the age of six at the Royal Conservatory of Music in Toronto, where her teachers included Myrtle Rose Guerrero. Her most important teacher was Jean-Paul Sévilla, with whom she studied at the University of Ottawa. She graduated at the age of 18, and after a seven-year spell in Paris settled in London in 1985. That year she won first prize at the Toronto International Bach Piano Competition, and it is as an interpreter of Bach that she has laid the bedrock of her reputation. Her Bach has a poetic verisimilitude that transcends the issue of instrumental representation. As her recordings illustrate, her playing is infused with rhythmic vitality and tonal clarity, and shows an idiomatic empathy that has drawn comparisons with some of the most exalted Bach pianists, including Rosalyn Tureck and Edwin Fischer. Her large repertory extends far beyond Bach, and she is especially renowned for her warm and colourful playing of French music, particularly Ravel and Messiaen.

TIM PARRY

Hewitt, Helen (Margaret)

(*b* Granville, NY, 2 May 1900; *d* Denton, TX, 19 March 1977). American musicologist. She took the BA at Vassar College in 1921 and the MusB at the Eastman School of Music in 1925. She completed graduate degrees at Union Theological Seminary (MSM 1932) and Columbia University (MA 1933) and then went to Europe, where she studied under Bessler at the University of Heidelberg. She took the doctorate at Harvard in 1938; she also studied the organ with Widor and harmony with Boulanger at the American Conservatory, Fontainebleau (1926), and the organ with Lynwood Farnam at the Curtis Institute (1928–30). After teaching at the State Normal School, Potsdam, New York (1925–8), Florida State College for Women (1938–9) and Hunter College (1942), she was appointed to the faculty of North Texas State University in 1942, where she taught until her retirement in 1969. She prepared exemplary editions of two of Petrucci's three chanson collections, *Harmonice musices odhecaton A* and *Canti B*. For each of these important Renaissance anthologies she provided a scholarly introduction with extensive lists of sources, concordances and textual and musical analyses. She was also compiler of the first four editions of *Doctoral Dissertations in Musicology* (1952), the comprehensive listing of American theses.

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PAULA MORGAN

Hewitt, James

(*b* ?Dartmoor, 4 June 1770; *d* Boston, 2 Aug 1827). American conductor, composer and publisher of English birth, father of [John Hill Hewitt](#). Apart from family records giving his place and date of birth, the first documented information about him is that he occupied 12 Hyde Street, Bloomsbury,

London, during 1791–2. He arrived in New York on 5 September 1792. Although he advertised himself there as having had concert experience in London under ‘Haydn, Pleyel, etc.’, no evidence of this has been found. He lived in New York until 1811, his longest period of residence at one address being from 1801 to 1810 at 59 Maiden Lane. From 1792 until the end of March 1808, he was conductor of the orchestra at the Park Street Theatre, where his duties included arranging and composing music for many ballad operas and other musical productions. He also operated his own ‘musical repository’, where he gave lessons and sold musical instruments and music composed by himself and others.

Although his musical activities in Boston began as early as 1805, the family did not move there until 1811. He pursued the same musical interests there as in New York, conducting the orchestra at the Federal Street Theatre, giving lessons, and composing and publishing music; he was also the organist at Trinity Church. In 1816 he returned to New York, taking his two eldest sons with him. Between 1820 and 1825 he travelled often between Boston, New York and several southern cities, particularly Charleston, and Augusta, Georgia. In late 1826, an unsuccessful operation was performed in New York. In early 1827 he was brought back to his family in Boston, where he died. His place of burial is unknown.

Hewitt published at least 639 compositions, mostly by British composers such as William Shield, Michael Kelly and James Hook, though he also issued works by Handel, Haydn and Mozart, and approximately 160 of his own compositions. These include instrumental and vocal compositions and stage works (largely ballad operas), many making use of American patriotic and popular tunes. He also arranged instrumental and vocal works by others and was the author of three pedagogical treatises.

Hewitt was an influential figure in New York during the first decade of the 19th century. His position as conductor of the Park Street Theatre orchestra and leader of the orchestras for many concerts gave him a key role in the city’s musical life. In Boston, his activities included business dealings with Gottlieb Graupner. Of James Hewitt’s children, his daughter Sophia Henrietta Emma Hewitt (1799–1845) was well known as a concert pianist, his son James Lang Hewitt (1803–53) was a successful music publisher, and another son George Washington Hewitt (1811–93) taught and composed music.

WORKS

(selective list)

all published in New York, n.d., unless otherwise stated

Stage: c20 works, incl. *Tammany*, or *The Indian Chief* (ballad op, A. Hatton) (c1794), 1 song extant; *The Tars from Tripoli* (ballad op) (c1806–7), partly by Hewitt; 7 pantomines, 2 ballets, lost except 2 ovs.

Inst, pubd in kbd score: 3 pf sonatas, D, C, F (c1795–6), no.1 ed. in RRAM, vii (1980), no.3 ed. in RRAM, i (1977); *The Battle of Trenton*, D (c1797), partly by Hewitt, ed. in RRAM, vii (1980); *Thema with 30 Variations*, D (c1803–6), ed. in RRAM, i (1977); marches, waltzes, variations, sonatas, rondos

Other vocal: 84 songs, 1v, pf, many ed. in RRAM, vii (1980); 7 hymns in *Harmonia*

sacra (Boston, 1812)

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JOHN W. WAGNER

Hewitt, John Hill

(*b* New York, 12 July 1801; *d* Baltimore, 7 Oct 1890). American composer and music teacher, son of [James Hewitt](#). After apprenticeships in various trades in New York and Boston, he secured a commission to the military academy at West Point in 1818, but resigned in 1822. He received his only known instruction in music from the academy's bandmaster, Richard Willis. In 1823 Hewitt accompanied his father on a theatrical tour of the Southeast which ended unsuccessfully when a fire destroyed the theatre in Augusta, Georgia. He established himself as a music teacher beginning a long and largely itinerant career as a teacher and journalist spent almost entirely in the Southeast.

Hewitt returned to Boston in 1827. After his father's death later that year, he married Estelle Magnin of New York; the couple had seven children. Their eldest son, Horatio Dawes Hewitt (*b* Baltimore, 9 March 1829; *d* Baltimore, 23 Dec 1894), operated music stores in New Orleans, Baltimore, and possibly St Louis. He composed several dances for the piano and a three-act opera, *The Pearl of Granada*. From 1828 to 1840 John Hill Hewitt was in Baltimore, where he won a poetry competition in which Edgar Allen Poe also took part. After more years of travelling, including a stay in Washington, DC, where he gave music lessons to President Tyler's daughter Alice, Hewitt and his family settled at the Chesapeake Female College near Hampton, Virginia, in 1848. Hewitt remained there until his wife's death in 1859.

In 1863 Hewitt married Mary Alethia Smith. After spending the remainder of the Civil War in Augusta and Savannah, Georgia, and the immediate postwar years at various colleges in Virginia, he moved his family to Baltimore in about 1874.

Hewitt was a prolific writer and composer. He is best remembered as a composer of songs, most of which were published; the most popular, *The*

Minstrel's Return'd from the War, was also his first attempt at composition. Hamm (1983) considers *All Quiet along the Potomac Tonight* (1863) – 'powerful, dramatic, antiwar' – to be the best song of Hewitt's output. Hewitt's prose, poetry and plays remain largely unpublished; four volumes of his autobiographical writings are in Emory University Library, Atlanta, and a fifth is in the New York Public Library.

WORKS

(selective list)

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Flora's Festival (juvenile cant.), 4vv, pf, Baltimore, 1 May 1838 (Washington, DC, 1846)

Jeptha (orat), 1845, lib. (Baltimore, 1845), MS vs

The Fairy Bridal (cant., after Shakespeare: *A Midsummer Night's Dream*), 4 solo vv, 4vv, pf (Boston, n.d. [1845])

The Revellers (juvenile temperance orat) (Baltimore, 1848)

The Musical Enthusiast (operetta) (Boston, 1872)

Other dramatic works, incl. *King Linkum the First* (burletta), Augusta, GA, 23 Feb 1863, ed. R. Barksdale (Atlanta, 1947); *The Marquis in Petticoats*, *The Veteran*

Almost 300 songs, incl. *The minstrel's return'd from the war* (Boston and New York, ?1828); *Rock me to sleep, mother* (F. Percy) (Baltimore, c1861); *All Quiet along the Potomac Tonight* (L. Fontaine) (Richmond, VA, 1863)

c20 pf pieces

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JOHN W. WAGNER

Hexachord





(from Gk. *hex*: 'six', *chordē*: 'string').



A term denoting a series of six notes ascending stepwise through two whole tones, a semitone and two further whole tones, used as a complement to the eight-note diatonic system (including B \flat and B \natural) in the teaching of practical music and music theory, and thus in composition (particularly in the later period), from the Middle Ages to the 17th century.

The six notes of a hexachord are named after the first syllables of the lines of the hymn *Ut queant laxis*: *ut, re, mi, fa, sol, la*.

The concept of the hexachord as a mnemonic device for teaching plainchant melodies was first described by Guido of Arezzo, who expanded the tetrachordal structuring of melodies (deriving from the Greek tonal system) to include one tone either side of the tetrachords on A and D (*Micrologus*). The lowest note of the system was the note below A, indicated by the Greek letter Γ (*gamma*); the hexachordal ranges were from Γ (G) to E and from C to A. In his *Epistola de ignoto cantu* he defined the abstract tonal relationships between different six-note groups, showing how their intervallic similarities meant that they could be defined by the same group of six syllables, introducing for the purpose the syllables from *Ut queant laxis* (see [Theory, theorists](#), fig.2). Thus *mi-fa*, the only semitone in such a group, became a central point of reference, and any note could be defined in relation to those around it by the use of the note-name with the 'solmization' syllable (*vox*) – hence '*d re*', '*a re*' and also '*g re*'. This enabled the singer to conceptualize intervallic relationships within any melody. Such practice was related to the wide-ranging use of the hand for the demonstration of melodic intervals, traditionally attributed to Guido but probably not introduced by him, by which each degree was assigned to one of the joints of the hand and fingers.

Johannes Cotto in his *De Musica* attested the rapid dissemination in other parts of Europe of the practice of learning melodies by syllables; alternative sets of syllables were also used (see [Solmization](#), §I, 1). Johannes suggested that the student use his hand to 'test, correct or compose' a melody, thus expanding its use to encompass all the needs of the music practitioner. Guido's contemporaries continued to work in the tetrachordal system (using the syllables *ut-fa*), although Crocker has argued that the major 6th as discussed by Hermannus Contractus was identical to the hexachord. In any case, the hexachord system developed in the 11th century from the traditional tetrachordal structure.

Melodies that exceeded the range of a 6th required an expansion to another hexachord by means of mutation. The hexachord on C became the point of reference and was named *hexachordum naturale*. A progression by semitone above A was marked by the 'soft' or rounded letter B () and the ensuing hexachord on F *ut*, with A–B  solmized *mi-fa*, was named the *hexachordum molle*. A progression by a tone above A required the 'hard' or square B () with B  C solmized *mi-fa*, using the *hexachordum durum*. The entire gamut was covered by seven hexachords, with each note named by the solmization syllables of the hexachord or hexachords to which it belonged (for a table of the hexachords see [Solmization](#), §I, table 2). This tri-hexachordal system was fully described in 13th-century treatises. Engelbert of Admont (*De musica*) delineated both the process of stepwise mutations beyond *la* as well as the solmization of leaps by 7ths (*GerbertS*, ii, 324–5), and there are also descriptions by Elias Salomo and Hieronymus de Moravia.

In the 14th century the hexachordal system was expanded in response to an increased use of signed accidentals (the  and  signs are later derivations of the square B sign); from the beginning of the 14th century

music using such notes was called [Musica ficta](#). Petrus frater dictus Palma ociosa stated in his *Compendium de discantu mensurabili* (1336) that the introduction of a *ficta* degree involves a mutation into a *ficta* hexachord ([ex.1](#)). The anonymous author of the Berkeley treatise (Ellsworth anonymi, *US-BEm* 744; c1375) expanded the gamut to *F* below Γ , thus forming an eighth hexachord which is not 'in usu' but 'in arte': that is, not part of the Greek system but artificially formed. In this way the low $B\flat$ (*gravis*) became a *recta* degree. The Berkeley treatise also introduced the term *coniuncta* for the note that is common to two conjunct hexachords, and this term also came to delineate the expansion of the hexachordal system, whereby, for instance, $B\flat$ *fa* of the *hexachordum molle* could become *ut-fa* of a new conjunct hexachord, leading to a new note *fa* above *D mi*, which we would today call $E\flat$. Furthermore, the Berkeley treatise discusses 'disjunct' movement from one hexachord to another, 'without whatever mutation of syllables might be possible there' (Ellsworth, pp.48–9).



Although Prosdocimus de Beldemandis (early 15th century) discussed notes of *musica ficta* as separate degrees with no reference to hexachords (Herlinger), the basic tri-hexachord system remained as standard in the 15th century, with dependence on the sign C (either as a staff signature or before a particular note or passage) to determine whether the *hexachordum molle* should be used (otherwise the *hexachordum naturale* and *hexachordum durum* were assumed), a practice dating from at least the mid-13th century. On the other hand, a B or F sign could be used without a change of hexachord, as described in a number of sources from the 14th to 16th centuries – a note prefixed with either of these signs was never solmized as *mi*, but may be either *ut*, *fa* or *sol* temporarily raised by a semitone. This system was in use well into the 16th century, but there were signs of simplification in the second half of the 15th century when it became acceptable for the sign C to be solmized as *fa* without a change of hexachord being necessary. Further simplifications led ultimately to systems of [Solmization](#) still in use today.

From the end of the 15th century the hexachord was used as the thematic basis for compositions, the mass and the instrumental fantasia being the two forms for which the hexachord was most frequently used. The earliest hexachord mass is Brumel's *Missa 'Ut re mi fa sol la'* (1503); later masses with the same title were composed by Morales and Palestrina, among others. The hexachordal instrumental fantasia was a slightly later development, one of the most extreme examples being the work *Ut re mi fa sol la* by Alfonso Ferrabosco (ii), based on a series of hexachords, ascending in the first section and descending in the second, that are transposed on each repetition by a semitone. This composition was one in a line of similar works by composers from Bull to Sweelinck; Frescobaldi also composed a number of *Capricci* on a hexachordal theme (see also [Inganno \(i\)](#)).

The hexachord retained its status even when its relevance was increasingly questioned. Mattheson's request to dispense with both hexachords and modes (*Das neu-eröffnete Orchestre*, 1713) was angrily challenged by Fux, leading to Mattheson's mocking riposte of 1717, *Das beschützte Orchestre* (J. Lester, *CMc*, xxiv, 1977, pp.37–62).

For the use of the term hexachord in connection with twelve-note music, see [Serialism](#) and [Twelve-note composition](#).

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JEHOASH HIRSHBERG/R

Hexatonic.

A term applied to any music, mode or scale based on a system of six different pitches to the octave. It has been adopted by Richard Cohn to refer (by analogy with [Octatonic](#)) to the six-note scale or collection

consisting of alternating minor 3rds and semitones. The scale has only four distinct transpositions, and is therefore a 'mode of limited transposition' under Messiaen's definition, although it was not documented by him. Schuster-Craig traces examples of the collection (which he terms 'Mode lb') in music by Liszt, Rimsky-Korsakov and Bartók.

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CHARLES WILSON

Hexenscheit

(Swiss-Ger.).

A strummed [Zither](#) of Germany and the Alpine areas.

He Xuntian

(*b* Mianyang, Sichuan, 15 May 1953). Chinese composer. He studied with Gao Weijie at the Sichuan Conservatory in Chengdu (1977–82) and began to teach composition at the Shanghai Conservatory in 1992. His best-known work is the evocative *Tianlai* (1986) for seven performers and over 30 instruments designed by the composer. It is a daring experiment in sound colour and spatial contrasts, and had a major impact on other Chinese experimental composers of He's generation. *Tianlai* was followed by *Meng si ze* (1987), a haunting concerto for erhu and orchestra. The sound of the *erhu* is altered and given an eerie quality by attaching pieces of twisted iron to the bridge, analogous to the iron spirals which certain folk musicians use. His works have been performed widely in Asia. Also a writer of pop songs, his album *Sister-Drum* (1994) brought him popular success in China.

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(selective list)

Orch: Dabo River Caprice, 1983; Tonal Patterns, 1986; Meng si ze [4 Dreams], erhu, orch, 1987; Telepathy, 1988

Chbr: Two of the Earthly Branches, str qt, 1983; Tianlai [Sounds of Nature], 7 players, 1986; Phonism, ens, 1990; Imagine the Sound, ens, 1991

FRANK KOUWENHOVEN

Hey.

A form of dance related to the *carole* and *farandole*. The word may derive from the French *haie* or German *Heide*; the form 'heydeguise' might be rendered 'hedgewise', signifying a weaving action similar to the laying of a hedge. The dancers follow serpentine passages in single file, concluding in

a circle. Descriptive and pictorial references to the *hey* are found from the 15th to the 18th centuries. The form continued in country dances and contredanses and still persists in American 'set-running', in the northern sword-dance, in the 'grand chain' of quadrilles and reels and, as 'the heys', in the horn-dance of Abbots Bromley in Staffordshire.

No particular rhythm or step is associated with the *hey*, but when incorporated in figured dances such as the branle or the Italian *bassadanza*, it is adapted to their structure, gesture and step; by turning the file on itself and by the interweaving of dancers facing in opposite directions, innumerable variations of movement are achieved. Three is the smallest number of dancers required. No particular melody is identified with the *hey*, but some affinity has been perceived between the tune 'Shepherd's Hey' and 'An Aliké', a call employed by shepherds in Brittany.

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C. Negri: *Le gratie d'amore* (Milan, 1602/R)
J. Playford: *The English Dancing Master* (London, 1651)
R.A. Feuillet: *Recueil de contredanses* (Paris, 1706)
T. Wilson: *Analysis of Country Dancing* (London, 1808, 2/1811)

MARGARET DEAN-SMITH/R

Hey, Julius

(*b* Irmelshausen, 29 April 1832; *d* Munich, 22 April 1909). German singing teacher and writer. He studied first at the Munich Academy of Art, then changed to music and studied harmony and counterpoint with Franz Lachner and singing with Friedrich Schmitt. In 1867 he became the first singing teacher, under Hans von Bülow's direction, at the Königliche Musikschule in Munich, as part of a plan originated by Wagner and King Ludwig II to reform the instruction of singing in Munich. Bülow resigned two years later, but Hey remained until after Wagner's death. He coached a number of the singers for the first complete *Ring* cycle at Bayreuth in 1876, in particular the tenor Georg Unger, whom Wagner had chosen to sing Siegfried, and who worked with Hey in Munich for a year before the performances.

In his book on Wagner, Hey gave a detailed account of the rehearsals at Bayreuth during the summers of 1875 and 1876. According to Ernest Newman, this book 'should be read by all who want to understand what Wagner required of his singers and actors'. Hey's chief publication, *Deutscher Gesangunterricht*, is a comprehensive and systematic four-volume manual of singing instruction, whose method is based on the careful and correct production of speech elements. It was later condensed in a single volume, *Der kleine Hey*, which has remained in use as the

standard textbook for German vocal training. Hey's compositions include songs and duets.

WRITINGS

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ELIZABETH FORBES

Heyborne, Ferdinando.

See [Richardson, Ferdinand](#).

Heyde, Herbert

(b St Michaelis, Saxony, 27 April 1940). German organologist. He played the cornett with the Capella Lipsiensis and studied musicology, indology and ethnology at the University of Leipzig with Bessler, H.C. Wolff, Eva Lips and Johannes Mehlig, 1959–64; thereafter he was on the staff of the Musikinstrumenten-Museum of the university until 1973. After working as a freelance scholar, he moved to the USA and in 1992 was employed at the Streitwieser Foundation and the Shrine to Music Museum; from 1994 he took up a post at the Metropolitan Museum of Art.

Heyde's work is distinguished by an exemplary thoroughness in a wide range of fields associated with organology. His catalogues of wind instruments in the Leipzig collection have set a new standard with their detailed analysis, photographs and line drawings, which have often helped solve questions of provenance of similar instruments elsewhere. In vols.3 and 5 of his *Katalog* (1980, 1982) he also developed useful parameters for measuring and describing the bell flares of brass instruments. His book on instrument making (1986), which examines the proportional construction and dimensions of pre-Industrial Revolution instruments based on wildly varying local systems of measurement, is a major contribution towards a deeper understanding of their design. His books on valved brass instruments (1987) and on instrument making in Prussia (1994) have become standard works. In 1991 he received the Curt Sachs Award of the American Musical Instrument Society.

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EDWARD H. TARR

Heyden.

See [Haiden](#) family.

Heyer, (Friedrich) Wilhelm (Ferdinand)

(b Cologne, 30 March 1849; d Cologne, 20 March 1913). German music patron. The son of a teacher, he entered the paper business and in 1885 founded the paper manufacturing firm of Poensgen & Heyer. As an enthusiastic amateur he played a prominent part in Cologne musical life, serving on the boards of the conservatory and the Musikalische Gesellschaft and assisting young musicians at the start of their careers. He began to collect musical instruments in about 1900. In 1905 he purchased the private collection of the Leipzig collector Paul de Wit; he also received keyboard instruments from the firm of Ibach in Barmen, and acquired the Florentine collection of Alessandro Kraus. In 1906 Heyer established a Musikhistorisches Museum in Cologne, which eventually contained 2600 instruments, with a workshop for their restoration; its library contained 1700 autographs of some 700 composers, more than 20,000 letters and 3700 portraits. Ernst Praetorius was curator of the museum from 1906 to 1909; his place was taken by Georg Kinsky, who catalogued the largest part of the collection, and also took part in concerts at the museum as a keyboard player. The museum was officially opened on 20 September 1913, after Heyer's death, in a newly built three-storey building in Worringer Strasse. The heirs, however, were not in the position to maintain the museum for very long and in 1926 a large part of the collection, mainly instruments, was acquired by the musicological seminar of Leipzig University. This was opened to the public in the Grassi-Museum building in May 1929. It suffered serious damage during World War II but was renovated after 1945 and reopened to the public in 1954. The rest of the Heyer collection was sold by auction. At the end of the 20th century five of Heyer's descendants were still directing the 'Römerturn Feinstpapier Poensgen & Heyer' company in Cologne-Frechen.

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OTTO E. ALBRECHT/ROBERT V. ZAHN

Heylanus, Petrus.

See [Hailland](#), [Petrus](#).

Heymann, Werner Richard

(b Königsberg [now Kaliningrad], 14 Feb 1896; d Munich, 30 May 1961). German composer and pianist. From the age of 13 he studied theory and counterpoint with the conductor and composer Paul Scheinpflug, who gave the première of his first major composition, *Frühlings-Notturmo*, in Berlin in 1917. The following year the *Rhapsodische Symphonie* was given its première by the Vienna PO under Felix Weingartner. After World War I he wrote stage music for Berlin, where he became acquainted with the leading exponents of Weimar cabaret and, along with Friedrich Hollaender and Mischa Spoliansky, is credited with creating the classic Weimar cabaret chanson. He wrote for the cabaret Schall und Rauch, and was musical director for the Wilde Bühne.

From 1925 onwards Heymann became involved in films and, with the advent of sound pictures, joined with lyricist Robert Gilbert to write extremely successful songs epitomizing the thriving culture of the pre-Nazi German film industry, with evergreens such as *Ein Freund, ein guter Freund*, *Leibling mein Herz lässt Dich grüssen* and *Das gibt's nur einmal*. In 1933 Heymann emigrated to France, composing musical comedies for Sacha Guitry before moving to Hollywood, where he wrote music for films such as *Ninotchka*, *The Shop around the Corner*, *One Million Years BC*, *Knickerbocker Holiday* (with Kurt Weill) and *To Be or Not To Be*. He returned to Europe in 1951, continuing his career as a prolific composer of film music and musical comedies.

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(selective list)

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Incid. music: *Europa*, 1920; *Artisten*, 1928

Orch: *Frühlings-Notturmo*, op.4

Orch with solo v: *Rhapsodische Symphonie*, Bar, orch, op.5; *Der Tanz der Götter*, T, orch, op.6 no.1; *Anrufung*, song, T, orch, op.6 no.2

Cabaret chansons: *An den Kanälen* (W. Mehring); *Die Arie der grossen Hure Presse* (Mehring); *Aus Pennen und Kaschemmen* (L. Heller); *Ballade vom abgeschnittenen Zopf* (H. Janowitz); *Berliner Moritat* (Heller); *Borneo* (F. Grünbaum); *Der Boxer* (Heller); *Cabaret* (Mehring); *Charlot* (M. Schiffer); *Die Dorfschöne* (K. Tucholsky); *If the man in the moon* (Mehring); *Die Kälte* (Mehring); *Die Kartenhexe* (Mehring); *Kellerleute* (Heller); *Die kleine Stadt* (Mehring); *Die Kriegsfreiwilligen* (Klabund); *Die Knöpfelschuhe* (Heller)

Die Leibregiment (Tucholsky); *Der Matrose Siebenhaar* (Heller); *Mein Schorsch* (Heller); *Millys Abenteuer* (Heller); *Moralisches Glockengeläute* (Mehring); *Der Mörder* (Heller); *Nachtspaziergang* 1921 (Janowitz); *Pierrot Lieder* (G. von Wagenheim); *Ringelreihen* (Heller); *Schwarzer Pierrot* (Klabund), collab. F. Hollaender; *Der Spieler* (Klabund), collab. Hollaender; *Umzug* (Heller)

Incid. music to silent films (Germany): *Brennende Grenze*, 1926; *Faust*, 1926; *Der*

grosse Sprung, 1926; Spione, 1928

Film scores (Germany): Melodie des Herzens, 1929; Die Drei von der Tankstelle, 1930; Liebeswalzer, 1930; Der Ball, 1931; Bomben auf Monte Carlo, 1931; Der Kongress tanzt, 1931; Ihre Hoheit befiehlt, 1931; Ein blonder Traum, 1932; Ich bei Tag und du bei Nacht, 1932; Quick, 1932; Der Sieger, 1932; Saison in Kairo, 1933; Der Kongress tanzt, 1951; Alraune, 1952; Heidelberger Romanze, 1952; Die Drei von der Tankstelle, 1955

Film scores (USA): Caravan, 1934; Bluebeard's Eighth Wife, 1938; Ninotchka, 1940; One Million Years BC, 1940; The Shop Around the Corner, 1940; That Uncertain Feeling, 1941; To Be or Not To Be, 1942; They All Kissed the Bride, 1942; Appointment in Berlin, 1943; Hail the Conquering Hero, 1944; Knickerbocker Holiday, 1944, collab. K. Weill; Kiss and Tell, 1945; Mad Wednesday, 1947; A Kiss for Corliss, 1949; Tell it to the Judge, 1949; films for the State Department

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THOMAS L. GAYDA

Heyn, Volker

(b Karlsruhe, 13 Dec 1938). German composer. From 1957 to 1960 he studied singing with Walter Neugebauer in Karlsruhe. In 1960 he went to Australia, where he studied the guitar with Antonio Losada (Sydney) and music theory with Don Andrews at the Sydney Conservatory (1966–70). He returned to Karlsruhe in 1971 to continue his guitar studies at the Staatliche Musikhochschule. He also studied composition with Eugen Werner Velte and became a member of Velte's Gruppe für Kreative Musik. As a freelance composer Heyn has lectured at the Darmstadt Summer School (1984, 1986) and given concerts and lectures in Australia and Japan (1987). He was awarded fellowships by the Heinrich-Strobel-Stiftung of South-West German Radio, Baden-Baden in 1983 and 1995, and in 1988 received a Rolf Liebermann opera fellowship.

Heyn's music is unconventional and uncompromisingly experimental. He concentrates on the sound-potential of traditional instruments, greatly extending their timbral capacities through unusual playing techniques. The degree of alienation from traditional acoustic timbres can be so extreme that listeners are convinced that they are hearing electronically generated sound or even the noise of machinery. Since the mid-1990s Heyn's aesthetic goal has been to discover 'poetry in noise' by direct transformation of ambient sounds. His scores demand creative input from the players and sometimes employ graphic notation or words.

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Orch: tem, 1980; Eezy Comma (Raumfassende Phonie), 1981; Dükurrahsch

Mongkhöhr, orch, tape, 1984–5, Ferro canto, 1989–91

Vocal: SMPH (after A. Schmidt), S, vn, db, db cl, perc, 1989; Klagen und Zorn der Mama Moisch (after S. Apfelbaum), S, E[cl/basset hn, cl/s sax/a sax, cl/b cl, db cl/cl/t sax, 1991; Nuuh (Max the Fiddler's Complaint) (after Apfelbaum), Mez, 2 elec gui, 2 elec/amp va, elec/amp db, 1991–2; What'shisname (Notizen einer blassen Sängerin) (G. Orwell, everyday speech, dictionary), female v, vn, 7 perc, 5 pf, 5–7 cassette rec, 1993–4; I-'NA' (King David), 1v + perc, elec gui, 1994

Chbr: Break, 4 perc, 1979; Sgraffito, 16 insts, 1979–80; Drihmthoyhm (Ein akustischer Alptraum), 2 cl, tárogató, 2 sax, 2 hn, 2 tpt, 2 trbn, 3 perc, 1980–81; Sifflet, fl, cl, sax, dbn, hn, tpt, tuba, perc, 1981; Nachtschicht, 3 perc, vc, db, 1982; Phryh, pf, str, 1982; Laxus, va, vc, db, 1983; Rožs, sax, tpt, trbn, vn, va, vc, 1983; Sirènes, str qt, 1983; Blah 2, vn, tape, 1985–6, collab. F. Rozen; K'mon Siggibeybe, vc, ens, 1985; Sandwich gare de l'est, sax, 2 hn, 2 tpt, 2 trbn, 1985; Did yer hear that?, pfmr, suspended pf, tape, 1986; Reb David, Wife and Wolf, b cl, db cl, db, 1986–7; Panische Walzer 8 & 9, ens, 1989; ... SRA–, 2 pf, 2 perc, 1993–4; PSYC (Pocket Size Creator), fl/pic, ob/eng hn, cl, s sax, db cl/bar sax, 3 perc, 2 pf, 1994; Vermutungen über ein rotes Haus, amp vn, elec gui, 1994

Solo inst: Blues in B-flat, vc, 1981; Buon natale, fratello Fritz, sax, 1984–5; Tap, pf, 1985–6; Quêtsch, accdn, 1987; Tjuub (... bevor wir die alten nicht ...), euphonium, 1992; NTO, vn, 1994–5; 203rd, pf, 1995

Principal publisher: Breitkopf & Härtel

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ERIKA SCHALLER

Heyne, Gilles.

See [Hayne, Gilles](#).

Heyns, Cornelius

(*fl* 1447–65; *d* 1485). South Netherlandish composer and cleric. He was a singer at St Donatian, Bruges, from 25 October 1447. He was appointed *cappellanus* succentor, with Johannes Boubert, from 1452 to 1454; he served again as succentor from 1462 to 1465. All other statements about his life – for instance, that he served at the Burgundian court or that he might be identified with either [Hayne van Ghizeghem](#) or the Cornelio di Lorenzo 'd'Anversa' (=?Cornelio de Liloo) who was a singer in both Ferrara and Florence during the 1480s – must be regarded as conjecture. (It may be that Cornelio di Lorenzo was also associated with St Donatian, since he was sent by Duke Ercole I of Ferrara to Bruges in October 1487 with the request that Obrecht be allowed to come to Ferrara.) Perhaps, however, Heyns may be identified with the Cornelius who served as a singer in the chapel of S Giovanni, Florence, in 1449 and who seems to have gone back to the Low Countries in July of that year. He should not be identified with

the Cistercian monk Cornelius Heyns, who copied the Seneca manuscript in 1477.

The only work attributed to him is the four-voice *Missa 'Pour quoy'* (in *I-Rvat* C.S.51). However, the same work appears with the title *Missa 'Pour quelque paine'* ascribed to Ockeghem in *B-Br* 5557 (ed. D. Plamenac: *Johannes Ockeghem: Collected Works*, ii, 2/1966, no.16). It is anonymous in a third source (*I-La*). The discrepancy between the two titles is partly resolved by the cantus firmus, which is based on the tenor of an anonymous three-voice chanson in the Seville Chansonnier (*F-Pn* n.a.fr.4379) with the text 'Pour quelque paine'. It is possible that the title used in the Cappella Sistina manuscript was a substitute for the Brussels text. This theory is supported by the existence of a bitextual chanson by Alexander Agricola which has the incipit 'Pour quoy tant' in the discantus and 'Pour quel paine' and 'Pour ce quel paine' in the other voices. In spite of the ambiguous title, Heyns is the more probable composer of the mass, for the attribution to Ockeghem in the Brussels manuscript seems to be a 19th-century alteration of 'c. heyns' to 'ockegan' (*StrohmM*, 131). The style of musical writing demonstrates that Heyns was a composer of considerable skill. The cantus firmus undergoes certain canonic transformations such as inversion and retrograde motion (in the Sanctus and first Agnus Dei respectively). The third Agnus Dei is the only section of the mass to present the cantus firmus tenor without augmented note values; it is also possible to trace the discantus of the chanson in the discantus of this section, particularly towards each cadence. The mass is accordingly an important work in the history of parody masses.

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ALLAN W. ATLAS/JANE ALDEN

Heyther [Heather], William

(*b* Harmondsworth, *c*1563; *d* July 1627). English lay clerk. He sang in the choir of Westminster Abbey from 1586 to 1615 and was appointed a Gentleman of the Chapel Royal on 27 March 1615. He was a close friend

of William Camden (1551–1623), headmaster of Westminster School, and in May 1622 represented him at the foundation of a chair of history (now ancient history) at Oxford University and was rewarded with the degrees of BMus and DMus by acclamation. As Camden's executor he received in 1623 a warrant to preserve the king's game within the manor of Bexley. In 1627 he gave an endowment to Oxford to provide instruction in music. A *choragus* was to conduct weekly practices in the music school, while a lecturer was to discourse 'on the theory of the art' termly (this lapsed almost immediately). Heyther's benefaction also included instruments, music and portraits. He also bequeathed money to Eton College and the Gentlemen of the Chapel Royal. He was buried in Westminster Abbey. The younger John Hilton dedicated to him his *Ayres or Fa La's for Three Voyces* (1627). Tomkins's six-part madrigal *Music divine* (*Songs*, London, 1622) is inscribed 'To Mr Doctor Heather'. The Oxford chair of music is named after him.

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JACK WESTRUP/PENELOPE GOUK

Heywood, John

(*b* c1497; *d* after 1577). English writer, musician and composer. According to Anthony Wood, he spent some time at Broadgate Hall, Oxford, and later knew Thomas More. He is first mentioned in the court records of Michaelmas 1519, when he received a quarterly fee of £5 for unspecified services; in the following year he received the same amount and is listed as a singer. However, he may have begun his court service somewhat earlier, for in 1520 he was granted an annuity 'in consideracione boni et fidelis servicii'. At the request of the king he was admitted to the freedom of the City of London in 1523, and the next year made a member of the Mercer's Company. In a list compiled in Michaelmas 1525 he is described as 'player of the virginals' with a wage of £25 a year; two years later he appears as *dapifer camerae* and holder of a pension of £10 a year for life.

A staunch Catholic, he was gaoled in 1543, apparently for his part in the plot to overthrow Cranmer; condemned to death the following year for denying the king's supremacy he recanted on 6 July 1544, was pardoned, and had his lands and pension restored in 1545. During these troubled years the composer Thomas Whythorne was Heywood's 'servant and skoller'.

Heywood enjoyed the favour of both Edward VI and Mary I: his pension was increased from £10 to £40 (and later to £50), and he wrote or devised

plays for the Children of the Chapel and of St Paul's to present at court. Elizabeth's religious policies drove him into exile in July 1564, and he appears to have settled in Mechelen. Near the end of his life religious troubles again forced him to move, first to Antwerp (1576), then to Leuven (1578).

Heywood is best known as a playwright. The texts of three of his plays call for a little music, but neither titles nor words to the songs are included in the printed play texts. The first stanza of one song ascribed to Heywood, *What hart can thincke or tounge express*, survives in an arrangement for voice with lute accompaniment in *GB-Lbl* Add.4900; the six stanzas of the poem are in Add.15233.

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JOHN M. WARD

Heyworth, Peter

(*b* New York, 3 June 1921; *d* Athens, 2 Oct 1991). English critic. Educated at Charterhouse and Balliol College, Oxford, Heyworth also spent six months at the University of Göttingen before joining the *Times Educational Supplement*. Here he was music critic from 1952 until in 1955 he joined *The Observer*, where his vivid championing of 20th-century European composers helped to pave a way to their wider acceptance when there was still a resistance to them in official English musical life. 20th-century central European music and musical life remained his principal area of interest, and he made a special study of music in Germany in the 1920s and 30s. This led to his major work, a study of Otto Klemperer which is exceptional among lives of conductors in that it brings together sensitive, thoroughly researched biography, discussion of Klemperer's art as he developed from pioneer of new music to one of the last great conductors in the 19th-century German tradition, and not least examination of his position as a Jew and musician in a tormenting and turbulent European political scene. He was also a regular contributor to the *New York Times* for European musical events.

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He Zhanhao

(*b* Hejiashan village, Zhuji, Zhejiang province, 29 Aug 1933). Chinese composer. A member of the accompanying ensemble of a traditional Zhejiang *yueju* opera troupe as a teenager, he learnt to imitate *erhu* technique on the violin. In 1957 he went to the Shanghai Conservatory, studying composition, with Ding Shande, and the violin. In 1958 he set up a team to research the employment of folk techniques on the violin, and this project fed into his composition, with his colleague Chen Gang, of the violin concerto *Liang Shanbo yu Zhu Yingtai* (1959). Graduating in 1964, he joined the composition department of the Shanghai Conservatory. His music embraces a wide range of historical and traditional themes from both Chinese and Western sources. Combining Western with Chinese instruments in many innovative ways, he has also written for separate ensembles of each. He aims for lyricism and expressive appeal in his music.

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JONATHAN P.J. STOCK

Hibbard, William (Alden)

(*b* Newton, MA, 8 Aug 1939; *d* San Francisco, 5 April 1989). American composer. He studied at the New England Conservatory (BM 1961, MM 1963) and the University of Iowa (PhD 1967); his composition teachers included Donald Martino and Richard Hervig. In 1966 he became a member of the composition and theory faculty at the University of Iowa and music director of the university's Center for New Music, which he helped to found; from 1969 to 1976 he also served as director of the Center for New Performing Arts. Hibbard's compositions wed a rigorous exploration of the possibilities of serialism to an increasing fascination with unusual sonorities and complex cross-rhythms. Once having determined a medium, he generated a prodigious quantity of episodes during which the larger aspects of the work took shape. In 1975, while at work on the *P/M Variations* for two double basses, he created a row based on a trichord comprising a perfect 4th and a major 2nd, which occupied his creative imagination throughout the rest of his productive life. In his notes for a 1988 performance of his last composition, *Handwork* for piano, he characterized the row thus: 'To my ear the overtone series and sympathetic resonances

created by these intervals produce a vibrant ... sonority, sharply etched and well-defined, seductive without being voluptuous'.

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CAROL J. OJA/D. MARTIN JENNI

Hibeh musical papyrus.

A papyrus of the period 280–240 bce, discovered at Hibeh in Egypt at the beginning of the 20th century. It contains an anonymous diatribe against those who claim to be harmonicists (*harmonikoi*) but make random critical comparisons and handle theory haphazardly. They are said to believe that 'different types of music' produce different ethical states, including justness. A brief and erratic rebuttal deals exclusively with the genera; it includes the assertion that the enharmonic genus was used throughout performances of tragedy. The self-styled experts are also accused of maintaining that certain types of music (*melē*) have associations with laurel or with ivy, and even that (?)mimesis in music is obviously excellent. The text breaks off with a phrase about satyrs dancing to aulos accompaniment.

Grenfell and Hunt, following the suggestion of Friedrich Blass, conjectured that Hippias of Elis (later 5th century bce) might be the author, but Crönert and others argued against this attribution. Stylistic criteria suggest that the author was a contemporary of Isocrates (and perhaps a follower) and, taken with other evidence, that the text dates from around 390 bce.

Alcidamus has been suggested (by Brancacci, followed by West). In any case, the general position attacked is that of the school of **Damon**, but the real targets are enthusiasts who went to absurd extremes or were thought to have done so. The theory of ethos ridiculed here is not in every respect Platonic, as the mention of justness and the failure to consider modality show. The doctrine of mimetic excellence reappeared in Plato's late

thought as the criterion of 'rightness' in music. The arguments are unconvincing and narrowly empirical throughout. As music criticism, the Hibeh discourse is valuable as a vivid comment on the musical scene in Plato's day.

See also [Ethos](#), and [Greece](#), §1.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Hibernian Catch Club.

Musical society founded in Dublin in about 1680, which claims to be the oldest surviving musical society in Europe. See [Dublin](#), §6.

Hibernicon.

A bass brasswind instrument developed from the bass-horn by the Rev. Joseph Rogerson Cotter, vicar of Castlemagner, Co. Cork, and patented by him in 1823. The patent, in which the name hibernicon does not occur, covers two sizes, a bass and a tenor; only the former is known to have been made.

The sole surviving hibernicon, in the Bate Collection, Oxford, is of brass and has a sounding length of 5 metres, with a bore that increases steadily from 1.3 cm at the mouthpiece receiver to 6cm at the root of the bell,

whence it flares to 24.5 cm (see illustration). It has eight closed-standing keys. It stands in 16' C (C'); however, it appears not to have been intended primarily to be a contrabass using the pedal notes (as do the serpent, bass-horn and ophicleide), but to play in the bass register from round C upwards. Its inventor claimed it was the sole instrument 'with only six holes capable of giving the whole chromatic scale for two octaves or more', not strictly true since the keyed bugle does so similarly.

Its use was brief. The Edinburgh Wind Instrument Society sold their bass hibernicon in 1840. The only known instance of its use in a major festival orchestra was at the 1835 York Festival. Reporting for the *Allgemeine musikalische Zeitung*, Pellisov wrote:

... and another contrabass trumpet called 'Hibernicon' which, like a Goliath, towered heavenwards above the rest of the ophicleides: it was supported on a folding tripod and played by a seated performer. Such is the power of this Hibernicon that the trumpets at the walls of Jericho, nay the last trump itself would be as child's play to it.

See also [Bass-horn](#).

REGINALD MORLEY-PEGGE/ARNOLD MYERS

Hichiriki.

Japanese oboe. It has a bamboo body with a reverse conical bore tapering from roughly 15 mm to 10 mm in diameter and is about 18 cm long; the reed adds another 4 cm to the length. There are seven finger-holes on the front and two thumb-holes on the back; the thumb-holes are between the first and second and the fourth and fifth finger-holes from the top. Its range is *g'* to *a''*. The body is wrapped with bark and string and then lacquered inside and out, like the *ryūteki* flute. To form the broad reed, which is played using the lips to control the sound, one end of a length of reed stalk is flattened and shaved to a bevel (as for the European oboe); a cane regulating-ring is fitted over the reed to adjust tone colour and volume. 'Hichiriki' is the Japanized pronunciation of the ideograms for the Chinese *bili*, the immediate ancestor of the modern instrument, which would have entered Japan by the 8th century. The *hichiriki* is used in *gagaku* (court music), where it shares the main melody with the *ryūteki*, and also in native court vocal genres. A softer reed is used for *kagura* songs, so as not to overwhelm the singers.

The *hichiriki* is considered very difficult to play. The melody is embroidered with a continuous stream of subtle ornamentation and pitch gliding, effected both by fingering techniques and by embouchure and collectively called *embai*. The flexibility of pitches, made available by the large reed, makes it difficult to describe the instrument's 'basic scale', and the narrow range does result in some surprising melodic leaps, in contrast to the *ryūteki*.

An earlier *dai-hichiriki* ('large *hichiriki*'), known from manuscripts, was reconstructed in 1878 and briefly used in the court orchestra, tuned a 4th lower than the *hichiriki* itself. The *hichiriki* is similar to the Chinese [Guan](#) and the Korean [P'iri](#).

For illustration see [Japan](#), fig.3

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DAVID W. HUGHES

Hickford's Room.

An early London concert room, used from about 1697. See London, §V, 2.

Hickmann, Ellen

(b Flensburg, 28 July 1934). German musicologist. She completed a degree in music education at the Hamburg Hochschule für Musik in 1959 and studied musicology at Hamburg, with anthropology and early history as secondary subjects. In 1958 she married the musicologist Hans Hickmann, assisting his research and teaching until his early death in 1968. She took the doctorate in 1969 at Hamburg University with a work on the classification of musical instruments in the Middle Ages and from 1970 to 1974 worked as a producer for Deutsche Grammophon, directing the repertory office and the production department. She was appointed professor of musicology at the Hochschule für Musik in Hannover in 1976. She was chairperson of the section for organology of the Gesellschaft für Musikforschung (1981–7; from 1996) and chairperson of the study group on music archaeology for ICTM (from 1981). In addition to her work on instruments, she has contributed significantly to scholarship on music archaeology in Latin America, Egypt and early European society; she has also written on the sociology of music.

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RÜDIGER SCHUMACHER

Hickmann, Hans (Robert Hermann)

(b Rosslau bei Dessau, 19 May 1908; d Blandford Forum, Dorset, 4 Sept 1968). German musicologist. After schooling in Halle, he showed student ability there as a pianist, organist and conductor. His musicological training started in Halle and continued at the University of Berlin with Blume, Sachs, Schering, Schünemann, Hornbostel and Wolf. He graduated in 1934 with a thesis on the portative organ. His first contact with the Middle East was in 1932, when he visited the Siwa oasis for the Berlin Phonogrammarchiv; the following year he settled in Cairo and worked as organist, conductor, teacher and broadcaster. He became secretary of the Egyptian section of the ISCM, and composed music for films, chorus, chamber groups, voice and piano.

As a scholar he was interested in demonstrating the connection between Egyptian musical traditions and those of Europe and Asia. He catalogued the musical instruments in the Cairo Museum and wrote articles on many aspects of ancient Egyptian music. An accurate observer and meticulous

recorder of facts, he occasionally produced speculative theories on the nature of Egyptian music.

In 1957 he became director of the German Cultural Institute in Cairo, but later that year returned to Germany and was appointed professor of ethnomusicology at Hamburg. He succeeded Fred Hamel in 1958 as director of the Archiv Produktion section in the Deutsche Grammophon Gesellschaft, supervising the growth of an imaginative catalogue. From 1959 he was the first president of the Deutsche Gesellschaft für Musik des Orients. Among his honours were the Palmes Académiques of the Académie Française and the Bundesverdienstkreuz.

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ROBERT ANDERSON

Hickox, Richard (Sidney)

(*b* Stokenchurch, Bucks., 5 March 1948). English conductor. He studied at the RAM and gained an organ scholarship to Queen's College, Cambridge. His professional conducting début was at St John's, Smith Square, in 1971, and in that year he formed both the City of London Sinfonia and the Richard Hickox Singers. Initially specializing in Baroque music, Hickox soon gained recognition as a gifted choral conductor, and from 1972 to 1982 he was organist and Master of Music at St Margaret's, Westminster. He was appointed director of London Symphony Chorus in 1976 and the Bradford Festival Choral Society in 1978. During the 1970s he became involved in several regional festivals as artistic director, and became director of the Spitalfields Festival, London, in 1974. He began to tour abroad, and was principal guest conductor of the Netherlands Radio PO from 1980 to 1985. He spent eight years (1982–90) as artistic director of the Northern Sinfonia, Newcastle upon Tyne, and was then named conductor emeritus of the orchestra. He was associate conductor of the San Diego SO, 1983–4, and was appointed associate conductor of the LSO in 1985. In 1990 Hickox formed the period-instrument orchestra Collegium Musicum 90 with the violinist Simon Standage. He has conducted much opera in Britain and abroad, making his ENO début in 1979 and his Covent Garden début (with *Die Zauberflöte*) in 1985; the same year he conducted Handel's *Alcina* at Spitalfields and *Orlando* for Scottish Opera. He was much praised for his restorative work on Walton's *Troilus and Cressida* for Opera North in 1995, which he then added to a tally of over 100 recordings. These include the Elgar oratorios, Haydn's late masses, cycles of Beethoven and Vaughan Williams symphonies, works by Delius and Grainger, and Britten's *Peter Grimes*, *The Rape of Lucretia* and *A Midsummer Night's Dream*. A musically perceptive and notably versatile conductor, Hickox enjoys a deservedly high reputation across a wide-ranging repertory.

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A. Green: 'On the Crest of a Wave', *Classical Music* (3 Aug 1996), 18–19

NOËL GOODWIN

Hickson, William Edward

(*b* London, 7 Jan 1803; *d* Fairseat, Kent, 22 March 1870). English writer on music. The heir of a wealthy boot manufacturer, but himself a political radical, in early manhood Hickson began to devote his leisure to social reform. At a time when the menace of Chartism was growing, Hickson was among the first to argue the folly of attempting 'to train any class of men to habits of such unwearied industry that they shall be content to toil on throughout their lives without a moment's relaxation, or any attempt to relieve the monotony of their existence by some pleasurable excitement'. Hickson therefore proposed the teaching of music in schools in order to provide for the children of the poorer classes a lifelong source of enjoyment capable of offering them in later life an alternative to 'vicious and debasing pursuits'.

Hickson was a pioneer in the revival of school music. In a substantial preface to *The Singing Master* (1836) he presented at length his arguments for music as an educational force in its own right, comparing the situation then obtaining in English schools unfavourably with that in Germany and Prussia. The main body of the book contained a collection of 64 secular airs which Hickson had provided with new words 'free from a tendency to corrupt the heart or pervert the understanding'. Those songs were soon to enjoy great popularity throughout the English-speaking world, setting the pattern of the 'Moral Songs' which were to dominate school music lessons for the remainder of the 19th century.

Hickson pursued his campaign for school music with great energy, lecturing regularly, holding demonstration lessons, even addressing the Royal Society on the topic. His successful efforts were to earn him the title of Father of School Music in England – a tribute paid by John Curwen in 1858, by which time Hickson had become an established public figure. He had retired from business in 1840 to devote himself to philanthropic pursuits, purchasing the *Westminster Review*, a major reform journal which he edited from 1840 until 1852 to make his views and activities more widely known.

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The Singing Master: Containing Instructions for Teaching Singing in Schools and Families (London, 1836)

The Use of Singing as a Part of the Moral Discipline of Schools (London, 1838)

Vocal Music as a Branch of National Education (London, 1838)

Part-Singing; or Vocal Harmony for Choral Societies and Home Circles (London, 1842)

A Musical Gift from an Old Friend (London, 1859)

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DNB (J.M. Rigg)

B. Rainbow: *The Land without Music: Musical Education in England, 1800–1860, and its Continental Antecedents* (London, 1967)

BERNARR RAINBOW

Hidalgo, Elvira de

(*b* Aragon, 27 Dec 1892; *d* Milan, 21 Jan 1980). Spanish soprano. She studied in Barcelona and Milan, making her début in 1908 at the San Carlo as Rosina, the role of her Metropolitan début in 1910, when she also sang Amina. She appeared at La Scala, Rome, Buenos Aires and Covent Garden, where she sang Gilda in 1924 with the British National Opera Company. Returning to the Metropolitan (1924–6), she sang Gilda and Lucia. At San Francisco (1925) she sang Rosina, Violetta and Martha, then toured the USA in *Il barbiere* with Chaliapin. Her repertory included Elvira (*I puritani*), Linda di Chamounix and Marguerite de Valois (*Les Huguenots*). She retired in 1932, then taught in Athens (where her pupils included Maria Callas), Ankara and Milan. Her recordings show her bright, agile soprano voice to advantage.

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GV (*R. Celletti; R. Vegeto*)

ALAN BLYTH

Hidalgo, Gutierre Fernández.

See [Fernández, Gutierre](#).

Hidalgo, Juan

(*b* Madrid, 28 Sept 1614; *d* Madrid, 31 March 1685). Spanish composer and harpist. In 1630 or 1631 he was received into the Spanish royal chapel as harpist responsible for the accompaniment of both sacred and secular music. In about 1645 he began to serve as chief composer of secular songs, theatrical songs and villancicos, and as leader of the court's chamber musicians. Prolific, cooperative, dedicated and generally admired in his employment, he dominated secular and theatrical music at court until his death and was probably the most influential composer of his time in the Hispanic world. He was known primarily as a court composer of chamber songs and theatre music, but his surviving output includes a large number of sacred villancicos and some liturgical music. In 1655 he received 200 ducats from the archbishop of Seville, perhaps for fulfilling a commission.

Although a brief autobiographical memorandum indicates that Hidalgo's work as a theatre composer began in the 1640s, this essential focus of his activity cannot be otherwise confirmed until the 1650s. He wrote music for at least nine *autos sacramentales* (allegorical religious plays performed in public for Corpus Christi); his work for the court stages included songs for 16 spoken plays (*comedias*), partly-sung zarzuelas and semi-operas, and two exceptional fully sung operas. Among the surviving songs for

comedias, the lament for the nymph Canente from the pastoral *Pico y Canente* (L. de Ulloa, 1656) is a striking example of his originality and distinctive approach to text expression. He probably collaborated with the dramatist Pedro Calderón de la Barca on productions of the first zarzuelas, beginning with *El laurel de Apolo* (1657), and his songs for a later zarzuela, *Los celos hacen estrellas* (1672) to a text by Juan Vélez de Guevara, survive.

Hidalgo's most extensive and innovative works were the mythological semi-operas and the two operas he created with Calderón. Of the semi-operas, some of his music for Calderón's *La estatua de Prometeo* (c1670–75) is available, and the entire extant vocal score for Calderón's monumental *Fortunas de Andrómeda y Perseo* (1653), with its recitatives in triple metre, has been attributed to Hidalgo. The operas *La púrpura de la rosa* and *Celos aun del aire matan* were composed to commemorate the Peace of the Pyrénées (1659) and the Spanish-French royal wedding of 1660. Several versions of Calderón's librettos for the operas survive, but Hidalgo's score to the one-act *La púrpura de la rosa* (1659) is lost. A complete score for the three-act *Celos aun del aire matan* (?1660) survives. Although it is often stated that Hidalgo modelled his theatrical style on that of Italian opera, this contention is not supported by an informed analysis of his works. During his years as court composer the strongest Italian influence upon the Spanish court plays is found in the visual effects created by imported stage designers. In Hidalgo's music the tradition of Iberian secular song dominates, although he followed the non-technical advice of the Italian stage designer Baccio di Bianco and adapted recitative monologue for the weighty dialogues and speeches of the gods in the court semi-operas (beginning about 1652) and for specially significant moments in *Celos aun del aire matan*. This work survives as the earliest extant complete Spanish opera, exceptional in the context of 17th-century Spanish theatrical music only because it is wholly sung. Hidalgo approached this extraordinary commission by exploiting familiar Spanish musical and theatrical conventions developed for the semi-operas. The basic texture is of strophic airs whose forward motion and continuity are interrupted only by dramatic recitative monologues for the most intensely charged moments or as the expression of supernatural power.

Hidalgo's operatic conventions and his musical style clearly differ from any of the several contemporary kinds of opera cultivated in Italy. His sparing, specific use of recitative and his approach to the shaping and rhythm of recitative melodies are distinctive in comparison to other 17th-century dramatic composers. In songs and airs, which are almost exclusively syllabic, diatonic and laced with syncopation and hemiola, his adaptation of Spanish dances (such as the *jácara* and the *seguidilla*) for characterization and verisimilitude is especially important. Moreover, the absence of Italianate affective devices or gestures and of formulaic or strophic bass patterns in his airs distances them stylistically from the practices of contemporary Italian composers. During Hidalgo's career Italian opera was not performed in Madrid, Italian operatic composers did not seek employment in Madrid, nor did Spanish composers study abroad. It is doubtful that Hidalgo knew contemporary Italian opera, except for his work with Baccio di Bianco and possible contact with the Roman librettist Giulio Rospigliosi, who stayed several years in Madrid as papal legate.

Hidalgo's music, on the other hand, was known in Italy, France and Latin America. His theatre songs were heard in Madrid and also in revivals elsewhere in Spain and in Latin America, and they were even used by other composers as models for sacred villancicos, though Hidalgo himself contributed many villancicos to the sacred vernacular repertory. Most of the theatre songs are to be found in loose scores and performing parts in numerous libraries and archives in Spain, Europe, the USA and Latin America, as well as in anthologies such as the Novena manuscript (see Stein, 1980, 1986, 1987, 1993), the *Tomo de música vocal antigua* (E-Mn 13622; see Stein, 1987, 1993 and Caballero, *RdMc*, xii, 1989) and a more recently recovered anthology of theatre songs in the California State Library at Sutro, San Francisco (see Koegel). For extensive excerpts from Hidalgo's stage works see especially Stein (1993).

Hidalgo's place in the history of Spanish theatre music is comparable to that of Lully in France or Purcell in Britain. Like Purcell, he worked with the greatest dramatist of his age and composed mainly for partly-sung productions designed to appeal both to royal patrons and to a broad but sophisticated public. Like Lully, he not only composed for the most important political occasions but was charged with developing a national theatrical music suitable to the characteristic histrionic style of the Spanish actors, the stylized dignity of the highly symbolic dramatic texts and their exquisite visual effects. As composer he wielded less influence than the dramatist and the scenic designer, but he was fortunate to work with Calderón, arguably the strongest dramatist in Europe, and to benefit from the sponsorship of the ambitiously artistic Marquis de Eliche whose productions, for a brief period, were said to be some of the most daring, opulent and innovative in Europe.

WORKS

lost unless otherwise stated

stage

Pico y Canente (comedia, 3, L. de Ulloa), Madrid, Buen Retiro, 1656, 1 song *E-Mn*
Triunfos de amor y fortuna (comedia, 3, A. de Solís), 1658, collab. C. Galán, songs *Bc, Mn*

Celos aun del aire matan (op, 3, P. Calderón de la Barca), Madrid, Buen Retiro, 5 Dec 1660, Madrid, Palacio de Liria (Act 1) only, *P-EVp*; ed. in Subirá, 1933 (Act 1 only); ed. L.K. Stein (1999)

Ni amor se libra de amor (comedia, 3, Calderón), 1662, songs *E-Mcns, Mn*; excerpts ed. in Pedrell

La estatua de Prometeo (semi-op, 3, Calderón) ? 1670 or 1674, songs *Mn*

Los celos hacen estrellas (zar, 2, J. Vélez de Guevara), 1672, songs *Mn, V, I-Vnm*; ed. in Varey, Shergold and Sage, 1970

Los juegos olímpicos (zar, 2, A. de Salazar y Torres), 1673, songs *D-Mbs, E-Mn, US-NYhsa*

Endimión y Diana (zar, 2, M. Fernández de León), 1675, songs *E-Mn*

El templo de Palas (zar, 2, F. de Avellaneda), 1675, songs *Mn*

Alfeo y Aretusa (zar, 2, J.B. Diamante), ?1674; rev. 1678, collab. Galán; songs *US-NYhsa*

Contra el amor desengaño (zar, 2, ?Calderón), 1679, songs *E-Mn*

Hado y divisa de Leonido y Marfisa (comedia, 3, Calderón), 1680

Icaro y Dédalo (comedia, 3, Fernández de León), 1684, songs *Bc, Mn*

Apolo y Leucotea (comedia, 3, P. Scotti de Agoiz), 1684

El primer templo de amor (comedia, 3, Fernández de León), before 1685

Attributed works [see Stein, 1993]: Fortunas de Androméda y Perseo (semi-op, 3, Calderón), 1653, *US-CA*; El laurel de Apolo (zar, Calderón), 1657; La púrpura de la rosa (1, Calderón), Madrid, Buen Retiro, 17 Jan 1660; Fieras afemina amor (semi-op, 3, Calderón), 1670, ? collab. J. del Vado

other works

Mass, 4vv, bc, *E-E*

Mass, 5vv, hp, bc, *E*

Misa de feria, *CO-B* (frag.)

2 motets 'para Virgen', *GCA-Gc*

Deum astro flamante, responsory, 8vv, clarín, vns, bc, *E-V*

Villancicos, 1–5, 8vv, clarines, vns, bc, secular and theatre songs: *CO-B, D-Mbs, E-Bc, E, Mn, PAL, SA, VAc, GCA-Gc, I-Vnm*, Mexico City, Palacio de bellas artes, *US-NYhs, SFs*

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LOUISE K. STEIN

Hidalgo (Codorniú), Juan (ii)

(b Las Palmas, 1927). Spanish composer. He studied the piano at the Acadèmia Frank Marshall in Barcelona and composition with Montsalvatge, completing his training in Paris and Geneva. He worked with Maderna in Milan (1956) and at Darmstadt in 1958 met David Tudor and Cage, who were to influence his subsequent development. He was one of the first Spanish composers to write electronic music (*Etude de stage*) and open music (*Caurga*), in addition to composing works which are close to Cage's aesthetic (*Milán piano, Roma dos pianos*).

In 1964, with Walter Marchetti and Ramón Barce, he founded the 'Zaj' group in Madrid. From this point his artistic life followed a course totally alien to concert music and even to music as sound, to the extent that no analysis of his music could be made without following the performances and activities carried out in accordance with the Zaj group's premises. Hidalgo suggests an identification between art and life, which has led to his own work identifying with the Zaj attitude. This group, close to but distinct from the international Fluxus group, introduced 'mail art' and the 'happening' into Spain, and cultivated humour and the decontextualization of everyday objects. According to Hidalgo, 'Zaj is based on vulgar everyday acts ... on an emphasis on non-logical ways of acting' and 'on a love of allusions'. It reached its peak between 1964 and 1967, but continues to admit new collaborators.

WORKS

(selective list)

Caurga, chbr ens, 1957; Ukanga, chbr ens, 1957; Cuarteto, str qt, 1958; Offenes-trio, fl, cl, bn, 1959; Etude de stage, tape, 1961; A Letter for David Tudor, pf, 1961; Música para cinta, 1961; Roma dos pianos, 2 pf, 1963; Milán piano

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ANGEL MEDINA

Hidalgo, Manuel

(b Antequera, Andalusia, 4 Feb 1956). Spanish composer. After studying theory and composition with Juan-Alfonso García, organist of Granada Cathedral, he studied at the Zürich Conservatory (from 1976) with Hans Ulrich Lehmann, among others, and in Hanover and Stuttgart with Lachenmann (1979–84). His early works show the influence of Lachenmann in their treatment of structure as emerging from the experience of the material as sound. *Harto*, which had its première at the Donaueschinger Musiktage (1983), reflects Lachenmann's definition of beauty as the denial of habit and custom. In *Física* for large orchestra (1991), the acoustic conditions necessary for sound generation are accepted as an integral part of the compositional process. His music, however, does not adopt the concept of structural sound that is central to Lachenmann's aesthetic.

Hidalgo's structural ideal, which aims for a procedure in which the most resolved sounds function as fully closed, paraphrases Webern's dictum that to 'develop everything from one main idea provides the strongest coherence'. Fascinated by the elimination of metre in favour of an arrangement of pitch lengths interspersed with rests, Hidalgo was also influenced by the processes of variation, through blurring and distortion, in Webern's rhythmic serialism. The merging of extremes (*discordia concors*) and the sophisticated appearance of simplicity, as exemplified in works such as *Nuut* (1992) and *Romance de le chatelier* (1994), are also central to his aesthetic. His ideal of comprehensibility paired with his ideal of distortion has created a musical syntax all his own. His opera *Dalí, der grosse Masturbator* (1998–9) demonstrates how elements of his style correspond to Salvador Dalí's surrealism, producing images 'increasingly assuming the form and hue of demoralization and confusion'.

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(selective list)

Stage: Vomitorio, 1990–91, Singen, 1991; Bacon (1561–1992) (G. Adams), 1996–9; Des Kaisers neues Kleid (H.-P. Jahn, after H.C. Andersen), 1996, Stuttgart, 1996; Dalí, der grosse Masturbator, 1998–9, Saarbrücken, 1999

Orch: Harto, 1982; Al componer, va, vc, db, orch, 1986; Alegrías, conc., pf, small orch, 1987; Gloria, 6vv, orch, 1989; Física, 1991; Nuut, accdn, small orch, 1992; Romance de le chatelier, sax, chbr orch, 1994; Desastres de la guerra (J.C. Marset), nar, 19 insts, 1995–6 [after F. Goya]; Musik nach Gedichten (after B. Erdem, I. Llamas), SA, orch, 1995–6; La ira pura, euphonium, orch, 1996–7

Chbr and solo inst: Hacia, str qt, 1980; La inercia y la mierda, 9 insts, timp, 1981; Seguiriyas d'Estúgar y la Plaza Hélderlin, va, vc, db, 1984; Der religiöse Algorithmus oder Les pièces II, pf, 1986; Trio esperando, pf trio, 1988–9; Drei Fragen, Mez, fl, cl, b cl, vn, va, vc, 1993–4; Duo, accdn, perc, 1993; Eine Lesung (after B.E. Ellis: *American Psycho*), nar, ob, cl, vn, va, vc, db, 1993; Str Qt no.2, 1995; Nahezu stilles Auge des Wirbelsturms, chbr ens, 1996–7

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KLAUS MICHAEL HINZ

Hidas, Frigyes

(b Budapest, 25 May 1928). Hungarian composer and pianist. After piano lessons with Zoltán Horusitzky in Budapest, he studied composition with János Viski and sacred music and conducting with László Somogyi at the Liszt Academy of Music (1947–52). He was conductor of the National Theatre (1952–66) and has played the piano and celesta with the Hungarian RSO, also gaining a reputation as an improviser on the piano and organ. In 1959 he received the Erkel Prize for his Oboe Concerto, the first of several works to exploit the abilities of a gifted generation of Hungarian wind players. Hidas has often used Baroque concerto form, particularly in a set of concertinos intended as modern 'Brandenburgs' and incorporating the B–A–C–H motif. Although not closely attached to the Hungarian folksong school, he wrote in a post-Kodály style until the mid-1960s, his lively rhythms sometimes influenced by jazz. Later works showed a deepening concern with structure, sometimes including serial elements, although Hidas has never departed from evident tonality. In contrast with the diverting character of much of his instrumental music, *Gyászzene (Requiem egy hadseregért)* ('Funeral Music (Requiem for an Army)', 1973) stands as a profound avowal of personal beliefs. In 1980 he received his second Erkel Prize and in 1987 the title Artist of Merit; in 1993 he was awarded the Béla Bartók-Ditta Pántory Prize.

WORKS

(selective list)

Stage: Színek [Colours] (ballet, 1), 1960; Asszony és az igazság [Woman and the

Truth] (op, 1, K. Kristóf, after F. Karinthy), 1965; Tökéletes alattvaló [Perfect Subject] (op, 1, S. Szatmári, B. Varga), 1973; Cédrus (ballet, 1), 1975; Bösendorfer (op, 1, after Karinthy), 1977; Dunakanyar [Danube Bend] (op, 1, after Karinthy), 1984; Álmodj Bachot [Dream Bach] (musical play, G. Czigány), 1991

Vocal: Cantate de minoribus (E. Kästner, trans. F. Szolcsányi), 1959; Gyászzene (Requiem egy hadseregért) [Funeral Music (Requiem for an Army)], 1973; Missa in honorem Reginae Pacis, 1991; Requiem, 1995

Orch: Ob Conc., 1951; Vn Conc., 1957; Cl Conc. no.1, 1958; Va Conc., 1959; Sym., 1960; Concertino, str, 1966; Fl Conc. no.1, 1967; Hn Conc. no.1, 1968; Concertino, wind, str, 1969; Pf Conc., 1972; Cl Conc. no2 'Conc. semplice', 1977; Hp Conc., 1979; Trbn Conc., 1979; Bn Conc., 1980; Conc. barocco, a trbn, str, 1983; Fl Conc. no.2, 1983; Tpt Conc. no.2, 1983; Tpt Fantasy, 1983; Preludium, Passacaglia and Fugue, 2 cimb, str, 1984; Széchenyi Conc., 1984; Quintetto concertante, brass qnt, orch, 1986; 3 Movements for Orch, 1987; Double Conc., t trbn, b trbn, orch, 1988; Az el nem táncolt balett [The Undanced Ballet], 1989; Hn Conc. no.2, 1989; Double Conc., hn, hp, str, 1989; Florida Conc., 2 trbn, concert band, 1991; Brussels Conc., vn, orch, 1992; Köszöntő [A Musical Address], 1992; String Fantasy no.1, 1992; Euphoniada, euphonium, wind orch, 1995; Hpd Conc., 1995; String Fantasy no.2, 1995; Tuba Conc., 1996; Vonószene [String Music], 1996; Org Conc., 1997

Chbr: Str qt, 1954; Wind Qnt no.1, 1961; Str Qt no.2, 1963; Wind Qnt no.2, 1969; Wind Qnt no.3, 1979; Str Qt no.3, 1986; Divertimento, wind octet, 1985; Five Miniatures, wind, 1986; 1+5, b trbn, wind qnt, 1989; Sax qt, 1990; Music for Hp and Vn, 1992; other works for wind insts

Other inst: Sonata, ob, pf, 1954; Sonata, org, 1956; Fantasy, cl, pf, 1965; Fantasy, org, 1969; Fantasy, trbn, 1977; Meditation, b trbn, 1979

Incid music for the theatre, radio, TV and cinema

Principal publishers: Band Music (Netherlands), Editio musica (Budapest)

GYÖRGY KROÓ (text), ANNA DALOS (work-list)

Hidden fifths, hidden octaves [covered fifths, covered octaves].

In part-writing, the approach to a 5th or an octave by similar motion between two parts ([ex.1](#)). Strict counterpoint permits the occurrence of hidden 5ths anywhere except between the outer parts (in which case they are sometimes called 'exposed 5ths'). A type of hidden 5ths called '[Horn](#) [fifths](#)', however, in which each part approaches its note from an adjacent note of an overtone series containing that 5th, is permitted anywhere and in fact is common in note-against-note two-part writing.



Hiefhorn

(Ger.).

A hunting [Horn](#).

HIER.S [Hie.s, Hiero.s].

Italian wind instrument maker(s) of unknown identity. The maker's marks hie.s, hier.s and hiero.s are found on 31 wind instruments discovered to date: nine cornetts, eight dulcians and 14 recorders, most of them known to have come from the area of Venice. A *quartbass* dulcian depicted in Praetorius's *Theatrum instrumentorum* (Wolfenbüttel, 1620/R) and a bass dulcian in a painting by Giovanni Benedetto Castiglione (Rome, c1645; see [Bassoon](#), fig.5) are similar in design to the surviving instruments. The marks are presumably contractions of the name Hieronymus (a Latin version of the Venetian Jeronimo), but the identity of the maker(s) has not yet been established. The most favoured suggestion is the Venetian branch of the Bassano family, which was founded by Jeronimo Bassano the elder, whose sons at first used the last name de Jeronimo; the instruments resemble those with the '!!' maker's mark, which probably belonged to the Bassanos. Other suggestions have been Hieronimo da Udine (mentioned in a Venetian letter of 1574) and Hieronymus Geroldi (from whose heirs dulcians were bought by the Ambras court in 1596), as well as Hieronimo de li flauti (mentioned in Venetian documents of the second half of the 16th century), possibly the same man as da Udine or Geroldi.

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DAVID LASOCKI

Hier, Ethel Glenn

(*b* Cincinnati, 25 June 1889; *d* Winter Park, FL, 14 Jan 1971). American composer, teacher and pianist of Scottish origin. She received a diploma in piano from Cincinnati Conservatory in 1908 and immediately established what became a thriving piano studio. In 1911 she returned to the Conservatory for further piano study and took composition lessons with Edgar Kelley; in Germany during the summer of 1912 she studied composition with Hugo Kaun. In 1917 she moved to New York, opening

teaching studios there and in New Jersey, and continued composition studies at the Institute of Musical Art, first with Percy Goetschius and later with Bloch. During subsequent summers she worked in Europe with Berg, Wellesz and Malipiero, and in 1923 she resumed piano study with Carl Friedberg.

Hier began publishing teaching pieces for piano in 1912. By 1918 her more ambitious works had won her the first of 14 fellowships at the MacDowell Colony. In 1925 her works were included in the Festival of American Women Composers in Washington, DC, and later that year, with Amy Beach, Mary Howe, Gena Branscombe, Marion Bauer and others, she founded the Society of American Women Composers. She organized the Composers Concerts in New York in 1948 and frequently gave lectures on modern music and other topics. *Asolo Bells* was played at the Festival of American Music at Eastman School of Music in 1939, and in 1945 by the Cincinnati SO; as part of Three Orchestral Pieces it won a Composers Press publication award in 1953. Hier's music combines elements of Impressionism with popular and jazz styles (as in *Click o' the Latch* and *Badinage*). Her use of colouristic effects can be seen in *Asolo Bells*; in *A Day in the Peterborough Woods* and *The Song Sparrow* Hier drew on birdsong. Within an extended tonal scheme she often used parallel triads and tone clusters in a nonfunctional manner. Hier also wrote a play, *The Boyhood and Youth of Edward MacDowell* (1926). Her manuscripts are held at the American Music Center, the College Conservatory of Music at the University of Cincinnati, and the Delta Omicron Library, Cincinnati.

WORKS

Orch: 5 works, 1926–9, incl. Carolina Christmas; 3 Orch Pieces: Foreboding, Asolo Bells, Badinage (Study in Blues) (1954)

Chbr: 9 works, incl. 2 str qts, 3 qnts, suites

Pf: 34 works, incl. Theme and Variations, op.17 (1921); A Day in the Peterborough Woods, op.19 (1924)

Vocal: 20 songs, incl. Hail! Glorious Morn!, sacred song (1912); The Time to Woo (S.M. Peck) (1914); Dreamin' Town (P.L. Dunbar) (1919); La chanson du cordonnier (J. Bois), 1923; Click o' the Latch (N.B. Turner) (1938); The Hour (J. Rittenhouse) (1949); The Song Sparrow (N. Kreymsborg) (1955)

Choral: 3 works, incl. The Mountain Preacher (J. Still) (1966)

Principal publishers: CFE, Composers Press, Willis

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'Contemporary American Musicians, no.168: Ethel Glenn Hier', *MusAm*, xxxiv/2 (1921), 29

K. Pendle: *Ethel Glenn Hier* (MS, American Music Center)

ADRIENNE FRIED BLOCK

Hieronimus de Zentis Viterbiensis.

See [Zenti](#), [Girolamo](#).

Hieronymus.

See [Hier.](#)

Hieronymus Bononiensis [Jerome of Bologna]

(fl c1521). Italian harpsichord maker. A 'Jerome of Bologna' was referred to by Michel Corrette in *Le maître de clavecin* (Paris, 1753), but otherwise little is known of this maker who worked in Rome. His only known harpsichord, dated 1521, is now at the Victoria and Albert Museum, London. It was held to be the oldest surviving harpsichord, which distinction has passed to an instrument of 1515–16 by [Vincentius](#). A harpsichord in the Castello Sforzesco, Milan (cat. no. 579), falsely dated 1503 and now converted to a crude clavichord, was probably made in 1539 but is of similar size and style and assists in identifying the original state of the Hieronymus instrument.

Recent examinations of the 1521 harpsichord have led to conclusions that supersede some of those of earlier literature (Hubbard, Schott and Grove /). Originally the instrument was single strung and, as Debenham discovered, had a 50-note compass. Wraight (1997) judged that the present keyboard may be original, but that the compass has been reduced from *C/E–f'''* (50 notes) to *C/E–d'''*. The wrestplank is a replacement and any estimation of the original scaling and pitch is therefore speculative, but a *c''* string of about 277 mm has been suggested. This would place this instrument with a group of Italian 16th-century harpsichords and virginals intended for iron-wire stringing at a relatively high 8' pitch, effectively at about *a'* = 520, see Harpsichord, 2 (i).

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- D. Wraight:** 'Vincentius and the Earliest Harpsichords', *EMc*, xiv (1986), 534–8
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DENZIL WRAIGHT

Hieronymus de Moravia [Hieronymus Moravus, Jerome of Moravia, Jerome of Moray]

(*d* after 1271). Theorist. His one extant treatise (*CoussemakerS*, i, 1–155; ed. S.M. Cserba, Regensburg, 1935) is an encyclopedic compilation touching upon all the principal aspects of music in the Middle Ages: the *ars musica*, music as a mathematical science, ecclesiastical chant and mensural polyphony. The principal sources of the first two headings are the *De institutione musica* of Boethius and the treatise of Johannes Cotto. The chapter on mensural polyphony contains four discant treatises, one anonymous and the others by Johannes de Garlandia, Franco of Cologne and Petrus de Picardia.

Hieronymus was a member of the Dominican order and is believed to have been active in Paris at the order's convent on the rue St-Jacques. His nationality is less certain. The incipit of his treatise states that it was compiled 'a fratre ieronimo moravo' (by Brother Jerome the Moravian), but the explicit refers to him as 'Jeronimus de Moravie' (Jerome from Moray). Hieronymus is more likely to have come from the convent founded c1235 at Elgin in Moray, Scotland, than from the Dominican community in Moravia (see Huglo, 1994). The contents of his treatise suggest that it was compiled during or after 1272, since the text cites St Thomas Aquinas's commentary on *De celo et mundo* of Aristotle, which was apparently completed in that year. The one manuscript preserving Hieronymus's work, *F-Pn* lat.16663, which may have been an exemplar intended for reproduction via the *pecia* system, must have been copied before 1304, when it passed to the Sorbonne on the death of its owner, Pierre de Limoges. The treatise was probably known to the English theorist Anonymus 4, who seems to have based his text on the version of Johannes de Garlandia it preserves.

The aim of the treatise was entirely practical: it was compiled to enable inexperienced ecclesiastics, especially other Dominicans, to judge and perform chant. To this end much of Hieronymus's text is drawn more or less verbatim from recognized authorities. The opening section, presenting the wide-ranging lore associated with the *ars musica*, defines music, its name, inventors, divisions, effect, and the discipline of music. For this, Hieronymus culled material from Isidore of Seville, al-Fārābī, Hugh of St Victor, and his fellow Dominicans Aquinas and Vincent de Beauvais, in addition to Boethius and Cotto. Cotto's account of the hexachord system of Guido is followed by original descriptions of mutation and intervals, and by a discussion of consonances derived largely from Boethius.

Hieronymus's consideration of music as a mathematical science opens with the basic definitions necessary for the ensuing account of relations between numbers (multiple, superparticular and superpartient, and their compounds) and the arithmetic, geometric and harmonic means. Numerical proportions of intervals, the comma, and so on, are demonstrated in copious excerpts from Boethius. Bell tunings and monochord divisions provide access to audible demonstrations of these harmonic relationships. The subject of ecclesiastical chant is introduced through an account of the ancient Greek modes. The church modes are then described and illustrated by a tonary concluding with an exposition of the use of *BL* and *BL* in chant.

The two largely original chapters that follow this material are also concerned with chant; like the tonary they appear to reflect the Dominican

usage in many respects. The first (chap.24) shows how to compose new chants, while the second (chap.25) discusses singing and forming notes and pauses in plainchant. In the latter chapter Hieronymus observed that the manner of singing described there applied not only to chant, but to all music, including polyphony (*musica mensurabilis*). The note values shown in Table 1 were given, resolved according to the ‘ancients’ and the ‘moderns’. With certain exceptions, all chant was to be sung in breves of one ‘modern’ *tempus*. Hieronymus described a group of vocal ornaments including the ‘reverberation’, an appoggiatura of several rapid notes, and the ‘flower’ (*flos*), a vibrato or trill from above.



Chap.26 presents four *positiones*, or theses, on polyphony. To a large extent these represent successive stages in the evolution of discant and rhythmic theory, but their subject matter is necessarily the same: rhythm and its notation, vertical intervallic relationships, and the genres and idioms of *musica mensurabilis*. The first, an unattributed *Discantus positio vulgaris* pieced together from theoretical material of differing ages and origins, is thus named because ‘certain nations [i.e. schools or academic faculties] commonly use it, and because it is the oldest of all’. It summarizes elementary information on modal rhythm. The long of two *tempora* and the breve of one are the basic values, while the ternary long and semibreve are described as ‘beyond measurement’. Six rhythmic modes are enumerated, 1st mode (long-breve-long) being distinguished from 5th mode (all ternary longs). The teaching of vertical relationships follows other treatises of the 12th and early 13th centuries in numerous respects: it simply defines the unison, 5th and octave as the best concords, and gives examples of octave and 5th progressions in contrary motion. Brief but important definitions are given for the major polyphonic idioms and genres cultivated by the Notre Dame school: discant, *organum purum*, *organum duplex*, conductus, motet and hocket.

The more extended *positio* that follows, Garlandia’s *De mensurabili musica*, gives detailed teaching on the rhythmic modes and on the mensural notation that was being developed to facilitate their notation. Consonances and dissonances are classified as perfect, intermediate, and imperfect. Hieronymus’s copy of Garlandia has been ‘modernized’ in comparison with the version of the treatise found in other manuscripts. It is unique in preserving in an integral state Garlandia’s chapters on the idioms

of copula and *organum per se* (see Reimer, chaps.12–13). It also stands alone in including chapters on three- and four-voice writing (chaps.14–16); these may be additions or reworkings by Hieronymus, and include information on *falsa musica*, rondellus and other forms of variation, and the use of embellishments (*colores*) in a polyphonic context.

The third *positio*, the *Ars cantus mensurabilis* of Franco of Cologne, is ascribed by Hieronymus to Johannes de Burgundia, an Augustinian canon of St Denis, Reims, known as a teacher from other sources. This is possibly the earliest surviving copy of Franco's treatise, a seminal reworking of rhythmic language and its notation which frees both from the constraints of the modal system.

The fourth *positio*, ascribed to Petrus de Picardia, is a truncated version of an *abbreviatio*, or summary, of late 13th-century rhythmic and notational doctrine. The text tells us that it is based on the *ars* of Franco and on what Petrus described as the *arbor* ('tree', apparently a diagram) of Johannes de Burgundia. The treatise is rich in examples drawn from the motet repertory of the period.

The four *positiones* are followed by discussions of Greek terminology for the notes of the gamut (important as an early witness to the 'full' Guidonian gamut) and of positions on the monochord. At the end of the compilation the tunings of the two-string rebec (C–G) and the five-string vielle are described.

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Hierosolymites, Andrew.

See [Andrew of Crete](#).

Hifthorn

(Ger.).

A hunting [Horn](#).

Higginbottom, Edward

(*b* Kendal, 16 Nov 1946). English organist and choir director. He was organ scholar of Corpus Christi College, Cambridge (1966–9), and subsequently undertook postgraduate research, taking the PhD in 1979. He was appointed organist, fellow and tutor in music at New College, Oxford, and a university lecturer in music in 1976. He has developed the role of the choir of New College chapel beyond its immediate function of providing liturgical music for worship. In doing so he has helped the cause of such institutions through a period when financial constraints and changes in social attitudes have threatened choral foundations. The choir now has an international reputation through its tours and recordings, and has an important educational role. The choir has recorded music ranging from Tallis and Taverner to Howells, and with the King's Consort under Robert King featured in a series of CDs of Purcell's odes and sacred music. Higginbottom has edited music by François Couperin and Michel Corrette, and written articles on French Baroque music; he was made an Officier des Arts et des Lettres in 1990.

IAN CARSON

Higgins, Dick [Richard Carter]

(*b* Cambridge, England, 15 March 1938; *d* Quebec, 25 Oct 1998). American composer, performer, writer, artist and publisher. He studied composition and orchestration privately with Harry Levenson (1953), with Cowell at Columbia University (BS 1960), and with Cage at the New School for Social Research (1958–9). In the late 1950s, partly as a result of his studies with Cowell and Cage, Higgins began to explore the areas between music and the other arts – the 'intermedia'. He was associated with the first 'happenings' (1958) and was one of the original adherents of the Fluxus movement (from 1961), collaborating in performances with such artists as Cage, Corner, MacLow, Meredith Monk and Tenney. During the 1960s, Higgins became one of the chief exponents of avant-garde music through his writings and other activities. He founded and directed the Something Else Press (1964–73), a major publisher of avant-garde intermedia works, and ran its performance gallery (1966–9). He also founded Unpublished Editions (1972, renamed Printed Editions in 1978). He received two grants from the Deutscher Akademischer Austauschdienst

(1975, 1982), and has held teaching posts at the California Institute of the Arts (1970–71) and as a research associate in the visual arts department of SUNY, Purchase (from 1983). He has written more than 50 books, numerous articles on theatre, visual arts, architecture and poetry as well as music.

Many of his performance pieces can best be described as intermedia works. Many of his musical works rely heavily on improvisatory techniques and employ a variety of media with which the performer interacts. Higgins uses graphic notation effectively both in works for solo instruments (as in *Piano Album*, 1980) and in larger works (for example, *Variations on a Natural Theme* for orchestra, 1981). His manuscripts are housed in the Archiv Sohm, Stuttgart (works of 1958–71), the Getty Center for the Arts and Humanities (works of 1968–93) and the Archives of American Art, New York.

WORKS

(selective list)

Dramatic: Hrušalk (op), 1965; 26 Mountains for Viewing the Sunset From, singers, dancers, chbr orch, 1980; Scenes Forgotten and Otherwise Remembered (radio performance piece), 1985; Girlande für John (radio performance piece), 1987; 3 Double Helixes that Aren't for Sale (radio performance piece), 1990; Saint Columba (op), 1994

Inst: Danger Music, various insts, incl. Danger Music no.17, 1961–4; Softly for Orchestra (Graphic no.143), 1967; Wipeout for Orchestra (Graphic no.141), 1967; Telephone Music; The 1000 Symphonies, series, orch, 1968–; Piano Album, 1962–84 (1980); Testing the Boundaries, 1980; 10 Ways of Looking at a Bird, vn, hpd, 1980; Sonata, prepared pf, 1981; Trinity, pf, perc, 1981; Variations on a Natural Theme, orch, 1981; Pf Sonata no.2, 1982; St. Columba, str qt, orch/4vv, chorus, tubular chimes (1983); Song (P. Optianus Porphyrius), any vv/insts (1983); Music for Trumpets and Trees, 1995

Many vocal works; many performance pieces with music; film scores

Principal publishers: Printed Editions, Something Else Press

WRITINGS

(selective list)

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Foew&ombwhnw (New York, 1969)

Computers for the Arts (Somerville, MA, 1970)

For Eugene in Germany (Barton, VT, 1973)

Everyone has sher Favorite (his or hers) (West Glover, VT, 1977)

The Epikall Quest of the Brothers Dichtung and other Outrages (West Glover, VT, 1977)

A Dialectic of Centuries: Notes towards a Theory of the New Arts (New York, 1978, rev. 2/1979)

Some Recent Snowflakes and other Things (New York, 1979)

Horizons: the Poetics and Theory of the Intermedia (Carbondale, IL, 1983)
[incl. essays on the Fluxus movement and on Higgins' works]

Pattern Poetry: Guide to an Unknown Literature (New York, 1987)

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STEPHEN RUPPENTHAL/DAVID PATTERSON

Higgins [Higons, Higgons, Hyggyn, Hyggyns], Edward

(*b* c1470; *d* mid-Jan 1538). English lawyer and ecclesiastic. He was master at Trinity College, Arundel, and commissioner and donor of the Caius Choirbook. Born into a Shropshire family, he studied at the University of Oxford, from which he held degrees in both canon and civil law by the time of his ordination to the priesthood in 1501. He subsequently pursued a distinguished legal career in London and Westminster as a judge in the Court of Requests (1509–13) and a master in Chancery (9 March 1512); he may also have been the 'Master Higons' named as occupying the privileged position of Clerk of the Closet in Henry VIII's retinue at the Field of the Cloth of Gold in the summer of 1520.

As so often happens, professional advancement and ecclesiastical preferment went hand in hand. During a period of some 30 years Higgins amassed an impressive number of benefices, including at least a dozen rectories, vicarages and deanships, a chaplaincy to Henry VIII (by 1513) and canonries at Salisbury Cathedral (18 January 1507), St Stephen's, Westminster (9 July 1518), Chichester Cathedral (14 April 1525) and Lincoln Cathedral (22 April 1533). His most significant ecclesiastical appointment, however, was probably the mastership of the collegiate church of the Holy Trinity at Arundel (28 August 1520). Arundel seems to

have become his base for the rest of his life, although he evidently continued to visit London and Westminster in professional capacities. Other members of his family moved to live nearby; the Humphrey Higgons named as a singing-man of the college in the visitation of 1524 was probably his younger brother. There is some uncertainty over the date of Edward Higgins's death; his last surviving letter, in which he says that he is suffering from a fever, is dated 18 January 1538, yet his canonry at St Stephen's was apparently granted to somebody else (implying that Higgins was already dead) two days earlier.

Higgins's musical importance lies in his connection with the Lambeth and Caius Choirbooks (*GB-Lip* 1 and *GB-Cgc* 667), two major sources of the music of Robert Fayrfax and Nicholas Ludford. The Caius Choirbook contains the inscription 'Ex dono et opere Edwardi Higgons huius ecclesie canonici'; in this context 'opere' probably refers to the commissioning of the manuscript rather than to its copying. Both choirbooks are in fact the work of a single scribe, who also wrote out a much less formal musical source discovered in the Arundel Castle archives in 1982 (Arundel Castle MS A340). It seems likely that all three manuscripts were written at Arundel during the 1520s, and that the two choirbooks preserve some of the repertory sung in the college chapel during Higgins's mastership. The Lambeth Choirbook may well have remained the property of the college until its dissolution in 1544; the Caius Choirbook was probably intended for St Stephen's Chapel, Westminster, where Higgins held his most prestigious canonry and Ludford had charge of the music.

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NICHOLAS SANDON

Higgins, Paula (Marie)

(*b* Framingham, MA, 7 March 1953). American musicologist. She earned the BA at Mount Holyoke College in 1976, then completed graduate studies at Princeton University, where she received the MFA in 1978 and the PhD in 1987 with Lewis Lockwood, Harold Powers, Kenneth Levy and Margaret Bent. Higgins was on the faculty of Duke University from 1984 to 1990. In 1990 she was appointed associate professor at the University of Notre Dame. She has also held visiting appointments at Harvard University, the University of Chicago and Wolfson College, Oxford University.

Higgins' research has focussed on musical culture and composers in late medieval France, particularly the collegiate churches and cathedrals and the French royal and princely chapels. She has also written on the audience, reception and hermeneutics of late medieval music. Her interest in women in music has centred on late medieval and early modern women, women composers of the 19th century (particularly Fanny Mendelssohn Hensel), and feminist and postmodern criticisms. She was also editor-in-chief of the *Journal of the American Musicological Society* from 1996 to 1998.

WRITINGS

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- ‘Musical “Parents” and their “Progeny”: the Discourse of Creative Patriarchy in Early Modern Europe’, *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, ed. J.A. Owens and A. Cummings (Warren, MI, 1997), 153–70
- ed.:** *Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music* (Oxford, forthcoming) [incl. ‘Celebrating Transgression and Excess: Antoine Busnoys and the Boundaries of Late Medieval Musical Culture’, 1–20; ‘Musical Politics in Late Medieval Poitiers: a Tale of Two Choirmasters’, 157–76]

PAULA MORGAN

Higginson, Henry Lee

(*b* New York, 18 Nov 1834; *d* Boston, 14 Nov 1918). American music patron. He studied music in Vienna, where he became acquainted with many leading figures, but was quickly disabused of any notion that he could become a professional musician; on his return to the USA he entered on a career in banking. While still in Vienna he planned to create a permanent orchestra in Boston, assembling under a single conductor the finest musicians available. His plans were delayed by the Civil War and later by his private financial commitments, but in 1881 he announced his intention to create the Boston SO to provide a weekly series of subscription concerts in the winter months, for which he would personally guarantee to make good any deficit. Higginson himself chose the music director, George Henschel, but gave him complete freedom in all artistic decisions including the engagement and dismissal of musicians and the choice of repertory. He also envisioned an early summer season of lighter music in a more casual environment; and in 1885 he began the Boston Music Hall Promenade Concerts, which (as the Boston 'Pops') are still considered an extension of the orchestra's regular season. Higginson's early hope that the establishment of the orchestra might lead to the creation of an advanced school for musicians finally came to fruition in 1940 with the founding by Koussevitzky of the Berkshire Music Center at Tanglewood.

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STEVEN LEDBETTER

High boy.

See [Hi-hat](#).

Highlife.

A dance style that first appeared on the West African coast in the late 19th century. It has since developed into one of the most popular modern dance styles in the towns and cities that border the Gulf of Guinea. The term comes from the association of the style with 'high society' (party-going etc.).

1. History.

The origins of highlife lie in the introduction in the 19th century of European military band instruments to the coastal forts of Ghana which had been built to protect European trading interests. By 1830 there was an African band at Cape Coast Castle which played English tunes by ear. Local bands modelled on those of the British forces sprang up at Elmina, 13 km from Cape Coast, among them the Lion Soldiers' Band and the Edu Magicians' Band. They were predominantly brass bands which played popular pieces

of the period in a style that foreshadowed that of highlife. The band instruments were often bought for them by local merchants who acted as their sponsors, but freed slaves, stowaways and stevedores who returned to the area introduced smaller instruments such as concertinas, bandoneons, guitars and fifes. Other early influences included church hymnody, sea shanties of sailors and piano music (Collins, 1985).

By the beginning of World War I, musicians and bands along the west coast were playing local 'pop' music. One of the first styles to emerge in the Cape Coast-Elmina area was the *Annkadan-mu* ('You can't stay in your room when you hear the music'). It was generally performed on guitar and soda bottle with a singer, but other similar combinations were also used. While such music was generally available along the west coast, the development of highlife itself, with its blend of African, black American and Western idioms, was made possible by the unique circumstances at Cape Coast and Elmina.

The early spread of highlife was largely the result of its acceptance by prosperous local merchants and senior employees in large trading companies on the west coast. They acquired harmoniums, pianos, banjos and other Western instruments and held frequent parties; highlife was performed at them and its repertory gradually extended. The Excelsior Orchestra, formed in 1914, is an example of such a west coast ballroom orchestra. Musically, highlife has drawn on a variety of sources – dance bands, 'at home' groups and soirée clubs, then drama groups or concert parties, guitar bands who presented dramatic sketches, and the five- to 14-piece bands which developed in the late 1930s based on international models. These groups spread the popularity of highlife wherever they performed. In 1934 the Cape Coast Sugar Babies Light Orchestra toured Nigeria and performed highlife arrangements of Yoruba songs which were greeted with enthusiasm – though the enthusiasm may have been in response to the use of Nigerian musical material by musicians from another country. During World War II swing influenced West African dance band music due to the American and British military presence. Early swing bands mostly played clubs that catered for Europeans, but a process of Africanization had already begun by the end of the war. One of the most influential of these bands was the Tempos, led by [e.t. Mensah](#) and Guy Warren, who played a repertory comprising swing, highlife and calypso. Mensah later became known as the 'King of Highlife' (Collins, 1985). In Ghana, highlife became an integral element in the comic theatre, 'concert' parties that developed in the 1950s. This music-theatre genre fused, according to John Collins, 'Western theater, and in particular, Vaudeville, with African characters and themes' (1985, p.3). Highlife also spread from the coastal towns to rural areas where according to Collins it was performed on traditional instruments and the acoustic guitar, and referred to as native blues, [Palm wine](#), *ashiko*, *makossa* and *maringa* (1992, p.143).

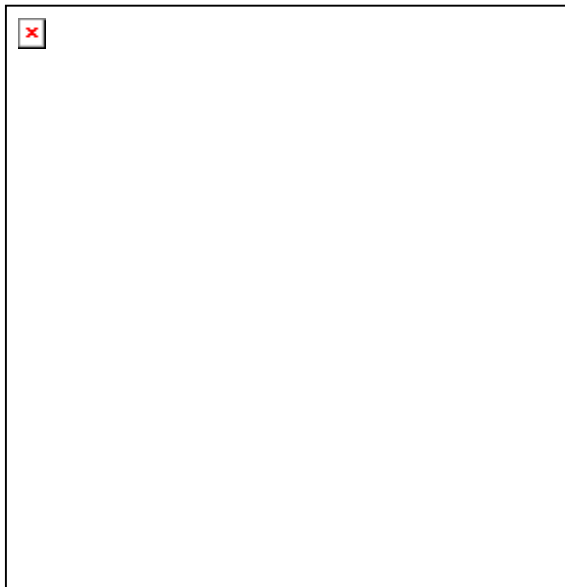
By the late 1950s, national rivalry between Ghana and Nigeria was reflected in the rivalry of their capitals, Accra and Lagos, for recognition as the main centre of highlife. This produced experiments in instrumental combinations and idioms that resulted in styles as successful as that of Yoruba highlife with its use of traditional idioms and instruments. Highlife has contributed to the ongoing development of several West African

popular music genres such as Afro-beat, *jùjú*, *makossa*, *kpanlogo* and others. Most highlife dance-bands in Ghana and Nigeria had ceased to function by the mid-1960s, at which time guitar-bands assumed greater popularity.

2. Musical characteristics.

Dance-band highlife is usually in simple duple time, although examples also occur in 4/4 and, more rarely, in 6/8. There is a slow highlife beat in 6/8 known as the 'blues'. In all cases the various rhythmic patterns conform to a basic beat, and a strict tempo is maintained throughout.

The rhythm section usually comprises combinations of claves, castanets, maracas and drums with an occasional bass. The rhythmic foundation of the piece is reiterated throughout as a rhythmic pattern on castanets and claves, with or without maracas; in some early highlifes a soda bottle was used to strike the rhythmic pattern. Characteristic rhythm patterns found in highlife are shown in [ex.1](#).



The highlife scale is usually diatonic and major, and its melodies are catchy and easily repeatable. While its harmonies are similar to those of earlier American blues without chromaticism, its chord sequences and part organization deviate from the blues and Western musical types. This is partly explained by the improvisation that occurs in the learning of new numbers.

The distinctive qualities of highlife lie, beyond description in terms of scale, melody, harmony, timbre and improvisation, in the basic propulsive drive marked by its verve and precision; in its sonorities, from those of regimental brass bands and Latin American bands; in its emphasis on firm rhythmic outlines and bold tonal palettes; in its atmosphere of unbounded joy; and most of all in its combination of rhythmic ostinato phrases with characteristic melodic motifs and strong cadential patterns.

Highlife is normally sung and the languages used contribute to its character. Some highlife musicians state that Fante serves best, but Twi, Ga, Ewe, Nzema, Yoruba, Igbo and other West African languages as well as English are also popular. The themes of highlife songs cover a wide

range of human activity, from national affairs to domestic, from social and political topics to personal relationships. Highlife audiences, whether in night clubs, dance halls or popular theatres, are as attentive to its words as they are eager to move to its rhythms.

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ATTA MENSAH/GREGORY F. BARZ

High mass.

A [Mass](#) in which all sections except readings (i.e. Epistle and Gospel) are sung, whether in plainchant or polyphony.

Higons, Richard.

See [Hygons, Richard](#).

Higuchi, Ryūichi

(*b* Tokyo, 9 April 1946). Japanese musicologist. After earning the MA from Keiō University (1973), he studied with Dadelsen at Tübingen University, taking the doctorate (1979) with a dissertation on J.S. Bach's cantatas for funerals and other ceremonies. Returning to Tokyo, he lectured at Keiō and other universities, before being appointed to Meiji Gakuin University as associate professor (1989) and professor (1994). A specialist on Bach, he became an editorial member of the *Neue Bach-Ausgabe* in 1975. For his Bach studies he won the Kyoto Music Prize (1988), and the Tsuji Prize (1989). He has also been active as a choral conductor and a music critic.

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MASAKATA KANAZAWA

Hi-hat [high-hat, high boy, choke cymbals, sock cymbals, Charleston machine].

Pair of pedal-operated [Cymbals](#). They are threaded horizontally onto a stand, the lower being fixed. Depression of the pedal lowers the upper

cymbal so that the two are 'choked' together. They can also be struck with drumsticks or brushes, choked with various degrees of pressure and played with both hands to produce a wide range of cymbal sonorities. The hi-hat is an indispensable part of the [Drum kit](#) and is sometimes used in the orchestra. The earliest hi-hat appeared in drum catalogues in 1927. The earlier 'low boy', or 'low-sock' cymbal (1926), was identical to the hi-hat except that the cymbals were held only 30 cm above the floor and could thus only be operated with the foot.



Hiil [Khiil].

Mongolian fiddle. See [Huur](#) and [Mongol music](#).

Hijāzī, Salāma.

Egyptian singer. See [Egypt](#), §II, 2(vii) and 3.

Hikmatov, Kudrat

(*b* 1955). Tajik composer. He studied composition at the Tashkent Conservatory with Kurbanov. His works have attracted attention through their ability to combine various aspects of Tajik national identity into a sumptuous musical language. A number of his works have been inspired by his growing interest in Tajik traditional arts ranging from miniature books to Sufi religious rites.

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RAZIA SULTANOVA

Hilaire.

See [Hylaire](#).

Hilarius.

Author of a [Play of Daniel](#).

Hilarius Pictavensis.

See [Hilary of Poitiers](#).

Hilary of Poitiers [Hilarius Pictavensis]

(*b* Poitiers, c315; *d* Poitiers, c367). Latin theologian, scriptural exegete and hymn writer. Hilary, thought to be of distinguished family and education, was converted to Christianity in his early manhood and was made bishop of Poitiers around 350. Between 356 and 361 he was in exile in Asia Minor at the order of Emperor Constantius II as a result of his opposition to Arianism. Some scholars suggest that the Syriac hymnody of the time (most notably that of [Ephrem Syrus](#)) may have inspired him to write his own hymns, thus turning one of the heretics' own propaganda weapons against them. Although there is early testimony (by St Jerome and Isidore of Seville) to the existence of an entire *Liber hymnorum* of indeterminate size, only three hymns, none of them wholly complete, now survive. These poems, *Ante saecula qui manes*, *Fefellit saevam* and *Adae carnis gloriosa* (?or *cernis gloriam*), are preserved in an 11th-century manuscript discovered by G.F. Gamurrini in 1884; neither melodies nor liturgical functions exist for them. Another hymn, *Hymnum dicat turba fratrum*, much more widely distributed (in ten manuscripts dating from between the 7th and 13th centuries), though ascribed to Hilary in some early manuscripts, has been rejected by recent scholarship; it is nonetheless of considerable age and poetic merit.

It is generally agreed that the excessive sophistication of the language, thought and poetic technique of Hilary's hymns accounts for their disappearance from or their failure to be accepted into liturgical use – in contrast to the hymns of the only slightly younger [Ambrose](#). Nothing is really known, however, about how, when and where Hilary's hymns were used in the early centuries. Hilary was the author of the first Latin psalm commentary, the *Tractatus super psalmos*, whose overall approach represents the typical allegorical manner of Origen. Its introductory 'Instructio psalmorum' provides a particularly thorough and scholarly summary of patristic Psalter exegesis.

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LAWRENCE GUSHEE/JAMES W. MCKINNON

Hildebrand.

See [Hildebrandt](#).

Hildebrand [Hildebrandt], Johann

(*b* Pretzsch an der Elbe, June 1614; *d* Eilenburg, bur. 5 July 1684). German composer, organist and poet. He was organist of St Nikolai,

Eilenburg, from 1637 until his death. The inclusion in his *Geistlicher Zeit-Vertreiber* of six numbers from Heinrich Schütz's settings of the Becker Psalter (1628) led Schütz, as he mentioned at the time, to postpone for a while his publication of an expanded version of his 1628 volume, which eventually appeared in 1661. By then Schütz had been reassured about the nature of the changes which Hildebrand had made 'to honour pure German diction'. Hildebrand's work as a poet, which was founded on the precept, among others, that 'noble music and poetry should be readily compatible', has scarcely won him the recognition he sought. Neumeister imputed to him a spurious ambition, suggesting that he had merely produced his versification of *Jesus Sirach* in 1662 so as to be accepted as a poet. His *Krieges-Angst-Seufftzer* (1645), which contains expressive laments, affords depressing and – at least in the context of cultural history – valuable evidence of the distress caused by the Thirty Years War. He probably wrote several other occasional works apart from the funeral piece of 1648 that has survived. He has been confused with Johann Heinrich Hildebrand, Kantor at Ohrdruf, and several manuscript works may be by either composer.

WORKS

Krieges-Angst-Seufftzer ... bey itzigen grund-bösen Kriegerischen Zeiten, 1, 4vv, bc (Leipzig, 1645)

Hierauff schleust unsere im Herrn Ruhende, burial song, 4vv, bc (Dresden, 1648)

Geistlicher Zeit-Vertreiber, so da bestehet in funfftzig Psalmen und dergleichen Geistlichen Liedern, zum theil ... nebenst denen Melodeyen, selbst Poetisch gesetzt; theils mit Herrn Opitzens Poetischen Psalmen, und andern schönen Geistreichen Liedern vermehret (Leipzig, 1656) [incl. works by H. Schütz, M. Siebenhaar and others], lost (wrongly incl. in RISM, B/VIII/1)

3 works attrib. Hildebrand in H. Springer and others, eds., *Miscellanea musicae bibliographica*, iii (Leipzig, 1914–16), 25; further works attrib. 'J.H. Hildebrand', formerly St Michaelis, Lüneburg (see M. Seiffert, *SIMG*, ix, 1907–8, p.607): all possibly by Johann Heinrich Hildebrand (see R. Buchmayer, *BJb*, v, 1908, p.108)

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GÜNTER THOMAS

Hildebrand, Johann Heinrich.

German Kantor and possibly composer, pupil of Heinrich Bach and Christoph Bach, not identifiable with [Johann Hildebrand](#).

Hildebrandt [Hildebrand].

Surname of two German organ builders and instrument makers, Zacharias (*b* Münsterberg [now Ziębice], 1688; *d* Dresden, 11 Oct 1757) and his son, Johann Gottfried *b* Freiberg, 1724 or 1725; *d* Sorau, 7 Nov 1775).

Zacharias first trained as a joiner, but apparently became interested in organ building at an early age. He was apprenticed to Gottfried Silbermann for three years from 1713, and continued to work for him thereafter; as 'Orgel Macher' he was a co-signatory of the contract for the Silbermann organ in St Georgen, Rötha. He left Silbermann in 1722; a legal dispute between them was settled in 1724. J.S. Bach performed his own Cantata no.194 at the consecration of Hildebrandt's organ at Störmthal in 1723. From 1727 to 1731, Hildebrandt lived in Sangerhausen; he was appointed court organ builder to the Prince of Saxe-Weissenfels in 1730. He moved to Leipzig in 1734, or perhaps earlier. In c1739 he built a 'lute-harpsichord' for Bach, to the composer's specifications, with two rows of 8' gut strings and one row of 4' brass strings. In 1748 he succeeded Johann Scheibe as overseer of the Leipzig organs. From 1750 to 1754 he supervised the work on Silbermann's organ for the Catholic Hofkirche in Dresden, which Silbermann did not live to see completed. Zacharias Hildebrandt's largest organs were those in St Jakobi, Hettstedt (1741–9; two manuals, 31 stops; the case survives), St Wenzel, Naumburg an der Saale (1743–6; three manuals, 53 stops; extant), and the Dreikönigskirche in Dresden-Neustadt (1754–7; two manuals, 38 stops; completed after his death by his son). Other organs survive at Störmthal (from 1722), Hilbersdorf (from 1723), St Jacobi, Sangerhausen (from 1727) and St Georg, Sotterhausen (1730). Organs in the following places survive in rebuilt condition: Langhenndorf (1717–22), Lengefeld (from 1725) and Goldbach (from 1755).

The effects of Hildebrandt's training under Silbermann are seen mainly in technical and structural aspects; in matters of tone he went his own way, and may well have had advice from Bach. Hildebrandt normally added to Silbermann's complement of stops, elements of the Hamburg Baroque organ (Rauschpfeife, Sesquialtera, Tertian, Scharf, Weitpfeife 8', Blockflöte 4', Waldflöte 2', Dulzian 16', Hautbois 8', Schalmey 4' in the manual, Nachthorn 2', Posaune 32' and Kornett 2' in the pedal), as well as the string-tone stops favoured by Bach (Viola da gamba 8', Fugara 4', Violone 16' and 8' and Gemshorn 8' and 4'). He also used richer mixture stops with their top pitches higher than Silbermann's, and he did not adopt Silbermann's characteristically broad mouth-to-circumference ratio of 2:7. Dähnert considered his organ in St Wenzel, Naumburg, 'one of the outstanding examples of late Baroque organ building'.

Zacharias's son Johann Gottfried assisted his father in Dresden-Neustadt and in Goldbach, 1754–7; his own most important organ was that of the Michaeliskirche, Hamburg (1762–7 and 1769; three manuals, 60 stops; see

..\Frames/F010128.htmlOrgan, Table 27), described by Burney as 'the largest and most complete in Europe'.

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HANS KLOTZ

Hildebrandt, Johann.

See [Hildebrand, Johann](#).

Hildegard of Bingen

(*b* Bermersheim, nr Alzey, 1098; *d* Rupertsberg, nr Bingen, 17 Sept 1179). German Benedictine abbess, visionary, writer and composer. She is known for her literary, musical and scientific works, and for her religious and diplomatic activities. Her oeuvre includes recorded visions, medical and scientific works, hagiography and letters; also lyrical and dramatic poetry, which has survived with monophonic music.

She was born into the free nobility of Rheinhessen. When she was eight her parents, Hildebert and Mechthild of Bermersheim, promised her to the Church, and when she was 14 bound her over to the newly constructed Benedictine monastery at nearby Disibodenberg. She entered a stone cell (a 'tomb') with Jutta von Spanheim (1092–1136), who came from another powerful and wealthy local family. Their vows were received by Bishop Otto of Bamberg on All Saints' Day, 1112. Jutta instructed Hildegard in the Psalter, reading Latin and strict religious practices.

Although their contact with the outside world was via a single window, their isolation was not complete. Jutta corresponded with people of all social classes who, by way of letters, approached her for prophecies and spiritual instruction. The monk-priest Volmar, possibly from the monastery at

Hirsau, apparently nurtured Hildegard's fundamental theological knowledge, providing access to sermons and treatises. The enclosure attracted other daughters from local noble families, expanding into a convent. After Jutta's death Hildegard, appointed 'prioress', became its leader but subject to the abbot, a role she fulfilled until about 1150 when the community had grown to about 20 members.

The convent's exclusivity and eccentric theological observances came under fire. Compelled by divine command, Hildegard sought to establish her own house at Rupertsberg, near Bingen, an endeavour unprecedented in her time. With endowments from the noble community the site was purchased in 1147, construction begun, and the move initiated in about 1150. In 1152 the Archbishop of Mainz issued founding documents. By 1158 Hildegard had secured complete financial independence from Disibodenberg, and, already under archiepiscopal protection, in 1163 she obtained protection from Emperor Friedrich Barbarossa who acknowledged her 'abbess'. When, in 1165, numbers at the convent had reached over 50, she established a daughter house with room for another 30 nuns at Eibingen, near Rüdesheim, where the Abbey of St Hildegard stands today.

She was famous for her prophecies and miracles. Later described as the 'Sybil of the Rhine' (1383), she was consulted by and held lengthy correspondences with popes, emperors and other secular and ecclesiastical leaders as well as lower members of the clergy and lay persons, and involved herself in politics and diplomacy at a time of immense political and ecclesiastical turmoil. Exceptionally for a woman, she undertook four preaching missions through Germany between 1160 and 1170. But above all, as spiritual mother and 'magistra', she guided her nuns by fortifying their commitment to the Virgin through the teaching of scripture and the Rule of St Benedict, and the discernment of the right path in monastic life.

In 1223 a protocol was drawn up for her possible canonization, but neither Pope Gregory IX (1227–41) nor Pope Innocent IV (1243–54) granted approval. Clement V (1305–14) and John XXII (1316–34) also hesitated, but in 1324 the Avignon papacy sanctioned her cult. In the 16th century she appears in the Roman martyrology of Baronius, and in 1940 her feast day was officially approved for all German dioceses; but these efforts have never resulted in a formal canonization. However, as Newman (1998) has pointed out, between 1198 and 1461 no Benedictine nun was canonized, with female sainthood shifting to the newer Dominican and Franciscan orders and the lay penitents associated with them.

From the age of five Hildegard experienced visions, and in 1141 her abbot gave her permission to record what she saw, with the aid of Volmar. The result, *Scivias*, which contains 14 lyric texts that later appeared with music, took ten years to write and comprised 26 revelations. Two works on natural science and medicine followed: *Physica* and *Causa et cura* (written between 1150 and 1160). Then came the *Liber vite meritorum* (1158–63) and the *Liber divinorum operum* (1163–73). The three visionary tomes have been described as a trilogy of apocalyptic, prophetic and symbolic writings. Her Lives of St Disibod (1170–72) and St Rupert (1172) and the *Explanatio* of the Rule of St Benedict round out her religious prose works.

Collection of Hildegard's musical settings of her poetry had begun by the early 1150s but the settings themselves may go back at least to the 1140s. The texts are laden with brilliant imagery and share the apocalyptic language of the visionary writings. They have some affinity with the poetry of Notker Balbulus (9th century) and are akin in richness and imaginative quality to those of Peter Abelard and Walter of Châtillon.

The two main notated sources, Dendermonde, Benedictine Abbey, MS 9 (c1163–1175) and the 'Riesenkodex', *D-WII 2* (c1180–90), preserve 77 songs in German neumes. Eight of the songs, all short antiphons, form part of a liturgy to St Ursula, so the total number is sometimes cited as 71. Collectively these songs are entitled *Symphonia armonie celestium revelationum* by all modern editors, although that designation does not appear in any of Hildegard's sources (Willimann). Of the songs, 43 are labelled 'antiphons' (fig.2), 18 'responses', seven 'sequences' and four 'hymns'; the remainder comprises a Kyrie, an alleluia and three undesignated items. Taken together they form a liturgical cycle, with some items bearing designations to feasts or classes of feast. Most feasts have an antiphon-respond pair. Some, especially the locally revered saints, have more: thus St Rupert has three antiphons and a sequence, St Disibod two antiphons, two responds and a sequence, St Ursula and her 11,000 virgins eight antiphons, two responds, hymn and sequence. The remaining sequences are to the Holy Spirit, the BVM, St Eucharius and St Maximinus.

The music is not drawn from plainchant and is in some respects highly individual. Hymns and sequences are nearly syllabic, while prolix responds are extravagantly complex, with elaborate melismas extending up to 75 notes; antiphons occupy a stylistic middle ground, alternating syllabic and melismatic styles. The responds are supplied with verse and repetenda, and occasionally also *Gloria Patri* using melodic material from the verse; some antiphons have 'EVOVAE' and the hymns 'Amen'. The sequences use poetic and melodic parallelism, but far from strictly.

The music of Hildegard is made up of a comparatively small number of elemental melodic patterns, which recur constantly under different melodic and modal conditions and are the common property of her poetic output. The patterns differ from the recurrent melodic 'timbres' (Aubry) of Adam of St Victor's work. While the latter are fixed phrases assembled in a 'patchwork quilt' manner akin to [Centonization](#), Hildegard's formulae rather provide melodic 'matrices' with innumerable realizations. Highly decorative, the text and music of Hildegard's songs are intimately related and inseparable, as parallel syntaxes mirroring (and at times contradicting) one another, while unfolding within an idiosyncratic system of modes. On another level, the songs are meditations upon visionary texts, that in turn represent poetically condensed exegesis of complex theological issues, expressed at greater length in the prose trilogy of visions. Like all the writings received 'in visio' by the presence of the Living Light, ultimately the music's *raison d'être* lies in fostering *ruminatio* ('chewing over'), a method of penetrating the deeper spiritual meaning behind both words and music. As such, the songs are a special Hildegardian facet of contemplative medieval practice.

Hildegard also created a morality play, *Ordo virtutum*, in dramatic verse. This contains 82 melodies, many more nearly syllabic in setting than the liturgical songs. The earliest morality play by more than a century, it presents the battle for the human soul, Anima, between 16 personified Virtues and the Devil.

There are indications that at least some of the songs, and perhaps the play, were used in the liturgy at Rupertsberg, at Disibodenberg, in Trier and at the Cistercian monastery of Villers that received the Dendermonde manuscript as a gift in about 1175. Specifically, the responds to Mary, St Disibod and St Ursula would have been sung at Matins on the respective feast days. Some of the Ursula antiphons are indicated for Lauds, others (the Gospel antiphons) are suitable for Lauds or Vespers. In addition, as the antiphons are supplied with notated 'EVOVAE' psalm-tone cadence formulae (far more of these appear in Dendermonde than in the 'Riesenkodex'), they must have framed the recitation of psalms. The songs for the patron saints of Disibodenberg and the Trier monasteries might have been included in the liturgies there. The *Ordo* may have been performed in 1152, at the dedication of the church at Rupertsberg (Dronke, 1981).

The two musical manuscripts represent the song cycle in two states of development. Dendermonde, in its present fragmentary state, does not include the *Ordo*, but it is possible that the play may have been included at the beginning of the music section (Dronke, 1969–70), which contains 56 songs. The 'Riesenkodex' adds many items while excluding two short antiphons, and ends with the *Ordo*. Moreover, it shows the single cycle of Dendermonde reshaped into two by the separation of antiphons and responds from hymns, sequences and symphoniae, with the Kyrie in the middle. Thematically, both song collections are organized into eight hierarchically arranged groups, from God the Father to the BVM, then to Virgins, Widows, Innocents and finally the Church. Yet the detail of this arrangement differs. In the 'Riesenkodex' the items to the Holy Spirit (nos.24–8 in Pfau's edition) precede those for the Virgin Mary (8–23), and the items to St Ursula and her companions (60–65) come under the heading of 'Virgins' rather than 'Innocents'; the manuscript also has additional items, including all those for the Trier saints Matthew (50), Eucharius (52–3) and Maximinus (54), the item for St Boniface (51) and *O viridissima virga* (19).

Dating the songs remains problematic. Nearly half appear without melodies in prose contexts, and it is unclear which came first, the musical composition or the lyric poetry. A 'Miscellany' of homilies, letters and other materials by Hildegard (*D-WII* 2, ff.404–407v) includes 26 song texts (some with variants) but without their repetenda, doxologies, Amen or liturgical cues. These materials, which represent a different recension of the texts from the main song collection, possibly reflect rough transcriptions of the liturgical text, made at Rupertsberg, that Hildegard later revised to make them suitable for liturgical celebrations in other places (Newman, 1998). That is, the musical versions may have preceded these text versions. Or, they may represent transcriptions from an 'intermediary' song collection now lost (Berschin). *Scivias* (completed in 1151) culminates in 14 song texts, followed by a shorter version of the *Ordo*. It has been postulated that

the song texts were incorporated at the end of the book of visions, as a 'transcription of a celestial concert' (Newman, 1988) from individual (notated) exemplars that are now lost. Alternatively, they may have been set to music after the completion of *Scivias*. They have the same hierarchical arrangement as the notated sources, but on a smaller scale. Similarly, alternative scenarios have been proposed for the *Ordo* text. It may represent an early, unpolished sketch before music was added (Newman, 1988) or a later, abridged rendering (Dronke, 1981) of the play. All this suggests that the planning and fleshing-out of a liturgical cycle was a gradual process, and that Hildegard collected her songs into a systematic order over time, her last songs being incorporated posthumously into the cycle preserved in the 'Riesenkodex'. Newman has tentatively suggested a division into early, middle and late compositions: the 14 pieces in *Scivias* and all or part of the *Ordo* by 1151; the 26 of the 'Miscellany' from the late 1150s; and the text and music of the remaining pieces after the 1150s.

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Manuscript sources: Belgium, Dendermonde, Benedictine Abbey of St Peter and St Paul, MS 9 [D]

D-Wil 2, ff.466r–481v, songs [Ra]

D-Wil 2, ff.132v–133r, *Scivias* (song texts only) [Rb]

D-Wil 2, ff.404r–407v, 'Miscellany' (song texts only) [Rc]

Scivias and Miscellany items are indicated after the title by Rb and Rc respectively, followed by the number, in parentheses (Rb 1), (Rc 1). Parentheses under 'type' indicate that the designation does not appear in a manuscript. Further source information is given in Pf.

Incipit

Type Sources Editions

I. Trinity, Father and Son

O vis eternitatis (Rc 10)	(resp)	Ra 1	L 58, Pf 1
O magne pater (Rc 6)	ant	D 1, Ra 2	L 1, Pf 6
O eterne Deus	ant	D 2, Ra 3	L 2, Pf 7
O virtus Sapientie	ant	Ra 4	L 59, Pf 2
O quam mirabilis	ant	Ra 5	L 60, Pf 3
O pastor animarum (Rc 12)	ant	Ra 6	L 61, Pf 4
O cruor sanguinis (Rc 11)	ant	Ra 7	L 77, Pf 5

II. Virgin, Mother and Son

O splendidissima (Rb 1)	ant	D 5, Ra 10	L 5, Pf 10
O tu illustrata (Rc 21)	ant (with verse)	Ra 11	L 62, Pf 23
Hodie [Nunc] aperuit nobis (Rc 24)	ant	D 6, Ra 12	L 6, Pf 11
Quia ergo femina (Rc 25)	ant	D 7, Ra 13	L 7, Pf 12
Cum processit	ant	D 8, Ra 14	L 8, Pf 13
Cum erubuerint	ant	D 9, Ra 15	L 9, Pf 14
O frondens virga (Rc 13)	ant	D 10	L 10, Pf 15
O quam magnum miraculum (Rc 20)	ant	D 11, Ra 16	L 11, Pf 16
Ave Maria O auctrix (Rc 22)	resp	D 3, Ra 17	L 3, Pf 8
O clarissima mater (Rc 23)	resp	D 4, Ra 18	L 4, Pf 9
O tu suavissima (Rb 2)	resp	D 14, Ra 19	L 14, Pf 21
O quam preciosa (Rc 26)	resp	Ra 20	L 63, Pf 22
Alleluia, O virga mediatrix (Rc 19)	all	Ra 61	L 70, Pf 18
O virga ac diadema (Rc 15)	seq	D 13, Ra 62	L 13, P 17, Pf 20
O viridissima virga (Rc 18)		Ra 63	L 71, P 10, Pf 19
Ave generosa (Rc 14)	hymn	D 12, Ra 64	L 12, P 2, Pf 17

III. Trinity, Holy Spirit

Spiritus sanctus vivificans vita	ant	D 15, Ra 8	L 15, Pf 24
Karitas habundat	(ant)	Ra 9	L 16, Pf 25
O ignee Spiritus (Rc 17)	hymn	D 18, Ra 60	L 18, Pf 27
O ignis Spiritus Paraclitus (Rc 16)	seq	D 19, Ra 59	L 19, P 4, Pf 28

IV. Celestial Hierarchy

O gloriosissimi lux vivens (Rb 3)	ant, angels	D 20, Ra 21	L 20, Pf 29
O vos angeli (Rb 4)	resp, angels	D 21, Ra 22	L 21, Pf 30
O spectabiles viri (Rb 5)	ant, prophets, patron saints	D 22, Ra 23	L 22, Pf 31
O vos felices radices (Rb 6)	ant, patron saints, prophets	D 23, Ra 24	L 23, Pf 32
O cohors milite floris (Rb 7)	ant, apostles	D 24, Ra 25	L 24, Pf 33
O lucidissima apostolorum (Rb 8)	resp, apostles	D 25, Ra 26	L 25, Pf 34
O speculum columbe	ant, St John the Evangelist	D 26, Ra 27	L 26, Pf 35
O dulcis electe	resp, St John the Evangelist	D 27, Ra 28	L 27, Pf 36
O victoriosissimi (Rb 9)	ant, martyrs	D 31, Ra 29	L 31, Pf 37
Vos flores rosarum (Rb 10)	resp, martyrs	D 32, Ra 30	L 32, Pf 38
O vos imitatores excelse (Rb 12)	resp, confessors	D 33, Ra 31	L 33, Pf 39
O successores fortissimi (Rb 11)	ant, confessors	D 34, Ra 32	L 34, Pf 40

V. Patron saints

Matthias sanctus	hymn, St Matthias	Ra 65	L 72, Pf 50
O Bonifaci lux vivens	ant, St Boniface	Ra 66	L 73, Pf 51
O mirum admirandum	ant, St Disibod	D 28, Ra 33	L 28, Pf 41
O viriditas digiti Dei	resp, St Disibod	D 29, Ra 34	L 29, Pf 42
O presul vere civitatis	seq, St Disibod	D 30, Ra 67	L 30, P 11, Pf 45
O felix anima	resp (St Disibod)	Ra 35	L 64, Pf 43
O beata infantia	ant (St Disibod)	Ra 36	L 65, Pf 44
O Euchari columba	resp, St Eucharis	Ra 68	L 74, Pf 52
O Euchari in leta via	seq, St Eucharis	Ra 69	L 75, P 8, Pf 53
Columba aspexit	seq, St Maximinus	Ra 70	L 76, P 1, Pf 54
O felix aparitio (Rc 2)	ant, St Rupert	D 35, Ra 37	L 35, Pf 46
O beatissime Ruperte (Rc 3)	ant, St Rupert	D 36, Ra 38	L 36, Pf 47
Quia felix pueritia	ant (St Rupert)	Ra 39	L 66, Pf 48
O Jerusalem aurea civitas (Rc 1)	seq, St Rupert	D 37, Ra 71	L 37, Pf 49

VI. Virgins, Widows and Innocents

O pulchre facies (Rb 13)	ant, virgins	D 38, Ra 40	L 38, Pf 55
O nobilissima viriditas (Rb 14)	resp, virgins	D 39, Ra 41	L 39, Pf 56
O dulcissime amator (Rc 4)	symphonia, virgins	D 40, Ra 74	L 40, Pf 57
O pater omnium (Rc 5)	symphonia, widows	D 41, Ra 75	L 41, Pf 58
Rex noster promptus est	resp, Holy Innocents	D 42, Ra 53	L 42, Pf 59

VII. St Ursula and her Companions

Spiritus Sancto honor sit	resp	D 45, Ra 42	L 45, Pf 60
O rubor sanguinis	Gospel ant	D 44, Ra 44	L 44, Pf 61
Favus distillans	resp	D 43, Ra 43	L 43, Pf 62
Studium divinitatis	Laudes ant	D 46, Ra 45	L 46, Pf 63.1
Unde quocumque	ant	D 47, Ra 46	L 47, Pf 63.2
De patria etiam earum	ant	D 48, Ra 47	L 48, Pf 63.3
Deus enim in prima	ant	D 49, Ra 48	L 49, Pf 63.4
Aer enim volat	ant	D 50, Ra 49	L 50, Pf 63.5
Et ideo puelle iste	Gospel ant	D 51, Ra 50	L 51, Pf 63.6
Deus enim rorem	ant	D 52, Ra 51	L 52, Pf 63.7
Sed diabolus	ant	D 53, Ra 52	L 53, Pf 63.8
O ecclesia oculi tui	seq	D 54, Ra 72	L 54, Pf 64
Cum vox sanguinis	hymn	D 55, Ra 73	L 55, Pf 65

VIII. Ecclesia

O virgo ecclesia (Rc 7)	ant, dedication of a church	D 56, Ra 54	L 56, Pf 66
Nunc gaudeant materna (Rc 8)	ant, dedication of a church	D 57, Ra 55	L 57, Pf 67
O orzchis ecclesia (Rc 9)	ant, dedication of a church	Ra 56	L 67, Pf 68
O coruscans lux stellarum	ant	Ra 57	L 68, Pf 69
Kyrie eleison	(Kyrie)	Ra 58	L 69
Ordo virtutum	(liturgical drama)	Ra ff.478–481v	B, L 165–205, O

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Hiles, Henry

(*b* Shrewsbury, 31 Dec 1826; *d* Worthing, 20 Oct 1904). English organist, composer and teacher. He studied with his elder brother, the organist and composer John Hiles (1810–82), and served as organist in the provinces and London before moving in 1859 to Manchester as organist and the conductor of several local music societies. At Oxford he received the BMus degree in 1862 and the DMus in 1867. In 1876 he became lecturer in music at Owens College, Manchester, and in 1879 at Victoria University, for which in 1890 he organized a faculty of music; from 1893 he was professor of harmony at the Royal Manchester College of Music. He composed several services, cantatas and oratorios, an opera and an operetta, *War in the Household*, published a number of textbooks and edited the *Quarterly Musical Review* from 1885 to 1888; he also helped to promote what is now the Incorporated Society of Musicians.

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BERNARR RAINBOW

Hiley, David

(*b* Littleborough, 5 Sept 1947). English musicologist. He was educated at Magdalen College, Oxford (BA 1968), where he was taught by Bernard Rose, David Wulstan and Egon Wellesz, and at King's College London, from 1973, where he took the doctorate in 1981 with a dissertation on the liturgical music of Norman Sicily, and where his principal teachers were Ian Bent and Howard Mayer Brown. He was assistant music master at Eton College (1968–73) and lecturer at Royal Holloway College, University of London (1976–86) before he was appointed professor of musicology at the University of Regensburg in 1986. Hiley's chief research interests are plainchant, early polyphony and English music. He was secretary of the Plainsong and Medieval Music Society (1982–6) and edited the *Journal of*

the Plainsong and Mediaeval Music Society (1978–90). From 1988 to 1997 he was chairman of the study group Cantus Planus of the IMS.

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KARL-HEINZ SCHLAGER

Hilferding van Wewen, Franz.

See [Hilverding van Wewen, Franz.](#)

Hilfsklang

(Ger.). An auxiliary chord.

See [Non-harmonic note](#).

Hilfslinie

(Ger.).

See [Leger line](#).

Hilfsnote

(Ger.).

See [Auxiliary note](#).

Hi-life.

See [Highlife](#).

Hill (i).

English family of organ builders.

(1) [William Hill](#)

- (2) Thomas Hill
(3) Arthur George Hill

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NICHOLAS THISTLETHWAITE

Hill (i)

(1) William Hill

(b Spilsby, Lincs., 1789; d London, 19 Dec 1870). In 1815 he went to work with [Thomas Elliot](#) in London, making his mark with the laying out of an organ for a difficult site in the Earl of Bridgewater's chapel at Ashridge, Hertfordshire (1818). He married Mary, Elliot's daughter, in 1818, and in 1825 became Elliot's partner. The firm then became known as Elliot & Hill until the former's death in 1832. Thereafter Hill carried on the business under his own name (except in 1837–8, when he was in partnership with Frederick Davison, the firm being known as Hill & Davison until Davison left to form the rival firm of [Gray & Davison](#)); in the mid-1840s the firm was renamed Hill & Co. Some ten years later Hill took his son (2) Thomas Hill into partnership, and the firm became Hill & Son.

William Hill's work falls into three main periods, the first of which extends from 1815 to 1838. The organs built by him during the first decade of this period were little distinguished from other contemporary English organs with their long manual compasses and circumscribed specifications. Towards the end of the 1820s Hill began to experiment with ways of increasing the size and scope of the English organ: manual compasses were extended below G'; large-scale double (16') or unison (8') pedal pipes became more common; duplication and larger pipe scales were tried; and he attempted to increase the power of the reeds. The most important essays were the huge organs for York Minster (1829–33, reconstructed by Hill in 1859; with extensive duplication and an eight-stop Pedal Organ including three ranks of 32') and Birmingham Town Hall (1832–4; with fluework of enormous scale and such novel reeds as Posaune, Horn and Octave Clarion); in 1840 the world's first high-pressure solo reed, an Ophicleide on 30 cm of wind, was added to the latter. The construction of these instruments stimulated further invention: the Box Pallet to wind large pipes (c1828) and a machine to roll zinc for the first metal pipes of 32' (c1830).

The mature work of Hill's second period (1838–c1858) is associated with a radical redesigning of the English organ, stimulated by a growing awareness of historic European schools of organ building, and a desire to provide an instrument suitable for the performance both of Bach and of the repertory of orchestral and choral transcriptions (see [Organ](#), §VI, 3). The

composer and organist Henry Gauntlett was Hill's most influential collaborator in the crucial years 1838–46. The result was the 'German system' organ (also termed by Gauntlett the 'Anglo-Lutheran or Protestant Organ', and, in its concert-hall version, the 'Concerto Organ') in building which Hill claimed that he was acting 'in the spirit of the old and most celebrated builders of Holland and Germany'. The manual choruses were extended to include 16' tone and additional mixtures and mutations; a Pedal chorus of 16.16.8.4.III.16 or 16.8.16 was provided wherever possible with a compass of C to d' or e' ('required in the execution of the music of Sebastian Bach'); the Swell was redesigned as a full-compass division rather on the lines of a German Oberwerk; and manual compasses were standardized as C to f". There was usually a wide provision of novelty registers, for example the Wald Flute, Suabe Flute, Oboe Flute and Corno Flute; the Hohl Flute (paradoxically, and unlike the German Hohlflöte, a string), Salcional, Cone Gamba, Gemshorn, Violone and Echo Dulciana Cornet V are characteristic Hill registers which William Hill either adapted or introduced, and he was among the first English builders to use harmonic flutes and undulating ranks. There were more conservative features. The temperament was still, normally, unequal; the construction and scaling of the diapasons showed no radical departure from prevailing English practice; the Choir Organ remained a collection of mild accompanimental and solo voices; and tierce mixtures continued to be standard. Hill's organs almost invariably employed tracker action, though the size of some of the organs he was called upon to build provoked an interest in non-mechanical agencies: he is said to have collaborated with C.S. Barker in his early experiments with pneumatics, and he himself added pneumatic levers to the Great Organ action at Birmingham Town Hall in 1849 (he may have used them previously to strike the carillons in that instrument). Hill was the first English builder to dispense with manual blowing and substitute steam power (Royal Panopticon, 1853). Among his most important 'German system' instruments were: Christ Church, Newgate Street, London (1838); St Luke's, Cheetham Hill, Manchester (1840); St Peter upon Cornhill, London (1840); Great George Street Chapel, Liverpool (1841); Worcester Cathedral (1842); Edinburgh Music Hall (1843); Ashton-under-Lyne Parish Church (1845); Ely Cathedral (1850); and the Royal Panopticon, Leicester Square, London (1853).

By the late 1850s the character of Hill's organs was changing (possibly under the influence of his son, (2) Thomas Hill). Pipe metal was more substantial and of better quality, with the occasional use of spotted metal. Large scales, generous flues, regular nicking, and pressures which (as in the previous period) seldom exceeded 7.5 cm made for bright, strong-toned flue choruses. Reeds were still, usually, on the same pressure as the flues, and this, together with their large scales, ensured a colourful, rather free tone. Equal temperament was now always employed in new organs. Organ cases became less common, though the row of front pipes would usually be richly decorated, and panelling would complete the sides of the organ. Mixtures and mutations were not as lavishly provided as in the 1840s, the Swell would sometimes have more stops than the Great, and upperwork was seldom found in the Pedal divisions of any but the largest instruments. Yet Hill's organs of this period remain remarkably bright in tone and rich in character, and individual registers blend with one another superbly. Important commissions at this time included: St Albans Abbey

(now Cathedral, 1860); the Ulster Hall, Belfast (1861); York Minster (1863; nave organ); St Andrew's Cathedral, Sydney (1866); and Melbourne Town Hall (1870).

It is difficult to form an adequate impression of William Hill's best work because so many of his organs have been destroyed or altered beyond recognition, but the instruments in Ashridge and Ulster Hall, and those at Christ's Hospital, Horsham (1830), St Mary-at-Hill, City of London (1848), Kidderminster Town Hall (1855) and St John's, Hyde Park Crescent, London (1865), are representative.

Hill (i)

(2) Thomas Hill

(*b* London, 8 Jan 1822; *d* London, 22 Oct 1893). Son of (1) William Hill. Hill & Son's work continued with little change in character following William Hill's death. The firm enjoyed considerable prestige, built many major organs (including the vast Sydney Town Hall organ – in many ways a culmination of the developments of the 1840s) and became perhaps slightly old-fashioned in outlook. Some modest progress was made along the lines laid down in William Hill's last years. A low pressure was still customary for the fluework (7.5 cm at Sydney Town Hall) but it became usual to place chorus reeds on a higher pressure in the largest instruments (normally 12.5 cm) and even to provide an additional large open diapason on the same pressure. There was a slow extension of the use of strings, undulating registers and orchestral voices, and, as a result, Choir and Solo divisions became larger and were occasionally enclosed in a swell box. Large organs more commonly had mixed actions – tracker, pneumatic lever and tubular pneumatic – though tracker remained the norm until the 1880s. Electric action was first tried about 1890. Consoles became more elegant, with angled jambs and overhanging keys; it was not until Thomas Hill's last years that pneumatic pistons became usual for even the largest instruments.

Significant organs included Manchester Cathedral (1871), Worcester Cathedral (1874; transept organ), Adelaide Town Hall (1877), Cambridge Guildhall (1882), Lichfield Cathedral (1884), Westminster Abbey (1884), Sydney Town Hall (1886–90), King's College Chapel, Cambridge (1889), Birmingham Town Hall (1890), Queen's Hall, London (1893), and Peterborough Cathedral (1893). Apart from Sydney Town Hall, most of Thomas Hill's larger instruments have been either destroyed or rebuilt beyond recognition, although smaller organs survive in many churches.

Hill (i)

(3) Arthur George Hill

(*b* London, 12 Nov 1857; *d* London, 16 June 1923). Son of (2) Thomas Hill. He was educated at Westminster School and Cambridge, and took the degree of *docteur ès lettres* at the University of Lille with a dissertation on Christian art in Spain. He was an accomplished draughtsman, as evidenced in his two-volume *The Organ-Cases and Organs of the Middle Ages and Renaissance* (London, 1883–91/R) and in the many cases which he designed for organs built by the Hill firm. Among his designs should be mentioned the case for Sydney Town Hall with its 32' front (1886),

Chichester Cathedral (1888), Peterborough Cathedral (1904) and Beverley Minster (1916).

Hill was in partnership with his father and in 1893, on his father's death, became senior partner. During the next few years there was a marked development in the tonal character of the firm's organs, which now entered an 'Edwardian' phase. The former vigour and colourfulness diminished; flue choruses became more refined, reeds smoother, flutes a little bland; mixture work was less brilliant and pressures were slightly increased all round. Solo and Swell divisions became larger and Pedal registers were seldom of higher pitch than 8'. The firm's consoles, with solid ivory stop-knobs, ivory tell-tales, moulded key slips, and highly polished woodwork suggested a degree of opulence which earlier work had lacked. Yet by comparison with the work of many contemporary organ builders (e.g. Willis or Harrison) the balance and proportion of A.G. Hill's organs faithfully reflected the classical origins of the firm's tradition. The increasing use of tubular pneumatic action and the provision of pneumatic accessories marked a significant change, but as late as 1905 Hill maintained that tracker action was best for smaller instruments.

Among the firm's most important instruments built during A.G. Hill's direction are Middlesbrough Town Hall (1898), Eton College Chapel (1902), All Saints', Hove (1905), Selby Abbey (1909), Chester Cathedral (1910) and Beverley Minster (1916). All these survive, though only those at Middlesbrough and Hove are without significant alteration.

In 1916 the Hill firm was amalgamated with Norman & Beard (see [Hill, Norman & Beard](#)).

Hill (ii).

English firm of violin and bow makers, restorers and valuers. Joseph Hill (1715–84) was a pupil of Peter Wamsley in Piccadilly, London, before he established himself at the sign of the 'Violin' in Angel Court, Westminster, and in 1762 at the 'Harp and Flute' in Haymarket. At the latter address he made many violins, violas and especially cellos. His instruments were of all qualities; he was capable of refined and elegant workmanship, though more often there are signs of haste. The cellos are made on a good pattern with ample air-space, and have been praised. Of Joseph Hill's five sons the elder two were quite well known as violin makers. William Hill (1745–90), no doubt after assisting his father, opened his own shop in Poland Street and largely followed his father's patterns. By contrast, the first Lockey Hill (1756–1810) was a prolific maker mostly of inferior instruments, all rather scooped towards the edges and the cellos a little undersized.

Henry Lockey Hill (1774–1835), the son of Lockey Hill, is usually known as 'the second Lockey Hill'. Until about 1810 he worked for John Betts; as Betts was London's leading dealer at the time Hill would have seen many fine Italian instruments, learnt to appreciate the superiority of Stradivari, and certainly become well acquainted with Vincenzo Panormo. Hill's shop was in Brandon Road, Newington Causeway, Southwark, as is often recorded in pencil on the interior of his instruments. He made many violins and a fair number of cellos; the best of them show a high standard of

workmanship and are among the finest of all English instruments, with superior tonal qualities and varnish similar to Panormo's. He was assisted by his elder son Joseph (c1805–1837), a talented craftsman.

William Ebsworth Hill (*b* 20 Oct 1817; *d* 2 April 1895), a son of the second Lockey Hill, was a highly respected craftsman and authority on old instruments. He made a few violins but was much more a specialist in restoration, in which his work was a turning-point. Before him in England all was butchery; after him, and especially under the supervision of his sons, came an era when thousands of the finest string instruments were saved by a combination of ingenuity and meticulous workmanship. At his shop in Wardour Street, Hill pioneered the techniques of restoration with a unique expertise.

The legacy of William Ebsworth Hill's experience and authority was developed by his four sons, William Henry (*b* 3 June 1857; *d* 1927), Arthur Frederick (*b* 25 Jan 1860; *d* 5 Feb 1939), Alfred Ebsworth (*b* Feb 1862; *d* 21 April 1940) and Walter Edgar (*b* 4 Nov 1871; *d* 27 April 1905). The firm moved from Wardour Street to 38 New Bond Street, and then in 1895 to a new building at number 140 almost opposite. In addition, workshops were established at Hanwell in west London. No praise can be too high for the contribution of this unique firm to the history of the violin and its accessories. Their repair workshop, at first staffed by French craftsmen from Mirecourt and closely supervised by the brothers, repaired thousands of the finest instruments that now exist. The Hills's connoisseurship was unrivalled and was reflected in several publications which form the basis of knowledge of old string instruments. Short monographs on the 'Messiah' and 'Tuscan' Stradivari violins (1891) were followed in 1892 by a more substantial volume, a biography of Maggini. The first edition of the invaluable *Antonio Stradivari: his Life and Work* appeared in 1902 (2/1909/R) and *The Violin Makers of the Guarneri Family* in 1931. Alfred Ebsworth Hill was the world's leading expert on old violins. His memory for instruments was legendary, and his judgment concerning authenticity was unchallenged. His musical interests were extremely broad and included much research and documentation.

In addition to restoration work the Hill workshops produced fine new instruments, partly in the French tradition and perhaps never quite reflecting their intimate knowledge of the great Italians. Materials and workmanship were invariably the finest, and the firm also manufactured cases. Between 1939 and 1948 the firm fulfilled a long-standing wish of the Hill brothers to make a bequest to the British nation, presenting to the Ashmolean Museum in Oxford a number of exquisite violins, viols, bows, guitars and citterns, including the celebrated 'Messiah' Stradivari violin of 1716 (see [Stradivari](#), fig.2).

The Hill bow workshop occupies a significant place in the history of craftsmanship. Although bows stamped with their brand had been sold since the mid-19th century, a workshop producing bows exclusively for the firm appears not to have been established until the 1890s. Among the early makers who supplied bows to the firm, James [Tubbs](#) and Samuel Allen stand out. Using the work of Allen as a point of departure, a team of bow makers (William C. Retford, William Napier and his son Frank, William

Johnston, Sidney Yeoman and Charles Leggatt) developed a bow which combined exceptional craftsmanship with grace of line. The Hill bow not only set new standards for workshop-produced bows but also established a style, uniquely English, which has not been surpassed in consistency of quality. Most of the bows produced between 1920 and 1970 have a letter and two digit number stamped on the lower facet of the butt under the frog. These marks have often wrongly been thought to indicate the maker; the digits designate the year of manufacture, with the letter serving as a bench mark to coordinate the frog and stick. After 1900 the heads are invariably fitted with silver or gold facings. The frogs of many bows were set into a recessed track in the butt, a practice which has been adopted by many contemporary makers. The grading of the bows was largely determined by the quality of pernambuco used in each stick and reflected by the style and extent of the mountings. Production of the lower-grade bows seems to have been discontinued around 1950. Bows stamped in the 19th century usually carry the brand w.e. hill, while the series of brands hill, h. & s, w.e.h. & s and w.e. hill & sons was inaugurated in the 20th century.

The Hill traditions were maintained under the direction of (Albert) Phillips Hill (*b* 30 Sept 1883; *d* 25 March 1981) and his son Desmond (d'Arthey) Hill (*b* 5 Dec 1916) as well as Desmond Hill's sons Andrew Philip Hill (*b* 3 July 1942) and David Roderick Hill (*b* 28 Feb 1952). Phillips Hill continued to make instruments well into his 90s. In 1974 the firm moved its headquarters from London to Havenfields, an 18th-century house at Great Missenden, Buckinghamshire. The old firm ceased operations in 1992, but was succeeded by D.R. Hill & Son (still at Havenfields) and W.E. Hill (run by A.P. Hill at Aylesbury, Buckinghamshire).

Other members of the Hill family were distinguished in the same or related fields, but they were apparently unconnected with the firm. Henry Hill (1781–1839), a grandson of Joseph Hill, was an instrument maker (particularly of flutes and clarinets), music seller and publisher. He worked in partnership with [Tebaldo Monzani](#) for many years, and a number of superbly finished ivory flutes with silver fittings survive to testify to his excellent craftsmanship. Another Henry Hill (*b* London, 2 July 1808; *d* London, 11 June 1856), a son of Henry Lockey Hill, was a leading viola player at the Royal Italian Opera and in Philharmonic Society and oratorio concerts in London, and a member of the Queen's Private Band. He made a name for himself particularly in chamber music, and was the viola player for the Beethoven Quartett Society (1845–52) and compiled the society's set of programmes, *Honor to Beethoven*, which placed quotations from English poetry alongside historical information on the quartets. He made the acquaintance of Berlioz and played the solo part in *Harold en Italie* for its first London performance, 7 February 1848. Berlioz, in *Les soirées de l'orchestre*, wrote of him and his incomparable instrument, which was by the English maker Barak Norman.

A Frederick Hill (*fl* ?1830–40; *d* ?Paris), who may have been related to this family, was a celebrated flautist associated with the Philharmonic Society.

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CHARLES BEARE, ARTHUR F. HILL, JAAK LIIVOJA-LORIUS,
CHRISTINA BASHFORD

Hill, Alfred (Francis)

(b Melbourne, 16 Dec 1870; d Sydney, 30 Oct 1960). Australian composer and conductor. A leading figure in the first generation of Australian and New Zealand composers, he enjoyed considerable recognition. His father Charles, a hat maker and talented violinist born in Bristol in 1832, married Eliza Ann Hulbert in 1852. They emigrated to Australia in the year of their marriage and eventually settled in Wellington, where their home became a centre of intense musical activity. Alfred made rapid progress on the cornet, later turning to the violin and the viola, which became his principal instruments.

In 1885 the visiting Hungarian violin virtuoso, Ede Reményi, advised Alfred's father to send his talented son to the Leipzig Conservatory. From 1887 to 1891 Hill studied in Leipzig with Gustav Schreck (harmony) and Hans Sitt (violin), winning the Helbig prize for distinguished students before his graduation. The strict compositional system of Hauptmann and Jadassohn remained with him throughout his career. While in Germany Hill played the violin in the Gewandhaus Orchestra under Carl Reinecke and distinguished guest conductors such as Brahms and Tchaikovsky. His diary contains pertinent analyses of the styles of leading string players such as Henri Petri and Joseph Joachim. His first compositions, including *Slumber-Song* and the 'Scotch' Sonata were published in Leipzig.

In 1892 he returned to New Zealand to teach and perform. He conducted the Wellington Orchestral Society until 1896 when tensions between himself and the players reached a climax following a public fracas over the visiting pianist, Antoni Katski (known as Antoine de Kontski). (Katski, who advertised himself as the only living pupil of Beethoven, indulged in sensational actions such as playing the piano from under a blanket.) Despite this episode, Hill required a fine reputation as a performer and composer. His cantata, *Hinemoa* (1896), though clothed in European harmonies, was the first work built around a Maori legend. A lifelong respect for Maori culture led to subsequent compositions such as the worldwide success, *Waiata poi* (a song made famous by Peter Dawson among others), *Waiata Maori*, the *Maori Rhapsody* and the String Quartet no.2.

After resigning from the Wellington Orchestral Society, Hill played briefly in the touring ensemble of his friend and supporter, Ovide Musin, until the company dissolved. He settled in Sydney where, in 1897, Hill married Sarah (Sadie) Brownhill Booth, a New Zealander. The next year he became the conductor of the Sydney Liedertafel. *Lady Dolly* (1900) began a series of light romantic operas that captured the taste of contemporary audiences. *Tapu*[Taboo] (1903) and *A Moorish Maid* (1905) followed. Hill's

Commemorative Ode, conducted by the composer, opened the Christchurch International Exhibition of 1906–7. In 1914 he formed the short-lived Australian Opera League (Sydney) with Fritz Hart to encourage the composition of indigenous works. His *Giovanni, the Sculptor* and Hart's *Pierrette* were performed to general acclaim. He was appointed professor of harmony and composition at the New South Wales State Conservatorium in 1916, a post he held until 1934. Although he lived and worked in Australia, he continued to visit New Zealand to write film music (such as *Rewi's Last Stand*, 1939), give concerts and visit his family. His first marriage ended in 1921 and later that year he married Mirrie Irma Solomon, a former pupil who became a composer in her own right.

Hill developed strong interests in Australian Aboriginal and New Guinea music, and in Australian folksong, publishing a number of collections. His major compositions include *Joy of Life*, Symphony for Chorus and Orchestra (1941), *Welcome Overture* (1949) and the 'Australia' Symphony (1951). Regarded as 'the grand old man of Australian music', Hill constantly campaigned for the recognition of Australian composers. Concerts in his honour were performed in Sydney in 1950 and 1959. Essentially a miniaturist, he was at his most accomplished when writing for strings. His style remained anchored in the late 19th century, but exhibited a lyrical freshness particularly evident in the smaller-scale works.

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(selective list)

stage

The Whipping Boy (comic op, A. Adams), 1895; frags., Wellington, 1896

Lady Dolly (romantic comic op, M. Browne), 1898; Sydney, 31 March 1900

Tapu, or The Tale of a Maori Pah (romantic op, 2, Adams, rev. J.C. Williamson), 1902–3; Wellington, 16 Feb 1903

A Moorish Maid, or The Queen of the Riffs (comic op, 2, J.Y. Burch), 1905; Auckland, 26 June 1905

Giovanni, the Sculptor (romantic comic op, 3, H. Callan), 1913–14; Sydney, 3 Aug 1914

Teora: the Enchanted Flute (grand op, 1, Hill), 1913; Sydney, 23 March 1929

The Rajah of Shivapore (comic op, 2, D. Souter), 1913; Sydney, 15 Dec 1917

Auster (romantic op, 3, E. Congeau), 1919; concert perf., Sydney, 31 Aug 1922; staged, Melbourne, 1935

The Ship of Heaven (musical fantasy, 2, H. McCrae), 1923; frags., Sydney, 1923; fully staged, Sydney, 7 Oct 1933

The Pacific Flight

instrumental

Orch: Sym. no.1 'Maori', 1896–1900; Tpt Conc., 1915; Vn Conc., 1932; Va Conc., 1940; Pf Conc., 1941; Sym. no.2 'Joy of Life', 1941 [after Life, 1912: see solo vocal]; Hn Conc., 1947; The Moon's Gold Hn, orch/str (1951); Sym. no.3 'Australia', 1951; Sym. no.4 'Pursuit of Happiness', 1955; Sym. no.5 'Carnival', 1955; Sym. no.6 'Celic', 1956; Sym. no.7, e, 1956; Sym. no.8 'The Mind of Man', A, str, 1957; Sym. no.9 'Melodious', E, str, 1958; Sym. no.10, C, 1958; Sym. no.11, A, str, n.d.; Sym., a, n.d.; Sym. no.12 'The Four Nations', E♭, str, n.d.; many small tone poems, lyric pieces, arrs. of chbr/vocal pieces

Chbr and solo inst: Wind Septet, 1950; Sonata, b, vc, pf; 72 pf pieces, mostly miniatures; 6 sonatas, vn, pf; works for str qt

vocal

Choral: The New Jerusalem, 1892; Hinemoa (Maori legend, A. Adams), 1896; Tawhaki, 1897; Mass, E♭, 1931; many part songs

Solo: Life, E♭, 8 solo vv, pf, qnt, 1912; many songs, incl. Maori settings: Tangi, Waiata a roha, Waiata Maori, Waiata poi; Australian poetry settings

MSS in State Library, NSW

Principal publishers: Allans, Boosey & Hawkes, Chappell, Palings, Schirmer

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A.D. McCredie: 'Alfred Hill (1870–1960): Some Backgrounds and Perspectives for an Historical Edition', *MMA*, iii (1968), 181–258

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A.D. McCredie: 'Alfred Hill', *Australian Composers in the Twentieth Century*, ed. F. Callaway and D. Tunley (Melbourne, 1978), 7–18

J.M. Thomson: *A Distant Music: the Life and Times of Alfred Hill, 1870–1960* (Auckland, 1980)

J.M. Thomson: 'A Question of Authenticity: Alfred Hill, Ovide Musin, the Chevalier de Kontski and the Wellington Orchestral Society, 1892–1896', *Turnbull Library Record*, xiii/2 (1980), 80–92

J.M. Thomson: 'The Ebb and Flow of Cultures: Some German and Austrian Influences on New Zealand Music', *Turnbull Library Record*, xxvii (1994), 75–90

J.M. THOMSON

Hill, David (Neil)

(b Carlisle, 13 May 1957). English organist and conductor. He was educated at Chetham's Hospital School, Manchester, and St John's College, Cambridge, where he was organ scholar. He also studied with Peter Hurford and Gillian Weir. Hill became sub-organist of Durham Cathedral in 1980 and master of the music at Westminster Cathedral in 1982. In 1988 he became organist and master of the music at Winchester Cathedral, and in 1992 artistic director of the Philharmonia Chorus. He has also conducted the Bournemouth SO, the Philharmonia Chorus and Orchestra and the BBC Singers, and is music director designate of the Bach Choir. Among his recordings, those of sacred choral music by Victoria and other composers of the Spanish Renaissance with Westminster Cathedral Choir have received particular critical acclaim. His choral repertory also includes works by several 20th-century English composers, and he conducted Arvo Pärt's *Passio* in the 'Emerging Light' series of concerts at the South Bank in London.

Hill, Edward Burlingame

(b Cambridge, MA, 9 Sept 1872; d Francetown, NH, 9 July 1960).

American composer. His father was an accomplished lieder singer and a friend of the distinguished Boston music critic William F. Apthorp. While attending Harvard University, Hill pursued his interest in music and studied with John Knowles Paine. After graduation (1894) he spent two years in New York, where he studied the piano with Arthur Whiting; he also received lessons in composition from Widor in Paris in 1898 and took a course in orchestration from Chadwick at the New England Conservatory in 1902. He taught theory and the piano in Boston until 1908, when he accepted a post in the department of music at Harvard. There he was made full professor in 1928, and later chair of the department, a position he held until his retirement to New Hampshire in 1940. Among his students at Harvard were Leonard Bernstein, Elliott Carter, Virgil Thomson, Ross Lee Finney and Randall Thompson.

Hill's interest in French Impressionist music was reflected in his own compositions and in his book *Modern French Music* (Boston and New York, 1924). Material for the book originated in a series of lectures he gave in 1921 at the University of Strasbourg and at the Congrès d'Histoire et de l'Art at Lyons. His early compositions carry traces of MacDowell's influence, but contemporary critics found the mature style of the tone poem *Lilacs* (1927) evocative of French Impressionism. His style, although eclectic in this sense, had a highly individual stamp that featured clear details and specificity of structure. His later works tended towards more propulsive rhythms and simpler textures; in *Jazz Studies* for two pianos (1924–35) and the *Piano Concertino* (1931), he gently parodied the jazz idiom.

Hill was a member of the National Institute of Arts and Letters (elected 1916) and of the American Academy of Arts and Sciences and a Chevalier of the Légion d'honneur.

WORKS

Orch: Nuns of the Perpetual Adoration (cant., after E. Dowson), female vv, orch, 1908; Jack Frost in Midsummer (ballet-pantomime), 1908; The Parting of Lancelot and Guinevere, tone poem, 1915; Stevensonia I, suite, 1916–17; Prelude to the Trojan Women, 1920; Stevensonia II, suite, 1921–2; Scherzo, 2 pf, orch, 1924; Lilacs, tone poem, 1927; Sym. no.1, B, 1927; Sym. no.2, C, 1929; Ode for the 50th Anniversary of the Boston Sym. Orch (R. Hillyer), chorus, orch, 1930; Pf Concertino, 1931; Sinfonietta, str orch, 1932; Vn Conc., 1933–4, 1st movt rev. 1937; Sym. no.3, G, 1936; Music, eng hn, orch, 1943; Conc., 2 fl, small orch, 1947; 4 Pieces, small orch, 1948; Prelude, 1953; other works

Chbr and solo inst: At the Grave of a Hero, ob, pf, 1903; Jazz Studies no.1, 2 pf, 1924; Sonata, fl, pf, 1925; Sonata, cl, pf, 1925; Sextet, wind, pf, 1934; Jazz Studies nos.2–4, 2 pf, 1935; Str Qt, 1935, arr. str orch 1938; Pf Qt, 1937; Sonata, 2 cl, 1938; Diversion, small ens, 1946; Sonata, bn, pf, 1948; Sonatina, vn, pf, 1951; other chbr and pf works

Principal publisher: Boosey & Hawkes

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L.L. Tyler: *Edward Burlingame Hill: a Bio-Bibliography* (Westport, CT, 1989)

N.E. Tawa: *Mainstream Music of Early Twentieth-Century America* (Westport, CT, 1992)

CHARLES H. KAUFMAN

Hill, Henry

(*b* 14 Oct 1781; *d* London, 23 Jan 1839). English music publisher, music seller and instrument maker. See under [Monzani](#), [Tebaldo](#). See also [Hill](#) (ii).

Hill, Jackson

(*b* Birmingham, AL, 23 May 1941). American composer and musicologist. He received his musical training at the University of North Carolina, Chapel Hill (BA 1963, MA 1966, PhD 1970), where his principal composition teacher was Roger Hannay; he also studied composition privately with Iain Hamilton, of Duke University. From 1968 he taught at Bucknell University, Lewisburg, Pennsylvania, where he was conductor of the school orchestra, 1969–79, and chair of the department of music, 1980–90; he was named Presidential Professor of Music in 1996. He was a visiting scholar at Exeter College, Oxford, in 1974–5, and a visiting fellow at Clare Hall, Cambridge, in 1982–3. Hill travelled to Japan on a Fulbright grant in 1977 to study Buddhist liturgical music in Kyoto; he has made a speciality of studying Japanese traditional music and has written several articles on the subject. He has won many composition awards.

Hill's musical style ranges from complex, often experimental procedures in his orchestral and chamber works to the harmonically conservative, utilitarian approach of his many sacred choral compositions. The major influences on his development as a composer have come from Renaissance polyphony and traditional Japanese music. He is the author of *The Harold E. Cook Collection of Musical Instruments: an Illustrated Catalogue* (Lewisburg, PA, 1975) and several scholarly articles on Japanese Buddhist and traditional music.

WORKS

Orch: Variations, 1964; Mosaics, 1965; Ceremonies of Spheres, 1973; Paganini Set, 1973; Sangraal, 1977; Chambers, 1988; Toccata Nipponica, 1989; Secrets, 1990; Sym no.1, 1990; Sym. no.2, 1991, rev. 1997; Sym. no.3, 1997

Chbr and solo inst: Sonata, vn, 1966; Synchrony, fl, cl, vn, vc, pf, perc, 1967; Serenade, fl, vn, vc, pf/hp, 1970; Entourage, sax qt, 1973; Whispers of the Dead, fl,

1976; Remembered Landscape, pf qt, 1984; Enigma Elegy, vc, 1987; Gothic Shadows, fl, ob, vc, 1989; Rhapsody, fl, pf, 1990; Tholos, fl, ob, cl, vn, vc, pf, perc, 1991; Trio da camera, fl, ob, vc, 1993; several other works

Kbd: 3 Mysteries, org, 1973; Pf Sonata: Super flumina Babylonis, 1976; Toro Nagashi [Lanterns of Hiroshima], 2 pf, 1977; Fanfare and Alleluia, org, brass, 1979; 5 Zen Fragments, org, 1979; Tango-no-Tango, pf, 1985; Warrior Fantasy, pf, 1989; Labyrinth of the Trinity, org, 1995; 10 other kbd works

Chorus: Magnificat and Nunc dimittis, chorus, org, 1972; O salutaris Hostia, 1973; In Mystery Hid (Thomas Aquinas, trans. Hill), 1974; Missa brevis, 1974; Tantum ergo, 1974; 3 Motets for Holy Week, 1977; Song of the Sea (S. Williams), 1977; Voices of Autumn (Aki no ko-e) (9th-century Jap.), 1982; Medieval Lyrics (14th-century Eng.), chorus, brass qt, 1985; God's Grandeur (G.M. Hopkins), chorus, org, 1986; Surge, et illuminare, Jerusalem, chorus, opt. brass, 1987; Carol of the Manger (M. Luther), chorus, org, 1988; 3 Tennyson Lyrics, chorus, 1981–9; Gifts of the Spirit, chorus, org, 1996; 30 other choral works

Solo vocal: Death Cycle, S, str qt, 1964; 6 Mystical Songs, 1v, pf, 1972; Songs of Wind, Rain, and Liquid Fire, 1v, fl, vc, pf, 1984; Love Parting (song cycle, E. Thomas), 1v, pf, 1987; Streams of Love (F. Quarles), 1v, va, pf, 1989; other works

Other works: 1 theatre piece, 1969; incid music to 2 plays, 1974, 1982; Chameleon Chant, dance music, 1974; Locust Valley Lovesong (chbr op), 1993; 3 band works, several tape works, musical jokes [Spasmusik] and pieces in experimental notation

Principal publishers: Henshaw, Peters, G. Schirmer, Paraclete, Anglo-American

DON C. GILLESPIE

Hill, John Walter

(b Chicago, 7 Dec 1942). American musicologist. He studied at the University of Chicago (AB 1963) under Howard Mayer Brown, Edward Lowinsky, Leonard B. Meyer and H. Colin Slim, and received the MA (1966) and the PhD (1972) at Harvard; his influential professors included Nino Pirrotta and John M. Ward. Hill began his teaching career as an instructor at the University of Delaware (1970–71) and from 1971 to 1978 taught at the University of Pennsylvania. He joined the faculty at the University of Illinois in 1978 and was appointed professor in 1984. He served as editor-in-chief of the *Journal of the American Musicological Society*, 1984–6.

Hill's work focusses on Italian music of the 16th and 17th centuries. His research has ranged from an extensive study of the vocal music current in Rome around the turn of the 17th century to biographical and stylistic analyses of F.M. Veracini. Among his interests are source studies, performing practice and the social context of Italian Baroque musical life. He has also been active in developing computer applications for musicology, such as databases and computerized analyses for the texts of Vivaldi's arias.

WRITINGS

The Life and Works of Francesco Maria Veracini (diss., Harvard U., 1972; Ann Arbor, 1979)

- 'Veracini in Italy', *ML*, lvi (1975), 257–76
- 'Le relazioni di Antonio Cesti con la corte e i teatri di Firenze', *RIM*, xi (1976), 27–47
- 'Vivaldi's *Griselda*', *JAMS*, xxxi (1978), 53–82
- 'Oratory Music in Florence: i: Recitar cantando, 1583–1655', *AcM*, li (1979), 108–36; continued as 'ii: At San Firenze in the Seventeenth and Eighteenth Centuries', li (1979), 246–67; 'iii: The Confraternities from 1655 to 1785', lviii (1986), 126–79
- ed.:** *Studies in Musicology in Honor of Otto E. Albrecht* (Kassel, 1980) [incl. 'The Anti-Galant Attitude of F.M. Veracini', 158–96]
- 'Vivaldi's *Orlando*: Sources and Contributing Factors', *Opera & Vivaldi: Dallas 1980*, 327–46
- 'Florentine *Intermedi sacri e morali*, 1549–1622', *IMSCR XIII: Strasbourg 1982*, ii, 265–301
- 'Frescobaldi's *arie* and the Musical Circle around Cardinal Montalto', *Frescobaldi Studies: Madison, WI, 1983*, 157–94
- 'Realized Continuo Accompaniments from Florence, c1600', *EMc*, xi (1983), 194–208
- 'A Computer-Based Analytical Concordance of Vivaldi's Aria Texts', *Nuovi studi vivaldiani: Venice 1987*, 511–34
- 'Guarini's Last Stage Work', *IMSCR XIV: Bologna 1987*, 131–54
- 'Handel's Retexting as a Test of his Conception of Music and Text Relationship', *Göttinger Beiträge zur Musikwissenschaft*, iii (1989), 284–92
- '*O che nuovo miracolo!* A New Hypothesis about the *Aria di Fiorenza*', *In Cantu et in sermone: for Nino Pirrotta*, ed. F. Della Seta and F. Piperno (Florence, 1989), 283–322
- 'Antonio Veracini in Context: New Perspectives from Documents, Analysis, and Style', *EMc*, xviii (1990), 545–62
- 'Pellegrino Mutij e la Nascente Monodia in Polonia', *Quadrivium*, xxxi (1990), 7–18
- '**Florence:** Musical Spectacle and Drama, 1570–1650', *Man & Music/Music and Society: The Early Baroque Era*, ed. C. Price (London, 1993), 121–45
- 'The Logic of Phrase Structure in Joseph Riepel's *Anfangsgrunde zur musikalischen Setzkunst*, Part 2 (1755)', *Festa musicologica: Festschrift for George J. Buelow*, ed. T.J. Mathieson and B.V. Rivera (Stuyvesant, NY, 1994), 467–87
- 'Training a Singer for *musica recitativa* in Early Seventeenth-Century Italy: the Case of Baldassare', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 345–57
- 'The Emergence of Violin Playing into the Sphere of Art Music in Italy', *Musica Franca: Essays in Honor of Frank d'Accone*, ed. I. Alm, A. McLamore and C. Reardon (Stuyvesant, NY, 1996), 333–66
- Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto* (Oxford, 1997)

PAULA MORGAN

Hill, Karl

(*b* Idstein im Taunus, 9 May 1831; *d* Sachsenberg bei Schwerin, 12 Jan 1893). German baritone. He studied in Frankfurt, making his début in 1868 as Jacob (Méhul's *Joseph*) at Schwerin, where he was engaged until 1890. He sang Alberich in the first *Ring* cycle, at Bayreuth in 1876, and Klingsor in the first performance of *Parsifal* (1882). His repertory included the Dutchman and Hans Sachs as well as Mozart's Count Almaviva, Don Giovanni and Leporello. Signs of insanity forced him to retire from the opera house.

ELIZABETH FORBES

Hill, Martyn

(*b* Rochester, 14 Sept 1944). English tenor. After being a choral scholar at King's College, Cambridge, he studied at the RCM (keyboard and voice) and with Audrey Langford. The first ten years of his career were mostly concerned with medieval and Renaissance music, often with David Munrow's consorts. After Munrow's death he moved on to the Baroque era and then eventually to the Romantic period, concentrating from the early 1980s on lieder (he contributed admirably to Graham Johnson's complete edition of Schubert song on CD) and 20th-century works while retaining his interest in Baroque repertory. This versatility has allowed him to deploy his well-groomed tenor and innate musicality through a wide range of music. In opera, he has sung Arbace in *Idomeneo* with Harnoncourt at Zürich and the title part in the same work at Glyndebourne (1985), for whom he also sang Belmonte (1988). For Scottish Opera he was Peter Quint (*The Turn of the Screw*, 1988). Other roles included Ferrando, Flamand (*Capriccio*) and Tom Rakewell. His lengthy discography encompasses, among others, Dowland, Purcell, Handel, Mozart, Beethoven, Cherubini, Holst, Finzi (*Dies natalis*, particularly suited to his voice and style), Britten and Holloway.

ALAN BLYTH

Hill, Norman & Beard.

English firm of organ builders. It was founded in 1916 with the amalgamation of Wm. Hill & Son (see [Hill \(i\)](#)) and Norman & Beard Ltd of Norwich. Norman & Beard had been founded as 'E.W. Norman, Organ Builder, Diss' in about 1870. Ernest William Norman (1852–1927) had served a part-apprenticeship with J.W. Walker. After a few years he was joined in business by his brother, Herbert John Norman (1861–1936) and a premium apprentice, George Wales Beard. When Beard became a partner (c1886) the firm was known as 'Norman Bros. & Beard'. By the end of the century they had a purpose-built works in Norwich, and reputedly employed 300 men.

The firm's work was progressive. During the 1890s they sub-contracted for Robert Hope-Jones's Electric Organ Co., and when it was obliged to close in 1899 they acquired his electric action patents. H.J. Norman also developed an exhaust-pneumatic action which was extensively used by the firm throughout the first half of the 20th century (its first successful application was in 1888). Hope-Jones's tonal ideas had some influence on

the firm and around 1900 they built a number of organs to his schemes. Their own characteristic instruments had something in common with Walker (broad, opaque diapasons and close-toned flutes) and even Willis (smooth, powerful reeds, on heavy pressures). The firm's output was considerable and included such instruments as St Catharine's College, Cambridge (1894), the five-manual organ for Norwich Cathedral (1899), the Royal College of Organists, London (1903), Winchester College Chapel (1907), Lancaster Town Hall (1909), the Usher Hall, Edinburgh (1914) and Johannesburg Town Hall (1915), besides numerous church organs in East Anglia, the Midlands and southern England.

The amalgamation with Hill & Son (forced upon both firms by declining trade during World War I) led to the sale of the Norwich works. Norman & Beard moved to Hill's factory in York Road, Islington. For a time the two staffs worked alongside each other in uneasy co-existence, not helped by the brooding presence of Dr Hill who continued as director until shortly before his death in 1923, when John Christie acquired the business. Christie and H.J. Norman, assisted by his son Herbert La French Norman (*b*1903) led the firm in a new direction.

Christie was keen to enter the growing market for theatre organs. The result was the 'Christie Unit Organ', built along similar lines to a Wurlitzer (see [Cinema organ](#)). The firm built a series of these extension organs during the inter-war years, including the Regal Cinema, Marble Arch, London, the Gaumont Theatre, Paris, and the Dome Concert Hall, Brighton (1936), which survives. Extension was also applied (more sparingly) to church organs. Tonally, these instruments avoided the worst extremes of the period and seldom lost sight of the importance of choruswork and blend. Much of Hill, Norman & Beard's work at this time was reconstruction. They electrified the Hill organs in Cambridge Guildhall (1925) and Peterborough Cathedral (1930) and built largely new instruments for Southwell Minster (1933) and Norwich Cathedral (1941). The Norwich instrument, with its 11-stop Positive and extensive use of mixturework, showed the first signs of a move away from the Edwardian model which had dominated cathedral organ design for four decades.

In the years after World War II, under the direction of Herbert Norman, Mark Fairhead (tonal director) and later John Norman (*b* 1932), the firm became one of the principal supporters of the first phase of the organ reform movement in England. The rebuilding of the instrument in St John's College, Cambridge (1955), including the addition of a horizontal Trumpet (Trompeta real) and a wide-scaled Cornet, was significant, and was followed by a series of other new or rebuilt organs with electro-pneumatic action and neo-classical tonal schemes, including Llandaff Cathedral, Cardiff (1958), Hyde Park Chapel, Kensington, and Bradford Cathedral (1961), Emmanuel College, Cambridge (1964), Ellesmere College (1969), Gloucester Cathedral (1971), and St Mary's, Stafford (1974). Many of these instruments benefited from casework designed by Herbert Norman in a contemporary style.

Hill, Norman & Beard had built a small tracker instrument (with imported pipework) for Susi Jeans as early as 1936. Others followed, from the late 1950s onwards, culminating in the organs for the Royal Hospital Chapel,

Chelsea (1978), and Radley College (1980). Under the Normans the firm was one of the first to use solid-state relays (1963), and after Herbert and John Norman's retirement in 1974 the new managing director, Frank Fowler, pioneered the application of memory and playback facilities to organ actions. The firm closed in 1998.

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H. Norman: 'The Normans 1860–1920', *JBIOS*, x (1986), 53–61

NICHOLAS THISTLETHWAITE

Hill, Peter

(*b* Lyndhurst, 14 June 1948). English pianist and teacher. He took a degree in music at Oxford University and went on to study the piano with Cyril Smith and Nadia Boulanger at the RCM. In 1974 he made his recital début at London's Wigmore Hall. Alongside his Classical and 20th-century repertory, he is a constant champion of new music, having given the first performances of Nicholas Sackman's *Ellipsis* (1976), Howard Skempton's *Trace* (1980), Nigel Osborne's Sonata (1981) and Douglas Young's *Dreamlandscapes* (1984). His musical partnerships include the contemporary music ensemble Dreamtiger and duos with the violinist Peter Cropper, the pianist Benjamin Frith and the pianist and composer George Benjamin. In 1994 he completed a seven-CD cycle of the piano music of Messiaen, made with the composer's guidance. Hill was appointed lecturer at the University of Sheffield in 1976, becoming professor there in 1994. He has edited *The Messiaen Companion* (London, 1995).

JESSICA DUCHEN

Hill, Richard S(ynyer)

(*b* Chicago, 25 Sept 1901; *d* Naples, FL, 7 Feb 1961). American librarian and musicologist. His early training was in Egyptology and psychology. In 1929 he went to Cornell for further study in psychology, but came under the influence of Otto Kinkeldey who had just become professor of musicology there. What had been Hill's recreation and private study was soon transformed into the vocation to which he became dedicated. In September 1939 he entered the music division of the Library of Congress and before long became head of its reference section.

The breadth of Hill's education sharpened a naturally keen and fertile mind which, allied to very wide sympathies, a vast knowledge of musical sources and phenomenal industry, equipped him well for his life's work. As reference librarian for over 20 years, Hill won an international reputation for the painstaking and very detailed replies he sent to inquirers. In 1943 he became editor of *Notes* (the journal of the Music Library Association of America) which had existed as an occasional bulletin of restricted circulation and interest. Hill proved to be an editor of genius, who could inspire a devoted team of collaborators. Initially at his own expense, Hill enlarged – and revolutionized – the scope of *Notes* until it exercised a

unique influence in the world of music libraries and beyond. He saw the function of *Notes* as threefold: as a global record, based largely on the Library of Congress's intake, of current music, musical literature and discs; as a generous forum for the most significant critical reviews; and as a medium for presenting his own philosophy of music librarianship, which he believed should be a creative, seminal force reaching far beyond the traditional routine of conservation and administration. Hill's own regular contribution 'Notes for *Notes*' was the vehicle for many cogent and controversial ideas which provoked a lively reaction.

When in 1951 the International Association of Music Libraries elected its first president, Hill was the obvious choice for this office, which he held until 1955. He brought to it the qualities of energy, vision and strength of purpose which characterized all he did. In close collaboration with Vladimir Fédorov, the association's first secretary, he laid the foundations of its future expansion. He was especially concerned with the early planning for the International Inventory of Musical Sources (*RISM*), both in Europe and in the USA, where he worked hard to establish the complex organization required to coordinate its rich but widely scattered holdings. Hill was a man of great generosity, modest and self-effacing by nature. He had a passion for truth and accuracy, and commanded a trenchant if occasionally tortuous style. An indefatigable reviewer, with an exceptional range of expert knowledge, he was impatient of slovenly work, muddled thinking and pretentiousness. He tempered his criticism with flashes of humour or a neat, ironic phrase.

WRITINGS

for complete list see [Fox](#)

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'The Plate Numbers of C.F. Peters' Predecessors', *PAMS* 1938, 113–34

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with D.H. Daugherty and L. Ellinwood: *A Bibliography of Periodical Literature in Musicology and Allied Fields* [1 Oct 1938 – 30 Sept 1940] (Washington DC, 1940–43)

'Concert Life in Berlin, Season 1943–44', *Notes*, i (1943–4), 13–33

'Military Marches in Colonial Times', *Quarterly Journal of Current Acquisitions* [Library of Congress] (1944), Jan–March, 40–48

'Arnold Schoenberg: Ode to Napoleon Bonaparte', *Notes*, ii (1944–5), 308–9

'Not so Far Away in a Manger: Forty-One Settings of an American Carol', *Notes*, iii (1945–6), 12–36, 192 only

- 'The Former Prussian State Library', *Notes*, iii (1945–6), 327–50
- 'Getting Kathleen Home again', *Notes*, v (1947–8), 338–53
- 'Arnold Schoenberg, a Survivor from Warsaw', *Notes*, vii (1949–50), 133–5
- 'A Mistempered Bach Manuscript', *Notes*, vii (1949–50), 377–86
- 'Mozart and Dr. Tissot', *Notes*, viii (1950–51), 40–69
- 'The Melody of the "Star Spangled Banner" in the United States before 1820', *Essays Honoring Lawrence C. Wroth* (Portland, ME, 1951), 151–93
- 'The Mysterious Chord of Henry Clay Work', *Notes*, x (1952–3), 211–25, 367–90
- 'Grove's Dictionary of Music and Musicians: Fifth Edition', *Notes*, xii (1954–5), 85–92
- ed.: K. Meyers:** *Record Ratings: the Music Library Association's Index of Record Reviews* (New York, 1956)
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- C.W. Fox:** 'Richard S. Hill: a Reminiscence', *Notes*, xviii (1960–61), 369–80 [incl. complete list of writings]
- Richard S. Hill: Tributes*, ed. C.J. Bradley and J.B. Coover (Detroit, 1987)
- C.E. Steinzor:** *American Musicologists, c. 1890–1945: a Bio-Bibliographical Guide to the Formative Period* (New York, 1989), 117–25

ALEC HYATT KING

Hill, Roger

(d 2 March 1674). English singer and composer. He and Edward Coleman both sang the part of Alphonso in Davenant's *The Siege of Rhodes* in 1656. In 1661 he was sworn in Gentleman of the Chapel Royal and served as such until his death. He may have been the 'Mr Hill' whom Pepys employed for a time 'to teach me to play on the Theorbo, but I do not like his play nor singing, and so I found a way to put him off' (Diary, 7 Nov 1661). John Playford printed seven songs by him, mainly in RISM 1669⁵ and 1673⁴. One at least, *Poor Celia once was very fair*, maintained its popularity into the 18th century; and *Admit, thou darling of mine eyes*, is printed in a modern edition (MB, xxxiii, 1971).

IAN SPINK

Hill, Stanley.

See [Gay, Noel](#).

Hill, Ureli Corelli

(*b* ? Hartford, CT, 1802; *d* Paterson, NJ, 2 Sept 1875). American violinist and conductor, son of Uri K. Hill. In 1811 his parents separated and he went with his father. From 1828 to 1835 he was alternately leader and conductor of the New York Sacred Music Society. In 1835–7 he studied with Spohr at Kassel; after his return to New York he was president (1842–8) of the newly founded Philharmonic Society, which he conducted at its inaugural concert on 7 December 1842 and in seven further concerts during the first five seasons (including the first American performance of Beethoven's Ninth Symphony, on 20 May 1846). Meanwhile he edited *The New York Sacred Music Society's Collection of Church Music* (New York and Albany, 1843). In 1847 he moved to Cincinnati but after three years in Ohio river cities returned to the New York area as a violinist in the Philharmonic until 1873. Later business and artistic failures caused him to commit suicide.

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DAB (F.H. Martens)

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ROBERT STEVENSON

Hill, Uri [Ureli] K(eeler)

(*b* ?Rutland, VT, 1780; *d* Philadelphia, 9 Nov 1844). American music teacher and composer, father of Ureli Corelli Hill. From about 1800 to 1805 he lived at Northampton, Massachusetts, where he compiled his first collections of sacred pieces (1801) and of secular songs (1803). At Boston in 1805–10 he was organist at the Brattle Street Church and compiled another tune book, *The Sacred Minstrel* (1806). In 1810 he moved to New York, where he founded a Handelian Academy in 1814 (renamed the American Conservatorio, 1820) and compiled *The Handelian Repository* (1814) and *Solfeggio Americano ... with a Wide Variety of Psalmody* (1820) for the pupils there. From about 1815 he engraved light music for the publisher Adam Geib, and from 1822 until his death taught in Philadelphia. Hill was most significant as a composer and arranger of tune books. However, in New York he advertised himself (18 October 1810) as the 'first performer on violin in America'.

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ROBERT STEVENSON

Hillanis [Yllianis, de Yllanes, de Lannis, de Lyanas, de Aragonia], Johannes

(*b* ?Gerona, c1460; *d* ?Spain, after 1517). Spanish singer and composer. An Augustinian canon from the monastery of S María del Olivo in the diocese of Gerona, he had joined the papal chapel by July 1492 (listed first as 'Jo. de Aragonia' then as 'Jo. de Lannis'). It is also possible that he was the singer identified by D'Accone as 'Giovanni degli Ans' and by Rifkin as 'Johannes de Glianias' who served at Florence Cathedral from April 1486 until June 1492. Hillanis remained in the papal choir for at least 25 years, receiving many benefices in Spain, and rising to the position of senior singer and dean of the College of Singers by 1517. He disappears from the records after then and it is possible that he was obliged to leave the choir and return to Spain because of his poor eyesight (he could not see the music in the choirbooks from which the choir performed).

The only extant work by Hillanis is a four-voice *Missa domenicallis* contained in a manuscript written for the use of the papal singers (*I-Rvat* C.S.49). The arms of Julius II appear on the first page of the mass and the work was probably written during his reign (1503–13). It is based on different Ordinary chants which are quoted and paraphrased mostly in the tenor, but without any of the elaborate canonic and contrapuntal devices to be seen in other masses of the late 15th and early 16th centuries.

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F.A. D'Accone: 'The Singers of San Giovanni in Florence during the 15th Century', *JAMS*, xiv (1961), 307–58
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R. Sherr: 'The "Spanish Nation" in the Papal Chapel, 1492–1521', *EMc*, xx (1992), 601–9

RICHARD SHERR

Hillbilly music.

A term used for [Country music](#) until at least World War II, and now used principally by scholars to describe the music during the years 1920–41 before it became nationally popular and commercial. ‘Hillbilly’ has been used from about 1900 to describe the backwoods inhabitants of the South, and originally had a pejorative connotation. It was first applied to rural music in 1925 when the producer Ralph Peer of Okeh Records named Al Hopkins’s band the Hillbillies. Other early hillbilly performers included Charlie Poole and the North Carolina Ramblers, Gid Tanner and the Skillet Lickers, and Dr. Humphrey Bate and the Possum Hunters; the original Carter Family was one of the last groups so described. The term came to be applied to country music as a whole, although record catalogues did not make general use of it. Since the 1960s the term has been used to describe performers and styles adhering to pre-World War II rural or folklike sounds; it encompasses traditional songs, non-electric instruments, and rural imagery (e.g. in the performances of Roy Acuff, Grandpa Jones, and Wilma Lee and Stoney Cooper).

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- C. Ginell:** *The Decca Hillbilly Discography, 1927–1945* (Westport, NY, 1989)
- M.J. Perkins:** *Hillbilly Music and its Components: a Survey of the University of Colorado’s Hillbilly Music Collection* (diss., U. of Colorado, 1991)

BILL C. MALONE/RONNIE PUGH

Hillborg, (Per) Anders

(b Stockholm, 31 May 1954). Swedish composer. He studied counterpoint, composition and electronic music at the Royal College of Music in Stockholm with Bucht, Rosell, Mellnäs and Pär Lindgren (1976–82) and was also greatly influenced by Ferneyhough, a guest teacher there. Apart from a spell in 1990 as professor of composition in Malmö, Hillborg has been a fulltime freelance composer since 1982. A feature particularly characteristic of his music is microtonal harmony: in *Celestial Harmonics* each of the 17 solo passages has its own tuning (up to a semitone higher or lower than the norm), and in *Clang and Fury* the orchestra is divided into three sections, the largest of which is dominated by the brass section tuned at 440 Hz; one of the remaining sections is tuned at 449 Hz, the other at 431. He frequently sets aggressiveness and rawness against a modal sweetness, and there is often a drastic humour which easily tips over into tragedy. *Celestial Mechanics* and the Violin Concerto gained second prize at the UNESCO Composer Rostrum in 1992 and 1995 respectively. For the disc *Jag vill se min älskade komma från det vilda* (‘I want to see my love come from the wilderness’), performed by the popular singer Eva Dahlgren, he was named Composer of the Year in Sweden.

WORKS

Orch: Worlds, 3 xyl/claves, 3 mar, elec gui, 2 hp, 2 pf, str, 1979; Lamento, cl, divided str, 1982; Celestial Mechanics, divided str, 1983–5; Clang and Fury, 1985–9; Vn Conc., 1990–92; Paulinesian Procession, Pattak-org, wind orch, 1993; Strange Dances and Singing Water, trbn, orch, 1993, rev. 1994; Lava: introduktion, 1995; Liquid Marble, 1995; Meltdown Variations, sinfonietta, 1997; Cl Conc., 1998

Chbr: Untitled, pf, ob, 13 solo str, 1979; Hyacintrummet [The Hyacinth Room], hp, 1982; Musik för tio celli, 1987; Hudbasun (Hautposaune) [Skin Trombone], trbn, drum-machine/tape, 1990; Fanfar, brass qnt, 1991; Tampere Raw, cl, pf, 1991; U–Tangia–Na, a trbn, tape, 1991, arr. a sax, tape, 1996; Close Ups, solo fl, 1991; Close Up, cl, perc ad lib, 1995; Nursery Rhymes, cl, perc ad lib, 1996

Vocal: Vem är du som står bortvänd [Who are you turning away], SATB, 1977; Lilla Sus grav [The Grave of Little Sus], SATB, 1978; Poem 62, SATB, 1980; Variations (Dante), S, Mez, fl, sax, va, db, perc, 1982; 2 motetter, SATB, 1983–4; muo:aa:yyi::oum, SATB 16vv, 1983, rev. 1986; Hosianna I–II, SATB, 1989; Innan kärleken kom [Before Love Came] (E. Dahlgren), 1v, orch, 1993; Psaltarspsalm, SATB, brass qnt, org, 1993; Kväll [Night] (Dahlgren), 1v, vn/trbn, 1995; När en vild röd ros slår ut doftar hela skogen [When a wild red rose opens there is a scent in the whole forest] (Dahlgren), 1v, chorus, orch, 1995; Stenmannen [The Stone Man] (Dahlgren), 1v, orch, 1995; Vild i min mun [Wild in my Mouth] (Dahlgren), 1v, orch, 1995; Du som älskar [You Lover] (Dahlgren), 1v, orch, 1995; En gul böjd banan [A Yellow Bent Banana] (Dahlgren), 1v, wind orch, 1995; 160 sekunder: kunglig fanfar (vocalise, H. Åstrand), S, A, chbr orch, 1997–8

El-ac: Mental Hygiene III, 1979; Bandkomposition I, 1981; Rite of Passage, 1981; Kama loka, 1982; Spöksonaten [Ghost Sonata], 1982; Living-Room, 1983; Kama loka from Spatial Opera, 1984; Friends (film score), 1987; The Give-Away, 1990; Strange Dances and Singing Water, 1994

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G. Persson: 'Från Orfeus till Paris – Celestial Mechanics', *Årsskrift Kungliga musikaliska akademien* (Stockholm, 1991), 33–6

J. Kaipainen: 'Anders Hillborg', *Fazer Music News* (1992), no.5, pp.8–9

ROLF HAGLUND

Hille, Johann Georg

(d Glaucha, nr Halle, 1744). German organist and writer on music. His only known position was as Kantor at St Georg, Glaucha, from 1732 (he should not be confused with the organist of the same name at the Johanniskirche in Leipzig, 1747–66). Hille was acquainted with J.S. Bach, whom he visited in Leipzig some time about 1739; Bach returned the visit to Hille in Glaucha early in 1740. Both trips are confirmed by a letter to Hille from Bach's cousin Johann Elias (see David and Mendel, eds.), who asked Hille to sell him as a gift for Anna Magdalena Bach a linnet which had been trained to sing beautifully and which Bach had admired during his stay with Hille. As a composer Hille has been credited with the chorales in *Einige neue und zur Zeit noch nicht durchgängig bekante Melodeyen zu dem neuen Cöthenischen Gesangbüchlein, dieselbe mit und ohne Generalbass*

gebrauchen zu können (Glauch, 1739); but Ruhnke has shown that some of the 18 melodies had appeared in other collections before 1739 without attribution to Hille, and that more likely he had only added a continuo part. His only work is a brief treatise, *Die uralte und bis auf den heutigen Tag noch fortdaurende musikalische Octaven und Quintenlast erleichtert* (Halle, 1740). It was reprinted among a series of articles meant to discuss why parallel octaves and 5ths were forbidden in music, commissioned by Lorenz Mizler and included in his *Musikalische Bibliothek*, ii/4. Hille's work, however, is not directly related to the question, but rather attempts to establish acoustic as well as musical reasons why parallel octaves and 5ths are permissible, as for example between middle or lower parts in full-voiced keyboard textures. Mizler apparently included the essay in order to condemn it. However, Hille's remarks are not totally erroneous, for he recognized a fact, stated earlier by thoroughbass theorists, for example J.D. Heinichen in *Der General-Bass in der Composition* (Dresden, 1728), that full-voiced realizations at the keyboard permitted and actually could not avoid parallels of these intervals.

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GEORGE J. BUELOW

Hillemacher, Lucien Joseph Edouard.

French composer, brother of [Paul Joseph Guillaume Hillemacher](#).

Hillemacher, Paul Joseph Guillaume

(*b* Paris, 29 Nov 1852; *d* Versailles, 13 Aug 1933). French composer. He often worked in partnership with his brother, Lucien Joseph Edouard Hillemacher (*b* Paris, 10 June 1860; *d* Paris, 2 June 1909). The son of the painter Ernest Hillemacher, Paul won numerous prizes at the Paris Conservatoire (where he studied with Bazin), including second prize in the 1873 Prix de Rome and first prize in 1876 with the lyric scene *Judith*. During the next few years he published a number of piano pieces. Lucien, who studied with Massenet at the Conservatoire, also won several prizes, including second prize in the 1879 Prix de Rome and first prize in 1880 with the lyric scene *Fingal*. The brothers' collaboration began in 1879 with two songs, *Le dernier banquet* and *Barcarolle*, and flourished from 1881, when they adopted the pen name of Paul-Lucien Hillemacher. The partnership was chiefly noted for songs and dramatic works, a pattern established in

1882 with the delightful *Vingt mélodies* and the symphonic legend *Loreley*, which won the *prix de la ville de Paris*. One of their songs, *Ici-bas*, was mistakenly published as Debussy's. Their other compositions include oratorios and choral, orchestral, chamber and keyboard works. Apparently all compositional processes were shared; the music reveals no evident division of labour. The brothers also wrote *Charles Gounod ... biographie critique* (Paris, 1905, 2/1925). After Lucien's death, Paul produced little, apart from a *tableau musical Fra Angelico* and some instrumental works.

WORKS

unless otherwise stated, all works written jointly by Paul and Lucien Hillemacher, and all printed works published in Paris

stage

Loreley (sym. legend, 3, E. Adenis), Paris, Châtelet, 1882 (1882)

St Mégrin (oc, 4, E. Dubreuil, Adenis, after Dumas: *Henri III et sa cour*), Brussels, Monnaie, 2 March 1886; vs (1886); excerpts, arr. G. Pierné, as *Fantaisie concertante sur St Mégrin*, 2 pf (1887); other arrs.

Une aventure d'Arlequin (oc, 1, L. Judicis), Brussels, Monnaie, 22 March 1888 (1888)

Héro et Léandre (incid music, E. Haraucourt), Paris, Chat-Noir, 24 Nov 1893

One for Two (pantomime, 1), London, Prince of Wales, 26 May 1894

Le régiment qui passe (oc, 1, M. Hennequin), Royan, 11 Sept 1894

Le Drac (drame lyrique, 3, L. Gallet, after G. Sand and P. Meurice), Ger. trans. as *Der Flutgeist*, Karlsruhe, 14 Nov 1896; 1st Fr. perf. Paris, 1942, vs (?1896)

Claudie (incid music, Sand), 1900

Orsola (drame lyrique, 3, P.B. Gheusi), Paris, Opéra, 16/21 May 1902 (1902)

Circé (poème lyrique, 3, Haraucourt), Paris, OC, 17 April 1907 (1907)

By P. Hillemacher: Judith (lyric scene, P. Alexandre [P. Delair]) (1876); *Fra Angelico* (tableau musical, 1, M. Vaucaire), Paris, OC, 10 June 1924 (1923); *Le mystère enchanté* (ballet pantomime); *Midas* (op, 2), mentioned in *SchmidlD*

vocal

Choral: La légende de Ste Geneviève (orat), 1886; La Passion (orat), 1887; Les pêcheurs de l'Adriatique (C. Brizeux), male vv, orch/pf (1887); others incl. works for female vv, children's vv

Songs: 20 mélodies (1882); 10 mélodies (1904); Solitudes, 15 Songs (Haraucourt) (1893); over 20 others pubd separately

By P. Hillemacher: 2 motets, chorus, org, no.2 with vn (1881); Poème de la nuit, 6 songs (Adenis), 1v, pf (1881); 4 mélodies (Fr., Eng. texts) (New York, 1921); others

other works

Retraite, pf, orch (1885); La cinquantaine, orch suite (1895); F. Mendelssohn: 5 romances sans paroles, arr. orch (1882); Elégie, vn, vc, pf (1889); 3 pièces, vc, pf (1910); solos with pf acc. for vn, fl, F-tpt, hp; 20 pièces nouvelles, pf (1884); [10] Esquisses musicales, pf (1886); 3 valse, pf 4 hands (1884); other pf, org works

By P. Hillemacher: Suite dans le style ancien, vc (str, fl, ob, bn, 2 timp/tambourins)/pf (1919); 2 pièces nouvelles, vc, orch (1913); Villanelle

archaïque, ob, pf (Paris, Brussels, 1926); Impromptu-rêverie, pf, op.5 (1874); Villanelle, XVIIIème siècle (1876); 15 pièces (1878); 3 pièces caractéristiques (1879); 2 pièces pittoresques (1920); other pf, org works; 40 leçons graduées de solfège, opt. pf (Paris, 1923)

JOHN TREVITT

Hillemacher, Paul-Lucien.

Pen name used by [Paul Joseph Guillaume Hillemacher](#) and Lucien Joseph Edouard Hillemacher.

Hiller, Ferdinand (von)

(*b* Frankfurt, 24 Oct 1811; *d* Cologne, 11 May 1885). German conductor, composer and teacher. He was the son of a wealthy Jewish merchant and revealed an outstanding talent for music at a very early age. His principal piano teacher was Alois Schmitt, in his day one of Frankfurt's most discriminating pianists. When he was ten Hiller played a concerto by Mozart at a public concert. Several important artists showed an interest in him, among them Spohr, Speyer, Moscheles and Mendelssohn who became Hiller's closest friend and on whose recommendation he went to Weimar to become one of Hummel's pupils (1825–7). During his stay there he met Goethe, played in concerts at court and at Goethe's home and composed various pieces of incidental music for the Weimar theatres and society. He also accompanied Hummel to Vienna to visit Beethoven on his deathbed. After returning to Frankfurt he continued to study and compose and made occasional concert tours. In 1828 he began a sojourn in Paris lasting almost seven years, during which he gave many concerts and received high praise for his skill as both a pianist and a composer; his success as an organ teacher at Choron's Institution Royale de Musique Classique et Religieuse earned him the name of 'le savant Hiller'.

With a genuine sympathy with their cause, he joined the group of musicians considered progressive at the time and frequently performed their works; some of them, such as Berlioz, Chopin and Liszt, became his close friends. The older generation of composers, including Cherubini, Halévy, Meyerbeer and Rossini, also gave him encouragement. In 1836 he deputized for Johann Nepomuk Schelble as conductor of the Cäcilienverein in Frankfurt and in the following year went to Italy, but his opera *Romilda*, performed in Milan, was not a success. In 1840 he interrupted his stay in Italy for the successful Leipzig presentation of his oratorio *Die Zerstörung Jerusalems*, in which he had Mendelssohn's support. On returning to Rome he made a study of Italy and its people, founded a choral society and, with the support of Baini, undertook research into early Italian polyphony. In 1842–3 he spent a fruitful year in Germany, passing much of his time in the company of Schwind, Gutzkow and in particular Mendelssohn; during this period his reputation as a musician continued to grow. He then replaced Mendelssohn as conductor of the Leipzig Gewandhaus Orchestra (1843–4), which led to a split between them.

In 1844 Hiller was active in Dresden where he founded a series of subscription concerts and composed two operas (like his next three,

unsuccessful). His salon was the meeting place for Dresden's intellectual circle, and he enjoyed a close friendship with the Schumanns. He took part in discussions with Devrient and, being then of a liberal political disposition, with Bakunin and Ruge as well; he was virtually a confidant of Wagner whose advice he greatly valued. In 1847 a favourable offer attracted him to Düsseldorf, which had been without a significant musician since the departure of Mendelssohn a decade earlier. His own concerts and those promoted by the municipal authorities enabled him to raise the standard of music there, and he also participated in the city's political life.

From 1850 he was the city Kapellmeister in Cologne, leaving Schumann as his successor in Düsseldorf. He reorganized the music school after the Leipzig model and brought it to an exemplary standard, steadily increasing the number of pupils and attracting a staff of excellent teachers. He directed the Gürzenich concerts, which were held ten times annually, and with many prominent European artists presented music of the Classical and early Romantic repertoires, especially that of Mendelssohn. Hiller also played an important role in organizing the Rhenish music festivals, many of whose performances he also conducted, and in addition to these activities made numerous concert tours with which he established his reputation throughout Europe. He was highly esteemed everywhere, particularly in the conservative circles towards which his musical outlook had gradually drifted, for his individuality both as conductor and pianist, and especially as a Mozart interpreter. As an adviser, judge and organizer of performing competitions long having had the support of critics, Hiller exercised considerable influence on music not merely in Germany but as far as Belgium and Holland. Although his rigid views later precipitated a certain amount of opposition from the conservatives as well as from the progressives, and despite difficulties in Cologne, he retained his position there until 1884 when a grave illness forced him to retire. He recommended his close friend Brahms and his pupil Bruch as his successors; Franz Wüllner finally received the appointment, however, and initiated his term in Cologne with concerts of works by Wagner, Liszt and Richard Strauss, all of whom Hiller had avoided. He was active to the end, and in his last year he was made a nobleman and awarded an honorary doctorate.

As a productive, versatile and cultured composer, Hiller occupied a prominent position among his contemporaries; however, Schumann recognized that 'despite mastery of formal techniques' (and occasional originality) his music on the whole 'lacked that triumphant power which we are unable to resist'. His best work is represented by the Piano Concerto op.69, the songs and some of the piano pieces, in particular the Sonata op.47 and the *Ghazèles*. His opera *Die Katakomben* also contains many inspired passages. As a writer associating closely with many leading figures of contemporary cultural life, Hiller displayed in his books and essays a brilliant and objective style; as a generous and benevolent teacher, he was later able to recognize without prejudice the achievements of Wagner and those of Liszt, with whom he had long been estranged as a result of certain hasty, adverse criticism. An indication of Hiller's pre-eminent position in musical life is given by his voluminous correspondence with composers, performers and publishers, which has yet been edited only partially.

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printed works published in Leipzig unless otherwise stated

operas

all published in vocal score

Romilda (os, G. Rossi), Milan, Scala, 8 Jan 1839, selected pieces (Milan, c1839)
Der Traum in der Christnacht (3, C. Gollmick, after E. Raupach), Dresden, 9 April 1845 (c1845)

Konradin, der letzte Hohenstaufen (R. Reinick), Dresden, 13 Oct 1847

Der Advokat (komische Oper, 2, R.J. Benedix), Cologne, 21 Dec 1854

Die Katakomben (ernste Oper, 3, M. Hartmann), Wiesbaden, 15 Feb 1862 (Cologne, 1867)

Der Deserteur (komische Oper, 3, E. Pasqué), Cologne, 17 Feb 1865 (Mainz, 1865)

vocal

Die Zerstörung Jerusalems (orat, S. Steinheim), op.24, vs (1840)

Saul (orat, Hartmann), op.80, vs (Düsseldorf, 1858)

Works for solo vv, chorus, orch, incl. Ps xxv, op.60 (Mainz, 1854);

Palmsonntagsmorgen, op.102 (?c1865); Ostermorgen (E. Geibel), op.134 (Bremen, 1868); Nala und Damajanti (S. Hasenclever), op.150 (London, 1872); Israels

Siegesgesang, op.151 (1872); Loreley, op.70 (?1873); Rebecca, op.182 (Cologne, 1878); Prinz Papagei (music to C. Görner's fairy tale), selected choruses and inst

pieces, op.183 (1878); Gesang Heloisens und der Nonnen am Grabe Abelards, op.62 (?c1880); Ver sacrum (Die Gründung Roms) (L. Bischoff), op.75 (?1885);

Zum neuen Jahr, op.167

Works for chorus, orch, incl. Gesang der Geister (J.W. von Goethe), op.36 (Berlin, 1847); Das Ständchen (J. Uhland), op.68 (Mainz, 1867); Es muss doch Frühling

werden, op.136 (Mainz, 1868); Aus der Edda, op.107 (?c1870); Pfingsten, op.119 (?c1873); Bundeslied, op.174 (1876); Es fürchte die Götter das

Menschengeschlecht (Goethe), op.193 (1881)

Works for solo vv, orch, incl. Christnacht, op.79 (?1865); Gudruns Klage, op.101; Frühlingsnacht, op.139 (Mainz, 1869)

Other works: c10 pieces, mixed vv, pf; c80 pieces, mixed/male/female vv unacc.; c12 songs, 4 or more solo vv, pf; c32 trios, 24 vocalises, 3 solo vv, pf; c60 duets, pf acc.; c150 lieder

orchestral

Syms.: Es muss doch Frühling werden, e, op.67 (Mainz, ?1860); Im Freien; 2 syms., 1829–34

Ovs.: d, op.32 (?c1845); Concertouvertüre, A, op.101 (Mainz, 1863); Demetrius, op.145 (?c1870); Dramatische Phantasie, sym. prol, op.166 (Mainz, 1874); Faust

Concs.: Pf Conc., A, op.5 (Bonn, ?c1835); Pf Conc., fl, op.69 (Hamburg, 1861); Konzertstück, op.113, pf (Hamburg, ?c1865); Vn Conc., op.152 (Mainz, 1875);

Fantasiestück, op.152b, vn (?c1875)

Other works: Grosser Festmarsch, op.147 (?c1870); Karnevalsgalopp (Cologne, n.d.)

chamber and other instrumental

Piano Quintet, op.156 (1873)

3 pf qts: op.1 (Vienna, ?1829), op.3 (Bonn, 1830), op.133 (?c1868)

Other qts: 3 str qts: opp.12, 13 (?c1835), op.105 (?c1865); Capriccio, 4 vn, op.203

Trios: 6 pf trios: op.6–8 (Bonn, ?c1835), op.64 (?1855), op.74 (?c1855), op.186 (1879); Str Trio, C, op.2

Vn, pf: Suite in kanonischer Form, op.86 (1860); other works

Vc, pf: Sonata, op.22 (Bonn, ?c1840), Sonata, op.172 (Hamburg, ?c1875), also arr. vn, pf; other works

Pf: c200 pieces, incl. 3 sonatas, e, op.47 (Hamburg, ?1853), g, op.78 (Breslau, 1859), A♭, op.59 (Mainz, 1863); pieces for pf 4 hands

Arrs./edns, incl. G. Carissimi: Jonas; G.F. Handel: Deborah, Jephtha

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Musikalisches und Persönliches (Leipzig, 1876)

Briefe an eine Ungenannte (Cologne, 1877)

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REINHOLD SIETZ/MATTHIAS WIEGANDT

Hiller, Friedrich Adam

(*b* Leipzig, *c*1767; *d* Königsberg [now Kaliningrad], 23 Nov 1812). German conductor, composer and tenor, son of [Johann Adam Hiller](#). The only one among his siblings to achieve a musical reputation beyond Leipzig, he was trained in music by his father and by 1783 had given successful performances of sacred and chamber music in Leipzig. In 1789 he made his stage début in Rostock as Romeo in *Romeo und Julie* (perhaps Georg Benda's setting). In the following year he was appointed director to a music society in Schwerin where his incidental music for the allegorical drama *La Biondetta* was enthusiastically received. When the Nationaltheater in Altona, near Hamburg, was completed (1796) he was summoned as music director of its carefully selected orchestra, and in 1799 took over the musical direction of the theatre in Königsberg. There, in summer 1812, he delivered lectures on music which showed him to be a thoughtful and well-educated man (*SchillingE*).

Hiller wrote several stage works, although only a few items survive. His vocal works closely resemble his father's, and his most important instrumental compositions, the string quartets, are described by Gerber as 'light and pleasant'.

WORKS

stage

MSS lost unless otherwise stated

La Biondetta (allegorical drama, 4, K.C. Engel), Schwerin, 14 July 1790, addl songs *B-Bc*, lib pubd

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Allegorischer Prolog, Altona, 1797

Das Nixenreich (op, 3, H. Schmieder), int for Kauer: *Das Donauweibchen*, Altona, 1801, arias arr. pf (Hamburg, 1802)

Das Schmuckkästchen (Spl, 1, ?E. Jester), Königsberg, 1804

Die drei Sultane (Sultaninen) (Spl, 1, E. Bornschein), Königsberg, 1809

Hercus Monte (incid music), 1810

Friedrich von Schillers Manen (Festspiel, 1), 1812

other vocal

12 deutsche Lieder (nos.1–11, 1v, pf; no.12, S, A, T, B, pf) (Königsberg, 1803); song in Journal des deutschen National Gesanges (Brunswick, 1794–5); cant., *D-Bsb*; Gross ist der Herr (hymn), 4vv, chorus, orch (1810), ?lost; Hymne an die Tonkunst, Romanze: Im Sachsenland, cited by Gerber

instrumental

3 quartetti, str qt, op.1 (Brunswick, 1795); Ariette ... avec 6 variations, str qt, op.2 (Brunswick, 1795); Grande sonate, hpd, 4 hands (?Brunswick, 1796), lost; 3 str qts, op.3 (Brunswick, 1797), lost; Cavatina, hpd/pf (Hamburg, 1797)

BIBLIOGRAPHY

*Fétis*B

*Gerber*NL

*Schilling*E

ELLWOOD DERR

Hiller, Johann Adam

(*b* Wendisch-Ossig, nr Görlitz, 25 Dec 1728; *d* Leipzig, 16 June 1804).
German composer and writer on music.

1. Life.
2. Character.
3. Writings.
4. Music.

WORKS

WRITINGS

BIBLIOGRAPHY

ANNA AMALIE ABERT/THOMAS BAUMAN

Hiller, Johann Adam

1. Life.

His father, a schoolmaster and magistrate's clerk, died when Hiller was six; he was taught the rudiments of music by his father's successor, and in 1740 went to the Gymnasium in Görlitz. He had to leave in 1745 owing to lack of funds, and earned his living as a clerk until in 1746 he won a scholarship to the Kreuzschule in Dresden. There he took a keen part in the flourishing musical life of the city. He studied keyboard playing and thoroughbass with Gottfried August Homilius, and came to know and admire the works of Johann Adolf Hasse and C.H. Graun, whose *galant* manner became his musical ideal. Apart from his musical activities he already had wide-ranging intellectual interests. In 1751 he matriculated at Leipzig University to read law, and music temporarily became 'a companion in his leisure hours and a breadwinner' (Rochlitz). Hiller was at home on almost every instrument without excelling on any, and laid more importance on being an all-round ensemble player and a good singer. He played the flute and sang bass in Leipzig's principal concert undertaking, the Grosses Concert, and also wrote what were, apart from occasional youthful attempts at composition, his first works: half a dozen symphonies, church cantatas and German arias, according to his autobiography; a setting of C.F. Gellert's Singspiel *Das Orackel*, begun in 1754, was never completed. At the same time his literary bent showed itself with the

publication in 1754 of his essay *Abhandlung über die Nachahmung der Natur in der Musik*. Also in that year, through the intervention of Gellert (whom he greatly admired), he obtained a position in Dresden as a steward to the young Count Brühl, with whom he returned to Leipzig four years later. During this period he became subject to bouts of depression (diagnosed, typically for the time, as hypochondria) accompanied by severe physical discomfort, which forced him to give up his post in 1760. But he composed various works, including the *Choralmelodien zu Gellerts geistlichen Oden und Liedern* (1761), and edited the anthology *Wöchentlicher musikalischer Zeitvertreib*. Count Brühl had provided him with a pension, but he drew it for only one year and then turned to earning his living with translations from French and English, mainly of historical works.

From 1762 he played an increasingly active role in the musical life of Leipzig. First he was persuaded to mount a series of subscription concerts, which were so successful that the following year he was entrusted with the direction of the Grosse Concert-Gesellschaft (which had been suspended during the Seven Years War). He remained in this position until 1771, and set about raising the standard of the orchestra and providing more varied programmes, principally by introducing vocal music. This brought out very clearly his concern for the training of young musicians: the singers Corona Schröter and Gertrud Elisabeth Schmeling (later Mara) both received his support and became the chief attractions at his concerts. Soon afterwards he founded a song school to put Leipzig singing on a broader basis. In 1766 he began an enduring partnership with the poet Christian Felix Weisse which resulted in the establishment of a German national opera. At the request of the impresario H.G. Koch, he and Weisse first contributed to modification of Johann Stanfuss's *Der Teufel ist los* and *Der lustige Schuster*, both of which had been based on English ballad operas by Charles Coffey; these enjoyed instant success. He later took French *opéra comique* as a model, often portraying the contrast between rural virtue and courtly artificiality. *Die Jagd*, first performed in 1770, proved to be the greatest and most enduring of his operas; his last work for Koch was *Die Jubelhochzeit* (1773).

In the 1760s Hiller also made a name for himself as editor of the *Wöchentliche Nachrichten*, for which he wrote most of the reports and essays. His song school, having begun with only a few boys, was expanded by the admission of pupils of both sexes, and eventually developed into a school of music and singing with three classes for the training of all-round musicians, choral singers and soloists. In 1775 Hiller founded the musical association called the 'Musikübende Gesellschaft', in which pupils of the school, professional musicians and amateurs worked together; these concerts gradually took the place of the Grosses Concert, which was dissolved in 1778. In addition he put on *concerts spirituels* during Lent, comprising performances of sacred music. In 1778 he also became musical director of the university church (the Paulinerkirche) and in 1783 of the Neukirche as well. But more important was his appointment in 1781 as conductor of the Gewandhaus concerts, which now assumed the central position in Leipzig's concert life. With his many duties, and the high esteem in which he was held as a man and a musician, Hiller was now the most prominent personality in Leipzig's music.

On the invitation of the Duke of Courland, he paid a visit to Mitau in 1781 and had a brilliant reception at the court. He resigned all his posts in Leipzig to accept the appointment of Kapellmeister to the duke in 1785. But he returned to Leipzig after only a year because of the insecure political situation at the Courland court. His former positions had all been filled in his absence, and with his large family (he had married in 1765 and had six children) he had difficulty in making ends meet. He organized concerts in Leipzig and Berlin, including performances of Handel's *Messiah*, and in 1787 took up the post of municipal Musikdirektor in Breslau, where his musical and administrative talents were again put to good use. Two years later he was recalled to Leipzig as Kantor of the Thomaskirche. A position at both a church and a school was new to him, but despite his advancing years he once again summoned his whole energy to carry out progressive plans for improving and extending the church's music and for the general and musical education of the school's pupils, for whom he had a close paternal concern – though his attempts at reform resulted in some difficulties with the rector of the Thomasschule. As a composer too his main attention was now turned to church music. In 1800, on the grounds of declining powers, he at first asked for a deputy, and shortly afterwards he resigned his post.

Hiller, Johann Adam

2. Character.

Hiller was an able, experienced and imaginative composer, though not truly one of genius, a versatile and wide-ranging writer, a good pedagogue and a brilliant organizer. But the extent of his influence during his lifetime was above all the result of the passionate commitment he brought to all his activities. Everything he did was done out of personal conviction, and invariably with a sense of idealism. In his musical and literary work, as an administrator, conductor and teacher, his concern was for the well-being of his fellow men; he felt a constant sense of responsibility – towards his pupils, the public, his fellow artists, the German people, even towards mankind at large. His activities were undertaken primarily for their own sake; in the preface to the *Anweisung zum musikalisch-zierlichen Gesange*, for example, he wrote that what German singing needed was 'an industrious and intelligent man who will devote himself to the laborious business of teaching more for its own sake than for any reward'. He was without personal ambition, and always ready to help others wherever he could, even beyond his means. He was altruistic, modest and unquarrelsome, but could fight fiercely when he came up against opposition, and without his energy his various great projects would have been impossible. He enjoyed universal esteem among his contemporaries. J.F. Reichardt, Friedrich Rochlitz and C.F.D. Schubart were unanimous in their recognition of his achievements: despite his artistic limitations, he was irreplaceable. And every appreciation of Hiller is characterized by admiration for him as a man – a 'friend worthy of the deepest respect', a 'friend of mankind'.

Hiller, Johann Adam

3. Writings.

Hiller's character comes out clearly in his writings, which give expression to his strong sense of personal involvement. He wrote on aesthetic, historical, theoretical, critical and pedagogical matters, mostly in close connection with practical music. A complete synthesis is found in the *Wöchentliche Nachrichten*, the first specialized musical periodical in the modern sense, most of whose articles he wrote himself. Here too the sense of personal responsibility that was so typical of him is unmistakable. At the beginning, for instance, surveying the paper's contents (reports on performances and notable musicians, reviews of newly published music and musical books, and essays on every sort of topic), he emphasized that he had no desire to set himself up as a critic: but if one had to criticize, it must be only after intensive study of the work in question. If possible, reviews ought to be uncontroversial. In his own judgments on works and writings he 'endeavoured to be scrupulously impartial, and always looked for good qualities rather than faults'. Thus his reviews were invariably sympathetic, though not bland. The range of Hiller's abilities – his mastery of the theoretical and practical aspects of music coupled with his comprehensive literary knowledge – qualified him well as a critic. But he never gratuitously paraded his learning: he recorded his opinion factually and modestly. His condemnation of pretentious incompetence, however, was (like Schumann's) forthright and often sarcastic – again, with the moral objective of warning the public of poor works, and also, perhaps, of teaching the composer a timely lesson. Characteristics of his later writings already appear in the *Wöchentliche Nachrichten*: he was an ardent admirer of Hasse and unenthusiastic about J.S. Bach and Gluck; he championed the cause of German music as opposed to Italian and French; and he gave a sympathetic reception to progressive musical trends. Each issue of the journal ended with reports and essays on aesthetic, historical and contemporary topics, and translations of English and French articles on music (almost all of them from Hiller's own pen).

In his writings on aesthetics, beginning with the *Abhandlung über die Nachahmung der Natur in der Musik* (1754), Hiller was at first under the sway of Batteux's doctrine of the imitation of nature, but he abandoned this position in *Über die Musik und deren Wirkungen* (1781), a translation of Chabanon's *Observations sur la musique*. His extensive historical knowledge and general erudition are shown in the biographical collections *Anecdoten zur Lebensgeschichte grosser Regenten und berühmter Staatsmänner* and *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit*. The latter contains as an appendix an autobiography whose factual tone typifies Hiller's modesty.

Hiller's writings on singing reveal an excellent teacher, well versed in both the theoretical and practical aspects of the subject. These didactic writings went hand in hand with his work in the concert life of Leipzig, and their long-term aim was to raise the standard of German singing, then at a low ebb. In skilfully coupling vocal technique with the teaching of intervals and rhythm, Hiller put his teaching of singing on a broad musical basis from the start; but he also emphasized the importance of an exact understanding of the words in respect of both form and content. A master of several languages himself, he recommended that a German singer should at least have a knowledge of Italian. His own fine feeling for languages is demonstrated in the numerous translations from English, French and

Italian, and is especially impressive in his translations of Metastasio. Here, apart from sharply criticizing the translations already in use, he provided useful principles for opera translation in general, whose chief fault he named as the slavish adherence to rhyme.

As Kantor of the Thomaskirche he felt it incumbent on him to speculate on the nature of church music. True to the progressive attitude that he always maintained, he demanded that composers for the church should make reasonable and appropriate use of the 'new manner', and towards the close of the century this led him to the curious notion of providing sacred German words to opera arias by Hasse, composed largely to Metastasian texts, in an attempt to keep alive the memory of his musical idol. These parodies were intended to inject new life into German cantata poetry, which in his opinion was poor in content and unsuited in form to composition.

As most of his writings show, Hiller was first and foremost a practical man. Through his initiative, planning and unremitting hard work he reorganized the whole of Leipzig's concert life. He brought together professional musicians and amateurs, singers and instrumentalists into an efficient homogeneous body, and his gift for inspiring his forces resulted in performances that were generally acknowledged for their quality and versatility. In every town he worked in, he brought about a revival of music. The careful way he went about planning, preparing and mounting large-scale performances is vividly described in his account of the Berlin *Messiah* in 1786. In accordance with contemporary taste he made his own arrangement of the score, reorchestrating it with extra wind instruments. He treated a number of other works similarly, including Mozart's Requiem.

Hiller, Johann Adam

4. Music.

In his analysis of *Die Jagd in Über die deutsche comische Oper* (1774), the young J.F. Reichardt summed up aptly Hiller's contribution to German opera: 'He knew French and Italian comic opera; he took from them what pleased him, rejected what was unfit, and created a form that was closer to Nature and to our language, but more especially one that was necessary owing to our wretched singers'. Reichardt further remarks on Hiller's unique handling of aria form and his superior powers of characterization. German audiences and critics agreed; during the decade after 1766 Hiller's operas competed with and often supplanted the best *opéras comiques* on most German stages, and several remained in repertoires to the end of the century, by which time their modest musical dimensions stood in sharp contrast to prevailing styles everywhere in Germany. Their continued favour depended not just on a nationalistic sense of nostalgia and the direct appeal of his music, but also on the strength of Weisse's librettos as independent dramas (they were in fact occasionally performed without music).

Hiller worked all his operatic life within simple dimensions. In his arias and ensembles he observed a strict protocol of moderation. On the one hand, excess of vocal artifice was ruled out by the capabilities of his executants, and on the other, the moral temper of Weisse's texts did not allow the grotesque or exaggerated. Yet within these bounds the stock characters are artfully fleshed out by the expressive aptness of the music. Hiller was

the first great practitioner of the operatic *Romanze* in Germany, and many of his numbers in this narrative genre became and remain virtual folksongs in German popular culture. While his other simple, multi-strophic lieder often deal in little more than homiletic asides, his more ambitious arias are always dramatically relevant. His ensembles, too, always reflect the dramatic situation, although they are modest in dimensions and very seldom advance the plot. The publication of Hiller's Singspiele in vocal scores was another new departure in Germany and demonstrates again Hiller's pedagogical concern. By publishing them in this way, as he wrote in various of his prefaces, he hoped to make his Singspiele accessible even to amateurs; indeed, he deliberately kept the vocal scores 'as thin as possible'. Later, however, in the foreword to the *Meisterstücke des italienischen Gesanges ... mit deutschen geistlichen Texten*, he turned about and advocated the use of a full score.

In his numerous song collections Hiller's principal concern was his declared aim of 'teaching the German people to sing'. Like the Singspiele, they contain simple folklike tunes alongside others that come close to arias. There are no popular favourites such as those in the Singspiele, however, partly no doubt on account of the wider public response to the theatre songs, but also because the lack of dramatic continuity brought with it a certain loss of conviction. This applies particularly to the children's songs, whose dry moralizing texts and didactic function had a cramping effect on the music.

Hiller's secular cantatas mostly follow Italian models, but occasionally the humanitarian ideals of the time come through in a hymnlike tone akin to that in the last vocal works of Mozart and Haydn. The church music, apart from a few early cantatas mentioned in Hiller's autobiography, begins only with his appointment as Thomaskantor. In Rochlitz's obituary, Hiller's early works are described as close to those of his teacher Homilius, while the later cantatas are assigned to the area of Hasse's influence. In his setting of Psalm c, however, Hiller succeeded in reconciling these opposing styles. The four-part texture of his chorale settings belongs to the aesthetic of the *Empfindsamkeit*. Of greater significance was the *Choral-Melodien-Buch* that Hiller edited, which remained in common use for decades in the churches of Saxony; fewer than 30 of the tunes are by Hiller himself, and the fact that the majority of the hymns date from the 16th and 17th centuries speaks for his strong historical sense. Much of Hiller's instrumental output (and indeed of the music of his early years as a whole) has been lost. As he said in his autobiography, he wrote little, on account of his inclination to vocal composition and also because of his respect for the music of J.C. Bach, Benda and Quantz. In both style and technique, his instrumental works are typical examples of the *Empfindsamkeit* of the time.

Hiller, Johann Adam

WORKS

printed works published in Leipzig unless otherwise stated

stage

first performed Rannstädter Thore, Leipzig, unless otherwise stated

Die verwandelten Weiber, oder Der Teufel ist los, erster Theil (comische Oper, 3, C.F. Weisse, after C. Coffey: *The Devil to Pay, or The Wives Metamorphos'd* and M.-J. Sedaine: *Le diable à quatre*), Leipzig, Quandt's Court, 28 May 1766, *D-Mbs*, *RUS-KAu*, vs (1770) [12 of 36 nos. by J.C. Standfuss]

Der lustige Schuster, oder Der Teufel ist los, zweyter Theil (comische Oper, 3, Weisse, after Coffey: *The Merry Cöbler*), 1766, vs (1771) [32 of 39 numbers by Standfuss]

Lisuart und Dariolette, oder Die Frage und die Antwort (romantisch-comische Oper, 2, D. Schiebeler, after C.-S. Favart: *La fée Urgèle*), 25 Nov 1766; rev. in 3 acts, 7 Jan 1767, *B-Bc*, *D-Bsb*, *W*, *RUS-KAu*, *US-Wc*, vs (1768)

Lottchen am Hofe (comische Oper, 3, Weisse, after Favart: *Le caprice amoureux, ou Ninette à la cour*), 24 April 1767, *CH-Zz* (pts), *D-Bsb*, *Mbs*, *US-Wc*, vs (1769)

Die Muse (Nachspiel, 1, Schiebeler), 3 Oct 1767, *Bp*, vs (1771)

Die Liebe auf dem Lande (comische Oper, 3, Weisse, after Favart: *Annette et Lubin* [Acts 1, 3] and L. Anseaume: *La clochette* [Act 2]), 18 May 1768; *D-LEm*, *Rtt*, vs (1769)

Die Jagd (comische Oper, 3, Weisse, after C. Collé: *La partie de chasse de Henri IV* and Sedaine: *Le roi et le fermier*), Weimar, Kleines Schloss, 29 Jan 1770, *CH-Zz* (pts), *D-Bsb* (facs in *GOB*, i, 1985), *DI*, *US-Wc*, vs (1771)

Der Dorfbalbir (comische Operette, 1, Weisse, after Sédaine: *Blaise le savetier*), 18 April 1771; rev. in 2 acts, 1 Aug 1771, *B-Bc*, vs (1771) [10 of 23 nos. by C.G. Neefe]

Der Aerndtekrantz (comische Oper, 3, Weisse), April/May 1771, *A-Wn*, *D-Bsb*, *US-Wc*, vs (1772)

Der Krieg (comische Oper, 3, Weisse and C.W. Ramler, after C. Goldoni: *La guerra*). Berlin, Behrenstrasse, 17 Aug 1772, vs (1773)

Die Jubelhochzeit (comische Oper, 3 Weisse), Berlin, Behrenstrasse, 5 April 1773, *D-DI*, vs (1773)

Poltis, oder Das gerettete Troja (Operetta, 3, G.S. Brunner and Magister Steinell), 1777, vs (1782)

Die kleine Ahrenleserin (Operetta für Kinder, 1, Weisse), unperf., *A-Wn*, vs (1778)

Das Grab des Mufti, oder Die zwey Geizigen (comische Oper, 2, A.G. Meissner, after F. de Falbaire: *Les deux avares*), 17 Jan 1779, vs (1779)

Das Denkmal in Arkadien (ländliches Schauspiel für die Jugend mit untermischten Gesängen, 1, Weisse, after G. Keate: *The Monument in Arcadia*), lost

other works

Sacred: [22] Choralmelodien zu Gellerts geistlichen Oden und Liedern, 1v, bc (1761, rev. 2/1792 as 25 neue Choralmelodien, 4vv, bc), 45 ed. in Zahn; 50 geistliche Lieder für Kinder, 1v, kbd (1774); Geistliche Lieder einer vornehmen curländischen Dame, 1v, kbd (1780); 3 Melodien zu Wir glauben all an einen Gott, 4vv (1790); Herr Gott, dich loben wir (Ps c), 4vv, tpts, trbns, timp (1790); Religiöse Oden und Lieder, 1v, kbd (1790); Gesang zum Charfreitage (Ach, bis zum Tod am Kreuz hinab) (F.G. Klopstock), 4vv (1793); Vierstimmige Chor-Arien zum neuen Jahre ... nebst 4 lateinischen Sanctus (1794); others, *A-Wgm*, *B-Bc*, *D-Bbs*, *DI*, *LEm*, *Mbs*, *RUS-KAu*

Secular vocal: Lieder mit Melodien (1759); Melodien zu 6 Romanzen von Löwen (1760); Cantate auf die Ankunft der hohen Landesherrschaft, solo vv, chorus, orch (1765); Lieder für Kinder (1769), 4 ed. in Friedlaender; Lieder mit Melodien (1772); Der Greis, Mann und Jüngling (cant., Clodius) (1778); Horatii Carmen ad Aelium Lamium, solo vv, chorus, kbd (1778); Die Friedensfeyer oder Die unvermuthete Wiederkunft (Weisse) (1779); 11 songs in Vademecum für Liebhaber des

Gesanges und Klaviers (1780); Cantaten und Arien verschiedener Dichter, 1v, kbd (1781); Sammlung der Lieder aus dem Kinderfreunde (1782); Letztes Opfer in einigen Liedermelodien der comischen Muse (1790), 1 ed. in Friedlaender; Aerntelied (Weisse) (1797); 32 songs in Melodien zum Mildheimischen Liederbuch (Gotha, 1799)

Inst: *Loisir musical*, contenant 2 sonates ... et quelques pièces de galanterie, kbd (1762); 3 str qts (Brunswick, 1796); [50] *Fugetten a 4*, org (1791); others, *B-Bc*, *D-Bsb*, *SWI*

Numerous pieces in contemporary anthologies, incl. 5 lieder ed. in Zahn

collections and editions

some including works by Hiller

Wöchentlicher musikalischer Zeitvertreib (1759–60); Sammlung kleiner Klavier- und Singstücke, i–iv (1774); Vierstimmige Motetten und Arien ... von verschiedenen Komponisten, i–vi (1776–91), vol. vi as Vierstimmige lateinische und deutsche Chorgesänge, i; Sammlung der vorzüglichsten noch ungedruckten Arien und Duetten des deutschen Theaters, i–vi (1777–80); 6 italiänische Arien verschiedener Componisten (1778), [49] Lieder und Arien aus Sophiens Reise (1779); Italiänische Duetten, 2 S (1781)

Arien und Duetten des deutschen Theaters, i (1781); Duetten zur Beförderung des Studium des Gesanges (1781); Elisens geistliche Lieder (1783); Deutsche Arien und Duetten von verschiedenen Componisten, i (1785); Meisterstücke des italiänischen Gesanges ... mit deutschen geistlichen Texten (1791); Allgemeines Choral-Melodien-Buch, 4vv, bc (1793), with appx (1793, also pubd separately, 1797), Nachtrag zum allgemeinen Choral-Melodienbuche, 4vv (1797), c25 pieces by Hiller, ed. in Zahn

Edns. and arrs.: G.B. Pergolesi: *Stabat mater*, kbd (1774), 4vv, insts (1776); G.F. Handel: *Utrecht Te Deum* (1780); J. Haydn: *Passionsmusik des Stabat mater*, kbd (1781); A.-E. Grétry: *Zémire et Azor*, kbd (1783); selections from G.F. Handel: *Messiah* (1789); W.A. Mozart: *Requiem*, with Ger. trans. (1791)

Hiller, Johann Adam

WRITINGS

‘Abhandlung über die Nachahmung der Natur in der Musik’, in F.W. Marpurg: *Historisch-kritische Beyträge zur Aufnahme der Musik*, i (Berlin, 1754–5/R)

Anekdoten zur Lebensgeschichte berühmter französischer, deutscher, italienischer, holländischer und anderer Gelehrten (Leipzig, 1762–4) [trans. Hiller]

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 2/1798)
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Über die Musik und deren Wirkungen (Leipzig, 1781/R) [trans. of M.-P.-G.
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 [enlarged Hiller]
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 neuerer Zeit* (Leipzig, 1784/R) [incl. autobiography]
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*Fragmente aus Händels Messias, nebst Betrachtungen über die
 Aufführung Händelscher Singcompositionen* (Leipzig, 1787)
Über Alt und Neu in der Musik (Leipzig, 1787)
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Anweisung zum Violinspielen für Schulen und zum Selbstunterrichte
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Hiller, Lejaren (Arthur)

(b New York, 23 Feb 1924; d Buffalo, 26 Jan 1994). American composer. Renowned as an innovator in the field of computer music, he created much of importance in other genres as well. From his father, a photographer of lurid *tableaux-vivants*, Hiller absorbed a flamboyant theatricality that informs all his best work, especially the large body of mixed-media pieces at the core of his output. He started composing at an early age, and studied the piano, oboe, clarinet, and saxophone in his youth. An early passion for big-band jazz proved a lifelong influence. While pursuing three chemistry degrees at Princeton (PhD 1947), he studied composition with Sessions, who strongly urged him to take up a musical career, and with Babbitt. Upon graduation he found employment as a research chemist with the Dupont company in Waynesboro, VA, while at the same time composing his earliest major works (notably the imposing *Seven Artifacts*, 1948, rev. 1973, 1984), and receiving his first public performances.

Increasingly disenchanted with corporate culture, he sought refuge in academia, becoming a chemistry research associate at the University of Illinois in 1952. His work with computers there led to experiments (from 1955) in computer composition, ultimately resulting in the *ILLIAC Suite* (1957, later retitled String Quartet no.4) – the first work composed by means of a computer. In the ensuing storm Hiller took the MA in music (1958) and moved to the music department, where he established an electronic music studio. He documented his computer work in *Experimental Music* (1959).

The interloping 'scientist' encountered suspicion, hostility, and contempt from the musical world for many years, finding greater acceptance in the theatre, which provided him with a series of commissions while he remained virtually unheard on the concert stage. A breakthrough came with the 1966 phonograph recording *Computer Music from the University of Illinois* (Heliodor HS-25053), which for the first time brought Hiller's music

to a wide audience. Shortly thereafter Cage asked him to collaborate on the multimedia extravaganza *HPSCHD* (1968), an immediate and resounding success. Also in 1968, Hiller left the University of Illinois for the State University of New York at Buffalo, where he held an endowed professorship of composition until his retirement. Together with Foss, he directed the university's Center of the Creative and Performing Arts, a nationally prominent new music ensemble. He devoted his sabbaticals to extended residencies in Poland, Malta and Brazil, from each of which he returned with musical souvenirs that he worked up into compositions. Declining powers of memory following a 1987 encephalitis attack left him unable to teach or compose after 1989.

A determined eclectic, Hiller was unusual in his generation for his willingness to combine the avant-garde and the ultra-traditional, a rare carrier of the torch for sonata form and fugue during the turbulent 1960s and 70s. The epic *Electronic Sonata*, for example, sets computer-synthesized sounds against *musique concrète* in place of the traditional key contrasts, while otherwise strictly observing 'textbook' sonata form. His algorithmic compositions typically resemble demonstrations, presenting extremes of stasis and chaos before resolving them into a sophisticated mixture. His theatre and mixed-media works similarly revel in the contrast of technical and stylistic extremes, while the chamber and piano music tends to focus on specific compositional techniques peculiar to each piece, such as the use of quarter-tones in the String Quartet no.5. Many of his finest works have received only one or two performances, and the full measure of his achievement has yet to be taken.

WORKS

stage and mixed media

A Dream Play (incid music, A. Strindberg), 1957; The Birds (incid music/musical comedy, W. Kerr, after Aristophanes), 1958, concert suite 1984; Blue is the Antecedent of It (elec theatre fantasy, J. Leckel), 1959; Cuthbert Bound (theatre piece, C. Newton), 4 actors, tape, 1960; Man with the Oboe (incid music, W. Smalley), 1962; A Triptych for Hieronymus (Smalley), actors, dancers, orch, tape, slides, film, 1966; An Avalanche (F. Parman), pitchman, prima donna, player pf, perc, tape, 1968; HPSCHD, 1–7 amp hpd, 1–51 tapes, 1968, collab. J. Cage; 3 Rituals, 2/4 perc, film, lights, 1969; Rage Over the Lost Beethoven (Parman), 1972 [uses Pf Sonata no.6/portions only of Pf Sonata no.6/any music], 1972; Midnight Carnival, principal tape, secondary tapes, urban environmental events, 1976; Ponteach (melodrama, after R. Rogers), nar, pf, 1977; Chang Fu, the Witch of Moon Mountain (incid music/op, Smalley), 1982; John Italus (11th-century melodrama, anon.), nar, 8 insts, 1989

other works

3 syms.: 1953; 1960; 1987–9, inc.

Other orch: 2 Short Pieces, 1941, 1942; Pf Conc., 1949; Suite, small orch, 1951; Time of the Heathen, suite, chbr orch, 1961; A Preview of Coming Attractions, 1975
Tape: Nightmare Music, 1961; 7 Elec Studies, 1963; Elec Sonata, 1976; 3 Compositions (text of no.3 by E. Dickinson), 1983; Expo '85, 1985, collab. C. Ames, J. Myhill

Inst and tape: Amplification, tape, jazz band, 1962; Machine Music, pf, perc, tape, 1964; Suite, 2 pf, tape, 1966; HPSCHD, 1968 [see Stage and mixed media]; 3

Algorithms, inst ens, tape, 1968, 1972, assisted by R. Kumra, 1984; Computer Music, perc, tape, 1968, rev. (S, pic, perc, tape)/(S, pf), 1981, assisted by G.A. O'Conner; A Portfolio, various performers, tape, 1974; Malta, tuba, tape, 1975; Quadrilateral, pf, tape, 1981

6 pf sonatas, 1946, rev. 1968; 1947; 1950; 1950; 1961; 1972

Other pf: 7 Artifacts, 1948, rev. 1973, 1984; Children's Suite, 1949; Fantasy, 3 pf, 1951; 12-Tone Variations, 1954; 2 Theater Pieces, 1956; Scherzo, 1958; A Cenotaph, 2 pf, 1971; Staircase Tango, 1984

7 str qts: no.1, 1949; no.2, 1951; no.3, 1953; no.4 'ILLIAC Suite', 1957, assisted by L. Isaacson; no.5 'In Quarter-Tones', 1962; no.6, 1972; no.7, 1979

3 vn sonatas: 1949; 1955, arr. as Vc Sonata; 1970

Other inst: Pf Trio, 1947; Divertimento, chbr ens, 1959; 6 Easy Pieces, vn, pf, 1974; Persiflage, fl, ob, perc, 1977; Diabelskie skrzypce, str inst, hpd, 1978; An Apotheosis of Archaeopteryx, pic, berimbau, 1979; Minuet and Trio, 6 pfmrs, 1980; Tetrahedron, hpd, 1982; Fast and Slow, 4 sax, 1984; The Fox Trots Again, 8 insts, 1985; Metaphors, 4 gui, 1986

Vocal: Wordless Chorus, 1940; Jesse James (W.R. Benét), 4 solo vv, pf, 1950; 5 Appalachian Ballads, 1v, gui/kbd, 1958; Spoon River, Illinois (E.L. Masters), 2 nars, 6 insts, 1962; Computer Cant, S, tape, 10 perc, chbr ens, 1963, assisted by R. Baker

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ANDREW STILLER

Hiller, Wilfried

(b Weissenhorn, Swabia, 15 March 1941). German composer. He had piano and violin lessons at the Leopold Mozart Conservatory, Augsburg, before studying composition with Günter Bialas and percussion with Ludwig Porth and Hanns Hölzl at the Musikhochschule, Munich (1963–8). In 1963 he attended a course at Darmstadt, where he studied with Stockhausen and Boulez, and made Karl Hartmann's acquaintance. In 1968 he met Orff, who became one of his most important teachers. After performing as an orchestral percussionist, Hiller founded the concert series Musik Unserer Zeit (1968) and worked as an editor for Bavarian Radio (from 1971). In 1993 he joined the composition department at the Richard Strauss Conservatory, Munich. He also taught composition at the International Youth Festival, Bayreuth (1995–6). His awards include the Richard Strauss Prize, Munich (1968), the Förderpreis, Munich (1971), the Schwabinger arts prize (1978) and a Villa Massimo scholarship (1978). He became a member of the Bavarian Academy of Fine Arts in 1989.

Tonal relationships dominate Hiller's musical language; he often combines folk elements with complex compositional techniques. Percussion instruments play prominent roles in both solo (*Katalog für Schlagzeug I–V*, 1967–74) and orchestral works. His early compositions for the stage centre on individual characters in moments of crisis (*An diesem heutigen Tage*, 1973; *Ijob*, 1979). *Niobe* (1977) was inspired by a study of the tragedies of Sophocles and Aeschylus. In 1978 Hiller changed his focus to compositions for children. His collaborations with Michael Ende include dramatic settings of fables and fairy tales.

WORKS

(selective list)

Stage: *An diesem heutigen Tage* (6, E. Woska, after M. Stuart), 1973; *Niobe* (10,

Woska and Hiller, after Aeschylus), 1977; Ijob (monodrama, 7, after M. Buber), 1979; 4 musikalische Fabeln (M. Ende), 1980–82; Der Goggolori (Bavarian tale, 8, Ende), 1982–3; Die Geschichte vom kleinen blauen Bergsee und dem alten Adler (H. Asmodi), 1994; Peter Pan (E. Kästner, after J.M. Barrie), 1996–7; 6 other stage works

Orch: Der Josa mit der Zauberfiedel (Woska, after Janosch), spkr, vn, small orch/(pf, perc), 1985; Chagall-Zyklus, cl, chbr orch, 1993; 7 other orch works

Vocal: Schulamit (Bible: *Song of Songs*, trans. M. Buber), S, B-Bar, spkr, boys vv, mixed chorus, orch, 1977–93; Traum vom verlorenen Paradies, T, a fl, pf/hp/gui 1977 [from Niobe]; Kinderliederbuch (Morgenstern), 1994; 3 other vocal works

Chbr and solo inst: Katalog I–V, perc, 1967–74; 2 Miniaturen für Kinder, pf, 1984; Lilith, vn, va, vc, db, pf, 1987; 10 other chbr works; 8 solo inst pieces

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ULLRICH SCHEIDELER

Hilliard Ensemble.

British vocal ensemble. It was founded in 1973 by Paul Hillier (musical director), Paul Elliott and David James. Until Hillier's departure in the late 1980s its membership was flexible, and included at various times Errol Girdlestone, Leigh Nixon, Lena-Liis Kiesel, Ashley Stafford, Michael George, Rogers Covey-Crump, John Potter and Gordon Jones. In 1990 the ensemble stabilized into a quartet comprising James, Covey-Crump, Potter and Jones, with occasional guests. Formed for the performance of vocal chamber music of all periods, the Hilliard Ensemble has become best known for its concerts and recordings of medieval, Renaissance and early Baroque polyphony, and for championing contemporary music, particularly tonal and minimalist composers such as Arvo Pärt and Gavin Bryars. It has also encouraged younger performers and composers through workshops and masterclasses, and collaborated with the saxophonist Jan Garbarek in two influential crossover projects, *Officium* and *Mnemosyne*.

FABRICE FITCH

Hillis, Margaret

(*b* Kokomo, IN, 1 Oct 1921; *d* Evanston, IL, 5 Feb 1998). American conductor. After graduating from Indiana University in 1947 she studied choral conducting at the Juilliard School of Music, 1947–9. Further study with Robert Shaw followed, and led to her becoming director of the

American Concert Choir (1950). She taught choral conducting at the Juilliard School of Music, 1951–3, and the Union Theological Seminary, 1950–60. In 1954 she formed the American Choral Foundation which did much to promote choral groups and encourage higher standards of performance. She was appointed choral director of the Chicago Symphony Chorus in 1957, the Cleveland Orchestra (1969–71) and the San Francisco SO (1982–3). She conducted performances with the Santa Fe Opera (1958–9) and was music director of the Kenosha Civic Orchestra (1961–8), the Chicago Civic Orchestra (from 1967) and the Elgin SO (from 1971). From 1968 to 1970 she directed the Department of Choral Activities at Northwestern University. Hillis's activities noticeably raised standards of choral singing in the USA. Her thorough preparation resulted in a large, unforced sound, with clear articulation of each part and remarkably idiomatic pronunciation; these qualities can be most clearly heard on Solti's recordings of Beethoven's Ninth and Haydn's *The Creation* and *The Seasons*.

RICHARD BERNAS

Hill Smith, Marilyn

(*b* Carshalton, 9 Feb 1952). English soprano. She studied at the GSM under Arthur Reckless and Vilem Tausky, then gained widespread recognition touring the USA, Canada, Australasia and the UK in Gilbert and Sullivan operas, also performing principal roles in early French opera with the English Bach Festival. She made her operatic début with the ENO (1978) as Adele (*Die Fledermaus*), followed by principal roles with the Royal Opera, Scottish, Welsh and Canadian Opera, Lyric Opera of Singapore, New Sadler's Wells, D'Oyly Carte and the new Carl Rosa company. She has performed in opera, oratorio and in concert at many of the major European festivals including the BBC Proms, Aldeburgh, Paris, Athens and Cologne, and has made regular appearances on television and radio.

Hill Smith is adept at a wide variety of musical styles, and her award-winning recordings range from Rameau to Lehár. She is most acclaimed for her interpretation of operetta and has made a noted contribution to the recording of rare works by Johann Strauss II. Her voice is warm yet silver-toned with an innate intelligence of phrasing and clarity of diction. Max Schönherr was an enthusiastic admirer, while Mary Ellis deemed her ability to sing in true Viennese style 'a technique that is all but lost these days'.

PETER KEMP

Hilmar, František (Matěj)

(*b* Nová Paka, Bohemia, 12 Sept 1803; *d* Kopidlno, Bohemia, 1 Oct 1881). Czech composer. He was taught music by the village schoolmaster and at the age of nine toured Bohemia and Germany (as far as Dresden) with a local amateur band, in which he played the flute. After holding several junior teaching posts, he was appointed teacher in Kopidlno (1838), where he remained, retiring in 1873. He was one of the earliest composers of the

polka and his many polkas, written mostly between 1836 and 1850, became well known through their publication (in Prague, Leipzig and elsewhere) and contributed to the perception of the polka as a Czech national dance. His best known polka *Esmeralda* (1837), named after the Gypsy heroine of Victor Hugo's *Notre-Dame de Paris* (1831), won popularity abroad, from St Petersburg to New York; its title is commemorated in the name of the dancer in Smetana's *Bartered Bride*. Hilmar's 90 polkas dominate his output. Apart from other dances and marches, he wrote church music (four masses, two requiems), songs and choruses.

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JOHN TYRRELL

Hilton, John (i)

(*d* Cambridge, before 20 March 1609). English church musician and composer. In 1584 he was a countertenor at Lincoln Cathedral, a duty he may have performed since his promotion from a choristership there in January 1580; in 1593 he was paid 30s. for supervising the choristers in a production of two comedies. When he left Lincoln sometime between November 1593 and January 1594 to take up the post of organist at Trinity College, Cambridge, he was allowed to dispose of his house in the close as a reward for good service. In the document relating to his departure he is loosely referred to as organist, which suggests that for some time he may have been acting as deputy to the aging Thomas Butler.

On his arrival at Trinity he supervised the rebuilding of the organ and in 1594–5 set about providing materials for lute and viol music there, including, as the Senior Bursar's Account for 1594–5 shows, 'a sett of newe vialls'. On 3 June 1597 he supplicated for the MusB degree from the college, claiming to have spent seven years in the study and practice of music. The Ely episcopal records show that in 1604 he was living in the parish of St Sepulchre, Cambridge; they describe him as 'Mus.Bacc.'. The date of his death may be determined approximately from his probate inventory, dated 20 March 1609 (1608 old style). He owned, among other things, a pair of virginals, valued at 5s., and 'certein song-bookes'. The total value of his belongings amounted to no more than £13 13s. 4d.

Apart from one madrigal, *Fair Oriana, Beauty's Queen*, in Morley's *Triumphes of Oriana* (RISM 1601¹⁶) Hilton seems to have written no secular music. Of the liturgical music ascribed to 'John Hilton' it is difficult

to say with certainty which is by him and which by his son: *Call to remembrance*, possibly his degree exercise, is ascribed in one source to 'John Hilton the Elder'; the *Te Deum* is by the younger Hilton (to whom all the other canticles may be ascribed on grounds of style). None of the other works can be attributed securely to one or the other. The liturgical music is listed under [John Hilton \(ii\)](#).

For bibliography see [Hilton, John \(ii\)](#).

PETER LE HURAY/IAN PAYNE

Hilton, John (ii)

(*b* ?Cambridge, 1599; *d* Westminster, bur. 21 March 1657). English church musician and composer, son of [John Hilton \(i\)](#). When taking the MusB from Trinity College, Cambridge, in 1626, he declared that he had been studying the science of music for ten years. In the following year he published his *Ayres or Fa La's for Three Voyces*, dedicating them 'to the Worshipfull William Heather, Doctor in Musicke'. He wrote 'My duty obliges me to offer you these unripe first fruits of my labours, being but a drop that I receiv'd from you, the fountain'. In 1628 he became organist and clerk of St Margaret's, Westminster. An elegy on his friend William Lawes, *Bound by the near conjunction of our souls*, is in the *Choice Psalmes* of William and Henry Lawes (1648).

In 1652 he published a collection of catches, rounds and canons for three and four voices, entitled *Catch that Catch Can*, dedicating it to his 'much-Honoured Friend, Mr Robert Coleman'. 12 of the canons and 30 of the other pieces are by him. The collection proved to be very popular: it was reprinted in 1658 and 1663; thereafter in different guises.

The *Ayres or Fa La's*, following Fellowes's and Kerman's dismissive remarks, have received little attention despite their appearance in an edition in 1844. They hardly deserve their neglect since many are attractive pieces, different rather than inferior to Morley's. Three more partsongs attributed to Hilton have been discovered among manuscript additions to a copy (in *US-Ws*) of Bennett's *Madrigalls* (London, 1599; Greer). Hilton's solo songs, particularly the dialogues, are perhaps more interesting. He was one of the earliest composers of dramatic dialogues in England (Smallman) and though none were printed in his lifetime it is clear that he was held in some regard. Similarly, the one song of his printed by Playford (*Well well, 'tis true*, 1669⁵, MB, xxxiii) gives a misleading impression both of his output and his ability. He appears to have been the original compiler of the manuscript Add.11608 (in *GB-Lbl*), and was responsible for entering more than half the contents, including the dialogues. Chan has linked this manuscript with others (*Lbl* Eg.2013 and *Ob* Don c.57), suggesting that they represent the repertory of a music society centred on Hilton, such as sprang up in London (or Westminster) during the 1640s. Add.11608 contains dialogues on the Judgment of Paris (*Rise, princely shepherd*) and biblical subjects such as Solomon (*When Israel's sweet singer slept*) and

Job (*Amongst my children dares the fiend appear*), as well as settings of such famous poems as Sir Henry Wotton's *You meaner beauties of the night* and Donne's *Hymne to God the Father (Wilt thou forgive the sin where I begun?)*, which may have been the setting Donne is known to have commissioned (for a selection see MB, xxxiii).

Of the church music ascribed to 'John Hilton' it is difficult to say with certainty which is by him and which by his father: the anthem *Call to remembrance* is ascribed in one source to 'John Hilton the Elder' and the *Te Deum* is by the younger Hilton (as, on grounds of style, may be the remaining service music); but all other pieces may be by either the father or the son, though as organist of a parish church there would have been less incentive for the latter to have written them. The consort music is more likely to be by the son, as most of it is in a later style, the fantasias adopting the treble-treble-bass combination and with it the lively idioms that characterize a younger generation of composers. A portrait of Hilton at the age of 50, by J. Caldwell, dated 30 September 1649, is now in the Faculty of Music, Oxford; it is reproduced in Spink (pl.4).

WORKS

sacred

Whole Service (TeD, Jub, Ky, Mag, Nunc), 4vv, GB-DRc

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Evening Service for Verses (Mag, Nunc), Ob

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PETER LE HURAY/IAN SPINK

Hilverding [Helferting, Helwerding, Hilferding] van Wewen, Franz (Anton Christoph)

(bap. Vienna, 17 Nov 1710; *d* Vienna, 30 May 1768). Austrian dancer, choreographer and impresario. He was a member of a large theatrical dynasty active in Vienna from at least the 1660s. His father, Johann Baptist Hilverding, had been an associate of the famous Hanswurst Josef Anton Stranitzky, and his elder brother Johann Peter Hilverding led various troupes of German actors, ending his career in Russia. Franz Hilverding's principal training – at the emperor's expense – was with the dancer Blondy in Paris during the mid-1730s. While there he probably witnessed performances of Fuzelier and Rameau's *opéra-ballet Les Indes galantes*, an entrée of which, *Le Turc généreux*, he later imitated in a pantomime ballet. Hilverding's sojourn in Paris almost certainly contributed significantly to his overall cultural education; his knowledge of literature and skill as a draughtsman and composer of music were thought unusual in a choreographer.

By 1737 he was engaged as a dancer at the Habsburg court, where he soon began composing ballets alongside Alexander and Franz Anton Phillebois. According to his pupil Gasparo Angiolini's account, the period of mourning after the death of Charles VI in 1740 allowed Hilverding time to reflect on reforms in the nature of theatrical dance. 'In 1742', he wrote, 'when the theatres of Vienna reopened ... in place of the *pas de deux* of Harlequins, of Pulcinellas, of Giangurgolos etc., he substituted the natural characters of threshers, colliers, Hungarian gypsies, Tyroleans, Moravians etc., and in each of these ballets there was represented a small action suited to the habits, customs and stations of the aforesaid personages.' Hilverding also banished the dancers' masks, and turned *la haute danse* to

more expressive purposes. Though Arteaga mentions danced versions of plays by Racine, Crébillon and Voltaire, supposedly given around 1740, Hilverding's first documented choreographies date from 1742, and were mostly performed in conjunction with Italian operas – notably Hasse's *Ipermestra* (1744) and Gluck's *Semiramide riconosciuta* (performed in the refurbished Burgtheater for the empress's birthday in 1748). Following the Viennese theatres' reorganization under court control in 1752, Hilverding was named choreographer for both the German Kärntnertor and French Burg theatres, with responsibility also for Italian operas; Joseph Starzer composed most of the ballet music. During some seasons Hilverding was assisted by guest choreographers such as Antoine Pitrot and Pierre Sodi, and on a more regular basis in the German theatre by Giuseppe Salomone.

In the Italian manner, Hilverding's ballets for *opere serie* were often unrelated to the main plot, but some were linked, as with the 'conflagration' in Adolfati's *La clemenza di Tito* (1753) and the dances in Gluck's *L'innocenza giustificata* (1755). It was Hilverding's independent pantomime ballets, however, that most impressed his contemporaries. Some of the mythological ballets, in particular (e.g. *Ariadne et Bacchus* and *Narcisse et la Nymphe d'Echo*, both 1754), ended tragically, with impressive, through-composed finales (judging by their music). The choreographer left no written account of his works or his aesthetics, but others did, and imitations of his ballets were widespread. With conscious reference to Aristotle's poetics, Angiolini described those pieces he witnessed as constituting 'complete pantomimic action[s] with a beginning, a middle and an end'. Starting in 1752, detailed reports on some of Hilverding's ballets appeared in the internationally circulating *Journal encyclopédique*, which also noted that he was equally gifted in comic and serious dancing. Additional information on his works is given in the 1757 *Répertoire* of Viennese theatre offerings, and in its manuscript continuation by Philipp Gumpenhuber. From the latter it is evident that Hilverding's strictures (including thorough integration of pantomime and dance) were enforced even after his departure, towards the end of 1758, for the Russian court at St Petersburg, where Starzer soon followed. There they revived some of their Viennese works and created several new pantomime ballets and ballets for Italian operas. Hilverding was succeeded in the Burgtheater by Angiolini, who over the next several years, in collaboration with Ranieri de' Calzabigi, produced a series of major dance dramas (to music by Gluck) informed by their knowledge of ancient pantomime. Hilverding worked alongside his former pupil following his return to Vienna in 1764, but in a more pastoral, allegorical vein. After the *Hoftrauer* for Emperor Franz Stephan (d 18 August 1765), Hilverding served briefly as the lessee of the Kärntnertortheater, but retired from active participation in the enterprise in 1767 on account of poor health. His successor as impresario, Giuseppe d'Afflisio, in that year inaugurated a new era of Viennese ballet by hiring the reformist choreographer (and rival of Angiolini) Jean-Georges Noverre.

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BRUCE ALAN BROWN

Hime.

English and Irish firm of music publishers and sellers. It was started before 1790 in Liverpool by the brothers Humphrey and Morris (or Maurice) Hime. In 1790 Morris Hime (*d* Jan 1828) moved to Dublin and established an extensive business in music and instruments which was active until about 1820, when the firm was discontinued. Humphrey Hime remained in business in Liverpool; in 1805 he took his son into partnership, and as Hime & Son the firm continued until 1879, when it was purchased by the music and instrument seller William Lea.

The Himes did the largest provincial trade in Britain at the end of the 18th century. As English copyright protection did not extend to Ireland, Morris Hime, in common with other Irish publishers, reprinted great numbers of English works, especially vocal items from operas; many of these were sent to England for sale at cheaper rates, an arrangement which was doubtless advantageous to his brother. Morris Hime's original publications were of lesser importance and included country dances and instrumental arrangements of Irish airs; he also ran a circulating music library. Hime & Son issued a great number of single-sheet editions, most of them songs. Humphrey Hime is also known to have composed a song, *Bo Peep, or Bridport and the French* (c1800).

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Hīmeni [hīmene, īmene, imene].

A Polynesian adaptation of the word ‘hymn’ applied to Christian and secular repertory that share choral performance style. In Hawaii the term ‘hīmeni’ applies to songs not used for the hula; in Tahiti to indigenous but expanded multipart choral style; in the Cook Islands and Easter Islands to the adopted Tahitian genre. See [Polynesia](#), §I, 2(ii).

BARBARA B. SMITH/AMY STILLMAN

Himmel, Friedrich Heinrich

(*b* Treuenbrietzen, 20 Nov 1765; *d* Berlin, 8 June 1814). German composer.

1. Life.

Together with F.L. Seidel he received his first instruction from Klaus, the organist in Treuenbrietzen. From 1785 he studied theology in Halle, but spent more of his time there at the piano than in the lecture hall. He was able to devote himself entirely to music from 1786; as a student of theology he applied for a post as army chaplain in Potsdam, and it may have been on this occasion that Friedrich Wilhelm II noticed his talent as a pianist. The king gave him a year's salary and permission to study with J.G. Naumann in Dresden. After Himmel's return from Dresden, his cantata *La danza* and oratorio *Isacco figura del redentore* were performed early in 1792; the king appointed him chamber composer and financed a journey to Italy, which Himmel probably began in spring 1793. In 1794 his pastorale *Il primo navigatore* was performed in the Teatro La Fenice in Venice, and on 12 January 1795 the opera *La morte di Semiramide*, which he had probably composed in Germany, was performed in Naples for the birthday of Ferdinand IV. Himmel travelled on to Sicily, but returned to Berlin when he was made royal Kapellmeister in place of J.F. Reichardt, who had fallen into disfavour. In spring 1795 the overture and several scenes from *Semiramide* were performed in Berlin. His cantata *Hessens Söhne und Preussens Töchter* for the wedding of Princess Auguste of Prussia and the Prince Elector of Hesse in February 1797 was followed closely by another performance of *Semiramide* and one of the cantata *Das Vertrauen auf Gott*, commissioned by the Duchess of Magdeburg-Schwerin.

Himmel's plan to revive German opera in Berlin in collaboration with the actor, theatre director and dramatist A.W. Iffland did not interest the court. Financial difficulties forced him to make a long journey to the courts of Russia, Denmark and Sweden beginning in July 1797, intending to settle

his debts with the proceeds. His opera *Alessandro* was given its first performance in St Petersburg at the beginning of 1799. The journey, which was a financial and artistic success, appears to have ended in late autumn 1799; at all events, Himmel was back in Berlin in January 1800.

Semiramide was performed again on 12 January, cut by one and a half hours but still considered by many to be too long. By February he was in Hamburg with his colleagues Reichardt and Righini, and from March to May 1800 was in Dresden with Naumann, to whose daughter he acted as godfather. The opera *Vasco da Gama*, which he had begun composing in Dresden, was performed on 12 January 1801 in Berlin; the rivalry with Reichardt's *Rosmonda*, which followed on 6 February 1801, led to a dispute similar to that between Piccinni's and Gluck's followers in Paris, with Himmel, as a representative of the neo-Neapolitan school, and Reichardt, as a defender of Gluck's principles, attacking each other, not without personal animosity. After further concert tours Himmel's Singspiel *Fanchon das Leyermädchen* (1804) achieved a triumphant, lasting success far exceeding that of the Liederspiel *Frohsinn und Schwärmerey* (1801) or the opera *Die Sylphen* (1806).

Himmel made further journeys to (among other places) Munich, where he applied for a job (according to Zenger, p.86), Leipzig and Rome, from which a false report of his death was sent, before returning to the Prussian court (then in residence at Königsberg). He later participated in a concert in Berlin (24 February 1811) and stayed in Carlsbad (letter of Goethe, 6 June 1811), and at the end of July he was again incorrectly reported dead; he was probably on his way to Vienna via Prague at the time. His last opera, *Der Kobold*, was performed in the Theater an der Wien in 1813 and again in Berlin on 23 March 1814. Ten weeks later Himmel died of dropsy.

Throughout his career Himmel enjoyed the favour of Friedrich Wilhelm II, his successor Friedrich Wilhelm III and the royal family (he was the piano instructor of Queen Luise), although his improprieties and requests for financial support often taxed the goodwill of the court. He was on friendly terms with Prince Louis Ferdinand, at whose residence he first met J.L. Dussek (later to be his close friend). The Privy Chamberlain Rietz, whose wife was the mistress of Friedrich Wilhelm II, was also an influential patron of Himmel at court. According to Ludwig Rellstab, in the 1790s Himmel was 'decidedly a representative of the modern age: elegantly dressed, lightly powdered, somewhat portly but very agile, red-cheeked, his delicate white hands covered with splendid rings'. Either his ability as a Kapellmeister was limited or it too often deteriorated under the influence of champagne; during the rehearsals of *Semiramide* in 1800, the director of the court theatre, von der Reck (see Odendahl), requested the king to remove this 'partly drunken and partly demented man' from the theatre, especially as his opera could be produced perfectly well without his assistance. Count Lindenau wrote (14 December 1797): 'The whole way of life of Kapellmeister Himmel in Potsdam was generally known, composed of debauchery and drinking, on top of which he was brutal and impertinent in the highest degree; only his intimacy with the Privy Chamberlain, with whom he was always together, could preserve his position'; but this judgment – at least in the last sentence – is greatly exaggerated and must be seen as an intrigue which failed in its purpose. After the death of Friedrich Wilhelm II, his mistress (the Privy Chamberlain's wife) was

interned in Glogau (now Głogów) by Friedrich Wilhelm III; the letter's reference to the court circles that owed their influence to the late king's love affair was doubtless intended to lead to the dismissal of Himmel from court. Yet he retained favour with the new king, and whether he appeared in a drunken state at court festivities, requested help in financial difficulties or asked for an extension of his leave for even longer concert tours abroad, he could always rely on royal understanding and help.

2. Works.

Apart from *Fanchon das Leyermädchen*, which was performed repeatedly in Berlin until 1853, Himmel's works were soon forgotten. Because they date from a time of great political, social and artistic change, it is hard to pass a fair historical judgment on them. His Italian operas are of the neo-Neapolitan school, whose modifications of the Metastasian opera he surpassed by adopting the melodrama, then very modern. Some of his German stage works are offshoots of Reichardt's Liederspiel (*Frohsinn und Schwärmerey*) or the Singspiel in the style of Hiller with influence from Italian *opera buffa* (*Fanchon*); on the other hand H.J. Moser and Bücken both saw *Die Sylphen* as a forerunner of Weber's *Der Freischütz* and a 'fully developed monument of Berlin early Romanticism'. Zelter's statement praising their 'genuinely modern style, in which the artistic character of the theatre of our age is contained *in nuce*' is surely more revealing about its author than about Himmel's stage works. Perhaps because modern criticism is often antagonistic to success with the public, the successful melodies of *Fanchon* are dismissed for their 'pleasing quality, which occasionally sinks to banal flatness, with all the characteristics of the "popular hit", which is assured of success in advance' (*MGG1*), while the far less popular *Die Sylphen* is raised to the rank of a 'forerunner'. Perhaps E.T.A. Hoffmann's opinion of *Fanchon* is more accurate, although in 1814 he was anything but unprejudiced about this opera; he spoke of 'mawkish sentimentality, French immorality (otherwise known as good breeding) and insipid jokes' – it hardly corresponded to his ideas of musical theatre – but he saw the reasons for the work's great success partly in the historical situation, and partly in the 'genuinely charming music'.

Himmel's lieder also fall between styles; they are indebted to the aria melodies of the Italians, and yet are close to the ideal of the simple strophic lied of the Berlin school. Works such as the 'Wunderhorn' lieder op.27 or the cycle *Alexis und Ida* op.43 nevertheless deserve to be heard.

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Alessandro (os, 2, F. Moretti), St Petersburg, Hermitage, Jan 1799, *DI*

Vasco da Gama (os, 3, A. de Filistri), Berlin, Kgl, 12 Jan 1801, *Bsb*

Frohsinn und Schwärmerey (Liederspiel, 1, C.A. Herklots), Berlin, National, 9 March 1801, *Bsb, Mbs*

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National, 16 May 1804, *A-Wn, D-Bsb*; vs (Leipzig, ?1805), ov. (Offenbach, ?1811)
 Die Sylphen (Zauberoper, 3, L. Robert [M. Levin], after C. Gozzi: *La donna serpente*), Berlin, National, 14 April 1806; (Mainz, n.d.), ov. as op.22 (Leipzig, 1807)
 Der Kobold (Komische Oper, 4, after F.W. Gotter), Vienna, An der Wien, 22 May 1813, *Bsb*; vs (Vienna, n.d.)

lieder and songs

Deutsche Lieder am Clavier (Zerbst, 1796); 16 deutsche Lieder, pf acc. (Zerbst, 1798); [6] Deutsche Lieder: ein Neujahrsgeschenk (Berlin, 1798); 6 romances françaises ... de Florian (Hamburg, 1799); 6 deutsche Lieder, pf acc., op.5 (Brunswick, n.d.); 6 deutsche Lieder (C.A. Tiedge, L. Tieck) (Dresden, n.d.); 6 Lieder (H. Schmidt) (Vienna, n.d.); 3 Lieder (Schmidt) (Vienna, n.d.); 6 deutsche Lieder, acc. fl, vc, pf, op.13 (Leipzig, n.d.); 12 deutsche Lieder Kurlands Söhnen und Töchtern gewidmet, op.15 (Leipzig, n.d.); 6 Lieder Ihro Majestät der ... Königin von Preussen, 10 March 1800 (n.p., ?1800); [13] Gesänge aus Tiedges Urania, op.18 (Amsterdam, c1800)

Die Blumen und der Schmetterling (K. Mückler), pf, vc ad lib (Leipzig, 1803); 6 romances ... de Florian, acc. pf/harp (Leipzig, 1804); 12 deutsche und französische Lieder (Oranienburg, 1804); Weihnachts-Geschenk (Berlin, ?1805); 6 Gedichte aus dem Kyllenion, op.20 (Leipzig, 1807); 6 Lieder (J.W. von Goethe), op.21 (Leipzig, 1807); 12 alte deutsche Lieder des Knaben Wunderhorn, op.27 (Leipzig, 1808); 3 deutsche Lieder, acc. pf/gui (Bonn, ?1808); 3 deutsche Lieder (C. Reissig) (Vienna, c1809); 3 Gedichte (F. Brun), op.24 (Leipzig, 1809); 6 Lieder, acc. pf/gui (Offenbach, 1809)

6 Gedichte (Tiedge, A. Mahlmann, von Schenckendorff), op.31 (Leipzig, 1809); Bewusstseyn (E. von der Recke, Tiedge), op.33 (Leipzig, 1809–10); 3 Lieder, op.36 (Leipzig, 1810); 3 Lieder (Tiedge, Mückler, Bürger) (Dresden, n.d.); Kriegslieder der Deutschen, op.21 (Breslau, 1813); 6 Lieder (Robert, A. Pichler, F. von Schiller), op.42 (Leipzig, 1813); 5 romances françaises, 1–3vv, op.44 (Leipzig, 1813); 3 Lieder (Eisenhard, Grass, Haugwitz), op.44 (Leipzig, 1813); Alexis und Ida: ein Schäferroman (Tiedge), op.43 (Leipzig, 1814); 3 deutsche Lieder ... den deutschen Kriegern gewidmet (Berlin, 1814); 4 nouvelles romances (Paris, n.d.); Unsterblichkeit (Tiedge) (Hamburg, n.d.)

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other vocal

Orats, sacred cants.: Isacco figura del redentore (orat, P. Metastasio), Berlin, 14 March 1792, *D-Bsb, DI*; Das Vertrauen auf Gott [Was betrübst du dich] (cant, H.J. Tode), 4vv, orch, Berlin, 9 March 1797, *Bsb**, *LEt*; Trauer-Cantate (Herklots), 4vv, orch, Berlin, 11 Dec 1797 (Hamburg, 1798), for funeral of Friedrich Wilhelm II; Vater unser (Du hast deine Säulen) (cant., Mahlmann), 4vv, orch, *A-Wgm*, vs (Leipzig, 1809–10); 2 cants., Heilig ist mein Beherrscher, Wenn Gott auch aufs Tiefste, vv, orch, *D-LEt*

Other sacred: 2 masses, 4 insts, *A-Wn, D-Bsb*; Das Lob Gottes (Singt dem Herrn) (A.G. Meissner), 4vv, insts, Berlin, 1804, *Bsb**; Te Deum, 4vv, orch, Berlin, 6 July 1798, *A-Wgm*; Vesper, Salve regina, 5 psalms, 4vv, insts, *D-Bsb* (some holograph); Psalmen Davids, vv, orch, *RUS-KAu*

Secular: La danza (cant., Metastasio), 2vv, orch, Berlin, 16 Feb 1792, ?lost; Hessens Söhne und Preussens Töchter (Wiesinger), Potsdam, 13 Feb 1797, *D-Bsb*; Musique champêtre (cant.), vv, orch, 14 July 1797 (Hamburg, 1797); 2

Festgesänge, 15 Oct 1808, 3 Aug 1811, *Bsb*; Die Wanderer (Wir nahen uns dem hehren Throne) (cant., Tiedge), 4vv, orch, 1811, *A-Wgm*, *D-Bsb**

instrumental

Orch: Sinfonia, F, ?lost; Pf Conc., D, op.25 (Leipzig, 1808); 2 pf concs. with small orch, *DI*; 2 Marches, op.34 (Leipzig, 1810); fl conc., cited in *GerberNL*; Ov., op. posth. (Leipzig, n.d.), also attrib. F. Heine

Chbr: Grand sestetto, pf, 2 hn, 2 va, vc, op.18 (Leipzig, 1802); 2 qts, pf, vn, fl, vc, 1 pubd (Berlin, 1803), 1 in *Rp*; 14 sonatas, pf, vn, vc: 3 as op.16 (Leipzig, 1804), 3 as op.17, i (Leipzig, ?1803), 3 as [op.17], ii (Leipzig, 1803), 3 grandes sonates (Leipzig, 1801), Grande sonate, C (Munich, n.d.), 1 in *Mbs*; Grande sonate, fl, kbd, op.14 (Berlin, ?1802); Air des matelots varié, pf, vn/vc, op.15 (Leipzig, ?1803)

Pf: Grande sonate, 2 pf (Leipzig, 1801); Sonata, 4 hands, op. posth. (Berlin, n.d.); variations: 20 for hpd (Speyer, 1790), 12 on Marlborough s'en va-t-en guerre (Berlin, 1798), 6 on theme from Sémiramis (Leipzig, 1802), 12 variations sur un air connu (Offenbach, ?1809), 12 on Ich klage dir (Leipzig, ?1812), 4 ... sur un air anglois (Leipzig, ?1812), Le petit matelot (Berlin, ?1814), 3 further sets, *Bsb*, *DI*; ecossaises, polonaises, waltzes, minuets, marches and further single works (Leipzig, 1808–11; Oranienburg; Berlin)

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GERHARD ALLROGGEN

Hindemith, Paul

(b Hanau, nr Frankfurt, 16 Nov 1895; d Frankfurt, 28 Dec 1963). German composer, theorist, teacher, viola player and conductor. The foremost German composer of his generation, he was a figure central to both music composition and musical thought during the inter-war years.

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Hindemith, Paul

1. Early life.

Hindemith descended on his father's side from shopkeepers and craftsmen who had settled primarily in the small Silesian community of Jauer (now Jawor, Poland), where the family can be traced back to the 17th century, and on his mother's side from small farmers and shepherds in southern Lower Saxony. While no signs of musical interest can be found among the relatives of his mother, Maria Sophie Warnecke (1868–1949), his father, Robert Rudolf Emil Hindemith (1870–1915), came from a family of music lovers. Robert Rudolf supposedly ran away from home when his parents opposed his wish to become a musician; after arriving in Hesse, however, he became a painter and decorator. As he was never able to provide a secure income for his family, the Hindemiths were forced to move

frequently. Paul spent three years of his childhood with his paternal grandfather in Naumburg. He was sincerely devoted to his mother, whom he is said to have resembled closely, even in similarity of gestures, and dedicated the first volume (*Theoretischer Teil*, 1937) of his principal theoretical work, *Unterweisung im Tonsatz* (Mainz, 1937, 2/1940), to her. In contrast, his relationship with his father was so negative that for a time, beginning in 1914, he severed all ties with him.

Robert Rudolf was intent that his three children should become professional musicians and subjected them to unrelenting musical training from early childhood. Paul, the eldest, learnt to play the violin, his sister Toni (1899–1966) the piano and his brother Rudolf (1900–74) the cello. Hindemith began to receive regular music lessons from local teachers in 1906. From 1907 he studied with the Swiss violinist Anna Hegner, who recognized his gifts and recommended him to her own teacher, Adolf Rebner. As leader of the Frankfurt Opera orchestra, first violinist in a string quartet that bore his name and teacher at the Hoch Conservatory, Rebner was one of the most respected musicians in Frankfurt. He arranged for Hindemith to have a free place at the Conservatory, where at first he concentrated exclusively on the violin. From an early age, he contributed to the family income by playing in public. Robert Rudolf took the children to Silesia where they played in villages as the Frankfurt Children's Trio, accompanied by their father on the zither. He also had to play at inns and dances, and in cinema, spa and operetta orchestras.

After numerous attempts to compose, Hindemith obtained grants and the support of wealthy Frankfurt families that enabled him to add composition study to his training at the Hoch Conservatory (from 1912–13). His first composition teacher was Arnold Mendelssohn, a great-nephew of Felix Mendelssohn and a composer of conservative cast, who had done much to revive German Protestant church music around the turn of the century. Hindemith held him in high esteem and warm regard and dedicated his *Kammermusik* no.5, op.36 no.4, to him in 1927. When Mendelssohn became ill, Hindemith became a pupil of Sekles, a modernist whose other pupils included Rudi Stephan, Hans Rosbaud, T.W. Adorno and Ottmar Gerster, among others.

While studying with Sekles, Hindemith wrote his opp.1–9, works that already exhibit considerable technical ability. Rather than following one particular compositional school, he adapted many varied influences, including the styles of Brahms, Dvořák, Tchaikovsky, Mahler and Reger. The *Drei Gesänge* op.9 for soprano and large orchestra (1917), his major work of this period, demonstrate a secure literary foundation in their selection of contemporary poetry by Ernst Wilhelm Lotz and Else Lasker-Schüler, and acknowledge the most up-to-date musical influences of Franz Schreker, Arnold Schoenberg and Richard Strauss. From early on, Hindemith composed in many genres: orchestral works, chamber works, songs with piano accompaniment and solo piano pieces; he even started an opera (*Der Vetter auf Besuch*), but did not finish it. None of these compositions were published at the time except the *Drei Stücke* for cello and piano op.8 (1917); when those that survived appeared after Hindemith's death, they astonished the musical world with their opulent,

late Romantic harmonic language: the very style that Hindemith became famous for vehemently attacking during the 1920s.

In 1914 Hindemith joined the Frankfurt Opera Orchestra as a first violinist. He was promoted to deputy leader during the same year and to leader in 1917. In this position he rapidly made the acquaintance of some of the best conductors of the day, among them Willem Mengelberg, Wilhelm Furtwängler, Fritz Busch and Hermann Scherchen, men who would later champion his compositions. The principal conductor, Ludwig Rottenberg, conducted the German premières of operas by Debussy, Dukas and Bartók and promoted Schreker's operas above all. (Hindemith married his youngest daughter, Gertrud, in 1924.) In 1915 Hindemith became the second violinist in Rebner's string quartet. He also appeared as a violin soloist playing concertos by Haydn, Mozart, Beethoven and Mendelssohn. In 1923, after he had stopped playing the violin in public in favour of the viola, he took over the solo violin part in the German première of Stravinsky's *L'histoire du soldat*.

Hindemith, Paul

2. World War I and the early 1920s.

Hindemith was called up for military service at the end of 1917 and in January 1918 joined his regiment (then stationed in Alsace but sent to Flanders the following summer). He was assigned to the regimental band, in which he played the bass drum. During the last months of the war, however, he was posted to the trenches as a sentry, surviving grenade attacks only by good luck, as his diary reveals. While in the army he formed a string quartet and managed to continue composing (fig.1). Later he wrote of a particular incident that held decisive significance for him: playing Debussy's String Quartet at the very moment when the news of Debussy's death was announced on the radio.

We did not play to the end. It was as if our playing had been robbed of the breath of life. But we realized for the first time that music is more than style, technique and the expression of powerful feelings. Music reached out beyond political boundaries, national hatred and the horrors of war. On no other occasion have I seen so clearly what direction music must take. (*Zeugnis in Bildern*, p.8)

At the end of the war Hindemith returned to the Frankfurt Opera as leader, and to the Rebner Quartet, but, at his own request, as a viola player rather than a violinist. He therefore had the experience of playing the quartet repertory, including contemporary works such as Schoenberg's first and second quartets, from the perspective of both a second violinist and a viola player.

Despite his change of instrument, Hindemith now began to think of himself primarily as a composer. On 2 June 1919 he organized a 'composition evening' in Frankfurt, the programme of which consisted entirely of his own works. The event was so successful that B. Schott's Söhne, Mainz, offered to publish his music, remaining his sole publisher from then onwards. While Hindemith gained the benefit of Schott's influence and support, Schott gained a composer who was extraordinarily reliable in the planning of his

works, who wrote in an exemplary hand, and who would become one of the most prolific and frequently performed composers of his generation.

Hindemith's new self-confidence as a composer released an unrivalled creative energy, and within a very short space of time he produced a huge quantity of new works: one-act operas, chamber music, piano music, vocal works, parodies, entertainment music and film scores. In them he severed all ties with his eclectic, late Romantic beginnings and developed a personal brand of Expressionism, audible in the one-act operas *Mörder, Hoffnung der Frauen* op.12 (1919), *Das Nusch-Nuschi* op.20 (1920) and *Sancta Susanna* op.21 (1921, fig.2), and the song cycles *Des Todes Tod* op.23a (1922) and *Die junge Magd* op.23 no.2 (1922). In these, Hindemith set texts by writers whose work exemplified literary Expressionism (Oskar Kokoschka, August Stramm, Georg Trakl), and he intensified the expressive content of his music accordingly. He expanded his harmonic and tonal means to the very limits of tonality in the case of *Sancta Susanna*, and intensified the orchestral coloration, while elsewhere he stripped the musical fabric down to unadorned two-part textures. At the same time he counterbalanced the expressive tendencies towards intensification and dissolution by the use of regular formal designs: for example, the one-act opera *Mörder, Hoffnung der Frauen* is in sonata form while *Sancta Susanna* takes the form of a series of variations. He carried aspects of this style over into those chamber works which exemplified the *Neue Sachlichkeit* or 'new objectivity', such as the String Quartets no.3, op.16 (1920) and no.4, op.22 (1921), the *Kammermusik* no.1, op.24a (1922) and the song cycle *Das Marienleben* op.27 (1922–3). This evolutionary process (from Expressionism to *Neue Sachlichkeit*) is illustrated in the two versions of the Cello Sonata op.11 no.3: in the first version (1919), the middle movement (of three) bore the programmatic heading 'Im Schilf. Trauerzug und Bacchanale', referring to Walt Whitman's poem *When lilacs last in the door-yard bloom'd*; in the second version (1921), Hindemith eliminated the two outer movements and composed a new first movement to which he appended the original middle movement, now without its programmatic heading, thus changing the piece from programme music into absolute music. The fugato start of the newly composed movement, moreover, altered the significance of the original middle movement music: the many ostinato passages present therein no longer provided an illustration of the 'bacchantic' programme, but functioned as a motivic reduction of previously introduced material. The movement was transformed, therefore, into the style that was to be considered typical of Hindemith: purely musically motivated, elementally simple, 'objective' music-making. In the concentration on purely musical procedures the music also began to lose its late Romantic, harmonically plush opulence and sonority altogether. Hindemith now took to writing parts as independent lines; the *Neue Sachlichkeit* was thus identified stylistically with the assertion of a fundamentally linear, polyphonic musical idiom that seemed new in the context of the time. Formal coherence was no longer supported and articulated by motivic-thematic developmental processes, tonal functional harmony, or regular syntax, but rather by a rhythmically and metrically uniform structure or a sometimes supple, sometimes strict continuity of musical movement. In this continuity, musical procedures were reduced to their primary elements, such as a pulsing metre, often made particularly effective by means of irregular accents. The harmonic

dimension is markedly dissonant in these works, to allow the often extremely individualized voices in the musical texture to stand out against each other. There are also directions to the players which makes explicit the priority that impetuous, almost reckless playing was to have over articulation, clear enunciation and beauty of sound: for example, 'Furious tempo. Wild. Beauty of sound is a secondary matter' (Sonata for solo viola op.25 no.1, 4th movement), or 'Disregard what you learnt in your piano lessons. Don't spend too much time considering whether to strike D# with the fourth or the sixth finger. Play this piece in a very wild manner, but always keep it very strict rhythmically, like a machine. Look on the piano here as an interesting kind of percussion instrument and treat accordingly' (Suite '1922' for piano, op.26, 5th movement).

In 1921, with the explosive double première of his one-act operas *Mörder, Hoffnung der Frauen* and *Das Nusch-Nuschi* (their provocative attitude towards sexuality created a scandal) and the first performance of the String Quartet no.3, Hindemith established himself as a composer to be watched. At first this new recognition did not diminish his activities as a performer. The Third Quartet was performed by an ensemble made up of Licco Amar (violin), Walter Caspar (violin), Hindemith (viola) and his brother Rudolf (cello), who was later replaced by Maurits Franck. The Amar Quartet, as it was known, became central to Hindemith's performing career during the 1920s. With his discovery in 1922 of the viola d'amore, Hindemith also began to explore and perform early music. In 1923, however, after negotiating with Schott for a guaranteed monthly income, he was able to leave the Frankfurt Opera orchestra. He became a member of the programme committee of the Donaueschingen Festival which, with him as its driving force, became one of the most important centres of contemporary music in the 1920s.

Hindemith, Paul

3. The 'new objectivity'.

The dominant artistic trend of the 1920s was the so-called Neue Sachlichkeit. The term, coined by Gustav Friedrich Hartlaub originally in reference to the visual arts, refers to the simultaneous emergence of socio-political and artistic trends that emphasized the democratization of all areas of life. Neue Sachlichkeit thinking in music suggested that the style of a particular work should depend on the character and function chosen for it. Accordingly, Hindemith's instrumental music of the period is somewhat eclectic, drawing on a wide variety of styles. The *Kammermusiken* nos.2–7 (1924–7), a series of concertos for individual solo instruments and chamber orchestra, exhibit a range of influences from neo-Baroque forms and developmental procedures to parodies of military marches, and from lyrical, intense nocturnes to waltzes. The *Kammermusiken* have been compared to Bach's Brandenburg Concertos. Like them, they are scored for ensembles of solo instruments, in an individual and unmistakable combination in each work, and they demand high technical standards of concertante chamber-music playing. Hindemith uses all the notes of the chromatic scale, often even in the initial themes: the opening theme from *Kammermusik* no.6, for example, contains 11 different pitches. Hindemith transferred this concertante, soloistic technique to the standard orchestra in the Concerto for Orchestra (1925), a major work of the period, which Hans

Engel judged to have 'struck the mist-clouds of late Romantic emotional doodling like a bolt of lightening' (see Bolín). He broke down the orchestral tutti into different groups of instruments, and gave the work a corresponding variety of types of form and texture. In the first movement, as in a Vivaldian concerto, a ritornello theme is articulated by a concertino of solo oboe, solo bassoon and solo violin. Moreover, Hindemith reinforced these neo-Baroque characteristics by the manner of his thematic invention and melodic *Fortspinnung* (ex.3). In the second movement Hindemith used the same thematic material, but here it loses all its neo-Baroque traits in the context of a wholly modern, wild and stormy musical process without any formal precedents. In this way, Hindemith made the choice of a specific musical style a matter of the composer's decision. His treatment of the harmonic and tonal events is comparably discriminatory. If the first movement is stamped by modally coloured diatonicism, in the second the greater textural density almost turns the aural and harmonic events into pure noise, but without any systematic abandonment of the tonic-relatedness of the harmonic processes.

In vocal works the choice of style, marked by a predominant emphasis on absolute music, was to serve the interpretation of the text by subsuming its meaning into the fundamental structure. The unusual passacaglia form of the song 'Die Darstellung Mariä im Tempel' from *Das Marienleben*, for example, serves as a musical correlative to the grandiose structure of the temple. Such compositional priorities are also found throughout *Cardillac* op.39 (1925–6), Hindemith's first full-length opera, a work composed in discrete numbers that exhibit traditional variation, fugato, ostinato, passacaglia and aria forms (fig.3). As these structures were understood to express the meaning of the text, Hindemith was careful to ensure that they were plainly audible. The aural clarity of musical procedures also stressed the fabricated nature of the music, a characteristic that defined it as modern by distinguishing it from the perceived organicism of its models. The shrill sonorities and lurid contours of the music for *Cardillac*, composed for a large chamber orchestra, provide a counterpoint to the stage action rather than support or interpretation. For all its vividness, the effect is relatively sober and unemotional. With this differentiation between the sober, objective, apparently autonomous musical processes and the obsessed, driven actions of the goldsmith Cardillac, the epitome of a kind of Romantic artist, who regains possession of his works by murdering those who buy them (the plot comes from E.T.A. Hoffman's novella *Das Fräulein von Scuderi*), the opera is a major work of Neue Sachlichkeit.

Contemporary aesthetic views also influenced the performance style of the Amar Quartet. Judging by surviving recordings of the ensemble, motifs, themes and thematic development took second place in their interpretations to larger structural concerns. While not adhering to any particular formula, their recital programming mixed lesser-known works of the past with contemporary quartets and they frequently reduced or enlarged the ensemble to perform rarely heard works for unusual combinations of instruments. Their repertory centred on contemporary material, including music by Bartók, Stravinsky, Schoenberg and Webern; they also gave the first performances of quartets by Kurt Weill, Philipp Jarnach, Ernst Krenek, Ernst Toch, Alois Hába and Hans Pfitzner, as well as Hindemith. Both his growing prestige as a viola player and the quartet's

growing number of engagements helped Hindemith to secure additional performances for his music.

As a member of the programme committee of the Donaueschingen Festival (the event moved to Baden-Baden in 1927 and to Berlin for the final pre-war festival in 1930) Hindemith highlighted certain genres in each year's programmes and invited composers to write works along specified guidelines for performance at the festival. In 1925 *a cappella* music and the chamber concerto were featured; in 1926 music for mechanical instruments and music for wind received special attention; in 1927 the featured genres were film music and one-act opera; in 1928 they were organ music and the chamber cantata; in 1929 music for radio and teaching pieces were highlighted; and finally, in 1930, music composed specifically for gramophone recordings took centre stage. In this way, Hindemith focussed attention on the practical role of music, encouraging composers to return to composing for a given purpose and according to prescribed premises. He formulated this principle in 1927 as follows: 'The composer today should write only if he knows for what purpose he is writing. The days of composing only for the sake of composing are perhaps gone for ever.'
(Paul Hindemith: Aufsätze-Vorträge-Reden, p.27)

In order to divert attention away from aspects of style and towards suitability of purpose, Hindemith composed a work in collaboration with his pupils Harald Genzmer and Oskar Sala and had it performed anonymously in Berlin in 1930. He also took advantage of festivals, especially in Baden-Baden, to improve general knowledge of contemporary music by inviting people involved in the amateur music movement to attend concerts. At the same time, he tried to interest composers in amateur music-making. These undertakings were allied to fundamental convictions expressed in his lectures, articles and the prefaces of his scores. Increasingly he felt a duty to the public, however anonymous or amorphous. As early as 1925 he acknowledged:

I am firmly convinced that a big battle over new music will start in the next few years – the signs are already there. The need will be to prove whether or not the music of our day, including my own, is capable of survival. I of course believe firmly in it, but I also believe that the reproaches made against most modern music are only too well deserved.
(Selected Letters of Paul Hindemith, p.38)

Changes in Hindemith's personal life also reflected his growing sense of responsibility. In 1924 he married Gertrud Rottenberg, who was descended on her mother's side from one of Frankfurt's most respected families. Her grandfather Franz Adickes had been a distinguished mayor of the city, and her uncle Alfred Hugenberg was one of the most influential newspaper publishers of the Weimar Republic. Gertrud had trained as an actress and singer and was an enthusiastic amateur cellist, but extreme stage-fright had ended her plans for a career on the stage. After their marriage, she took a close interest in her husband's work, usually accompanying him on his journeys and writing letters on his behalf, particularly in later years. Hindemith dedicated many of his works to her and also wrote a number of songs and small pieces suited to her musical capabilities.

Hindemith, Paul

4. The Berlin years.

In 1927 Hindemith was invited to teach composition at the Berlin Musikhochschule. His open-mindedness, curiosity and breadth of knowledge made him an ideal teacher. He tended to overburden and thus discourage his pupils, however, who, only a few years younger than himself, he otherwise treated as comrades. He soon arrived at the conclusion that composition, strictly speaking, could not be taught; only the craft of how to handle musical materials could be passed on. Unable to find suitable textbooks, he undertook research in music theory and acoustics, learning Latin and mathematics to facilitate the reading of old musical treatises. In addition, he took a close interest in media developments and was one of the first composers to offer courses in film music. He also assisted in the development of the *trautonium* and contributed to the work of the Hochschule's radio research department. He investigated the premises of a music written especially for radio and experimented with music for the gramophone, running recorded vocal and instrumental sounds at different speeds, mixing them and re-recording. At the same time, he explored the Hochschule's collection of old instruments, learnt to play them, and gave lessons to amateurs at the *Volksmusikschule* in the Berlin suburb of Neukölln for which he wrote a *Hör- und Spielschule*. In 1929 he left the Amar Quartet and founded a string trio with Josef Wolfstahl (later replaced by Szymon Goldberg) and Emanuel Feuermann.

Hindemith's music of the late 1920s, therefore, served extremely divergent functions. He wrote the simplest possible works for children and amateurs to play and produced music for public concerts that was generally less complicated and more circumscribed in its harmonic and tonal language. This latter type is best represented by the series of *Konzertmusiken* opp.48, 49 and 50 (1929–30). In the last movement of the *Konzertmusik* op.49, Hindemith quotes a German folksong for the first time in his career. These works led Hindemith to elaborate the musical material in a more planned and systematic way. He continued to use all the notes of the chromatic scale, as before, but melodically he distributed the total chromatic so as to create individual lines that were wholly diatonic. The modes, scales or scale-segments thus produced are subjected to constant change by inserted steps of a 2nd or by the local redefinition of individual steps within the scale. Hindemith's elaboration of the common fundamental of these different modes or scale-segments is all the more intensive. Combined with a greater plasticity in the shaping of melodic lines and a choric deployment of the orchestral resources, with an obvious preference for the brass, this leads to formal dispositions in the *Konzertmusiken* which are easy to discern and understand even though they have no relation to any traditional models. *Neues vom Tage* (1928–9), an opera with a contemporary setting that echoes contemporary popular music, sums up the spirit and mood of the age, using parody to keep it at a distance.

The radical political developments of the late 1920s increasingly hampered Hindemith's work. Political differences had already led to a breach between Hindemith, on the one hand, and Brecht, Eisler and Weill, on the other, during preparations for the 1930 *Neue Musik Berlin*. When Hindemith refused to schedule a performance of Brecht and Eisler's *Die Massnahme*,

a *Lehrstück* that takes a narrow party line, they accused him of censorship. At the same time Hindemith actively sought collaboration with Gottfried Benn, a poet regarded as Brecht's antithesis in every respect. Although Hindemith was not attracted to Benn's 'art for art's sake' aesthetic, he felt himself increasingly fostering a more emphatic understanding of art. The oratorio which Hindemith and Benn wrote together, *Das Unaufhörliche* (1931), was the first of Hindemith's works to introduce and express this change in direction.

Hindemith, Paul

5. 'The Hindemith case'.

After the January 1933 election brought the National Socialists to power, Hindemith began urgently to question the relationship between art and society, and between artistic and non-artistic commitment. In April 1933 he learnt that half of his output had been branded as manifesting 'cultural Bolshevism' and was banned. His string trio could only be performed abroad, he was scarcely ever asked to appear in Germany and his Jewish colleagues at the Berlin Musikhochschule lost their jobs. Initially, he was not particularly worried, as he regarded the National Socialists' assumption of power to be a democratic change of government that would be short-lived and took it for granted that all those dismissed from their jobs would be reinstated as soon as a new party came to power.

As a composer, however, Hindemith reacted immediately. He began to write large numbers of songs on resigned, melancholy or despairing texts, setting them so that they gave an unmistakable sign of his withdrawal into a state of 'inner emigration'. (These remained unpublished and were discovered only after his death.) He also started to work on the opera *Mathis der Maler* (1933–5), writing his own libretto for the first time, and placing the problematic relationship of politics, power, art and personal responsibility into a historical setting. The subject of the opera is the artist Matthias Grünewald, the painter of the Isenheim Altarpiece, who is led by his sense of social responsibility to give up painting and join the peasants in their struggle against serfdom during the Peasants' War (1524–5). After being bitterly disappointed by them, Grünewald recognizes that he has betrayed the most precious thing in his existence, his art. In a visionary scene, art is restored to him as the obligation to paint. Although he cannot forget the experiences of suffering, nor his share of guilt, his memories add moral strength to his artistic expression. The final message, therefore, is that the artist who betrays his genuine gifts is socially irresponsible, however hard he tries to quiet his conscience through political activism.

Hindemith's work on the opera belongs within a context of events taking place in his own life. While working on the scenario, and at Furtwängler's request, Hindemith composed the symphony *Mathis der Maler*, the first performance of which (Berlin, 12 March 1934) was an enormous success. Directly foreshadowing the music of the opera, the symphony not only quotes traditional melodies ('Es sungen drei Engel') and Gregorian chant ('Lauda Sion salvatorem') but also uses traditional structures such as sonata form. Moreover, certain harmonic and tonal developments carry over from one movement to the next and have a programmatic significance. The symphony's first movement (which is identical to the

opera's prelude) has G as its tonic, but in the course of it the song 'Es sungen drei Engel' is introduced in D \flat , which, a tritone away from G, represents in Hindemith's terms the most distant key from that of the movement's opening. The final movement develops ever more clearly in the direction of D \flat , and the symphony ends in D \flat major with the chorale-like declamation of Alleluia. In the sense of an inner development, therefore, the harmonic and tonal development strives towards that which seemed the remotest of goals at first: the praise of God. Hindemith's elaboration of the harmonic and tonal relationships thus becomes steadily clearer and more unequivocal in a way that reflects the central idea of the opera. The triumph of the work, however, led the National Socialists to attack the composer in the press. Thinking for the first time of emigration, Hindemith hatched a politically naive plan with Furtwängler: Furtwängler was to publish an article about Hindemith, speak up for him at an audience with Adolf Hitler and give Hitler a letter inviting him to one of Hindemith's composition classes. The plan failed. After Furtwängler's article appeared ('Der Fall Hindemith', *Deutsche allgemeine Zeitung*, 25 November 1934), arousing huge interest, Joseph Goebbels, the propaganda minister, during a speech at the Berlin Palace of Sport, vilified Hindemith as a 'dud', a 'charlatan' and an 'atonal noise-maker'. Furtwängler resigned all his positions (he reconciled with the National Socialists in February 1935) and Hindemith took indefinite leave from his teaching position.

No longer believing that his 'case' would be reviewed, although he did nothing to hinder his friends' attempts to rehabilitate him, Hindemith secretly prepared to emigrate. He gave notice of his intention in works such as the Viola Concerto *Der Schwanendreher* (1935) and the Piano Sonata no.1 (1936). In the Viola Concerto, based on old German folksongs, he gave quotations to the solo viola that produce the following sequence of statements: 'Glück liegt in allen Gassen' (first movement); 'Nicht länger ich's ertrag', 'hab gar ein' schweren Tag' (second movement). Similarly, the First Piano Sonata refers to Friedrich Hölderlin's poem *Der Main*, which contains the lines '... doch nimmer vergess ich dich, so fern ich wandre, schöner Main!'

In April 1935, on the invitation of the Turkish government, Hindemith went to Ankara to act as an adviser on the organization of musical life in Turkey. His thoughts on the subject are included in his essay *Vorschläge für den Aufbau des türkischen Musiklebens*. He returned to Turkey in 1936 and 1937 to supervise the implementation of his ideas and to supplement them with new ones. In order to preserve his freedom to travel, he represented his work to the German authorities as being on behalf of German culture. At the same time, he helped Jewish musicians escape to Turkey.

In October 1936, after a performance of the Violin Sonata in E was greeted with what was interpreted as political enthusiasm, a ban was placed on all performances of Hindemith's works. In March 1937 he resigned from the Berlin Hochschule and travelled to the USA for the first time. He went there again in 1938 and 1939. The diary-like letters he wrote to his wife during these journeys illustrate his endeavours to orientate himself in the New World and to look for employment. In May 1938, while he was being denounced as a 'standard-bearer of musical decay' at the Entartete Musik exhibition in Düsseldorf, the world première of *Mathis der Maler* was



acclaimed in Zürich; two months later the première of the ballet *Nobilissima visione* took place in London. That September Hindemith emigrated to Switzerland, settling in Bluche, a village in the Rhône valley above Sion. By 1939 he was surprisingly self-critical of his behaviour under the Nazis: 'I always see myself as the mouse who recklessly danced in front of the trap and even ventured inside; quite by chance, when it happened to be outside, the trap closed!' (Paul Hindemith: 'Das private Logbuch', p.357)

Hindemith, Paul

6. Work in music theory.

During the period in which Hindemith's music was outlawed, he had no performing engagements and did no teaching. He concentrated instead on composition and underpinned his creative endeavours with theoretical studies. He began work on *Unterweisung im Tonsatz* (translated into English as *The Craft of Musical Composition*) in 1935 and finished and published the first part (*Theoretischer Teil*) in 1937 (see also [Analysis, §II, 4](#)). A second, revised edition appeared in 1940 and a fundamentally revised third edition was planned for the 1950s, but never appeared.

As a theory of musical material, *Unterweisung im Tonsatz* investigates aspects of pitch from an acoustic perspective and sets out theoretical principles governing the melodic and harmonic relationships of pitches. Hindemith takes two acoustic phenomena as his starting-point: the harmonic series and combination tones. From the harmonic series he derives a melodic series consisting of the 12 notes of the chromatic scale, arranged in the order of their diminishing degree of relationship to the first, given note (Series 1). [Ex.1](#) shows this series in relation to C. From the combination tones he derives a series of intervals arranged in an order of increasing tension (Series 2; [ex.2](#)). Thus Series 1 and 2 identify and categorize the tonal relationships that occur in musical structures.

Hindemith refers to Series 2 as the basis of a 'classification of all chords', which he systematizes in a 'Table of Chord-Groups' comprising two main sections: A, chords not containing a tritone, and B, chords containing a tritone. These are further subdivided according to the position of the root and the size of constituent intervals in each specific construction (i.e. containing 2nds or 7ths, or not, and so on). *Harmonisches Gefälle* (translated as 'harmonic fluctuation' in the English edition) accounts for changes in tension values across a sequence of chords. Hindemith calls a succession of roots supporting a harmonic interpretation a 'degree-progression'. In his view the primary technique of melodic construction is 'progression in 2nds', through which the most important notes of a two-dimensional structure achieve 'a smooth and convincing melodic outline'. Using the principle of 'the two-voice framework', Hindemith describes the inner logic of polyphonic composition, maintaining that the bass line and

the next most important line form an immediately understandable two-part texture.

Unterweisung im Tonsatz is written as a critique of traditional theories of harmony and counterpoint, regarded by Hindemith as theories of historical style. Among the premises of traditional teaching methods that he criticizes are the primacy of the diatonic scale, the separation of harmony from melody and technical exercises from free composition, construction in 3rds as the exclusive principle of building chords and the concepts of invertibility, a chord's susceptibility to a variety of interpretations and alteration. The result of his invocation of acoustics and physical principles is an endorsement of the traditional, historically evolved tonal system, even though he did not recognize it as a historical entity liable to further change. He regarded the core elements of music theory – the nature of tonal relationships, for example – to be immutable, regardless of the extent to which they were understood. On the one hand he attempted to avoid writing a historical theory of style by making the fundamental facts of music correspond to the acoustic properties of pitch combinations, while on the other he was concerned with historical masterworks in which these general principles had been worked out. In the end, he demonstrated in an unmistakably apologetic argument that his principles held true for contemporary music as well as for music of earlier periods.

Unterweisung im Tonsatz both grew out of Hindemith's compositional practices and had an effect on them. In its original version, the book included an appendix in which he listed those of his own works that best illustrated the development of his theoretical views, even identifying some works that he intended to revise. (The appendix was eliminated from the second edition.) In the early stages of planning the book, he gained theoretical insight from his revision and reworking of songs from *Das Marienleben*. Above all, he rediscovered harmony as a means of musical expression. He had already, in the symphony *Mathis der Maler*, put harmonic and tonal relationships at the service of the work's central idea, elaborating them with appropriate clarity, and now he used more conventional types of chords and chordal progressions in harmonic writing governed by 4ths and open 5ths. While this development may have appeared to embody a return to convention, for him it represented a systematic expansion of compositional means. Subsequent works such as the Violin Concerto (1939), the Cello Concerto (1940) and the Symphony in E \flat (1940) have a markedly traditional character. The expansive, relatively conventional cadences in the Violin Concerto sound as fresh and new as if Hindemith had only just invented them (ex.4).

Hindemith's examination and substantiation of music theory was expressly served by the series of sonatas for virtually every orchestral instrument that he began to compose in 1935, finally amounting to over 25 works. While these works, especially those composed in the 1930s, create the impression of a well-regulated and standardized compositional technique, thanks to the purest possible operation of the principles of the 'two-voice framework', 'harmonic fluctuation' and 'progression in 2nds', Hindemith gave each of them an individual formal structure. In every case, he tailored the music snugly to the character of the solo instrument so that the sonatas

became portraits of the instruments themselves, the music being generated by the unique qualities of each individual timbre.

In the late 1930s, while writing the sonatas, Hindemith was also preparing to write another opera, conceived as a companion piece to *Mathis der Maler*. Centred on the life and work of the astronomer Johannes Kepler, the opera was to be called *Die Harmonie der Welt*. Although he had already established the theme of the work and the content of several individual scenes, as well as having undertaken thorough historical research, his emigration to the USA forced him to set the project aside.

Hindemith, Paul

7. Emigration to the usa.

In February 1940, a few months after the outbreak of World War II, Hindemith left Switzerland for the USA. He did so reluctantly and only at the insistence of his friends, for his visits to that country during the previous three years had somewhat disillusioned him. Having listened to his own recordings of some of his viola works, he did not want to perform in public any longer as a viola player. He had been invited to teach, however, at SUNY, Buffalo, and Cornell University, Wells College and the Boston SO summer school at Tanglewood, and looked forward to returning to Switzerland and a peaceful Europe after a short period. Once in the USA, he succumbed to an uncharacteristic depression that did not abate until he received an invitation from Yale University to give a series of guest lectures, from which he hoped a more permanent arrangement would evolve. These were so successful that he was immediately offered a visiting professorship (winter semester, 1940–41), which he gladly accepted. He impressed his students at Tanglewood so much that some of them, including Norman Dello Joio, Lukas Foss and Harold Shapero, followed him to Yale.

Hindemith showed such commitment in his teaching that by January 1941 Yale made overtures to appoint him to a permanent post. The university wanted to link his position to a continuing reform of music studies, a situation that allowed Hindemith a great deal of freedom in designing his own courses. In addition to composition, he taught music theory, comprised of the history of theory, traditional theory and the elements discussed in *Unterweisung im Tonsatz*. His instruction in traditional theory gave rise to additional books, including *A Concentrated Course in Traditional Harmony* (1943) and *Elementary Training for Musicians* (1946). He also hoped to extract a book on composition in three or more parts from his courses on *Unterweisung im Tonsatz*, thus completing that work. After the publication of *Exercises in Two-Part Writing* (1939), however, he was unable to continue. *Unterweisung im Tonsatz*, therefore, is his only large-scale project to remain incomplete.

In addition to his courses on the history of music theory, Hindemith founded the Yale Collegium Musicum, through which he instituted historically informed performances of early music from Perotinus to J.S. Bach. The 12 concerts he gave with this ensemble (until 1953) were so successful that some were repeated in New York. As well as preparing music for performances and directing rehearsals, Hindemith played instruments such as the fiddle, viol, viola d'amore and bassoon. Through these concerts he

exercised a powerful influence on historically informed performing practice in the USA. His composition classes at Yale were also thought to be the best in the country at the time, although he refused to acknowledge that any of his pupils, except Foss, had any talent.

Hindemith's success as a teacher was matched by corresponding success as a composer. Virtually unknown in the USA in 1940, within a short period of time his music became more frequently performed than that of any other composer living in the country. He received many commissions and adapted his work to the conditions of American musical life and orchestral culture, though only to the extent that he had reacted to social conditions in the past. There is no mistaking the fact, therefore, that works such as the Cello Concerto (1940), the Symphony in E \flat (1940), the *Symphonic Metamorphosis after Themes by Carl Maria von Weber* (1943) and the *Symphonia serena* (1946), while written for the virtuosity and brilliance of the American symphony orchestra, still acknowledge a specifically German musical tradition. The finale of the Cello Concerto uses an old march; the Symphony in E \flat ; Hindemith's first four-movement symphony conceived as a piece of absolute music, is clearly indebted to Bruckner; the *Symphonic Metamorphosis* draws on whole works by Weber, not just themes as the title claims; and the second movement of the *Symphonia serena* paraphrases a Beethoven march (woo18).

The chamber works of this period exhibit significant structural complexity, while maintaining a largely relaxed temperament. The Sonata for two pianos (1942) boasts a double canon as its slow movement and an expansive triple fugue as its finale. Canonic and fugal devices, such as retrograde, are also featured in the String Quartets nos. 6 (1943) and 7 (1945). Isorhythmic passages, reflecting Hindemith's preoccupation with early music, appear in the Sonata for alto horn and piano (1943), and the finale of the Piano Concerto (1945) is a variation movement on the medieval dance *Tre fontane*. He also wrote a series of smaller compositions to play at home with his wife and numerous songs on German, French and English poems (the majority of these remained unpublished during his lifetime). In 1940 he composed the first of his motets for voice and piano on texts from the Catholic liturgy for Christmas, according to the older liturgical order. By 1960 he had set all the relevant parts of Gospels for the Christmas season. He gave serious thought to writing an opera on an American subject, but abandoned the idea in light of the difficulty of getting such a work performed. He also did not want to involve himself in the problems of writing authentically American music or a genuinely American opera.

In 1942 Hindemith wrote his last piano work, *Ludus tonalis*, the introduction of which takes the form of a prelude that, turned 180 degrees, is the postlude as well. The main body of the work is a series of 12 three-part fugues representing every type of fugal structure: double and triple fugues, fugues in retrograde, inversion, augmentation and diminution, fugues that combine themes and canonic fugues. In between the fugues, which correspond to the pitch order of his Series 1, Hindemith inserted modulating free form interludes, each approaching the individuality of a character-piece. His intention was to show 'those who had not sunk beyond hope of rescue' what 'composition is'. He regarded the conquest of

technical problems presented by such a piece as a moral victory and expected it to be misunderstood and a failure. In fact, the first edition sold out in three months.

Hindemith had originally imagined that he would be unable to compose in a foreign environment and was homesick for Germany, but it was while he was in the USA that he became known throughout the world. His success as a composer and teacher, as well as the feeling that he was needed and could contribute something useful to American musical life, helped him to grow away from his German origins and ties relatively painlessly, so that eventually he began to regard them as provincial.

Hindemith, Paul

8. The postwar years.

Hindemith took American citizenship in January 1946 and bought a home in New Haven, Connecticut. The composition of his 'requiem "for those we love"', *When lilacs last in the door-yard bloom'd* (1946), on Walt Whitman's poem (which he originally thought of subtitling 'An American Requiem'), was both a testimony of gratitude to the country that had given him shelter and safety at the time of his emigration and also an expression of his reaction to the Holocaust. In the middle of the work he quotes the Jewish melody *Gaza*, from which he derives the most important themes of the piece. At the same time, he accommodates his music so closely to this melody, as if in identification, that it does not stand out as a quotation.

Hindemith reacted circumspectly to the numerous official and unofficial requests he received to return to Germany. He did not wish to disappoint his new American friends, nor to restructure his life again, and was also worried that returning émigrés would encounter concealed resentment. Furthermore, he distrusted the enthusiasm with which his music was celebrated in postwar Germany and was repelled by the behaviour of Germans who had deserted him in the National Socialist years but who now assured him that privately they had always stood by him and played his music in their homes. Despite these concerns, however, he wanted to see his family and some of his friends again. When the opportunity arose for his journey to Europe to be paid for through conducting engagements, he made his first return visit (April–September 1947). He conducted and gave lectures and courses in Italy, Great Britain, the Netherlands, Belgium, Austria and Switzerland, but visited Germany only for private, family reasons. On a later visit (1948–9) he undertook professional engagements in Germany at the request of the American military government.

These European excursions changed Hindemith's musical concerns. First, the concerts he gave strengthened his interest in conducting. Although initially he directed only his own works or early music, he added Haydn and Mozart to his programmes in 1947, a decision that enhanced his success. Second, he observed that comparisons of his earlier works with those written during his American exile found his more recent compositions to lack the wildness and audacity of his earlier style. In 1949 he heard that New Music enthusiasts at the Darmstadt summer courses had dismissed his most recent compositions as 'old iron'. In response Hindemith commented, 'It is an honour to belong with the "old iron". Music history is

full of old iron, and it was always more durable than new bullshit' (unpubd letter to Schott, 29 July 1949).

The new version of *Das Marienleben*, a project begun in 1935, was finally finished in 1948. Hindemith published the work with a lengthy preface in which he explained the principles of the revision and took issue with the music of the New German School: 'For all the appreciation with which one may well greet the technical innovations, for they are intended to make work easier, it is nevertheless advisable, in the term "new art", to lay less stress on the word "new" and emphasize the word "art" more'. This polemic marked the point at which Hindemith's influence on the next generation of composers began to decline.

The revision of *Das Marienleben* itself illustrated a new understanding of tonality. Greater discernible rationality in the harmonic-tonal processes was no longer an end in itself, nor was it the goal of the reworking, as appeared to be the case in the first phases of the revision (about 1935), but instead was a means to the end of tonal symbolism. Hindemith assigned tonal centres, now clearly and unambiguously presented as such, to the individuals and emotional spheres represented in Rilke's poetry. Thus harmonic-tonal relationships were seen as dependent upon their musical function; the composition identified the nature of the tonality, and it was recognized as the outcome of compositional decisions.

A peak in Hindemith's teaching career in the USA was his invitation to assume the Charles Eliot Norton Chair of Poetry at Harvard University (winter semester 1949–50), the principal responsibility of which was to deliver a series of lectures. He used the opportunity to work out his musical poetics, later published as *A Composer's World* (1952). Here, and in the revised edition that appeared in his own German translation in 1959, he broached almost every question of musical creativity: listening, inspiration, craftsmanship, musical material, interpretation and the composer's view of himself. He described himself as sceptical of progress and 'profoundly unmodern' and chose aesthetic criteria and musical comparisons from almost every era to illustrate his points. Free of illusions, he urged the teaching not of composition as an end in itself, but of 'comprehensive musicianship' ('composing is never a profession ... it can hardly be regarded as a job which nourishes its proprietor'). He warned young composers: 'Be prepared for disrespect, boycott and slander, but nevertheless trust in the strength of your work'; at the same time he emphasized the importance of modesty and of not thinking of oneself, suggesting a focus on what could be given to others.

Hindemith, Paul

9. Return to Switzerland.

The Norton lectures were a summation of Hindemith's years of teaching in America, both in content and in fact. In 1949 he received an invitation to take up a teaching position at the University of Zürich, an offer he accepted in light of his recent European tours and the prospect of more conducting engagements. At first he tried to alternate between New Haven and Zürich (1951–3), but when his workload became too heavy he resigned from Yale. He settled in Switzerland in 1953 and spent the rest of his life in Blonay, a village above Lake Geneva between Montreux and Vevey. He no longer

brought the same intensity to his teaching; his courses, seen to include too much theory for composition pupils and too much practical musicianship for musicologists, failed to attract the best students. In some ways appearing to have given up, he supervised only two doctoral dissertations before teaching his last courses in 1957. These were dedicated to Gesualdo's madrigals and Schoenberg's string quartets. In the latter Hindemith conducted a fundamental critique of 12-note technique: 'What is art in this technique was already art beforehand, without it, and can continue to be so after it. The technique as such does not create any works of art.' (Neumeyer and Schubert, 1990, p.44)

As his enthusiasm for teaching waned, he turned all the more energetically to conducting, leaving himself increasingly little time to compose. He conducted in every musical centre in Europe, most notably in London, Vienna and Berlin, and also in provincial towns in Germany, Great Britain and Italy. In addition, he embarked on extensive tours of South America (1954) and Japan (1956). He directed his own music dutifully, rather than with any special eagerness, although his favourite music to conduct was that of Mozart, Bruckner and Reger. Nevertheless, he made a series of definitive recordings of his own works with the Philharmonia Orchestra and the only operas he conducted were his own.

Hindemith's compositions from the years following World War II show a preponderance of works for wind instruments, including concertos for the clarinet (1947), horn (1949) and trumpet and bassoon (1949–52), a concerto for woodwind and harp (1949), the Septet (1948), the Sinfonietta in E (1949–50) and the Symphony for Concert Band (1951). He also completed additions to the series of sonatas, began to revise earlier works and carried out projects that had long been planned. He finished a new version of *Cardillac* in 1952, transforming the original story of a criminal into an ambitious study of the artist in society; the changes incorporated an opera within the opera in the form of an excerpt from Lully's *Phaëton*. In 1954 he completed a new version of *Neues vom Tage*, instituting changes to the libretto that alleviated problems of casting and staging. After fundamental revision, the Clarinet Quintet op.30 (1923) was published for the first time in 1955. The reworking of the *Kammermusiken* nos.1 and 4, and the Concerto for Orchestra op.38 were less stringent.

In the same way that the symphony *Mathis der Maler* had anticipated the opera of the same name, Hindemith composed the symphony *Die Harmonie der Welt* (1951) to anticipate the opera on Kepler (completed in 1957). His conception of music as the well-proportioned ordering of tonal material, suggesting the overall order of the natural world and corresponding to the ancient world's idea of a cosmic harmony of the spheres, is reflected in the work. Music is not perceived here as a stimulus to the emotions or used as a means of expression, but rather transmits a sense of something better, more perfect, without naming it. What is seen on stage is, admittedly, the discord of Kepler's life and times. In 1940, however, Hindemith conveyed the ideas behind the work as follows:

The spiritual and intellectual content of the work ... should centre on the search for harmony in all things of life and the world, and on the loneliness of him who finds it. The

nonharmony of the events of the time and of his fellow-men will serve to demonstrate the seminal quality of artistic and scientific thoughts and actions; despite comets, wars, ecclesiastical schisms, sickness and change of emperors, a great idea will blossom and grow taller than all other wild and noisy life. (Hindemith-Jb, xxvi, 1997, p.205)

Hindemith, Paul

10. Late works.

In 1957, after he had finished *Die Harmonie der Welt* and retired from teaching in Zürich, Hindemith's compositional style underwent a change accompanied by a broadening of his music-theoretical thinking and reflected in changes made to his concert repertory. He now understood the concept of 'total tonality' (*Gesamttonalität*) as the harmonic basis of a work, and placed 'the key and chord relationships and the sequence in which they appear' at the centre of his thinking on music theory, acknowledging:

There is essentially no difference whether I control the melodic-harmonic material with the aid of church modes, major and minor scales, main and subsidiary tonal functions or predetermined series of rows from the chromatic 12-note scale. The substance of the music that can be heard and understood intuitively will be affected, admittedly, according to the individual nature of each of those organizational principles, and from the technical point of view each of them has not the same harmonic-melodic potential. (Paul Hindemith: *Aufsätze-Vorträge-Reden*, pp.298–9)

Tonality, therefore, was seen as one means of organization among others; the way in which a composer used it could vary according to the purpose he wished the piece to serve. It would make sense, for example, to bring out the simplest tonal relationships in works intended for educational use, and to suppress all immediately comprehensible tonal relationships in more demanding chamber music. Tonality resulted in the measures taken to serve a particular compositional purpose (and atonality, in his view, was therefore created when tonal relationships were presented in only the most complex circumstances).

This theoretical broadening was matched by an increase in the styles, techniques and materials used by Hindemith in his compositions. In the works of these years, he acknowledged generic norms, such as the motet and the madrigal, and made references to music by other composers. In the 1920s he had been inclined to allude to early music in terms of musical style, but now he was drawn more to the aesthetic importance and historical worth of old genres. To him the motet represented the oldest and most demanding genre of sacred vocal music, the madrigal that of secular vocal music. The one-act opera *The Long Christmas Dinner* (1960–61), after Thornton Wilder, uses an English Christmas carol; the *Pittsburgh Symphony* (1958) quotes a folksong, a Pete Seeger song and Webern's Symphony op.21; the cantata *Mainzer Umzug* (1962), on a text by Carl Zuckmayer, includes traditional Shrove Tuesday music used in Mainz; the Organ Concerto (1962–3) refers to the Whitsun hymn *Veni Creator Spiritus* and the *L'homme armé* melody; and the Mass for mixed *a cappella* chorus

(1963), Hindemith's last work, uses fauxbourdon, isorhythm and *Figurenlehre*. Some of these works also exhibit a confrontation with newer compositional developments, such as serial technique. Hindemith used specially constructed 12-note themes in the Sonata for bass tuba and piano (1955), and an 8-note row in the last movement of the *Pittsburgh Symphony*. However, he used such techniques not so much for the sake of achieving an egalitarian chromaticism that would result in atonality as rather in order to give themes a motivic and intervallic unity. Nearly all the works end with pure triads, representing the state of complete relaxation of musical tension implicit in the theory of *harmonisches Gefälle*.

In a comparable way, Hindemith's programming mixed 20th-century music and early music (in which he performed when period instruments were needed), as well as combining solo vocal, choral, chamber and orchestral repertory. He wanted the music he composed or performed to establish and demonstrate a substantial unity overriding differences of genre, period or style, without having to emphasize this by arranging or interpreting the music in a special way. The totality of music, as Stravinsky called the immeasurably rich musical tradition, had to prove itself without violence amid the otherness of historical remoteness, unfamiliarity or modernity.

Hindemith, Paul

11. Posthumous reputation.

When Hindemith died unexpectedly in Frankfurt on 28 December 1963, the general public recognized him as one of the most respected musicians of the time. In compositional circles, however, he had lost all influence on the next generation: his theoretical ideas had played no part in the development of specifically modern music since the mid-century and his compositions were not used as models. His polemics against the New Music, which had grown even more intense towards the end of his life, had ceased to provoke counter-arguments, and his music was considered taboo by the avant garde. Even as the music of the New German School was criticized in the political climate of the late 1960s, tonality and traditional genres rediscovered in the 1970s, polystylistic influences re-emerged in the music of the 1980s and postmodern ideals appeared in the music of the 1990s, Hindemith's output was not accorded any fresh relevance, despite obvious affinities between these developments and his musical aesthetics.

In spite of this neglect, Hindemith studies began to flourish. A Hindemith Foundation was established after the death of his wife in 1968 and under its auspices the first volume of a complete edition of his work appeared (1975). Continued work on that edition, as well as the publication of his correspondence and biographical documents and drawings, substantially altered the familiar image of Hindemith by revealing his early works for the first time, and by making accessible withdrawn works, different versions of the same works and genres such as the songs and parodies. In 1971 the *Hindemith-Jahrbuch* became the forum of Hindemith research, testifying to varied and intense interest in his work. Attention on a wider front developed only after the celebrations for the centenary of his birth in 1995.

Hindemith thought of himself first and foremost as a musician. He believed that it was the composer's duty to preserve the cohesion of musical life in

all its component parts. Such a goal was bound to appear illusory against the tendency towards fragmentation into specialist subdivisions that surrounded him during his later years. The diversity of his life's work, however, together with the seeming paradoxes that co-exist among his creative and scholarly ideas, attests the fundamental connections that hold all the parts together: his intense preoccupation with the whole history of music and his declaration that 'Only a coward retreats into history'; his musically progressive attitude adopted against the backdrop of conservatism; his emphasis on musical craftsmanship combined with a recognition that craftsmanship alone can never produce a valid work of art; his intensive educational work and his conviction that in the end composition cannot be taught; and his defence of musical autonomy combined with his admonition to compose for a purpose.

Hindemith, Paul

WORKS

Edition: *P. Hindemith: Sämtliche Werke*, ed. K. von Fischer and L. Finscher (Mainz, 1975–)

stage

other dramatic

orchestral

choral

solo vocal

chamber

keyboard

mechanical and electro-acoustic

canons

sing- und spielmusik, übungstücke, etudes and teaching pieces

parodiestücke

editions, arrangements etc.

Hindemith, Paul: Works

stage

op.

—	Der Vetter auf Besuch (Singspiel, W. Busch), 1912–13, frag., lost
12	Mörder, Hoffnung der Frauen (op, 1, O. Kokoschka), 1919, cond. F. Busch, Stuttgart, Landestheater, 4 June 1921
20	Das Nusch-Nuschi (op, 1, F. Blei), 1920, cond. Busch, Stuttgart, Landestheater, 4 June 1921, final scene rev. 1924; dance suite, orch, 1921

21	Sancta Susanna (op, 1, A. Stramm), 1921, cond. L. Rottenberg, Frankfurt, Opernhaus, 26 March 1922
28	Der Dämon (Tanzpantomime, 2 scenes, M. Krell), 1922, cond. J. Rosenstock, Darmstadt, Landestheater, 1 Dec 1923; suite, small orch, 1923
—	Tuttfantchen (Weihnachtsmärchen, 3 scenes, H. Michel and F. Becker), 1922, cond. W. Beck, Darmstadt, 13 Dec 1922; orch suite
39	Cardillac (op, 3, F. Lion, after E.T.A. Hoffman: <i>Das Fräulein von Scuderi</i>), 1925–6, cond. Busch, Dresden, Staatsoper, 9 Nov 1926, rev. 1952 (4, Hindemith, after Lion), cond. V. Reinshagen, Zürich, Stadttheater, 20 June 1952
45a	Hin und zurück (sketch, 1, M. Schiffer), 1927, cond. E. Mehlich, Baden-Baden, 17 July 1927
—	Neues vom Tage (lustige Oper, 3 pts, Schiffer), 1928–9, cond. O. Klemperer, Berlin, Kroll Oper, 8 June 1929, rev. 1953–4 (lustige op, 2, Hindemith, after Schiffer), cond. Hindemith, Naples, 7 April 1954; Concert Ov., orch, 1929
—	Lehrstück (music-theatre work, B. Brecht), 1929, cond. A. Dressel and E. Wolff, Baden-Baden, 28 July 1929
—	Kinderoper, ?1930, frag., lost
—	Wir bauen eine Stadt (Spiel für Kinder, R. Seitz), 1930, cond. A. Curth, Berlin, 21 June 1930; arr. Klavierstücke, 1931
—	Mathis der Maler (op, 7 scenes, Hindemith), 1933–5, cond. R. Denzler, Zürich, Stadttheater, 28 May 1938
—	Nobilissima visione (Tanzlegende, 6 scenes, Hindemith and L. Massine), 1938, cond. Hindemith, London, CG, 21 July 1938, reorchd 1939; suite, orch, 1938
—	Hérodiade (Orchester-Rezitation, S. Mallarmé), 1944, Washington DC, 30 Oct 1944
—	Die Harmonie der Welt (op, 5, Hindemith), 1956–7, cond. Hindemith, Munich, Prinzregententheater, 11 Aug 1957
—	Das lange Weihnachtsmahl [The Long Christmas Dinner] (op, 1, T. Wilder, Ger. trans. Hindemith), 1960–61, cond. Hindemith, Mannheim, Nationaltheater, 17 Dec 1961

[Hindemith, Paul: Works](#)

other dramatic

Incid music (for puppet plays by F.G. von Pocci, unless otherwise stated): Das Glück ist blind, pf, ?1915; Kasperls Heldentaten, vc, ?1915; Kasperl unter den Wilden, toy tpt, E♭ tpt, vc, triangle, ?1915; Lohengrin (puppet play, F. Huch), pf, ?1915; Die Zaubergeige, 1916: duet, 1v, pf, vc; Zwischenakt Musik zu einer grotesken Oper, va, 2 fl, str, ?1922, frag.

Film scores: In Sturm und Eis (Im Kampf mit dem Berg), orch/(vn, pf), 1921; Vormittagsspuk, mechanical pf, 1928, lost; Musik zu einem abstrakten Fischinger-Film, str trio, 1931, lost; Musik zu einen Trickfilm, pf, 1931, lost; Reklamefilm Clermont de Fouet, str trio, 1931, lost; Filmmusik zu einem Fischinger-Film, vn, 1932, lost; see also mechanical and electro-acoustic

Radio plays: Der Lindberghflug (Brecht), 1929, collab. K. Weill, cond. H. Scherchen, Baden-Baden, 27 July 1929; Sabinchen (R. Seitz), 1930, cond. M. Albrecht, Berlin, 19 June 1930

[Hindemith, Paul: Works](#)

orchestral

- | | |
|---|--|
| 3 | Cello Concerto, E♭, 1915–16 |
| 4 | Lustige Sinfonietta, d, small orch, 1916 |

—	Rag Time (wohltemperiert), 1921
24a	Kammermusik no.1, small orch, 1922, rev.
29	Klaviermusik mit Orchester, pf left hand, orch, 1923
36/1	Kammermusik no.2, pf, 12 insts, 1924
36/2	Kammermusik no.3, vc, 10 insts, 1925
36/3	Kammermusik no.4, vn, chbr orch, 1925, rev.
38	Concerto for Orchestra, 1925, last movt reorchd 1958
41	Konzertmusik, wind, 1926
36/4	Kammermusik no.5, va, chbr orch, 1927, rev. 1930
46/1	Kammermusik no.6, va d'amore, chbr orch, 1927
46/2	Kammermusik no.7, org, chbr orch, 1927
48	Konzertmusik, va, chbr orch, 1929–30, rev. 1930
49	Konzertmusik, brass, hp, pf, 1930
50	Konzertmusik, brass, str, 1930
—	Philharmonisches Konzert, variations, 1932
—	Symphony 'Mathis der Maler', 1933–4
—	Der Schwanendreher, conc., va, small orch, 1935 [based on old folksongs], rev. 1936
—	Trauermusik, va/vn/vc, str, 1936
—	Symphonische Tänze, 1937
—	Violin Concerto, 1939
—	Cello Concerto, 1940
—	Symphony, E \flat , 1940
—	Theme and Variations 'The Four Temperaments', pf, str, 1940, also ballet (choreog. G. Balanchine), 1946
—	Poor Lazarus and the Rich Man, Virginian ballad, 1941, frag.
—	Amor und Psyche (Farnesina), ballet ov., 1943
—	Symphonic Metamorphosis after Themes by Carl Maria von Weber, 1943
—	Piano Concerto, 1945
—	Symphonia serena, 1946
—	Clarinet Concerto, 1947
—	Concerto, tpt, bn, str, 1949–52
—	Concerto, ww, hp, orch, 1949
—	Horn Concerto, 1949
—	Sinfonietta, E, 1949–50
—	Symphony, B \flat , concert band, 1951
—	Symphony 'Die Harmonie der Welt', 1951
—	Pittsburgh Symphony, 1958
—	Marsch über den alten Schweizerton, 1960
—	Organ Concerto, 1962–3

Hindemith, Paul: Works

choral

with orchestra

—	Das Unaufhörliche (orat, G. Benn), S, T, Bar, B, mixed chorus, children's chorus, orch, org, 1931
—	When lilacs last in the door-yard bloom'd [Als Flieder jüngst mir im Garten blüht] (requiem, W. Whitman, Ger. trans. Hindemith), Mez, Bar, mixed chorus, orch, org, 1946
—	Apparebit repentina dies (medieval poems), mixed chorus, brass, 1947
—	Ite angeli veloces (cant., P. Claudel, Ger. trans. Hindemith), A, T, mixed chorus, audience, orch, 1953–5: Chant de triomphe du roi David; Custos quid de nocte;

	Cantique de l'espérance
—	Mainzer Umzug (C. Zuckmayer), S, T, Bar, mixed chorus, orch, 1962-
—	Credo, 1963, frag.

unaccompanied

33	Lieder nach alten Texten, 1923: Vom Hausregiment (M. Luther) [3 versions]; Frauenklage (Burggraf zu Regensburg) [2 versions]; Art lässt nicht von Art (Spervogel), [2 versions]; Der Liebe Schrein (H. von Morungen) [2 versions]; Heimliches Glück (Reinmar); Landsknechtstrinklied [2 versions]
—	Spruch eines Fahrennden (anon.), female/children's vv, 1928
—	5 Choruses, male vv, 1929–30: Über das Frühjahr (Brecht); Eine lichte Mitternacht (Whitman, trans. J. Schlaf); Fürst Kraft (Benn); Du musst dir alles geben (Benn); Vision des Mannes (Benn)
—	Chorlieder für Knaben (K. Schnog), 1930: Bastellied; Lied des Musterknaben; Angst vorm Schwimmunterricht; Schundromane lesen
—	Der Tod (F. Hölderlin, after F.G. Klopstock), TTBB, 1931
—	Wahre Liebe (H. von Veldeke), SSATB, 1936
—	5 Songs on Old Texts, SSATB, 1937–8: True Love (von Veldeke) [Eng. version of Wahre Liebe]; Lady's Lament (Burggraf zu Regensburg); Of Household Rule (Luther); Trooper's Drinking Song (anon.); The Devil a Monk would be (Spervogel) [nos.2–5 after op.33]
—	6 chansons (R.M. Rilke), SATB, 1939: La biche; Un cygne; Puisque tout passe; Printemps; En hiver; Verger
—	3 Choruses, male vv, 1939: Das verfluchte Geld (anon.); Nun, da der Tag des Tages (F. Nietzsche); Die Stiefmutter (anon.)
—	Erster Schnee (G. Keller), male vv, 1939
—	Variationen über ein altes Tanzlied (anon.), male vv, 1939
—	Das Galgenritt (The Demon of the Gibbet) (F.J. O'Brien, trans. Hindemith), male vv, 1949
—	12 Madrigals (J. Weinheber), SSATB, 1958: Mitwelt; eines Narren, eines Künstlers Leben; Tauche deine Furcht; Trink aus!; An eine Tote; Frühling; An einen Schmetterling; Judaskuss; Magisches Rezept; Es bleibt wohl; Kraft fand zu Form; Du Zweifel
—	Mass, mixed chorus, 1963

Hindemith, Paul: Works

solo vocal

with orchestra or ensemble

9	3 Gesänge, S, orch, 1917: Meine Nächte sind heiser zerschrien ... (E.W. Lotz); Weltende (E. Lasker-Schüler); Aufbruch der Jugend (Lotz)
13	Melancholie (C. Morgenstern), Mez, str qt, 1917–19: Die Primeln blühen und grüssen; Nebelweben; Dunkler Tropfen; Traumwald
—	Wie es wär', wenn's anders wär (von Miris [F. Bonn]), S, 8 insts, 1918
—	Eine Kammermusik, A, fl, pf, hp, str qt, ?1920, frag.
23a	Des Todes Tod (E. Reinachter), female v, 2 va, 2 vc, 1922: Gesicht von Tod und Elend; Gottes Tod; Des Todes Tod
23/2	Die junge Magd (G. Trakl), A, fl, cl, str qt, 1922: Oft am Brunnen; Stille schafft sie in der Kammer; Nächtens überm kahlen Anger; In der Schmiede dröhnt der Hammer; Schmächtig hingestreckt im Bette; Abends schweben blutige Linnen
35	Die Serenaden (cant.), S, ob, va, vc, 1924: Barcarole (A. Licht); An Phyllis (J.L.W. Gleim); Nur Mut (L. Tieck); Der Abend (J. von Eichendorff); Der Wurm

- am Meer (J.W. Meinhold); Gute Nacht (S.A. Mahlmann)
- Das Marienleben (Rilke), S, orch, 1935–48: Geburt Mariä; Argwohn Josephs; Geburt Christi; Rast auf der Flucht nach Ägypten; Vor der Passion; Vom Tode Mariä III

with piano

- 7 Lieder, S/T, pf, 1908–9: Nachtlied (F. Hebbel); Die Rosen (Hebbel); Sommerbild (Hebbel); Mein Sterben (R.J. Hodel); Heimatklänge (H. von Matt); Frühlingstraum (Ott); Georgslied (J.W. von Goethe)
- 5 Lustige Leider in Aargauer Mundart, high v, pf, 1914–16: Schössli bschnyde (S. Hämmerli-Marti) [2 versions]; Zur Unzeit (A. Frey); Die Hexe (Frey); Dä liess ig y! (J. Reinhart); Kindchen (Frey); Erwachen (Reinhart); Tanzliedli (Reinhart)
- Nähe des Geliebten (Goethe), 1v, pf, 1914
- 2 Lieder, A, pf, 1917: Ich bin so allein (Lasker-Schüler); Schlaflied (G. Gezelle)
- 14 3 Hymnen (Whitman, Ger. trans. Schlaf), Bar, pf, 1919: Der ich, in Zwischenräumen, in Äonen und Äonen wiederkehre; O, nun heb du an, dort in deinem Moor; Schlagt! Schlagt! Trommeln!
- 18 8 Lieder, 1v, pf, 1920: Die trunkene Tänzerin (C. Bock); Wie Sankt Franciscus schweb' ich in der Luft (Morgenstern); Traum (Lasker-Schüler); Auf der Treppe sitzen meine Öhrchen (Morgenstern); Vor dir schein' ich aufgewacht (Morgenstern); Du machst mich traurig – hör (Lasker-Schüler); Durch die abendlichen Gärten (H. Schilling); Trompeten (G. Trakl)
- Das Kind (F. von Hagedorn), S, pf, 1922
- 27 Das Marienleben (Rilke), S, pf, 1922–3: Geburt Mariä; Die Darstellung Mariä im Tempel; Mariä Verkündigung; Mariä Heimsuchung; Argwohn Josephs; Verkündigung über die Hirten; Geburt Christi; Rast auf der Flucht nach Ägypten; Von der Hochzeit zu Kana; Vor der Passion; Pietä; Stillung Mariä mit dem Auferstandenen; Vom Tode Mariä I; Vom Tode Mariä II; Vom Tode Mariä III; rev. 1935–48; 6 songs orchd 1935–59
- Ach wie singt sich eine Quarte doch so schwer, 1v, pf, ?1927
- 3 Lieder (W. Busch), S, pf, 1933: Schein und Sein; Verfrüht; Es sass ein Fuchs; lost
- 4 Lieder (M. Claudius), S, pf, 1933: Es ist etwas im Menschen; Der Tod ist 'n eigener Mann; Ein gutes Gewissen im Menschen; Wenn du Paul den Peter loben hörst; nos.1, 3, 4, lost
- 4 Lieder (Novalis), S, pf, 1933: Hymnel; Das Lied der Toten; Gesang; Ich will nicht klagen mehr
- 4 Lieder (F. Rückert), S, pf, 1933: Mitternacht; Ein Obdach gegen Sturm und Regen; Das Ganze, nicht das Einzelne; Was du getan; nos.1, 2, 4, lost
- 6 Lieder (F. Hölderlin), T, pf, 1933–5: An die Parzen; Sonnenuntergang [2 versions]; Ehmals und jetzt [2 versions]; Des Morgens; Fragment; Abendphantasie
- 4 Lieder (A. Silesius), S, pf, 1935: Weg, weg, ihr Seraphine; Es kann in Ewigkeit; Du sprichst, das Grosse kann nicht; Du sprichst, versetze dich
- Das Köhlerweib ist trunken (G. Keller), 1936
- Lieder (C. Brentano), S, pf, 1936: Singet leise; Brautgesang
- Der Einsiedler (A. da Cruz, Ger. trans. K. Vossler), S, pf, 1939
- Lieder (F. Nietzsche), T, pf, 1939: Unter Feinden; Die Sonne sinkt
- 14 Motets (Bible), S/T, pf, 1940–60: Exiit edictum (2 versions); Cum natus esset; In principio erat verbum; Ascendente Jesu in naviculam; Pastores loquebantur; Nuptiae factae sunt; Angelus Domini apparuit; Defuncto Herode; Dicebat Jesus scribis et pharisaeis; Dixit Jesus Petro; Erat Joseph et Mari; Vidit

- Joannes Jesus venientem; Cum factus esset Jesus annorum duodecim; Cum descendisset Jesus de monte
- Lieder, S, pf, 1942: Frauenklage (Burggraf zu Regensburg); On arrange et on compose (Rilke); To a Snowflake (F. Thompson); Zum Abschiede meiner Tochter (J.F. von Eichendorff); Nach einer alten Skizze (C.F. Meyer); Abendständchen (Brentano); La cigale et la fourmi (J. de La Fontaine); Lampe du soir (Rilke); Ranae ad solem (Phaedrus); Tränenkrüglein (Rilke); Trübes Wetter (Keller); Ich will Trauern lassen stehen (anon.); Abendwolke (Meyer); O Grille sing (M. Dauthendey); Wer wusste je das Leben recht zu fassen (A. von Platen); Eau qui se presse (Rilke); The Moon (P.B. Shelley); On a Fly Drinking Out of his Cup (W. Oldys); The Wild Flower's Song (W. Blake); C'est de la côte d'Adam (Rilke); Envoy (Thompson); La belle dame sans merci (J. Keats); On Hearing 'The Last Rose of Summer' (C. Wolfe); Echo (T. Moore); The Whistlin' Thief (S. Lover)
 - Levis exsurgit Zephyrus (anon.), 1943
 - Sing On there in the Swamp (Whitman), 1943
 - Bal des pendus (A. Rimbaud, Eng. trans. Hindemith, Ger. trans. K.W. Bartlett), 1944
 - Le revenant (C. Baudelaire), 1944
 - Sainte (S. Mallarmé), 1944
 - To Music, to Becalm his Fever (R. Herrick), 1944
 - Two Songs (O. Cox), 1955: Image; Beauty touch me

Hindemith, Paul: Works

chamber

for 3 or more instruments

- 1 Andante und Scherzo, cl, hn, pf, 1914, lost
- 2 String Quartet [no.1], C, 1915
- 7 Piano Quintet, e, 1917, lost
- Sonata, fl, cl, b cl, hn, bn, str qnt, 1917, frag., lost
- 10 String Quartet [no.2], f, 1918
- 16 String Quartet [no.3], C, 1920
- 22 String Quartet [no.4], 1921
- 24/2 Kleine Kammermusik, wind qnt, 1923
- 30 Clarinet Quintet, 1923, rev. 1954
- 32 String Quartet [no.5], 1923
- 34 String Trio [no.1], 1924
- 3 Anekdoten für Radio, cl, tpt, vn, db, pf, 1925
- 47 Trio, va, heckelphone/+sax, pf, 1928
- String Trio [no.2], 1933
- Quartet, cl, pf trio, 1938
- String Quartet [no.6], E, 1943
- String Quartet [no.7], E, 1945
- Septet, fl, ob, cl, tpt, hn, b cl/bn, bn, 1948
- Sonata, 4 hn, 1952
- Octet, cl, bn, hn, vn, 2 va, vc, pf, 1958

for 1 or 2 instruments

- Grosses Rondo, B, cl, pf, frag., lost
- Sonata, d, vn, pf, 1912–13, lost
- 8 3 Stücke, vc, pf, 1917

11/6	Sonata, g, vn, 1917
11/1	Sonata, E, vn, pf, 1918
11/2	Sonata, D, vn, pf, 1918
11/3	Sonata, vc, pf, 1919, rev. 1921
11/4	Sonata, va, pf, 1919
11/5	Sonata, va, 1919
25/1	Sonata, va, 1922
25/2	Kleine Sonata, va d'amore, pf, 1922
25/4	Sonata, va, pf, 1922
25/3	Sonata, vc, 1923
31/3	Kanonische Sonatine, 2 fl, 1923
31/4	Sonata, va, 1923
31/1	Sonata, vn, 1924
31/2	Sonata 'Es ist so schönes Wetter draussen', vn, 1924
—	Sätze aus einer Sonate, vn, ?1925, frag.
—	8 Stücke, fl, 1927
—	Konzertstück, 2 a sax, 1933
—	Duettsatz, va, vc, 1934
—	Sonata, E, vn, pf, 1935
—	Sonata, fl, pf, 1936
—	Sonata, va, 1937
—	Sonata, bn, pf, 1938
—	Sonata, ob, pf, 1938
—	Sonata, C, vn, pf, 1939
—	Sonata, cl, pf, 1939
—	Sonata, hn, pf, 1939
—	Sonata, hp, 1939
—	Sonata, tpt, pf, 1939
—	Sonata, va, pf, 1939
—	A frog he went a-courting, variations, vc, pf, 1941
—	Sonata, eng hn, pf, 1941
—	Sonata, trbn, pf, 1941
—	Echo, fl, pf, 1942
—	Sonata, a hn, pf, 1943
—	Sonata, vc, pf, 1948
—	Sonata, db, pf, 1949
—	Sonata, b tuba, pf, 1955

Hindemith, Paul: Works

keyboard

for piano unless otherwise stated

—	Lied
—	Theme and Variations, E, 1912–13, lost
—	March, f, 4 hands, 1916, lost
6	7 Waltzes, 4 hands, 1916
—	Polonaise, c, 1917, lost
—	2 Stücke, org, 1918
15	In einer Nacht, 1917–9
17	Sonata, 1920, reconstructed by B. Billeter
19	Tanzstücke, 1920
—	Berceuse, ?1921
—	Klavierstück, 1921, lost

26	Suite '1922', 1922
37	Klaviermusik, 1925–7
—	Klavierstück, ?1927, frag.
—	Klavierstück, 1929
—	Einige Klavierstücke, 1931, frag.
—	Sonatas nos.1–3, A, G, B \flat , 1936 [no.1 based on F. Hölderlin: <i>Der Main</i>]
—	Sonatas nos.1–2, org, 1937
—	Sonata, 4 hands, 1938
—	Sonata no.3 'nach alten Volksliedern', org, 1940
—	Ludus tonalis, 1942
—	Sonata, 2 pf, 1942

Hindemith, Paul: Works

mechanical and electro-acoustic

—	Rondo, mechanical pf, 1926 [based on Klaviermusik op.37]
40	Musik für mechanische Instrumente [no.1], 1926: Toccata, mechanical pf; Das triadische Ballette, mechanical org, lost
—	Musik für mechanische Instrumente [no.2], 1927: Felix der Kater im Zirkus (film score), lost; Suite, org, lost
—	Grammophonplatten-eigene Stücke, 1930
—	Des kleinen Elektromusikers Lieblinge, trautonium, 1930
—	Konzertstück, trautonium, str, 1931
—	Langsames Stück und Rondo, trautonium, 1935; reconstructed by O. Sala

Hindemith, Paul: Works

canons

Suchen Sie eine gute Unterkunft, 4vv, 1928; Sönnlein geh nicht fort, 2vv, ?1936; Richard Donovan has Birthday, 5vv, 1941; Sing, hevin imperial, 4vv, 1942; Dolorum solacium (P. Abelard), 4vv, 1943; Sine musica nulla disciplina (Hrabanus Maurus), 3vv, 1944; Oh, Threats of Hell and Hopes of Paradise (Rubayat), 4vv, 1945; Musica divinas laudes, 3vv, brass, 1949 [arr. pf 4 hands]; Unusquisque eum cantum (Guido of Arezzo), 3vv, 1949; Du Komponist bist trist?, 5vv, 1952; Wir sind froh (sowieso), 6vv, 1952; Igitur Daniel, 3vv, 1953; Gar viele gibt's, die halten sich für Amigos, 3vv, brass, 1954; Siebzig, ja siebzig ist ein gutes Alter, 11vv, 1954; Canon, 4 insts, 1955; 40, 40, 40, 40, es lebe hoch das Konzerthausleben, 3vv, 1956; Othmar Sch Sch Sch Schoeck, 4vv, 1956; Unsre Amseln lassen sich's nicht verdrissen, 3vv, 1957; Was wäre die Welt ohne unsren Igor, 3vv, 1957; Mit Freuden seinen Wunsche entbiet', 3vv, 1958; Obgleich verspätet, gratulieren, 3vv, 1958; Dem RIAS-Kammerchor viel Glück, 7vv, 1958; Dem RIAS-Kammerchor zu seinem 10 jährigen Bestehen, 9vv, 1958; Wir gratulieren, wünschen Glück, 4vv, 1958; Festmarsch, 3 male vv, tuba, 1959; Joseph, lieber Joseph, 4vv, 1959; Wollte ich allen brieflich danken, 3vv, 1960; Et obstinati quidam cantare volentes (Johannes de Muris), 3vv, 2 insts, 1962; Hoch leb' der Jubilar, er lebe hoch, 3vv, 1962; Hoch soll er dreimal leben, 3vv, 1962; Cum sit eum proprium, 4vv, 1963

Hindemith, Paul: Works

sing- und spielmusik, übungstücke, etudes and teaching pieces

—	Studien, vn, ?1916
43/2	Lieder für Singkreise, 1926: Ein jedes Band (A. von Platen); O Herr, gib jedem seinen eigenen Tod (Rilke); Man weiss oft grade dann am meisten

	(Claudius); Was meinst du, Kunz, wie gross die Sonne sei (Claudius)
—	Übungen, vn, 1926
—	Ach wie singt sich eine Quartet doch so schwer, 1v, pf, ?1927
—	2 kleine Trios, fl, cl, db, 1927, lost
—	2 Lieder, 3vv, 1927: Geh unter schöne Sonne (Hölderlin); Wenn schlechte Leute zanken (G. Keller)
43/1	Spielmusik, fl, ob, str, 1927
44	Schulwerk, insts, 1927: I 9 Stücke in der ersten Lage, 2 vn; II 8 Kanons, 2 vn, vn/va; III 8 Stücke, str qt, db; IV 5 Stücke, str orch
—	Lügenlied, mixed chorus, orch, 1928
45	Sing und Spielmusik für Liebhaber und Musikfreunde, 1928–9: I Frau musica (Luther), 1 female v, 1 male v, mixed chorus, fl, brass, str, rev. 1943; II 8 Kanons, 2vv, inst ad lib: Hie kann nit sein ein böser Mut (old Ger.); Wer sich die Musik erküest (Luther); Die wir dem Licht in Liebe dienen (R. Goering); Auf a folgt b (Morgenstern); Niemals wieder will ich eines Menschen Antlitz verlachen (F. Werfel); Das weiss ich und hab' ich erlebt (J. Kneip); Mund und Augen wissen ihre Pflicht (H. Claudius); Erde, die uns dies gebracht (Morgenstern); III Ein Jäger aus Kurpfalz, chbr orch; IV Leichte Fünffonstücke, pf; V, Martinslied (J. Olorinus), 1v, 3 insts
—	Triosatz, 3 gui, 1930
—	2 Duette, 2 vn, 1931
—	Spiel- und Hörschule, 1931, lost
	45 Stücke, 1–2 vn, 1931
—	Plöner Musiktag, 1932: Morgenmusik von Turm zu blasen; Tafelmusik; Mahnung an die Jugend, sich der Musik zu befleissigen (cant., M. Agricola); Abendkonzert
—	Übungstück, orch, 1932, lost
—	Ausflugskantate, 1v, chorus, 4 cl, 1934, lost
—	Unterhaltungsmusik, 3 cl, 1934, lost
—	Duet, vn, db, ?1935
—	9 kleine Lieder für amerikanische Schulliederbuch, 1938
—	3 leichte Stücke, vc, pf, 1938
—	2 Fugues, pf, 1940
—	Old Irish Air (trans. Hindemith), mixed chorus, hp, pf/str orch, 1940, collab. Berkshire Music Center students
—	Agnus Dei und Dona nobis, male chorus, 1941
—	Enthusiasm, fl, pf, 1941
—	Introduction and Passacaglia, str trio, 1941
—	Lied (I am thee), 1v, pf, 1941
—	Sonata, pf, 1941, 1st movt only
—	Stücke, bn, vc, 1941
—	6 ganz leichte Stücke, bn, vc, c1942
—	Gay, 2 vc, c1942
—	Kleine Sonata, vc, pf, 1942
—	Trio, rec ens, ?1942
—	Ludus minor, cl, vc, 1944

Hindemith, Paul: Works

parodiestücke

Dramatic: Mitternacht (melodrama), bn, flugelhorn, hn, trbn, va, perc, 1918, lost; Der Orkan (monodrame lyrique), 1919; Frau Sorge (melodrama, L. Jakobowski), pf, lost; Melodrama (instructions for US tax form 1040), 1v, inst, 1944
Inst: Das Grab ist meine Freude, festive march, cl, 2 vn, vc, db, pf, ?1917, lost; Gut

Zid, waltz, fl, 2 vn, vc, db, pf, ?1917, lost; Musik für 6 Instrumente und einen Umwender, march, fl, 2 vn, vc, db, pf, ?1917, lost; The Spleeny Mau, rag, fl, 2 vn, vc, db, pf, ?1917, lost; Jubiläumsmusik, str qt, 1917, lost; Todtmooser Abschiedsmarsch mit Hymne, pf 4 hands, 1917, lost; Fox-trot, 1919, lost; Een krachtig vvedsel, waltzes, fl, 2 vn, va, 2 vc, db, pf, 1920, lost; Colombo, Intermezzo, pic, str qnt, pf, 1920, lost; Gouda-Emmental Marsch, pic, str qnt, pf, 1920, lost; Lijonel, der Abschieds-Foxtrot, pic, str qnt, pf, 1920, lost; Young Lorch Fellow, rag, pic, str qnt, pf, 1920, lost; Das atonale Cabaret, 1921, lost [see also Vocal, below]; Eröffnungsmarsch, pf 4 hands; Valse Boston, pf; Musik zum Genossenschaftsfest 'Einfuhrmesse in Timbuktu', ob, vn, perc, 1922, lost; Der Sturm im Wasserglas, berceuse, pic, str qnt, pf, 1922, lost; Bobby's Wahn-Step, twostep, pf, 1922, lost; Tipopo-Regiments-Marsch, pf, 1922, lost, arr. 2 fl, 2 cl, t sax, 2 hn, 2 trbn, 2 vn, vc, 1924; Minimax (Repertorium für Militärorchester), str qt, 1923; 2 Shimmies, 2 vn, tpt, sax, trbn, pf, perc, 1924, lost; Ouvertüre zum Fliegenden Holländer, wie sie eine schlechte Kurkapelle morgens um 7 am Brunnen vom Blatt spielt, str qt, ?1925; Musikalisches Blumengärtlein und Leyptziger Allerley, cl, db, 1927; In diesen heiligen Hallen, db, ?1930; Bass im sechsten Stock (Des Löwen Wonne), db, ?1930; Marsch, wind, 1932, lost

Vocal: Heimat-Sehnen, 1v, pf, 1920, lost; Das atonale Cabaret, 1921, lost [see also Inst, above]; Mein Lieschen (F. Wedekind), 1v, gui, 1921; Der Leierkastenmann, Bar, hmn, 1921, lost; Der Kater ist ein schönes Tier, 1v, pf; Die Schwiegermutter, male v, cl, 3 hn, bar, b trbn; 2 Lieder (A. Holz: *Dafnis*), T, 2 fl, 2 cl, 2 hn, 2 bn; Das Lied vom gehorsamen Mägdelein (Wedekind), 1v, gui; Lied 'im Stile Richard Strauss' (bee-keeper's newspaper), S, str qt, ?1925, lost; The Expiring Frog (Recitative e aria ranatica) (Encyclopaedia Britannica, C. Dickens), 1v, pf, 1944

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editions, arrangements etc.

Works by A. Ariosti, J.S. Bach, H. Biber, G. Gabrieli, G.F. Handel, C. Monteverdi, D. Popper, M. Reger, R. Schumann, C. Stamitz, A. Vivaldi and others; cadenzas for concertos by Mozart, 1933

Principal publisher: Schott

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Hindustani music.

The classical music of north India. See [India](#), [Subcontinent of](#).

Hine, William

(*b* Brightwell, Oxon., 1687; *d* Gloucester, 28 Aug 1730). English organist and composer. He became a chorister of Magdalen College, Oxford, in 1694 and in 1705 was appointed a clerk. He was removed from his place in the same year, when he went to London and studied under Jeremiah Clarke (*i*). In 1707 he became deputy to Stephen Jeffries, organist of Gloucester Cathedral, and in 1710 was promised the succession to the next vacancy, which occurred on Jeffries's death in 1713. Shortly afterwards Hine married Alicia, daughter of Abraham Rudhall of Gloucester, the famous bellfounder. Samuel Arnold (*Cathedral Music*, iii, London, 1790, 226) reported that Hine was a fine singer who performed 'elegantly in a feigned Voice, and was esteemed an excellent Teacher of singing'. His wife survived him and lived until 28 June 1735. Both were interred in the eastern ambulatory of the cloisters, where a tablet to their memory states that the dean and chapter had voluntarily increased Hine's stipend in consideration of his deserts; the Latin inscription of this tablet is reproduced by West.

Philip Hayes presented a portrait of Hine (his father's instructor) to the Music School, Oxford. It was no doubt this association between Hine and the Hayes family that misled Eitner into recording a second William Hine and assigning to him some of the biographical details that properly belong to William Hayes. In 1731 Hine's widow published, by subscription, *Harmonia sacra Glocestriensis, or Select Anthems for 1, 2 and 3 Voices, and a Te Deum and Jubilate, Together with a Voluntary for the Organ* (Voluntary ed. in RRMBE, vi, 1969). The *Te Deum* is by Henry Hall, but the other compositions are by Hine.

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W.H. HUSK/SIMON HEIGHES

Hines, Earl (Kenneth) [Earl Fatha, Fatha]

(*b* Duquesne, PA, 28 Dec 1903; *d* Oakland, CA, 22 April 1983). American jazz pianist and bandleader. He studied the trumpet briefly with his father, took his first piano lessons with his mother, and later studied with other teachers in Pittsburgh. He first played professionally in 1918, accompanying the singer Lois Deppe, with whom he later made his first recordings; his earnings allowed him to study with two local pianists.

Hines moved to Chicago in 1923. He played with Carroll Dickerson's orchestra at the Entertainer's Club (c1925), on a 42-week tour to the West Coast and Canada (1925–6) and back in Chicago at the Sunset Club. During this last engagement Hines and his fellow sideman Louis Armstrong doubled as members of Erskine Tate's Vendome Theater Orchestra. In 1927 Hines became director of Dickerson's group under Armstrong's nominal leadership and at the end of the year he joined Jimmie Noone's band at the Apex Club. In 1928 Hines recorded several titles with Noone, including *Apex Blues* (1928, Voc.), and made a series of influential recordings with Armstrong, among them the highly original trumpet and piano duet *Weather Bird* (1928, OK); he also recorded a group of solos for QRS.

On his 25th birthday Hines inaugurated his own band at the Grand Terrace in Chicago, where he played for ten years; the band became known through nationwide tours and, from 1934, radio broadcasts. Until 1947 he continued to lead big bands, featuring such important figures as Billy Eckstine, Sarah Vaughan, Charlie Parker, Dizzy Gillespie and many others. From 1948 to 1951 Hines played with Armstrong's All Stars and afterwards worked with small groups led by himself and others, attracting critical notice in the mid-1960s for his solo, trio and quartet playing. He led his own small

band into the 1980s, and continued to perform regularly in the USA and abroad until the weekend before his death.

One of a small number of black American pianists whose playing shaped the history of jazz, Hines was an ensemble pianist from the beginning of his career (unlike many earlier pianists, primarily soloists who adapted to ensemble playing). Many pianists of the time, particularly in the Midwest, had largely eliminated ragtime influence from their right-hand techniques, preferring a sparse linear approach to the thicker texture of ragtime and integrating the piano with the ensemble. Hines's version of this, present in nascent form in his earliest recordings, is often called 'trumpet style': clearly articulated melody without ragtime figuration, often played in octaves, and tremolo approximating wind vibrato. The left-hand technique of the period was similar among pianists of otherwise widely divergent styles – a single note, octave or 10th on the strong beats of the bar, with a chord, usually centred c', on the weak beats; the result was an explicit statement of the pulse. Hines, using 10ths a great deal, took this common technique as a point of departure, interrupting its regularity to play off-beat accents and to contradict or all but dissolve the metre. These qualities were already apparent in his early performances with Armstrong, as shown by his famous break in *Skip the gutter* (1928, OK). Into the 1930s he extended this device to produce solos of great textural variety; his playing was also characterized by the use of arpeggios through several octaves, intermittent silences and constant attention to line – features impersonal enough, taken in isolation, to point out new directions to a generation of pianists.

Hines's ability to change his style but retain his identity as a pianist undoubtedly conditioned his attitudes as a bandleader. Over two decades he led innovative jazz groups, and he was among the few musicians of his generation to appreciate the new features of bop, which he introduced into his band through the presence of bop musicians.

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JAMES DAPOGNY/R

Hines [Heinz], Jerome (Albert Link)

(b Hollywood, CA, 8 Nov 1921). American bass and composer. He studied chemistry, mathematics and physics at the University of California while being trained as a singer by Gennaro Curci. His début at the San Francisco Opera (as Monterone in *Rigoletto*, 1941) led to offers from various American orchestras and the New Orleans Opera, which decided him to concentrate on singing. In 1946 he won the Caruso Award, which included a début at the Metropolitan Opera (the Sergeant in *Boris Godunov*). The following years brought operatic appearances in Rio de Janeiro, Buenos Aires and Mexico City, and concerts with Toscanini (recording of the *Missa solemnis*, 1953). His performances at the Glyndebourne and Edinburgh festivals (1953) as Nick Shadow and in Munich (1954) as Don Giovanni established his European reputation, which was confirmed in 1958 when he made his La Scala début as Handel's Hercules and sang Gurnemanz at Bayreuth. Subsequent Bayreuth appearances included King Mark and Wotan (*Die Walküre*). In 1962 he sang Boris Godunov at the Bol'shoy. Hines's huge voice and solid technique enabled him to perform a wide repertory, most of which he sang at the Metropolitan over 41 seasons. His careful preparation of the historical and psychological aspects of each role led to especially vivid projections of such parts as Boris Godunov and Philip II (*Don Carlos*). His many operatic recordings include Banquo (*Macbeth*) and Heinrich der Vogler (*Lohengrin*). He has published a number of papers on mathematics, two excellent books about his art, *Great Singers on Great Singing* (Garden City, NY, 1982) and *The Four Voices of Man* (New York, 1997), and an autobiography, *This is my Story, this is my Song* (Westwood, NJ, 1968); he has composed *I am the Way*, an opera on the life of Christ (1969, Philadelphia), which has been performed in a number of American cities.

RICHARD BERNAS

Hingeston [Hingston], John

(bYork, c1606; bur. London, 17 Dec 1683). English organist, composer and viol player. He was the son of Thomas Hingeston, vicar-choral of York Minster and rector of St Lawrence, York. His name appears in two lists of York Minster choristers dating from 1618–19. On 17 March 1620 he was hired by the Yorkshire nobleman Francis Clifford, 4th Earl of Cumberland, to play 'upon the organs'. Within a year he had joined the Clifford household and was formally apprenticed to the earl in August 1621. A month later he was sent to London to study with Orlando Gibbons, returning to Yorkshire some time before February 1625. He remained in the Clifford household until 1645.

Hingeston's career flourished during the Commonwealth period. He is listed in Playford's *Musicall Banquet* (RISM 1651⁶) as one of nine 'excellent and able masters' for the organ and virginal. He became organist to Oliver Cromwell shortly after the establishment of the protectoral household in April 1654, and was placed in charge of 'his Highness Musique', a band of eight musicians and two boys. In February 1657 he petitioned the Council for the Advancement of Musick, seeking the incorporation of a college with

powers to regulate the practice of music and the reappropriation of funds enjoyed by royal musicians under Charles I. At the Restoration he was appointed as a viol player in the King's Private Musick and Keeper of His Majesty's Wind Instruments. He also became warden and deputy marshall of the revived Westminster Corporation of Music. At his death his pupils included his nephew Peter Hingeston, John Blagrave and Henry Purcell.

Hingeston's works deserve to be better known. His consort music for viols and violins is mainly preserved in a set of partbooks (*GB-Ob* Mus.Sch.D.205–11) that he presented to the Oxford Music School between 1661 and 1682, and in a related autograph organbook (*Ob* Mus.Sch.E.382) acquired by the university some time after his death. 26 of the fantasia-suites contained in these sources are modelled on the three-movement sets of Coprario, William Lawes and John Jenkins. *Mr. Hingeston's Consort* comprises three four-movement dance suites (pavin–almande–corant–saraband), identical in form to Locke's *Little Consort* (dated 1651 in an autograph score in *GB-Lbl* Add 17801), and the fantasia-suites for two basses are similar in style to Locke's duos of 1652. The fantasias and airs for three bass viols, which probably date from Hingeston's employment in the Private Musick, are unusual in their scoring for three equal instruments. He wrote the fantasia-suites and multi-movement dance suites for cornetts and sackbuts for the Protectorate court. Most of his wind music is in an incomplete set of partbooks (*Lv*) dating from the Commonwealth period and bound with Cromwell's personal coat of arms.

WORKS

2 anthems: Blessed be the Lord my strength, Withdraw not thy mercy, music lost, words in J. Clifford, *The Divine Services and Anthems* (London, 2/1664)

172 dances, cornetts, sackbuts, *GB-Lv* (2 sackbut pts only)

27 fantasia-suites, *Ob*: 9 for vn, b viol, org; 6 for 2 vn, b viol, org; 4 for 2 b viols; 2 for 5 viols (2 tr, 2 t, b, org); 1 for vn, b viol, org (org pt only); 1 for vn, b viol, pedal hpd/org (org pt only); 2 for 3 viols (tr, t, b), org (1 inc., org pt only); 1 for 2 viols (tr, b); 1 for 2 cornetts, sackbut, org

2 fantasia-suites, cornetts, sackbuts, *Lv* (2 sackbut pts only)

1 fantasia-suite, cornett, sackbut, org, *Lv* (sackbut pt only), *Ob*

36 fantasia-almande pairs, *Ob*: 8 for 4 viols/vns (2 tr, 2 b), org; 8 for 3 viols (tr, t, b), org; 8 for 3 viols (2 tr, b), org; 6 for 3 viols (tr, 2 b), org (org pt only); 3 for 6 viols (2 tr, 2 t, 2 b), org; 2 for 5 viols (2 tr, 2 t, b), org; 1 for 2 tr, 2 b, org (org pt only)

18 fantasias and airs (incl. 2 settings of the same almande), 3 b viols, *Lbl*

1 fantasia, 3 viols (2 tr, b), org, *Ob*

1 set of divisions, b viol, *Lcm*

Mr Hingeston's Consort, tr and b viols, virginal/org, *BEcr* (b pt only)

Voluntary, org, *Och*

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AshbeeR, *i*, *v*, *viii*

BDECM

DoddI

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LYNN HULSE

Hinner, Philipp Joseph

(*b* Wetzlar, 1754; *d* after 1805). German harpist and composer, active in France. He went to Paris at an early age and in 1769 appeared as a harpist at the Concert Spirituel. He studied the harp with Francesco Petrini and by the end of 1775 (according to Coüard-Luys) his reputation had earned him the office of harpist in ordinary to Queen Marie Antoinette. After a brief stay in Naples (1777–8) he went to London, where he was advertised as a ‘celebrated Performer on the Harp from the Court of France’ at all 12 Bach-Abel Concerts in 1781, and became acclaimed as a sensitive player of adagios. He returned to Paris in 1783 and remained active there as a virtuoso and composer until 1805.

Hinner was one of the two harpists named by Forkel as ‘extraordinary artists’ (*Musikalischer Almanach* 1783, 1784). He composed numerous pieces for the harp (printed in Paris and London c1780–94), including sonatas with violin (opp.5–7, 9), duets for two harps (opp.1, 3, 8, 10), accompaniments to *ariettes* by various composers (opp.4, 11) and variations. He also composed two comic operas: *La fausse délicatesse* (1776) and *Les trois inconnues* (1783).

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*Gerber*L

*Gerber*NL

*Honegger*D

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HANS J. ZINGEL/R

Hinners.

American firm of organ builders. It was founded in Pekin, Illinois, in 1879 by John L. Hinners (*b* Wheeling, WV, 11 Aug 1846; *d* Pekin, IL, 24 Aug 1906) for the manufacture of reed organs. Hinners had previously worked as a foreman for Mason & Hamlin. J.J. Fink became his partner for a short time in 1881, and in 1886 he was joined by U.J. Albertsen, the name changing to Hinners & Albertsen. Around 1890 they began making pipe organs, the first recorded instrument being installed in 1892 in the German Evangelical Church of Huntingburg, Indiana. In 1902 the firm incorporated under the name of Hinners Organ Co., with John Hinners, his son Arthur, Jacob A.

Roelf and Heilo J. Rust as principals. Arthur Hinners (*d* 1955) became director of the firm on the death of his father. Although the company's output was considerable, and 97 employees are recorded for 1921, Hinners was content to build small organs for small churches, many of them pre-designed and sold via catalogues. Tracker-action organs continued to be produced in quantity long after other firms had abandoned this type of mechanism; the largest organ was a 25-stop instrument in St Paul's, Pekin. Damaged by the Depression, Hinners ceased building pipe organs in 1936, but continued to make reed organs under the direction of Louis C. Moschel until the firm was dissolved in 1942.

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BARBARA OWEN

Hinrichs, Gustav

(*b* Ludwigslust, 10 Dec 1850; *d* Mountain Lake, NJ, 26 March 1942).

American conductor, impresario and composer of German birth. He studied first with his father and later in Hamburg with Marxsen. He began conducting at the age of 15 and five years later moved to San Francisco, where he taught and conducted the Fabbri Opera. In 1885 he became assistant to Theodore Thomas in New York as director of the American Opera Company. After its failure he established his own company in Philadelphia in 1888, and during the ten seasons of its existence conducted the American premières of Mascagni's *Cavalleria rusticana* (1891) and *L'amico Fritz* (1892), Bizet's *Les pêcheurs de perles* (1893) and Puccini's *Manon Lescaut* (1894). He also directed his own opera, *Onti-Ora*, at its première on 28 July 1890. Hinrichs was later active in New York, where he taught and conducted at the National Conservatory and at Columbia University (1895–1906); he conducted at the Metropolitan Opera during the 1899–1900 and 1903–4 seasons. He seems to have retired by 1910. His other compositions include a symphonic suite and some vocal works, none of which was published. He was married to the soprano Katherine Fleming.

BRUCE CARR

Hinrichsen.

See [Peters](#).

Hinsz [Hinsch, Hins, Hintz, etc.], Albert Anthoni

(b Hamburg, 1704; d 1785). Dutch organ builder of German birth. He moved to Groningen in 1728 to establish an independent organ building business. In 1729 he completed the rebuilding of the *Rugpositief* of the organ at the Martinikerk begun by F.C. Schnitger the elder, who had died. Hinsz married Schnitger's widow in 1732, and merged Schnitger's business in Zwolle with the one in Groningen.

In total Hinsz built 24 new organs in 55 years and repaired and rebuilt many others. He earned a high reputation during his lifetime. His organs fall into three categories: firstly, two-manual and independent Pedal organs of about 30 stops, with a *Rugpositief*, and with Pedal towers on each side of the *Hoofdwerk* case and a fake *Borstwerk*. This type displays the influence of such Schnitger instruments as those in the Grote Kerk, Zwolle, and the organ in the Pepergasthuiskerk, Groningen (now in Peize), with its independent pedal department and a fake *Borstwerk* with façade pipes incorporated between the *Hoofdwerk* case portion and the case foundation. Instances include Leens (1734); Bovenkerk, Kampen (1743, three manuals and pull-down pedals; a real *Borstwerk* and independent Pedal were added in 1789 by F.C. Schnitger the younger and H.H. Freytag); Almelo (1754); Midwolda (1772); Harlingen (1776); Bolsward (1785) and Uithuizermeeden (1785). The second type have two manuals with *Hoofdwerk* and *Rugwerk* and pull-down pedals of about 20 stops; of the third type are one-manual organs of eight to 13 stops with pull-down pedals. He also built a number of chamber organs.

By 1749 Hinsz's main competitor in Friesland, Johan Mich(a)el Schwartzburg [Swartzburg], had died, giving him a near-monopoly on the supply of new organs in the province. At this time Hinsz made changes to the design of his instruments. He introduced the labial Cornet (first at Almelo, 1754), often at 16' pitch, and the Tierce mixture; he added a Woudfluit 2' to the *Hoofdwerk* and, in the Dutch tradition, added a Baarpijp to the same department to accompany the Vox Humana. He removed the Quint or Sifflet 1–1/2' and Scherp from the *Rugwerk*, and pedal mixtures; he replaced the Quintadena 16' of the Great with a Bourdon 16' and extended the manual compass from its usual C–c''' to C–d''' or f'''. Whenever space and money allowed, instruments were adapted from the old choir pitch (*Chorton*) to the increasingly popular lower chamber pitch (*Cammerton*, about $a' = 415$) and near-equal temperament (probably a 1/6–comma tuning) was used (for the first time in the Buitenkerk, Kampen, 1754).

After Hinsz's death his business was carried on by his stepson F.C. Schnitger the younger, who shortly afterwards entered into a partnership with H.H. Freytag. Hinsz's influence was considerable; his pupils included case maker Lambertus van Dam (1744–1820), Albert van Gruisen (c1741–1824), who both worked mainly in Friesland, and Matthijs Hanssen Hardorff (d 1802) of Leeuwarden. Hinsz's significance lies above all in the way in which he built upon and refined the achievement of F.C. Schnitger the

elder, both in terms of organ appearance (far more elaborate case work with softer and rounded lines) and of sound.

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ADRI DE GROOT

Hintergrund

(Ger.).

See [Background](#); see also [Layer](#).

Hintersatz

(Ger.).

The ranks of pipes placed behind the case pipes in the late medieval organ. See [Organ stop](#).

Hintz [Hinsch], Ewaldt

(*b* Danzig [now Gdańsk]; *d* after c1666). German organist and composer. He was a pupil of Froberger. About 1656 he was organist to the Danish court, and he was Paul Siefert's successor as organist of St Marien, Danzig, from about 1660 to about 1666. His only extant work, an elaborate organ chorale, *Allein zu dir, Herr Jesu Christ*, is found in the Pelplin Tablature (*PL-PE*) among a group of compositions intabulated about 1680. Only the name Ewaldt is given in the tablature, and the piece has been published under this name twice (AMP, ii, 1964, facs. repr., and CEKM, x/1, 1965); Klaus Beckmann has since plausibly identified 'Ewaldt' with Hintz and published the chorale again (*Anton Neunhaber und Ewaldt Hintz: drei Choralbearbeitungen*, Wiesbaden, 1974). More reliable, however, is the edition by J. Erdman (*Utwory organowe z tabulatury pelplińskiej* [Organ works from the Pelplin Tablature], Warsaw, 1981). Judging by its style Hintz was influenced by the north German school of organist composers.

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JERZY GOŁOS

Hintze, Jacob

(*b* Bernau, 4 Sept 1622; *d* Berlin, 5 May 1702). German music editor and composer. He moved to Spandau as a boy when, because of the Thirty Years War, his father became a town musician there, and from 1638 to 1640 he was a pupil of the Berlin town musician Paul Nieressen. After studying for three further years at Spandau he spent five years travelling, which took him to Stettin, Elbing and Danzig, to Wehlau and Königsberg, where he studied with Johann Weichmann, to Insterburg, where he worked for about two years, and as far as Lithuania, Livonia and Sweden. After the peace treaty of 1648 he returned to Spandau by way of Denmark, Rügen and Pomerania and worked briefly with his father. In 1649 he was working at Küstrin, in 1650 in Berlin and from 1651 to 1659 in Stettin. On 1 August 1659 he succeeded Nieressen as town musician in Berlin and remained there until his death, which resulted from a stroke after he had for long suffered from palsy. His funeral oration was given on 14 May 1702 by P.J. Spener.

After the death of Johannes Crüger in 1663, the publisher Christoph Runge commissioned Hintze to issue further editions of the successful songbook *Praxis pietatis melica* which Crüger had initiated, and he supervised the 12th to the 28th editions (1666–98) of this book. The 12th edition is prefaced by a Latin panegyric by Crüger that shows how highly he valued Hintze as a 'musicus peritissimus et amicus singularis'. Hintze appended to the same edition his own *65 geistreiche epistolische Lieder*, 56 of whose texts are verses by Martin Opitz published in 1624. They can be performed either as four-part pieces or as songs for one voice and continuo: one book gives the melody and the bass (which is figured), a second the alto and tenor parts. In 1695 Hintze published an independent edition of them in which, as the title-page makes clear, the possible ways of performing them are still more varied. No research has yet been done on the modifications that Hintze made in his capacity as editor in the many other editions of the *Praxis pietatis melica*: only after such research will it be possible to assess his achievement properly.

EDITIONS

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(US-NH 21.h.59). See [Sources of keyboard music to 1660, §2\(iii\)](#).

Hip hop.

A collective term for black American urban art forms that emerged in the late 1970s; it is also applied specifically to a style of music that uses spoken rhyme ([Rap](#)) over a rhythmic background mainly characterized by the manipulation of pre-existing recordings. Reputedly, the term was first used by the Bronx rapper, Lovebug Starsky, and came to denote the lifestyle, fashions and cultural expressions of the Bronx, New York City, during the mid-1970s. Activities covered by the term included graffiti art and 'breaking', a competitive acrobatic style of dance largely popularized by young Latinos. Music was central to the movement, and was created almost entirely by DJs; the first hip hop DJ was the Jamaican-born Kool Herc, followed by Grandmaster Flash, Afrika Bambaataa, Grandwizard Theodore, Charlie Chase, Baby D, Jazzy Jay, Red Alert and many others.

Sound systems were set up in parks, schools and abandoned buildings in the Bronx, and, following Jamaican traditions, Kool Herc added MCs to his DJ sets, playing short sections of percussion from funk records by artists such as James Brown and Rufus Thomas. Following this lead, Afrika Bambaataa and Grandmaster Flash added eclecticism and technical innovation. Through the inventiveness of Cowboy, Grandmaster Caz and Starsky, Herc's addition of MCs progressed into the form of cadenced spoken rhymes now known as rapping. When hip hop was finally recognized by the mainstream record industry in 1979, rappers became predominant. Many rap artists still consider hip hop to be a more authentic description of a way of life that extends beyond professionalism and specialization.

DAVID TOOP

Hipkins, Alfred (James)

(*b* London, 17 June 1826; *d* London, 3 June 1903). English writer on musical instruments. Apprenticed as a piano tuner at Broadwood when he was 14, he remained there for the rest of his life. His formal musical training was minimal yet he became a pioneer in the revival of early keyboard instruments, performing Bach's Chromatic Fantasia and Fugue on the clavichord, and some of the Goldberg Variations on the harpsichord before the Musical Association in 1886. His research on the acoustics of struck strings is reported in the *Proceedings of the Royal Society* (1884–5), and extensive work on the standardization of pitch and on equal temperament was formative in their general adoption. A prolific contributor

to *Grove*¹, Hipkins also wrote major articles on pitch and the piano for the classic ninth edition of the *Encyclopaedia Britannica* (1875–89). Reprinted in succeeding editions, these essays were of seminal influence: widely read and frequently quarried, not always accurately and rarely with acknowledgment, by subsequent writers until well into the 20th century. *A Description and History of the Pianoforte* (London, 1896, 3/1929/R), consolidated his reputation as a leading, if somewhat anglophile, authority on the subject. The beautifully produced *Musical Instruments: Historic, Rare and Unique* (Edinburgh, 1888, 3/1945) demonstrates a wider, and arguably even more significant scholarship, as it includes examples from India, China, Japan and South Africa. This was followed by a preface to C.R. Day's *The Music and Musical Instruments of Southern India and the Deccan* (London and New York, 1891/R); the preface has been acclaimed by Ki Mantle Hood as a landmark in ethnomusicology.

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CYRIL EHRLICH

Hirano, Kenji

(*b* Tokyo, 1 April 1929; *d* Tokyo, 1 Sept 1992). Japanese musicologist. He read Japanese music history and literature at the University of Tokyo (BA 1953, MA 1955), and studied privately various genres including *noh* theatre, *nagauta* and *sōkyoku* (*koto* music). After teaching at Kansai University, Osaka (assistant 1958, lecturer 1960, associate professor 1963), he returned to Tokyo to teach at Dokkyo University (associate professor 1969, full professor 1970). Subsequently he taught at the Tokyo National University of Fine Arts and the University of Tokyo. Based on his training in Japanese philology, Hirano's research contributed to the rediscovery of forgotten traditions, the placement of Japanese musics in wider contexts by comparing Japanese genres with similar Asian traditions, the description and analysis of complete repertoires and the introduction of experiments and reconstructions into historical research. He made much of the connection between research and sound recording; as a result, many of his writings have accompanying sound discs. The most important scholar of Japanese music of his generation, his work exerted an influence both in Japan and beyond, and publications such as *Nihon koten ongaku bunken kaidai* (1987), *Iwanami kōza Nihon no ongaku, Ajia no ongaku* (1988–9) and *Nihon ongaku daijiten* (1989) are considered among the most reliable Japanese music research tools.

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YOSIHIKO TOKUMARU

Hirao, Kishio

(*b* Tokyo, 8 July 1907; *d* Tokyo, 15 Dec 1953). Japanese composer. He studied medicine and then German literature at Keiō University, from which he graduated in 1930; at the same time he studied music theory with Ryūtarō Hirota and Tetsu Ōnuma. In 1931 he went to study in Paris at the Schola Cantorum and then, from its foundation, the Ecole César Franck, where he remained a composition student until 1936. He returned to Japan and won the prizes offered by the New SO in 1937, for *Kodai sankā*, and 1938, for *Sumida-gawa*. In 1940 his String Quartet won a prize sponsored by the Japan Composers' League, establishing his position as a composer of instrumental music. After World War II he became a leader of musical activities in Tokyo as composition professor at the Kunitachi Music School (later Music College) from 1947 and as chairman of the Japanese Society for Contemporary Music from 1949. His music shows the influence of modern French music in its modal tendency and preference for woodwind, while he was searching for a characteristically Japanese harmonic and melodic system. He favoured chamber music, often in classical sonata form.

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Chbr: Str Qt, 1940; Fl Suite, 1940; Fl Sonatine, 1941; Sonata, vn, pf, 1947; Pf Sonata, 1948; Trio, fl, vn, pf, 1949; Wind Qnt, 1950; Sonata, ob, pf, 1951

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Many songs

Principal publishers: Kawai Gakufu, Ongaku-no-Tomo Sha, Zen-on Gakufu

MASAKATA KANAZAWA

Hirmologion [hirmologium].

See [Heirmologion](#).

Hirokami, Jun'ichi

(b Kanagawa, 5 May 1958). Japanese conductor. He studied at the Tokyo College of Music, and after graduating in 1983 became an assistant conductor of the Nagoya PO. In 1984 he won first prize at the first Kirill Kondrashin International Conducting Competition in Amsterdam. One of the jurors was Ashkenazy, who was so impressed with Hirokami that he engaged him as the conductor of his Japanese tour in 1985. In the next few years Hirokami was invited to conduct leading orchestras throughout the world, including the French National Orchestra, the Berlin Radio SO, Montreal SO, Israel PO, the Concertgebouw Orchestra, Vienna SO, the LSO and the RPO. In 1989 he made his début at the Sydney Opera House with *Un ballo in maschera*. In 1991 he became principal conductor of the Norrköping SO, where he added many contemporary Swedish works to his repertory. In 1995 he was appointed principal conductor of the Japan PO. Hirokami's conducting, in a repertory ranging from Handel to contemporary music, is characterized by colourful lyricism, dynamic rhythm and a strong sense of drama. Among his recordings are orchestral works by Borodin, Atterberg and Linde.

MASAKATA KANAZAWA

Hirose, Ryōhei

(b Hakodate, Hokkaido, 17 July 1930). Japanese composer. He studied harmony and piano with Hidetake Tsutsui (from 1947), with Ikenouchi (from 1953) and at the Tokyo National University of Fine Arts and Music with Ikenouchi and Yashiro (1955–62). After this period he took a serious interest in Japanese instruments, from which arose a series of compositions. The very tense and dramatic style found in these is evident also in his pieces for European instruments of the early 1970s. In 1971–2 and 1973 he made visits to India, and these brought him to a 'pan-Asian'

style often influenced by Indian ragas and drone techniques. At the same time he continued to write for Japanese instruments; his Shakuhachi Concerto won an Otaka Prize in 1976. In 1977 Hirose became a professor at the Kyoto Municipal University of the Arts; he has continued to compose prolifically. He displayed an interest in the recorder in the 1970s and the viol in the 1990s; in a series of works for flute orchestra beginning in 1979 he has exploited the flute's inherent abilities. His experimentation with tone colours is apparent in *Enbu* (1985), where Indian sitar and Japanese shamisen combine with electronic sounds, and in *Kotohogi* (1995), where he contrasts groups of koto, shamisen and shakuhachi. Further information is given in K. Hori, ed.: *Nihon no sakkyoku nijusseiki* ('Japanese compositions in the 20th century', Tokyo, 1999), 217–19.

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Vocal: Vivarta, children's chorus, shakuhachi, perc, 1973; 5 Laments, male chorus, 1980; Umidori no shi [Song of Seabirds], male chorus, 1981; Hamanasu March, chorus, ww ens, 1988; Kumamoto sankā [Hymn to Kumamoto], chorus, orch, 1989; Chatsumi-uta niyoriu hen'yō [Metamorphosis on Tea-Picking Song], chorus, 4 viol, 1993; Kamui no mori de [In the Forest of Kamui], chorus, pf, 3 perc, 1993; 5 Anthems, female chorus, 1995; Da Da Da, children's chorus, 1995

Principal publishers: Ongaku-no-Tomo Sha, Zen-on Gakufu

MASAKATA KANAZAWA

Hirsau, William of.

See [Wilhelm of Hirsau](#).

Hirsch, Abraham

(*b* 1815; *d* 1900). Swedish publisher, music dealer and printer. He began his career as an apprentice in Östergrens bok-och musikhandel in Stockholm in 1829. The history of the Östergren shop went back as far as 1802 when Pär Aron Borg started selling music from his home in Stockholm, thus founding the firm that was to become one of Sweden's largest and most long-lived music publishing houses. By 1804 Borg, in partnership with Ulrik Emanuel Mannerhjerta, had opened a music shop. This was taken over by Gustaf Adolf Östergren (1791–1825) who not only sold music and instruments but was also a publisher. After Östergren died, the business passed through various hands until 1831, when Abraham Hirsch, at the age of 17, took over the daily management. In 1837 he bought the business and a year later he acquired a lithographic printing press and continued to expand. In 1842 Hirsch bought the stock of Albert Wilhelm Möller, an earlier employee of Östergren's who had left in 1831 to set up his own business. It was not until this year that Hirsch finally changed the name of the firm from Östergrens to Hirsch musikhandel. In 1874 he sold his shop to Julius Bagge and from 1884 the publishing firm was run by Hirsch's son Otto. Both shop and stock were eventually taken over by Gehrmans.

Hirsch published works mainly by Swedish contemporary composers, including light music for piano, sonatas and chamber music, songs and male-voice quartets, but also arrangements of symphonies and operas. The growth of his stock is recorded in more than a dozen printed catalogues and in his plate numbers, which proceed in orderly succession to 2659 (1915). He also published two important music periodicals: *Stockholms musiktidning* and *Ny tidning för musik*. Hirsch was one of the initiators of the Swedish publishers' association (1843) and in 1853 he established a pension fund for Swedish music and book dealers.

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VESLEMÖY HEINTZ

Hirsch, Leonard

(*b* Dublin, 19 Dec 1902; *d* Bristol, 4 Jan 1995). Irish violinist. He studied with Adolf Brodsky at the Royal Manchester College of Music (1919–27), and became a principal and soloist with the Hallé Orchestra under Harty, who occasionally appeared as pianist with the quartet Hirsch formed in

1925. He was leader of the BBC Empire Orchestra from 1937 until it was disbanded in 1939. A pioneer of wartime concerts in air-raid shelters, he sometimes gave three concerts during an evening's raid, and was also a member of the wartime RAF SO, with which he toured the USA. He formed a new Hirsch Quartet in 1944, and was the leader of the Philharmonia Orchestra from its formation in 1945 until 1949; he also led the Sinfonia of London, and in 1961 formed the Hirsch Chamber Players, which he directed. A professor of the violin at the RCM (and an honorary Fellow), his work with young musicians became increasingly important from 1948 when he began a close association with the National Youth Orchestra of Great Britain. He was the first music director of the BBC Training Orchestra at Bristol (1966–9) and in 1964 became chief music consultant for Hertfordshire, training and conducting a county youth orchestra that also performed in London and abroad.

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S.M. NELSON

Hirsch, Paul (Adolf)

(*b* Frankfurt, 24 Feb 1881; *d* Cambridge, 23 Nov 1951). British collector of German origin. Hirsch's name is perpetuated by the great music library which he began to assemble in 1896 and took to Cambridge when he left Germany 40 years later. He devoted all the energy and leisure that he could spare from his work as an industrialist to extending the range and depth of the collection. He added to it extensively in Cambridge, where the books were deposited in the University Library, and continued to enrich it with gifts even after he had sold it to the British Museum in 1946 for £120,000.

As a practical musician (who played the violin and viola well) and a highly cultivated man, Hirsch fully understood the needs of both performer and musicologist. Being also a great bibliophile, he built up his music library on the widest possible basis, to a total of some 18,000 items. While he paid special attention to early editions of Mozart, Haydn and Beethoven, his collecting began with incunabula and early theoretical works and went on through the great names of four centuries of music and musical literature, in most European countries. Hirsch also amassed as much secondary material as he could.

Hirsch was generous in giving scholars access to his books, and from 1922 to 1945 issued the 'first series' of the publications of his library. It comprised a dozen of the rarities in it, ranging from Caza's *Tractato vulgare de canto figurato* (1492) edited by Johannes Wolf, to the edition of Mozart's last ten quartets edited by Einstein. (A full list is given in the article on Hirsch in *Grove*⁵.) The 'second series' comprised the four volumes of the catalogue mentioned above.

Hirsch's own writings were not numerous but they were all the product of discriminating judgment, keen observation and a finely analytical mind.

Those which appeared after 1936 bear witness to his admirable command of English.

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ALEC HYATT KING

Hirschbach, Hermann

(*b* Berlin, 29 Feb 1812; *d* Leipzig, 1888). German composer and critic. He initially studied medicine, but from the age of 20 devoted himself to music, studying the violin and composition. The first public performance of his works came in 1839 with a set of string quartets, which were subsequently published as his op.1 under the title *Lebensbilder in einem Cyclus von Quartetten*. Further string quartets followed, as well as several quintets and a septet and octet, which gained Hirschbach a reputation as a composer of chamber music. He also wrote four symphonies and five overtures, many of which have descriptive titles, and which were arranged and published as piano pieces. In about 1842 Hirschbach moved to Leipzig, where he soon established himself as an acute but somewhat acerbic critic. He contributed articles to the *Neue Zeitschrift für Musik*, among other journals, and Schumann, who had praised Hirschbach's *Lebensbilder*, offered him his

support. Hirschbach's string quartets and critical writings are still occasionally mentioned, though his other works are now forgotten.

WORKS

Orch: 4 syms., op.4, op.46, 'Lebenskämpfe', op.47, 'Erinnerung an die Alpen', op.27, 'Fausts Spaziergang'; 5 ovs., op.3 'Festive', op.28, op.36, 'Goetz von Berlichingen', 'Hamlet', 'Julius Caesar'

Chbr: 3 str qts, op.1, 'Lebensbilder in einem Cyclus von Quartetten' (Berlin, 1841); other str qts, opp.29, 30, 31, 32, 33, 34, 35, 37, 38, 42, 43, 49; qnts, 2 vn, 2 va, vc, opp.2 and 39; qnts, 2 vn, va, 2 vc, opp.44 and 50; 2 qnts, vn, va, vc, cl hn, opp.40 and 48; septet, vn, va, vc, db, cl, bn, hn, op.5; octet, vn, va, vc, db, fl, cl, bn, hn, op.26

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ANN M. KIDDLE

Hirsemenzel, Lebrecht.

See [Raupach family](#), (3).

Hirtenlied

(Ger.: 'shepherd song').

See [Weihnachtslied](#).

His

(Ger.). B \square ₂

See [Pitch nomenclature](#).

Hisis

(Ger.). B \square ₂

See [Pitch nomenclature](#).

Hislop, Joseph

(*b* Edinburgh, 5 April 1884; *d* Upper Largo, Fife, 6 May 1977). Scottish tenor. He studied with Gillis Bratt in Stockholm, making his début there as Faust at the Swedish Royal Opera (12 September 1914). After five years in Scandinavia he spent a season in Italy at the S Carlo, Naples, before making his Covent Garden début on 14 May 1920 in *La bohème*, eliciting

the commendation 'my ideal Rodolfo' from Puccini. He appeared in Chicago (1920–21) and at the Manhattan Opera House in New York (1921) and then joined Antonio Scotti's US tour. In 1923 he sang at La Fenice in Venice and the Regio in Turin, and became the first British tenor to take a leading role at La Scala (Edgardo in *Lucia di Lammermoor*). At the Colón (1925) and the Opéra-Comique he impressed by his convincing acting and vocal style. He appeared in a film, *The Loves of Robert Burns* (directed by Herbert Wilcox), and made over 120 records for HMV and Pathé, which cover most of his repertory and include notable accounts of his Edgardo and Faust. He retired in 1937. In a new career in teaching at Stockholm, his pupils included Birgit Nilsson and Jussi Björling. From 1947 he was artistic adviser at Covent Garden and then Sadler's Wells, and he later taught at the GSM.

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MICHAEL T.R.B. TURNBULL

His Majesty's Theatre.

The name of the former King's Theatre, London, from the death of Queen Victoria in 1901 to the accession of Elizabeth II in 1952, when it was renamed Her Majesty's. See London, §VI, 1(i).

Hisnauius, Christoph [Johann].

See [Hitzenauer, Christoph](#).

Hispanic chant.

See [Mozarabic chant](#).

Hispaniola.

See [Dominican Republic](#) and [Haiti](#).

Historia.

In the late Middle Ages 'historia' designated the antiphons and responsories of the Divine Office for an entire day; this use of the term was no doubt derived from the close relationship between these chants and the readings of the Office, which were mostly from stories of the lives of saints. In the period of the Lutheran Reformation *historia* (Ger. *Historie*) often designated a biblical story, and from the 16th century to the 18th in Protestant Germany (and to a lesser extent in other areas) any musical setting of a biblical story could be denoted by the term. The most frequently used subject of musical *historiae* was the Passion story; others often used

were the stories of Easter and Christmas. A principal composer of this genre was Heinrich Schütz, whose *historiae* are close in conception to the oratorio. The Lutheran *historia* of the 16th and 17th centuries is a particularly important forerunner of the [Oratorio](#) in German. In the 20th century German composers for the Lutheran liturgy such as Hugo Distler revived the *historia*, emphasizing the Christmas and Easter stories.

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HOWARD E. SMITHER

Historical Research Center.

See under [Music Educators National Conference](#).

Historic Brass Society.

Organization founded in New York in 1988 to promote scholarly research on brass instruments and their music. It has held symposia in the USA and other countries. It publishes a newsletter, the *Historic Brass Society Journal* and, in association with Pendragon Press, the Bucina series of monographs. The articles in these publications reflect the wide range of interests of its members, and demonstrate the relationship between scholarship and performance. Scholars and performers who have been closely associated with the society include Stewart Carter, Bruce Dickey, Trevor Herbert, Herbert Heyde, Thomas Hiebert, Thomas Huenber, Keith Polk, Don Smithers, Jeffrey Snedeker and Edward H. Tarr.

JEFFREY NUSSBAUM

Historiography.

Music historiography is the writing of music history. Its study reveals the changing attitudes to music of the past as shown in writings about music (see also [Musicology](#), §II, 1).

1. Introduction.

2. Music-historical thinking before 'music history'.

3. Topics of music historiography since c1750.

BIBLIOGRAPHY

GLENN STANLEY

[Historiography](#)

1. Introduction.

Since its origins in the 18th century, the writing of formal music history has been shaped by the more venerable dynastic and national historiographies that established the historical approach as the 'most universal and encompassing and the highest of all sciences' (Schlegel). Thus music history, like the histories of all the arts, shares essential tasks and subject areas with general history, among them the critical examination of sources, chronological narrative, periodization, change and causality, and biography. Nevertheless, because works of art are their central subject matter, the histories of the arts differ crucially from other historical disciplines. Apart from philological topics such as dating, transmission, attributions and editions, the approach to general historiographical problems is inevitably conditioned by the aesthetic views of the art historian. Moreover, critical judgments about works have even more weight in the areas specific to the arts: the elucidation of style (whether that of an individual artist or of a school or a period) and structure, and, when the problem is broached, meaning. The very definition of such categories as style (without which periodization and change cannot be conceptualized) and structure is conditioned by aesthetic priorities. Even philology, especially in the absence of (seemingly) incontrovertible source evidence, relies on aesthetics when judgments about the artistic properties of works must fill that gap.

A highly significant consequence of the work-orientation of art histories has been the question of autonomy, which extends from general historiographical areas to those specific to the arts. Because musical works, for example, possess uniquely musical material, does it follow that music (1) develops according to its own laws and (2) is understood phenomenologically, or is it so highly conditioned by the greater cultural processes to which it undeniably belongs that (1) explanations of its development should not emphasize its autonomy and (2) formal explication is incomplete and insufficient? In all its phases music historiography has encompassed both approaches, supported by the often competing philosophies of history to which every music historian consciously or unconsciously subscribes.

Historiography

2. Music-historical thinking before 'music history'.

Centuries before antiquarian and historical perspectives began to motivate an interest in early music for its own sake, medieval and Renaissance writing on music was informed by a view of the musical past. That view depended in large part on an uncritical acceptance of ancient legend and chronicle, biblical authority and theological doctrine; thus it was not a historical view in any modern sense of the word. Nevertheless, in speculative and practical theory and in aesthetic polemics, the foundations for music historiography were already being laid. The past – transmitted by classical and Christian theorists – was used both to defend current practice and to legitimize innovation. Less frequently the past, notably the recent past, was found wanting. The declaration of an 'ars nove musice' by Jehan des Murs in 1321 and the attack on it by Jacobus de Liège (*Speculum musice*, before 1330) anticipated not only the early 17th-century

controversy about the 'seconda pratica' but also the general historiographical problem of periodization and the definition and critical evaluation of music perceived to be new. In Tinctoris's pronouncement that 'there does not exist a single piece of music, composed within the last 40 years, that is regarded by the learned as worth hearing' (*Liber de arte contrapuncti*, 1477), the distinction between older and newer music is purely evaluative; technical and stylistic criteria are not part of his argument. Tinctoris's implied rejection of antique and Christian scholastic theory, and his explicit projection of individual composers – Ockeghem, Regis, Busnoys and others – into the story of music's development, represent an early stage of a gradual change in perspective that established music as a subject for humanistic study and biography as fundamental for the development of music historiography (see [Biography](#)). The composers Tinctoris favoured were Franco-Flemish; in his *Proportionale musices* (c1472–5) he preferred French 'singing' to English 'shouting' while conceding the English their status as the 'fount and origin' of a 'new art'. This perception of national styles goes back to Plato's *Republic* and Athenaeus's *Deipnosophistae*, and looks forward to 18th-century theories of national styles, Herder's and Rousseau's philosophies of history (the national-linguistic basis for individual paths of development) and the writing of national music histories.

Tinctoris, like later proponents of the new, was not entirely dismissive of the old, especially the very old; his introduction to *Proportionale musices* celebrates the distant and recent past in music and music theory. Other humanist theorists increasingly relied on antique thought rather than on Christian doctrine. Both the advocates of the great stylistic innovations of the second half of the 16th century (e.g. Vicentino, *L'antica musica ridotta alla moderna prattica*, 1555; Galilei, *Dialogo della musica antica et della moderna*, 1581) and the defenders of ancient music and the more recent polyphonic music that was already considered to constitute (without the term being used) a 'classic' style (*L'Artusi, overo Delle imperfettioni della moderna musica*, 1600) drew on Greek theory to support their positions. But the Christian theory of the divine origin of music maintained itself into the early 18th century and posed a problem for authors who emphasized musical development: how could something God-given be made better by man? Calvisius maintained a balance implicit in the title of the historical section of his *Exercitationes musicae duae* (1600), 'De origine et progressu musices': he acknowledged the divine perfection of the original music, song; credited a man, Jubal, with the invention of a less perfect vocal music; and, like Tinctoris, associated the progress of the previous century with great composers, among them Josquin and Lassus. Calvisius's notion of progress was, however, a pre-Enlightenment one; it was theologically grounded in the Platonic-Christian tradition that viewed *musica humana* as an inferior anticipation of the perfection of the music of the spheres to be revealed upon human salvation.

Both Calvisius, who criticized Pope John XXII for his campaign against elaborate polyphonic liturgical music, and Praetorius, who wrote a 'Historische Beschreibung der alten politischen und weltlichen Musik' in *Syntagma musicum* (1614–18), were Protestants, and their focus on progress and secular national tradition reflected broader Protestant attempts to legitimize the Reformation through the idea of historical

development. Catholic writers on music, notably Mersenne (*Harmonie universelle*, 1636–7), clung to established orthodoxy; the sensual aspect of music was minimized, its divine character emphasized, and ancient music was discussed in greater detail than that of the recent past. For Mersenne the history of music was still 'divine history'. Yet not long after the publication of the *Harmonie* another Catholic writer, the German Kircher, took a more comprehensive view, anticipating the universal-historical approach of the 18th century: within the musical curiosities and legends in the *Musurgia universalis* (1650) are discussions of music in Old Testament times, folk music and the secular music of the Mediterranean world.

The music-historical literature of the century after 1650 displays the same kinds of internal contradictions that arose in the late 15th century. Printz (*Historische Beschreibung der edelen Sing- und Kling-Kunst*, 1690) did not disavow divine origin, but also stressed the sounds of nature and the role of human reason and passion in the development of music. His influential chapter on 'the most famous musicians' contains biographical sketches in chronological order in which the cultural functions of music are also discussed. The chronology begins with the mythical Jubal, but the emphasis rests on contemporary musicians. Bontempi (*Historia musica*, 1695) perpetuated the scholastic approach to music as a mathematical discipline in his comparative discussion of ancient and modern music. The Bonnet-Bourdelot *Histoire de la musique* (1715) combines elements of scholasticism with a nationalist perspective that, in the context of the 'querelle des anciens et des modernes', argues for the superiority of contemporary French music over Italian. The end of the century witnessed the gradual disappearance of the belief in divine origins, an increasing acceptance of the validity of secular music, and a strengthening interest in source studies (especially historical treatises on early music and theory, which were cited at length). Chronological narratives were often based on excerpts from earlier literature that, like Printz's, discussed individual composers and the role of music in daily life (e.g. Walther, *Musicalisches Lexicon*, 1732). Mattheson's negative review of Bontempi's *Historia* and his admonition that the accuracy of secondary sources should not be taken for granted (*Der vollkommene Capellmeister*, 1739, chap.22) reveal the influence of a nascent critical empiricism and positivism fostered by the burgeoning natural sciences, all of which were crucial to the development of modern historiography.

Historiography

3. Topics of music historiography since c1750.

- (i) Progress and historicism.
- (ii) Formalism, autonomy and racialism.
- (iii) Process and causality.
- (iv) Periodization.
- (v) Culture, style and work.
- (vi) The 'new musicology'.

Historiography, §3: Topics of music historiography since c1750

(i) Progress and historicism.

The strongest impetus to music historiography was, however, the old question of progress in music, which became more acute in the intellectual

climate of the Enlightenment and as an offshoot of the 'querelle'. This controversy, which began in France in the late 17th century, centred on a debate about the superiority of classical over contemporary literature but was soon extended to the other arts. In music it helped trigger the 'querelle des Bouffons,' the long-running 18th-century argument about the relative merits of contemporary Italian and French music. As late as 1780, when La Borde's *Essai sur la musique ancienne et moderne* (the most important French music history of its time) was published, the dispute shaped historical thinking in France. The ancient-modern dispute was the primary context for the development of an enlightened 'philosophy of history' (a term coined by Voltaire) which ushered in the age of true historical thinking and was in large part defined by the notion of progress.

Because the idea of progress depends on the more basic idea of change, theories of progress were developed in conjunction with theories of historical process, the motor of change. The advocates of recent and contemporary culture grounded their arguments for progress on evolutionary development according to natural law. This view – abstract and metaphysical – shares the mechanism of the 'divine plan' of history, but is not based on theology and allows for human activity and perfectibility. The process of history – the advancement of reason through the different phases of civilization – is universal, embracing all humankind. An understanding and appreciation of the present and any earlier period can be obtained only through a consideration of the human race's entire progress. This notion promoted the encyclopedic approach and universal history, and, in the literature on music, strengthened the century-old tradition of locating music's origins and tracing its earlier phases (see §3(iv) below). A crucial difference can be discerned, however, in the rising interest in the music of the past for its own sake, and not only for the ways in which it led to the present state. This shift in perception, which spawned historicism, arose virtually simultaneously with the idea of progress and became its strongest competitor in the 19th and 20th centuries.

The belief in progress underlies several of the most important late 18th-century music histories, yet their authors – Burney (*A General History of Music*, 1776–89), Hawkins (*A General History of the Science and Practice of Music*, 1776) and Forkel (*Allgemeine Geschichte der Musik*, 1788–1801) – all celebrated past achievements and the significance of music in earlier cultures, and recognized that progress had limitations and was not inevitable. Hawkins took a progressive stance in his critique of William Temple, who saw in Greek music (and poetry and visual arts) an absolute standard of beauty that could never be surpassed. How were such views possible, asked Hawkins, in an age that gave birth to a Byrd, a Palestrina or a Shakespeare? Yet on the basis of his retrospective aesthetic preferences Hawkins championed *stile antico* church music and opposed post-1600 instrumental music and Italian opera, while acknowledging the merits of Corelli and Handel. Moreover, in his attack on Addison's relativistic argument that English opera should exclude Italian-style recitative because it was foreign to English culture, Hawkins embraced the absolutist, ahistorical aesthetic categories that he rejected in Temple's work. Burney, whose three volumes on 'the present state of music' in continental Europe (1771–3) are the most detailed (and valorizing) discussion of contemporary music culture before the 19th century, de-

emphasized the liturgical tradition in favour of secular genres, notably Italian opera. He rejected the idealization of classical cultures and (like Mattheson) criticized the authority enjoyed by ancient and medieval music theorists and, by implication, the practice of heavy citation of older literature. But Burney, whose popularizing history is full of the value judgments more usually found in music journalism, did find fault with the state of his preferred genre after 1760.

Neither Hawkins nor Burney appears to have thought deeply about the conceptual bases for their views, but Forkel, whose position as music director at Göttingen University brought him into the sphere of the so-called Göttingen Historical School, was very conscious of the aesthetic and historical problems surrounding the question of artistic progress and undecided about his own stance (see 'Versuch einer Metaphysik der Tonkunst' in volume i of his *Geschichte*). He shared Hawkins's and Burney's interest in the contemporary situation (but devoted hundreds of pages to ancient Greece); his primary concern was Lutheran church music and its decline after J.S. Bach, the first 'classic' composer. Bach's sacred and secular music represented the culmination of a long historical process; Forkel's recommendations for church music reform foreshadowed the general concern for contemporary music on the part of such 19th-century German historians as Marx and Brendel, and Spitta's more narrowly focussed effort to rejuvenate Protestant music ('Die Wiederbelebung protestantischer Kirchenmusik auf geschichtlicher Grundlage', 1892). Similar efforts were made on behalf of Catholic church music in the German-speaking lands, France and Italy.

Forkel was less confident about the evaluation of earlier music. In his commentary on Hawkins's critique of the aesthetic absolutism of Temple (*Musikalisch-kritische Bibliothek*, 1778–9), he sided with Hawkins, conceding that the primitive cultures preceding ancient Greece and Rome had their own sense of beauty and order, and acknowledging that 'not just a few believe that there could be a music that is very different from ours, but still not less beautiful, perhaps even more beautiful and perfect'. Yet he stressed the difficulty in judging the music of the very distant past because the 'entirely differing intervallic relationships between the older and more recent scales [*Tonleiter*]' prevented adequate aesthetic evaluation and, hence, secure conclusions about progress. Faced with this problem, Forkel resorted to enlightened absolutist thinking, universal history and the traditional glorification of antiquity: preclassical cultures do not derive their values from the 'natural law of artistic beauty and order' which links Greek 'high culture' with that of the present day. Antique music must be 'perfect' on the same basis as other antique arts – poetry and drama, architecture and sculpture – which are not as difficult to decipher and comprehend.

The progress of European music history was, then, the unfolding of new manifestations of the already perfect. Yet Forkel did not endorse the idea of continuous necessary evolutionary progress, which would have contradicted his pessimism about the contemporary situation. The 'fall' of music after Bach was the last phase of a tripartite process of origin, development and decay posited by numerous historical theories developed in the 18th century (Vico, Bacon, Rousseau, Herder) and modified in the 19th and 20th centuries. These theories are described in historiographical

literature variously as organic or biological, or in terms of life-cycles (youth, maturity, old age). Progress depends on the beginning of a new cycle. Although Hawkins maintained little hope for a new beginning, he incorporated this scheme into his writing and may have influenced Forkel, who approved of Hawkins's work. Another influence has been seen in Winckelmann's four-part theory set forth in his epoch-making *Geschichte der Kunst des Altertums* (1764), in which a period of differentiation (*Veränderung*) precedes the fall. Forkel's discussion of the many forms of perfection in music since classical antiquity reflects this perspective. But Winckelmann viewed development as autonomous; his concern, foreshadowing style history, was with the 'essence of art', which can always regenerate itself. Forkel's pessimism stemmed from his critique of the totality of contemporary culture in light of his absolutist aesthetic ideal. In an age of decline he found little to look forward to: his organic historical view was irreconcilable with his cautious belief in progress.

In the wake of the French Revolution and Restoration, 18th-century historical thinking was challenged by a rise in scepticism about progress *per se* and an increasing reverence for an idealized past that was often stimulated by religious and nationalistic perspectives. These tendencies strengthened the appeal of historicism, an important aspect of which is a view of the past as equal or superior to the present. Historicism developed as an alternative to Enlightenment teleology as the basis for a philosophy of history. In the histories of the arts it promoted the abandonment of an absolute standard of beauty and a consciousness of the validity of sharply divergent artistic forms and styles over the course of history. Thus aesthetic relativism developed concurrently with historicism, and both tendencies supported the growing positivistic-empirical emphases of music historiography that coincided with the gradual establishment of music history as an academic discipline. Although the length of the discussion of progress and process in this article might suggest the contrary, historicism (which requires less explication and did not take as many different forms) was the single most important impetus to the development of music historiography in the 19th century. Apart from biographers, who devoted roughly equal attention to recent and distant composers, most music historians concentrated on the music of the past, which was generally understood to have concluded with Bach. (This view conflicts somewhat with the widespread idea that 'new' music began in 1600; see §3(iv) below.) This emphasis fostered the development of research techniques that are the basis for the positivistic-empirical aspects of modern historical musicology, and also motivated the introduction of monographic studies and articles on narrowly focussed topics (notation, sources, genres, styles etc.) in a limited time span along with traditional universal histories. Both developments allowed for more thorough and rigorous treatment of subject matter than had been imaginable earlier.

A preference for religious music often accompanied the historicist rejection of continual progress and its frequent de-emphasis of universal history, historical process and contemporary music. Martini championed Palestrina, while Gerbert was primarily concerned with the historical relationship between the Roman Catholic liturgy and music. Winterfeld adopted their idea of a 'holy music' in Christian Europe before 1600. A clear indication of Winterfeld's historicism is his appreciation of the modes, which differed

both from Forkel's admitted lack of understanding (as well as his view of the development of modern scale systems) and from his contemporary Kiesewetter's view that the modes represented a preliminary stage in the development of the tonal system.

Nationalistic historicism treated folk and religious music, and recent secular art music, especially opera, as equally valid elements of national tradition, while some countries, notably Austria and Germany, in line with German Romantic musical aesthetics, attributed their cultural superiority to their recent instrumental music. Such thinking underlay the writing of national music histories all over Europe. It had acute political implications in Germany and Italy – which until well after 1850 were unified cultures (despite Catholic-Protestant divisions and tensions in Germany) but not unified states – and in countries such as Russia, where a native 'art' music tradition was in its formative stages in the early 19th century. It was also important in those central European areas (Hungary, Poland and the future Czechoslovakia) which could claim a longer tradition but whose 'high' culture and political life had been dominated by their German, Austrian and Russian neighbours.

Nationalism, universal-historical views and support for the legitimacy of secular music of the present and the past went hand in hand with a continuing belief in progress. Kiesewetter, whose absorption of late 18th-century ideas of progress – contemporary music was cause for 'great happiness' – is felt throughout his influential *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik* (1834), devoted an entire book to secular music before 1600 (*Schicksale und Beschaffenheit des weltlichen Gesanges ... bis zur ... den Anfängen der Oper*, 1841), in which he rebuked those historians who denigrated secular music while asserting that the Italian madrigal was superior to Renaissance liturgical genres with respect to expression and harmonic practice. This was, for its time, a radical reinterpretation of 16th-century music and a critique of a historicism so extreme that it rejected relativism and assumed an absolutist pre-1600 religious aesthetic. (The validity of sacred music with elaborate instrumental accompaniment was a subject of much debate.) Winterfeld was not the probable target, because his book was published in the same year as Kiesewetter's, but Kiesewetter certainly knew Gerbert's and Martini's books as well as more recent work along the same lines, such as Thibaut's *Über Reinheit der Tonkunst* (1825). Nevertheless, Kiesewetter was certainly one of the founders of music historicism; his aesthetic relativism (which, like Winterfeld's, began with Christian Europe – both viewed Greek music as incapable of development) allowed him to achieve a synthesis between perspectives that were often mutually exclusive.

Fétis, the leading 19th-century French-speaking music historian, followed in the 18th-century tradition of a belief in progress with limits. Influenced by the liberal universal-historical approach of Jules Michelet, he relinquished Enlightenment ideas about natural law and abstract reason but also avoided the metaphysics of German idealism. Fétis did not dismiss the importance of human reason, but his emphasis on sentiment, imagination and inspiration, as well as mystical and religious motivations, all bespeak the Romantic historical view originating in the late 18th century with thinkers like Rousseau and Herder. Fétis stressed the particularity and

validity of each phase in the historical process, yet, like his 18th-century counterparts, he had reservations about the most progressive music of his own time and suggested a return to 18th-century artistic values. On the other hand, Fétis did not entirely abandon the mechanistic conception of progress, while acknowledging that it was neither continuous nor inevitable. Unlike the universal schemes of the Enlightenment, however, process seemed to operate through 'music creating itself, developing itself, and changing itself by virtue of various principles which are unfolded ... and discovered periodically, by men of genius' (*Biographie universelle*, 1873 edn). Thus Fétis was one of the first proponents of the idea of autonomy, in sharp contrast to the universal thinking of his predecessors. The idea of autonomous development also underlies Parry's *The Evolution of the Art of Music* (first published as *The Art of Music*, 1893), which was conceived in a British intellectual climate dominated by Darwin and Spencer. A strong evolutionary view led him to assert the 'primitiveness' of medieval chant (a characterization Fétis had reserved for some music prior to classical Greece); predicated on natural-scientific theory, his philosophy of history and personal aesthetics were immune to the arguments of historicism and the weight of evidence brought forward in editions and performances of historical music.

In Germany, Hegel was the thinker we most closely associate with the idea of progress in the 19th century: the metaphysical idealism, the dialectical method, the belief that human history is primarily that of the advance of human consciousness and the human spirit, and the liberal nationalism underlying his philosophy of history had an enormous impact on German intellectual life as a whole, and on German historiography in particular. Marx and Brendel are the music historians most often linked to Hegelianism; Brendel explicitly identified himself with the philosopher. Both historians were idealists, stressing the potential of music to present philosophical ideas (the '*Idee*') and the role of critical (self-)consciousness on the part of composers and listeners. On the basis of their teleological perspectives, both emphasized the music of the present and recent past as the highest embodiment of the great advances of the human spirit; the year 1600 was not the end of a great age but the first foreshadowing of later greatness. Both viewed the music of the past before Viennese Classicism with a critical eye; Handel and Bach were notable exceptions – Marx distinguished between Handel's oratorios and the *St Matthew* Passion on the one hand, and Graun's *Tod Jesu* on the other: the higher aesthetic and spiritual values embodied in the music of the former composers ensured its relevance for a spiritually more advanced age that favoured a philosophical 'Kunstreligion' over religion itself.

Yet the paths that Marx and Brendel staked out for further progress diverged. Brendel pinned his hopes for the music of the future on Wagner; Marx rejected the music drama (as did Schumann, whose criticism was also motivated by a theory of progress that is less self-consciously derived from a philosophy of history) and, despite his interest in German opera and church music, viewed Beethovenian instrumental music as holding the greatest promise. (Hegel himself admired Rossini's operas and Bach's *St Matthew* Passion, and, retaining a Kantian hierarchy of the arts, criticized the increasing emphasis on instrumental music that, in his view, could not embody the ideas claimed for it by Marx.) Ambros has also been linked to

Hegel on the basis of his references to the Hegelian art historian Karl Schnasse and his critique of Kiesewetter's linear evolutionary thinking. Ambros detected an irreconcilable contradiction between Kiesewetter's perception that Handel and Bach represented a culmination, and his conclusion that the present day was the highest point in musical development. It has been suggested that Ambros subscribed to a dialectical perspective (which could easily accommodate Kiesewetter's conclusions), but the greatest single influence on Ambros was undoubtedly Jakob Burkhardt's cultural-historical approach, which rejected idealism while drawing on Herderian-Hegelian propositions about the unified nature of all cultural phenomena in a particular 'Zeitgeist'.

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(ii) Formalism, autonomy and racialism.

Neither Ambros, nor Marx, nor Brendel rigorously applied the dialectical method (Brendel came closest), nor did they make use of Hegel's division (in his published lectures on aesthetics) of the entire history of the arts into three great periods: pre-antique 'symbolic', antique 'classic' and Christian 'romantic'. The theory of dialectical progress, in Marxist reinterpretations, had its greatest impact on the music historiography of the Soviet Union and in Eastern Europe after World War II. Marxist-Leninist-Stalinist historians replaced Hegelian idealism with a materialist perspective in which socio-economic conditions, defined primarily by class divisions and the ownership of the means of production, constitute a 'structure' that supports and to a large degree determines a cultural 'superstructure'. Human consciousness and its cultural products develop in relation to dialectical process in the structure (see §3(iv) below); hence the art of any particular historical period embodies those conditions and, as a result of the nature of its relation to them, has a distinct class character. In its most reductive form Marxist historiography denies the possibility of autonomous development in the arts and formalist interpretations of art works; after the official rejection of Stalinism some historians (in musicology, Lissa in Poland, Knepler in East Germany) accepted the idea of 'semi-autonomy'. This concept retains the paradigms of dialectics and structure–superstructure, yet is less rigid in its view of the inevitability and character of progress, and grants more independence and self-determination to the superstructure. (For a post-1989 Marxist critique of Marxist musicology see Knepler's article 'Geschichtsschreibung' in *MGG*2). The East German musicologist Brockhaus, in his foreword to *Europäische Musikgeschichte* (1983), proposed a series of laws ('*Gesetzmässigkeiten*' – the term predates Marxism and is still used by non-Marxist historians) consisting of 'dialectical unities' that embrace 'continuity and discontinuity in music history', 'evolutionary and revolutionary change' in the historical process, 'necessity and coincidence'. He also posited a second group of laws that govern the internal process of music history within general history: 'relativity, causality, conditionality, and determinism'. Brockhaus broadened the theory of *Wiederspiegelung* (reflection) first developed as 'intonation' by Soviet scholars (B. Asaf'yev, *Muzikal'naya forma kak protsess* and *Intonatsiya*, 1930–47); it is no longer limited to 'the occasionally possible case of a direct relationship between things social and things musical', but also reflects composers' feeling and thinking, including their ideas about immanent musical processes. This shift made possible a more refined

discussion of formal elements in the arts and their semi-autonomous development, and allowed for a more balanced view of such historical factors as 'pure' aesthetics and religion. (A clear measure of the increasing sophistication of Marxist musicology – some might see it as an erosion – emerges through a comparison of the judicious treatment of Bach's religious music and the religious culture of his time in the GDR in 1985 with their neglect in 1950. It is striking that not only East German musicologists but also Blume de-emphasized Bach's liturgical music and projected him as a child of the Enlightenment.)

As post-Stalinist Marxist musicology refined its methods, it moved in the direction taken by the handful of Western European musicologists (e.g. Boehmer, who often criticized the formalism of 'bourgeois musicology') in a less deterministic Marxist-Hegelian tradition identified with the critical social theory and hermeneutics of the Frankfurt School. Their leading representative, Adorno, wrote no formal music history, but his music criticism and sociology were historically orientated, based on the dialectical method and permeated by his preoccupation with the problem and possibility of progress in the music of the 19th and 20th centuries. Adorno's materialism is predicated on the raw materials of music itself: in this respect music was fully autonomous. However, in Adorno's dialectical take on *Geistesgeschichte*, music, whether through a composer's conscious stance towards the musical material or seemingly by its very nature, it embodies the tendencies and processes of its time. From this perspective Adorno polemicized against Stravinsky and championed Schoenberg, despite the latter's political conservatism, as the progressive composer *par excellence* in the 20th century ('Zur gesellschaftlichen Lage der Musik', 1932). For most of its history Marxist musicology, in line with the conservatism of Marxist aesthetics, regarded the musical avant garde in its diverse forms as symptomatic of the decadence and decay of late capitalist societies (Schneerson, 1952, Ger. trans. of Russ. orig.; Meyer, 1952). This reactionary, formalistic and elitist music did not advance the cause of socialism; socially 'useful' contemporary music must preserve the progressive aspects of the 'bourgeois heritage' in music and reinterpret them to achieve a new synthesis. (In the Soviet Union a re-evaluation of Stravinsky that stressed his Russianness and use of folk material did follow his visit to Moscow in 1962; Schoenberg was partially rehabilitated in East Germany after a series of concerts and lectures in 1977, the centennial of his birth.)

German National Socialist musicology shared the aesthetic conservatism and opposition to the avant garde of its Marxist counterpart; unlike Marxism's emphasis on class, the Nazi critique was predicated on the association of such music with Jewishness (Schoenberg) or some other racial or cultural form of non-Germanness, including the cultural bolshevism that was often linked with Jewishness. All these 'decadent' and 'diseased' tendencies were seen to be undermining Aryan culture; progress in contemporary music depended on the purification of German music from within and the spread of its influence abroad (cultural imperialism went hand in hand with military aggression). The thesis of a foreign and Semitic threat to the undeniable superiority of German music was not a Nazi invention; it went back to Wagner and had gained considerable strength in ultra-nationalistic circles well before 1932. Along the way it had been

bolstered by the development of pseudo-scientific racial and 'Volk' theories (the latter a perversion of a tradition extending back to Herder), of which Moser was a leading advocate. Influenced by Houston Stewart Chamberlain, Moser (*Die Entstehung des Dur-Gedankens: ein kulturgeschichtliches Problem*, *SIMG*, xv, 1913–14) argued for a Germanic origin of the modern scales that he contrasted favourably with the 'Latinic' church modes he associated with Italy and France. In his *Geschichte der deutschen Musik* (1920) the declaration that only German music, with its Nordic roots, could produce simple and 'healthy' four-bar phrases and strong rhythms demonstrates a pre-Nazi confluence of racial and 'volkstümlich' perspectives.

Race, 'Volk' and anti-Semitism were the driving forces of the National Socialist music historiography. In 1932 the newly created Staatliches Institut für deutsche Musikforschung became the centre for musicological 'Gleichschaltung'; some music histories published before 1932 were revised to accommodate new ideological imperatives, and Nazi music historians not only emphasized the greatness of German national tradition (this was neither new nor extraordinary) but also asserted the pre-Christian Teutonic basis of this tradition, thereby minimizing the significance of sacred music and foreign influence, notably from France and Italy. (Mersmann's *Eine deutsche Musikgeschichte* (1934) was criticized for its discussion of non-German contributions to German music.) In books on German music and in comparative studies such as Bücken's *Musik der Nationen* (1937), Nazi musicologists argued for German superiority and took pains to distinguish between German and Jewish music, devoting many studies to Jewish music itself. Blume's *Das Rasseproblem in der Musik* (1939) stands out for its critique of the crudest forms of racist music historiography and its systematic attempt to legitimize National Socialist musicology scientifically.

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(iii) Process and causality.

Apart from those instances in which 20th-century ideologies dictated a belief in progress, music historiography of the later 19th century and after was less interested in broad problems of causality and process than before; when it engaged such questions, it was less inclined to consider them from a teleological perspective. Historical development, the term implying change with some kind of continuity and causality about which theories can be built, was not discounted, but historicism and positivism discouraged the academic scholar (a scientist) from culturally based or idealistic philosophies of history, and from making broad value judgments about aesthetic issues – notably about the music of the past – that underlie theories of progress. (On the other hand, the strength of historicism and the conservative aesthetics associated with it fostered the widespread antagonism in historical musicology to avant-garde 20th-century music.) In their place various kinds of cyclic theories were advanced, some of which were stimulated by Heinrich Wölfflin's art-historical study *Renaissance und Barock* (1888). Wölfflin, whose emphasis on technical discussion of formal elements provided an influential model for the concept of style in music historiography, argued for the spiritual and stylistic unity of Renaissance and antique art. Thus cyclic development unfolds on the basis of

periodically surfacing historical continuities rather than continual progressive change. In each period the different cultural spheres (the arts, philosophy, religion) display 'parallel' paths of non-autonomous development (see §3(iv) below). In this vein, Schering proposed a cyclicism based on two different forms of musical symbolism – conceptual and emotional – that succeeded each other in line with broader cultural patterns (e.g. the conceptual symbolism of Bach's age giving way to the emotional symbolism of Romanticism). The concept of symbol was favoured in the early 20th century by non-formalist aestheticians and some historians (such as Erwin Panofsky in the visual arts) subscribing to a hermeneutic and intellectual-cultural-historical approach ('*Geistesgeschichte*'), as championed by Wilhelm Dilthey, in opposition to positivism and theories of autonomous development.

Schering's symbol is a broadly conceived category that accommodates the full range of musical elements and techniques, styles and genres developed through musical history, and also constitutes an aesthetic theory that is the basis for a discussion of work content. Other prominent cyclical theories are more 'scientific'; they advance narrow, 'objective' categories derived from the style-critical approach to periodization, such as melodic unity or diversity as described by Mersmann (1921, pp.67–78), and polyphonic texture as proposed by Moser (1938) and Lorenz (1928); the latter's work reflects the influence of his father's general historical theory of generations (O. Lorenz, 1886). Such criteria are more precise than Schering's symbol, but they are far too limited to accomplish their task and, as Gurlitt argued (1918–19, pp.571–87), should not be applied to humanistic studies. Gurlitt made a detailed critique of the life-cycle theory, which could support both optimistic and pessimistic forecasts. In Spengler's *Der Untergang des Abendlandes* (1918–22) this theory received an influential and pessimistic reworking. Gurlitt argued that determinations of growth and decay in the histories of the arts can be based only on aesthetic judgments and are therefore incommensurable with the scientific claims of the theory. In order to avoid this problem, and also to offer an alternative to positivism, Gurlitt proposed a non-evolutionary division of music history into six epochs on the basis of rhythmic practices; he chose rhythm because it is the 'most primal' musical element, preceding even sonority. In and of itself, this choice is also very narrowly focussed, as is Schering's less systematically worked-out view of musical development on the basis of sonority – the primary material for musical symbolism. Both authors' emphasis on immanent musical material is at first suggestive of autonomous stylistic development (see §3(v) below) as advanced by Riemann (1904–13 and 1908) and Adler, whose theoretical writings criticize autonomy but whose practical method applies it (1911 and 1919). However, Gurlitt and his teacher, Schering, opposed autonomy on the grounds that it was positivistic; they interpreted style changes as expressions of artistic preferences (Gurlitt's '*Kunstwollen*') that arose within general culture and were conditioned by individual and social psychology. Schering suggested that 'style history', which was rapidly becoming entrenched as the leading method, should be replaced by 'symbol history' in order to reinforce the linkage between formal and cultural historical elements.

Thus despite the widespread disavowal of progress in mainstream musicology, the question of process, while less burning than before, remained controversial. The tensions between scientific positivism and humanistic cultural theory that framed the debate also defined the parameters of the discussion of periodization, the problem which about 1900 replaced (while subsuming) that of development and progress as central to music historiography.

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(iv) Periodization.

Ambros saw a necessary and decisive step towards a rigorous music historiography in Kiesewetter's division of music history into epochs. He had reservations about Kiesewetter's criteria – epochs were named after the composers whose innovations and influence were definitive for their period – yet the very presence of a periodization based on a single theory about historical process provided an 'order and coherence' that he found lacking in Forkel's chronology. In fact, Forkel did propose in his essay on metaphysics a tripartite universal-historical scheme in which the development of verbal language is connected to progress from primitive *ur* musics consisting of mere sonority and rhythm to differentiated forms based on the development of scales and counterpoint in antiquity and the modern world. But the conceptual and chronological looseness and broadness of this partitioning limit its usefulness, and it hardly figures in Forkel's narrative, while the pluralistic approach to periodization (different criteria for different historical periods) only exacerbates these problems. Hawkins did not even attempt to impose order: his chapters are simply numbered, and the two volumes lack descriptive subtitles; the decision to begin the second one about 1600 does, however, reflect his sense of large-scale historical division that was often adopted.

Periodization runs counter to a philosophy of history like Forkel's, which is based on a theory of progress driven by the continuity of natural law and is coupled with an absolutist aesthetic. On the other hand, the historicist emphasis on the particularity of different phases in historical development – which does not necessarily exclude progress – as well as the pragmatic need for 'comprehensibility' (Ambros), helps explain the increasing preoccupation with periodization. But periodization could replace process as the primary concern only after theories of development had been consolidated, for the criteria for the historical divisions had been derived from such theories or, in the earlier phases of music historiography, were relics of medieval thinking. The latter, represented by such authors as Calvisius, Printz, Marpurg and Martini, who combine divine and biblical history with periods based on dynastic and great historical figures (often not musicians), may be glimpsed in Bonnet's seven divisions: (1) Divine Origin to the Flood, (2) Flood to David and Solomon, (3) Solomon to Pythagoras, (4) Socrates to Christ, (5) Christ to Gregory, (6) Gregory to St Dunstan, (7) 1000–1600. Burney retained elements of this approach, but in the first volume of his *General History* eliminated biblical chronology and introduced immanent-musical criteria (e.g. the 'Invention of Counterpoint and the State of Music, from the Time of Guido') that figure even more prominently in vol.ii (which includes a chapter on genres), that begins in the middle of the 16th century with a chapter tracing the 'progress of music in

England' from the reign of Henry VIII to the death of Queen Elizabeth. Burney also devoted chapters organized by century to the music of France, Germany and Italy (the Netherlands School awaited its 19th-century discovery), thus achieving a synthesis reflective of his universal-historical approach.

Periodization theories fall into three groups: those based on immanent-musical criteria, those based on general history and those based on cultural history and the histories of literature, the visual arts and architecture. 18th-century schemes made some use of the first and depended heavily on the second; the influence of the third, which has proven to be the strongest, was first felt in the later 19th century. The term 'Renaissance' (Michelet, 1855, and Burckhardt, 1860) was introduced into music historiography in the 1880s, followed shortly thereafter by the adoption of such terms as 'Baroque' (Wölflin, 1888) and 'Romantic' and 'Classical'. The last two had been used by critics and aestheticians in music and the other arts since the late 18th century: in his music history Köstlin (1875) had designated composers of the 18th and 19th centuries as 'Classiker' and 'Romantiker', but he did not apply the term to epochs. Wölflin's work was especially influential because it combined a cultural-historical approach with an emphasis on style-critical analysis, thus fulfilling the imperatives of the strongest historiographical currents of the time. The attractiveness of cultural-historical designations gave rise to terminology for smaller temporal and geographical sub-periods, such as 16th-century 'mannerism' and 'Empfindsamkeit'. Terms applied to very recent and contemporary music, such as 'Impressionism' and '*verismo*' were often taken over from criticism, just as 'classicism' and 'romanticism' had been earlier.

The broadest general-historical divisions have had the greatest influence: since the advent of humanism the ternary division – antiquity, a middle age and a new or modern time – has permeated Western historical thinking in all areas. The chronological determination of the beginning of the third period has been a long-standing problem that has also been felt in music historiography. In Schering's explicit application of the division – 'Altertum', 'Mittelalter' and 'Neue Zeit' (1914) – the 'new time' is placed within the general-historical 'Early Modern Europe', that originates within the confessional and national Reformation and the style-historical Renaissance. Yet since the 18th century historians subscribing to diverse historical theories have favoured the year 1600 as the watershed. Even Ambros, who celebrated the new impulses of Renaissance culture, viewed its music as the final stage of a historical development beginning with liturgical chant.

The conceptual problem of the 'new' and the 'modern' is heightened by the fact that these terms were used in reference to time spans of considerably different length. Schering subdivided his third period into a 'newer' and then a 'newest' time beginning in 1790, the advent of Romanticism. (Moser replaced this in the fifth edition of his *Geschichte der deutschen Musik* with a single third period containing subsections.) This represents a late stage in a series of adjustments that usually pushed the beginning of the 'new' forwards, and reflects not only broad historical thinking but a view of the changing contemporary scene. The 'new music' (Bekker, 1919; Einstein,

1926) of the 20th century replaces that of the early 19th century (and that of earlier ones, such as the *Nuove musiche* of the 17th). Another problem in the concept of the new is especially acute in its application to 20th-century music: some historians have conflated the term with a post-Romantic modern period (Adler); others have differentiated between a 'modern' period lasting from 1890 to 1914 and the 'new' music thereafter (Danuser, 1984, on the basis of compositional technique). 'New' has been used in the purely chronological sense that encompasses all the music of the new century, or has been reserved for music with progressive or avant-garde tendencies (Morgan, 1991). The recent plethora of 'neos-' and 'posts' and combinations thereof applied to cultural-historical epochal names (e.g. 'Neo-Post-Romanticism') – which are themselves anything but fixed in their meaning – demonstrates the continuing dependence on such terminology but promises no clarification of the problems inherent in its use.

Music historiography has also drawn on general-historical periodizations based on centuries and the particular phases of national histories that are often coupled with dynastic and religious histories and social and political movements. The impact of the latter is strongest in non-autonomous historiographical literature and in monographs devoted to the music of a particular nation. The former, reflected in chapters of general histories and textbooks and in single volumes, is convenient but as mechanistic as the theories of generations or cycles with which it is sometimes combined (Lorenz). And if undertaken seriously it requires subdivision based on fundamental style changes (e.g. the 18th century), or clarifications such as Dahlhaus's discourse (*Die Musik des 19. Jahrhunderts*, 1980) on the beginning (1814) and conclusion (1914) of this century and his justification of the title. For good reason there have been few attempts to establish a periodization primarily on the basis of the century, although the standard Italian history of the mid-20th century, *Storia della musica* (1936) by Andrea Della Corte and Guido Pannain, and Jules Combarieu's *Histoire de la musique des origines au début du XXe siècle* (1946–60) make extensive use of such divisions. Handschin (1948) pleaded for the objectivity of the 'century' (he explicitly opposed both the subjective nature of the genius and the cultural-historical paradigms), which he arbitrarily associated with autonomous development, and for its 'economy of view'. Neither argument is convincing. Marxist musicology derives its musical periodization from its own theory of general-historical development; immanent-musical titles are acceptable for subsections, but the larger periods are still based on the structure-giving socio-economic phases (Margraf, 1984). Wiora's history (1961) represents a 20th-century (non-Marxist) reworking of the universal-historical approach that avoids the notion of continual progress: the music cultures of the first three divisions have not been replaced or decayed; they survive, albeit in altered forms due to cultural assimilation. Wiora defined four 'World-Periods': (1) primeval and prehistoric, (2) the high cultures of classical antiquity and the Orient, (3) that of Western music, with its 'special nature' (the development of notation, the idea of the autonomous work, greater diversity and change – not aesthetic superiority) and (4) that of global culture in an industrial-technological age. Wiora's work was influenced by ethnomusicological perspectives, including a critique of the Eurocentrism of historical musicology.

Immanent-musical designations for historical periods were used extensively by Fétis and Ambros (indeed, although the latter was associated with cultural history, Renaissance is his only cultural-historical volume title). Even the great-men epochs of Kieseewetter imply autonomy, as he recognized, for such divisions emphasize the genius's transformation of musical material rather than the cultural-historical spirit of the time imprinting itself on him. In the style-critical histories of Adler and Riemann, genre, style and compositional-technical procedures are the dominant criteria for periodization. Riemann named some chapters within larger divisions by composer, although, in light of such period designations as 'Epoch of the Figured Bass', he is often regarded as the leading exponent of 'music history without names'. Not a single composer's name appears in Adler's table of contents, nor does a cultural-historical designation; this absence implies policy set by him for the various authors who contributed material. Composers are named in the body of the text and their achievements are duly noted, yet the sense that they found themselves in a particular period and in a phase of historical development that had their own dynamic emerges again and again, as in this summary about the lied in the 19th century: 'Thus the Lied takes a course of development in the nineteenth century from Schubert over Mendelssohn [and], finds in Schumann a new design, enriches itself from the contemporary operas of a Wagner'.

Immanent-musical section titles have the advantage of precision, but this narrow specificity limits their usefulness. For instance, Riemann's 'Epoch of the Figured Bass' hardly does justice to the variety of techniques and styles it is supposed to encompass. A cultural-historical period name like 'Baroque' is broad and rich with associations, but it is vague and not inherently linked to a particular style or genre. Thus it is understandable that the questions of its origin, maturity and passing (ternary thinking is often applied to the subdivision of style-periods), and its applicability to all the national, functional and generic styles of any given time span, have been vigorously debated throughout the 20th century. A *locus classicus* is 'Das Renaissanceproblem in der Musik' (Besseler, 1966), which addresses the question of the 14th- or 15th-century origins of the Renaissance, in view of the earlier century's status as the fount of the literary and artistic rebirth on the one hand and, on the other, the influential idea of the 'Ars Nova' (Wolf, Riemann) as a separate style-period distinct from both the Middle Ages and the Renaissance. Both Besseler and Fischer argued for the earlier date. (An immanent-musical periodization in which the entire span of polyphonic music until 1600 is viewed as a large-scale unity can deal with the problem at the more detailed level of the subsection.)

The style-critical arguments advanced for such determinations hinge in part on a more general historiographical question: does a new period begin when distinctly new stylistic features first appear (Schering, 1914), or only when they have become predominant (Blume, 1974). Historians have also debated which aspects of style are crucial in bringing about changes sufficiently broad and deep to necessitate the determination of a new period, and whether they represent evolutionary developments or revolutionary transformations (Reese and Lowinsky respectively on the Renaissance; see Owens, 1990–1). Opinions on the latter question may be conditioned by broader historiographical perspectives (and aesthetic

prejudices), as for example in the treatment of Greek music. The first of Adler's three style-periods begins with four liturgical chant traditions – Western, Byzantine, Russian and Jewish; it is followed by two timespans, c1000–1600 and 1600–1880, and a fourth section, 'Die Moderne', is organized by country, not styles. Directly preceding the first section is a brief discussion of the principles underlying the periodization of 'Western' music; before that are chapters on the music of primitive ('Natur') and oriental peoples and antiquity. Adler, like some other historians, excluded the music of classical Greece from his history of Western music but included eastern Mediterranean and Russian religious music; the Judeo-Christian heritage apparently had greater meaning for him than the pagan Greek one. Schering recognized the continuities between eastern and western Mediterranean liturgical chant; his first period ends about 500; the systematization of monastic hours, and the rationalization and institutionalization of 'Gregorian chant' mark the beginning of the second period. Ambros criticized the disparagement and neglect of Greek music in earlier music histories (Kiesewetter omitted it altogether) and, although the divisions of his narrative do not emphasize explicit temporal-stylistic continuities, the very length of his discussion – made possible by the advances in empirical knowledge – underscores his view that 'no period of Western music has been able to avoid the influence of the ancient world', that is of the Greeks.

Despite the problems connected with all these approaches, periodization has always been an axiom of music historiography. We might expect that the establishment of style-criticism as the prevailing methodology would have led to a predominant use of immanent-musical terms, but the resonance of cultural-historical designations has proved stronger (albeit in conjunction with the others), notably in their application to large historical spans. Even Riemann, the fervent opponent of *Geistesgeschichte*, could not resist the suggestiveness of 'Renaissance' in his history, and it is difficult to imagine any alternatives that could supplant such cultural-epochal designations. Fortified by their style-critical underpinnings, they possess too much historical meaning.

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(v) Culture, style and work.

Burney explained why he abandoned his original intention of writing an autonomous music history: 'I found ancient Music so intimately connected with Poetry, Mythology, Government, Manners, and Science in general, that wholly to separate it from them, seemed to me like taking a single figure out of a group, in an historical picture; or a single character out of a drama, of which the propriety depends upon the dialogue and the incidents' (introduction to *A General History of Music*, i). Universal-historical and encyclopedic perspectives underlie the holistic approach of great general histories of the mid-18th century. The urge to share the fruits of empirical research and provide a picture of music history in its entirety – ancient theory and notation, instruments, institutions, composers' lives and their music – may have forced Hawkins and Forkel to leave their histories incomplete. The discussion of music largely concentrated on style, although the term is used relatively infrequently; specific compositions were considered more as embodiments of style – a paradox in that the works are

seen as historical facts from which style can be constructed – than as individual works with unique structural and expressive contents; early music was described in more technical detail than the (supposedly) more familiar contemporary music which is discussed primarily in evaluative terms. In either case the commentary was very brief. More attention was given to explanation of the origins of individual works – institutional contexts such as the church or theatre, service to an aristocratic employer, commissions, personal entrepreneurship. This emphasis, which recurs in the 19th and 20th centuries, rested on the historicist assumption that the essence of something can be explained by its origins.

A century later both Ambros and Fétis were unable to finish their histories (Ambros's was completed by colleagues). The material to cover had swollen enormously and both historians, like most of their contemporaries, wrote considerably more about style than their predecessors had done, while retaining their commitment to the totality of music history. On the other hand, they wrote less about cultural and intellectual history, which is hard to reconcile with Ambros's identification in the literature on music historiography as a practitioner of *Geistesgeschichte*. Ambros wrote evocative romanticizing introductory chapters to the large-scale divisions of his volumes, but when he discussed the music of the various 'schools' he emphasized immanent-musical considerations, with an occasional passing reference to a 'Geist der Zeit' that can be glimpsed in the stylistic properties of a particular composition. Although, in 19th-century histories, individual works are often discussed in greater detail than before (the influence of long discussions of new works in music journals may be felt here; see [Criticism, §II, 1](#)), the focus is still on the style of a composer or a school, not on the individual work.

Thus 20th-century style-critical approaches may be viewed as a formalization of a well-established orientation. The term 'style' now found its way into book titles, period designations and journal articles; cultural history receded even further in style-orientated general histories of music, although it remained strong in biography and figured prominently in studies devoted to religious music and opera, and in national, regional and municipal music histories. As a consequence of the mass of material that had been accumulated and the development of academic specializations, the one-author encyclopedic approach that survived into the 19th century gave way to multi-author histories and histories of specific topics such as aesthetics, theory and organology. The focus on style in general music histories may have been motivated by pragmatic as well as conceptual considerations: there was simply too much data, and choices had to be made.

'Style' was extremely useful. It was (or claimed to be) objective and scientific; it provided the language for a discussion of individual works in inherently musical terms, yet still differed crucially from non-historical 'theoretical' analysis; it made possible a comparative critical approach. Moreover, it was equally applicable to all historical periods and genres; it could support either a teleological view of historical development or a relativistic one; it could even buttress a 'Zeitgeist' approach or the hermeneutic explication of an individual work. Although 'style' was conceived as a value-free idea, it served National Socialist musicology in

determining the racial and folk basis of national and ethnic styles and their relative merits. The emergence of historical musicology as a mature discipline and the development of the concept of style are inextricable. 'Style' was the basis for the multi-volume histories (*Handbuch der Musikgeschichte*, (New) *Oxford History of Music*), single-volume period histories (Reese, Bukofzer), genre studies and the works part of life-and-works biographies that have, until recently, defined the field. And 'style' has also been the basis for articles and books devoted to single works.

Yet 'style' has been criticized. Despite its flexibility, the major impact of its tendency towards autonomy has been to dissociate musical historiography from general historiography, and with that music from culture, while its formalism has de-emphasized questions of meaning and function. As discussed earlier, in German musicology before the Nazi period historians in the hermeneutic tradition acknowledged this danger; Schering (1936), while recognizing its achievements, perceived that the concept of style fails to explain adequately the phenomenon of style change and also argued that a critical method designed to determine stylistic common denominators cannot do justice to the unique structures and meanings of individual masterworks. His alternative, the symbol criticism that related music designs to emotional and conceptual mental images, was fruitful, although reductive, with respect to Bach's vocal music, but untenable in its primary application, Beethoven's instrumental music, for which he discovered hidden verbal programmes that Beethoven supposedly suppressed. The derisive reception of Schering's work in the 1930s and the race and style focus of National Socialist musicology discouraged the development of this young tradition of hermeneutic historical theories and work criticism.

In postwar West Germany and Austria this situation did not change; autonomous style history provided a safe alternative to National Socialist musicology and to the Marxist methodologies of East Germany and the socialist bloc that made any kind of cultural theory and hermeneutics suspect. In this intellectual context the grandly conceived philological-positivistic projects of the postwar years were launched (and in some cases revived) throughout Western Europe: new critical editions of the 'great' composers and historical repertoires; thematic catalogues, RISM and RILM, and manuscript studies that made important advances in method and technique and significant contributions and corrections to matters of chronology and transmission, authenticity and compositional process. In the USA and Canada, where émigré musicologists shared the perspectives of their European colleagues, philology helped support the rapid growth of the discipline, presenting virtually unlimited possibilities for dissertations and publications. It also provided a haven to non-Marxist Soviet-bloc musicologists who concentrated on such areas rather than pursuing politically sensitive topics such as meaning and historical causality.

But from the very beginning the limitations of these emphases were recognized, and the field did not entirely lose its breadth: even autonomous style-criticism is less purely positivistic than source studies and editions; Blume's important style-period articles in *MGG* and, to a greater extent, Lang's *Music in Western Civilization* (1941) retained cultural-historical approaches; and traditional 'bourgeois' topics such as philosophy and aesthetics or historical music theory (the latter also favoured by non-

Marxist scholars in the socialist countries) retained their appeal. The problems of periodization and style change were also actively pursued – not so much in terms of broad historical causalities but rather with respect to questions of narrowly defined chronological and regional stylistic transmission and influence. And at round-tables and special sessions of musicological conferences (e.g. 'Musicology Today', *IMSCR XI: Copenhagen 1972*) Western musicologists regularly engaged in polemical debates with their neighbours to the East about historical causality and determinism, progress, formalism, and the social character and content of music.

One of the principal Western participants in the disputes of the 1960s and 70s was Dahlhaus, who developed his own historical method – the most self-consciously articulated one in the post-war era (*Grundlagen der Musikgeschichte*, 1977) – in significant degree as a response to Marxist (including Adornoesque) critiques of autonomous historical process and formal work analysis. Influenced by the post-Diltheyian hermeneutics of Hans Gadamer and H.R. Jauss, Dahlhaus also rejected style criticism and history in their pure forms, but dismissed the results of sociological criticism as 'verbal analogy' that disregards aesthetic and immanent-musical essences. Consequently, music history – if, as Dahlhaus believed, music history should be principally a history of works – is 'hardly realizable' as social history (in both Marxist and non-Marxist versions); Dahlhaus was especially critical of the reductive 'totality' and teleology of the Marxist view. On the other hand, he conceded that traditional *Geistesgeschichte*, the only established alternative to both Marxism and autonomy, with its assumptions about parallel cross-cultural development and its very claim to be able to understand the unified spirit of past epochs, was no longer tenable.

Dahlhaus advocated a 'pluralistic' structural history which attempts to come to terms with the totality of a historical period without succumbing to the errors of cultural history or reductive causal theories. Such structures, which are grafted onto traditional periods (e.g. the Renaissance or the 19th century), possess an inner stability and coherence – Dahlhaus referred to Burckhardt's 'conditions' upon which the idea of the Renaissance could be advanced – that allow for divergence and opposition, and for the 'non-contemporaneity of the contemporaneous' within the period. (The idea of non-contemporaneity acknowledges stylistic diversity and makes possible the structuralist de-emphasis of historical process within a fixed time frame.) Comprising the structures are 'systems of systems' based on the 'ideal types' that the historian, who cannot in fact write a total history, chooses as most representative of the period under investigation. These types consist of a 'framework of categories' that are grouped around works representing ideal types. Dahlhaus chose 19th-century Central European instrumental music to exemplify a structure. It may be condensed into three fields in which correlations and overlaps are evident: (1) general cultural orientation and aesthetics – the principles of cultural education (*Bildung*), aesthetic autonomy and genius; (2) institutions – the dialectics of the concert: aesthetic autonomy and *Bildung* as opposed to market and commodity; and (3) style and repertory – the emancipation of instrumental music, the weakening of genre traditions, musical poetics versus virtuosity,

the formation of a canonic repertory and the problems of progress and originality.

Dahlhaus stressed that the principle of aesthetic autonomy represents a historical circumstance (and thus should not be mistaken for an – or his own – idealistic historical approach), and this explains the striking omission of any general-historical categories, including ideological ones such as nationalism or republicanism before 1848, which are, after all, intellectual movements that had an impact on musical thought. Dahlhaus was well aware of this omission, and his discussions of the German cultural middle class, music criticism and historiography do not exclude such considerations. Nevertheless, they are tertiary categories that do not qualify as ideal types; they partially determine the secondary ones represented in the structure and relate, if at all, only by verbal analogy to the primary one. Dahlhaus's comments on aesthetic autonomy have an ironic twist, because his work-orientated history and his hermeneutic method have been generally regarded as idealist. His choice of period to illustrate the method is revealing in this regard; the autonomous works of the core (Austro-Germanic) instrumental repertories of this time and place may be seen as his meta-ideal type for all music. Critics of his book on the 19th century have objected to the ideal-type method, claiming that his overly narrow focus on this repertory makes it impossible to present a balanced picture of the total structure and reflects *a priori* aesthetic views that have nationalistic underpinnings. Dahlhaus believed that the 'aesthetic presence' (or future influence) of historical works must be considered in selecting ideal types; a history of 18th-century music predicated on the immediate stylistic and functional (e.g. performance, publication) significance of a particular repertory could legitimately omit a discussion of J.S. Bach's cantatas. Their essence as autonomous works, a status that they did not gain for more than a century, has guaranteed their survival and their legitimacy as a subject of music history. Work-autonomy does not imply, however, pure analytical formalism; historical understanding is incomplete without a consideration of those elements of the structure that impinge on the work. Apart from strictly musical categories such as genre and form, they are, nonetheless, for the most part limited to aesthetic and philosophical issues, whereby a piece of music may embody aesthetic principles that function in other areas of the arts, but parallels between individual works in different media are scrupulously avoided. The role of the composer is a difficult problem for Dahlhaus, as the twists and turns of his two-part discussion of the *Eroica* Symphony (*Ludwig van Beethoven und seine Zeit*, 1987) demonstrate: on the one hand, the symphony cannot be understood without an awareness of Beethoven's political views, his attitude towards Napoleon and his own self-image; on the other hand, the discussion of its contents omits any consideration of their embodiment in its style, structure and aesthetic essence.

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(vi) The 'new musicology'.

In the late 1970s some prominent American scholars began to call for new initiatives to counter (or balance) positivism and formalism; Kerman's historically informed criticism and Treitler's critically inclined historiography paved the way for the 'new musicology' of the 90s (see [Musicology](#), §IV, 8).

Kerman's is a work-orientated style-critical approach in which abstract aesthetic questions and cultural factors play a subordinate role; his influence lies less in his development of new critical strategies than in the alternative he provided to purely structural analysis. Treitler's opposition to 'a history in which aesthetics and hermeneutics play no significant part' (*Music and the Historical Imagination*, 1989) echoes that of Dahlhaus, and his reflections on methodology – among the most fully developed in English-language musicology – cover much the same ground. However, Treitler criticizes Dahlhaus's assumption that the musical work, as an 'abstract text' and 'ideal type' with a 'real' and 'precise meaning', is the basis for music history. In his arguments that the work is (1) not fixed and determinate in an ideal state and (2) only one thread in a complex cultural pattern, Treitler anticipated the direction of the most recent major developments in largely American historical musicology, which have established paradigms of international significance: the introduction of 'structural' and 'post-structural' critical perspectives from linguistics and the literary disciplines and their combination with a hermeneutics variously derived from Adornoesque social theory, gender studies and criticism, and reception theory and history (which has been established in German musicology since the 1960s). Social history and anthropological and ethnomusicological methodologies have also been influential.

As this array suggests, the historiography of the 'new musicology' is not monolithic; if any unifying factors may be discerned, they are the critique of autonomous history, purely formal analysis and aesthetic idealism. Cultural-historical approaches range from fairly traditional ones that reflect German *Geistesgeschichte* in its Dahlhausian reworking to 'post-objective historical approaches' of a post-Diltheyian hermeneutics that underlies what Tomlinson calls a 'Historiography of Others'. Works – particularly great canonic works – are still the primary focus in much of this literature; reception history represents a cautious approach that studies criticism rather than practising it, while operating within a cultural-historical context; determinations of immanent-musical manifestations of gender identity and social consciousness, or of specific parallels between musical and literary works, have been criticized for being as 'essentializing' as the findings of traditional style criticism or 'hard' analysis.

Some of the most influential criticism (Abbate, Newcombe) emphasizes formal (narrative) and phenomenological aspects of music; its hermeneutic basis is not a historical one. This work is historiographical only in the limited sense that it begins with the premise that musical works are the subject of music history. A work orientation also underlies the establishment since the 1970s of historical performing practice as an important sub-discipline. Performing practice is not intrinsically 'new-musicological' in the sense that it operates with critical methodologies, yet it has been applied to reception history (performance as a category of reception). Although performing practice research, especially in its earlier stages, often sought to determine an authentic performance style that alone can render compositional intent, more refined work has, in line with performance as reception history, recognized the historically determined authenticity (within limits) of varied and opposing interpretative traditions. Both forms of reception history have been applied to a critique of the idealistic work concept; the hermeneutic argument that our understanding

of a work is dependent on verbal and performance interpretations that have become part of that work's history is a powerful and influential one.

Despite its methodological prominence, the focus on the work, and on the related but hardly identical idea of the musical canon, has also been under attack in recent thinking on historiography. In addition to the objections discussed above, critics of the work approach (see de Brito, 1997) object that the concept legitimately may be applied only to a very limited span in Western music history and, moreover, only to the Western tradition.

Furthermore, the narrow focus on the work de-emphasizes the complex of cultural processes in which music is conceived and performed – 'the work-concept is not a necessary category within musical production' (Goehr, 1992, p.114). This critique has been countered (Strohm, 1997) with the argument that it is a misleading, inaccurate 'theory reduction' to brand traditional music historiography as only a history of works; music historians still address the topics which they are now criticized for ignoring.

Resembling primarily American academic opposition to the literary canon (in part motivated by curricular concerns), the critique of the canon of works by predominantly male, Caucasian European and American composers that has been established by predominantly male, Caucasian European and American performers, scholars and critics rejects the aesthetic and social (e.g. ethnic, class and gender) biases inherent in it, and even questions the very validity of the idea of a Western 'art' music. While the acceptance by historical musicology of repertoires such as jazz and rock has significantly extended the range of musics deemed worthy of scholarly investigation (and thereby of becoming a part of formal music history), and the strength of feminist studies has forced the re-evaluation of known music and the discovery of forgotten repertoires by women composers, the canon as a structure remains firmly anchored.

As early as the 1970s Dahlhaus voiced concerns about the disappearance of the historical method from musicology and its replacement by purely systematic approaches and non-historical critical methodologies. Similar concerns underlay the often bitter controversies of the 1990s about methodology, in which the various parties (including theorists) sometimes overlooked – at least when engaged in polemic – the fact that many different kinds of scholarship are valid and necessary to sustain the vitality of the discipline. There is no doubt that the 'new musicology' has enriched the field, and although its methodology and vocabulary might seem unrecognizable to a previous generation of scholars, it still makes use of traditional concepts such as style, historical periodization and formal analysis. These research areas have retained their vigour independent of any association with the recent trends, as have source studies and edition-making, and their future does not seem to be in jeopardy.

It has legitimately been asked if the 'new musicology' is really so new. In one respect music historiography since the last decades of the 20th century has been remarkably innovative in the questions it has posed and the kind of answers it has sought. But music historiography has always relied on its neighbouring disciplines, and in this regard, indeed, nothing has changed. Historical musicology has always been only a semi-autonomous discipline: (1) by its very nature as a sub-field of history, (2) because the materials of music are non-semantic and its forms and images

are less tied to representations of material reality than those of the visual arts before the 20th century, and (3) because music – its composition, performance and reception – is undeniably a part of general culture. As a consequence of the second circumstance, non-formalist historians concerned with the problem of musical meaning have little choice but to borrow from critical methods in the visual arts and letters. The third circumstance represents the challenge that has stimulated traditional cultural-historical approaches as well as the most innovative work of recent decades. A discipline that does not renew itself stagnates; this most recent renewal promises to maintain the continuing vigour of music history, while preserving and strengthening the humanistic basis of its historiography.

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Hita, Antonio Rodríguez de.

See [Rodríguez de Hita, Antonio](#).

Hita, Arcipreste de.

See [Arcipreste de Hita](#).

Hitchcock.

English family of spinet and harpsichord makers. A complete and accurate study of the members of the family is still to be completed, but it is generally accepted that three are identifiable: Thomas Hitchcock the elder (*d* before Feb 1700), a freeman of the Haberdashers' Company; his son Thomas Hitchcock the younger (*b* c1685; *d* after 1733), who was apprenticed to Benjamin Slade from 1700 for eight years and was made a freeman of the Haberdashers' Company in 1715; and John (*d* 13 Nov 1774). The latter was probably a son of Thomas Hitchcock the younger; his name is first encountered (according to James) in the list of subscribers to a work by Boyce printed in 1743. In 1750 he was also made a member of the Haberdashers' Company. Boalch lists a total of 53 surviving bentside spinets by this family.

The two earliest dated instruments, one of c 1660 and the other of 1664, must be treated with caution so far as their dates are concerned (they could in fact be case numbers), but if they are genuine, then Thomas Hitchcock the elder was probably the first to make spinets in England. The Boalch list indicates that John Hitchcock may have been making such instruments right up to the year of his death.

These spinets invariably have a compass of five octaves, G'-g'''. Most have ivory naturals and ebony sharps, although some of the earlier instruments have skunktail sharps (a sandwich of ebony-ivory-ebony). The cases are of plain walnut with in some cases a double-curved bentside, and in others a single curve. Invariably the lid hinges are of engraved brass.

In addition to the surviving spinets, there are two extant harpsichords. The first, and by far the better known, is a double-manual instrument dating from about 1725. Although it has often been suggested that this is the earliest surviving two-manual English instrument, it must now be conceded that the Tisseran harpsichord of 1700 (Bate Collection, Oxford) is the oldest, though Tisseran may have been a Huguenot in origin. It is clear from surviving documents that other English makers (such as John Player) were making double-manual harpsichords by at least 1712. Nevertheless, the Hitchcock harpsichord contains many of the elements of earlier English harpsichords (including a short scale), whilst at the same time displaying most of the features that were to become characteristic of the harpsichords

of the great English makers of the period from 1729 until the end of the century.

The second surviving Hitchcock harpsichord is by John, but is not dated. The workbooks of Thomas Green (see Sheldrick) record in 1769 the tuning of a harpsichord for Guvernor Thickness (possibly Philip Thicknesse, 1719–90) of Datchworth Green. The entry reads '2 Unisons Tho Hitchcock fecit 1766'. Green also encountered one of John Hitchcock's instruments in 1772. The laconic entry in Green's book states: 'Jno Hitchcock – bad', though what exactly was 'bad' is not made clear.

The members of the Hitchcock family numbered their instruments sequentially and signed them, occasionally also dating them. Those few which are both dated and numbered to some extent help to identify members of the family with the instruments they made: the spinet dated 1703 with serial number below 54 and others dated earlier were probably by Thomas Hitchcock the elder (though this should be treated with caution); those numbered 1007 to 1425 are probably by Thomas Hitchcock the younger; and those from 1519 to the end of the series, 2018, are by John. Because of confusion in the case of the earlier instruments, it is possible that during the period 1700–15 (the year that the younger Thomas obtained his freedom from the Haberdashers' Company) there was a fourth, as yet unknown, member of the family who may have built the instruments with the serial numbers 471 and 511.

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CHARLES MOULD

Hitchcock, H(ugh) Wiley

(b Detroit, 28 Sept 1923). American musicologist. He attended Dartmouth College (BA 1944) and the University of Michigan (MM 1948). He studied in Paris with Boulanger before resuming graduate study at the University of Michigan (PhD 1954). He taught at Michigan (1950–61) and was professor of music at Hunter College, CUNY (1961–71). In 1971 he became professor of music and founder-director of the Institute for Studies in American Music at Brooklyn College, CUNY; in 1980 he was named Distinguished Professor, CUNY. He retired in 1993. He was among the first group of Getty scholars at the J. Paul Getty Center for Art History and the Humanities (1985–6). In 1994 he was made an honorary member of the AMS, and in 1995 Chevalier of the Ordre des Arts et des Lettres.

Hitchcock has made significant contributions to the study of 17th-century French and Italian music and music in the USA. His research on the vocal and instrumental music of Charpentier led to editions of the music as well as the preparation of a catalogue raisonné, *Les oeuvres de Marc-Antoine Charpentier* (1982), and the book *Marc-Antoine Charpentier* (1990). His edition of Caccini's *Le nuove musiche* (1970) includes a detailed study and an annotated translation of the original preface. Among his publications on American music are a study of Ives (1977) and an important survey, *Music in the United States* (1969), in which he develops the idea of a distinction between vernacular and cultivated traditions in American music, particularly in the period from 1820 to 1920. He was president of the Music Library Association (1966–7), of the Charles Ives Society (1973–93) and of the AMS (1990–92). He acted as adviser on American music for the sixth edition of *The New Grove* and was co-editor of *The New Grove Dictionary of American Music*; he was also editor of the series *Recent Researches in American Music* (1976–94).

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PAULA MORGAN

Hitch-pin.

The metal pin which secures the strings at the end opposite to the [Wrest pins](#). On the grand piano the hitch-pins are at the end furthest from the player; their position on other pianos varies according to structural factors.

Hittite music.

See [Anatolia](#).

Hitzenauer [Hisnauis], Christoph [Johann]

(*b* Braunau am Inn; *f* 1580–87). German composer, music theorist and schoolmaster of Austrian birth. From an entry in the accounts of the Stuttgart church administration dated 15 November 1580 it appears that he was converted to the Protestant faith while a member of the Jesuit college in Vienna and that he made his way to Stuttgart with an introduction from the Protestant authorities in Austria. In Stuttgart he received a grant to study for one year from Duke Ludwig of Württemberg and matriculated at Tübingen. In the autumn of 1581 he became a Kantor at Lauingen, near Ulm, and in 1582 a schoolmaster at the town's grammar school, which, as a 'Gymnasium illustre' (or rectorial school), was not just an ordinary

grammar school, but one at which theologians and lawyers also received their training. In his *Perfacilis, brevis, et expedita ratio componendi symphonias, concentusque musicos* (Lauingen, 1585) he described how he taught singing and helped the more gifted pupils with their composition. His name appears in the town accounts at Lauingen from 1581 until Whitsun 1587; in later years he is referred to as an 'old schoolmaster' on half pay. Curiously, the accounts refer to him alternatively as Christoph and Johann, yet both names undoubtedly refer to the same man (see Seitz). Only one piece by him survives and that incomplete: the six-part *Ach treuer Gott, mein Not erkennen tue* (in *D-Rp*). His *Ausserlesene sehr liebliche geistliche Gesäng mit drey Stimmen gantz artlich componiert* (Lauingen, 1585) is lost, and the *Zway neue teutsche Liedlein* attributed to him in Eitner and *MGG1* was in fact dedicated to him by Jakob Paix. His *Ratio componendi*, which he designated as his first work, relies for its content partly on what he had learnt from other musicians and partly on what after prolonged observation he had established for himself. His subject is *musica poetica*, though he began with a résumé of the elements of *musica pratica*. So as not to confuse the student he kept to the eight traditional modes and, without mentioning Glarean, referred to the modern practice of observing four new ones too. He discussed four sorts of counterpoint, 'simplex', 'coloratus' and 'floridus' and also 'syncopatus', which, however, he considered suitable only for short passages within a piece. As his examples he chose three motets by Lassus.

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WILFRIED BRENNECKE

Hitzler, Daniel

(*b* Heidenheim an der Brenz, Württemberg, 26 Sept 1576; *d* Strasbourg, 6 Sept 1635). German editor and music theorist. After attending the Protestant seminary schools at Blaubeuren and Bebenhausen he studied theology, Hebrew, astronomy and music at Tübingen University from 1595; he graduated in 1597. He deputized as court chaplain in Stuttgart in 1598–9 and from 1600 taught at the ducal 'Stipendium' at Tübingen. He became a deacon at Waiblingen in 1603, when he also brought the Reformation to the Benedictine monastery at Reichenbach an der Murg, and he was the first Protestant pastor there until he became pastor at Freudenstadt in May 1608; in 1609 he became pastor and special superintendent at Güglingen. In June 1611 he was appointed superintendent, preacher, inspector, and teacher of theology at the Protestant school for the nobility at Linz. It was there in 1612 that he engaged in the theological controversy with Kepler that led to the latter's excommunication from the Protestant church by the

Württemberg consistory in 1619. From 1613 to 1615 he was inspector of alms and from 1616 superintendent of the library at Linz. His own arrangement, according to Württemberg models, of the Linz liturgy, *Christliche Kirchen Agenda*, was published anonymously at Tübingen in 1617. During the period when Upper Austria was a pawn of Bavaria, Hitzler was imprisoned in the castle at Linz in 1621–2 because of his alleged support of the 'Bohemian confederation'. After his release he had to give up all his ecclesiastical offices and in October 1624 left Linz as a religious refugee. After working for a short time as Kantor at the Protestant church at Peuerbach, Upper Austria, and staying briefly at Regensburg and Esslingen, he became pastor and special superintendent at Kirchheim unter Teck in 1625; from the same year he was general superintendent and, until 1630, abbot of the monastery at Bebenhausen. He was now an important member of the Württemberg clerical hierarchy and in 1632 reached its summit when he became general superintendent at Stuttgart. In September 1634 he fled before the advancing imperial army by way of Kehl to Strasbourg, where he died without having obtained further public office.

Hitzler wrote occasional poems in Latin, theological works and funeral orations and improved the texts of Protestant hymns. However, he achieved far-reaching importance only as a music theorist and editor of hymn-books. His 13-syllable solmization for singing instruction, which he wrote in about 1615 and took from Flemish and German models (Hubert Waelrant and Sethus Calvisius respectively), had an obvious influence on Nikolaus Gengenbach and Otto Gibel, and even as late as 1717 Mattheson expressed approval of his basic musical method. Laurentius Erhard passed on the repertory of congregational hymns used by the Protestants in Linz by his use of Hitzler's collection of hymns in his publication of 1659.

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only those relating to music

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OTHMAR WESSELY

Hlobil, Emil

(*b* Veselí nad Lužnicí, 11 Oct 1901; *d* Prague, 25 Jan 1987). Czech composer and teacher. After studying philosophy at Prague University (1920–24) and composition with Křička at the Prague Conservatory (1920–23), he attended Suk's masterclasses (1924–5, 1927–30). He taught in Prague at the women teachers' institute (1930–41), then at the conservatory, and in 1958 was appointed professor of composition at the Academy of Musical Arts; he remained at this post until his retirement in 1971. Throughout the postwar period Hlobil held high-ranking positions in various organizations, among them the composers' union, the Czech Music Fund and the Union for Copyright Protection. Between 1925 and the year of his death he composed over 100 works. At first a follower of the Czech impressionism of Suk and Novák, he turned his attention to newer trends before World War II. During the German occupation he evolved a synthesis of techniques introduced during the 1920s and 30s, while at the same time his music came to express more intense nationalist feelings, notably in the symphonic fresco *Tryzna mučedníkům* ('Dirge for the Martyrs'). After the war he simplified both the form and expression of his work.

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Chbr and solo inst: Str Qt no.2, op.15, 1936; Str Qt no.3, op.50, 1955; Qt, op.64, fl, ob, cl, bn, 1964; Str Qt no.5, op.81, 1970; Trio, op.79, ob, cl, bn, 1970; Sax Qt, op.93, 1974; Sonata of Memories, op.95, fl, vc, gui, 1975; Trio, op.98, vn, gui, accdn, 1976; other works

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MILAN KUNA

Hlushchanka, Hesrhy Syamyonavich.

See [Glushchenko, Georgy Semyonovich](#).

Hnilička, Alois

(*b* Ústí nad Orlicí, 15 March 1858; *d* Prague, 14 Jan 1939). Czech music historian. His grandfather, František Hnilička (1790–1848), and his father, Alois Hnilička (1826–1909), were distinguished local musicians. After graduating from Prague University in 1882 he worked as a lawyer but his interest in music led him to the study and collection of Czech music from the middle of the 18th century onwards. His pioneering work in this field, though now mostly superseded by later research, helped to save many minor Czech composers from oblivion. His studies of the area of Chrudimsko are one of the earliest attempts at documenting local music history in Czechoslovakia.

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JOHN TYRRELL

Ho(un), Fred

(b Palo Alto, CA, 10 Aug 1957). Chinese-American composer and social activist. He studied sociology at Harvard University (BA 1979), but received no formal training in music. While a saxophonist in his high school band, he became familiar with the music of John Coltrane, Archie Shepp and Charles Mingus. During the early 1970s he was inspired by the revolutionary ideas of Marxism, Malcolm X and Mao Zedong. In 1981 he moved to New York, where he developed a career as a composer, performer and social activist.

One of the pioneers of the Asian American movement, Ho has written many works calling for social change, and celebrating the struggle of oppressed peoples in the USA and the Third World. His study of Chinese traditional music, Japanese folksong and poetry, Philippine *kulintang* music and Korean percussion music has enabled him to use these styles to represent the commonalities of Asian Pacific American and black American experiences. His works are often characterized by a synthesis of diverse musical elements borrowed from African, Latin, reggae, Chinese, Korean, Philippine, Middle Eastern and Japanese traditions. In 1988 he was the first Asian American to receive the Duke Ellington Distinguished Artist Lifetime Achievement Award from the Black Musicians Conference.

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(selective list)

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Ens: *Blues to the Freedom Fighters*, 1975; *Chi Lai! Song for Gold Mountain Warriors*, 1982; *Gambaro!*, 1982; *Tomorrow is Now!*, suite, 1982; *Bamboo that Snaps Back*, 1983; *Never Broken, Always Outspoken, the People are Me* (requiem for Paul Robeson), 1986; *The Underground Railroad to My Heart*, suite, 1988; *Yes Means Yes, No Means No, Whatever She Wears, Wherever She Goes!* (Greene, Iverem), 1992

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WEIHUA ZHANG

Hoberecht, John Lewis.

See [Hoeberechts, John Lewis](#).

Hoboe

(Ger.).

See [Oboe](#).

Hoboken, Anthony van

(*b* Rotterdam, 23 March 1887; *d* Zürich, 1 Nov 1983). Dutch collector and bibliographer. While training as an engineer in Delft, he also received his early education in music from Anton B.H. Verhey, and in 1911 attended the Hoch Conservatory at Frankfurt where he studied harmony with Bernhard Sekles and composition with Ivan Knorr. From 1925 to 1934 Hoboken was a pupil of Heinrich Schenker in Vienna, and was much influenced by his ideas. It was Schenker who induced him to establish the famous Archiv für Photogramme musikalischer Meister-Handschriften (the 'Meister-Archiv') in the music department of the National Library in Vienna. It comprises a large quantity of photographic copies of the autographs of works by great composers, from Bach to Brahms. Its value to scholars has been much enhanced by the loss of some of the originals during World War II.

From 1919 onwards Hoboken began to build up systematically his private collection of first and early editions. The collection now ranges from Frescobaldi, Froberger, Purcell, and J.S. and C.P.E. Bach, through all the great names of Classical and Romantic music up to Brahms and also includes a wealth of early theory and literature. Conceived as a complement to the 'Meister-Archiv', it has been accessible to scholars as an invaluable source of textual information. The collection was acquired by the Österreichische Nationalbibliothek in 1974; it amounted to some 5000 items at that time.

Its core consists of over 1000 first and early editions of Joseph Haydn in whom Hoboken took a keen interest. Because he realized how serious was the total lack of a thematic catalogue for this composer, he devoted himself for over 30 years to supplying one. The first volume, devoted to the instrumental works, was criticized for lack of information about manuscript sources. Nevertheless, Hoboken's protracted study established the corpus of Haydn's huge output, dealt with the problem of arrangements and supposititious works and generally brought order and identity to a vast area where much confusion, contention and uncertainty reigned for 150 years. All future Haydn scholarship will be in Hoboken's debt. He achieved for Haydn what Köchel did for Mozart, and this too in a generation of vastly higher bibliographical standards that had to be applied to a more prolific composer whose music could not possibly be presented in one single chronological order.

His services to scholarship have been widely recognized. In 1932 he was awarded the Grosse Silberne Ehrenzeichen for services to the Austrian Republic, and was co-opted on to the board of the Gesellschaft der Musikfreunde. Princeton University created him a member of the advisory council of the department of music in 1950. He received honorary doctorates from the universities of Kiel (1957), Utrecht (1958) and Mainz (1979) and was created an Officer of the Order of Orange-Nassau in 1959.

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ALEC HYATT KING/JOOST VAN GEMERT

Hobrecht, Jacob.

See [Obrecht, Jacob](#).

Hoch, Francesco

(b Lugano, 14 Feb 1943). Swiss composer. He studied at the Milan Conservatory (1968–72) where his teachers included Donatoni, with Bussotti in Padua (1967) and with Stockhausen and Ligeti at Darmstadt (1970). He has conducted research at the Italian National Radio (RAI) phonology studio in Milan and was a founding member of OGGImusica, the Lugano association for contemporary music (from 1977). His compositions, all of which can be considered avant-garde works, may be grouped into the following stylistic periods: 'indeterminacy' (1968–70), 'polydirectional research' (1970–75), 'variable-ostinato' (1980–83), 'the time of dissolution' (1983–5), 'silence' (1985–8), 'posthumous works' (1989–93) and 'critique of the pitiless present' (1994–8). His *Riflessioni sulla natura di alcuni vocaboli* for chamber orchestra won first prize at the Angelicum International Composition Competition in Milan in 1975.

WORKS

(selective list)

Au futur-passé, 1v, orch, 1971–6; Riflessioni sulla natura di alcuni vocaboli, chbr orch, 1972–4; Idra, 11 str, 1974; Arcano (K. Marx), chorus, 1975–6; Trasparenza per nuovi elementi, 10 insts, 1976; Figura esposta, chbr orch, 1977; Leonardo e/und Gantenbein (multimedia, M. Frisch, L. da Vinci), 1980–82; Memorie da Requiem, S, chorus, orch, 1992; Péché d'outre-tombe, cl, str qt, 1993; La passerelle des fous, 5 actors, 3 S, insts, 1994–5; Canti e danze dai nuovi gironi, 13 insts, 1995; Der hoffnungsvolle Jean und der Moloch (Ziegler), 2 spkrs, speaking chorus, perc, 1995; Suite 'Palomar', fl, cl, vn, pf 1995–7

Principal publisher: Suvini Zerboni

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CARLO PICCARDI

Hochberg, Hans Heinrich XIV, Bolko Graf von

(*b* Schloss Fürstenstein [now Książ Castle], Silesia, 23 Jan 1843; *d* Salzbrunn, 1 Dec 1926). German theatre director and composer. The younger son of Prince von Pless, he was intended for a career in the diplomatic service. He studied law and political science in Bonn and Berlin and spent two years at the Prussian Embassy in St Petersburg (1867–9) before returning home to pursue musical studies. His Singspiel *Claudine von Villa Bella* (after Goethe) was performed at Schwerin in 1864, followed at Hanover in 1876 by a Romantic opera, *Die Falkensteiner* (revised as *Der Wärfwolf*, 1881, Dresden). After this he turned to composing instrumental works and songs. In 1878 he founded the Silesian music festivals held in Görlitz, which he continued to assist until 1925. He was appointed successor to Hulsén as director of the Berlin Königliche Schauspiele in 1886. He retired suddenly from this post in December 1902, officially from overwork, though in fact as a result of a legal disagreement over the libretto to Richard Strauss's *Feuersnot*, of which Wilhelm II disapproved on moral grounds.

Hochberg also wrote (under the pseudonym J.H. Franz) three symphonies, a piano concerto, chamber music (three string quartets, a piano quartet and two piano trios), many solo and ensemble songs and choral pieces. Although he did not contribute anything original as a composer, he exerted considerable influence as founder of the Silesian music festivals and especially as director of the Berlin theatre. He reorganized the opera, attracting important conductors such as Joseph Sucher, Felix Weingartner, Carl Muck and Strauss and thus raising the standards of musical performance. As he did not pander to popular taste, he also broadened the repertory and established a continuing place for Wagner's works. His youngest son, Gottfried von Hochberg (*b* Rohnstock, 29 Jan 1882; *d* Bayreuth, 18 June 1929), published several songs and choral works in 1925 and 1926.

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GAYNOR G. JONES

Hochbrucker [Hochprugger].


German family of instrument makers and musicians.

- (1) Jakob Hochbrucker
- (2) Simon Hochbrucker
- (3) Coelestin [Franz Christian] Hochbrucker
- (4) Johann Baptist Hochbrucker

HANS J. ZINGEL/LUDWIG WOLF

Hochbrucker

(1) Jakob Hochbrucker

(*b* Mindelheim, c1673; *d* Donauwörth, 28 May 1763). Maker of lutes, violas and harps. Son of Georg Hochbrucker, a violin maker in Augsburg around 1670, he lived in Donauwörth in Bavaria. He is chiefly remembered as the inventor of the pedal harp, in which a skilfully thought-out mechanism, initially based on five (later seven) pedals, made it possible to raise simultaneously by a semitone all the strings of the same name from  upwards.

Hochbrucker

(2) Simon Hochbrucker

(*b* Donauwörth, 1699; *d* c1750). Harpist, son of (1) Jakob Hochbrucker. He introduced his father's innovation to a wider public both in central Europe and further afield; his recital tours took him to Vienna (1729), Leipzig and Brussels (1739), Brunswick (1750) and Paris. His performances in Paris were so successful that the pedal harp soon became the fashionable instrument of the time.

Hochbrucker

(3) Coelestin [Franz Christian] Hochbrucker

(*b* Tagmersheim, nr Donauwörth, 10 Jan 1727; *d* Vienna, 23 April 1805). Organist, composer and harpist, nephew of (2) Simon Hochbrucker. He was ordained priest in 1752 and spent his life in Munich and the Benedictine abbey of Weißenstephan, near Freising. Apparently all his compositions are lost, including the biblical Schuldrama, *Die Juden in der Gefangenschaft des Manassa*, presented by students at Freising in 1774. He also composed six sonatas for harp op.1 (Paris, c1771), and several masses and other sacred works.

Hochbrucker

(4) Johann Baptist Hochbrucker

(*b* Donauwörth, 27 June 1732; *d* Saint-Servan, 29 July 1812). Harpist and composer, brother of (2) Simon Hochbrucker. The most famous member of the family, he won great renown as a harp teacher, virtuoso and composer among the most fashionable circles of Paris. He was living there at least by 1760, when he performed his own compositions at the Concert Spirituel; he was employed by Cardinal Louis de Rohan and perhaps Queen Marie Antoinette, although Leopold Mozart felt it necessary to warn Wolfgang of Hochbrucker's bad reputation and dissolute life (letter of February 1778). In 1792 he emigrated to London, where he had given concerts during a visit in 1779. His compositions, published in Paris and London, were among the first to exploit the harp's sonorous resources, and include the harp sonatas opp.1, 6 and 22 (some with violin accompaniment; one ed. F. Vernillat, Paris, 1969), duos for two harps op.9, divertissements op.10 and harp accompaniments to *ariettes* by other composers opp.2–4.

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*Honegger*D

*Walther*ML

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Hochet

(Fr.).

See [Rattle](#).

Hochetus

(Lat.).

See [Hocket](#).

Hochfeder, Kasper

(*fl* early 16th century). German printer. He served as the technical manager for the firm owned by [Jan Haller](#).

Hochprugger.

See [Hochbrucker](#) family.

Hochquintfagott

(Ger.).

A tenoroon pitched a 5th above the normal bassoon. See Bassoon, §10.

Hochreiter, Joseph Balthasar

(b c1668; d Salzburg, 14 Dec 1731). Austrian composer. According to Hochreiter himself, one of his ancestors (perhaps his father) had been a treble at the monastery in Lambach in about 1650, had learnt to play the organ, and from 1662 had been employed (possibly as organist) there; he had also completed an important music inventory. Hochreiter himself was organist at the abbey at Lambach in Upper Austria from 1696 to 1721; he also trained the choirboys and some organists there, and set down his experiences in the manuscript *Praecepta quaedam observanda, quae pro emolumento bonae musices maxime proderunt, dummo observentur* (c1710, A-LA). He was at that time a close friend of Stephan Hieber, organist at the monastery in Kremsmünster (Upper Austria); he dedicated a mass to the abbot of that monastery in 1705 for the abbot's nameday. In the same year he dedicated the *Missa ad multos annos* and the *Missa genethliaca* to Abbot Maximilian Pagl of Lambach, for his birthday and for his installation. In 1721 he relinquished his post in favour of the composer Maximilian Röll and, on the recommendation of Abbot Pagl, became cathedral organist at Salzburg and organist to the prince-archbishop; he held that office until his death. His name is not mentioned in the *Necrologium* of Lambach, so he could not have been in holy orders. From his compositions Hochreiter emerges as a skilful contrapuntist, and his vigorous orchestration is striking. In so far as conclusions can be drawn about his teaching activity from his vocal music, he must have been an outstanding choir trainer. In his masses he follows the grand polychoral style of the 17th century, still practised in Rome.

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Oliva in domo Dei fructiferans vespas exhibens, 4vv, insts (Augsburg, 1706)
Philomela Mariana ... Vesperae de Beata Virgine Maria, 4vv, 1–2 vn, 2 va, bc (Augsburg, 1710), lost, cited by Walther

Missa ad multos annos; Missa genethliaca; 4 Regina coeli, 4vv, 3 vn, 2 trbn, org; various graduals and motets: all in A-LA; mass for abbot of Kremsmünster, 1705, KR

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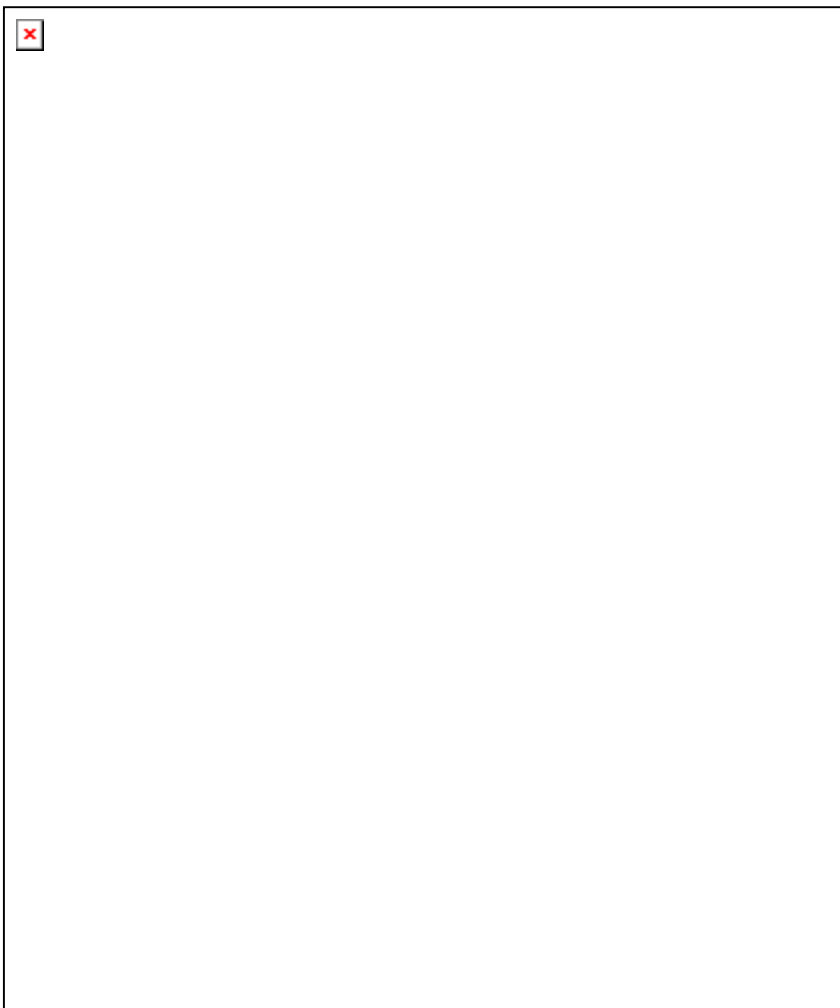
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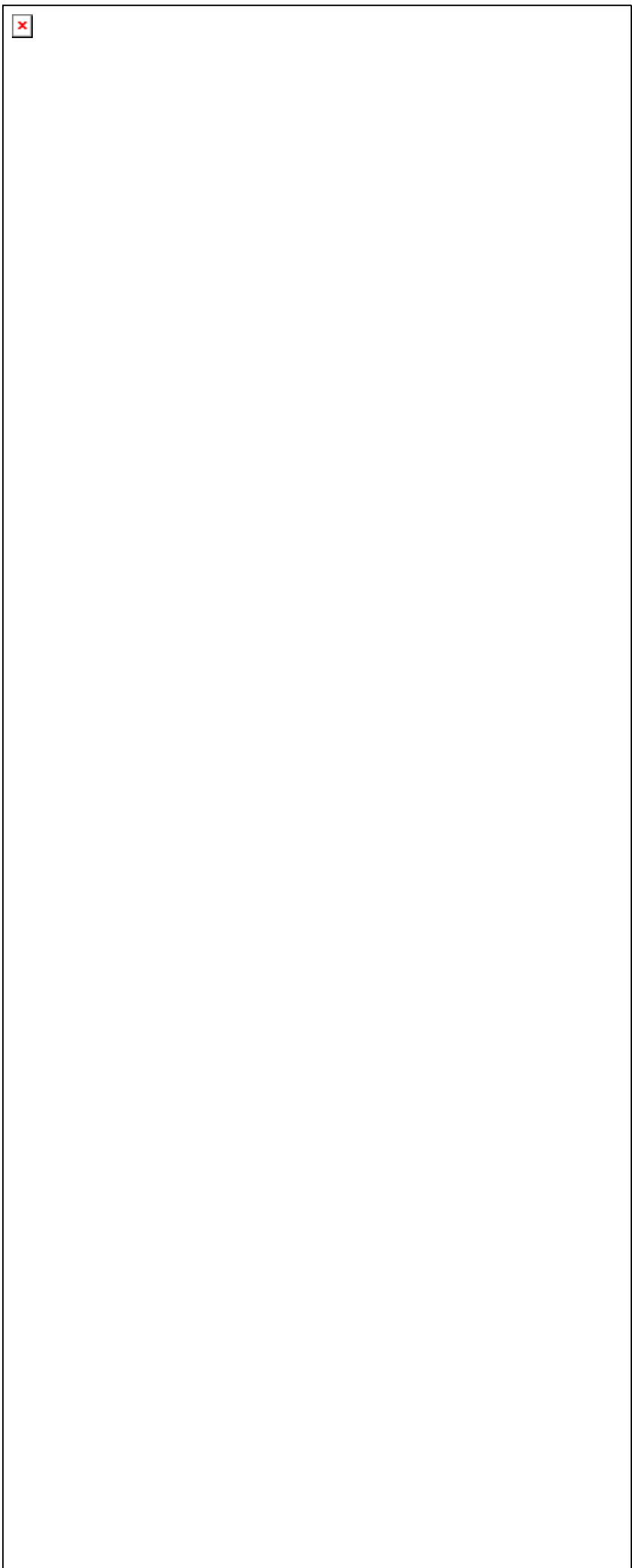
Hocket

(Lat. *hoquetus*, (*h*)*oketus*, (*h*)*ochetus*; from Fr. *hoquet*, Old Fr. *hoquet*, *hoket*, *ocquet*, etc., related to English hickock, hicket, hiccup, and similar onomatopoeic word formations in Celtic, Breton, Dutch etc., meaning bump, knock, shock, hitch, hiccup; attempts at etymological derivation from the Arabic must be regarded as unsuccessful).

The medieval term for a contrapuntal technique of manipulating silence as a precise mensural value in the 13th and 14th centuries. It occurs in a single voice or, most commonly, in two or more voices, which display the dovetailing of sounds and silences by means of the staggered arrangement of rests; a 'mutual stop-and-go device' (F.Ll. Harrison). Medieval authors (see below) mentioned the existence of this practice in popular music.

One of the many significant stylistic changes brought about by Perotinus in the emergent art of measured polyphony was his cultivation of rhythms more spacious and measured than those which prevailed in the relatively fast, running dupla of the discant sections presumed to be by Leoninus, in which the tenors were laid out in irregular groups of simple longs. Corollaries of this change were the appearance of double longs, which could now be assigned to the tenor notes of discant passages; the greater foursquareness of phrases; the recognition of silence as an intrinsic measurable component of polyphony, potentially equivalent to sound as an element of counterpoint; the consequent change in meaning of the little stroke known as *tactus* (also referred to as *divisio*) from a symbol simply denoting the end of a phrase (i.e. a brief, mensurally insignificant *suspirium*) to a measurable rest (*pausa*); the emergence of the first tenor patterns (consisting of four-beat phrases); and the awareness that the voice parts of a polyphonic complex, whose phrases were now delimited by precise rests, did not need to coincide in their phrase articulation, but could be made to overlap (see [ex.1](#)). Further refinements of this technique were the curtailment of some of the phrases in one or more parts by means of rests ([ex.2a](#)) and the free addition or insertion of rests ([ex.2b–d](#)). The irregularity of such phrases or phrase elements, often no more than single notes set off by rests, exemplifies what medieval writers called imperfect modes.





The earliest known definitions of the hocket are given – about three-quarters of a century after the appearance of the technique – by three contemporary writers: Franco of Cologne, Lambertus and the so-called St Emmeram Anonymous (1279). The last named presents us with the fullest and most illuminating description:

Hocketing is produced either by cutting off sound or without such truncation. In the latter case such passages may or may not have text. If they do, they will conform to one of the modes, such as the 1st, 2nd or 3rd, or will observe the compatibility of one mode with another, or with several, and the alternation of groups of notes with rests will proceed subtly from here and there; sometimes one may encounter cases of truncation, but they are rare. When there is no text, the alternation of the voices is the same, but more frequent and also with more truncations. Hockets involving truncations may be composed over a tenor laid out according to one or several of the modes, or without any tenor, i.e. fundament. If such truncations are founded on a tenor, this will be without text, except in some suitable cases in motets, for example in *Povre secors* [D-BAs 36, F-MO 31, Pn 13251, 54] and others like it. ... In hockets not based on a modal tenor we encounter irregular and unpatterned conformations of longs, *breves* and also *semibreves*, either each kind grouped separately or all mixed together; thus they are seldom, if ever, reducible to any kind of equivalence fitting one of the modal species.

This last type, he pointed out somewhat later, occurs 'in aliquibus conductis sine tenore proprio hoquetatis' ('in some conducti [i.e. the caudas of conducti of which he gave an example] with hockets without the appropriate tenor' [i.e. without a patterned cantus firmus, which are foreign to the nature of conducti], though he added still later that some modern hockets based on a Gregorian tenor were also irregular. In the course of his description of *cantus truncatus* (polyphony with truncations) he distinguished between perfect and imperfect *hoquetatio*; in the latter, only one of the voice parts exhibits truncations and there is therefore no interlacing of voices. He also differentiated between compositions in which hocketing is continuous and those in which it occurs occasionally; in other words, the term *hoquetus* designates both a technique of composition and a piece completely written in this manner (Sowa, 97ff; Yudkin, 224–6).

The emphasis placed by the above writer on a proper mensural foundation indicates that the principal use of *hoquetus* was in cantus firmus polyphony, where, except for the increasingly old-fashioned organal style, the tenor made the precise measurement of all elements mandatory. Occasional hocket passages also occur in caudas of conducti. The proposition that hocketing preceded the rise of *musica mensurata* (see Dalglish) is based on earlier medieval reports of extravagant performances of monophony, which, in view of the hocket's essential need of strict coordination, have no apparent relevance.

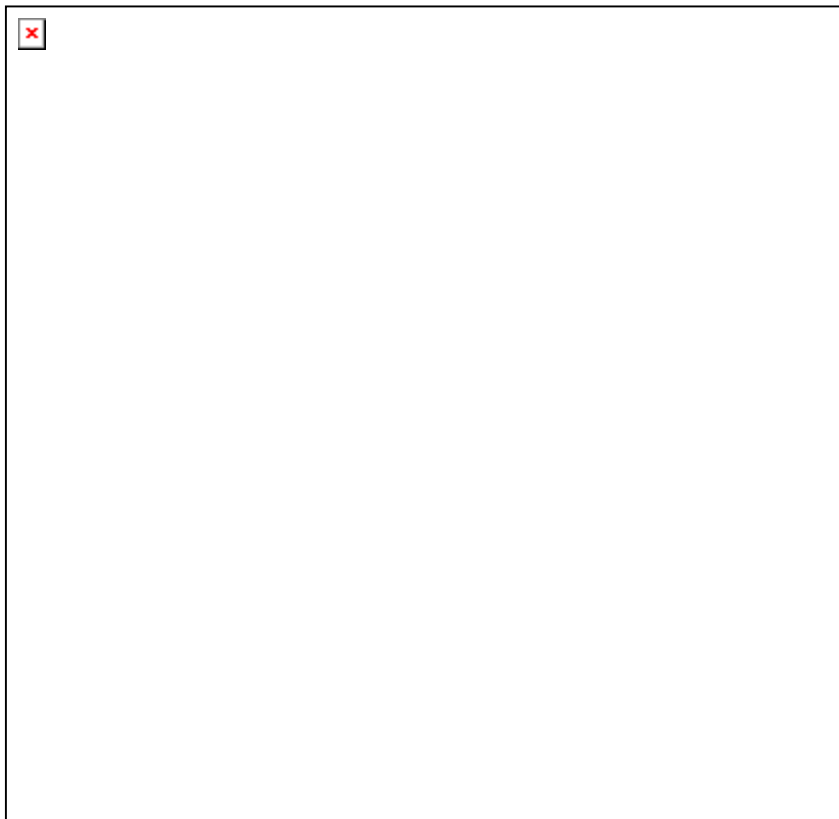
Obviously, this writer's 'hocket without truncations' refers to the technique illustrated by [ex.1](#) (which is closely related to the device known as [Voice-exchange](#)). Such overlapping of phrases can indeed be found in *musica cum littera* (motets, especially 'peripheral' motets and the so-called isoperiodic motets composed in England in the 13th and 14th centuries) as well as in its historical predecessor, *musica sine littera* (in the discant passages of organum duplum, triplum and quadruplum, and in clausulas). The writer's statement that hockets with truncations (*per resecationem*) generally have no text, 'except in some suitable cases in motets', is particularly revealing. In such cases, which are indeed quite rare in 13th-century motets, they sometimes tend to function as suitable rhetorical ornaments (e.g. exclamations). But primarily they occur in passages in discant style without text, or as independent untexted hocket compositions. The latter therefore constitute the earliest known instrumental (non-verbal) polyphony: music that, by definition and unlike many clausulas, was not intended to be equipped with poetry. Such pieces, which can, of course, also be performed vocally, are preserved in *D-BAs* (nos.102–8, one of which the word *viellatoris* identifies specifically as instrumental, at least in origin), in *F-Pn* lat.11411, no.3, and in *F-MO* 5 (3 is a version of *D-BAs* 106, while *F-MO* 2, 64, 128 and *E-Mn* 71 are versions or concordances of *D-BAs* 104). A 14th-century specimen is Machaut's *Hoquetus David*, in which the part above the tenor is designated *hoquetus*. That many more such compositions, now lost, must have been written can be inferred from the reference in the treatise by Jacobus of Liège to 'hoketos ... duplices, contraduplices, triplices et quadruplices' (*Coussemakers*, i, 429a). Only one four-part (vocal) hocket is known; it is the final section of a Gloria trope composed in England in the late 13th century (see [Burgate, R. de](#)).

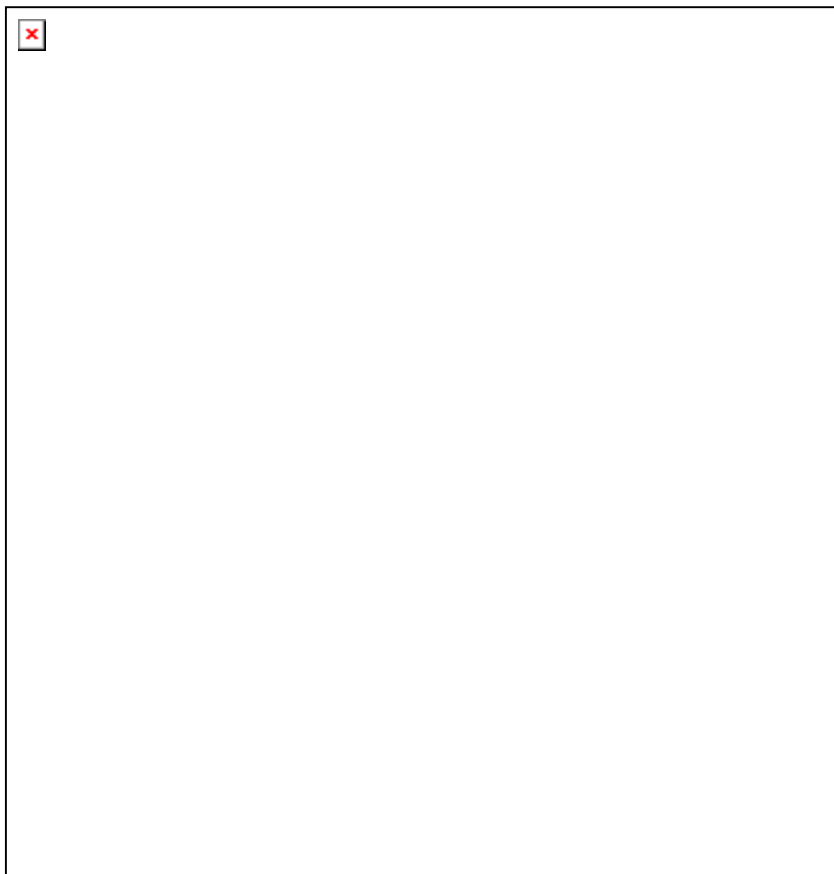
The use of hocket as an exclamatory or pictorially descriptive device disappears from the motet in the late 13th century, and in the 14th century is found occasionally in chansons, in Italian ballatas and in chaces and cacce. Melismatic endings (or sectional endings) of secular compositions at times also exhibit hocket technique in a manner first manifested in some 13th-century conductus caudas. A motet like *F-MO* 294, on the other hand, shows that the earliest device to emphasize the new strophic structure of 14th-century motets was the isorhythmic recurrence not only of phrase endings, but of hocket passages. From the 1320s onwards hockets occur in many 14th-century motets. Thus an Italian writer of a mid-century Latin treatise mentioned 'uchetti' particularly as a feature of motets. Their function now was to serve as structural ornaments, placing in relief the tectonic design generated by the tenor.

In general, medieval writers confined their definitions of hocket to the technique of truncation, which according to Franco (CSM, xviii, 77) is synonymous with hocket. Odington described it as a species of polyphony with or without text, known as truncated music, 'in which ... one is silent while another sings' (CSM, xiv, 140 and 144). The comments of most later writers (e.g. Pseudo-Tunstede, *Coussemakers*, iv, 296) are derivative and largely recapitulate Franco and Odington, whose definition has also been adopted by modern musicology. Only Johannes de Grocheo reported an apparent popularization of hocketing, which as a polyphonic device properly belonged to the exalted sphere of *ars musica*:

Anyone who wants to make a two-part hocket arrangement, i.e. for a first and second singer, must divide the song or tune which is to be so arranged and apportion it accordingly to each. Such strains can end with bits of appropriate addition, as long as their mensuration is not interfered with. For in this way one overlaps the other in the manner of roof tiles, and thus they will cut each other off continually.

This is a relatively simple procedure that presumably required no notation for its convivial performance. A rather sophisticated example, in which each portion is ultimately reduced to the tiniest dimensions, is furnished by the two lowest voices of a fragmentarily preserved four-part English motet of the early 14th century ([ex.3](#)). This example also demonstrates the quasi-variational function hocketing occasionally fulfilled. Instances of such treatment can already be found in caudas of conducti of the early 13th century, in which hocket technique is at times applied to the melodic substance of preceding sections ([ex.4](#)). The 'peripheral' motets of about 1300 tended to assume some of the functions and certain stylistic features of the moribund conductus, and similar, though far more elaborate variation hockets occur in some of them (e.g. *F-MO* 311 and the English motet preserved in *MO* 323–4).





The effect of hocketing is known from areas other than western Europe and from times other than the Middle Ages. Thus hocket-like techniques have been described in African music, and silences are certainly prominent in some contemporary composers' works, such as those of Webern, Feldman, Babbitt and Cage. Yet, the conceptual matrix from which these phenomena arise is quite different from the medieval idea of silence as a contrapuntal value. In modern composers' works hocket-like effects are the result of concern with texture or colour, while non-Western 'hocketing' generally results either from the necessity of allocating portions of a melody or of a complex sound pattern (as in the gamelan music of Bali) to more than one instrument because of limitations of range, or from the social partiality for rapid and colourful antiphonal interchange.

That particular result of hocketing of course also delighted the medieval West: witness the use of such terms as 'merry hockets' ('hoketi lascivi', Lefferts, 104) and the procedure described by Johannes de Grocheo. The latter, who often reported on the music of his time in terms of its human environment, mentioned that youths and temperamental people were particularly fond of *hoquetus* 'propter sui mobilitatem et velocitatem'. It is this 'jazzy' quality that usually caused hockets to be composed in the smallest available note values (cf Lefferts, 104, 174–6). Since by the later 13th century *semibreves* and *breves* had become equivalent in duration to the *breves* and *longs* of earlier times, the 5th-mode tenors of some hockets of the mid-13th century were evidently later rewritten in the 2nd mode, with the result that in many cases hocket passages in the upper voices, originally involving *breves* and *longs*, now used *semibreves* and *breves* (cf *D-BAs* 104 and 106; Reckow, i, 61; Sowa, 100–04; Yudkin, 230–36). The 'jazzy' quality of hockets occasionally prompted ecclesiastical disapproval,

such as that in the bull of Pope John XXII (1324–5), in which he accused the musicians of his time of endless abuses, one of which was that ‘melodias hoquetis intersecant’ (‘they cut the melodies apart with hockets’). Nonetheless, the hocket did not die out until about 1400, when the rise of new compositional concepts caused it to become old-fashioned and inappropriate. It is interesting that some of the latest compositions to exhibit hocket technique are strictly liturgical: mass movements, especially certain isorhythmic compositions in the Old Hall Manuscript. Ultimately, in works written in the early years of the 15th century by composers both in Italy and under Italian influence (e.g. Ciconia, Cesaris, Grenon; Du Fay's *Gloria ad modum tube*) the practice transformed itself into imitative antiphony ([ex.5](#)).



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ERNEST H. SANDERS

Höckh, Carl

(*b* Ebersdorf, 22 Jan 1707; *d* Zerbst, 25 Nov 1773). German violinist and composer. He was the son of Christoph and Magdalena Höckh. As a child he was instructed in the violin by his father and in singing by the schoolmaster Ferdinand Dorf Müller. When he was 15 he went to Pruck to study with Michael Schade, then the city musician. From Pruck he entered the Franz Paul Graf Weilli regiment as oboist and spent the next two years in the military, stationed at Temesvár and Orsova. When the regiment moved to Siebenburgen, Höckh was mustered out and began his travels through Poland in the company of several other aspiring musicians, the violinist Franz Benda, the flautist Georg Zarth and Wilhelm Weidner, horn and viola player. In his autobiography, Benda gave a delightful account of the adventures and activities of this group during their travels. They reached Warsaw and entered the service of the governor, Sukascheffski, Höckh as horn player and second violin. Benda later moved to the court of Crown Prince Friedrich of Prussia; he declined the offer of a position at Zerbst and recommended Höckh instead, and as a result Höckh moved to Zerbst as director in 1734. In this capacity he established a lasting reputation as an excellent violinist and teacher. He played some of his own violin concertos in Berlin in 1750 and 1751, and was acclaimed for his beautiful tone and style. Many students who later achieved prominence on their own were attracted to Höckh as a teacher, among them F.W. Rust, J.G. Seyffarth and J.W. Hertel.

Höckh's most important works are those for violin. He was strongly influenced by Benda's playing and most of his writing demands a highly developed and thoroughly idiomatic violin technique incorporating double stops and bowings more advanced than usually encountered in violin literature of this period. Höckh's musical style derives from earlier Baroque tradition, but to this basis he added a quality of intimate expression which has led some to regard him as an early representative of the German romantic style. He stands with Benda, Johann Georg Pisendel and Leopold Mozart as one of the founders of the German school of violin playing.

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7 Parthien, 2 vn, bc (Berlin, 1761)

2 sonatas, vn, bc in Musikalisches Vielerley (Hamburg, 1770)

[10] Capricetti, vn, *B-Bc* [according to Laserstein the same music as Capricetti a il violino, *D-Bsb* Singakademie, destroyed]

Sinfonia, 2 vn, 2 ob, va, bc, *D-Df*; 5 sonatas, vn, bc, *B-Bc*; 5 sonatas, vn, bc, *D-Df*; 3 sonatas, vn, bc, *D-Bsb*

Lost works: 10 sinfonias, *D-DS*, cited in *EitnerQ*; 6 sinfonias, cited in *FétisB*; 17 concertos, vn, insts, listed in the Breitkopf catalogues; 12 sonatas, vn, bc, cited in *FétisB*; [24] Capricetti, vn, formerly *D-Bsb* Singakademie

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DOUGLAS A. LEE

Hockland, Robert.

See [Okeland, Robert](#).

Hoddinott, Alun

(*b* Bargoed, Glam., 11 Aug 1929). Welsh composer. He started to play the violin at an early age and became a founder-member of the National Youth Orchestra of Wales (as a viola player) in 1946. He graduated from University College, Cardiff, in 1949 and also studied privately in London with Arthur Benjamin. In 1951 he was appointed a lecturer at the Welsh College of Music and Drama in Cardiff, winning the Walford Davies prize for composition in 1953 and the Bax Society prize in 1957. He returned to the college as lecturer in music in 1959. After being awarded the DMus in 1960 he consolidated his position as one of the leading British composers of his generation and in 1967 became professor of music at Cardiff. In the same year he founded (with John Ogdon) the Cardiff Festival of 20th Century Music, which transformed the musical life of south Wales by bringing some of the world's greatest composers, notably Britten and Messiaen, to work in a new and stimulating environment. He retired from the university in 1987 (having established the largest music department in Britain) and from the festival in 1989, in order to devote himself to composition. He was appointed CBE in 1981.

Hoddinott composed prolifically during his teenage years, and several of his works (mostly orchestral and instrumental) were performed and broadcast while he was still a student at Cardiff. Although most were subsequently withdrawn, a notable exception was the Concerto for clarinet and strings op.3, which went on to attract national critical attention when first publicly performed by Gervase de Peyer and the Hallé Orchestra under Barbirolli at the 1954 Cheltenham Festival; two years later a performance at the Proms in London, conducted by Sargent, followed. As a student Hoddinott attended every Cheltenham Festival from 1947 onwards; there he met and was able to discuss his early works with such

distinguished composers as Vaughan Williams, Moeran, Britten, Tippett, Searle, Fricker and Rawsthorne. He was particularly drawn to the latter, who became a major influence on his musical style and outlook.

The style of the fluently exuberant early Clarinet Concerto is neo-classical in a general sense (shades of Walton and Rawsthorne rubbing shoulders with Hindemith), but the work proved to be Hoddinott's last in this vein. He quickly developed a more individual language whose expressiveness was characterized by dark, brooding colours and intense, often violent emotions. A fascination with nocturnal imagery is first seen in the orchestral *Nocturne* op.5 and in parts of the densely textured First Symphony of 1955. The influence of Bartók contributed much to Hoddinott's music at that stage in terms of both the increasingly chromatic melodic language and the colouristic orchestral textures. From a remarkably early stage, however, Hoddinott was to evolve a personal voice which fully assimilated any strong influences.

Hoddinott was particularly conscious that, he not being a pianist, his music did not derive from the Austro-Germanic sonata tradition but rather from the forms and textures of the Italian Baroque (his heritage as a violinist). The works of his early maturity accordingly display a fascination with meticulous structural organization in which tonality provides localized energy as opposed to goal-driven direction. Hoddinott followed Bartók once again in favouring arch-like structures in which a strongly propelled dramatic curve governs the unfolding of the movement as a whole. His music is built by means of continuous evolution rather than the conflict of ideas, and this led him to explore the musical palindrome as a device to extend such continuity within a wider framework. In fast music this went hand in hand with bristling rhythmic energy and a love of march-like patterns, while in slow music it encouraged a flow of densely chromatic lyricism. Such concentration on the detailed ordering of the notes themselves soon led Hoddinott to an interest in serial construction. His approach, however, never involved the Schoenbergian abandonment of tonality, which remains a cohesive force throughout Hoddinott's output. He developed an individual use of the technique in which the 'row' could consist of up to 18 notes in intertwining patterns, acting as a flexible resource for tonal, harmonic and melodic organization.

The evolution of this style can be effectively traced from the Second Symphony (1962) to the trilogy represented by the Third, Fourth and Fifth symphonies (1968, 1969, 1973), in which Hoddinott's refining of language and structure is matched by a simultaneous widening and sophistication of the orchestral palette, particularly in terms of divided-string sonority and exotic percussion colouring. The principal orchestral works of the 1960s which mark out this path include the compellingly designed *Variants* and the atmospheric *Night Music* (both from 1966) and the flamboyantly decorative *Fioriture* of 1968. These led naturally to works triggered by visual or poetic imagery, of which '*... the sun, the great luminary of the universe*' (1970), *Landscapes* (1975), *Sinfonia fidei* (1977), '*the heaventree of stars*' (1980) and *Lanternes des morts* (1981) are the finest examples. These works reveal a progressively stronger sense of melodic and harmonic warmth which constitute a distinctly romantic streak in Hoddinott's expression that culminated in the Sixth Symphony (1984). It

was perhaps no coincidence that this process evolved over a decade (1972–81) in which he was mostly occupied with the composition of five varied operas.

Those written on the grandest scale ranged from the South Sea island melodrama *The Beach of Falesá* (1970–74, based on R.L. Stevenson) to Myfanwy Piper's ingenious adaptation of Thomas Hardy's *The Trumpet Major* (1980–81). Two of the operas were one-acters conceived specially for television, while the most enduring of the five is the delightful children's opera *What the old man does is always right* (1977) after a Hans Christian Andersen tale (adapted by Myfanwy Piper and brilliantly designed by John Piper), featuring a characteristically larger-than-life role for Geraint Evans (who also created parts in three of the other operas). Hoddinott's partnership with Piper began when she chose the poems for *A Contemplation upon Flowers* (1976), and led to the choral cantata derived from Flaubert's story *La légende de Saint Julien l'hospitalier* in 1987. Another collaboration, on an adaptation of Balzac's *Le colonel Chabert*, got no further than the libretto, and Hoddinott's next opera was ironically not commissioned until Piper's death in 1997. This was a project inspired by the determination of the miners of Tower Colliery in south Wales to buy for themselves the last working mine in the once-thriving coalfield and to preserve their livelihood against the prospect of government closure. In the first staging (1999) of what is virtually a documentary opera the bass Robert Lloyd vividly created the gently charismatic colliery leader Tyrone O'Sullivan in the presence of the hero himself.

During the 1990s Hoddinott consolidated his work in most genres and in particular devoted much time to writing chamber works and song cycles for gifted young Welsh artists; in these virtuosity for its own sake is eschewed in favour of a spare and concentrated idiom which places its greatest emphasis on clarity of content and expression. Major works from the same period include a scena *Noctis equi* for the cellist Rostropovich (1989) and the Ninth Symphony (*A Vision of Eternity*), which sets three poems by Blake and Shelley for the soprano Gwyneth Jones (1992). With the Tenth Symphony in 1999 Hoddinott returned to abstract symphonic writing and demonstrated an impressive ability to renew the fabric of his language from within.

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Hoddinott, Alun

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operas

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The Magician [Murder, the Magician] (TV op, 1, J. Morgan), op.88, 1975, Harlech TV, 11 Feb 1976

What the old man does is always right (1, M. Piper, after H.C. Andersen), op.93, 1977, Fishguard, 27 July 1977

The Rajah's Diamond (TV op, 1, Piper, after Stevenson), op.99, 1979, BBC TV, 24

Nov 1979

The Trumpet Major (3, Piper, after T. Hardy), op.103, 1980–81, Manchester, RNCM, 1 April 1981

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orchestral

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choral

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A.T. Davies, after Bible: *Job*), op.24, B, chorus, orch, 1959–62, rev. 1977; 3 Medieval Songs (C. Elliott), op.30, SSA, 1963; Every man's work shall be made manifest, anthem, SATB, org, 1964; Holy, holy, holy (R. Heber), int, SATB, 1964; Danegeld (R.G. Thomas), op.33, SATB, 1964; What tidings?, op.38/1 (J. Froome, after J. Audeley), SATB, 1964

Pedair Can Gymreig [4 Welsh Songs], unison chorus, orch/pf, 1964; Dives and Lazarus (cant., James), op.39, S, Bar, chorus, org, pf duet, orch, 1965; 2 Welsh Folksongs, male chorus, 1967; An Apple Tree and a Pig (E. Humphreys), op.55, SATB, 1968; Barti Ddu [Black Bart] (I.D. Hooson), op.59, chorus, orch, 1968; Eryri [Snowdonia] (T.H. Parry-Williams), Bar, chorus, orch, 1969, withdrawn; Out of the Deep (W.M. Merchant), motet, op.74, SATB, org, 1970; The Tree of Life (orat, W.M. Merchant), op.79, S, T, chorus, org, orch, 1971; Puer nobis (trans. W.M. Merchant), carol, SATB, org, 1972; 4 Welsh Songs, male choir, orch/pf, 1971; St Paul at Malta (cant., P. Merchant), op.80, T, chorus, orch, 1971; Ieuenctid y Dydd [Youth of the Day] (Parry-Williams), chorus, orch, 1972

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solo instrumental and chamber

Str Trio, op.1, 1949; Nocturne, cl, vn, pf, 1952; Cl Qt, op.6, 1953; Impromptu, hp, 1955; Improvisation, cl, pf, 1956; Nocturne no.1, op.9, pf, 1956; Septet, op.10, cl, bn, hn, vn, va, vc, pf, 1956, rev. 1973; Rondo scherzoso, op.12/1, tpt, pf, 1957; Rondo capriccioso, op.12/2, trbn, pf, 1957; Nocturne no.2, op.16/1, pf, 1959; Pf Sonata no.1, op.17, 1959; Sonatina, op.18, clvd/pf, 1959–63; Sextet, op.20, fl, cl, bn, vn, va, vc, 1960; Rondo scherzo, op.25/1, pf, 1961; Pf Sonata no.2, op.27, 1962; Variations, op.28, fl, cl, hp, str qt, 1962; Divertimento, op.32, ob, cl, bn, hn,

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solo vocal

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Hodeir, André

(b Paris, 22 Jan 1921). French jazz musician, composer and writer. At the Paris Conservatoire (1942–8) he was a pupil of Jacques de La Presle, Simone Plé-Caussade, Dufourcq and Messiaen, and won *premiers prix* in harmony (1944), counterpoint and fugue (1947) and music history (1947). He began his career in jazz music as a violinist (under the name of Claude Laurence) in the Ekyan Sextet (1942–4), and was later (1954–60) musical director of the Jazz Group of Paris, which appeared at several festivals (Donaueschingen, 1957; Cannes, 1958; Hamburg, 1959) and made many records. He was also editor of the journals *Jazz-hot* (1947–50) and *Panorama instrumental* (1973–4). In summer 1976 he was visiting professor at Harvard University.

Hodeir's compositions include pieces for various jazz groups (*Evanescence*, *Oblique*, *Cagoules*), works incorporating jazz features in a French avant-garde style (e.g. *Anna Livia Plurabelle*, a setting for two singers and 23 instruments of a passage from *Finnegans Wake*) and

numerous film scores. His writings are devoted mainly to jazz, especially its formal problems and the relationship between composing and improvisation. The bold ideas he has expounded on contemporary art music have inevitably aroused controversy. In particular, his polemical book *La musique depuis Debussy* amazed many for its treatment of several composers (Schoenberg, Stravinsky, Messiaen, Boulez) who are praised for their advances but finally damned as conservatives. He was a member of the Académie Charles Cros (1948–55) and president of the Académie du Jazz, Paris (1954–9).

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CHRISTIANE SPIETH-WEISSENBACHER

Hodemont [Hoedemont], Léonard (Collet) de

(b Liège, c1575; d Liège, Aug 1636). Flemish composer. He studied music at Liège Cathedral where he is listed as a senior *duodenus* from 1589 to 1593. On 19 May 1595 the chapter awarded him a grant to continue his studies at the Pédagogie du Lys at Leuven University. By 15 October 1610 he was succentor of the collegiate church of St Pierre, Liège, and had become a priest. On 28 February 1612 he became a canon at Liège Cathedral and was promoted to canon of St Materne, Liège, on 16 January 1616. He spent four years adapting melodies for the carillon of the cathedral, and in 1620 he established the plan for the new carillon at the collegiate church of Ste Croix, Liège. On 26 October 1619 he was appointed *maître de chant* at the cathedral and, as the account books suggest, carried out his duties from the start with great zeal. The musical repertory then ranged from large-scale works in 8, 12 and 16 parts to modern works for one, two or three solo voices and continuo. An orchestra of two cornetts, two bassoons, bass viol and two organs, augmented by violins and lute, was also available. Hodemont was one of those ordered to revise the *Officium defunctorum* of the Liège Breviary, the new version of which appeared in 1623. The canons tried to temper the musical zeal of their *maître de chant*. He twice (in 1622 and 1625) gave in his notice to the chapter, who refused it, but he was eventually dismissed on 25 February 1633. The last three years of his life passed quietly.

In his two works for eight voices Hodemont spurned a division into two choirs in order to maintain a continuous polyphonic flow, lightened by occasional silences in some of the voices. He showed great contrapuntal skill, but the broad declamation and Italianate embellishments of the *Sacri concentus* (in which the voices are accompanied by an ad lib violin) and particularly the melodic charm and supple elegance of the Italian villanellas are still more notable. The *Sacri concentus* is the earliest music known to have been printed at Liège. Hodemont's personality and works were important for church music in Liège in the 17th century: in particular they influenced his godson Lambert Pietkin, and Henry Du Mont, who studied at Liège.

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JOSÉ QUITIN

Hodges, Edward

(*b* Bristol, 20 July 1796; *d* Clifton, Bristol, 1 Sept 1867). English church musician, composer and essayist. Except for a few lessons as a youth, Hodges was self-taught. His first appointments were as organist at St James's (1819–38) and St Nicholas's (1821–38), Bristol. From the beginning of his career, he composed service music and published articles on church music and organ design. He was an early advocate for independent pedal divisions well before they were usual in British organs.

Hoping for a cathedral appointment, Hodges took the MusD at Cambridge in July 1825 under John Clarke-Whitfeld; however, his nonconformist religious background militated against his ambitions, in spite of his degree and his reputation among his colleagues. Accordingly, after the death of his first wife in 1835 he sought a post abroad. In September 1838 he became organist of St James's Cathedral, Toronto, but the unsettled political and economic situation in Canada prompted him to remove to New York that November. In January 1839 he was appointed organist of Trinity Parish, serving first at St John's Chapel and then at Trinity Church when its new edifice was completed in 1846. Hodges remained there until 1858, when illness forced him to take a leave of absence. He travelled to England to convalesce; he returned to New York a year later but was still unable to resume his duties at Trinity. Widowed a second time in 1861 and in declining health, Hodges resigned the post in 1863 and returned to Bristol where he spent his remaining years.

Although Hodges lived most of his life in Britain and always considered himself an Englishman, his influence was strongest on American church music. He published numerous periodical articles and served as contributing editor of the *New York Musical World* during 1856–7. Although his compilation, the *Trinity Collection of Church Music* (Boston, 1864), was edited for publication by Samuel Parkman Tuckerman, most of Hodges's own compositions remained in manuscript during his lifetime. After his death, his children published some individual pieces and a volume of service music, *The Kyries, Chants and Tunes Composed by Edward Hodges* (London, 1891). The anthems, varying in length from a few pages to several movements, are Hodges's most interesting works. Although they are in Handelian style, typical of the period, they show a distinctive command of counterpoint and fugue and occasional flashes of daring harmonic originality.

Two of the four children who survived Edward Hodges were also active in music, [Faustina Hasse Hodges](#) and J(ohn) Sebastian B(ach) Hodges (*b*

Bristol, 12 Jan 1830; d Baltimore, 1 May 1915), who composed some 100 hymn tunes and compiled a collection of music for use with the 1892 *Episcopal Hymnal*. Rector of St Paul's Church, Baltimore, for 35 years, he founded and fostered one of America's earliest boy-choir schools.

WORKS

The following list is almost certainly incomplete. Major collections of documents and music are held by *US-Wc* and the Organ Historical Society Archives at *US-PRw*. Manuscripts of 17 anthems, one service, a string quartet and an arrangement from Purcell are in *GB-BRp*.

anthems

Funeral Anthem for George III, 1820; It is a good thing, 1821; Beatitudes, 1821–2; Two anthems for Christmas, 1821–2; Without controversy, great is the mystery, 1821; Ps cxi, 1822; When the son of man, 1822; Blessed be the Lord, 1822; Ps xvi, 1822; Ps cl, 1824 (London, 1825, 1886); Ps cxxxvi, 1824 (London, 1825); The dead praise not Thee, 1825; Know ye not, 1827; In the beginning, 1827; Thus saith the Lord, 1829; How hath the Lord, 1830; Let the king live forever, 1831; He that dwelleth, 1832; The race is not to the swift, 1832; Ps cxiv, 1833 (London, 1889); Ps cxxxvi, 1836; Hear this, all ye people, 1837; Hear this, ye people, 1841; Anthem for Easter Day, 1841; I heard a voice, 1843; I heard a voice, 1848 (London, ?1886); Ps cxxxiv, 1851 (Boston, 1896); This is a true saying, 1852; I heard a voice, 1853; Ps cxxii, 1855 (New York, 1866; London, 1888); O Lord, how manifold, 1856; Lord of the worlds (Boston, 1883); miscellaneous adaptations and arrangements from various composers

service music

Services: C, 1820; D, 1822; C, 1824 (London, 1825; New York, 1863; London, 1886); F, 1827 (London, ?1875); D, 1840 (London, 1886); G, ?1840 (New York, 1858); Funeral Service, 1841; A, ?1841 (New York, 1841); F, 1843 (New York, 1859; London, 1886); E, 1846 (New York, 1855; London, ?1886); F, 1848 (London, ?1886) [Miscellaneous chants, hymn tunes and individual movements, composed from as early as 1818, as well as adaptations and arrangements from various composers]

secular vocal and instrumental

Org prelude in *cl*; 1820; 5 organ fugues, 1820–22; Birthday Ode, 1821; str qt, 1825; Bateman and Margaret, or the Fair Maid of Clifton, 1827; Faustina's Gavotte (Cincinnati, 1892)

WRITINGS

An Apology for Church Music and Music Festivals in Answer to the Animadversions of the Standard and Record (Bristol, 1834)

Essays on the Objects of Musical Study (Bristol, 1838)

An Essay on the Cultivation of Church Music (New York, 1841)

Numerous articles and letters in *Quarterly Musical Magazine and Review* (London); *Musical Review* (New York), and *New York Musical World*

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A.H. Messiter: *A History of the Choir and Music of Trinity Church, New York* (New York, 1906/R)

- C.H. Kaufman:** 'The Hodges and Newland Collections in the Library of Congress: a Preliminary Report', *CMc*, no.18 (1974), 79–89
- J. Ogasapian:** *Organ Building in New York City, 1700–1900* (Braintree, MA, 1977)
- B.J. Owen:** 'Dr. Edward Hodges of Bristol and New York: An "Organ Expert" on Both Sides of the Atlantic', *BIOS* no.14 (1990), 48–61
- J. Ogasapian:** 'New Materials on Edward Hodges', *The Tracker* xxv/1 (1991), 13–18
- J. Ogasapian:** *English Cathedral Music in New York: Edward Hodges of Trinity Church* (Richmond, VA, 1994)

JOHN OGASAPIAN

Hodges, Faustina Hasse

(*b* Malmesbury, 7 Aug 1822; *d* Philadelphia, 4 Feb 1895). English organist and composer. (She was named after the famous 18th-century opera singer Faustina Bordoni, who married the composer Johann Adolf Hasse.) The daughter of the organist [Edward Hodges](#), she followed his example and became a professional musician in New York and Philadelphia. She was a 'professor' of organ, piano and singing at Emma Willard's Troy Seminary for Girls, New York, in 1852 and, in the late 1870s, she became a church organist in Philadelphia. She began composing in the 1850s and her works include several keyboard pieces, a few sacred songs and about 25 drawing-room songs. Some works were a commercial success, the most famous being the songs *Dreams* (Boston, 1859) and *The Rose Bush* (1859) and a sacred duet *Suffer Little Children*. (Ebel claimed that she had sales of over 100,000 for *The Rose Bush*.) Hodges skilfully assimilated both Italian and German styles in her more cultivated songs, making them popular light recital pieces for opera singers such as Adelaide Phillipps in the 19th century and Alma Gluck in the early 1900s. She edited some of her father's works and published them in 1891 with her own hymn tunes.

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- R. Hughes:** 'Music in America – the Woman Composers', *Godey's Lady's Book*, cxxxii/Jan (1896), 30–40
- J. Tick:** *American Women Composers before 1870* (Ann Arbor, 1983)

JUDITH TICK

Hodges, Johnny [Hodge, John(ny); Hodge, Cornelius; Jeep; Rabbit]

(*b* Cambridge, MA, 25 July 1907; *d* New York, 11 May 1970). American jazz alto and soprano saxophonist. He played the drums and the piano before taking up the saxophone at about the age of 14, beginning on the soprano and later specializing on the alto instrument. Originally self-taught, he later received some instruction from Sidney Bechet. During the 1920s Boston served as his base, but at weekends he travelled to New York, where he succeeded Bechet in Willie 'the Lion' Smith's quartet at the

Rhythm Club (around 1924), performed with Bechet at the Club Basha in Harlem (1925) and joined Chick Webb (1926).

In May 1928 Hodges became a member of Duke Ellington's orchestra, and he remained a mainstay of this group for the next 40 years. From his first recording session with Ellington in 1928 he revealed considerable authority and technical mastery, playing with a broad, sweeping tone and producing impressive florid runs; in the opinion of many, he soon became Ellington's most valuable soloist. Besides making hundreds of recordings with Ellington's orchestra, from 1937 he also led a small studio group drawn from the band, usually consisting of seven pieces, which made its own commercially successful series of recordings; these included such masterpieces as *Jeep's Blues*, *Hodge Podge*, *The Jeep is Jumpin'* and *Wanderlust* (all 1938, Voc./OK), all of which were written by Hodges in collaboration with Ellington. During this time he was much in demand by other musicians, taking part in classic sessions led by Lionel Hampton and by Teddy Wilson, and performing on both alto and soprano saxophone at Benny Goodman's concert at Carnegie Hall in 1938.

By 1941 Hodges was becoming best known for his earthy blues playing and for his sensuous ballad interpretations, opposing sides of his art exemplified by two recordings made in that year, *Things ain't what they used to be* and *Passion Flower* (both Bb). From this time on he concentrated exclusively on the alto saxophone, on which instrument he regularly won the popularity polls in *Down Beat*, *Metronome* and *Esquire* magazines. He also collaborated on Ellington's best-selling song *I'm beginning to see the light* (1944, Vic.).

In March 1951 Hodges left Ellington to form his own small band, along with his fellow black American sidemen Lawrence Brown and Sonny Greer. The group's first recording session in that year produced a hit record, *Castle Rock* (Clef). Hodges disbanded his group in spring 1955 and rejoined Ellington's orchestra in August of that year; apart from a few brief periods he stayed with Ellington for the remainder of his life. He worked with Ellington's close associate Billy Strayhorn in spring 1958, and in 1961 toured Europe with other band members as the Ellington Giants. He continued to record in a variety of contexts under his own name, issuing a series of albums with Wild Bill Davis, two with Earl Hines and even one with the dance-band leader Lawrence Welk. Ellington and Strayhorn continued to write arrangements, such as the lush *Isfahan* movement from the *Far East Suite* (1966, RCA), to display Hodges's particular talents. A collection of Hodges's own compositions was published as *Sax Originals* (New York, 1945, 2/1972).

Hodges won the admiration of generations of saxophonists for his exceptional command of the sound and expressive nuances possible on his instrument. Ben Webster learnt much from him when he played in Ellington's saxophone section around 1940, and even John Coltrane, who appeared in Hodges's small group in 1953–4, listed Hodges among his favourite players. In his later years Hodges used fewer and fewer notes, remaining close to the melody in ballad performances and improvising relatively simple riffs on a blues. The power of his playing derived from the majesty of his sound, his endless vocabulary of expressive ornaments and

the soulfulness of his melodic ideas. He generated a great deal of swing in these numbers, and built effectively from one chorus to the next. He is usually ranked with Benny Carter and Willie Smith among the outstanding alto saxophonists of the swing period.

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H. Whiston: 'Johnny Hodges', *JJ*, xix/1 (1966), 8–9 [interview]
S. Dance: 'Johnny Hodges', *The World of Duke Ellington* (London, 1970/R), 87–98
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D. Jewell: *Duke: a Portrait of Duke Ellington* (London, 1977, 2/1978)
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M. Tucker: *The Duke Ellington Reader* (New York, 1993)

LEWIS PORTER

Hodgson [Hudgson, Hudson; née Dyer], Mary

(*b?*London, bap. 26 Dec 1673; *d* after 1718). English soprano. She was a leading singer on the London stage and in concerts from 1693 to 1706. Probably the daughter of the dancing-master Benjamin Dyer, she married the actor John Hodgson on 16 May 1692, two weeks after singing in the première of Purcell's *The Fairy Queen*. Purcell's song 'Though you make no return to my passion' in *The Maid's Last Prayer* (February 1693) is shown as sung by her under her maiden and married names in different sources. Mrs Hodgson sang in a revival of Purcell's *The Prophetess* and in the second part of *The Comical History of Don Quixote*. With her husband, she joined the breakaway Betterton company in 1695 and subsequently sang music by Eccles in *Macbeth*, *The Rape of Europa* and *The Loves of Mars and Venus*. Congreve praised her performance as Juno in the Eccles setting of his *Judgment of Paris* (1701). Her career appears to have ended in 1706 but there were benefit performances for her up to 1719.

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OLIVE BALDWIN, THELMA WILSON

Hodzyats'ky [Godzyats'ky], Vitaly Oleksiyovich

(b Kiev, 29 Dec 1936). Ukrainian composer. He received his first music lessons at home and while at school took private lessons in piano and theory. He entered the Kiev Conservatory in 1956 and in 1961 graduated from the composition class of Lyatoshyns'ky, who played a major part in his creative development. After teaching music theory in Vinnytsya (1961–3), Hodzyats'ky returned to Kiev where he taught in children's music schools. His interest in Stravinsky's work began in 1960 and in 1962, like several of his Ukrainian contemporaries, he started to experiment with 12-tone composition spurred on by Hrabovs'ky's translations of theoretical works by Jelineck and Krenek. During this period, the music of Webern, Varèse, Boulez, Stockhausen and Schaeffer also played a decisive role in the formation of Hodzyats'ky's style; in 1963 he wrote two piano works which bear witness to this development – *Rozlyvy ploschyn* ('Ruptures of Flatness') and the collection of miniatures *Avtohrafy* ('Autographs'). In these pieces, Hodzyats'ky's aggressive athleticism, rhythmic elasticity and emotional intensity are combined to resplendent effect. The four electronic studies of 1964 – *Nyuansi* ('Nuances'), *Emansipirovanniy chemodan* ('The Emancipated Suitcase'), *Realizatsiya 29/1* and *Antifortepiano* – possess a wit and hilarity rarely associated with the genre; the sounds used range in source from the inside of a piano to kitchen utensils. These were the first pieces for electronic means by a Ukrainian composer and among the first composed in the Soviet Union. Since then he has worked slowly but steadily, producing works of originality, from the 1974 Piano Sonata to the 1990 reworking of *Stabilis* for chamber orchestra. Although greater emphasis was placed on longer lines, emotional stability and attractive colouring as his art matured, he never abandoned his modernist aesthetic.

WORKS

(selective list)

Orch: Poem, 1961; Scherzo, 1961; Periody, sym., chbr orch, 1965–73; Fresky Sofii Kyivs'koi [Frescoes of Sofia of Kiev], 1966, rev. 1981; Stabilis, chbr orch, 1966, rev. 1990; Zolyshka [Cinderella], suite, 1969, rev. 1983; Muzyka chudes [Music of Miracles], 1975

Chbr and solo inst: 3 Preludes, pf, 1960–72; Str Qt, 1961; Avtohrafy [Autographs], pf, 1963, rev. 1983; Rozlyvy ploschyn [Ruptures of Flatness], pf, 1963; Vesyolaya syuita [Happy Suite], 4 vc, 1964; 4 Electronic Studies, tape, 1964–5; Pf Sonata, 1974; Veseli vytivky [Joyful Caprices], sax qt/4 vc, suite, 1987; Ww Qnt 'Rankovyi kryk ptakha' [Morning Cry of a Bird], 1994; Sny pro dytynstvo [Dreams of Childhood], 9 insts, 1997

Vocal: Zelen Veshniaya [The Green of Spring] (cant., A. Blok), S, chbr ens, 1999; various songs

Elec: Antifortepiano, 1964; Emansipirovanniy chemodan [The Emancipated Suitcase], 1964; Nyvansi [Nuances], 1964; Realizatsiya 29/1, 1964

Film scores

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- N. Shurova:** 'V. Hodzyats'ky: shtrikhi portretu' [V. Hodzyats'ky: portrait sketches], *Zilyonaya Lampa*, iii–iv (1999)

VIRKO BALEY

Hoeberechts [Hoberecht], John Lewis

(*b* ?Austrian Netherlands, c1760; *d* ?London, c1820). Pianist and composer, active in England. The earliest date of publication of Hoeberechts's music suggests that he was active in London by about 1786. Whether he was born there or, as Fétis suggested (*FétisB*), came from the Austrian Netherlands is uncertain, but as a teacher of the newly fashionable piano he clearly received some encouragement to produce a steady stream of piano pieces from then up to about 1815. This amounts to incidental pieces, some based on popular tunes, 'overtures' for piano or harpsichord, some 30 sonatas (mostly with an accompaniment for violin) and two trios for piano, violin and cello. His music shows a fluent *galant* style, notable for its chromatic colouring in melody and harmony and for its idiomatic, often blatantly exhibitionist, piano writing. He also composed a small amount of vocal music and a piece for military band.

WORKS

all published in London

c30 sonatas, pf/hpd, most with vn: opp.1 (c1786), 3–4 (c1790), 7–12 (c1795–9), 14–16 (c1805)

5 ovs., pf/hpd, vn, vc (c1786–90); 2 sonatas, pf, vn, vc, opp.5–6, in *Longman and Broderip's Collection of Original Music for the Grand and Small Piano-forte*, nos.6, 10 (c1795)

A Grand Military Piece, 4 cl, 2 hn, 2 bn, serpent (1799)

Other vocal and pf works pubd singly

OWAIN EDWARDS

Hoedemont, Léonard de.

See [Hodemont, Léonard de.](#)

Hoedown.

A term first used in the mid-19th century for vigorous African American dances or imitations thereof, possibly similar to clog dances, jigs or reels. It has been applied generally to duple-metre folkdances and square-dances performed by whites in the USA and Britain, or to the parties where they are performed. See also [Breakdown](#).

Høeg, Carsten

(b Ålborg, 15 Nov 1896; d Copenhagen, 4 April 1961). Danish classicist and musicologist. He began to study at the University of Copenhagen in 1917 and displayed a keen interest in music, especially in the Byzantine theoretical treatises on music. He also studied linguistics and French in Paris (1920). From 1926 until his death he was professor of classics at the University of Copenhagen. His growing interest in the study of Byzantine music led him to invite H.J.W. Tillyard and Egon Wellesz to Copenhagen (July 1931) for a conference and to plan coordination of effort in this field. As a result of this meeting *Monumenta Musicae Byzantinae* was established; the first volumes in the series were published in 1935, including Høeg's *La notation ekphonétique* which remains a classic. During the war Høeg was active in the organization of the resistance movement in Denmark and was an editor of the underground press. He was subsequently president of the Union Académique Internationale (1953–5) and of the Conseil International de la Philosophie et des Sciences Humaines attached to UNESCO (1955–9).

Høeg investigated a number of aspects of Byzantine music besides the ekphonic notation, particularly the heirmologion and the notation of Old Slavonic music manuscripts. He was an able organizer and inspiring teacher; in Copenhagen he founded an important centre for studies of Byzantine music which is one of the focal points for research and publications in this field.

WRITINGS

'La théorie de la musique byzantine', *Revue des études grecques*, xxxv (1922), 321–34

La notation ekphonétique, MMB, *Subsidia*, i/2 (1935)

Preface to *Sticherarium*, MMB, main ser., i (1935)

with G. Zuntz: 'Remarks on the Prophetologion', *Quantulacumque: Studies Presented to Kirsopp Lake*, ed. R.P. Casey, S. Lake and A.K. Lake (London, 1937), 189–225

Preface to *Hirmologium athoum*, MMB, main ser., ii (1938)

with G. Zuntz and S. Lake: Prefaces to *Prophetologium*, MMB, *Lectonaria*, i (1939–62)

Graesk musik: en kulturhistorisk skizze (Copenhagen, 1940)

with J. Raasted: Preface to *The Hymns of the Hirmologium*, MMB, *Scripta*, vi (1952)

'The Oldest Slavonic Tradition of Byzantine Music', *Proceedings of the British Academy*, xxxix (1953), 37–66

'Les rapports de la musique chrétienne et de la musique de l'antiquité', *Byzantion*, xxv–xxvii (1955–7), 383–412

Musik og digtning i byzantisk kristendom (Copenhagen, 1955)

'Ein Buch altrussischer Kirchengesänge', *Zeitschrift für slavische Philologie*, xxv (1956), 261–84

EDITIONS

Contacarium ashburnhamense, MMB, main ser., iv (1956)

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J. Raasted: 'Carsten Høeg 1896–1961', *AcM*, xxxiii (1961), 64–7
I.B. Magnussen: *Det Kgl. Danske videnskabernes selskab, oversigt ... 1961–62* (Copenhagen, 1962), 95 [incl. full list of writings]
H. Friis Johansen: *Classica et medievalia*, xxii (1961), 223–6

MILOŠ VELIMIROVIĆ

Hoenderdos, Margriet

(b Stantpoort, 6 May 1952). Dutch composer. After studying the piano at the Zwolle Conservatory, she entered the Sweelinck Conservatory in Amsterdam, where she studied composition with Ton de Leeuw. She graduated in 1985, winning the Composition Prize. Her works are characterized by a rigorous methodological approach rarely encountered in contemporary Dutch music. Hers is a radical research into the essence of sound. For example, in *Lex inertiae* no.2 for solo viola, the left hand has little to do while the right hand concentrates on various techniques. The relationships between various aspects of sound determine the structure of her works. Central to *Es verjüngt sich nach unten*, a piano solo for the right hand, is the relationship between tempo and density. Although she does not let emotions or experiences influence her compositions, her music is not abstract, but vital, colourful and even obstinate. Since the early 1990s her exclusion of non-musical factors is also reflected in her titles, which are simply the month and year in which they were written. Hoenderdos sometimes collaborates with other artists, and has written music for productions by De Daders, an Amsterdam-based mime theatre group.

WORKS

(selective list)

Orch: Het nieuwe verlaat, orch, 1985; Hunker, Schor & Hasselaar, orch, 1989; July '90, orch, 1990; Augustus '92, wind orch, 1992; September '95, orch, 1995

Vocal: Februari '96, 6 male vv, 6 female vv, 1996; July '97, 1v, 1997

Chbr and solo inst: Blue Time, 2 pf, 1981; Camilla, fl, 1983; Es verjüngt sich nach unten, pf, 1983; Bevalt u deze tuin [Do you Like this Garden], gui, vc, 1986; Borrowed Flesh, org, 1986, rev. 1987; Gruis [Grit], Zwaanenburg-Kingma open-hole a fl, 1987; ZICH-wederkerende bewegingen, fl, cl, hp, gui, mand, vn, db, 1987; Lex inertiae no.1, hpd, 3 rattles, 1989; Lex inertiae no.2, va, 1989; De lussen van Faverey, ww qnt, 1990; Augustus '91, pf, vorsetzer [automated pf], 1991; December '91, 2 El [cl], 1991; Augustus '93, 2 vn, va, vc, 1993; Juli '93, str qt, 1993; Augustus '96, pf, 1996; July '96, 6 perc, 1996; January '97/DOORZICHTIG, sax qt, 1997

Tape: Bande Amorce, 1983; Ballade op een balustrade (film score, dir. F. Jochems), 1984; De spiegelzaal (film score, dir. Jochems), 1985; Singularity IV, 1999

Principal publisher: Donemus

HELEN METZELAAR

Hoepner [Höpner], Stephan

(*b* Penzlin, nr Neubrandenburg, c1580; *d* Frankfurt an der Oder, 22 Aug 1628). German composer. He is recorded as having matriculated at the University of Frankfurt an der Oder in the summer term of 1600. In the music faculty he became the favourite pupil of Bartholomäus Gesius, who was also Kantor of the Marienkirche at Frankfurt. In 1605 Gesius helped Hoepner to obtain the post of Kantor at his own birthplace, Müncheberg, where the pastor was his brother Jacob, in whose honour Hoepner composed his first published work (1606). After Gesius's death in the plague that ravaged Frankfurt in 1613, Hoepner took steps to obtain his post at the Marienkirche and dedicated to the city council his most important publication, the *Neuwe deutsche und lateinische geistliche Lieder* of 1614. After passing the required tests he indeed received the appointment on 1 August that year and held it until his death. As well as 15 German and 11 Latin songs, the volume of 1614 includes a three-part *St Matthew Passion* and some wedding and funeral songs. Nearly all of Hoepner's other published music consists of occasional works, including three wedding pieces, eight funeral hymns and six congratulatory songs. They are obviously accomplished works and sufficiently general in character for them not to have been consigned to oblivion after only one performance. One of the last is the *Echo gratulatoria* of 1622, celebrating the graduation of the son of Friedrich Hartmann, the Frankfurt printer who published 11 of Hoepner's works. No detailed study has yet been made of the style of Hoepner's music, but it is unlikely to be very dissimilar from that of his master Gesius, who was, however, doubtless superior to him.

WORKS

all printed works published in Frankfurt an der Oder

Gratulatorium musicum in honorem Dn. Jacobi Gesii, 5vv (1606)

3 geistliche Gesänge in Kirchen auf Ostern, Pfingsten und Himmelfahrt, 8vv (1610)
 Neue [15] deutsche und [11] lateinische geistliche Lieder, auf Jahr- und Dankfeste ... nebenst dem Actu vom Leiden und Sterben unsers Erlösers ... Jesu Christi, 4–8, 12vv (1614, 2/1616)

3 geistliche Gesänge zu den hochzeitlichen Ehrenfreuden Joachimi Schaumen auf Geigen, 6vv (1614)

Der Lobgesang Simeons ... zu dem ... Begräbnis der Frauen ... Albini, 6vv (1615)

Cantio lugubris in obitum ... Dn. Emanuelis Bachn, 8vv (1615)

Trost Gesang auf das ... Begräbnis der ... Frauen Mattaei Cunonis, 5vv (1615)

Der XXIII Psalm (Der Herr ist mein Hirte), Auff das Begräbnis der ... Frauen Rosina, gebornen Röberin, 6vv (1616)

Ein Trost Gesang ... auf Begräbnis ... Sebastian Mittelstrassen, 8vv (1617)

Cantiones gratulatoriae, 8vv (1617)

Klag- und Trost-Gesang aus dem 56 Capitel Jesaiae, 8vv (1618)

Gratulatoria musica, 8vv (1619)

Motetta nova, 8vv (1620)

Ein andechtiges Gebet ... Begräbnis der Frauen ... Mittelstrassen, 8vv (1620)

Ein Hochzeit Gesang aus dem CXVI Psalm, 5vv (1621)

Grabe Lied ... Sebastian Stimmels, 4vv (1621)

Canticum Ambrosii et Augustini (Te Deum), 5/10vv, org (1622)

Echo gratulatoria, 8vv (1622)

Conjugio ... Eliae Reewaldi ... musica vaticinae gratulationis, ?8vv (n.d.)

Der gerechten Seelen sind in Gottes Hand, 8vv, *D-Bsb*

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H. Grimm: *Meister der Renaissancemusik an der Viadrina* (Frankfurt an der Oder, 1942)

FRITZ FELDMANN/DOROTHEA SCHRÖDER

Hoerburger, Felix

(b Munich, 9 Dec 1916; d 3 Feb 1997). German musicologist and ethnomusicologist. He studied composition at the Munich Musikhochschule and then comparative musicology at the University of Munich, completing his dissertation in 1941 on the music of the Ungoni of East Africa; his 1963 *Habilitationsschrift*, published 1994, was a study of the instrumental dance music of Albanians in Kosovo and Macedonia. His academic career began and concluded in Regensburg: he served there as a research assistant in musicology, 1947–68, and after two years at the University of Erlangen, he returned to Regensburg and assumed a position as lecturer (1970) and professor (1971), retiring for health reasons in the early 1980s.

Two related themes dominate Hoerburger's research and publications: folk dance and instrumental folk music, especially that used to accompany dance. He pursued these interests on local and regional levels, for example, in Bavaria, where his studies on genres with shifting metres, especially the *Zwiefach*, remain classics. He was one of the first dance scholars to examine iconographic materials and to explore the diverse forms of dance notation. Drawing upon the comparative perspectives of post-World War II German ethnomusicology, he also concerned himself with the global distribution of instrumental forms, especially the combination of double-reed instruments and drums in outdoor performances. In the 1950s and 60s he worked closely with colleagues in Eastern Europe, and his research from this period provides detailed documentation of rural folk music in the early decades of the Cold War.

Methodologically, he based his research on extensive fieldwork and intensive organological studies, as well as on documentary film. Geographically, his publications include virtually every part of the world, with particular concentrations in southern Germany, southeastern Europe, Afghanistan, Tibet and the Middle Eastern and Mediterranean regions. Hoerburger's major contribution was to establish methods and theories for studying folk music as distinct from the text-dominated approaches to folk song. Through their incorporation of diverse cultural and historical contexts his publications have become models for the interdisciplinary and comparative study of folk music.

WRITINGS

Musik aus Ungoni (Ostafrika) (diss., U. of Munich, 1941)

'Bavarian Folk Dances with Changing Measures', *Rosin the Bow*, iv (1952),

- ‘Correspondence between Eastern and Western Folk Epics’, *JIFMC*, iv (1952), 23–6; in *Mf*, v (1952), Ger. trans., enlarged, 354–61
Der Tanz mit der Trommel (Regensburg, 1954)
with A. Fiedler: *Beiträge zur Aufnahmetechnik und Katalogisierung von Volksgut* (Leipzig, 1956)
with J. Raupp: *Deutsch-slawische Wechselbeziehungen im Volkstanz* (Leipzig, 1956)
Die Zwiefachen: Gestaltung und Umgestaltung der Tanzmelodien im nördlichen Altbayern (Berlin, 1956)
‘The Study of Folk Dance and the Need for a Uniform Method of Notation’, *JIFMC*, xi (1959), 71
Der Gesellschaftstanz: Wesen und Werden (Kassel, 1960)
Volkstanzkunde (Kassel, 1961–4)
Tanz und Tanzmusik im Bereich der Albaner Jugoslawiens unter besonderer Berücksichtigung der Musik auf Schalmel und Trommel (Habilitationsschrift, U. of Erlangen, 1963; Frankfurt, 1994 as *Valle popullore: Tanz und Tanzmusik der Albaner im Kosovo und in Makedonien*, ed. T. Emmerig)
‘Dance and Dance Music of the 16th Century and their Relations to Folk Dance and Folk Music’, *IFMC Conference: Budapest 1964* [*SMH*, vii (1965)], 79–83
‘Gestalt und Gestaltung im Volkstanz’, *SMH*, vi (1964), 311
‘Zufälligkeitsbildungen als vormusikalische Form der Polyphonie’, *Jb für Volksliedforschung*, x (1965), 125
‘Beobachtungen zum Volkstanz in Nordgriechenland’, *Zeitschrift für Volkskunde*, lxii (1966), 43–66
‘Die handschriftlichen Notenbücher der bayerischen Bauernmusikanten’, *Zum 70. Geburtstag von Joseph Müller-Blattau*, ed. C.-H. Mahling (Kassel, 1966), 122–8
Musica vulgaris: Lebensgesetze der instrumentalen Volksmusik (Erlangen, 1966)
‘Auf dem Weg zur Grossform’, *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 615–22
‘Gleichbleibende Zeilenschlüsse als formbildendes Prinzip in der instrumentalen Volksmusik’, *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 101–8
‘Orientalische Elemente in Volkstanz und Volkstanzmusik Nordgriechenland’, *Jb für Volks- und Völkerkunde*, iii (1967), 96–104; Eng. version in *JIFMC*, xix (1967), 71–9
Volksmusik in Afghanistan, nebst einem Exkurs über Qor’ân-Rezitation and Thora-Kantillation in Kabul (Regensburg, 1969)
‘Folk Music in the Caste System of Nepal’, *YIFMC*, ii (1970), 142–7
‘Stilschichten der Musik in Afghanistan und ihre gegenseitige Durchdringung’, *Musik als Gestalt und Erlebnis: Festschrift Walter Graf*, ed. E. Schenk (Vienna, 1970), 92–101
‘Langhalslauten in Afghanistan’, vi/1–2 (1975), 28–37
Studien zur Musik in Nepal (Regensburg, 1975)
‘Die Zournâs-Musik in Griechenland: Verbreitung und Erhaltungszustand’, *Studien zur Musik Südost-Europas* (Hamburg, 1976), 28–48
‘Über einige Briefe von Richard Strauss an Franz Carl Hörburger’, *Gedenkschrift Hermann Beck*, ed. H. Dechant and W. Sieber (Laaber, 1982), 201–8

ed., with **C. Ahrens and R.M. Brandl**: *'Weine, meine Laute ...': Gedenkschrift Kurt Reinhard* (Laaber, 1984) [incl. 'Über den chinesische Instrumentennamen Qin', 159–70]

EDITIONS

Hans von der Au: deutsche Volkstänze aus der Dobrudscha (Regensburg, 1955)

with **H. Segler**: *Klare, klare Seide: überlieferte Kindertänze aus dem deutschen Sprachraum* (Kassel, 1962/R)

Achttaktige Ländler aus Bayern (Regensburg, 1977)

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H. Eichner and T. Emmerig, eds.: *Volksmusikforschung: Aufsätze und Vorträge, 1953–1984* (Laaber, 1986) [Fs; incl. list of writings, 295–309]

PHILIP V. BOHLMAN

Hoérée, Arthur (Charles Ernest)

(b St Gilles, Brussels, 16 April 1897; d Paris, 3 June 1986). Belgian composer, critic and musicologist. He was the great-grandson of Jacobus Hoérée (1773–1859), *maître de chapelle* at St Walburge, Oudennarde. He studied the organ and music theory at the Brussels Conservatory (1908–12) and at the Institut Musical in Anderlecht (1914–16), then attended the Ecole Polytechnique in Brussels (1916–19) from which he graduated as a qualified engineer. At the same time he continued his musical studies, and in 1919 he settled in Paris where he completed his training at the Conservatoire (1919–26) with Paul Vidal (fugue and composition), Vincent d'Indy (conducting), Joseph Baggers (percussion) and Eugène Gigout (organ). In 1922 he won the Prix Halphen with his *Heures claires*, performed by the soprano Régine de Lormoy (who was later to become his wife) and in 1923 his *Pastorale et danse* for string quartet was awarded the Prix Lepaulle. He published his first article in 1918 and began his long association with the *Revue Musicale* in 1922; he wrote 400 articles for this journal until 1949. He also wrote extensively for *Comoedia* (200 articles) and *Le Mois*. For all three publications he also served as film critic from 1936 to 1946. He published about a thousand articles on aesthetics, analysis and music history and he also wrote numerous entries for music dictionaries. Drawing on a rich vocabulary, his prose is notable for its critical acumen and its stylistic clarity and precision.

He conducted his Septet at the Zürich ISCM Festival in 1926 and the same year he was appointed cultural attaché to the International Institute for Intellectual Cooperation at the League of Nations. With his background in mathematics and engineering, he was a natural choice to work with Edward Dent and Felix Weingartner on a proposal for an international standard pitch of 435 Hz. He toured extensively as a lecturer and also as an accompanist for his wife. From 1929 he produced music programmes for French Radio. He composed some 40 film scores, of which nine were written in collaboration with Honegger between 1934 and 1952. In these

scores Hoérée used all the available techniques of sound recording, and revealed himself as a resourceful inventor of new acoustical effects. In addition, he became a film technician, working as an editor at the Paramount studios in St Maurice. In 1950 he became professor of orchestration at the Ecole Normale de Musique in Paris. From 1958 to 1968 he taught artistic culture at the Centre de Formation Professionnelle of French Radio and in 1972 he was appointed to the Musicological Institute at the Sorbonne, where he worked until 1980. In 1978 he was elected to the Académie Royale de Belgique.

His compositions, produced mostly during the inter-war years, are in the post-Impressionist vein of much French music of the period. Influenced to some extent by the formal rigour and tonal sobriety of neo-classicism, his works also experiment with polytonality, modality, and even, on rare occasions, atonality. His instrumentation is clear, delicate and sometimes witty. He exploited the natural resonance of chords and his music is particularly rich in its rhythmic variety, often showing the influence of jazz, which he played.

WORKS

Stage: *Crève-Coeur le magicien* (conte lyrique), 1961;

Incid. music: *Liberté* (T. Bernard), 1937; *Tout est bien qui finit bien* (W. Shakespeare), 1943; *Sous le Burnous blanc* (J. d'Ansennes), 1945; *Le Major Cravachon* (E. Labiche), 1945; *Gog et Magog* (A. Vidalie), 1948; *Richard III* (Shakespeare, A. Obey), 1950; *La Conjuración de Fiesque* (F. Schiller), 1950; *La Flamme et les cendres*, 1950; *Les Bouffons* (R. Alleau), 1953; *La Divine Comédie* (Dante), 1958; *La Guérite* (Audiberti), 1963.

Orch: *Fanfare pour Albert Roussel*, 1930 [after pf work]; *La Famille de Charles IV*, after the painting by Goya, 1961; *Suite*, accdn orch, 1970

Choral: *Ingénieurs, Nageurs, Coureurs* (P. Valéry), from the film *Records 37*, 4 male vv, chbr orch, 1937; *Grand'Père Michu* (R. Desnos), mixed chorus, 1938; *Mère* (M. Carème), 5 choruses, 1953

Vocal (for 1v, pf unless otherwise stated): *Deux Mélodies*, 1917; *Les Heures claires* (E. Verhaeren), 5 mélodies, 1918–22; *Le Merveilleux été* (C. Gilson), 4 mélodies 1924; *Six bucoliques* (J. Renard), 1922–8; *Six Poèmes* (Y. Picard-Pangalos), 1v, pf or str qt and fl, 1925–6; *Trois Poèmes* (R. de Brimont), 1929, 1943; *Grand'Père Michu* (Desnos), 2 vv, pf or chbr orch 1938; *Ave Maria*, 1v, vn, org, 1944; *Complainte de Vincent* (J. Prévert), 1v, pf/chbr orch, 1948; *Trois Visiteurs* (J. Hollanders de Ouderaen), 1970

Chbr: *Pièce*, str qt, 1916; *Pastorale et danse*, str qt, 1923; *Septet*, female v, fl, str qt, pf, 1923; *Deux Pièces*, ondes martenot, pf, 1963, 1967

Piano: 2 sonatas, 1916, 1918; *Danse russe*, 4 hands, 1925; 3 fanfares, 1928: *Pour Albert Roussel*, *A la mémoire de Guillaume Lekeu*, *Pour Arthur Honegger*; *Adieu à la poupée*, 1945; *L'Aventure du Chevalier Bertrand*, 5 pieces, 1945; *Improvisation*, 1947; *Pour le premier jour du printemps*, 1949, rev. 1972

Accdn: *Impromptu*, 1968; *Prélude, romance et finale*, 1971; *Trièdre*, 1980

Film music: *Rapt* (D. Kirsanoff), collab. A. Honegger, 1934; *Passeurs d'hommes* (R. Jayet), collab. A. Honegger, 1937; *Musiciens du ciel* (G. Lacombe), 1939; *À la belle frégate* (A. Valentin), 1942; *L'Enquête du 58* (J. Tédesco), 1944; *Un Revenant* (C. Jaque), collab. A. Honegger (1946); *Démons de l'aube* (Y. Allegret), collab. A. Honegger, 1946; scores for 11 other feature films and 24 short films

Orchs of works by Couperin, Gervaise, Harszanyi, Honegger, Ibert, Milhaud, Ravel

WRITINGS

Albert Roussel (Paris, 1938)

'Debussy et l'entre-deux-guerres (1918–1945)', *Précis de musicologie*, ed.

J. Chailley (Paris, 1958, 2/1984) 389–403

Numerous articles in dictionaries, incl. *Grove*⁶, *Honegger*^D, *Larousse de la Musique*

Articles for many periodicals, incl. *Comoedia*, *Courrier musical*, *Le ménestrel*, *Le mois*, *MM*, *Polyphonie*, *ReM*, *Revue musicale belge*, *Revue Pleyel*, *SMz*

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G. Hacquard: *La musique et le cinéma* (Paris, 1959)

Zodiaque no.128, (1981), 7–45 [Hoérée issue]

N. Labelle: 'La musique vocale d'Arthur Hoérée', *L'Éducation musicale*, nos. 279–80 (1981), 313–20

NICOLE LABELLE

Hoeven [Hoffen, Houen, Houven, Hoven, Howen], Carl van der [Hauf, Carolus von der; Hofen, Carolus von der]

(*b* Nuremberg, 1580; *d* Salzburg, 5 May 1661). German composer and organist. He was taught music by either Hans Leo Hassler or his brother Kaspar. In 1606 the Hassler brothers recommended him for a position at the court of Count Georg von Zollern at Hechingen. He probably remained there until 1609, though he may have been retained at least in name until 1611. In 1609 he was appointed chamber organist at the Salzburg court. From 1611 until his death he was court organist. He composed both sacred vocal and keyboard music. Some of the vocal works are in the Venetian style (much practised in south Germany), with two antiphonal choirs.

WORKS

sacred vocal

2 motets, 8, 10vv, 1615²; 1 ed. C.G. Rayner (New York, 1976)

Mass, 6vv; Communion for Feast of Corpus Christi, 5vv: *A-Sd*

keyboard

Motet, 1617²⁴ (org intabulation)

1 *ricercare*, 2 *toccatas*, *D-Mbs*; 1 *ricercare*, *I-Tn*; ed. in CEKM, xl (1976)

Further works, anon. possibly by Hoeven, *D-Mbs*, ed. in CEKM, xl (1976); *I-Tn*

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H. Spies: 'Die Tonkunst in Salzburg in der Regierungszeit des Fürsten und Erzbischofs Wolf Dietrich von Raitenau (1587–1612)', *Mitteilungen der*

Gesellschaft für Salzburger Landeskunde, lxxi (1931), 1–64; lxxii (1932), 65–136

E.F. Schmid: *Musik an den schwäbischen Zollernhöfen der Renaissance* (Kassel, 1962)

CLARE G. RAYNER

Hof, Nickel von.

See [Decius, Nikolaus](#).

Hofacker, Andreas.

See Theobaldus.

Hofen, Carolus von der.

See [Hoeven, Carl van der](#).

Hofer [Hoffer], Andreas

(*b* Reichenhall [now Bad Reichenhall], 1629; *d* Salzburg, 25 Feb 1684). Austrian composer. He attended the Benedictine University at Salzburg and then served as organist at St Lambrecht Abbey in Styria from 1651 to 1653. In 1654 he was appointed vice-Kapellmeister at the court of the Prince-Archbishop of Salzburg and in 1679 was promoted to Kapellmeister, a position he held until his death. From 1666 until his death he was also Kapellmeister at Salzburg Cathedral. His pieces for solo voice suggest the influence of Monteverdi and other Italian composers who cultivated monodic music, whereas some of his larger works reflect the so-called 'colossal' style, as seen in the *Missa Salisburgensis* (formerly attributed to Benevoli, now Biber; see Hintermaier, Jaksch and Chafe).

WORKS

[15] Salmi, 1v, 2 vn, e motteti, con e senza vn (Salzburg, 1654); ed. in *Accademia musicale*, xxxi (Vienna, 1979)

Ver sacrum seu Flores musici, 5, 8vv, 5 insts, bc (org), et pro [18] offertoriis (Salzburg, 1677)

4 synopses for school dramatic performances attrib. Hofer (Salzburg, 1668–83): Concordia victrix, Corona laboriosae, Saeculum aureum ecclesiae, Nabuchosonosor

Vespers, 2 Mag, 3 lits, 5 pss, 2 TeD, CZ-KRa; 1 Mag ed. in *Accademia musicale*, x (Mainz, 1969); 1 TeD ed. in *Accademia musicale*, i (Mainz, 1969)

4 masses, CH-E, CZ-KRa, D-Bsb; 12 offs, A-Sd, CZ-KRa; resps, A-Sn, CZ-KRa
2 lost works, cited in DDT, liii–liv (1958), 56

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M.W. Barndt-Webb: *Andreas Hofer: his Life and Music* (diss., U. of Illinois, 1972)

E. Hintermaier: 'The Missa Salisburgensis', *MT*, cxvi (1975), 965–6
W. Jaksch: 'Missa Salisburgensis: Neuzuschreibung der Salzburger Domweihmesse von O. Benevoli', *AMw*, xxxv (1978), 239–50
H. Boberski: 'Als die alte Salzburger Universität hoch Theater spielte', *Parnass*, ii/4 (1982), 60–62
E.T. Chafe: *The Church Music of Heinrich Biber* (Ann Arbor, 1987)

MIRIAM W. BARNDT-WEBB

Hofer, Josepha.

German soprano. See [Weber](#) family, (3).

Høffding, (Niels) Finn

(*b* Copenhagen, 10 March 1899; *d* Copenhagen, 3 March 1997). Danish composer and teacher. He began his music studies partly at the University of Copenhagen and partly as a private pupil of Jeppesen for harmony and counterpoint. From 1922 to 1923 he studied with Joseph Marx in Vienna, where he came into contact with the Schoenberg circle. After his return from Vienna, he became a student of Thomas Laub. Initially, however, he drew his strongest inspiration from the late works of Nielsen, whom he admired both as an artist and as a person, and from those trends in European music most closely related to Nielsen's modernism. The performance of Stravinsky's *Petrushka* in Copenhagen in 1925, for example, left its mark in the motoric quality of Høffding's music from this period. Likewise, the 1927 ISCM Festival in Frankfurt was a crucial event in his development as a musician: he attended Furtwängler's performance of Nielsen's Fifth Symphony, and also heard Weill's music for *Mahagonny*. The 1920s saw the composition of Høffding's first major works, the Symphonies nos. 1–3, the choral work *Karlsvognen*, the *Kammermusik* for soprano, oboe and piano, and the operas *Kejserens nye klæder* and *Kilderejsen*.

In the years around 1930 Høffding became involved in educational and popularizing work, which remained an important part of his contribution to Danish musical life. He derived important new inspiration in this direction both from his study and collaboration with Hakon Andersen and from his encounter with Fritz Jöde's movement following the Frankfurt festival. In 1931 he and Jørgen Bentzon founded the Københavns Folkemusikskole, which resulted in a movement for popular music schools throughout the country. The following year he was appointed teacher of theory and composition at the Copenhagen Conservatory, where he became professor in 1949 and later director (1954–5). Høffding's music in the 1930s was predominantly for teaching purposes, including the cantatas *Ein Musikus wollt fröhlich sein* and *Das Eisenbahngleichnis*, and the school opera *Pasteur*. His influential *Harmonielaere* also dates from this period. Throughout Høffding's career choral arrangements and songs occupied a central role. In his instrumental music, however, Høffding began around 1940 to concentrate his large-scale symphonic pieces into dense single-movement structures. The resulting series of four symphonic fantasias is among his most important achievements. The first, entitled *Evolution*,

highlights the process of motivic transformation that Høffding developed alongside his pupil and close contemporary Vagn Holmboe. The second, *Det er ganske vist*, is based on a story by H.C. Andersen, but is even more rigorous in its motivic integrity (a pair of interlocked minor 3rds is its basis), while the final two, *Vår-Höst* and *The Arsenal at Springfield*, are more expansive both in scope and thematic material.

Høffding held many administrative and honorary offices in Denmark; he initiated the music commission of the Ministry of Culture (1957), and was a board member of the Dansk Komponistforening, Det Unge Tonekunstnerselskab (honorary member 1969), Samfundet til Udgivelse af Dansk Musik, De Danske Folkemusikerskoler and Koda, as well as chairman of the Dansk Musikpaedagogisk Forening (1929–39, honorary member 1947) and consultant for Danish Radio from 1963. In 1937 he was awarded the Ancer'ske Legat, and in 1956 and 1958 the Carl Nielsen Prize.

WORKS

(selective list)

operas

Kejserens nye klæder (Høffding, after H.C. Andersen), op.8, Copenhagen, Royal Theatre, 1926

Kilderejsen (V. Andersen, after L. Holberg), op.16, Copenhagen, Royal Theatre, 1931, rev. 1942

Festens hellige gave (Singspiel, Høffding, after K. Rasmussen), 1985, ?inc.

vocal

Choral orch: Karlsvognen (J. Aakjaer), op.4, S, T, B, chorus, orch, 1924; Ein Musikus wollt fröhlich sein (16th century), op.19, 3vv, str, 1932; Christofer Columbus (chaconne, J.V. Jensen), op.29, Bar, male chorus, orch, 1937; Fem svaner (H.H. Seedorff), op.28, S, A, chorus, orch, 1938; Kantate til Musikpaedagogisk Forenings 50-års jubilæum (S. Pedersen, C. Bentzon), 1948; Kantate ved konservatoriets årsfest (O. Gelsted), 1948; The Arsenal at Springfield (sym. fantasy, H.W. Longfellow), op.54, solo vv, chorus, orch, org, 1953; Giordano Bruno (P. Hein), op.75, Bar, male vv, brass ens, perc, 1968

Other choral works: Den lyse nat (Seedorff), 1920; Fiskersang (T. Larsen), male vv, composed 1929; Sange (H.C. Andersen, Seedorff, H.H. Lund), op.14, 3 equal vv, 1930; 2 sange (Larsen), op.20, mixed vv, 1932; Das Eisenbahngleichnis (E. Kästner), op.26, mixed vv, pf, 3 sax, 1934; 4 sauge (T. Kristensen, A.J. Eriksholm, L. Levy), op.35, male vv, 1940 [no.2 male/mixed w]; Sjaellandsk aften (Lund), op.38, mixed vv, 1943; Eros (L. Bødtcher), op.42, male vv, composed 1945; 2 sange (N. Grieg, A. Øverland), op.43, mixed vv, 1944; Dagsang (M.A. Nexø), mixed vv, 1948; 4 Songs (Gelsted, Larsen, J. Jørgensen), op.60, Bar, male vv, 1959; 4 sange (K. Hoffman, Kristensen, A. Garff), op.61, 3vv, 1960; 2 sange (W. Heinesen), op.64, male vv, 1961; 4 satser (E. Blomberg, H. Connor, P.E. Wahlund), op.71, mixed vv, ens, 1965; 2 sange (P. Lagerkvist, E.A. Karlfeldt), op.79, male vv, 1969; 2 sange (M. Lund, G. Frøding), op.80, male vv, 1970; Ild og rytme (A. Neto), mixed vv, ?1972; 4 diapsalmata (S. Kierkegaard), op.81, mixed vv, 1977; Lærken (Larsen), op.84, mixed vv, 1976; 2 sange (Jensen, N. Petersen), op.98, mixed vv, 1986; 2 sange (M. Pontoppidan, H. Pontoppidan), op.99, mixed vv, 1986

Solo: 7 viser og 3 sange (J. Akjaer and others), op.1, 1v, pf, 1920; Nattergal om

dagen (L. Holstein), op.7, S, small orch, 1927; Kammermusik, op.11, S, ob, pf, 1927; 2 sange (Kristensen), op.13, S, pf, 1927; 2 sange (H. Bergstedt), T/Bar, pf, 1930; 2 sange (J.V. Jensen), op.21, 1v, pf, 1933; Den danske sommer (Bergstedt), 1v, pf, 1933; Ve du va more (O. Schlichtkrull), op.33, 1v, pf, 1936; Vår-Höst (sym. fantasy, Fröding), op.40, Bar, orch, 1944; 2 sange (P. Sørensen, Grieg), 1v, pf, 1945; Dagsang (Nexø), 1v, pf, 1949; Ved et tab, op.57, 2vv, rec, vn, 1954; 2 psalme (Pss xviii, xxiii), op.74, 1v, org, 1966; 2 sange (R. Tagore), op.86, A, pf, 1979; Phantasistykker i min egen maner (Andersen), S, A, pf, 1979; 3 korales (O. Sarvig), op.100, A, org, 1988; 3 sange (Sarvig), op.101, A, org, 1988

instrumental

Orch: Romance, vn, orch, 1918; Conc. grosso, pf/hp, str, 1920; Sym. no.1 (Sinfonia impetuosa), op.3, 1923; Sym. no.2 (Il canto deliberato), op.5, S, mixed vv, orch, composed 1924; Suite fra Kejserens nye klæder, op.9a/b, small orch/orch, 1927; Sym. no.3, op.12, 1928; Conc., op.22, ob, str, 1933; Sym. no.4 (Sinfonia concertante), op.23, chbr orch, 1934; Evolution, sym. fantasy, op.31, 1939; Fanfare, op.34, 1939; Det er ganske vist, sym. fantasy, op.37, 1940; 4 minespil, op.41, small orch, 1944; Majfest, op.44, 1945; Fantasia concertante, op.67, 1965; Variationer over Sørensen far har penge, 1968

Chbr: Str Qt no.1, op.2, 1920; Str Qt no.2, op.6, 1925; Dialoger, op.10, ob, cl, 1927; Wind Qnt, op.36, 1940; Sonate, op.39, ob, pf, 1943; Familien vind, op.53, wind qnt, 1954

Pf: 7 lette klaverstykker, op.15, 1931; 3 lette klaverstykker, op.17, 1932; Klaverstykker, op.49, 1948; Sonatine, op.51, 1951; 5 klaverstykker, op.69, 1965

educational

Ov., op.18, fl, str, pf, 1930; Pasteur (choral op, Gelsted), op.27, solo vv, school chorus, school orch, composed 1935; Pans Fløjter (H. Herdal), op.30, 1938; Julebudskabet, op.31, S, chorus, school orch, 1936; Slaedefarten (V. Bredsdorff), op.47, solo vv, chorus, orch, 1946; Via nova, pf, 1952–4; Julekantate (N.F.S. Grundtvig), op.56, solo vv, children's chorus, recs, vns, vc, metallophones, 1955; Julens stjerne (cant., J. Jørgensen), op.62, children's chorus, rec, perc, pf, 1964; De hellige tre konger (Jørgensen), op.63, children's chorus, recs, str, perc, pf, 1964

EDITIONS

with H. Andersen: *Gymnasiesangbogen* (Copenhagen, 1929, 4/1951)

with H. Andersen: *60 danske kanoner for 2 til 4 lige stemmer* (Copenhagen, 1930)

with H. Andersen: *Korsangbog for pigegymnasier* (Copenhagen, 1931)

J.A.P. Schulz: Sange i udvalg (Copenhagen, 1932)

with M.W. Bentzon: *Under aaben himmel* (Copenhagen, 1936)
50 Bach-Choräle (Copenhagen, 1948)

Principal publishers: Edition Dania, Egtved, Hansen

WRITINGS

Harmonilaere (Copenhagen, 1933)

Den elemtaere hørelære (Copenhagen, 1935, 2/1956)

Indførelse i Palestrinastil (Copenhagen, 1969)

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NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

Hoffen, Carl van der.

See [Hoeven, Carl van der](#).

Hoffer, Andreas.

See [Hofer, Andreas](#).

Höffer, Paul

(*b* Barmen, 21 Dec 1895; *d* Berlin, 31 Aug 1949). German composer and teacher. He studied the piano with Walter Georgii and composition with Franz Bölsche at the Cologne Conservatory. In 1920 he began studies in composition with Schreker at the Berlin Hochschule für Musik, and so began a lifelong association with that institution. In 1923 he was appointed to teach the piano at the Hochschule and in 1930 to teach composition and theory; he was made professor in 1933. With Rufer he founded the Internationales Musikinstitut in Berlin in 1945. From 1948 until his death he was director of the Berlin Hochschule.

An exact contemporary of Hindemith, Höffer followed his colleague in furthering the cause of *Gebrauchsmusik*, composing three musical plays for children, *Spielstücke* for various instruments and numerous choral works. Similarly, in his orchestral and instrumental music, he was influenced by the general trend in Germany towards recreating Baroque

models in contemporary terms. Although Höffer's modernist First Symphony (1926) occasioned some critical discussion, his music from the 1920s received relatively little attention and remained unpublished. This situation changed during the last years of the Weimar Republic, when Höffer consciously simplified his style in order to attract a wider public. His relationship with the Nazi regime, however, was equivocal. He was active in arranging numerous folk melodies and providing music for public occasions, such as the cantata *Olympischer Schwur*, performed at the 1936 Berlin Olympic Games. In addition, such accessible works as the *Sinfonie der grossen Stadt* (1937), inspired, he said, by the 'inner experience of a multitude of impressions and moods of the great city of Berlin', and the oratorio *Der reiche Tag* (1938) enjoyed frequent performances during the period. Despite this, Höffer was criticized for his opera *Der falsche Waldemar* (1934) which was subsequently banned, and political pressure during the war drove him to a period of silence from 1942 to 1944.

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(selective list)

Dramatic: Borgia, op, 1931; Der falsche Waldemar (op, 3, Höffer, after W. Alexis), 1933–4, perf. 1934; Des Lebens und des Todes Reigen (incid music, W. Schulz), 1935; Tanz um Liebe und Tod, ballet, 1937, perf. 1939; Jedermann (incid music, H. von Hofmannsthal), 1946; music for 6 radio plays incl. musical plays for children

Orch: Ouvertüre, op.4; Sinfonische Musik, op.5; Pf Conc. no.1; Sym. no.1, op.16; Conc. grosso, op.18, org, orch; Vn Conc., op.19; Vc Conc., op.20; Tanzmusik für Rundfunk, op.21; Festliches Vorspiel, op.22; Partita, op.24, 2 str orch; Kleine akademische Festmusik, op.37a; Sinfonische Musik, op.37b; Heitere Suite, op.37c; Frühlingsspiel, 1934; Musik der Bewegungen, school orch, 1935; Intrada zur Totenfeier, 1935; Altdeutsche Suite, 1936; Instrument-Stück, 1936; 3 Volkstänze, 1936; Sinfonie der grossen Stadt, 1937; Berliner Festmusik I, II, 1937; Festliche Ouvertüre, wind orch, 1937; Fliegermusik, wind orch, 1937; Pf Conc. no.2; Heitere Bläusersinfonie, 1940; Sinfonische Variationen über ein Bass von Bach, 1940; Heitere Ouvertüre, 1941; 4 deutsche Liedtänze, 1941; 4 sinfonische Zwischenspiele, 1944; Serenade, str orch, 1944; Ob Conc., 1946

Chbr: Str Qt, op.3; Cl Qnt, op.6; Sonata, op.7, vc, pf; Wind Sextet, op.9; Pf Trio, op.12; Str Qt, op.14; 2 sonatas, vn, opp.17, 25; Sonata, va d'amore, op.34; Kleine Kammermusik, elec insts, 1933; Musik in 3 Sätzen, op.42, fl, pf; Serenade (Innsbruck, ich muss dich lassen), op.43, ob, vn, va, vc; Str Qt, op.46; Str Trio (Lyrische Suite), op.48; Abendmusik, str, 1934; Hirtenmusik, 3 rec, 1934; Flötenmusik mit Klavier, 1935; 100 Spielstücke zu deutschen Volkslieder, 1936; 3 Pieces, 3 vn, 1937; 2 kleine Suiten, 3 vn, 1937; Musizierheft, rec, 1940; Kleine Holzbläser-Suite, 1944; Musik, va, pf, 1946; Suite, rec, pf, 1947; Wind Qnt (Variationen über ein Thema von Beethoven), 1947; Trio Sonata, fl, va, pf, 1948; Pf Trio, 1948

Kbd: Klavierstücke und 2 Fugen, op.1; Pf Sonata, op.2; Praeludium und Fuge, op.10, org; 5 Skizzen, op.11, pf; Scherzo, op.13, pf; 2 pf suites, opp.15, 26; Toccata, op.35, pf; Variationen über 2 Volkslieder, pf, 1935; Orgelmusik in 3 Sätzen, 1937; Tanzvariationen, pf, 1937; Liedtänze, pf, 1941; 12 Klavier-Etüden, 1942; 6 Indianerstücke, pf, 1944; Toccata, pf, 1945

Vocal: Weihnatskantate, youth choir, org, 1932; Olympischer Schwur, cant., solo v, chorus, orch, 1935; Lob der Gemeinschaft, cant., school orch, choir, 1937; Der reiche Tag, cant., solo v, chorus, orch, 1938; Vom edlen Leben, cant., A, male

chorus, org, 1940; *Mysterium Liebe*, cant., solo v, chorus, orch, 1942; *Die letzte Stunde, ein Totentanz*, cant., solo vv, choir, orch, 1945–7; c12 short choral pieces; c7 sets of choral songs

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CHARLOTTE ERWIN/ERIK LEVI

Höffgen, Marga

(*b* Mülheim an der Ruhr, 26 April 1921). German contralto. After study at the Berlin Hochschule für Musik and with Weissenborn she gave her first public concert in Berlin in 1952. The following year she sang in Bach's *St Matthew Passion* under Karajan in Vienna. Her first and for some years her only operatic roles were Erda in the *Ring*, which she sang for the first time on the stage at Covent Garden in 1959, and the First Norn. She sang Erda for the first time at Bayreuth in 1960, and also sang the part in Vienna, Buenos Aires and elsewhere. She recorded roles in *Parsifal*, *Die Meistersinger* and *Die Zauberflöte*. Her first love, however, was the concert platform. Her expressive, beautifully focussed contralto, perhaps heard to best advantage in Karajan's 1954 recording of the B minor Mass, was particularly associated with the music of Bach and Wagner.

PETER BRANSCOMBE

Hoffhaimer, Paul.

See [Hofhaimer, Paul](#).

Höffler, Konrad

(*b* Nuremberg, bap. 30 Jan 1647; *d* in or before 1705). German viol player and composer. He was a pupil of Gabriel Schütz in Nuremberg at the same time as J.P. Krieger, and his first appointment was at the Bayreuth court, where Krieger had become organist. In July 1673 Margrave Johann Friedrich of Ansbach sent his director of music J.W. Franck to Bayreuth to engage musicians for his court. After coming to an agreement with Franck, Höffler took up a post as court musician at Ansbach on 29 August 1673. He gave in his notice, however, on 28 March 1676 because the promise that

Franck had made him had not been kept. In a list of 8 August 1676 his name appears among the musicians at the Halle court. After the duke's death in 1680, his successor transferred the Hofkapelle to Weissenfels, where Höffler enjoyed an important and respected position among his colleagues and in the town.

As a composer Höffler is known only by *Primitiae Chelicae, oder Musicalische Erstlinge. In 12. durch unterschiedliche Tone eingetheilte Suiten Viola di gamba solo samt ihrer Basi, nach der jetzt florirenden Instrumental-Arth eingerichtet* (Nuremberg, 1695; edns in EDM, lxvii, 1973). In his preface he emphasized that he had felt free not to hold fast to the rules of fugal composition. The 12 gamba suites, which are all in different major and minor keys, follow the then usual order of movements allemande–courante–sarabande–gigue. The improvisatory technique reflects a notably high degree of virtuosity. The dances in each suite adhere essentially to the variation principle.

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LINI HÜBSCH-PFLEGER

Hoffman, E(lisha) A(Ibright)

(*b* Orwigsburg, PA, 7 May 1839; *d* Chicago, 1929). American writer and composer of gospel hymns. He was the author of the Salvation Army hymn *Are You Washed in the Blood of the Lamb?* See [Gospel music](#), §I, 1(ii).

Hoffman [Hoffmann, Hofman, Hofmann], François-Benoît(-Henri)

(*b* Nancy, 11 July 1760; *d* Passy, nr Paris, 25 April 1828). French librettist, critic and playwright. After winning the Nancy Académie's poetry prize in 1784, he decided to follow a literary career in Paris. The patronage of Megret de Serilly, *trésorier général de la guerre*, helped him to achieve his first major public success: *Phèdre*, set by Lemoyne in 1786, was given its première at Fontainebleau. After a trip to Italy in 1787, Hoffman and Lemoyne collaborated again: *Nephté* was praised for its dramatic integrity, although it did not remain in the repertory long. The two fell out. Hoffman offered his next libretto, *Adrien*, first to Cherubini (who declined it, but accepted the next, *Médée*) and then to Méhul, who became his favourite partner during the 1790s.

In 1789–90 Hoffman had the first of many disagreements with theatres. He opposed the Opéra's wish to add what he felt were unsuitable *divertissements* to *Nephté*, and threatened to press for legislation to force recognition of authors' rights to maintain control over their published works. Although he won on both points, it proved a Pyrrhic victory, for, partly in retaliation, the Opéra rejected the *Médée* libretto in 1790. The same strength of character is clear in his public declarations during the 1792 *Adrien* controversy. Exceptionally for the time of the Revolution, few of his works had a clear political message (even *Callias* is more patriotic than partisan). More typical are his librettos for Méhul, Solié and Dalayrac, which range from the *chevaleresque* to *comédie héroïque*, bourgeois comedy, satire and *drame*. In spite of the great variety of subjects, they all show Hoffman's attention to character development, well-constructed plot, finely paced dramatic action and finesse in language (with, however, a tendency to verbosity).

In 1797 Hoffman became the editor and principal writer of the periodical *Le menteur*, in which, with a fine sense of irony, he ridiculed, often by outlandish praise, current literary fashions and those who misused political power (with the result that it was soon banned). During the Consulate, he continued to champion the author's cause: active in the Société des Auteurs Dramatiques, he became its Opéra-Comique representative. His librettos thereafter tended more to the genre's comic and sentimental sides, and he collaborated successfully with Isouard, whose light, italianate musical style well matched the slight dramatic requirements of the text.

In the autumn of 1807 Hoffman virtually retired from the theatre (the two operas produced after this date were written earlier) and joined the *Journal de l'empire* as a literary critic. Although his insistence on upholding certain traditional principles of style made him unsympathetic to some of the early French Romantics, he was respected for his independence and thoroughness. After his death he was remembered as one who appreciated that a work for the Opéra-Comique was not merely a play with music added. As the writer of his obituary noted, 'The majority of Hoffman's works are distinguished by a perfect understanding of the stage and by ingenious schemes to introduce situations suitable for musical effects. Few dramatists have known so well the method and structure of verses for vocal pieces'.

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Phèdre (tragédie lyrique, after Euripides and J. Racine), Lemoyne, 1786;
Nephté (tragédie lyrique, after T. Corneille: *Camma*), Lemoyne, 1789;
Euphrosine, ou Le tyran corrigé (comédie mise en musique), Méhul, 1790;
Adrien, empereur de Rome (opéra, after P. Metastasio), Méhul, 1790–91 and 1799;
Stratonice (comédie héroïque, after *De Dei Syria* [attrib. Lucian] and T. Corneille: *Antiochus*), Méhul, 1792;
Le jeune sage et le vieux fou (comédie mêlée de musique), Méhul, 1793
Callias, ou Nature et patrie (drame héroïque mêlé de musique), Grétry, 1794;
La soubrette, ou L'étui de harpe (cmda), Solié, 1794;
Le brigand (drame mêlé de musique), R. Kreutzer, 1795;
Le jockey (cmda), Solié, 1796;
Le secret (comédie mêlée de musique), Solié, 1796;
Azéline (comédie mêlée de musique, after B. Imbert: *Les ruses innocentes*),

Solié, 1796; *Médée* (tragédie lyrique), Cherubini, 1797; *Léon, ou Le château de Monténéro* (drame mêlé d'ariettes), Dalayrac, 1798; *La femme de quarante-cinq ans* (comédie mêlée de musique), Solié, 1798; *Ariodant* (drame mêlé de musique, after L. Ariosto: *Orlando furioso*), Méhul, 1799; *Bion* (comédie mêlée de musique, after E.F. de Lantier: *Voyages d'Anténor*), Méhul, 1800; *Le trésor supposé, ou Le danger d'écouter aux portes* (comédie mêlée de musique), Méhul, 1802; *La boucle de cheveux* (opéra), Dalayrac, 1802; *La statue, ou La femme avare* (opéra), Isouard, 1802; *Louise, ou La malade par amour* (comédie mise en musique, after Hoffman's own *Stratonice*), Solié, 1804; *La ruse inutile* (opéra), Isouard, 1805; *Idala, ou La sultane favorite* (opéra), Isouard, 1806; *Les rendez-vous bourgeois* (opéra bouffon), Isouard, 1807; *Abel* (tragédie lyrique), Kreutzer, 1810, also as *La mort d'Abel*; *Le dilettante d'Avignon* (oc, with L. Halévy), F. Halévy, 1829

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M. ELIZABETH C. BARTLET

Hoffman, Gustav.

See [Graben-hoffman, gustav](#).

Hoffman, Richard

(b Manchester, 24 May 1831; d Mount Kisco, NY, 17 Aug 1909). American pianist, teacher and composer of English birth. He was trained primarily by his father, who had studied with Hummel and Kalkbrenner; reports of study with Liszt, Moscheles and Rubinstein are inaccurate. Emigrating to the USA in 1847, he began a 50-year association with the New York Philharmonic Society on November 27, playing Mendelssohn's G minor Concerto. In the early 1850s he performed with Jenny Lind during her American tour; he also performed two-piano works with Gottschalk. A

prominent New York pianist, Hoffman was known for his sight-reading ability and for his technique, precision and clarity of phrasing. His repertoire included J.S. Bach, Beethoven, Brahms, Chopin and Mendelssohn.

Hoffman wrote over 100 original pieces and transcriptions for the piano, as well as a few songs and church pieces. The piano works are typical of the genteel tradition at its best, including the charming *La Gazelle* (1858), the lively *Dixiana* (1861), the moving *In Memoriam L.M.G.[ottschalk]* (1869) and the Cuban dance, *Chi-Ci Pipi Nini* (1872). Hoffman's wife published his memoirs, *Some Musical Recollections of Fifty Years* (1910), adding a biographical sketch and reprinting his essay 'How to Stimulate Thought and Imagination in a Pupil' (1895). The latter shows him as a serious teacher, calling for appropriate nuance and expression as well as technique. Gottschalk, who dedicated *Le Banjo* to Hoffman, described his friend as 'a conscientious artist, a perfect musician'.

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(selective list)

all works for piano published in New York unless otherwise stated

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CHARLES S. WILHITE

Hoffmann.

Czech family of music publishers.

(1) Jan Hoffmann

(2) Emilie Hoffmannová

(3) Jaromír Hoffmann

Hoffmann

(1) Jan Hoffmann

(*b* Prague, 14 Feb 1814; *d* Prague, 1 Oct 1849). From 1828 to 1833 he was apprenticed to Marco Berra, under whom he worked until 1838 and whose daughter he married. In 1838 he set up a shop for *objets d'art*, engravings, maps and music; he expanded it to include a piano store, also selling strings and lending music. Probably from 1841 he had his own music printing and publishing firm. Jointly with Berra he published 50 compositions; on his own he issued some 2300 publications including numerous solo vocal, choral and piano works by Czech composers of the revivalist period (e.g. Tomášek, František Škroup and his brother Jan Nepomuk Škroup, Alois Jelen and Jan Martinovský). In the collection *Sammlung der National-Polka* he published Czech dances by F.M. Hilmar, Joseph Labitzky, Josef Liehmann and others. Apart from the Prague firm he had a branch in Leipzig. After financial difficulties he sold his business, on 7 May 1844, transferring all his existing publishing contracts to his main creditor, the publisher Hofmeister in Leipzig. It has not been reliably ascertained when he took up publishing again. After his death his wife Emilie, née Berra, took over the firm.

Hoffmann

(2) Emilie Hoffmannová

(*b* Prague, 28 Aug 1816; *d* Prague, 6 July 1882). Wife of (1) Jan Hoffmann and daughter of the music publisher Marco Berra. After her husband's death she carried on his business from October 1849 to October 1879 under the name Hoffmannová Vdova. She continued publishing works by Czech composers (e.g. Bendl, Václav Horák, Krov and especially the prolific Zvonař) and expanded the firm to include a concert agency; she passed the business to her son Jaromír in October 1879.

Hoffmann

(3) Jaromír Hoffmann

(*b* Prague, 7 June 1847; *d* Prague, 5 Feb 1918). Son of (1) Jan Hoffmann and (2) Emilie Hoffmannová. From 1864 until his death he was manager of Hoffmannová Vdova, which he took over from his mother in October 1879. Under him the firm took on nationalist overtones. Among the works he published were Smetana's Andante and the Concert Fantasia on Czech National Songs (both in 1886) and the second edition of Smetana's Marches from the Year 1848 (1884), Foerster's collection *The Catholic Organist* (1858), some works by Rozkošný and a series of contemporary salon music pieces. He expanded his trade by buying the older Prague music publishing firms Christoph & Kuhé, Fleischer, Schindler and Veit (whose scores he transferred to his own catalogue without indicating their original publishers), thus increasing his output to 4800 numbers. He continued to use the name Hoffmannová Vdova with his own name added to it.

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Hoffmann, Bruno

(*b* Stuttgart, 15 Sept 1913; *d* Stuttgart, 11 April 1991). German player and maker of the musical glasses. Having studied the piano, the organ and singing, he specialized from 1929 in the musical glasses. He constructed a chromatic instrument with a compass of four octaves and developed an impressive technique in playing on it (see [Musical glasses](#), fig.3). He became known as a soloist in the 1930s, and was first heard in London on 9 March 1938 in the London Museum (then in Lancaster House, St James's), where, with Geoffrey Gilbert, Frederick Riddle, Leon Goossens and James Whitehead, he gave a memorable performance of Mozart's Quintet for armonica, flute, viola, oboe and cello (k617). Hoffmann was heard again in London in the 1960s, and in many other cities all over the world. He commanded a tone which was both sweet and powerful and of extraordinary resonance; his repertory included, besides Mozart's quintet and solo Adagio (k356), other 18th-century music, and some works of his own composition. He called the instrument 'glass harp'.

ALEC HYATT KING

Hoffmann, Ede [Eduard].

See [Reményi, Ede](#).

Hoffmann, E(rnst) T(heodor) A(madeus) [Ernst Theodor Willhelm]

(*b* Königsberg [now Kaliningrad], 24 Jan 1776; *d* Berlin, 25 June 1822). German writer and composer. His fantastic tales epitomize the Romantic fascination with the supernatural and the expressively distorted or exaggerated. As a critic, he placed his sharp mind at the service of a

consistent (if partial) view of Romanticism and wrote vivid and forceful reviews of the music of his time. His work as a composer, which he himself regarded highly, has been neglected but shows a certain verve and originality. He was also a gifted artist, the author of some excellent sketches and caricatures (fig.1). His personality and talents lent a distinctive, if somewhat lurid, hue to Romanticism and influenced several generations of artists, writers and composers.

1. Life.

2. Writings.

3. Music.

WORKS SET TO MUSIC

CRITICAL WRITINGS

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GERHARD ALLROGGEN

Hoffmann, E T.A.

1. Life.

His father Christoph Ludwig Hoffmann (1736–97), *Hofgerichts-Advokat* (high court barrister) and later *Justizkommissar* (attorney-at-law) and *Kriminalrat* (counsellor in criminal law), married his cousin Lovisa Albertina Doerffer (1748–96); they lived apart after 1778, and Hoffmann stayed with his mother in the house of his grandmother. The two women lived in almost complete retirement in their rooms, and the boy's education was directed by his uncle Otto Wilhelm Doerffer (1741–1811), with whom he shared a living-room and bedroom. Doerffer was well educated but unimaginative, mechanical and a strict disciplinarian; Hoffmann was quick to see his uncle's faults and could never love or respect him, although he owed to him his earliest musical education and the lifelong habit of constant hard work.

Hoffmann attended the Burgschule in Königsberg and became friends with Theodor Gottlieb von Hippel (1775–1843), later a West Prussian civil servant, whom he counted as his 'most faithful and constant friend'; from Hippel comes the only reliable information about Hoffmann's childhood, adolescence and early works. In keeping with the family tradition, Hoffmann was enrolled (unwillingly) in the faculty of law at Königsberg University (27 March 1792). At the same time he continued his studies in painting and was taught the piano by Carl Gottlieb Richter (1728–1809), thoroughbass and counterpoint by the Königsberg organist Christian Wilhelm Podbielski (1740–92) and (after Podbielski's death) by the choirmaster Christian Otto Glatau (1770–1853), who had already been his violin teacher.

Hoffmann completed his law studies in July 1795, and on 27 August 1795 he was appointed *Auskultator* (junior lawyer) by the Königsberg administration. After extricating himself from a painful love affair, in May 1796 he moved to Glogau, where Johann Ludwig Doerffer (1743–1803), his mother's second brother, was a civil servant. There Hoffmann became engaged to his cousin Sophie Wilhelmine Doerffer (1775–1835) in 1798 (he broke off the relationship in 1802). Shortly after a journey to the Riesengebirge and Dresden he left Glogau with his uncle, who was moving to Berlin and who recommended Hoffmann, a *Referendar* (junior barrister) since 15 July 1798, for a similar position at the Berlin Kammergericht

(Supreme Court). He enthusiastically attended Italian opera and the German Nationaltheater, made the acquaintance of B.A. Weber and took composition lessons from J.F. Reichardt. His earliest extant composition dates from this period: the three-act Singspiel *Die Maske* (completed in March 1799), to his own text. If the performances he saw in the Berlin theatres stimulated his musical creativity, his visits to art galleries decisively subdued his zeal as a painter. After passing his final law examination with distinction, he was appointed *Assessor* (assistant judge) at the high court in Posen (now Poznań) on 27 March 1800. There he wrote the *Kantate zur Feier des neuen Jahrhunderts*, the first of his compositions to be performed in public (New Year's Eve, 1800). His setting of Goethe's Singspiel *Scherz, List und Rache* also had its first performance in Posen; 18 years later Hoffmann still spoke warmly of this early work, whose score and parts had meanwhile been destroyed by fire.

Soon after breaking off his engagement to Sophie Doerffer, Hoffmann married Marianna Thekla Michaelina Rorer (1778–1859) on 26 July 1802. Earlier that year he had been appointed *Regierungsrat* (administrative adviser) and transferred to Płock in southern Prussia because of a well-founded suspicion that he had been drawing caricatures of authorities in the Posen garrison. His promising career was thus thwarted by an exile to provincial obscurity lasting until early 1804, during which time there could be no public performances of his music. He therefore attempted to have his compositions printed, and in May 1803 answered an advertisement by Nägeli, the publisher of the *Répertoire des clavecinistes*; under the pseudonym Giuseppe Dori he sent off a Fantasia in C minor, which met the publisher's explicit demands for 'a piano piece of large proportions, deviating from the usual sonata form and worked according to the rules of double counterpoint'. However, Nägeli rejected the piece, and a Piano Sonata in A \flat sent to Schott in Mainz likewise failed. Hoffmann even entered a literary competition organized by Kotzebue, but his comedy *Der Preis* (which took as its subject the competition itself) brought him no prize money, only the judges' commendation. A second approach to Nägeli in March 1804 with a piano sonata did not even meet with a reply, and his hope of financial independence through a legacy from his aunt Johanna Sophie Doerffer came to nothing. He did at least succeed in his constant efforts to get himself transferred from Płock, and in March 1804 he was sent to Warsaw.

In the Polish capital Hoffmann the musician had to make a completely fresh start; nevertheless, he found conditions so favourable to his musical ambitions that he could dispense with the income brought by his official position. After only a year he had an opera successfully staged (*Die lustigen Musikanten*, with text by Brentano; fig.2); he completed the D minor Mass begun in Płock, had a piano sonata published in a Polish music magazine and found, in the weekly concerts of the Ressource music society (of which he became vice-president), opportunities to try out new compositions on the public. He also conducted the society's orchestra (which was of a sufficiently high standard to perform Beethoven's first two symphonies) and took part in its concerts as a pianist and singer. Moreover, it must have been for the Ressource concerts that he wrote his Symphony in E \flat ; his Quintet for harp, two violins, viola and cello and the lost Piano Quintet in D. When the dramatist Zacharias Werner

commissioned him to write incidental music for his play *Das Kreuz an der Ostsee*, Hoffmann saw this as a welcome opportunity to gain a footing in the Berlin Nationaltheater, and he intended to solidify his anticipated reputation with a comic opera, *Die ungebetenen Gäste, oder Der Kanonikus von Mailand* (after Alexandre Duval). However, nothing came of all these plans: Werner's play was rejected as unperformable, and Hoffmann's Singspiel clashed with G.A. Schneider's setting of the same plot, which was already under consideration by the Berlin theatre.

After Napoleon entered Warsaw and disbanded the Prussian provincial government in 1806, Hoffmann continued to direct the music society's concerts, even though most of its members were Prussian officials who had left the city. The performances were gradually eclipsed by the concerts of Paer, who had come to Warsaw in the emperor's retinue, and Ressource soon gave up. Hoffmann, his circumstances now aggravated by material need and illness, occupied himself with preparing a new libretto from A.W. Schlegel's translation of Calderón's *La banda y la flor*.

At the beginning of June 1807, when former officials who refused to sign a declaration of submission and take an oath of allegiance were expelled from Warsaw, Hoffmann planned a move to Vienna bearing a recommendation from his colleague J.E. Hitzig. When he was not granted a pass he went to Berlin, arriving there only to learn that officials from the surrendered provinces of Prussia could not be given compensation for the loss of their positions. He advertised for the post of music director at any theatre, and was accepted by those of Lucerne and Bamberg. Having decided on the latter, he was commissioned to write a four-act opera, *Der Trank der Unsterblichkeit* (to a libretto by Count Julius von Soden), as a specimen of his work and was given the post with effect from 1 September 1808.

At last it seemed that Hoffmann was achieving his goal: not only was he free from a merely breadwinning profession, but he could also use his status as music director of a theatre to further his career as a composer. He had particular hopes for the Calderón opera completed in Berlin, which he finally called *Liebe und Eifersucht*. But circumstances again thwarted him; when he took up the new post he found another director in place of Count Soden who had appointed him. A few weeks later Hoffmann's contract as music director was cancelled, and it was only as a theatre composer that his association with the organization continued. In this capacity he wrote a large number of short commissioned compositions, including choruses and marches for plays, additional arias, and so on, nearly all of which have been lost. For two years he earned his living chiefly as a singing and piano teacher, since even the small salary due him as a theatre composer was constantly jeopardized by maladministration at the theatre. Once again he was forced to look for sources of income beyond the narrow confines in which he was working.

During the time he was without work in Berlin, Hoffmann had again made contact with Nägeli in Zürich, no longer under a pseudonym but (after his successes in Warsaw) using his own name. A firm agreement seems to have been reached, but despite an active correspondence from Bamberg lasting until November 1809 not a single work of his appeared under

Nägeli's imprint. Early in 1809 he composed the *Miserere* in B \flat minor with orchestra for the Grand Duke Ferdinand, whose residence was in Würzburg, though this did not secure him an association with the court. He was more successful in his contact with Rochlitz, to whom he sent the story 'Ritter Gluck' on 12 January 1809, adding that he was prepared to send the *Allgemeine musikalische Zeitung* (AMZ) essays on music and reviews of musical works. Rochlitz published 'Ritter Gluck' in February, and dispatched the first works for review (including two symphonies by Friedrich Witt) at the beginning of March, inquiring in June whether Hoffmann would also review Beethoven's symphonies; the historic review of the Fifth Symphony appeared a year later, and Hoffmann remained a regular contributor to the AMZ until 1815.

In September 1809 Soden was compelled to resume the directorship of the Bamberg theatre, which had been ruined by bad management, and on 11 October his melodrama *Dirna*, with Hoffmann's music, was first staged (later it was presented in Donauwörth and Salzburg); no other significant dramatic composition of Hoffmann's was performed in Bamberg during his stay. His music for *Sabinus*, another melodrama by Soden, was left incomplete when the author again gave up his directorship of the theatre. Hearing of a vacancy for the position of conductor with Joseph Seconda's company based in Dresden and Leipzig, Hoffmann asked Rochlitz for a recommendation; but the request came too late – Friedrich Schneider had already been engaged. The wretched state of affairs at the Bamberg theatre briefly improved when Franz von Holbein took over the direction on 1 October 1810. Hoffmann had known Holbein since 1798 in Berlin, and he was immediately engaged as the new director's secretary, producer, scene-painter and stage designer, though not as conductor, and was also re-employed as a composer of incidental music. The melodrama *Saul*, which he had composed early in 1811 to a libretto by Seyfried, was performed that summer in Bamberg and in Würzburg as late as 1815, and he wrote the music for Holbein's heroic opera *Aurora* in 1811–12.

The mastering of unfulfilled passion remained Hoffmann's poetic mission to the end of his life; he himself hinted (diary, 27 April 1812) at the close connection between his hopeless love for his young pupil Julia Mark, the crucial experience of his Bamberg years, and the impetus of his literary production. The wine merchant, bookseller and librarian C.K. Kunz, with whom Hoffmann regularly associated, was anxious to set up as a publisher, and when, on 15 February 1813, he proposed that Hoffmann should write for him, Hoffmann accepted the offer, but delayed a binding agreement until 18 March, St Anselm's Day and Julia's 17th birthday. The first work published under that day's contract was the initial pair of volumes of *Fantasiestücke in Callots Manier* (Easter 1814), and included the 'essays' which had appeared in the AMZ: 'Ritter Gluck' (1809), 'Johannes Kreislers, des Kapellmeisters, musikalische Leiden' (1810), 'Gedanken über den hohen Wert der Musik' (1812) and 'Don Juan' (1813), as well as a recasting of the main part of two AMZ Beethoven reviews under the title 'Beethovens Instrumentalmusik', which had already appeared in the *Zeitung für die elegante Welt* (1813) and 'Höchst zerstreute Gedanken' (1814), also reprinted from the same journal. All the earlier pieces included in the *Fantasiestücke* were inspired by music, and in those written especially for the two volumes (the foreword, *Jacques Callot*, the

'Kreisleriana' *Ombra adorata* and *Der vollkommene Maschinist*, *Nachricht von den neuesten Schicksalen des Hundes Berganza* and *Der Magnetiseur*) references to Julia are obvious.

Meanwhile Hoffmann continued to pursue his musical career. An invitation from Holbein in January 1813 proposed a move to the Würzburg theatre, but shortly afterwards Holbein resigned his directorship in Würzburg on account of politics and the plan was forgotten. In February Schneider resigned his position with Seconda (to become organist at the Leipzig Thomaskirche), and Rochlitz, remembering Hoffmann's request, recommended him to fill the vacancy with the Dresden-Leipzig company. Hoffmann left Bamberg to take up this new post on 21 April 1813. To his friends he reported that his new orchestra treated him with civility and a kind of submissiveness, which differed considerably from the foolish manners of the Bamberg musicians (letter to Speyer, 13 July 1813). As a composer he supplied Morlacchi's Italian court opera in Dresden with a duet for insertion into a work by the younger Guglielmi, *La scelta dello sposo*, but he was preoccupied with the opera *Undine*. He had come across Fouqué's short story in Bamberg in the summer of 1812, and had immediately seen in it an ideal subject for a Romantic opera; Hitzig, his former colleague and friend in Berlin, had managed to persuade Fouqué himself to prepare the libretto. Hoffmann set about composing the opera with great enthusiasm, but his work on it was constantly interrupted and it was not completed until August 1814. His financial situation compelled him to fulfil his literary obligations punctually, so that gradually his career as writer came to take priority over his career as composer. His own feelings are clear from a letter (20 July 1813) to his publisher with final instructions for the printing of the *Fantasiestücke*: 'I do not want to give my name, since that should only be known to the world by a successful musical composition'. He remained true to this principle – although *Trois canzonettes* were published in 1808 under Hoffmann's name, nearly all his writings which preceded the première of *Undine* appeared anonymously.

After falling out with the unmusical Seconda, Hoffmann was given notice on 26 February 1814; he was stunned by this dismissal, only four days after declining the offer of the music directorship in Königsberg. Although Rochlitz tried to assist him with further commissions for the AMZ, without a regular position he found his situation in Leipzig increasingly difficult. He produced some caricatures, pamphlets and even a musical portrayal of a battle, *Deutschlands Triumph im Siege bei Leipzig* (printed in Leipzig under a pseudonym), which used the war and its hardships for their subject. In July 1813 his old friend Hippel came to Leipzig and was able to offer him the prospect of rejoining the Prussian civil service. In his straitened circumstances Hoffmann had to seize this opportunity, though he tried his best to arrange for a subordinate post which would leave him time to pursue his musical activities; he was too brilliant a lawyer for the Prussian judiciary to contemplate this arrangement, and on 1 October 1814 he was appointed to the Kammergericht. In Berlin he vainly sought a job as theatre conductor, but was turned down in favour of the virtuoso cellist Bernhard Romberg, who was to be the conductor of *Undine*. Although Romberg's efforts were considered by many inadequate (including Hoffmann), the opera was a great success from its first performance on 3 August 1816

until, after the 14th performance, the theatre was burnt to the ground (fig.3).

Although *Undine* was never again staged during Hoffmann's lifetime (apart from an unsuccessful performance in Prague in 1821), he was soon busy with other plans. Helmina von Chezy had introduced him to Calderón's *El galan fantasma*; he was immediately enthusiastic about it and asked Carl Wilhelm Salice-Contessa to work out a libretto for him. This was to be a lighter companion-piece to *Undine*, surpassing it in effect wherever possible. On 24 June 1817 Hoffmann offered the proposed opera to the administrator of the Berlin Opera, who, though not uninterested, deferred a decision. Hoffmann was determined to compose the piece, though Salice-Contessa's work took longer than expected and was finished only in August 1818. He claimed to have composed the opera in his head before ever writing down a note; however, he delayed too long before committing his ideas to paper. The beginning of a fair copy entitled *Der Liebhaber nach dem Tode* was found in his *Nachlass*, but is now lost. During the last two years of his life he was overwhelmed with commissions for pocket-books and almanacs, and editors paid him princely sums for his stories. The literary projects closest to his heart – the second part of *Kater Murr* and *Schnellpfeffer* – were pushed into the background along with writing down the opera which was to have been his greatest musical work. For this Hitzig, his first biographer, reproached him bitterly, but Hoffmann, of course, could not have foreseen his early death.

[Hoffmann, E T.A.](#)

2. Writings.

Hoffmann's stature as a writer on music was recognized and duly respected throughout the 19th century; apart from his imaginative stories which so profoundly influenced Schumann and Wagner, his finest achievements were his reviews of Beethoven's works for the *AMZ*, which were widely read and contributed greatly to his contemporaries' understanding of the breakthrough contained in the composer's style. In his review of the Fifth Symphony (July 1810), he drew a distinction between the different forms assumed by Romantic talent, i.e. that which 'opens up the wondrous realm of the Infinite', in the music of the three masters of Viennese Classicism: Haydn conceived in Romantic terms the most human qualities of life; Mozart laid claim to the superhuman, the miraculous which inhabits man's spirit (*Don Giovanni* remained for Hoffmann 'the opera of all operas'); and Beethoven, setting in motion the machinery of awe, fear, horror and pain, awakened that infinite yearning which is the essence of Romanticism. This, for Hoffmann, explained why Beethoven's vocal music was not his most successful and also why his instrumental works could not satisfy the masses, who saw them as products of an imaginative but disorderly genius. His use of 'Romantic' as a term of value judgment has caused confusion, and he has been censured for attempting to classify Beethoven as a Romantic. However, Hoffmann was never aware of an antithesis between the Classical and Romantic eras; for him, Classical and Romantic were two conceptual terms denoting respectively the paradigmatic aspect of a great work of art and the unrepeatable nature of genius. Only a detailed investigation into the structure of a work will reveal that the creative artist has not simply passed on momentary inspirations,

but has 'detached himself from the inner realm of notes and imposed his rule on them as an absolute master'. Beethoven himself noted Hoffmann's perception in a letter of thanks (23 March 1820).

Hoffmann's reviews for the *AMZ*, which continued until 1815, mark the end of the old-fashioned doctrine of the Affections in music aesthetics. Coolly and methodically he distinguished between analysis of compositional technique and interpretation of the musical content. In the thorough background he provided in the introductions to his more important reviews and in his essay 'Alte und neue Kirchenmusik' (*AMZ*, 1814) he anticipated Kiesewetter's interest in the historical and his interpretation of historical data according to a particular view of the past. After 1815 he reviewed only performances for the Berlin newspapers; in this he was well served by his extensive practical experience as a conductor and a practising musician.

[Hoffmann, E T.A.](#)

3. Music.

In his review of Hoffmann's most important composition, the opera *Undine*, Weber (*AMZ*, 19 March 1817) praised the swift pace and forward-pressing dramatic action and had kind words for Hoffmann's restraint in avoiding excessive and inapt melodic decoration (though he criticized the tendency towards abrupt endings, which he thought partly spoilt the effectiveness of individual numbers). Unfortunately, circumstances militated against a revival of the opera. Soon after Hoffmann's death a rumour appeared that not only the costumes and sets, but also the score and parts had been destroyed in the fire which disrupted the Berlin production. Throughout the 19th century all his music passed gradually into oblivion, but it again aroused interest at the turn of the century when his writings were attracting the attention of literary historians. Ellinger (1894), studying the Berlin autographs, regarded Hoffmann as basing his music entirely on Mozart and Gluck (the two masters who, besides Beethoven, he acclaimed most often in his writings), and tirelessly hunted out Mozart reminiscences in every work. Pfitzner's vocal score of *Undine* (1906) first brought a major work of Hoffmann's to public notice, but admirers of the fantastic tales expecting his music to be in a Berliozian style were disappointed. Schiedermaier (1907) considered the work as a Singspiel containing arias, romances and choruses in addition to songs, and thus as partaking of the formal variety which marked Italian and French opera of its time. The demonic world was represented by the dramatic means peculiar to the late Neapolitan operatic style; the nobility and seriousness of tone, the striking choral effects and the musical depiction of nature derived from Gluck; the characterization and the depth of feeling in the music owed something to Mozart; the orchestral prominence and harmonic peculiarities were related to Beethoven; and finally certain instrumental effects came, via Spontini, from Mayr. However, Schiedermaier emphasized individual features of style in which Hoffmann departed from his models and already evinced some of the characteristic traits of German Romantic opera, while the patriotic German literature on Weber and Wagner, trying to define a distinctive national style, advanced the idea of a consistent historical development from Hoffmann, Weber and Spohr, by way of Marschner, to Wagner.

Indeed, from a formal standpoint it is only a short step from the number operas *Undine* and *Aurora* to *Euryanthe* and *Lohengrin*, though Hoffmann's two serious operas deserve consideration as more than precursors. In them he went beyond merely transferring the forms of *opera buffa* to German Singspiel, partly by giving greater scope to the ensembles and a more prominent role to the chorus. Even the lighter operas, such as *Die Maske*, *Die lustigen Musikanten*, with its deftly handled mixture of *commedia dell'arte* humour, intimate lyricism and almost masonic solemnity, and *Liebe und Eifersucht*, ought not simply to be viewed as the rearguard of Mozartian *opera buffa*, but also as ranking among the few significant German contributions to the genre. Hoffmann's six surviving operas show his sure theatrical instincts, with dramatic climaxes always accompanied by musical ones and the musical progression carefully timed to the stage action.

Only three of Hoffmann's sacred compositions are extant. The Mass in D minor (1803–5) is a serious attempt to combine strict polyphonic style with modern orchestration, avoiding the 'ostentatious frivolity' he condemned in Viennese Classicism. The *Miserere* (1809) reveals even greater contrapuntal facility and a more individual expression in the lyrical passages. The *Canzoni* are six polished miniatures, anticipating the ideals of Cecilianism, though displaying more Romantic than ideological zeal.

Becking, in the forewords to his three volumes of a collected edition (1922–7), wrote that when Hoffmann called the works of Bach or Mozart 'Romantic', he was judging their quality, for he saw music as the most Romantic of the arts, and only good music – that which transcends the everyday – is Romantic. Becking saw Hoffmann as an imitator of Mozart and came to the undemonstrable conclusion that Hoffmann had found that imitation sufficient to reaffirm Mozart's supposed Romanticism. In his view of Hoffmann's piano sonatas Becking disregarded chronology and depicted an immature composer who instinctively sought to master strict counterpoint, a 'mysterious tissue behind which lies hidden a world of fantasy', and whose initial genius was gradually stifled by his growing technical facility. But in March 1808, when he made the fair copy of the Piano Sonata in F minor, Hoffmann had already completed five Singspiele, his incidental music for *Das Kreuz an der Ostsee* and drafts of the Warsaw works, and his facility for composing in free style had long been fully developed. It was no mystical espousal of a mysterious, fantastic world, nor even an uneasiness about the formal prototype of the Classical sonata that induced Hoffmann to come to grips with double counterpoint, but primarily the demands of his publisher Nägeli. Hoffmann did not consider that this hybrid of contrapuntal and homophonic writing was in any sense marking a precedent; he specifically described the sonatas as being composed in 'the older style', and it is a mistake to regard them as characteristic works.

Hoffmann's other instrumental music conforms superficially to Classical sonata procedures. In the Symphony in E \flat (1805–6) his individuality is most apparent in the irregularly structured themes and in the lyrical flair of the slow movement. As Keil (1986) has argued, Hoffmann's sonata-form movements are dominated by the idea of unity in diversity rather than by the opposition of strongly contrasting elements found in the works of Beethoven. In the first movement of the Harp Quintet (composed before

October 1807), for example, the second theme is a variation in major of the first theme. Another kind of monothematicism occurs in the opening movement of the Piano Trio (1809), whose second subject is barely distinguishable from the continual developing of the first theme from which new material is created by the fragmentation and reinterpretation of motifs. The second theme itself then undergoes the same process, in which the 'development section' is merely a continuation after a formal caesura. The build-up to the recapitulation is absent, and even the return is camouflaged with a transition into the second theme. The climax of the movement is the combination of both themes, emphasized by occurring in a remote key rather than by dynamics. Although Hoffmann could write melodies of seductive beauty (e.g. 'Abendlüftchen schweben', no.7 of *Undine*), his strength lay more in the ability to vary and develop material than in the initial inspiration. As Jean Giraud remarked: 'Is the predominance of combinatory art not a common trait of his musical and literary creations?'.

Hoffmann, E.T.A.

WORKS SET TO MUSIC

composers' names in parentheses

Fantasiestücke in Callots Manier (1814–15): Kreisleriana (Schumann), pf, op.16, 1838; I capricci di Callot (Malipiero), op, Rome, 1942

Der goldne Topf: inc. op (W. Braunfels), op.6, c1905; opera (W. Petersen), Darmstadt, 1941; Anselmus diák [The scholar Anselmus] (G. Kósa), op, Budapest, 1945

Die Abenteuer der Sylvester-Nacht: die Geschichte vom verlorenen Spiegelbilde: Act 2 of *Les contes d'Hoffmann* (Offenbach), op, Paris, 1881

Die Elixiere des Teufels (1815–16): op (G. Rodwell), London, 1829

Nachtstücke (1816–17)

Der Sandmann: La poupée de Nuremberg (Adam), operetta, Paris, 1852; Coppélia (Delibes), ballet, Paris, 1870; Act 1 of *Les contes d'Hoffmann* (Offenbach), op, Paris, 1881; La poupée (E. Audran), operetta, Paris, 1896

Das Majorat: Die eiserne Pforte (J. Weigl), op, Vienna, 1823

Klein Zaches genannt Zinnober (1819): pf piece (Busoni), op.12 no.2 [Racconti fantastici], 1878; Zinnober (S. von Hausegger), op, Munich, 1898

Die Serapions-Brüder (1819–21)

Die Bergwerke zu Falun: planned op (Schumann), 1831; lib arr. Wagner for J. Dessauer, 1842 [not set]; Der Hadeschacht (F. von Holstein), op, Dresden, 1868

Nussknacker und Mausekönig: pf duet (Reinecke), op.46, 1870; The Nutcracker (Tchaikovsky), ballet, St Petersburg, 1892

Rath Krespel: Act 3 of *Les contes d'Hoffmann* (Offenbach), op, Paris, 1881; Le violon de Crémone (J. Cadaux), op, unperf.

Doge und Dogarossa: planned op (Schumann), 1840

Meister Martin der Küfner und seine Gesellen: Le tonnelier de Nuremberg (Bizet), planned op, 1859; op (W. Weissheimer), 1879; Maître Martin (J. Blockx), op, 1892; op (L. Lacombe), 1897

Das Fräulein von Scuderi: Der Goldschmid von Toledo (J. Stern, A. Zamara, arr. of Offenbach), operetta-pastiche, Mannheim, 1919; Cardillac (Hindemith), op, Dresden, 1926

Die Brautwahl: op (Busoni), Hamburg, 1912

Die Königsbraut: Le roi Carotte (Offenbach), operetta, Paris, 1872

Prinzessin Brambilla (1821): op (W. Braunfels), Stuttgart, 1909

[source unknown]: *Illusions, ou L'histoire d'un miracle* (T. Harsányi), op, Paris, 1949

Works inspired by Hoffmann: *Ein Nachtstück in E.T.A. Hoffmanns Manier* (T. Rangström), str qt, 1909; *Kleine Suite dem Andenken E.T.A. Hoffmanns* (B. Sekles), orch, op.21 (Leipzig, c1910)

MUSICAL WORKS

Editions: *E.T.A. Hoffmann: Musikalische Werke*, ed. G. Becking (Leipzig, 1922–7)

[B] *E.T.A. Hoffmann: Ausgewählte musikalische Werke*, ed. G. von Dadelzen and others (Mainz, 1971–) [D]

stage

AV no. from Allroggen Verzeichnis (1970)

AV

4

Die Maske (Spl, 3, Hoffmann), 1799, *D-Bsb*; excerpts ed. F. Schnapp, vs (Berlin, 1923)

8

Scherz, List und Rache (Spl, 1, Hoffmann, after J.W. von Goethe), Posen, 1801, lost

19

Die lustigen Musikanten (Spl, 2, C. Brentano), Warsaw, 6 April 1805, *F-Pn*, D iv–v

20

Das Kreuz an der Ostsee, i: *Die Brautnacht* (incid music, Z. Werner), 1805, *D-Bsb*, D ix

21

Die ungebetenen Gäste, oder Der Kanonikus von Mailand (Spl, 1, Rohrmann, after A. Duval: *Le souper imprévu*), 1805, lost

33

Liebe und Eifersucht (Spl, 3, Hoffmann, after P. Calderón de la Barca: *La banda y la flor*), 1807, *Bsb*, D vi–viii

34

Der Trank der Unsterblichkeit (romantische Oper, 4, J. von Soden), 1808, *Bsb*

37

Das Gelübde (incid music, 1, H. Cuno), Bamberg, 16 Oct 1808, lost

38

Die Wünsche (incid music, 1, Cuno), Bamberg, 9 Nov 1808, lost

39

Die Pilgerin (incid music, 1, Hoffmann), Bamberg, 18 Nov

	1808, lost
41	Arlequin (ballet, C. Macco), Bamberg, 1 Jan 1809, <i>Bsb</i> , D ix
44	Das Gespenst (incid music, A. von Kotzebue), Bamberg, 9 April 1809, lost
51	Dirna (melodrama, 3, Soden), Bamberg, 11 Oct 1809, <i>BA</i> s
53	Wiedersehn! (prol, 1, Hoffmann), 1809, <i>Bsb</i>
54	Sabinus (melodrama, Soden), 1810, <i>Bsb</i> , inc.
55	Aurora (grosse romantische Oper, 3, F. von Holbein), 1811–12, rev. and reorchd L. Böttcher, Bamberg, 5 Nov 1933, <i>BA</i> s, <i>WÜsa</i> , ed. in DTB, v (1984); orig. version, Bamberg, 9 Sept 1990
56	[quodlibet], Bamberg, 2 Feb 1811, lost
59	Saul, König in Israel (melodrama, 3, J. Seyfried, after L.C. Caigniez: <i>Le triomphe de David</i>), Bamberg, 29 June 1811, <i>BA</i> s, <i>WÜsa</i>
61	Heinrich von Wolfenschiessen (incid music, A. Klingemann), Bamberg, 14 Jan 1812, lost
63	Roderich und Kunigunde, oder Der Eremit vom Berge Prazzo, oder Die Windmühle von der Westseite, oder Die triumphierende Unschuld (Parodie, prol, 2, J.F. Castelli), Bamberg, 23 Feb 1812, lost
70	Undine (Zauberoper, 3, F.H.C. de la Motte Fouqué), Berlin, 3 Aug 1816, <i>Bsb</i> , D i–iii
74	Thassilo (chorus and melodrama, Fouqué), Berlin, 22 Oct 1815, lost; rev. as drama, Berlin (1), 18 Jan 1817, lost
85	Der Liebhaber nach dem Tode (op, 3, C.W. Salice-Contessa, after Calderón: <i>El galan fantasma</i>), 1818–22, inc., lost

Several single pieces, AV nos.43, 45–7, 57–8, 69, 71, all lost

sacred vocal

9–10	Masses, Vespers, 1802–3, lost
11	Mass, G, 2 S, 2 vn, org, 1802–3, lost
12–15	Motets, choruses, 4vv, 1802–3, lost
18	Mass, d, 4vv, orch, 1803–5, <i>D-Bsb</i> , D x
36	[Sex] Canzoni, 4vv, 1808, <i>Bsb</i> , B iv, D x: Ave maris stella, De profundis, Gloria Patri et Filio, Salve Redemptor, O sanctissima, Salve regina
42	Miserere, b \flat , 2 S, A, T, B, 4vv, orch, 1809, <i>Bsb</i> , D x
72	Hymn, 1813, lost

secular vocal

3	Judex ille (J.W. von Goethe: <i>Faust</i>), solo v, 4vv, org, orch, 1795, inc., lost
6	Kantate zur Feier des neuen Jahrhunderts: Singet Chronos' jüngstem Sohne (J.L. Schwarz), Posen, 31 Dec 1800, lost
31	Canzonets and duettinos, 1805–7, lost
32	Trois canzonettes, 2–3vv, pf (Berlin, 1808): Già riede primavera (P. Metastasio), Senza di te, ben mio, Oh che cucagna
50	Songs from Golo und Genoveva (F. Müller), 1809, lost [see AV77]
64	Tre canzonette italiane, S, 2 T, B, pf, 1812, <i>A-Wgm</i> , D xii: Spuntar la sol d'aprile, La tortorella amante, Sento l'amica speme
65	Prendi, l'acciar ti rendo (G.M. Foppa), recit and aria, S, orch, 1812, <i>D-Bsb</i> , D xi
66	Mi lagnerò tacendo della mia sorte amara (Metastasio), 1812, lost
67	[Sei] Duettini italiani, S, T, pf, 1812, <i>Bsb</i> (Berlin, 1819), D xii: Ombre amene (Metastasio); Dove sei, mio caro bene?; Vicino a quel ciglio (Metastasio); Viver non potrò mai lungi da te, mio bene; Vicino a te, ben mio, mi sento giubilar; Ah che mi manca l'anima
68	O nume che quest'anima, S, 2 T, B, 1808–12, <i>Bsb</i> , D xii
77	Still und hehr die Nacht: Nachtgesang (Müller: <i>Golo und Genoveva</i>), 6 male vv, 1819, <i>CH-Bu</i> , facs. in Schnapp, ii (1967), 224

78	Türkische Musik: Ein Kaiser einst in der Türkei (F. Förster), 4 male vv, 1820, <i>RUS-KAu</i> , D xii
79	Schwer ist die Kunst und kurz das Leben, canon, 4vv, 1820; unknown private collection
80	Ach warum weiter du fliehende Welle (Fouqué), lied, male vv, 1820–21, lost
81	Two drinking-songs (H.G. von Ahlefeldt), male vv, 1820–21, lost: Tafel halten bei drei Speisen, Wir trinken Wein vom freien Rhein
82	Walpurgisnacht (cant., Förster), 4vv, 1820–21, lost
83	Jägerlied (L. Tieck), solo vv, 4 male vv, ?1820–21, frag., <i>D-Bsb</i> , D xii
84	Katzburschenlied (Hoffmann), 4–5 male vv, 1821, frag., Allroggen (1970), 128, D xii

Other canzonets and songs, AV nos.2, 5, 35, 48–9, all lost

orchestral and chamber

7	Overture: Musica per la chiesa, orch, 1801, <i>D-Bsb</i> , D x
23	Symphony, E \flat , 1805–6, <i>Bsb</i> , D xi
24	Quintet, c, hp, 2 vn, va, vc, before Oct 1807, <i>Bsb</i> , B ii, D xii
25	Quintet, D, pf, 2 vn, va, db, before Oct 1807, lost
52	Piano Trio, E, 1809, private collection, D xii

piano

1	Kleine Rondos, 1794–5, lost
16	Fantasia, c, 1803, lost
17	Sonata, A \flat , 1803, lost
22	Sonata, A, in <i>Wybor pieknych</i> , vii (Breslau, 1805); ed. F. Schnapp (Kassel, 1968), D xii
26	Sonata, b \flat , ?1807–8, lost
27	Sonata, f, ?1807, <i>D-Bsb</i> , B i, D xii
28	Sonata, C, ?1807, lost
29	Sonata, F, ?1807, <i>Bsb</i> , B i, D xii
30	Sonata, f, ?1807–8, <i>Bsb</i> , B i, D xii
40	Sonata, c \flat , c1808, <i>Bsb</i> , B i, D xii
62	Waltzes, pf/?orch, 23 Jan 1812, lost
73	Deutschlands Triumph im Siege bei Leipzig (Leipzig, 1814) [pubd under pseud. A. Vollweiler]
76	Serapions-Walzer, c1818–21; unknown private collection Hoffmann, E T.A.

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7
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473–81
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- F. Paer: *Camilla*, *Dramaturgisches Wochenblatt*, i (1815–16), 92
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Hoffmann [Hofmann], Eucharis

(b Heldburg; d Stralsund, 10 May 1588). German composer and theorist. In the foreword to his *Musicae practicae praecepta* (1572) he stated that he had been Kantor at Stralsund for eight years; Johannes Crisius, who added an introduction to the treatise, mentioned that Hoffmann had been

teaching music for 12 years. According to the title-pages of his printed works Hoffmann was Kantor at Stralsund until 1580 and deputy headmaster from 1582. On 28 April 1588, shortly before his death, he was appointed deacon at the Marienkirche, Stralsund.

Hoffmann's works were intended for school and church choirs, although he stated in the title of the *Geistliche Lieder* that they could easily be sung by 'lay people in church and elsewhere'. The 24 *cantiones* are illustrations for teaching modal theory of the type set out by Glarean. In the *Cantica sacra* and in most pieces in the *Geistliche Lieder* the tenor part still carries the melody. The foreword to the *Geistliche Lieder* suggests a number of alternatives to performance in four parts: they may be sung 'by three voices without the alto, by three equal voices with the melody in the middle voice, by five voices as in a villanella, so that, disregarding the *regulas musicae poeticae*, the tenor sings an octave higher, as the second melodic part, or by six voices with the melody an octave lower, as a second tenor part'. Hoffmann marked these pieces 'Auff Villanellen art', by which he evidently referred to the manner of performance, since Engel has shown that at most only three of the 25 numbers are composed in the villanella style. In the *Vyff geistlike olde Ostergesenge* not only the title and the dedication but also the texts of two of the motets are in Low German dialect.

Hoffmann's treatises on music theory must have been more widely known than his compositions. The *Musicae practicae praecepta* is based on Sebald Heyden's textbook and on Heinrich Faber's *Introductio*. Like Heyden, Hoffmann introduced complete motets and mass movements by Josquin, Obrecht, Alexander Agricola and others as examples of the mensural theory that occupies more than half the treatise. The youngest composer on whom he drew was Senfl, the most frequently quoted is Josquin; this is one of the last textbooks to place Josquin in the first rank of composers. In this work, E \flat and A \flat are introduced as *ficta* accidentals in the context of the transposition of the Dorian mode into F and C. While the eight ecclesiastical modes are discussed in the *Musicae practicae praecepta*, the *Doctrina de tonis* is based on Glarean's modal teaching. It is one of the few sources that refer to *musica reservata*; Hoffmann maintained that few of the chromatic procedures coming back into fashion in vocal music may be described as *musica reservata*, 'since [*reservata*] is almost entirely reserved for certain musical instruments and has not been accepted or practised in singing'.

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sacred vocal

24 cantiones, ad 12 tonos, 4–6vv (Wittenberg, 1577)

Deutsche Sprüche aus den Psalmen Davids, 4vv (Rostock, 1577), lost

Geistliche Epithalamia auf des pommerschen Herzogs Ernst Ludwig Beylager (Rostock, 1577), lost

Vyff geistlike olde Ostergesenge van der fröliken Uperstandinge van den Doden unses Heren unde Heilandes Iesu Christi, 4vv (Rostock, 1579); E

Erste Theil geistlicher Lieder ... auff Villanellen art auch Leyen leichtlich in der

Kirchen und sunsten für andere leichtferdige Geseng mit zu singen bequem gemacht, 4vv (Rostock, 1580); 1 in E

Cantica sacra novem veteris ecclesiae de nativitate Filii Dei Jesu Christi ... cum fugis duabus, 3, 4vv (Greifswald, 1582); 2 canons in E

Mass, 8vv, D-Z

theoretical

Musicae practicae praecepta (Wittenberg, 1572)

Doctrina de tonis seu modis musicis (Greifswald, 1582)

Brevis synopsis de modis seu tonis musicis, ex libello Eucharii Hofmanni desumpta (Rostock, 1605) [extract from 1582 pubn]

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MARTIN RUHNKE/EGBERT HILLER, KLAUS WOLFGANG NIEMÖLLER

Hoffmann, Gerhard

(*b* Rastenberg, Thuringia, 11 Nov 1690; *d* Rastenberg, c1756). German composer and wind player. According to Gerber, Hoffmann was a man outstanding in both arts and sciences. At Jena he studied mathematics and architecture, and in 1719, as architect or surveyor, he entered the service of the Duke of Weimar. Under instruction from the Weimar Kapellmeister J.W. Drese, Hoffmann then studied musical theory and later turned to the composition of cantatas and other church music, of which he left a considerable amount (presumably unpublished). As a player Hoffmann was irked by the defects of contemporary wind instruments; he is reputed to have made improvements to both the flute and the oboe. Some manuscript notes added by Walther to the first edition of his *Lexicon* refer to this work. These, however, are somewhat ambiguous and hardly justify the assumption of some scholars that Hoffmann added *g*[♭] and *b*[♭] keys to the oboe in about 1727. No instruments so equipped of so early a date are known. In addition Hoffmann is said to have invented a device whereby all four strings of the violin could be adjusted simultaneously to accord with the different pitch standards then in use (*Cammerton*, *Chorton*, *Cornet-Ton*, etc.) and to have experimented with different scale temperaments. In 1736 Hoffmann was elected Bürgermeister of his native town.

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PHILIP BATE

Hoffmann, Johann

(*b* Lauda, 20 April 1661; *d* Würzburg, 12 Aug 1725). German organ builder. He went to Würzburg in 1690, becoming a freeman and ‘court organ maker’ in 1697 and ‘cathedral organ maker’ in 1707. His art was based on that of his probable teacher, Johann Jost Schleich (c1645–1707), who introduced into Franconia the richness of the foundation stops of south-east central European organs, thereby providing the basis for the Franconian high-Baroque organ. Hoffmann’s instruments were the prime examples of this tradition, along with those of such masters as J.J. Dahm, J.S. Will and J.P. Seuffert, his most important pupils. Their organs contained a large, complete diapason chorus in the *Hauptwerk*, whereas those of the *Positiv* and Pedal were quite often incomplete. There were a number of foundation flue stops in the *Hauptwerk* and *Positiv*, but few reeds and wide-scale mutation stops; the Pedal organ had only a few stops.

Hoffmann’s biggest organ was built for St Stephan, Mainz (2 manuals, 23 stops; not preserved). Other instruments survive in Geusfeld, near Hassfurt (originally in Unterzell near Würzburg), Büchold, near Arnstein (originally in Kitzingen am Main), Goldbach near Aschaffenburg (originally in Allersheim, near Ochsenfürst) and Frankenthal (Pfalz). The cases are preserved of the organs at the abbey church of Gross-Comburg, near Schwäbisch Hall; the Carmelite church, Würzburg (now in St Nikolaus, Arnstein); Premonstratensien church at Oberzell, Zell am Main; Fulda Cathedral (choir organ); Neustadt (am Main) Abbey (now in the parish church, Amorbach); and Theres Abbey, near Hassfurt (now in Treysa).

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HANS KLOTZ/HERMANN FISCHER

Hoffmann [Hofman], Max

(*b* Gnesen [now Gniezno, Poland], 8 Dec 1873; *d* Hollywood, CA, 21 May 1963). American ragtime composer and arranger. He went to the USA in 1875 and was a violinist in an orchestra in Minneapolis at the age of 15. Shortly afterwards he published works that synthesized or collected ragtime themes: *A Rag Medley* (1897) and *Ragtime Rags* (1898). He also wrote ragtime-based popular music, such as *Yankee Land* (1904). He worked subsequently as an arranger and conductor in vaudeville and as a composer of musical scores for Broadway, including *A Parisian Model* (1906), *The Young Turk* (1910) and songs for the Rogers Brothers' burlesques. He also directed ballets featuring his wife, Gertrude Hoffmann.

Hoffmann was an early arranger and notator of ragtime. Beginning in 1896 he made syncopated arrangements of popular coon songs, which led to his larger medley arrangements. In effect, his work became a model of scoring for the nascent piano ragtime industry, and his productions helped popularize the work of such ragtime pioneers as Ernest Hogan and Ben R. Harney. Hoffmann and other transcribers and arrangers paved the way for wide popular interest in piano ragtime as a scored music and contributed to the immense popularity of the major ragtime composers Scott Joplin, Tom Turpin, James Scott and Joseph Lamb.

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WILLIAM J. SCHAFER

Hoffmann, Melchior

(*b* Bärenstein, nr Dresden, c1679; *d* Leipzig, 6 Oct 1715). German composer and organist. As a choirboy in the Dresden Hofkapelle, Hoffmann received his musical training from Johann Christoph Schmidt (i). He went to Leipzig in autumn 1702 and enrolled at the university to study law. He also joined the student collegium musicum founded by Telemann. When Telemann left Leipzig in June 1705, Hoffmann succeeded him as organist and music director of the Neukirche, and took over as director of Telemann's collegium musicum. He was also conductor of the Leipzig civic opera, which had been in existence since 1693 and for which he wrote a number of works. In 1709 he met the violin virtuoso Johann Georg Pisendel, who became leader of the orchestra of Hoffmann's collegium. At this time the ensemble consisted of 50 to 60 musicians and had won fame and recognition beyond the Leipzig area.

Hoffmann seems to have visited England between 1709 and 1710, but no details are known. There is no definite evidence of a visit to Italy in 1714 either, and it is unlikely that he went there. In 1713 he applied, along with J.S. Bach and three other candidates, to succeed F.W. Zachow as organist at the Liebfrauenkirche in Halle. When Bach eventually declined the appointment on 19 March 1714 the Halle consistory offered it to Hoffmann, but although he officially accepted the post he never took up his duties in Halle, and in fact resigned on 23 July. On 9 September 1714 he married

Margaretha Elisabeth Philipp and in the same month became one of the few Leipzig musicians of the time to be granted citizenship. He had been suffering from a serious illness since 1713 and died on the evening of 6 October 1715, aged only 36. He was buried in the Johannisfriedhof in Leipzig on 10 October; all the pupils of the Thomasschule attended the funeral.

Hoffmann died a prosperous citizen, regarded by his contemporaries as an important composer and a sensitive musician. The Leipzig chronicler Christoph Ernst Sicul described him in an obituary as 'a famous composer', whose collegium musicum had produced many fine musicians holding prominent positions as organists or in the Kapellen of major German courts. Gottfried Heinrich Stölzel, a member of Hoffmann's collegium from 1707 to 1710, and the Darmstadt court poet Georg Christian Lehms also paid tribute to Hoffmann's great importance in their writings, and Charles Burney regarded him as one of the finest composers of the first half of the 18th century. In spite of his early death Hoffmann left a quite extensive body of work, although only a fraction of it has survived. Very little from his secular output, and in particular from his operas, is extant, and his music only began to attract attention from musicologists when three works previously attributed to Bach (bwv53, 189 and Anh.21) were recognized as being by Hoffmann (or, in the case of bwv53, probably by him). In older studies Hoffmann has often been confused with the Breslau composer Johann Georg Hoffmann.

Melchior Hoffmann's music shows a feeling for unusual and effective orchestration. His cantata and opera arias are notable for their pleasant, attractive and accessible melodies, sometimes with a strong emotional emphasis, as in the cantata *Meine Seele rühmt und preist*. His later compositions show Italian influence.

WORKS

sacred vocal

Missa (e), B, vn/fl, bc, *D-Bsb* (partly autograph), later version (a), S/T, va, bc, *Bsb*; Sanctus (a), SATB, str, bc, 1708, *Bsb**; Sanctus (C), SATB, 3 tpt, timp, str, bc, *Bsb**; Sanctus (D), SATB, 3 tpt, timp, 2 ob, str, bc, *Bsb*; Mag (d), SATB, 2 vn, 2 va, bc, 1700, *Bsb**

Cants.: Entfernet euch, ihr schmeichlenden Gedanken, S/T, 2 hn, 2 ob, str, bc, *D/*; Lob sei dem allerhöchsten Gott, SATB, 2 tpt, str, bc, *B-Bc*; Meine Seele erhebt den Herrn, S, fl, str, bc, *D-Bsb* (partly autograph), *RUS-SPsc**; Meine Seele rühmt und preist, T, fl, ob, vn, bc, *D-Bsb*; Singet dem Herrn ein neues Lied, SATB, 2 tpt, timp, str, bc, 1708, *Bsb*, *DK-Kk**

Doubtful: 3 missa brevis (C, C, G), *D-Bsb*; 4 cants., *MÜG*; Schlage doch, gewünschte Stunde (cant.), A, bells, str, bc, *Bsb*

Lost: 32 cants., listed in Breitkopf catalogues, 1761 and 1764

operas

performed in Leipzig; music lost except for some arias in D-SHs and S-L

Acontius und Cydippe, 1709; Banise, oder Die dritte Abteilung dieser asiatischen Prinzessin, 1710; Balacin, oder Die erste Abteilung der asiatischen Banise, 1712; Chaumigrem, oder Die andere Abteilung der asiatischen Banise, 1712; Die amazonische Königin Orithya, 1713; Rhea Sylvia, 1714

other secular vocal

Cants.: Auf, muntre Sinnen zum Jagen, T, str, bc; Ich lebe als im Schläfe, S, str, bc; Schönste Lippen, eure Liebe, S, ob, bc; Treue Liebe edler Seelen, S, str, bc; Verdopple, Tyranne, verdopple dein Rasen, S, ob, str, bc; Verfolge mich immer mit rasenden Stürmen, S, str, bc: all *D-SHs*

Lost: 8 cants., listed in Breitkopf catalogue, 1761

instrumental

Sinfonie (f), str, *D-DI*, *GB-Lbl*; Conc. (E \square), hn, 2 ob, str, *D-DI*; Sonata (g), ob, vn, bc, *DI*

Lost: 5 sinfonie (D, D, F, A, B \square) str, bc, listed in Breitkopf catalogue, 1762

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ANDREAS GLÖCKNER

Hoffmann, Richard

(b Vienna, 20 April 1925). American composer of Austrian birth. Trained from childhood on the violin and in music theory, his first performance as a composer occurred on Austrian Radio as early as 1935. In the same year his family emigrated to New Zealand. He subsequently attended Auckland University College (1942–5), where he studied the organ. In 1947 he moved to the USA to study composition with Schoenberg, whose assistant he became in 1948; he completed the PhD in musicology at UCLA in 1951. He has taught at UCLA, becoming lecturer in music after Schoenberg's death, and was Assistant Professor of Theory and Composition at Oberlin College (from 1956). From 1965 he gave lectures and courses throughout the USA and in Mödling, near Vienna (from 1980), where he has conducted courses in Schoenbergian analysis. He served as an editor for a complete edition of Schoenberg's works (Mainz and Vienna, 1970). As a composer, Hoffmann quickly came under Schoenberg's influence. His later compositions show a debt to serialism, but also include aleatory features. The bulk of his output, however, including his electronic music, is based on the concept of music as 'tonsprache'. During the early 1970s he wrote conceptual pieces influenced by the Fluxus movement. After 1980 he composed a series of works dedicated to the memory of the dead, or reflecting (in a non-restaurative sense) endangered traditions. (See *LZMÖ*.)

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[without cond.], 1975–6

Vocal: 3 Songs (R.M. Rilke), 1948; 3 Songs (Rilke, J. Haringer), S, pf, 1950; 2 Songs (M. Maeterlink, E. St Vincent Millay), S, pf, 1953–4; Mutterauge (trad.), chorus, 1956; Memento mori (grave stone inscriptions), men's 48vv, tape, 1966–9; Les adieux (R. Hoffmann), chorus, orch, 1980–83; 2 Poems (A. Giraud), 1v, fl + pic, b cl, vn, va, vc, pf, 1986; Lacrymosa '91 (H. Heine), chorus, orch, 1990; 2 Songs (F. Rückert, Heine), S, str trio, perc, 1990 [arr. chbr orch, 1991]; Die Heimkehr (G. Trakl), 1v, double chorus, orch, 1997

Chbr and solo inst: Str Qt no.1, 1947; Trio, vn, b cl, pf, 1948; Duo, va, vc, 1949; Duo, vn, pf, 1949, rev. 1965; Pf Qt, 1950; Str Qt no.2, 1950; Tripartita, vn, 1950; Str Trio, 1963; Decadanse, 10 players, 1972; Str Qt no.3 'on revient toujours', 1972–4; Changes, chimes, 1974; Notturmo [Str Qt no.5], double str qt, 1995; Str Qt no.6 'Anbruch-Einbruch-Abbruch', 1999

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REINHARD KAPP

Hoffmann-Erbrecht, Lothar

(b Strehlen, 2 March 1925). German musicologist. After war service (1943–5) he qualified at the Hochschule für Musik, Weimar (1946–9), studied musicology with Bessler, and German and philosophy at the University of Jena, taking the doctorate there in 1951 with a dissertation on German and Italian keyboard music at the time of Bach. He worked at the university's musicology institute as a research assistant (1952–6) before taking up a similar post at Frankfurt University, where he completed the *Habilitation* in 1961 with a work on Thomas Stoltzer and later became supernumerary professor (1968) and professor (1969). Concurrently he taught at the Darmstadt Technical College (from 1961) and the Frankfurt Musikhochschule (from 1969). He retired in 1990. His main interests have been early 16th-century German music, 18th-century music, Russian music of the 19th century and early 20th and the music history of Silesia; as an editor he was responsible for two series of German 18th-century music, the *Mitteldeutscher Musikarchiv* and *Organum*, and (in collaboration with Claudio Arrau) an edition of Beethoven's piano sonatas.

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KONRAD KÜSTER

Hoffmann von Fallersleben, August Heinrich

(*b* Fallersleben, nr Brunswick, 2 April 1798; *d* Schloss Corvey, nr Höxter, 29 Jan 1874). German philologist, poet and composer. He studied at the Gymnasium in Helmstedt and later in Brunswick and Göttingen (1816), and in 1819 matriculated at Bonn. Having formed a friendship with the Grimm brothers, he made important studies in German folksong near Bonn and in Dutch literature in Holland. In Breslau he became librarian (1823) and professor (1830), but was dismissed on political grounds in 1843 and banished from Prussia until 1848. After various wanderings and holding several posts, including a period in Weimar when he became a friend of Liszt, he was appointed librarian to Prince Lippe in Corvey (1860).

As a poet and philologist, Hoffmann had a significant impact on the musical life and scholarship of his day. His *Geschichte des deutschen Kirchenliedes bis auf Luthers Zeit* (Breslau, 1832, 3/1861) is systematically written and contains important discoveries. A pioneering editor and collector of folksong, he preserved disappearing traditions and recovered forgotten repertoires. For example, he edited a standard collection, *Schlesische Volkslieder mit Melodien* (with E. Richter; Leipzig, 1842), as well as *Die deutschen Gesellschaftslieder des 16. und 17. Jahrhunderts* (Leipzig, 1844). His original melodies, and above all his poems for children (*Fünfzig Kinderlieder*; Leipzig, 1843), were widely and deservedly popular; his poems were set by Brahms, Cornelius, Franz, Liszt, Loewe, Mendelssohn, Schumann and Wolf. He is, however, probably most widely known as the author of *Das Lied der Deutschen* ('Deutschland, Deutschland über Alles'), written on 26 August 1841 and authorized as Germany's national anthem on 11 August 1922 to Haydn's tune for the Emperor's Hymn. Although the words were discarded after World War II for their aggressive associations, it has been suggested by Thomas Mann in *Die Entstehung des Doktor Faustus* that Hoffmann's intention was to encourage Germans, in a time of disunity, to give their country priority in their thoughts. The main collection of his papers is in the Berlin Staatsbibliothek.

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JOHN WARRACK

Hoffmeister, Franz Anton

(b Rothenburg am Neckar, 12 May 1754; d Vienna, 9 Feb 1812). Austrian music publisher and composer. He went to Vienna in 1768 to study law, but after qualifying, devoted his time to music, especially publishing and composing. As early as 1783, when Viennese music publishing was still in its infancy, he began to publish two series of symphonies in Lyons (printed by Guéra), and some quartets and duets for flute. On 24 January 1784 he announced in the *Wiener Zeitung* that he planned to publish all his musical works at his own expense and under his own supervision from Rudolf Gräffer's bookshop (see illustration). But in a large advertisement on 6 August 1785 he no longer mentioned Gräffer, having established a firm in his own name at his home. This advertisement gives a list of works which had already appeared as well as a new publishing programme of three different series, including orchestral and chamber music by Haydn, Mozart, Vanhal, Albrechtsberger, Pleyel, Miča, Ordóñez and other foreign composers, besides Hoffmeister's own works. Although he did not maintain his announced schedules, the business evidently flourished. Hoffmeister had connections with the Speyer publisher Bossler, whose firm acted as a kind of agent for Hoffmeister. Hence a series of announcements and some detailed reviews of works published by the Hoffmeister firm appeared in Bossler's *Musikalische Realzeitung* (later *Musikalische Korrespondenz*), particularly in 1789–91.

On 16 March 1791 Hoffmeister announced a branch in Linz, but this was publicly auctioned on 14 August 1793 and early in 1794 passed to the Vienna bookseller Johann Georg Binz (1748–1824). For a short time Hoffmeister had a connection with the firm J. Amon in Heilbronn, and they published various pieces jointly (1791–3). From January 1791, when the firm's most productive period was over, detailed advertisements began to appear in the *Wiener Zeitung* again. Hoffmeister's expenditure of energy as a composer seems to have forced the affairs of the firm into the background, and as a businessman he was something of a dilettante. For example, when the firm began to decline he sold many of its publications to the rival firm of Artaria, while continuing to publish other items under his own name. These transfers of individual works and large groups of works continued briskly from 1788. There was sometimes a further complication of the procedure, in that within individual works some parts were engraved

by Hoffmeister and the rest by Artaria, Hoffmeister having transferred the publishing rights in the middle of production.

Hoffmeister apparently established a loose business connection with the bookseller J.G. Binz, who frequently advertised works published by Hoffmeister in the *Wiener Zeitung*. The management of the firm was also complicated by an association with the Leipzig printer, Christian Gottlob Täubel, who moved his business to Vienna, reputedly at Hoffmeister's instigation, and set up his music printing press (type-printing) in the suburb of Josefstadt by imperial decree on 5 September 1791. Despite his declared bankruptcy in 1792 Täubel evidently continued to work as a music printer, commissioned by the Musikalisch-typographische Verlagsgesellschaft until 1802. Whether he was Hoffmeister's investing partner or administrator until 1806 remains unclear; Hoffmeister's previous administrator, J.M. Auerhamer, died on 5 October 1793. After 1810 Täubel apparently ceased all business in Vienna. His publications of the 1790s include several theoretical works (by Petri, Türk, Wolf and others), a six-volume *Allgemeine Bibliothek für das Klavier und die Singekunst*, keyboard pieces by C.P.E. Bach and songs by Michael Haydn.

In the *Nachricht an die Musikliebhaber* of 23 February 1791 Hoffmeister announced a new subscription for symphonies, along with a large expansion of his business through the employment of new staff and the use of new presses and freshly cut type. But the first instalment, promised for 1 July 1791, was not ready until 1793, and the advertised clearer print on the best quality Venetian paper apparently failed to halt the general decline in business. By April 1793 the firm had reached the publication number 293, but in the next ten years it added only 30 items and lacked a coherent programme; for example, in 1798 and 1799 three almanacs appeared, the bookseller Johann Baptist Schulmeister advertised works formerly published by the firm at reduced prices in 1797 and 1798, and at this time Hoffmeister began a new series of plate numbers at no.1. However, this period also marks the beginning of the firm's negotiations with Beethoven, whose Sonata op.13 and Six Variations on 'Tändeln und Scherzen' appeared in a first edition on 18 December 1799, but were soon transferred to Joseph Eder. An advertisement in the *Wiener Zeitung* (11 January 1800) mentions six minuets for two violins and bass by Beethoven (woo9) and dances by Carl van Beethoven, all evidently lost. This unsettled policy was accompanied by frequent changes of address.

About the turn of the century Hoffmeister planned a concert tour to Prague and London with the flautist Franz Thurner, but in Leipzig he met Ambrosius Kühnel and they founded the Bureau de Musique, which eventually became the basis of the publishing firm C.F. Peters. From 1801 to 1805 the firm led a kind of double life: the business in Vienna continued uninterrupted and published under its own initiative, albeit in a limited capacity; concurrently many Viennese publications started appearing in Leipzig, with altered plate numbers, and several new publications appeared in both towns simultaneously. It is not certain who looked after Hoffmeister's office during his absences from Vienna; his wife, who may initially have worked in the business, later followed him to Leipzig. In March 1805 he resumed business in Vienna and from 6 March left Kühnel in sole charge of the Leipzig firm. Hoffmeister's last publication appeared in 1806,

after which he withdrew from business and devoted himself to composition. He arranged a life annuity with Kühnel and made over his rights of publication for his remaining works to the Chemische Druckerey (founded by Senefelder in Vienna); in many cases Hoffmeister's publication numbers were retained as both firms had reached about the same number at this time.

Hoffmeister's firm in Vienna, although unresponsive to commercial opportunities, was conscientious in its choice of composers; the catalogue includes Albrechtsberger, Clementi, E.A. Förster, Mederitsch, Pleyel, Süßmayr, Vanhal and Paul Wranitzky. Beethoven, Haydn and particularly Mozart (Hoffmeister's personal friend) are all represented (Mozart by several first editions between K478 and 577, including the 'Hoffmeister' Quartet K499). Hoffmeister's connection with Kühnel, who had more flair for business, renewed his interest in publishing and prompted serious attempts to produce complete editions of the works of Bach, Haydn and Mozart.

As a composer, Hoffmeister was extraordinarily prolific. Many of his Viennese works were also popular in foreign cities: by 1803 his most successful opera, *Der Königssohn aus Ithaka* (Vienna, 1795), had been performed in Budapest, Hamburg, Prague, Temesvár (now Timișoara), Warsaw and Weimar; his numerous chamber works were published in Amsterdam, London, Paris and Venice, as well as throughout German-speaking regions. Although his symphonies were admired for their flowing melodies (Schubart) and his pedagogical works for being both pleasant and instructive (Gerber), his style is generally lacking in originality and depth.

WORKS

vocal

Stage (all first perf. in Vienna): *Der Alchimist*, c1790; *Die bezauberte Jagd*, c1790; *Der Schiffbruch*, c1792; *Der Haushahn*, c1795; *Der Königssohn aus Ithaka* (op. 2, E. Schikaneder), Wieden, 27 June 1795, *A-Wgm*, *D-Bsb*, *DS*, vs (Brunswick, n.d.); addns to Gluck: *Cythere assiégée*, in Ger. as *Die Belagerung von Cythere*, Wieden, 19 Jan 1796; *Rosalinde, oder Die Macht der Feen* (magic op. 3, S. Mayer), 23 April 1796, vs (Brunswick, n.d.); *Der erste Kuss* (M. Stegmayer), 7 Feb 1797, ov., arr. 2 vn, va, b (Vienna, n.d.); *Liebe macht kurzen Process, oder Die Heyrath auf gewisse Art* (Spl, 3, J. Perinet), 1801, collab. F.X. Süßmayr, J. Wöfl, vs (Brunswick, n.d.); *Elysium* (prol)

Several collections of songs; songs pubd separately; *Offertorium pro omni tempore*, 1779, *A-KR*; *Gebeth des Herrn*, lost; German arias; masonic lieder; 8 lieder, 1 canon, 3vv, *Wgm*

instrumental

all published works undated unless otherwise stated

Orch: c66 syms., incl. III sinfonie, op.3 (Lyons and Paris), 3 symphonies à grand orchestre, op.9 (Lyons), *La chasse*, op.14 (Vienna), many MSS, in *A-Wgm*, *Wn*, *D-DS*, *LÜh*, *Mbs*, *SWI*, *W*, *Z*; ovs., incl. 1 (Leipzig); 11 serenades; *Cassation*, *A-Wn*; 12 menuetti (Vienna); 6 menuetti con trios, 6 contradances, 6 tedeschi, 2 vn, b, 2 ob, 2 hn (Vienna); 2 sets of 12 German dances (Vienna); nocturnos

Concs.: 25 for fl; 14 for kbd; c20 others, incl. for 2 fl, fl and ob, fl and vn, 3 hn, vn, va, vc, db, shawm etc.

Large wind ens: Harmonie, 2 cl, 2 ob, 2 bn, 2 hn (London); Variations, 2 cl, 2 bn, 2 hn, no.1 (Leipzig and Vienna), others, *A-Wgm*, *B-Bc*; 12 ariettes, 2 cl, 2 hn, bn (Berlin and Amsterdam); 2 nocturnos, *Wgm*; serenades

Chbr: 15 qnts for 2 vn, 2 va, vc, in 3 sets, 12 qnts for fl, vn, 2 va, vc, qnt for pf/hpd, vn, 2 va, vc, most pubd Vienna; Qnt for hn, 2 vn, va, b, *Wgm*; Variations, fl, acc. 2 vn, va, b (Paris); 57 str qts in 14 sets (Vienna, Leipzig, Paris, London), incl. 7 for vn, 2 va, vc; c50 str/kbd qts, *Wgm*; 46 qts for fl, vn, va, vc, in 12 sets, most pubd Vienna; 4 sets of variations, for fl, vn, va, vc (Vienna, Offenbach); 9 kbd qts in 3 sets (Vienna, Paris); [6] Quatuors, cl, vn, va, vc (Paris); 18 str trios in 4 sets, 2 vn, vc (Vienna), also 12 in *I-Mc*, 7 in *A-Wgm*; 19 sonatas/trios in 9 sets, kbd, fl/vn, vc (Leipzig, Offenbach, Venice, Vienna); 12 trios in 2 sets, fl, vn/fl, vc (Vienna); La gallina, il cucco e l'asino, 3 fl (Hamburg); 76 str duets in 21 sets, vn, vn/va/vc, most pubd Vienna; 15 duets, 2 vn, *Wgm*; 125 fl duets in 32 sets (Vienna, London, Paris etc.); 6 fl duets, *D-W*; 39 sonatas/duets in 17 sets, kbd, fl/vn (Leipzig, Offenbach, Vienna etc.); kbd sonata, obbl vn, *PL-WRu*; 3 duets, 12 airs, all for fl, vn, 5 duets for fl, va, most pubd Vienna; 6 solos, fl, b (Vienna); 2 sonatas, vn, b (Vienna); 6 duets, kbd, cl, *A-Wgm*; others, lost

Miscellaneous: Journal pour clarinette, i–iii (Leipzig); [12] Caprices, vn, i–ii (Leipzig); Etudes, va, i–ii (Leipzig); 24 petits duos, Amusements progressives, both 2 cl (Vienna); 21 kbd sonatas in 11 sets, most pubd Vienna; 5 kbd sonatas, *Wgm*; Ger. dances, marches, variations, etc., kbd 4 hands, other small kbd pieces, most pubd, some in *Wgm*, *B-BC*; numerous études, caprices, for fl (Leipzig, Mannheim, Offenbach); numerous arrs. of works by others, esp. Mozart

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*Gerber*NL

*Weinmann*WM

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ALEXANDER WEINMANN

Hoffnung, Gerard

(b Berlin, 22 March 1925; d London, 28 Sept 1959). British artist, illustrator, musician and humorist. Of German birth and Jewish parentage, he was a refugee from Nazi Germany. Educated at Hornsey and Harrow Schools of art, he taught art briefly before devoting himself to a career as a free-lance cartoonist. He was a contributor to *Lilliput*, *Tatler* and *Punch* magazines, among other publications. His early drawings suggest an influence of the German illustrators Wilhelm Busch (especially his musical cartoons) and Walter Trier. In particular they feature musicians and their instruments, transfigured by Hoffnung's distinctive imagination, high spirits and sense of fun (see illustration). His paintings to Ravel's opera *L'enfant et les sortilèges*, for which the librettist Colette wrote a special text, were exhibited at the Festival of Britain (1951) and subsequently published. A series of books of musical cartoons appeared almost yearly until Hoffnung's death, since when five further collections have been published. In the mid-1960s, Halas & Batchelor produced seven animated cartoon films based on these drawings.

Largely self-taught in music, Hoffnung played the tuba in amateur orchestras, in particular the Morley College Orchestra, who accompanied him in 1958 at the Royal Festival Hall in a performance of Vaughan Williams's concerto for bass tuba. In 1956 he presented and participated in the first two highly successful 'Hoffnung Music Festivals' at the Royal Festival Hall, involving distinguished composers, conductors, soloists and artists. These concerts were repeated in London and Edinburgh after his death and continue to be produced in major cities throughout the world. Exhibitions of his drawings have also travelled extensively. He was a gifted raconteur and established himself as a broadcaster on radio and television.

DRAWINGS

The Right Playmate (London, 1951)
The Maestro (London, 1953)
The Hoffnung Symphony Orchestra (London, 1955)
The Hoffnung Music Festival (London, 1956)
The Hoffnung Companion to Music (London, 1957)
Hoffnung's Musical Chairs (London, 1958)
Hoffnung's Acoustics (London, 1959)

FRITZ SPIEGL

Hoffstetter, Johann Urban Alois

(b Laudenbach, nr Bad Mergentheim, 1735/36; d Ellingen, 26 Jan 1810). German composer, probably the brother of [Roman Hoffstetter](#). From 1770 he was active in Ellingen as an officer of the Franconian province of the Teutonic Order, and it was there that he composed. Seven symphonies survive (of the nine listed in Unverricht's thematic catalogue nos.1 and 7 are identical, and no.8 appears to be the work of Vanhal) and 12 songs with piano accompaniment, published in Augsburg in 1789. In addition, six further symphonies and a pastorella bearing only the surname are probably attributable to Johann Hoffstetter rather than his brother.

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HUBERT UNVERRICHT

Hoffstetter, Roman

(*b* Laudenbach, nr Bad Mergentheim, 4 April 1742; *d* Miltenberg, 21 June 1815). German composer, probably the brother of [Johann Urban Alois Hoffstetter](#). He entered the nearby Benedictine monastery of Amorbach (now in Bavaria), which then belonged to the electoral archbishopric of Mainz; taking his vows on 5 June 1763, he was ordained priest on 10 September 1766. In his monastery he held the office of *regens chori*, and for a few years was also prior. After the dissolution of the monastery in 1803 he moved with his abbot to the neighbouring town of Miltenberg.

Hoffstetter came into prominence through Alan Tyson's discovery that he was probably the composer of the set of six string quartets op.3 (including the famous F major 'Serenade' in no.5) hitherto attributed to Haydn. Further researches by Finscher, Unverricht and Tyson have established his authorship for the first two quartets with some degree of certainty. His model for the *Divertimento a quattro* was Haydn, though he owed much of his musical inspiration to J.M. Kraus. Hoffstetter's musical ideas are memorable, easily accessible and popular in style, but his working out of material does not attain Haydn's concentration. Apart from three viola concertos, which might suggest that he was himself a viola player, he composed various pieces of church music. His masses show some uncertainty in tonal structure. Writing to F.S. Silverstolpe on 11 January 1802 he confessed as much, and acknowledged that 'everything that flows from Haydn's pen seems to me so beautiful and remains so deeply imprinted on my memory that I cannot prevent myself now and again from imitating something as well as I can'. Appropriately, several of his works became known under Haydn's name.

WORKS

Str qts: 6 as op.1 (Amsterdam, c1770) [attrib. J. Haydn (London, 1774), cf hlll: D1, G1, C1, F1, B1, Es1]; 6 as op.2 (Mannheim, c1780); 2 in op.3 [attrib. Haydn (Paris, 1777), cf hlll, 13–14]; 2 qts, c1765 [attrib. Haydn, cf hlll: F3, F6], *CH-Bu*

Other works: 10 masses, some in Walldürn, *D-WÜd* and Hofbibliothek, Jagstberg, others lost; 3 va concs., c1785, *S-L*, 1 in *D-Bsb* all ed. in Fine; 6 sinfonias and further sacred works, incl. 3 vespers and 1 lit, marked 'Hofstetter', probably by Roman Hoffstetter

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HUBERT UNVERRICHT

Hofhaimer [Hofhaymer, Hoffhaimer, Hoffheimer, Hofhamer], Paul [Paulus, Meister Pauls]

(*b* Radstadt, 25 Jan 1459; *d* Salzburg, 1537). Austrian organist and composer. The date of his birth is derived from the non-speculative section of the astrologer Garcaeus's *Methodus* (Basle, 1570). According to the humanist Joachim Vadian, Hofhaimer was self-taught; however, Conradus Celtis wrote that he learnt to play the organ at the court of Emperor Frederick III. From 1478 he was at the court of Duke Sigmund of Tyrol in Innsbruck, and in 1480 he was given a life appointment as an organist. In 1486 he travelled at the command of his employer to Frankfurt for the coronation of Maximilian I as King of the Romans. Without giving up his previous post, Hofhaimer also served Maximilian from 1489. In that year the Hungarian queen, Beatrice, tried in vain to attract him to her court. A journey with Maximilian I's Kantorei to the Netherlands in 1494 brought him

into contact with the Saxon Elector Frederick the Wise, whose court he visited again in 1494, 1498–9 and 1516. In 1498 Hofhaimer's ties with Maximilian were loosened, allowing him to make his home in Passau some years later. It cannot be shown whether he was then organist to the Bishop of Passau, nor can the possibility be excluded that he was also employed as organist to the Bavarian ducal court in Munich before 1508. At the wish of Maximilian, who in 1506 strengthened his hold on him again, he settled in Augsburg in 1507. In 1515 he reached the peak of his career when he was made a knight and a nobleman by Maximilian and the Polish king. From that time on he was allowed to call himself the 'obrist Organist' (first organist) to the emperor (see [illustration](#)). After Maximilian's death in 1519, Hofhaimer became organist at Salzburg Cathedral and organist to the Archbishop of Salzburg, Cardinal Matthäus Lang, remaining there until his death.

According to contemporary witnesses, Hofhaimer was the most important organist of his time. Vadian wrote that it was generally agreed that Hofhaimer had no equal. Another contemporary, the poet and imperial diplomat Cuspinian, called him 'musicorum princeps'. The humanists Celtis, Luscinius, Pirckheimer and Paracelsus also bore witness to his mastery. Hofhaimer seems to have been unsurpassed in the art of improvisation: 'He uses such unending variety', wrote Luscinius, 'that one can listen to him playing for years and wonder not so much where the ocean finds the water to feed all the rivers as where this man finds his tunes'. Hofhaimer shone as an organist at several sessions of the Reichstag which he visited in the emperor's retinue. He achieved a lasting influence on the younger generation of organists thanks to his considerable activity as a teacher. Two years after Hofhaimer's death, the humanist Stomius wrote: 'If the art of organ playing is flourishing everywhere today, this is mostly the result of [Hofhaimer's] teaching activity'. Among the large number of his pupils (called 'Paulomines' by Luscinius) were the following: Dionisio Memo, organist of S Marco, Venice; Hans Buchner, organist of Konstanz Cathedral; Hans Kotter, organist of the collegiate church of St Nikolaus, Fribourg; Conrad Bruman, organist of Speyer Cathedral; Johann Schachinger, organist of Passau Cathedral; and Wolfgang Grefinger, organist of the Stephansdom, Vienna. Hofhaimer also had a considerable reputation as an expert on organs and he was called in several times when organs were being built: Bozen (now Bolzano) in 1486–7, Sterzing (now Vipiteno) in 1490, Innsbruck in 1491–2 and 1512–15, Salzburg in 1505 and Eisenerz in 1513. According to Cuspinian, he was very interested in the making and developing of instruments. He showed himself more receptive to classical scholarship than almost any other organist or composer of his time.

Apparently only a fraction of Hofhaimer's compositions has survived, the loss being particularly heavy in his organ works. The only collection published under his name, *Harmoniae poeticae* (Nuremberg, 1539) consists of settings of odes by Horace. These compositions, which belong to the later part of Hofhaimer's creative career, are chordal and follow the classical taste of his age. The majority of his output must have been in the area of songwriting, for Vadian wrote that Hofhaimer used to 'compose the most charming lieder with musical settings which were by no means ordinary'. Some of the texts he set are his own. Almost without exception,

the extant lieder are based on court song melodies which are usually given to the tenor, but sometimes also to other voices. They are written in bar form, often with a polyphonic *Stollen* contrasted with a fairly chordal *Abgesang*. The phrase structure is always clear, usually without the overlapping polyphony characteristic of the Franco-Flemish school. These works have an important place in the extant repertory of the late medieval German lied.

Only two of Hofhaimer's liturgical organ compositions have survived, *Recordare* and *Salve regina*. They show that the composer was a master in the art of composing over a cantus firmus. Although, in both style and expression, these pieces have many links with the past, they also show pointers to the future; the imitative handling of a cantus firmus divided into sections is part of the principle of their structure. Hofhaimer provided the keyboard transcriptions with ornaments that split up the phrase like filigree and as a result of his ornamentation technique he had a widespread influence. Some of his pupils, the Paulomines mentioned above, were not able to display the continual invention that marks his work, often falling into stereotyped patterns. Hofhaimer's music was clearly popular: it survives in many sources, and there are numerous intabulations of his pieces for keyboard or lute. (For further illustration see [Chapel](#).)

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Editions: 'Gesammelte Tonwerke', ed. H.J. Moser, *Paul Hofhaimer* (Stuttgart and Berlin, 1929/R) [M]*Das deutsche Gesellschaftslied in Oesterreich, 1480–1550*, ed. L. Nowak, DTÖ, lxxii, Jg.xxxvii/2 (1930/R) [N]*Georg Forster: Frische teutsche Liedlein (1539–1556)*, ed. K. Gudewill, EDM, 1st ser., xx (1942/R) [G]*Tabulaturen des XVI. Jahrhunderts*, i: *Die Tabulaturen aus dem Besitz des Basler Humanisten Bonifacius Amerbach*, ed. H.J. Marx, SMd, vi (1967) [Ma i]*Tabulaturen des XVI. Jahrhunderts*, ii: *Die Orgeltabulatur des Clemens Hör*, ed. H.J. Marx, SMd, vii (1970) [Ma ii]

vocal works and intabulations

Harmoniae poeticae (Nuremberg, 1539²⁶), 35 settings by Hofhaimer; M; ed. I. Achtleithner (Salzburg, 1868)

Ach, edler hort, 4vv, M, N, G; intabulations in N, Ma i

Ach lieb mit Leid, 4vv, M, N, G; intabulations in N

A du mir Trost, 1512¹, ed. in PÄMw, ix (1880) [= Ewig bleib ich dein, 1535¹¹]; intabulation in Ma ii

Ade mit Leid, 4vv, M, N; intabulations in N, Ma i

Ave maris stella, 3vv, M (no text)

Carmen in re, M, N (no text)

Carmen in sol, M, N (no text)

Einr Jungfraw zart, 4vv, M, N

Erst weis ich was die Liebe ist, 3vv, M, N; intabulation in N

Froh bin ich dein, 3vv, M, N

Froh bin ich dein, 3vv, M, N

Froh bin ich dein, 4vv, M, N

Greyner, Zanner, 3vv, M, N

Hertzliebsten Pild, 4vv, M, N, G; intabulations in N

Ich hab heimlich ergeben mich, 4vv, M, N, G

Ich habs im Sinn, 5vv, M

Ich klag und rew, 4vv, M, N, G

In Gotts Namen faren wir, M

Mein eynigs A, 4vv, M, N, G; intabulations in N

Mein Traurens ist, 4vv, M, N, G

Nach Willen dein, 4vv, M, N, G; intabulations in N, Ma i, Ma ii

On Frewd verzer ich, 3vv, M, N

Tristitia vestra, 3vv, M

Tröstlicher Lieb, 4vv, M, N, G; intabulations in N

Was ich durch Glück, 4vv, M, N; intabulations in M, N, Ma i

Zucht Eer und Lob, 4vv, M, N, G; intabulations in N

other intabulations and instrumental pieces

Carmen Magistri Pauli, org intabulation, M, N

Fro bin ich dein, org intabulation, N, Ma ii

Recordare, org, M

Salve regina, org, M

Tandenaken, org, M, N, Ma i

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MANFRED SCHULER

Hofkapelle

(Ger.).

Court [Chapel](#).

Hoflied.

See [Hofweise](#).

Hofman, Srdjan

(*b* Glina, 4 Oct 1944). Serbian composer. From 1963 to 1972 he studied composition with Rajičić and Bergamo at the Belgrade Academy of Music. He became an assistant at the Academy in 1974 and professor of composition and orchestration in 1986. After a period of neo-classical works (e.g. *Concerto dinamico*, 1971), Hofman adopted six-note serialism in a set of pieces entitled *Heksagoni* ['Hexagons']. In *Cantus de morte* (1978), for soloists, chorus and orchestra, he combined modality, serialism and aleatory techniques; in 1985 he embarked on a series of electro-acoustic works. He has participated in electronic music festivals in Bourges and Helsinki, and works of his have been performed at ISCM World Music Days in Stockholm, Essen and Timișoara. In 1994 and 1995 he won first

prize at the Belgrade International Composers' Forum for *Koncertantna muzika* (1993) and *Znakovi* (1994).

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(selective list)

Orch: Movimento energico, 1968; Sym. in 2 Movts, 1969; Conc. dinamico, 1971; Koncertantne epizode, vn, orch, 1972

Vocal: Cantus de morte, spkr, Mez, chorus, orch, 1978; Hexagons:—Ritual (musical scene), 6 groups of girls, Orff insts, cond., 1978; Otisci zvučanja [Imprints of Sound], chorus, 1982; Igre [Games], spkr, chorus, pf, 1984; Ko sam ja? [Who am I?] (fairy tale), 8 actors, Mez, female chorus, chbr orch, tape, 1986

Chbr and solo inst: Zakonika posledovanje [The Legal Code of Succession], cl, 2 str sextets, 1974; Heksagoni:— Monodrama, vc, 1975; Heksagoni:— Pastoral, vn, 1975; Heksagoni:— Farsa, pf trio, 1976; Pokretna ogledala [Moving Mirrors], 2 pf 8 hands, 1979; Dolazi [It's coming], sound objects, 11 str, 1981; Refren [Refrain], wind qnt, 1983; Replika, vn, pf, 1990; Vremeplov [Time-Machine], pf, 1990; incid music

El-ac: Déjà vu, sax/cl, tape, 1985, collab. V. Radovanović; Rebus 1, elecs, 1988; Rebus 2, elecs, 1989; Uzorci [Samples], fl, cl, sampler, cptr, 1991; Koncertantna muzika, pf, 13 str, elecs, 1993; Znakovi [Signs], fl, vc, pf, live elecs, 1994; Duel, pf, live elecs, 1996

Principal publisher: Savez Organizacija Kompozitora Jugoslavije

Principal recording company: Produkcija Gramofonskih Ploča

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ROKSANDA PEJOVIĆ

Hofmann, Eucharius.

See [Hoffmann, Eucharius](#).

Hofmann, Heinrich (Karl Johann)

(b Berlin, 13 Jan 1842; d Gross-Tabarz, Thuringia, 16 July 1902). German composer and pianist. He received his musical education at Theodor Kullak's Neue Akademie der Tonkunst in Berlin, where from 1857 he studied with Kullak, Eduard Grell, Siegfried Dehn and Richard Wüerst and was later active as a pianist and teacher. The great success of his comic opera *Cartouche* in Berlin in 1869 aroused high expectations and encouraged him to devote himself exclusively to composition. His ensuing orchestral and choral works, notably the *Ungarische Suite* op.16, the *Frithjof-Symphonie* op.22, *Das Märchen von der schönen Melusine* op.30, the *Singuf-Rattenfängerlieder* op.62a, as well as his operas *Armin* and *Ännchen von Tharau*, assured his growing fame throughout Germany in the 1870s and 1880s. However, the mere fashionable eclecticism of his work did not ensure continuing success; he absorbed the various current trends without being able to enrich them. 'Heinrich Hofmann is not a highly gifted composer', said Hanslick of his work on the occasion of a successful Vienna performance, 'but a reliable, skilled practical musician, able to present commonplace ideas in a tastefully refined form.' The natural simplicity and Classical clarity of his style are best seen in his poetic keyboard works, above all in the piano duets; these and his chamber music, especially the Piano Trio op.18 and the String Sextet op.25, typify his amiable traditionalism. In 1882 he was appointed to the Royal Academy of the Arts and in 1898 was elected to its senate.

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(selective list)

stage

[all vocal scores](#)

Cartouche (comic op, 1, W. Fellechner), Berlin, 2 July 1869 (Berlin, c1870)

Der Matador (operetta, 1, Simmel), Berlin, Friedrich-Wilhelmstädtisches, 13 April 1872

Armin (heroic op, 5, F. Dahn), op.40, Dresden, Hof, 13 Oct 1877 (Berlin, 1877)

Ännchen von Tharau (lyric op, 3, R. Fels), op.44, Hamburg, 6 Nov 1878 (Berlin, 1878)

Wilhelm von Oranien (romantic op, 3, Fels), op.56, Hamburg, 5 Feb 1882 (Leipzig, 1881)

Donna Diana (comic op, 3, E. Wittkowski, after Moreto), op.75, Berlin, Kgl, 5 Nov 1886 (Leipzig, 1887)

choral with orchestra

[all full scores](#)

Nornengesang (H. Hofmann), solo v, female vv, op.21 (Leipzig, 1885)

Das Märchen von der schönen Melusine (dramatic cant, W. Osterwald), solo vv, op.30 (Berlin, 1876)

Aschenbrödel, fairy tale (after C.D. Grabbe), solo vv, op.45 (Berlin, 1881)

Sinnen und Minnen: ein Tanzpoem (R. Hamerling, F. Rückert, P. Heyse), pf, op.68 (Leipzig, 1883)

Festgesang (E. von Wildenbruch), op.74 (Leipzig, 1885)

Harald's Brautfahrt (F.A. Maercker), Bar, male vv, op.90 (Leipzig, 1888)

Johanna von Orleans (F. von Schiller) S, Bar, male vv, op.105 (Leipzig, 1891)

Prometheus (H. Richter), S, Bar, B, op.110 (Leipzig, 1892)

Waldfräulein, fairy tale (A. Büchner, after J.C. von Zedlitz), solo vv, op.111 (Leipzig, 1893)

Nordische Meerfahrt: ein Wikingersang, Bar, male vv, org ad lib, op.113 (Leipzig, 1894)

other vocal

Scenas: Die Lieder des Troubadours Raoul Le Preux an Königin Jolanthe von Navarra (F. Dahn), Bar, orch, op.89 (Leipzig, 1888); Die Verlassene, S, orch, op.118 (Leipzig, 1896)

Chorus unacc.: Salve regina, Adeste fideles, chorus, op.53 (Leipzig, 1880); Singuf-Rattenfängerlieder (J. Wolff), male vv, op.62a (Berlin, 1886); other works for male, female and mixed vv

c100 lieder, incl. Singuf-Lieder (Wolff): op.58 (Berlin, 1882), op.59 (Leipzig, 1882), op.60 (Leipzig, 1882), op.82 (Berlin, 1886); 11 duets; 6 trios; qt; 2 Liederspiele, 4vv, pf

instrumental

Orch: Ungarische Suite op.16 (Berlin, 1873); Frithjof-Symphonie, op.22 (Berlin, ?1876); Vc Conc., d, op.31 (Berlin, 1880); Adagio, F, vn, op.31a (Berlin, 1880) [arr. from op.31]; Irrlichter und Kobolde, scherzo, op.94 (Leipzig, 1888); Konzertstück, fl, op.98 (Leipzig, 1888)

Chbr: Pf Trio, A, op.18 (Leipzig, 1874); Str Sextet, op.25 (Breslau, ?1875); Romanze, vc, pf, op.48 (Dresden, 1880); Pf Qt, op.50 (Dresden, 1880); Serenade, F, vc, pf, op.63 (Leipzig, 1882); Sonata, vn, pf, op.67 (Leipzig, 1883); Octet, 2 vn, va, vc, fl, cl, hn, bn, op.80 (Leipzig, 1883)

Pf 2 hands: Der Trompeter von Säckingen, op.52 (Leipzig, 1880); 2 Serenaden, op.54a (Leipzig, 1880); Nachklänge, opp.34 and 37 (Berlin, 1882); Lose Blätter: 5 kleine Stücke, op.85 (Berlin, 1887); Stimmungsbilder, op.88 (Leipzig, 1887)

Pf 4 hands: Steppenbilder op.39 (Berlin, 1877); [6] Italienische Liebesnovelle, op.19 (Leipzig, 1880); Skizzen, op.43 (Berlin, 1880); 2 Serenaden, op.54 (Leipzig, 1881); Ekkehard, op.57 (Leipzig, 1882); 6 Charakterstücke, op.70 (Leipzig, 1884); Ritornelle, 6 pieces, op.108 (Berlin, 1891); Zum Wiegenfeste, 6 pieces, op.109 (Leipzig, 1891); Romantische Suite, op.120 (Leipzig, 1896)

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Hofmann, Josef (Casimir) [Józef Kazimierz; Dvorsky, Michel]

(*b* Kraków, 20 Jan 1876; *d* Los Angeles, 16 Feb 1957). American pianist of Polish birth, son of [Kazimierz Hofmann](#). His mother, Matylda, sang in light operas at the Kraków Theatre, where her husband was conductor. At the age of three Hofmann learnt the rudiments of music from his father, for he was one of the most precocious musical prodigies in history, and equally gifted in mathematics, science and mechanics. He toured Europe as a pianist and composer at the age of seven, and his American début on 29 November 1887 at the Metropolitan Opera House caused an unprecedented public furore. He soon retired to Germany for further studies. In 1892, after five unsuccessful lessons with Moszkowski, he became the sole private pupil of Anton Rubinstein. Rubinstein's musical ideals greatly influenced Hofmann, who later stated that their relationship was 'the most important event of my life'.

Hofmann's reappearance before the public as a mature artist in late 1894 coincided with Rubinstein's death. Although his renown was limited in Britain, he enjoyed complete success in Russia, central Europe, South America and the USA. He became director of the recently founded Curtis Institute of Music, Philadelphia, in 1926, a position he held until 1938. He and Mary Louise Curtis Bok, the institute's founder, shaped the policies of the school, which became an ideal conservatory and produced many of the finest performing musicians of the time. After 1940 he curtailed his annual tours, and he gave his final New York recital in 1946. He spent his last years experimenting with improved piano actions and recording techniques.

Between about 1910 and 1935 Hofmann was regarded as being without equal among Romantic pianists. His playing combined faultless pedalling, the most even passage-work and the widest range of dynamics with a pellucid and chaste tone, and his sudden, improvisatory eruptions served to heighten the tension and emotional content of each piece he performed. In the first part of the 20th century his playing became an ideal to which most pianists aspired, and his influence on pianists and composers at that time was pervasive (Rachmaninoff dedicated his Third Concerto to him), though subsequently the popularity of his narrow repertory and free, Romantic style of performance waned considerably. He played Beethoven, Chopin, Schumann, Liszt and much salon music, but no Brahms or 20th-century works. He was the first professional musician ever to record (cutting several cylinders as a souvenir during a visit to Edison's laboratory in New Jersey in 1887), but ultimately made few commercial recordings. Hofmann composed more than 100 works (many under the pseudonym Michel Dvorsky), held over 70 patents for scientific and mechanical inventions and wrote two books on piano playing. His place in history adds significance to the many recordings of actual performances by him, discovered after his death. These recordings, and published evaluations of his art left by his contemporaries Anton Rubinstein, Saint-Saëns,

Rachmaninoff and Stravinsky, place him with Liszt and Busoni as one of the most important of the Romantic pianists.

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GREGOR BENKO/R

Hofmann, Kazimierz [Casimir]

(*b* Kraków, 1842; *d* Berlin, 6 July 1911). Polish pianist, conductor and teacher. From 1851 to 1856 he studied at the Vienna Conservatory, where he was taught the piano by R. Fischhof and harmony by Gachlehner; after graduating, he continued his musical studies in Vienna. On his return to Kraków, he studied at the university and gave piano recitals. From 1860 he played an active part in the musical life of Kraków as an accompanist, chamber musician and piano teacher; as a composer, he chiefly wrote incidental music and some stage works. He also taught theoretical subjects at the music school of the Society of the Muse. From 1868 to 1878 he was conductor of light opera at the Kraków Theatre, where he took much trouble to improve the repertory. In 1878 he succeeded Żeleński as professor of harmony and counterpoint at the Warsaw Institute of Music. He also conducted opera at the Wielki Theatre in Warsaw (1882–3). In 1886 he moved to Berlin, where he concentrated on the education of his son, the pianist [Josef Hofmann](#).

TADEUSZ PRZYBYLSKI

Hofmann, Leopold

(*b* Vienna, 14 Aug 1738; *d* Vienna, 17 March 1793). Austrian composer. The son of the court official Georg Adam Hofmann, he showed musical gifts when very young, received instruction in singing and at the age of seven became a chorister in the court chapel of the Dowager Empress Elisabeth Christine. He took lessons in keyboard playing and composition from G.C. Wagenseil, the chapel organist, and may have taken violin lessons from Giuseppe Trani, Dittersdorf's teacher, who was also a member of the empress's musical establishment. By 1758 he was *musicus* (probably violinist) at the Michaelerkirche in Vienna and already well known as a composer of sacred works, concertos and symphonies. According to

Fétis he was *regens chori* at the Peterskirche, Vienna, by 1764, although this has not been substantiated by earlier sources; only in 1766 is he recorded as Kapellmeister there (in Hiller's *Wöchentliche Nachrichten*). In September 1769 he succeeded Wagenseil as *Hofklaviermeister*, and he taught several members of the imperial family over the next five years. In 1772 he served briefly as second court organist (after Ferdinand Arbesser), and on 1 April of that year he was appointed successor to the younger Reutter as *Essential- und Gnadenbildkapellmeister* at St Stephen's Cathedral. Hofmann applied in 1774 for the post of Hofkapellmeister, following Gassmann's untimely death, but despite highest recommendations for the appointment from Count Spork, the court and chamber music director, the post went to Giuseppe Bonno in order to prevent Tobias Gsur from being appointed Hofmann's successor at St Stephen's. Joseph II's decrees concerning church music, promulgated in 1783, resulted in an inevitable decline in professional prestige for Hofmann. Although he had apparently ceased composing regularly as early as the mid-1770s, he virtually withdrew from professional life after 1783, living in prosperous semi-retirement in Oberdöbling, where he had owned property since 1776. Mozart was appointed his unsalaried adjunct in 1791 and may have directed performances of church music in his absence.

In his lifetime Hofmann enjoyed widespread fame: Nicolai apostrophized him as the founder of a Viennese 19th-century school of violin playing (as embodied in Schuppanzigh, Mayseder, the Hellmesberger family and others); Burney and Hiller both testified to his reputation as an instrumental composer; and Dittersdorf, author of the 'anonymous' article 'Von dem wienerischen Geschmack in der Musik', which appeared in the *Wiener Diarium* of 1766 (no.26, suppl.), singled out his sacred music for special praise, describing him as 'a genius who was born for lyric poetry'. The Empress Maria Theresa acknowledged his distinguished organ playing with the gift of a silver pen; and a festival mass which he composed for the Vienna mayoralty in 1773 won him a gold medal (allegedly as Vienna's foremost musician) from the city magistrate and high praise from, among others, J.A. Hasse. Even Haydn's dislike of him – and the uncharacteristic lengths to which he went to discredit him – speaks for Hofmann's contemporary importance and personal influence.

Hofmann composed church music from his youth and left a large corpus of sacred works, which, typical of their period, combine the declining Austrian Baroque style with Neapolitan elements. Homophony dominates, and the masses in particular are rich in syllabic chordal declamation, culminating in expressive pathetic choral parlandos. The grouping of voices into two against two, or one against three, is characteristic, as is the frequent use of concertato voices. The orchestral accompaniments are skilfully composed and often make extended use of instrumental obbligatos. Hofmann's solo motets make considerable technical demands on the singers; the accompanied recitatives are highly expressive, although most arias are stylized and conform to the old Baroque da capo pattern, as do the concluding choruses with their elaborately figured accompaniments. Among Hofmann's most important and original contributions to the symphony was the adoption of a slow introduction to the opening movement, anticipating Haydn. Although not preoccupied with the process of thematic development, his symphonies are well wrought, and a number

experiment with thematic and gestural links between movements. Hofmann was a prolific and popular composer of concertos. A number of his keyboard concertos adopt the modern recapitulatory third ritornello, and he does not overuse the Tempo di menuet finale. Several of the violin concertos may have been written for his own use; his cello concertos are among the most impressive of the period, and one of his flute concertos was long attributed to Haydn. Hofmann's double concertos form an important link between the Baroque concerto grosso and the double and triple concertos of Mozart and Beethoven; his concertinos with two or more solo instruments, however, are perhaps more closely related to the symphonie concertante, although they bear little stylistic or structural similarity to the works of Mannheim and Parisian composers. Many of Hofmann's extant chamber works seem to have been written with amateur performers in mind.

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sacred vocal

principal sources: Eisenstadt, Domarchiv, A-GÖ, H, KN, KR, LA, M, SEI, TU, Wgm, WIL, Wmi, Vienna, Michaelerkirche, Wn, CZ-Pnm

Masses (for 4vv, orch, org, unless otherwise stated):

Missa alla capella, 4vv, org; Missa S Theresiae, 5vv, orch, org; Missa S Catharinae; Missa S Joannis Nepomuceni; Missa S Gabrielis; Missa S Leopoldi; Missa solemnis; Missa S Erasmi; Missa S Theclae; Missa brevis; Missa S Peregrini; Missa, C, 5vv, orch, org; 31 others (incl. significant variants); Missa, C, frag.; Requiem

Other works: 29 ants; 7 arias; 7 hymns; 1 grad; 16 lits; 38 motets and offs (incl. variants and contrafacta); 1 orat; 16 pss; 1 resp; 3 seqs; 14 tracts; 3 vespers settings

Doubtful: 2 offs (?by A. Zimmermann); Litaniae lauretanae (?by A. Zimmermann)

Lost: Oratorium S Joannis Nepomuceni; ?1 grad

secular vocal

6 lieder in Sammlung deutscher Lieder für das Klavier, iii (Vienna, 1780), 2 ed. in DTÖ, liv, Jg.xxvii/2 (1920/R), 1 ed. in Friedlaender, 271; 3 lieder in Liedersammlung für Kinder und Kinderfreunde am Clavier: Winterlieder (Vienna, 1791); arietta, 1v, pf, in In questa tomba oscura (Vienna, 1808)

instrumental

Principal sources: A-M, Wgm, Wn; CZ-Bm, KRa, Pnm; D-Bsb, DI, Rtt; I-MOe; S-Skma

Syms.: 6 sinfonie, op.1 (Paris, 1760); Sinfonia (Paris, 1767); 4 ed. in The Symphony 1720–1840, ser. B, vii (New York, 1984), 5 also ed. A. Badley (Wellington, 1995); 37 others

Concs.: Hpd Conc. (Paris, 1771), collab. J. Haydn; Hpd conc., op.3 (Paris, 1775); 3 hpd concs. ed. in Badley (1986); 13 other hpd concs; 2 vn concs., ed. A. Badley (Wellington, 1995); 3 other vn concs.; 3 vc concs., ed. A. Badley (Wellington, 1995);

4 vc concs., ed. A. Badley (Wellington, 1996), 1 also arr. for bn; Fl Conc., ed. O. Kaul (Leipzig, 1940) [attrib. J. Haydn], also ed. A. Badley (Wellington, 1997); 7 other fl concs., ed. A. Badley (Wellington, 1997); 2 fl concs., also arr. for ob; 3 other fl concs.; 2 ob concs., ed. A. Badley (Wellington, 1996); 2 other ob concs.; Conc., 2 hpd; Conc., fl, hpd; 2 concs., ob, hpd, ed. A. Badley (Wellington, 1996), also arr. for 2 hpd; Conc., vn, vc, ed. A. Badley (Wellington, 1995)

Concertinos: 2 with obbl kbd, incl. 1 for fl, vn, vc, b, hpd, ed. M. Fillion (Madison, WI, 1989); 1 for 2 vc, 2 ob, 2 cor, 2 vn, va, vc/b, ed. A. Badley (Wellington, 1996); 1 for fl/cembalo, 2 vn, vc/b; 1 for fl, vn, vc, cembalo, b: both ed. A. Badley (Wellington, 1998); 14 others

Divertimentos a 4: 4 for fl, vn, va, b, 1 as Première quartetto (London, ?1785); 5 with obbl kbd, incl. Partitta, ed. M. Fillion (Madison, WI, 1989); 7 for 2 vn, va, b; 3 for fl, vn, va, b, ed. A. Badley (Wellington, 1998)

Trios: 4 for vn, vc, b, 3 as 6 Sonatas, op.1 nos.1–3 (Berlin and Amsterdam, 1775); 3 for va, vc, b, as 6 Sonatas, op.1 nos.4–6 (Berlin and Amsterdam, 1775), 1 ed. as Divertimento (London, 1986); 14 for 2 vn, b, 1 ed. as Divertimento in Hausmusik, clvi (Vienna, 1953); 1 for vn, va, vc; 7 with obbl kbd, incl. 1 for vn, b, kbd, ed. M. Fillion as Divertimento (Madison, WI, 1989); 1 for fl, vn, b; 1 for 2 fl, b

Duos: 3 for vn, vc, 1 ed. F. Nagel (Wiesbaden, 1982) [also attrib. J. Haydn]; 2 for vc, b; 8 for 2 fl, 3 ed. A. Badley (Wellington, 1998); 1 for fl, bn, ed. O. Biba as Divertimento (Adliswil and Zürich, 1976)

Other inst: 6 sonatas, vn, b; 10 kbd works

Lost: 3 syms.; ?7 concs., 1 for kbd, 3 for vn, 1 for vc, 1 for fl, ?1 for 2 fl; 3 concertinos; 3 divertimentos a 4, 2 for 2 vn, va, b, 1 for fl, vn, va, b; 23 trios, 3 for 2 vn, b, 1 for 2 vc, b, 3 for vn, vc, b, 6 for fl, vn, b, 3 for fl, va, b, 7 for 2 fl, b; 13 duos, 1 for vn, vc, 3 for vc, b, 9 for 2 fl; 3 kbd works; 3 solo fl works

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HERMINE NICOLUSSI-PROHÁSZKA/ALLAN BADLEY

Hofmannsthal, Hugo von

(*b* Vienna, 1 Feb 1874; *d* Vienna, 15 July 1929). Austrian poet, dramatist and librettist. If he was not, as has sometimes been claimed, the greatest of librettists, few writers of comparable distinction, and with an already firmly established literary reputation, have applied themselves so conscientiously and over so long a period to the composition of operatic librettos. During the 23 years of his collaboration with Richard Strauss, Hofmannsthal not only restored the words in opera to their former position of creative equality with the music, but wrote librettos which number among the few that can be read with pleasure as literature.

Hofmannsthal was born into a cultured Viennese family of mixed Austrian, Italian, Swabian and Jewish origins. He inherited a naturally cosmopolitan spirit and an instinctive sympathy with all that was best in the arts. A boy of precocious literary gifts and of abnormally sensitive intelligence, by the age of 17 he had astonished artistic circles in Vienna and throughout the German-speaking world with a steady stream of lyric poems displaying a mature beauty and perfection of form that inevitably suggested comparisons with the young Rimbaud. By his mid-20s Hofmannsthal's seemingly spontaneous poetic flow had run dry, provoking a crisis of intellect and sensibility; rejecting the extreme aestheticism of his earlier poetry, and stimulated by his rediscovery of Baroque theatre, especially Calderón, he emerged from his crisis with a new faith in the ability of drama to fulfil a social and humanizing role. By presenting an experience of life as it ought to be, he believed that poetry, drama and music together could transform the way men lived their lives and provide a cure for the moral ills of industrial society; these ideals lay behind his foundation with Max Reinhardt of the Salzburg Festival in 1920, and equally pervaded his major plays, such as *Jedermann* or *Der Turm*, as well as his librettos.

Although Hofmannsthal was not particularly sensitive to music, he later acknowledged that even the short lyrical dramas of his youth were secretly designed as 'fantastic little operas and Singspiels without music'. In 1900 he approached Strauss with the scenario for a ballet, *Der Triumph der Zeit*, but the composer felt unable to set it. Six years later, however, Strauss suggested that they should make an opera together out of the free adaptation of Sophocles' *Electra* that Hofmannsthal had produced in 1903, thus inaugurating the collaboration that was to continue until the poet's death. Since they rarely met, they left in their correspondence what is probably the most detailed documentation of the creative interaction of a composer and a librettist (in the cases of *Der Rosenkavalier* and *Josephslegende* their letters must be supplemented by the correspondence between Hofmannsthal and Harry, Count Kessler). Whereas Strauss had the sharper theatrical sense, Hofmannsthal possessed the greater taste and subtlety, insisting that as much care should be given to décor, costumes and production as to text and music. In each of his librettos,

whether in the comedy of manners of *Der Rosenkavalier* and *Arabella*, the symbolic myths of *Die Frau ohne Schatten* and *Die ägyptische Helena* or the interaction of comedy and tragedy in *Ariadne auf Naxos*, Hofmannsthal set Strauss a different compositional problem. Yet his librettos also form a consistent whole in their continuously developing exploration of love, not in the sense of what he once described as the 'intolerable erotic screamings' of Tristan and Isolde, but in its humane fusion of mature friendship, comparison and mutual understanding. The supple beauty of the poetry, the fluid precision of the conversational interchanges and the symbolic allusiveness that gives to each work a dimension beyond its stage reality are absorbed into a vivid delineation of character and personality. It was to Hofmannsthal's memory that Auden and Kallman dedicated their libretto for Henze's *Elegy for Young Lovers*.

For photographs of Hofmannsthal see [Dresden](#), fig.12, and [Strauss, Richard](#), fig.4.

WORKS SET TO MUSIC

Opera librettos (all set by R. Strauss): *Der Rosenkavalier*, op.59, 1909–10; *Ariadne auf Naxos*, op.60, 1st version, 1911–2, second version, 1916; *Die Frau ohne Schatten* op.65, 1914–17; *Die ägyptische Helena*, op.75, 1923–7, rev. 1933; *Arabella*, op.79, 1929–32; *Die Liebe der Danae*, op.83, 1938–40

Ballet scenarios: *Der Triumph der Zeit*, Zemlinsky, 1901–4; *Josephslegende*, Strauss, op.63, 1912–14; *Die grüne Flöte*, E. Nilson; *Achilles auf Skyros*, Wellesz, op.33, 1921

Plays: *Der Tod und der Tod* (1893): Nilson, sym. prol, op.10 (1901), H. Unger (melodrama) (1906); *Alkestis* (1893): Wellesz (op), op.35, 1922–3; *Das Bergwerk zu Falun*: Wagner-Régeny (op), 1958–60; *Die Hochzeit der Sobeide* (1899): A. Tcherepnin (op), 1930; *Elektra* (1903): Strauss (op), op.58, 1906–8; *Oedipus und die Sphinx* (1905): Varèse (op), 1909–13, unfinished, lost; *Jedermann* (1912): Nilson (incid music) (1931); F. Martin, monologues, B, pf/orch (1943); *Der Bürger als Edelmann* (1917, after Molière): Strauss, orch suite, op.60, 1918; *Die Ruinen von Athen* (1922–4, after A. von Kotzebue): Strauss, 1924 [after Beethoven]

Poems (set as songs, unless otherwise stated; list ordered alphabetically by title): *Antwort gibt im Felde dort*: J. Dittberner (1915); *Die Beiden*: W. Bransen (1912), R. Müller-Hartmann, op.4 no.3 (1912), P. Ben Haim (1916), A. Jemnitz, op.6 no.7 (1920), K. Prohaska, op.18 no.2 (1920), P. Weiss, op.15 no.4 (1929); *Dein Antlitz war mit Traumen ganz beladen*: Ben Haim (1916); *Hörtest du denn nicht hinein*: Ben Haim (1916), E. Anders, op.27 no.1 (1918), E. Bornstein (1925), C. von Franckenstein, op.14 no.1; *Die Liebste sprach: 'Ich halt dich nicht'*: Ben Haim (1916), Anders, op.27 no.3 (1918), E.W. Sternberg (1932); *Noch spür ich ihren Atem auf den Wangen*, Jennitz, op.3 no.3 (1925); *Reiselied*: Ben Haim (1916), Prohaska, op.24 no.1 (1926), H. Suter, duet, op.15 no.4 (1927); *Tüchtigen stellt das schnelle Glück*: Strauss (cant.), 1914; *Vorgrüßling*: A. Burgstaller (1912), M. Fiedler, op.10 no.4 (1913), Ben Haim (1916), F. Hollaender, op.2 no.7 (1920); *War der Himmel trüb und schwer*: Ben Haim (1916), Anders, op.27 no.2 (1918), von Franckenstein, op. 14 no.2; *Weltgeheimnis*: von Franckenstein, op.34 no.2 (1916); *Das Wort*: von Franckenstein, op.14 no.3

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ROBERT HENDERSON/THOMAS S. HANSEN

Hofmans, Mathijs

(fl Antwerp, c1670–c1700). Belgian violin maker. His elegant instruments with their precise edging and purfling, the long drawn-out corners, the strongly curved centre bouts, and the narrow soundhole wings all point to an unmistakable Amati influence. His outlines, especially the central curves, are unusually rounded; in contrast, the soundholes are set stiffly perpendicular. A soft orange to orange-brown varnish of Italian quality completes the finish. The tone, while not excessively large, is of excellent quality. Hofmans is generally considered to be the best Belgian maker of his time. He belongs to that select group of Netherlandish luthiers, comprising makers such as Hendrik Jacobsz, Cornelius Kleynman and Hendrik Willems, who admirably succeeded in transplanting the Amati ideal yet never lost touch with their own rich heritage. Since only a few examples of Hofman's work retain their original printed labels it is assumed that much of his best work has passed under the names of better-known Italian makers.

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CHARLES BEARE/JAAK LIIVOJA-LORIUS

Hofmeister, Friedrich

(*b* Strehla, 24 Jan 1782; *d* Reudnitz, nr Leipzig, 30 Sept 1864). German music publisher and bibliographer. After learning the trade he opened a retail music business in Leipzig in 1807 and soon extended this to a music publishing firm, to which he added a musical hire service and later a commission business. He was a close friend and the principal publisher of Heinrich Marschner, and for a time he promoted Schumann and Mendelssohn, published works by Berlioz, Chopin, Czerny, Clara Schumann and Friedrich Wieck, and issued songs and ballads by Loewe. Studies, didactic works and tutors for the popular instruments of the day were a prominent part of his publishing programme.

In 1817 Whistling published his *Handbuch der musikalischen Literatur* and Hofmeister published its successive supplements from the second (1819) and went on to produce further catalogues dealing with musical practice and music literature in German-speaking countries (from 1829 issued as the *Musikalisch-literarischer Monatsbericht neuer Musikalien*, collected into an annual catalogue from 1852). This made his firm the centre of German studies in music bibliography. He founded the Verein der Deutschen Musikalienhändler and became a spokesman for the welfare of his profession.

In 1852 Hofmeister's sons Adolph Moritz (1802–70) and Wilhelm (1824–77) took over the business, and from 1877 to 1905 it was directed by a partner, Albert Röthing. He was succeeded by Carl Wilhelm Günther (1878–1956), a great-grandson of the founder. In 1897 Mahler's Second Symphony was published, and after 1909 Breuer's *Zupfgeigenhansl* proved a lasting success. In addition to works of pedagogical interest, such as tutors and studies, its main publications include vocal and choral music, brass band music and works for folk instruments. Since 1943 the Leipzig publishing house has compiled the *Deutsche Musikbibliographie, Jahresverzeichnis der Musikalien und Musikschriften*. The branch established in Frankfurt in 1950 was later based in Hofheim am Taunus. The Leipzig publishing house was nationalized in 1952 but was taken over by the Hofheim branch, under the direction of Karl-Heinz Schwarze, Günther's adopted son, in 1992.

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HANS-MARTIN PLESSKE/GUNTER HEMPEL

Hofmeyr, Hendrik Pienaar

(b Cape Town, 20 Nov 1957). South African composer. He studied at the University of Cape Town (1976–81). During a period of self-imposed exile in Italy (1982–91) he obtained diplomas in piano, composition and conducting from the conservatories of Florence and Bologna. His composition teachers were James May, Peter Klatzow and Ivan Vandro. He became a lecturer at the University of Stellenbosch in 1992. He has won several national and international competitions including, in 1997, the Queen of Belgium Composition Competition for *Raptus* for violin and orchestra. He was awarded the Nederburg Opera Prize for *The Fall of the House of Usher*, first performed at the State Theatre in Pretoria in 1988. His style has evolved from diverse influences, ranging from the works of Schoenberg, Stravinsky, Szymanowski and Van Wyk to African music. His work is characterized by an adherence to expanded tonality, directness of expression, contrapuntal fabrics and incantatory instrumental textures. His compositions reveal a strong interest in the voice, as evinced in the number of operas, solo cantatas, lieder and works for chorus, and in the exploration of the virtuoso possibilities of solo and orchestral instruments.

WORKS

(selective list)

Op: *The Fall of the House of Usher* (after E.A. Poe), 1986–7; *The Land of Heart's Desire* (after W.B. Yeats), 1989–90; *Lumukanda* (based on Nguni mythology), 1993–5

Ballet: *Vala* (metaphysical ballet, after W. Blake), 1988; *Alice* (after L. Carroll), 1990–1

Vocal: *Missa Sancti Ignatii de Loyola*, S, chorus, orch, 1989; *Iubilare Deo*, SATB, 1997; *Kersliedjie*, SATB, orch, 1995; *Alleenstryd*, medium/low v, pf, 1997; many other vocal works

Inst: *Cadenza*, vc, 1994; *Incantation*, fl, 1995; *Raptus*, vn, orch, 1996, many pf

Hoftanz

(Ger.: 'court dance').

A 16th-century dance. 'Hovetanzen' were mentioned as early as the 13th century by the poet Neidhart von Reuenthal and others. By the 16th century the Hoftanz may well have incorporated outgrowths of the Burgundian basse danse, and was primarily or at least originally cultivated at court, as the name implies. The 1517 manuscript *D-NGm* HS8842/GS1589, one of the rare German choreographic sources, records not German choreographies but seven Italian dances and 'der Spanier' (*la Spagna*), the latter pared down to double steps, all without music. German musicians had taken chanson tenors from the Burgundian repertory into their collections as early as the Lochamer Liederbuch and the Buxheimer Orgelbuch (see [Sources of keyboard music to 1660](#)). Some of the same tenors became basses dances, which has led to the theory that the German settings represent veritable dance music. Both *La Spagna* and *Rôti bouilli joyeux* figure in the keyboard arrangements compiled for [Bonifacius Amerbach](#). Another tenor to appear in Germany was *Le petit Rouen*, the first item in the Toulouse incunabulum (see [Brownl](#)) and a dance that had an international popularity second to none around 1500. An anonymous piece titled 'Hoftantz' in *D-Mbs* 1516 uses it in the tenor surrounded by three other parts that provide harmonic filling using stereotyped figures. Contrary to the cantus-firmus treatment in the 15th-century basse danse (one note per long, divided into six semibreves) this dance uses two notes per long, divided into 4 + 2 semibreves. An odd, limping effect is produced when the other voices move in 3 + 3 semibreves. Appended to the main dance is a 'Tripl' in which the metre is 6/2, i.e. a diminution by half, exactly as in the saltarello afterdance of the 15th century. Another tenor is used for this diminution, however, the second of the three characteristic tunes whose beginnings are shown in [ex.1](#). These tunes account for most of the music in German sources that goes under the name 'Hoftanz'. Division of the long into 4 + 2 may be perceived in all three. Yet they have passed beyond the old style of cantus firmus to become more melodious, with four-bar phrases and many repetitions. In this respect they demonstrate a kinship with the last stage of the basse danse, the *basse danse comune*. *Le petit Rouen* is important as nearly the only example among the old tenors of a completely symmetrical, square construction. The syncopated rhythm mentioned above remains a leading characteristic in the numerous settings of the three short tunes. Their popularity with instrumental ensembles is apparent also from the quotation of the second tune in a painting of 1522 (see [illustration](#)) depicting a processional couple dance at Augsburg. Combination of the 'Hoftanz' with an afterdance in rhythmic diminution, variously called 'Proportz', 'Tripl', 'Nachtanz', 'Hopper Dantz' or 'Hupfauf', preserved the metric structure of the basse danse–saltarello pair far into the 16th century. The tablatures of German lutenists such as Judenkünig, Hans Neusidler and Wolff Heckel were among the last to reflect this old dance practice



See also [Basse danse](#).

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DANIEL HEARTZ (with PATRICIA RADER)

Hofweise.

A term that appears in German music history with three distinct meanings: as the name of several *Töne* (see [Ton \(i\)](#)) in [Minnesang](#) and [Meistergesang](#) of the 13th–17th centuries; as a type of short homophonic love song of the 15th and 16th centuries; and to denote the tenor (cantus firmus) of the 15th- and 16th-century [Tenorlied](#).

(1) *Hofweise* is the name of a *Sangspruch* melody by Walther von der Vogelweide that bears the title *Wiener Hofton* in academic literature. In these authenticated verses (written c1200) the poet is addressed by a personification of the Viennese court. Two generations later, the manner in which poets play on the term ‘Hof’ in stanzas based on this *Ton* suggests that ‘Hofton’ had by then passed into common use. In the Meistersinger tradition from the 14th century onwards, the *Töne* of many *Sangspruch* poets are called *Hofton* or *Hofweise* (e.g. those of Marner, Boppe, Kanzler and Konrad von Würzburg). However, apart from the tripartite bar form characteristic of all *Sangspruch* melodies, they have nothing in common. Only their names suggest any connection with court use.

(2) In the 15th and 16th centuries ‘Hofweise’ is used for a short, monodic courting song, for example in Wittenweiler’s *Ring*, in the Lochamer Liederbuch or in the work of Hans Sachs. The word no longer carries connotations of use at court but, rather, a noble, courtly manner (Ger. *hofieren*: ‘to pay court to’). The change in meaning may be linked to the *Hofton* of the Minnesinger Reinmar von Brennenberg, used by its author (and later, from the 13th century to the 16th) to denote a monostrophic courting song. These ‘Hoftöne’ show a preference for binary forms with a preponderance of added refrains.

(3) The modern definition of ‘Hofweise’ originated with Moser, who, taking as his starting-point the form described above (2), used the term to refer to newly composed polyphonic songs in bar form from the period 1480–1550 (the time of Hofhaimer and Senfl). Moser derived the term from the musical form as well as the texts, distinguishing between folksong texts and those influenced by humanist ideas (*Gebildetenlyrik*: ‘learned poetry’). Later, however, ‘Hofweise’ came to denote any tenor of the German Tenorlied and also its texts, as well as polyphonic arrangements.

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CHRISTOPH PETZSCH

Hogarth, George

(b Carfraemill, nr Oxtou, Berwicks., 6 Sept 1783; d London, 12 Feb 1870). Scottish journalist and writer on music. The eldest son of a prosperous farmer, he studied law in Edinburgh and practised there as a ‘writer to the

signet' (highest rank of solicitor) from 1810 to 1830. He was also an amateur cellist. In 1814 he married Georgina Thomson, daughter of George Thomson, and a year later helped organize the first Edinburgh Musical Festival. Through his brother-in-law James Ballantyne, Sir Walter Scott's printer, Hogarth became close to Scott; the three colleagues bought the *Edinburgh Weekly Journal* in 1817, and Hogarth subsequently turned to newspaper journalism as a more promising career, financially, than law. In late 1830 he moved to London with his large and growing family, then in 1831 to Exeter and in 1832 to Halifax (the last two involving Tory newspaper editorships). In Halifax he hosted musical evenings at his house and helped found the local orchestral society.

By mid-1834 Hogarth was back in London, writing for the *Morning Chronicle* on musical, literary and dramatic subjects; it was here that he met and encouraged the young Charles Dickens. In early 1835 he became co-editor of the *Evening Chronicle* and by November had produced his first book, *Musical History, Biography, and Criticism*. Though he continued to write on general historical and social topics (e.g. in *Bentley's Miscellany* and *Household Words*), it was increasingly as a music critic that he made his mark. His two-volume *Memoirs of the Musical Drama* was widely admired, and his association with the *Morning Chronicle* made that journal, according to Dickens in 1844, 'the most looked to, as scientifically musical' of all the London papers. Dickens, who had married Hogarth's daughter Catherine in 1836, hired his father-in-law to cover music and drama for the new *Daily News* at a salary of five guineas a week. Hogarth worked on staff there from 1846 until 1866, meanwhile also covering music for the *Illustrated London News* (1845–70) and contributing to a range of other journals. Also active as a composer and arranger – he had sent songs and a waltz to the *Harmonicon* in 1831–2 and Scottish folksong settings to Thomson in 1838–41 – he provided accompaniments and historical notes for song and hymn collections in the 1840s and 50s, as well as producing his own weekly journal, *The Musical Herald*, and composing original songs. He was an early director of the Musical Antiquarian Society, and secretary to the Philharmonic Society from 1850 to 1864, writing its first history in 1862. His death at the age of 86, resulting from a fall at the office of the *Illustrated London News*, was much lamented.

Hogarth's writing on music reflects his open and generous spirit, ability to identify with novice listeners as well as professional musicians, and decided skill at communicating: no 19th-century British music critic was more adept at shading his work to match the distinctive profiles of separate journals. In his anonymous reviews of Verdi opera premières in London, some of them spread over several papers at once (a financial necessity in Hogarth's case, but by no means unheard of), he often took care to maintain a centrist position that allowed him to stress different points for different readerships; so, for example, in 1846 he stressed *I Lombardi's* colourful historical setting and descriptive music in the visually appealing *Illustrated London News*, but its solid libretto and use of massed choral sound in the more erudite *Examiner*. He was particularly good at integrating audience reaction into his reviews, and at finding polite ways to criticize or moderate ways to praise, using apt comparisons and the weighing-up of strengths and weaknesses to reach a final verdict. Such tendencies stemmed from his honesty and personal integrity as much as

from his legal background. After repeatedly struggling with the late Beethoven quartets, he came to accept that the fault lay with his own understanding rather than with the composer. Above all Hogarth was respected for his wide cultivation and quiet, unobtrusive geniality. He had no strong promotional biases – except for his conviction, like Burney's, that music was a liberal art rather than a science – but he was all the more trustworthy for that, representing ordinary listeners in mid-Victorian Britain at their best.

WRITINGS

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Memoirs of the Musical Drama (London, 1838, 2/1851/R as *Memoirs of the Opera in Italy, France, Germany, and England*)

The Songs of Charles Dibdin (London, 1842)

ed.: *The Musical Herald* (London, 1846–7)

The Philharmonic Society of London, from its Foundation, 1813, to its Fiftieth Year, 1862 (London, 1862)

Articles and reviews in *Aris's Birmingham Gazette*, *Blackwood's Edinburgh Magazine*, *Chambers's Information for the People*, *Daily News*, *Dublin Review*, *Edinburgh Review*, *Examiner*, *Harmonicon*, *Household Words*, *Illustrated London News*, *John Bull*, *Ladies' Companion*, *Morning Chronicle*, *Musical Library*, *Musical World*, *New Monthly Magazine*, *Polytechnic Journal*, *Spectator*

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LEANNE LANGLEY

Hoger de Laon [Otger, Ogier]

(fl ? early 10th century). Frankish theorist. The treatise *Musica enchiriadis* (see [Musica enchiriadis](#), [Scolica enchiriadis](#)) is ascribed to him in some manuscripts.

Hog fiddle.

See [Appalachian dulcimer](#).

Hogwood, Christopher (Jarvis Haley)

(b Nottingham, 10 Sept 1941). English conductor, scholar and harpsichordist. He read classics and music at Pembroke College, Cambridge, one of many students influenced by Thurston Dart. He studied harpsichord with Rafael Puyana and Gustav Leonhardt, and spent a postgraduate year in Prague on a British Council scholarship. He was a founder member with David Munrow in 1967 of the Early Music Consort, an ensemble whose influence is still felt in Britain. He contributed substantially to the group through his admired recordings as solo harpsichordist and radio talks (starting with 'The Young Idea' in 1970).

In 1973 Hogwood founded the Academy of Ancient Music to play Baroque music on period instruments. Since then it has achieved worldwide renown in concerts, and in an impressive tally of recordings. These initially explored Baroque repertory (for much of which Hogwood prepared performing editions) and have later moved on to embrace the complete symphonies of Mozart and Beethoven, many of Haydn's symphonies and the complete Mozart piano concertos (with Robert Levin). Hogwood has also recorded a number of operas with the Academy of Ancient Music, ranging from Purcell's *Dido and Aeneas* and Handel's *Orlando* to Mozart's *La clemenza di Tito* and Haydn's *L'anima del filosofo*.

Hogwood has published many articles and musical editions and several books, notably a study of the trio sonata, first presented in a series of programmes on BBC Radio 3, and a lively biography of Handel, illuminated by his personal involvement with the composer's music.

Hogwood's commitment to sharing his enthusiasm for early music is revealed not only in his writings but in his association with many academic institutions. He has held honorary and visiting professorships in the UK (Keele University; King's College, London; the RAM) and has been very active abroad, particularly in the USA as artistic director of Boston's Handel and Haydn Society. Hogwood is also guest conductor of the Saint Paul Chamber Orchestra, artistic director of the National SO's Summer Mozart Festival in Washington DC, associate director of the Beethoven Akademie in Antwerp and a regular guest conductor with Australian Opera in works by Mozart and Gluck. He was created a CBE in 1989 and gained the ISM 'Distinguished Musician Award' in 1998.

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(selective list)

Music at Court (London, 1977)

The Trio Sonata (London, 1979)

Haydn's Visits to England (London, 1980)

ed., with R. Lockett: *Music in Eighteenth-Century England* (Cambridge, 1983)

Handel (London, 1984)

The Classical Clavichord (forthcoming)

Höherlegung

(Ger.).

See under [Register transfer](#).

Hohlflöte [Hohlpfeife]

(Ger.).

See under [Organ stop](#).

Hohmann, Christian Heinrich

(*b* Niederwerrn, nr Schweinfurt, 7 March 1811; *d* Schwabach, 12 May 1861). German composer and teacher. In his youth he became proficient as a violinist and organist and studied many wind instruments. From 1830 to 1832 he attended the teacher-training college in Altdorf; he took teaching positions in Central Franconia, eventually in Altdorf. In 1843 he was appointed teacher of music and mathematics at the newly founded teacher-training college in Schwabach, where he stayed until his death. Simple and modest by nature, Hohmann was renowned as much for his industry as for his music, which contains none of the trivialities and affections found in the Romantic salon music popular among the middle classes of his time. However, his pedagogical works are more important than his compositions, as is testified by the many editions of his *Praktische Violin-Schule* (Nuremberg, 1849, 20/1890), and the wide circulation of his *Praktische Klavier-Schule* (Nördlingen, 1847, 7/1861) and *Lehrbuch der musikalischen Composition* (Altdorf, 1846, 3/1859). The *Lehrbuch* reveals ideas on musical function similar to those contained in the theoretical writings of Hugo Riemann, Max Reger and others; it was translated into many languages and is to some extent still in use. He also wrote a *Praktische Orgelschule* (Nuremberg, 1859) and some organ works.

Hohmann's son, Edmund (*b* Schwabach, 15 May 1858; *d* Ansbach, 19 Jan 1935), studied the organ and composition with Rheinberger in Munich, where Hans von Bülow also made an impression on him. For 35 years he worked in Ansbach as Kantor for the town and the collegiate church. For many years he championed the revival of Gregorian chant and of Schütz's church music. His own compositions include instrumental works, psalm settings and other church music; he also made arrangements of works by Schütz and other earlier composers.

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OSKAR STOLLBERG

Hohner.

German manufacturer of harmonicas, accordions, keyboard instruments and guitars. It was founded in 1857 in Trossingen by the clockmaker Matthias Hohner (*b* 1833; *d* Trossingen, 1903), who was not so much an innovator as a perfecter of other people's inventions, which he then marketed successfully. He learnt how to make his first harmonica after visiting a friend's workshop. For almost half a century he focussed on this single product, which was exported to more than 100 countries around the world. The biggest market was the USA, which in 1890 absorbed more than 90% of the firm's production. Hohner was the unrivalled market leader and the company name became almost synonymous with the harmonica (see [Harmonica](#) (i), esp. fig.2). After Matthias's death his five sons took over the business. They began also to make accordions, and contributed greatly to their technical and musical advancement. The Hohner 'Gola' piano accordion, which is still produced, is seen by many as the 'Stradivari' of accordions. By the 1920s the company had become the world's largest producer of musical instruments, employing a workforce of nearly 5000. In 1928–9 Hohner swallowed up its main rivals Koch and Weiss, which were also based in Trossingen, and the annual output soared to 25 million harmonicas and more than 200,000 button and keyboard accordions. They also became the largest publisher of original works for these instruments.

In the mid-1950s a decline in Hohner's fortunes was brought about by changing patterns of leisure (e.g. television), youth culture and developing music technology. Hohner tried to compensate by creating new products such as the [Melodica](#) (a keyboard harmonica), and by diversifying into a whole range of acoustic and electric guitars, mandolins, keyboard and percussion instruments, but although some real innovations were made, they proved only a limited success and did little to stem the general decline. They produced many unusual electroacoustic (often using amplified free reeds) or electronic instruments, including electronic and hybrid accordions (all now discontinued), organs and pianos. Two very successful portable five-octave keyboards, related to the electric piano, were marketed from the early 1960s to the early 80s: the [Clavinet](#) (popularized by Stevie Wonder) and the Pianet (the two instruments were combined as the Duo in 1978). Since the mid-1980s digital versions of some of these instruments have been produced, as well as accordions with MIDI. In the 1970s and 80s the company came near to bankruptcy several times and was finally bought by the HS Investment Group from the Virgin Islands in 1997, which reduced the workforce to fewer than 200 people. In 1999 Hohner was still the biggest global manufacturer of harmonicas but its annual sales of one million instruments were merely the equivalent of three weeks' production during its peak in the late 1920s.

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HUGH DAVIES, CHRISTOPH WAGNER

Ho-hoane.

Probably a corruption of the Irish word 'ochan', meaning a sigh, groan or lamentation. A piece called *The Irishe Hohoane* appears in the Fitzwilliam Virginal Book, no.26 (ed. J.A. Fuller Maitland and W.B. Squire, Leipzig, 1899/R): it is presumably a setting of an Irish tune.

ALAN BROWN

Hoiby, Lee

(b Madison, WI, 17 Feb 1926). American composer and pianist. While still in high school, he began studying the piano with Gunnar Johansen, continuing with him at the University of Wisconsin (BM 1947). He went on to study with Egon Petri at Mills College and completed his studies there in 1952. Planning a career as a concert pianist, Hoiby did not consider composition his vocation until Menotti accepted him as a student at the Curtis Institute of Music (1949–52). Following a period of compositional activity, Hoiby revived his career as a pianist, in 1978 giving a début recital at Alice Tully Hall, New York; he has since given recitals throughout the USA.

As a composer Hoiby is a modern Romantic from the lineage of Barber and Menotti. The influence of the former is evident in his warm lyricism, while that of the latter is found in a propensity for light, genial humour. Though much of his music is characterized by a disarming diatonic simplicity, his ambitious works tend towards greater harmonic and textural complexity. Interest in his music has centred chiefly around his operatic, choral and vocal works, which seem to stimulate his most deeply felt efforts. Some of these works – for example *Summer and Smoke*, *Galileo Galilei* and *The Tempest* – achieve an eloquence comparable to the later works of Barber. With greater critical acceptance of more conservative musical styles from the early 1980s onwards, Hoiby's music has been performed and recorded with increasing frequency.

WORKS

(selective list)

stage

Hearts, Meadows and Flags (ballet, R. Wagner), op.3, 1950, Chicago, 1967
The Scarf (op, 1, H. Duncan, after A. Chekhov: *The Witch*), op.12, 1958, Spoleto, Italy, 1958
Beatrice (op, 3, M. Mardi, after M. Maeterlinck), op.18, 1959, Louisville, 1959, withdrawn
Natalia Petrovna (op, 2, W. Ball, after I.S. Turgenev), op.24, 1964, New York, 1964 [retitled *A Month in the Country*, 1982]
After Eden (ballet, J. Butler), op.25, 1966, New York, 1967
Landscape (ballet, Butler), op.26, 1967, New York, 1967
Summer and Smoke (op, 2, L. Wilson, after T. Williams), op.27, 1970, St Paul, MN, 1971
Something New for the Zoo (ob, 1, D. Huppler), op.31, 1979, Cheverly, MD, 17 May 1982
The Italian Lesson (monologue, R. Draper), Mez, chbr orch, op.34, 1980, Newport, RI, 1982
The English Painter (monologue, Draper, op.40, 1983
The Tempest (op, 3, M. Shulgasser, after W. Shakespeare), op.43, 1986, Indianola, IA, 21 June 1986
Bon Appetit! (monodrama, 1, after J. Child), op.45, 1986, Washington DC, 8 March 1989 [companion piece to *The Italian Lesson*]
This is the Rill Speaking (op, 1, Shulgasser, after Wilson), op.56, 1992
What Is This Light? (melodrama, after V. Woolf), op.62, 1994, New York City, 1995
Incid music to over 20 plays

vocal and instrumental

Orch: Pf Conc., op.17, 1958; The Tides of Sleep (T. Wolfe), op.22, sym. song, low v, orch, 1961; Pf Conc. no.2, op.33, 1980; Serenade, op.44, vn, orch/pf, 1983; Rock Valley Narrative, op.50, 1989; Fl Conc., op.58, 1950, rev. 1993
Choral: A Hymn of the Nativity (R. Crashaw), op.19, S, Bar, SATB, orch, 1960; Galileo Galilei (orat, B. Stavis), op.29, solo vv, SATB, orch, 1975; Magnificat and Nunc dimittis, op.38, chorus, org, 1983; Dona nobis pacem, op.55, SA, pf, 1991; A Song of Joys (W. Whitman), op.54, SATB, orch, 1991; For You O Democracy (Whitman), op.57, Mez, Bar, SATB, orch, 1993; Measureless Love (Whitman), op.64, Bar, SATB, orch/org, 1995; St Mary Magdalene (Crashaw), op.63, SATB, brass, org, 1995
Other vocal: Tides of Sleep (T. Wolfe), op.22, Bar, orch, 1961; Bermudas (A. Marvell), op.37, S, Mez, pf, 1982; 3 poèmes de Rimbaud, op.36, Bar, pf, 1982; O Florida (W. Stevens), op.39, 1v, pf, 1983; I Have a Dream (M.L. King), op.46, Bar, pf/orch, 1988; I Was There (Whitman), op.49, 1v, pf, 1988; 3 Ages of Woman (E. Bishop), op.51, 1v, pf, 1990; Southern Voices, 4 songs, op.53, Mez, pf, 1990; Rain Forest (Bishop), op.65, Bar, Mez, ww qnt, pf, 1996
Chbr: Sonata, vn, pf, op.5, 1951, rev. 1979; Diversions, ww qnt, op.10, 1953; Sextet, op.28, wind qnt, pf, 1974; Ov.: to a Song, op.48, 1988; Sonata, op.59, vc, pf, 1993
Kbd: Toccata, op.1, pf, 1949; Nocturne, op.6, pf, 1950, rev. 1980; 5 Preludes, op.7, pf, 1952, rev. 1977; Capriccio on 5 Notes, op.23, pf, 1962; 10 Variations on a Schubert Ländler, op.35, pf, 1981, arr. 10 insts as Ten for Ten, op.35a, 1982; Narrative, op.41, pf, 1983; Variations and Theme, op.60, carillon, 1993; Theme and Variations, op.61, org, 1994; other early pf pieces

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RICHARD JACKSON, WALTER G. SIMMONS

Höijer, Johan Leonard

(*b* Stockholm, 1 Feb 1815; *d* Helgesta, Södermanland, 11 July 1884). Swedish musician and writer. Although his stepfather decided that he should follow a business career, he was allowed to study at the Swedish Royal Academy of Music in Stockholm. He graduated in 1834 as a music teacher and church musician. In 1841 he was appointed organist at the French Reformed Church and one year later at the Lutheran Church of St Katarina. He was elected a member of the Swedish Royal Academy of Music in 1845. Höijer's first book on music, an elementary treatise on harmony, appeared in 1846. He wrote on music in various Stockholm papers (*Dagligt allehanda* 1848–9, *Bore* 1850–51 and *Svenska tidningen* 1853–9) and in the *Ny tidning för musik*, which he edited from 1857. His *Italienska sångens grunder* (1853, after Vaccai's *Metodo pratico*) and his translation of C.W. Henning's violin tutor were both used at the conservatory of the Swedish Royal Academy of Music. His most important work is the *Musiklexikon* (1864, supplement 1867), the first with biographies of musicians in Swedish.

His own compositions, mainly solo songs, are of less interest than his arrangements of folksongs in *Sveriges historiska och politiska visor* (edited by Hylltén-Cavallius and Stephens in 1853), in different Richard Dybeck collections and in Bergström's new edition of Geijer-Afzelius's collection in 1880, and of sacred songs in O. Ahnfelt's well-known *Andeliga sånger*, 1850–77; 11 of these songs are Höijer's compositions.

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FOLKE BOHLIN

Højsgaard, Erik

(*b* Århus, 3 Oct 1954). Danish composer. He studied composition with Nørgård at the Jutland Conservatory in Århus from 1973, taking his final examination in 1978. In 1984 he took the music teacher's examination in ear training at the Royal Danish Academy of Music. He taught this subject

there from 1982, and as a lecturer since 1988. He was business manager for Århus Young Musicians (1974–6), a member of the organizing committee for Young Nordic Music (1974–81) and a board member of the Society for the Publication of Danish Music (1982–92). He received the three-year scholarship of the Government Art Fund (1979) and the Carl Nielsen and Anne Marie Carl-Nielsen Memorial Prize (1993).

Højsgaard began composing seriously in his final years at school. His early works are distinctly lyrical, rhythmically subtle and sophisticated in sound, with extensive use of weak dynamic nuances, micro-intervals and harmonics. Examples of this are his breakthrough work *Solprismer* for string quartet ('Sun Prisms', 1974) and the Cello Concerto (1975), which after its first performance at Young Nordic Music in 1976 underwent radical revisions. The basic mood of his later works is also marked by a restrained, poetic intensity, but there is a greater breadth of expression by virtue of historical, tonal references and a greater degree of dynamism and passion, as in *Fantasistykker* (1982–4) and the large-scale work for guitar *C'est la mer mêlée au soleil* (1981). Titles of works such as the latter and *The Sunflower* for string quartet (1978) indicate the importance of light as a source of inspiration in Højsgaard's music from the 1970s in particular. In the 1980s the Expressionism of Alban Berg was a further source of inspiration, among other things for the opera *Don Juan kommt aus dem Krieg* (1989–92), after a play by Ödön von Horváth. The many quotations in the opera emphasize the distance between the historical material and its treatment by the composer.

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(selective list)

Stage: *The Lost Forest* (ballet), Bar, fl, perc, db, 1980; *Don Juan kommt aus dem Krieg* (op, 3, Ö. von Horváth), 1989–92, Odense, 1992

Orch: *Untitled*, 1974; *Vc Conc.*, 1975, rev. 1976–8; *Refleksion*, small orch, 1977; *Scherzo e notturno*, brass band, 1982; *Pf Conc.*, 1984–5; 4 skitser, chbr orch, 1989–90; *Fragment*, chbr orch, 1995

Chbr: *Dialoger*, (ob, gui)/(fl, gui)/(cl, gui)/(rec, gui), 1972; *Solprismer* [Sun Prisms], str qt, 1974; *Landet som icke är*, S, eng hn, str qt, 1974, rev. 1981; *Variations – 6 Songs of Autumn*, 1976, arr. a fl, vc, hp, perc, offstage S, 1980; *Täglich kommt die gelbe Sonne*, S, fl, cl, gui, perc, pf, vn, vc, 1977; *The Sunflower*, str qt, 1978; *Fragmenter*, S, vn, gui, 1979; *Intrada*, 2 tpt, hn, trbn, tuba, 1981; *Intermezzi*, fl, hp, 1982–3; *Akvareller* [Watercolours], va, gui, 1983, rev. 1984, arr. cl, gui, 1993; *Fantasistykker*, cl, vc, pf, 1982–4; *Carillon*, 6 perc, 1986; *Paysage blême*, fl, ob, cl, pf, vn, va, vc, 1991; *Paysage triste*, wind qnt, pf, 1994; *Equali*, 3 gui, 1994–6; *Paysage*, fl, cl, bn, tpt, hp, pf, vn, va, vc, 1997

Cptr: *Corellage*, gui, cptr, 1992; *Vifte* [Fan], 12 perc, 2 synth, cptr, 1993; *Nocturne*, wind ens, str ens, perc, hp, MIDI kbd, cptr, 1994; *Sonata*, vn, cptr, 1997

Vocal: 2 Songs, S, 1977–9; 2 Songs, SATB, 1985–6

Solo inst: *Cendrée*, perc, 1976, rev. 1979; *Sonata*, C, vc, 1980; *C'est la mer mêlée au soleil*, gui, 1981; *Epreuve*, accdn, 1993, rev. 1996

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S. Møller Sørensen: 'Ekspressionisme som stil', *ibid.*, 284 only [on *Don Juan kommt aus dem Krieg*]

THOMAS MICHELSEN

Hoket [hoketus].

See [Hocket](#).

Hol, Richard [Rijk]

(*b* Amsterdam, 23 July 1825; *d* Utrecht, 14 May 1904). Dutch conductor, pianist and composer. After studying the organ with J.M. Martens, he had piano and theory lessons with J.G. Bertelman at the Royal Music School in Amsterdam (1837–44). In 1845, renamed Richard, he made a concert tour as a pianist through the Netherlands and Germany. He then settled in Amsterdam, where he accompanied concerts of the Felix Meritis Society directed by J.B. van Bree, taught the piano and began to compose; he also directed choral societies, including the Amstels Mannenkoor, and the Amsterdam section of the Maatschappij tot Bevordering der Toonkunst (1857–62). In 1862 he went to Utrecht where, until 1904, he conducted the municipal orchestra (Collegium Musicum Ultrajectinum); from 1863 he directed the Utrecht section of the Maatschappij and taught at the singing school (1863–75). He was also organist at the cathedral (1869–87) and director of the newly founded Toonkunst Muziekschool (1875–1904) where he taught singing, piano and theory until 1887. Among his pupils were W. Mengelberg and J. Wagenaar. His influence on musical life in the Netherlands increased further by his appointments as conductor of the Cecilia male voice choir (1878–1901) and the Diligentia orchestra (1886–98), both in The Hague. From 1891 to 1893 he was conductor of the Amsterdam Paleis voor Volksvlijt orchestra, a position he shared with J.M. Coenen.

Although Hol promoted the works of Berlioz and contemporary German composers in his concert programmes, his own music remained conservative. His works number more than 250 and include two masses, cantatas, psalms, choral works, an oratorio, *David* (1878), two operas, *Floris V* (1892) and *Uit de branding* (1894), a Singspiel, four symphonies, songs and works for organ and for piano. He edited *Het orgel* (1894–1902) and *Nederlandsche muziekkalender* (1896–1904), and wrote a monograph on Sweelinck (1859), singing and piano methods for children (1875, 1876) and an autobiography (1903). His son Johannes Cornelis (*b* Utrecht, 25 Jan 1874; *d* Geneva, 8 Dec 1953) was a musicologist who published studies and editions of Orazio Vecchi's music. His daughter Elisabeth Bregitta, or Betsie (*b* Utrecht, 18 Aug 1866; *d* Haarlem, 30 July 1931), was a singer.

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J. du Saar: 'Het Collegium Musicum Ultrajectinum in de laatste honderd jaar', *Jaarboekje Oud Utrecht* (Utrecht, 1941), 74–132
E. Reeser: *Een eeuw Nederlandse muziek* (Amsterdam, 1950, 2/1986)
W. Paap: *100 jaar muziekonderwijs in Utrecht* (Utrecht, 1975), 5–17

JAN TEN BOKUM

Holan Rovenský, Václav Karel

(*b* Rovensko pod Troskami, nr Turnov, c1644; *d* Rovensko, 27 Feb 1718). Czech composer and organist. He held the post of organist in Turnov and Rovensko (where he was also cantor) from 1668 and in Dobruška, near Mladá Boleslav, in 1679–80. Between 1690 and 1694 he lived in Prague, where he was organist of the Vyšehrad Chapter; it was possibly during this period that he made a pilgrimage to Rome. By 1704 he had returned to Rovensko, where he sculpted a sundial for the local church. For some time between 1708 and 1709 he lived as a hermit at the Waldstein castle near Turnov.

Holan's *Capella regia musicalis*, a Counter-Reformation anthology containing 772 pieces, became one of the most widespread collections of its kind in Bohemia. It was compiled for the use of choral societies called *literati* (similar to the so-called Adjuvanten in Germany) and is dedicated to Ernest Joseph Waldstein, whose family was responsible for reviving these societies in the Turnov area after the Thirty Years War. It includes sacred medieval songs, and even Hussite and Moravian Brethren hymns with secular tunes, together with a few original songs, secular cantatas and pastorales. The anthology was the first to provide accompaniments to the song tunes, many in three parts and some of them polyphonic. Holan also included dramatic dialogues, solo cantatas and a setting of *Surrexit Christus Hodie* employing coloratura. The publication of the Passions, which are versions of a traditional Czech form, contributed considerably to the spread of this type of sacred music with Czech text. Holan's vocal and instrumental lines are often lively, but his small-town background and inability to gain an important post in Prague must have impeded his artistic development.

WORKS

Pašije ... podle sv. Matouše [St Matthew Passion] (Prague, 1690)

Pašije ... podle sv. Jána [St John Passion] (Prague, 1692)

Capella regia musicalis (Prague, 1693–4), sacred songs, 1–4vv, Česká mše [Czech mass], České rekviem [Czech requiem], cants., 1v, 3–5 insts, dialogues, 2vv, bc, pastorales and other pieces [incl. some by Adam Michna]; several pieces in *Hudební památky české*, ed. J.L. Zvonař (Prague, 1862–4) and 2 in DČHP

Rorate, 1708–10, for Turnov church choral society, lost

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- B. Malotín:** 'Václav Holan Rovenský a jeho kancionál' [Holan Rovenský and his songbook], *Miscellanea oddělení rukopisů a vzácných tisků*, iv (1987), 85–120 [incl. Eng. summary]
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- T. Volek and J. Pešková:** 'Tzv. Holanovy pašije' [The so-called Holan Passions], *Z českého ráje a Podkrkonoší*, ix (1996), 139–45

JOHN CLAPHAM/EVA MIKANOVÁ

Holbeck, Severin

(*b* Friedericia, c1647; *d* Mehlis, Thüringer Wald, 3 March 1700). German organ builder of Danish birth. Holbeck established his workshop in Zwickau but worked also in Hamburg, Lübeck, Copenhagen and Stockholm. From 1690 he also held office at the court of the Prince of Gotha-Altenburg. The parochial register of Zwickau describes him as a greatly respected figure and a most distinguished citizen; the account for his organ at Waldenburg refers to him as a famous organ maker. Holbeck's daughter, Maria Margarethe, married in 1701 the organ builder and clavichord maker Johannes Jacobus Donati, who took over the court appointment and business of his father-in-law.

In the last quarter of the 17th century Holbeck supplied instruments to churches in Saxony, Thuringia and Bavaria, including St Michael in Hof (1679) and St Moritz in Zwickau (1700). In Delitzsch his work was opposed by the examining church musicians, but in general there was no lack of praise and recognition for his achievement as a master craftsman. The comparatively large organ at Schneeberg (St Wolfgang-Kirche, 1695; 39 speaking stops) was especially admired, by F.-J. Fétis among others.

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- R. Vollhardt:** *Geschichte von den Cantoren und Organisten von den Städten im Königreich Sachsen* (Berlin, 1899/R1978, with suppl. and index by E. Stimme and H.-J. Schulze)
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WALTER HÜTTEL

Holborne, Antony [Anthony]

(*b* c?1545; *d* ?29 Nov – 1 Dec 1602). English composer, brother of [William Holborne](#). In both his published collections Holborne described himself as 'gentleman and servant to her most excellent Majestie'. From his Latin dedicatory poem to Farnaby's 1598 canzonet collection and his use of Latin, Italian and Spanish emblematic titles, we may infer he was well educated. Hence it is possible he was the 'Antony Holborne' who matriculated at Corpus Christi, Cambridge, in May 1562, and the Londoner of the same name who was admitted to the Inner Temple in November 1565. His life is not firmly documented, however, until his marriage in Westminster to Elizabeth Marten on 14 June 1584. Three daughters, Anne, Honor and Dorothy, were christened between 1586 and 1596, and there was also a son. His earlier datable works include a *Walter Earle's pavan* for cittern, presumably written no later than 1581, the year the virginalist of that name died, and *The Countess of Pembroke's Funerals*, for lute or consort, surely commemorating the loss of the countess's father, mother and brother, all in the same year, 1586. His reputation abroad is attested in 1594 by a letter from Antwerp requesting copies of his bandora pieces.

Holborne's patrons may have included Thomas, Lord Burgh and Sir Richard Champernowne, to whom his 1597 and 1599 prints were respectively dedicated. There were also links with Sir Robert Cecil who paid Holborne for carrying letters to the United Provinces in 1599, and apparently again in 1602 when on 29 November Elizabeth wrote to Sir Robert expressing anxiety about her husband's health. Her fears were evidently justified, for the letter is endorsed with the 'primo Decembre 1602 Widow Olborne'.

Holborne may have intended his two published volumes, *The Ciththarn Schoole* and *Pavans, Galliards, Almains*, as comprehensive collected editions. He may even have had in mind a complementary lute and bandora volume, though there is no evidence to support this. Several pieces appear in more than one instrumentation. Some for plucked instruments are clearly arrangements of works originally for consort, but for others the reverse may be true. In all cases Holborne seems technically accomplished, perhaps painstaking rather than fluent, a view supported by the revisions he apparently made to his consort pavan *Decrevi* prior to publication. The structural demands of the longer, slow-moving compositions tend to expose limitations in his ability to sustain a distinctive melodic line. His music enjoyed only limited posthumous circulation: in Rosseter's *Lessons for Consort* (1609), Robert Dowland's two publications of 1610 (in which he is described as a Gentleman Usher, a statement unsupported by any corroborative evidence) and various continental sources. Today, his most successful and enduring works have proved to be the short, lively galliards, almains and similar pieces which abound in the consort print.

WORKS

Edition: *The Complete Works of Anthony Holborne*, HPM, i (1967) [lute, bandora]; v (1973) [cittern]

The Ciththarn Schoole (London, 1597/R); 58 works, ed. in HPM, v

Pavans, Galliards, Almains and Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musically Winde Instruments (London, 1599); 65 works, ed. B. Thomas (London, 1980)

My heavy sprite opprest with sorrowes might, v, lute, b, ed. in HPM, i

O Lord, whose grace no limits comprehend, *GB-Lbl* Add.15117 (doubtful)

5 mixed consort arrs.: 4 inc. in P. Rosseter, *Lessons for Consort* (London, 1609); 1 in *GB-Cu*, ed. in MB, xl (1977)

53 works for lute, ed. in HPM, i

15 works for bandora, ed. in HPM, i

4 works for cittern, ed. in HPM, v

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WARWICK EDWARDS

Holborne, William

(*fl* 1597). English composer, brother of [Antony Holborne](#). Nothing is known of him except for the six three-voice vocal compositions attached to Antony's *The Ciththarn Schoole* (1597/R; ed. M. Kanazawa, *Anthony Holborne: Complete Works*, Cambridge, MA, ii, 1973), where they are described as William's 'first fruites of composition'. Their style derives from Morley; all are binary compositions, as feeble as they are brief. The first and last are balletts. Their greatest interest lies in the reference in one piece to the death of the mysterious Bonny-Boots, a favourite but still unidentified courtier of Queen Elizabeth.

DAVID BROWN

Holbrooke, Joseph [Josef] (Charles)

(*b* Croydon, 5 July 1878; *d* London, 5 Aug 1958). English composer, conductor and pianist. A prominent figure in British musical life in the early decades of the 20th century, he was a great publicist for the cause of the British composer. Throughout his life he railed against public and institutional apathy towards native composition.

After studying at the RAM, Holbrooke's career was launched with the first performance of his dramatic musical representation of Edgar Allan Poe's *The Raven* at the Crystal Palace in 1900. Commissions of large-scale choral works for provincial festivals further established him as a young composer of great promise. Henry Wood and Thomas Beecham conducted premières of a number of his early orchestral and choral works, although later in life he and Beecham became estranged. It was Lord Howard de Walden (T.E. Ellis) who was the most influential figure in Holbrooke's career. Present at the 1908 première of the Second Symphony 'Apollo and the Seaman' (1907), he went on to provide generous financial support for performances and publications of Holbrooke's works. He also proved to be a powerful ally in Holbrooke's vigorous promotion of young British composers, underwriting concerts to showcase their works, and fostering Holbrooke's interest in Welsh subjects. Holbrooke's monumental operatic trilogy, *The Cauldron of Annwn* (1910–20), sets a cycle of librettos by Ellis, based on tales from Welsh mythology. Connections between the operas are underlined in the music by an extensive system of leitmotifs.

Although the length, large forces and complex librettos of *The Cauldron of Annwn* have made the trilogy difficult to revive, Holbrooke's reputation for large-scale works is unjustified. The majority of his compositions are scored for standard orchestral resources, and some of his finest music is for chamber ensemble. The works of Poe inspired him throughout his career in orchestral poems – especially *The Bells* and *Ulalume* (both 1903) – vocal works, instrumental pieces and ballets. He wrote idiomatically for instruments in smaller ensembles and produced a number of appealing works for the clarinet that feature sweeping melodies and piquant harmonies. He also wrote extensively for the piano.

Holbrooke's idiom is characterized by its accessibility and melodic appeal. A number of works employ Welsh folk melody or show the influence of music he heard while travelling abroad. His compositions exhibit full recourse to chromatic harmony and some imaginative delays of dissonance resolution. In the symphonic poems his gift for pictorial representation is most readily apparent; music follows text almost in the manner of a film score. Consequently, these works tend to be episodic and occasionally disjunct. While formulaic tendencies appear in his string writing, his brass writing can be masterful and vibrant. His chosen literary sources, often intense or even macabre, inspired music that is equally fraught, eloquently capturing the dramatic suspense.

Holbrooke continued to compose into the 1940s, although performances of his works were unusual after World War II. At the end of the 20th century re-releases and new recordings of his compositions began to appear.

WORKS

(selective list)

stage

Pierrot and Pierrette (lyrical drama, 2 scenes, W.E. Grogan), op.36, 1908, London, 11 Nov 1909, rev. as *The Stranger*, Liverpool, Oct 1924

Dylan: Son of the Wave (music drama, 3, T.E. Ellis [Lord Howard de Walden], after *The Mabinogion*), op.53, 1910, London, 4 July 1914 [pt 2 of trilogy *The Cauldron of Annwn*]

The Children of Don (music drama, prol, 3, Ellis, after *The Mabinogion*), op.56, 1912, London, 12 June 1912 [pt 1 of trilogy *The Cauldron of Annwn*]

The Enchanter (op-ballet, 3, D. Malloch, after M. Rabinoff), op.70, 1914, London, 1914 [as *The Wizard*], Chicago, 1915

Bronwen (music drama, 3, Ellis, after *The Mabinogion*), op.75, 1920, Huddersfield, 1 Feb 1929 [pt 3 of trilogy *The Cauldron of Annwn*]

The Snob (operetta, 1, C. McEvoy, G.K. Chesterton and H.H. Ryan), op.114, 1920s

The Sailor's Arms (operetta, A.P. Herbert), op.105, 1930, Guildford, 25 Nov 1932

Tamlane (op-ballet), op.132, 1943

Ballets: Coromanthe, op.61, late 1910s; The Moth and the Flame, op.62, late 1910s; The Masque of the Red Death, op.65, 1913; Pandora, 1919; Aucassin and Nicolette, op.115, 1935

other works

Orch: The Raven, sym. poem, after E.A. Poe, op.25, 1900; Three Blind Mice Variations, op.37, 1900; The Viking, sym. poem, after H.W. Longfellow: *The Skeleton in Armour*, op.32, 1901; Queen Mab (W. Shakespeare), op.45, chorus ad lib, orch, 1902; The Bells (Poe), sym. poem, op.50, chorus, orch, 1903; Ulalume, sym. poem, op.35, 1903 [after Poe]; Byron (J. Keats), sym. poem, op.39, chorus ad lib, orch, 1904; Les hommages, suite, op.40, 1904; Auld Lang Syne Variations, op.60, 1906; Sym. no.1 'Homage to E.A. Poe – a Dramatic Choral Sym.' (Poe), op.51, chorus, orch, 1907; Sym. no.2 'Apollo and the Seaman – an Illuminated Sym.' (F.H. Trench), op.48, chorus, orch, 1907; Pf Conc. no.1 'The Song of Gwyn-ap-Nudd', after T.E. Ellis, f, op.52, 1908; Vn Conc. 'The Grasshopper' ('The Lyrical'), F, op.59, 1909, rev. 1916, 1928; The Birds of Rhiannon, op.87, 1920; Fantasy 'The Wild Fowl', op.56b, 1920s; Sym. no.3 'Ships', e, op.90, 1925; Sax Conc. B♭, op.88, 1927; Pf Conc. no.2 'L'orient', op.100, 1928; Sym. no.5 'Wild Wales', op.106, brass band, 1930s; Amontillado, dramatic ov., op.123, 1935; Vc Conc. 'The Cambrian', E♭, op.103, 1936; Double Conc. 'Tamerlane', after Poe, op.119, cl/sax/vn, bn/vc, small orch, 1939; Quadruple Conc., op.133, fl, cl, eng hn, bn, orch, late 1940s; marches, suite and other works for brass, military and dance band

Chbr and solo inst: Miniature Characteristic Suite, op.33b, wind qnt, 1897; Sextet 'Israfel', op.33a, pf, wind/str insts, 1901; Pf Qt 'Byron', d, op.31, 1902; Str Sextet 'Henry Vaughan', D, op.43, 1902; Fantasie-Sonate, op.19, vc, pf, 1904; Pf Qnt 'Diabolique', op.44, 1904; Pf Qt, op.21, 1905; Sextet 'In Memoriam', op.46, str qt, db, pf, 1905; Qnt 'Apollo', op.51b, 4 cl, pf, 1907; Cl Qnt no.2 'Ligeia' ('Fate'), g, op.27, 1910; Nocturne 'Fairylane', op.57, ob, cl/va, pf, 1912; Str Qt no.3 'Pickwick Club', op.68, 1916; Celtic Suite, op.72, vn, pf, 1917; Vn Sonata no.3 'Orientale', op.83, 1926; Phryne, op.89b, cl, pf, 1930s; Bn Qnt 'Eleonora', op.134, 1940s; Octet, op.135, ob, eng hn, cl, b cl, bn, db, hn, early 1940s; many pf works, incl. 2 fantasie-sonatas, 8 nocturnes, 4 Cambrian Ballades, suites, other works; suites for org

Works for unaccompanied chorus

Songs, incl. Annabel Lee (Poe), op.41a, 1v, pf/orch; Marino Faliero (Byron), op.41b, 1v, pf/orch; many others with pf/inst acc.

MSS in AUS-PVgm

Principal publishers: Blenheim, Novello, Modern Music Library

Principal recording companies: Marco Polo, Symposium

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M. Freeman: 'Joseph Holbrooke and Wales', *British Music Society Newsletter*, no.62 (1994), 27–30

ANNE-MARIE FORBES (work-list, bibliography with ROB BARNETT)

Holcombe, Henry

(d London, before 3 Aug 1756). English singer and composer. Although Burney wrote that he was 'brought up in Salisbury Cathedral', there is no record of his being a chorister there. He sang at Drury Lane from February 1705, billed first as the 'new Boy', often performing Purcell's music, including Cupid in the masque in *Timon of Athens*. He had substantial roles in two English operas in the Italian style, Prenesto in Giovanni Bononcini's *Camilla* (1706) and the Page in Thomas Clayton's *Rosamond* (1707). He later taught the harpsichord and singing and made some concert appearances. Mrs Pendarves (later Mrs Delany) was 'very well pleased' at his benefit in February 1729, when he sang six songs.

Holcombe composed a number of songs that were published separately, with *Duke upon Duke* and *Arno's Vale* appearing in several editions. A set of six violin sonatas was published (London, 1745), as well as two collections of songs and cantatas: *The Garland* (London, 1748) and *The Musical Medley*, which he advertised as being available from his lodgings in November 1755.

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LS

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OLIVE BALDWIN, THELMA WILSON

Holden, John

(*d* Glasgow, c1771). ?Scottish writer on the theory of music. From 1765 to 1770 he was associated with the University of Glasgow, for the chapel of which he compiled *A Collection of Church-Music* (Glasgow, 1766). In the same year he published by subscription the first part of a two-part treatise, the two parts together appearing as *An Essay Towards a Rational System of Music* (Glasgow, 1770, 2/1807). Although Holden summarised current knowledge about sound, including harmonic theory, sound perception, the co-vibration of partials and difference tones, he derived his principles for the practice of music from the 'natural' propensities of the human mind, consciousness and common sense. His *Essay* is thus the first systematic treatise on music founded upon Scottish commonsense philosophy.

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JAMIE C. KASSLER

Holden, Oliver

(*b* Shirley, MA, 18 Sept 1765; *d* Charlestown, MA, 4 Sept 1844). American composer and tune book compiler. After serving in the Revolutionary War he settled in Charlestown and worked for a time as a carpenter. By the early 1790s he had become a prominent public figure there, through being involved in extensive land dealings. He founded a church and served as its minister, and was also a town official (selectman, assessor, justice of the peace) and a representative to the Massachusetts legislature. Holden's early musical training consisted of two months' instruction in a singing school in 1783. He began to teach singing schools of his own in the same year, and his first published tunes appeared in *The Federal Harmony* (Boston, 1788). From 1792 to 1807 he taught singing schools, composed prolifically (his published compositions consist of at least 245 works, including 12 anthems and eight odes), and compiled more than a dozen anthologies, including the last three editions of *The Worcester Collection* (Worcester, MA, 1797–1803), which was perhaps the widest-selling American sacred tune book of its day. Holden was called upon several times to furnish music for special occasions: for the memorial service for George Washington on 22 February 1800 he brought out *A Dirge, or Sepulchral Service* (Boston, 1800). His 'Coronation' is the only hymn tune

by an 18th-century New Englander still found in most present-day Protestant hymnals.

Holden's published music tends to follow European theoretical principles more closely than does that of his native-born contemporaries. He joined Hans Gram and Samuel Holyoke as co-author of the pro-European *Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music* (Boston, 1795), and in the 1790s sided with the reform movement. In later tune books such as *The Charlestown Collection* (Boston, 1803), however, Holden occasionally cultivated a more folk-influenced style, perhaps to appeal to growing rurally active denominations such as the Baptists, to whose religion Holden had converted. The Boston Public Library owns an important Holden letter; a handful of music manuscripts and a chamber organ that once belonged to Holden may be found in the collections of the Bostonian Society.

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RICHARD CRAWFORD/NYM COOKE

Holden, Smollet

(d Dublin, 1813). Irish composer, music publisher and instrument maker. George Petrie considered him to have been the 'most eminent British composer of military music in his time'. *A Collection of Quick and Slow Marches, Troops &c.* can be dated 1795–8. A square piano dated 1796 bears Holden's name (possibly as seller rather than maker). In 1805, described as a 'military music master and instrument maker', he had premises in Arran Quay, Dublin. Nothing further is known about Holden's apparent activities as an instrument maker. In 1806 he moved to Parliament Street, where he opened a music shop and began publishing, largely his own music although this continued to be issued by other Dublin publishers. On his death the business was continued by his widow until about 1818. Holden's publications included *A Collection of Old Established Irish Slow and Quick Tunes* (c1807); many of the airs may have been collected by his son Francis Holden. The elder Holden published two more collections of Irish music (issued periodically), collections of Welsh tunes, masonic songs and country dances, numbers of marches and quick steps, often dedicated to specific regiments and corps, and many individual songs and other instrumental pieces.

LASAIRÍONA DUIGNAN/BARRA R. BOYDELL

Holder, William

(*b* Southwell, Notts., 1616; *d* Hertford, 24 Jan 1697/8). English clergyman, mathematician and musician. He entered Pembroke College, Cambridge, in 1633, receiving the BA degree in 1636 and the MA four years later. He was a Fellow of the college from 1640 to 1642, although he was ordained deacon of Lincoln Cathedral in 1640 and probably held a number of other livings as well. During the Civil War he moved to Oxford; he was also installed as a canon of Ely Cathedral, though he did not take up his appointment there until the Restoration. He became a Doctor of Divinity of Oxford University in 1660, and for his theoretical work on speech and music was elected a Fellow of the recently founded Royal Society in 1663. On 16 October 1672 he was made a canon of St Paul's Cathedral and on 2 September 1674 was appointed sub-dean of the Chapel Royal. In his execution of the duties of this office he was an advocate of strict rule, and his iron discipline in the conduct of services earned him the nickname of 'Mr Snub-Dean' from Michael Wise. He was married to Susanna, the sister of Sir Christopher Wren. Holder had a considerable influence in the education of Wren. Both Holder and his wife are buried in the crypt of St Paul's. Their son, also named William, was a chorister in the Chapel Royal.

Holder's church music is of little account, but it shows that although he was an amateur musician he was no mere sciolist and could compose in the Restoration idiom with fluency and competence, if with little individuality. Ten anthems and an Evening Service in C survive (*GB-Cu, Lbl* Harl. 7338–9). His *Treatise on the Natural Grounds and Principles of Harmony*, apparently written primarily for the instruction of members of the Chapel Royal choir, was censured by North for its obscurity and praised by Burney and Hawkins for its clarity, though North may be considered biased in the matter, since he regarded Holder's work as being no more than an offshoot of his brother Francis's *Philosophical Essay*. Hawkins quotes from Holder's treatise and accounts for Holder's influence on the 18th-century theorist, Alexander Malcolm. Holder's originality in his *Treatise* lies in his explanations of the physics and acoustics of music, making a link with Galileo's isochronism theory of the pendulum. In 1659 Holder became widely known as the speech teacher of a deaf-mute named Alexander Popham. His *Elements of Speech* was published ten years later. However, it is for the *Treatise* that Holder will be chiefly remembered; its preoccupation with the physical basis of music is typical of the growing spirit of scientific inquiry of the period and of the Age of Reason that brought the arts as well as the sciences within the scope of such inquiry. Its remarks on mean-tone tuning are also of some value in any consideration of the tuning of keyboard instruments at the time.

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- Elements of Speech* (London, 1669/R)
- A Treatise on the Natural Grounds and Principles of Harmony* (London, 1693 [dated 1694], enlarged 2/1731 by G. Keller)
- A Discourse Concerning Time* (London, 1694)
- Extracts from Holder's contributions to the *Transactions of the Royal Society*, *GB-Lbl* Add.4921
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MICHAEL TILMOUTH/JEROME STANLEY

Holdheim, Theodore

(*b* Berlin, 1923; *d* Israel, 1985). Israeli composer of German birth. Following the Nazi ascension to power in Germany (1933), he emigrated to Palestine, where he joined the socialist youth movement Hashomer Hatzair, an organization that guided his ideological and professional way of life. From 1943 he belonged to the kibbutz Beit Alpha in the Valley of Jezre'el. His composition teachers included Edel, Rosowsky, Boskovitch and others. After further study at the Juilliard School (1952–4), he completed a degree in physics and chemistry at Hebrew University, where he went on to train music and science teachers in the School of Education. His deep community involvement inspired him to write functional music for kibbutz festivities; he also directed the kibbutz choir and various instrumental ensembles. Ideologically opposed to the avant garde, he wrote communicative and easily accessible music. His style, influenced by Bach, Brahms, Debussy and Hindemith, is based on the meticulous development of motives, sometimes of Jewish traditional or Israeli folk origin. In 1978 his wind trio *Seven Combinations* won the Libersohn Prize.

WORKS

(selective list)

Ops and cants.: Choreographic Cant., SATB, chbr orch (1956); Kiryah Yefefiya [A City of Beauty] (S. Shabazi), SATB (1956); Continua (A. Aharoni), 1960; LeOlam nashir lamaim [We Shall Always Sing in the Rain] (Y. and A. Sened)

Other works: Str Qt (1954); Sonata, tpt, pf (1958); 12 Miniatures, pf (1961); Brass Qt (1966); Qnt, ob, cl, hn, tpt, pf (1968); Seven Combinations, ob, cl, bn, 1978

Principal publishers: Merkaz LeTarbut, IMI

JEHOASH HIRSHBERG

Holdich, George Maydwell

(*b* Maydwell, Northants., 1816; *d* Forest Hill, London, 1896). English organ builder. He established himself in London in 1837 at 12 Greek Street, Soho, moving in 1854 to 4 Judd Place East, King's Cross, and in the 1860s to Liverpool Road, Islington. The business was sold in 1894 to Eustace

Ingram. Holdich is chiefly remembered as a builder of distinguished small church organs. A number survive in country churches, especially in Northamptonshire and in the neighbouring counties. The earlier examples have neat Gothic or neo-classical cases, and the tonal schemes of all but the smallest instruments have properly developed choruses, frequently capped with a two-rank mixture, and including an independent tierce. More ambitious instruments have a short-compass Swell, sometimes with the characteristic Double Dulciana. To extend the scope of the small organ, in 1843 Holdich adapted the 'Diaocton', an octave coupler with an extra octave of pipes at the top of the compass.

Holdich's larger organs were not as successful as the smaller ones. His most important work, the Lichfield Cathedral organ (1861), had a 10-stop Pedal Organ with two mixtures, a complete 32' flue chorus and two reeds, but in other respects (stops drawing in halves, no 16' manual reed, a choir organ which could have been designed 50 years before) it underlined his essential conservatism. Surviving instruments include those at Redenhall, Norfolk (1843), and Easton-on-the-Hill, Northamptonshire (1850).

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NICHOLAS THISTLETHWAITE

Hole, William

(*f* London, 1612–18). English engraver. He engraved the plates for *Parthenia, or The Maydenhead of the First Musicke that ever was Printed for the Virginalls* (c1612), and Angelo Notari's *Prime musiche* (c1613), the earliest engraved music to be published in England. A Robert Hole has been thought to have been the engraver of *Parthenia In-Violata* (1614), but that is now seen to be the work of several hands. The title-page states that the music was 'selected out of the Compositions of the most famous ... by Robert Hole'.

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R.J. Wolfe: 'Parthenia In-Violata: a Seventeenth-Century Folio-Form Quarto', *ibid.*, 347–64

MIRIAM MILLER

Holeček, Alfred

(*b* Kharkiv, 6 May 1907; *d* Prague, 8 Feb 1989). Czech pianist. He studied the piano at the Prague Conservatory under Ludmila Urbanová (1923–30) and in Vilém Kurz's masterclasses (1930–31). From the outset he specialized in chamber music and piano accompaniment. His début was in 1931 with the violinist Jan Kubelík, whose accompanist he was until Kubelík's death in 1940. From 1931 to 1934 they made a concert tour

through Europe, southern Africa and the Near East. Holeček's ability to sight-read even the most complex modern scores, his versatility and his ability to become an equal partner made him a sought-after accompanist for singers and instrumentalists alike: he gave concerts with Josef Suk, Campoli, David Oistrakh, Szeryng, Chuchro, Rostropovich, Fournier, Navarra, Tortelier and Woytowicz among others; and he made recordings with many of these artists. From 1939 to 1950 he taught the piano and piano accompaniment at the Prague Conservatory, and from 1946 taught chamber music at the Prague Academy of Musical Arts, where he was dean of the music faculty from 1970 to 1973.

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J. Šmolík: *Alfred Holeček* (Prague, 1989)

ALENA NĚMCOVÁ

Holewa, Hans

(*b* Vienna, 26 May 1905; *d* Stockholm, 26 April 1991). Swedish composer of Austrian birth. After studying conducting at the Vienna Conservatory, where he was also a pupil of Heinz (piano and theory), he was appointed répétiteur at the Volksoper and later musical director of the Theater für 49 and other theatres. In 1937 he arrived in Sweden, where he promoted new music, introducing Webern's Violin Pieces op.7 in the same year; during the 1940s he was indefatigable in his work as a composer, pianist and writer. He began to use 12-note techniques in 1939, but not until 1959 did he make a mark as a composer in Sweden with the publication of the String Trio. Thereafter his intense and strongly disciplined music gradually acquired an increasingly striking lyricism. In a stream of creativity he produced, among numerous smaller works, six symphonies, the third with a vocalizing soprano, a stringent Cello Concerto, 4 cadenzas for cello and orchestra, three impressive piano concertos and a concerto for two pianos and strings, concluding by offering his musical, and atheistic, credo in two deeply touching works, the opera *Apollo's förvandling* and the dramatic episode *Vittnet*. He was a member of the Swedish Royal Academy of Music.

WORKS

(selective list)

Stage: *Apollo's förvandling* (op, Holewa), 1967–71; *Vittnet* [The Witness] (dramatic episode, Holewa), 1980–81

Syms.: 1948, 1976, 1977, 1980, 1983, 1985–6

Other orch: 4 Small Marches, 1940; Variations, pf, orch, 1942; Vn Conc., 1963; Composition, 1965; 4 cadenze, vc, orch, 1968; Movimento espressivo, 1971; Pf Conc. no.1, 1972; Conc., 2 pf, str, 1975; Pf Conc. no.2, 1980–81; Pf Conc. no.3, 1984–5

Vocal: Och vilar inom oss (cant., E. Lindegren), 1953; 2 Poems (E. Blomberg), chorus, perc, 1963; Som om en mening fanns (Holęwa), chorus, pf, perc, 1970; 5 Poems (E.B. Strandmark), S, wind qnt, 1979; Lyrisk dialog (textless), S, vc, 1983; 3 humoresker (Holęwa), 1v, pf, 1984; När ingen mun berättar mer (Holęwa), SATB, 2 cl, 2 bn, 1985; Tröst och förtröstans ord (cant., Holęwa), Mez, Bar, chorus, speaking chorus, orch, 1988

Chbr and ens: Str Qt, 1939; Sonatina, fl, pf, 1947; 13 Pieces, str qt, 1948; Music for 2 Pf, 1949; Str Trio, 1959; Concertino no.1, ens, 1960; Miniatures, str qt, 1961; Str Duos, 1962; Qnt, cl, trbn, perc, pf, vc, 1962; Concertino no.2, ens, 1964; Chbr Music I, vc, pf, 1964; Lyrical Dialogues, cl, pf, 1964; Str Qt, 1965; Concertino no.3, ens, 1966; Suite, ob, va, b cl, 1972; Chbr Music II, vc, pf, 1973; Concertino no.3 'Nonett für 3 Terzette', fl, ob, bn, gui, hp, hpd, vn, va, vc, 1974; Con quattro flauti, 4 fl, perc, 1975; 3 lamenti, cornet, a sax, bn, 1976; Arietta och capriccio, fl, hp, 1978; Concertino no.4, 14 insts, 1978; Concertino no.5, 14 insts, 1979; Kvartett, ob, str trio, 1979; Concertino no.6, cl, vn, str, 1981; Little Serenade, fl, va, gui, 1981–2; Wind Qnt, 1982; Oktett, cl, hn, bn, 2 vn, va, vc, db, 1982; Concertino no.7, hpd, chbr ens, 1983; Duettino no.1, vn, gui, 1983; Sonatsats, str qt, 1984; Trio, cl, vc, pf, 1984; Concertino no.8, gui, fl, cl, hn, vn, va, vc, 1985; Duettino no.3, va, gui, 1985; Invention über die fünfstimmigen Akkorde (2 vn, 2 va, vc)/ens ad lib, 1985; Sonata, vn, pf, 1985; Trio 'Inventioner', vn, vc, pf, 1986; Concertino no.9, S vocalise, ens, 1987; Kvartett, fl, ob, vc, pf, 1988

Solo inst: Pf Sonata, 1940; Pf Sonatina, 1943; Small Suite, pf, 1947; Sonata, vc, 1952; Sonata, vn, 1960; Invenzione, pf, 1973; Notturmi per gli espulsi, hpd, 1976; Rondo bisbigliando, hpd, 1979; Fantasia e ricercare, gui, 1982; Ballad i fyra strofer, pf, 1983; Fantasia semplice, org, 1985

Principal publisher: Suecia

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- 'Reaktion på kritik', *Nutida musik*, xvii/4 (1973–4), 44–5
 'Pianokonsert nr 2', *Nutida musik*, xxv/3 (1982–3), 44–9
 'Osystematiska försök till redogörelse för min synpunkter på tolvtons handhavande', *Årsskrift*, Kungliga musikaliska akademien (1990), 39–64

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M. Rying: 'Fäst Orfeus lyra uppå himmelen', *Nutida musik*, xviii/2 (1974–5), 26–9
S. Sagvik: 'En inerlig lyriker', *Nutida musik*, xxxvi/2 (1992–3), 44–6

ROLF HAGLUND

Holiday, Billie [Fagan, Eleanora; Harris, Elinore; Lady Day]

(b Philadelphia, 7 April 1915; d New York, 17 July 1959). American jazz singer. Her early life is obscure, as the account given in her autobiography, *Lady Sings the Blues*, is inaccurate. Her father abandoned the family early and refused to acknowledge his daughter until after her first success. At some point in her childhood her mother moved to New York, leaving her in the care of her relatives who, according to Holiday, mistreated her. She did menial work, had little schooling, and in 1928 went to New York to join her mother. Again according to her own story she was recruited for a brothel, and was eventually jailed briefly for prostitution. At some point after 1930 she began singing at a small club in Brooklyn, and in a year or so moved to Pod's and Jerry's, a Harlem club well known to jazz enthusiasts. In 1933 she was working in another Harlem club, Monette's, where she was discovered by the producer and talent scout John Hammond. Hammond immediately arranged three recording sessions for her with Benny Goodman and found engagements for her in New York clubs. In 1935 he began recording her regularly, usually under the direction of Teddy Wilson, with studio bands that included many of the finest jazz musicians of the day. These recordings, made between 1935 and 1942, constitute a major body of jazz music; many include work by Lester Young, with whom Holiday had particular empathy. Though aimed mainly at the black jukebox audience, the recordings caught the attention of musicians throughout the USA, and soon other singers were working in Holiday's light, rhythmic manner.

Popularity with a wider audience came more slowly. Holiday joined Count Basie in 1937 and Artie Shaw in 1938, becoming one of the first black singers to be featured with a white orchestra. Then, in 1939, she began an engagement at Cafe Society (Downtown), an interracial night club in Greenwich Village which quickly became fashionable with intellectuals and the *haut monde*, especially those on the political left. At about the same time she recorded for Commodore a song about the lynching of blacks called *Strange Fruit*; it was admired by intellectuals, and very quickly Holiday began to acquire a popular following. She started to have success with slow, melancholy songs of unrequited love, particularly *Gloomy Sunday* (1941, OK), a suicide song, and *Lover Man* (1944, Decca). By the end of the 1940s she was a popular star, and in 1946 took part in the film *New Orleans* with Louis Armstrong and Kid Ory.

At the same time Holiday's private life was deteriorating. She started using hard drugs in the early 1940s and was jailed on drug charges in 1947 after a highly publicized trial. She compulsively attached herself to men who mistreated her, and she began drinking heavily. Her health suffered; she lost most of her by then substantial earnings, and her voice coarsened through age and mistreatment. Although she continued to sing and record, and to tour frequently until the mid-1950s, it was no longer with her former spirit and skill.

Holiday is often considered the foremost female singer in jazz history, a view substantiated by her influence on later singers. Her important work is found in the group recordings made, mostly for Hammond, between 1936 and 1944. Her vehicles were mainly popular love songs, some of them long forgotten, others among the best of the time. Her voice was light and untrained, but she had a fine natural ear to compensate for her lack of musical education. She always acknowledged her debt to Armstrong for her singing style, and it is certainly in emulation of him that she detached her melody line from the ground beat, stretching or condensing the figures of the melody, as on the opening of *Did I remember?* (1936, Voc./OK). More than nearly any other singer, Holiday phrased her performances in the manner of a jazz instrumental soloist, and accordingly she has to be seen as a complete jazz musician and not merely a singer. Nevertheless, her voice, even in the light and lively numbers she often sang during her early period, carried a wounded poignancy which was part of her attraction for general audiences. Although Holiday claimed also to have taken Bessie Smith as her model, she sang few blues, and none in the powerful, weighted manner of Smith. She was, however, a fine blues singer, as for example on *Fine and Mellow* (1939, Com.), which she built around blue thirds descending to seconds to create an endless tension perfectly suited to the forlorn text.

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D. Clarke: *Wishing on the Moon: the Life and Times of Billie Holiday* (London, 1994)

S. Nicholson: *Billie Holiday* (London, 1995)

JAMES LINCOLN COLLIER

Höll, Hartmut

(b Heilbronn, 24 Nov 1952). German pianist. He trained in Stuttgart, Milan and Munich, specializing in song accompaniment. From the time of his début in 1973 he has worked closely with the soprano (later mezzo-soprano) Mitsuko Shirai, winning the Hugo Wolf Competition in Vienna, the Robert Schumann Competition at Zwickau (1974) and international prizes in 1976 at Athens and 's-Hertogenbosch. For many years their recitals have been acclaimed throughout Europe and the USA as well as in Japan, the Middle East and South America. They have also recorded extensively together in thoughtfully planned programmes covering a wide and enterprising repertory. From 1982 until the singer's retirement in 1993, he

was a frequent accompanist to Dietrich Fischer-Dieskau, their recording of Beethoven's songs winning especial praise for Höll's finely shaded playing. Another close associate has been the viola player Tabea Zimmermann, and they too have made some remarkable recordings, including sonatas by Brahms and Shostakovich, the latter particularly impressive in its comfortless strength. A respected teacher, Höll is professor at Karlsruhe and visiting professor at Salzburg and Helsinki. He also serves as artistic director of the International Hugo Wolf Academy at Stuttgart.

J.B. STEANE

Holl, Robert

(b Rotterdam, 10 March 1947). Dutch bass-baritone. After studying in the Netherlands he won first prize at the 1971 's-Hertogenbosch competition and went to study further with Hans Hotter in Munich, where he won first prize in the ARD Competition the following year. Engaged at the Staatsoper there from 1973 to 1975, he sang roles such as the Commendatore, the Doctor (*Pelléas et Melisande*) and Padre Guardiano (*La forza del destino*). Since 1975 he has devoted himself mainly to concert and recital work, appearing at the Vienna, Salzburg, Holland and Seville festivals and taking part in the Schubertiade at Hohenems. Holl is a sympathetic Bach singer, as can be heard in his recordings of the Passions, the B minor Mass and several cantatas, and brings authority and nobility of line to such works as Haydn's *The Creation* and *The Seasons*, Beethoven's *Missa solennis* and Shostakovich's Symphony no.13. His soft-grained yet sonorous voice and expressive diction are also heard to advantage in lieder, and he has made impressive recordings of songs by Schubert, Brahms, Wolf and Pfitzner.

ELIZABETH FORBES/R

Hollaender.

German family of composers and musicians.

- (1) Gustav Hollaender [Holländer]
- (2) Victor Hollaender [Holländer] [Tolveno, Arricha del]
- (3) Friedrich Hollaender

GAYNOR G. JONES(1), THOMAS L. GAYDA(2,3)

Hollaender

(1) Gustav Hollaender [Holländer]

(b Leobschütz [now Głubczyce], Upper Silesia, 15 Feb 1855; d Berlin, 4 Dec 1915). Violinist, teacher and composer. His father, a doctor, first taught him the violin. At the age of 12 he entered the Leipzig Conservatory to study with Ferdinand David for two years. Later he studied the violin with Joachim and composition with Friedrich Kiel at the Hochschule für Musik in Berlin. With the cellist Heinrich Grünfeld and the pianist Xaver Scharwenka, in 1878 he founded the Berlin subscription concerts for chamber music. He became leader of the Gürzenich Orchestra in 1881 and taught the violin at the conservatory in Cologne. In 1884 he was appointed royal chamber

musician of the Berlin court opera orchestra and in 1885 became head of the violin faculty of Kullak's Neue Akademie der Tonkunst. He made several concert tours, including one with Carlotta Patti to Austria. He became leader of the Cologne municipal theatre orchestra in 1884, and after the retirement of Georg Joseph Japhas he took over the leadership of the Professors String Quartet. He was director of the Stern Conservatory from 1895 until his death. His compositions consist chiefly of works for the violin (many of them miniatures), mostly with piano accompaniment but some with orchestra, including three concertos. He also wrote a few cello pieces and vocal duets.

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Hollaender

(2) Victor Hollaender [Holländer] [Tolveno, Arricha del]

(b Loebeschütz, Upper Silesia [now Głubczyce, Poland], 20 April 1866; d Hollywood, CA, 24 Oct 1940). Composer and conductor, brother of (1) Gustav Hollaender. Together with Paul Lincke, Victor Hollaender is considered the grandfather of the Berlin operetta at the turn of the century. He studied piano and composition with Kullak in Berlin, when he composed his first operetta *Primanerliebe*. From 1886 he conducted in Hamburg, Budapest, Marienbad and later in Milwaukee and Chicago. Upon his return to Europe Hollaender conducted at concerts and theatres in London for six years, then took a post as teacher at the Stern Conservatory in Berlin, which was run by his brother Gustav, who made Victor deputy director in 1897. From 1901 to 1913 he was a conductor and house composer for the Metropoltheater in Berlin and from 1908 conductor at the Neue Operettentheater. Among Hollaender's most successful operettas are *Carmosinella* (1887), *The Bey of Morocco* (1894), *Double Dealings* (1898), *San-Lin* (1898), *Der Sonnenvogel* (1907), *Der Regimentspapa* (1914) and the seven revues for the Metropoltheater in collaboration with the librettist Julius Freund, the most popular being *Auf ins Metropol* (1905) and *Der Teufel lacht dazu* (1906).

In 1934 he followed his son Friedrich to the USA. He sometimes wrote under the pseudonym Arricha del Tolveno, and also composed the oratorio *Die Jugend Samuels*, a pantomime *Sumurun*, songs and piano pieces. For further information see ed. J.H. Traber and E. Weingarten: *Verdrängte Musik: Berliner Komponisten in Exil* (Berlin, 1987) and N. Lincke: 'Singspiel – Operette – Musical: die heitere Muse in Böhmen/Mähren/Schlesien', *Die Musikalischen Wechselbeziehungen Schleisen-Osterreich*, ed. G. Pankalla (Dülmen, 1977), 77–105.

Hollaender

(3) Friedrich Hollaender

(b London, 18 Oct 1896; d Munich, 18 Jan 1976). Composer, pianist and lyricist, son of (2) Victor Hollaender. While attending the Berlin Hochschule

für Musik and the Stern Conservatory, he was awarded an honorary scholarship (1913) to study with Humperdinck. After the war he started his professional career in Berlin, writing music for productions by Max Reinhardt at his cabaret Schall und Rauch. Throughout the 1920s Hollaender became one of the most sought-after musical talents for Berlin cabaret. Best remembered of his vast output of songs and cabaret chansons are those which reflected life in a post-war Germany troubled by inflation and political upheavals, and whose aggressive lyrics were often provided by Klabund, Kurt Tucholsky and Walter Mehring. The songs epitomized the Zeitgeist of the Weimar Republic and reached an artistic level beyond the transience of daily satire. With the Kabarettrevue he created a new form with integrated plots, on which he frequently collaborated with Rudolf Nelson and Marcellus Schiffer. In 1931 he opened his own cabaret, the Tingeltangel, whose productions, like *Spuk in der Villa Stern* and *Höchste Eisenbahn*, were stinging satires on the rise of fascism, yet with a distinctively melancholic undertone.

In 1929 Hollaender began writing for films, gaining an immediate triumph with songs for Marlene Dietrich, such as *Falling in Love Again*, in *Der Blaue Engel*. After his emigration in 1933 and a brief sojourn in Paris he moved to Hollywood, providing the music for some 120 films over the next 20 years. His best-known works were again for Dietrich, in *Desire* (including *Awake in a Dream*; 1936), *Destry Rides Again* (including *The Boys in the Backroom*; 1939), *Manpower* (1941) and *A Foreign Affair* (including *Black Market*; 1948). Hollaender returned to Germany in 1955 and continued to write music, songs and other vocal works, as well as the autobiography *Mein Leben in Text und Musik* (Munich, 1965). Along with Heymann and Spoliansky, he is considered the creator of the cabaret of the Weimar Republic, showing equally prolific talents as both composer and lyricist.

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(selective list)

Revue (music by Hollaender): Das habe ich mir gedacht, collab. M. Spoliansky, 1924; Hetärengespräche, 1926; Laterna Magica, 1926; Bei uns um die Gedächtniskirche rum, 1927; Du bist Du!, 1927; Was Sie wollen, 1927; Bitte einsteigen, 1928; Es kommt jeder dran, 1928; Spuk in der Villa Stern, 1931; Höchste Eisenbahn, 1932; Hoppla, aufs Sofa, 1957; Der grosse Dreh, 1958; Es ist Angerichtet, 1958; Rauf und Runter, 1959; Futschikato, 1961

Revue (text by Hollaender; all music by R. Nelson): Madame Revue, collab. H.H. Zerlett, 1925; Das spricht Bände, 1929; Der rote Faden, collab. M. Schiffer, 1930; Quick, collab. Schiffer, 1930

Other stage works: Die vier Temperamente (ballet), 1922; Die Fromme Helene, 1923; Ich tanze um di Welt mit Dir, 1929; Frankensteins unheimliche Geschichten, 1932; Scherzo, 1956; Adam und Eva; Der Barbier von Berriac (op. 1); Das Blaue vom Himmel; Majestät macht Revolution

Incid music: Die Wupper (E. Lasker-Schüler), 1919; Lysistrata (Aristophanes), 1920; Masse Mensch (E. Toller), 1921; Die Kaiserin von Neufundland (F. Wedekind), 1923; Bourgeois bleibt Bourgeois (Toller and U. Hasenclever), 1924; Die Schöne Galathée, 1928; Das Sonnenspektrum (Wedekind), 1928; Phäa (F. von Unruh), 1930; Nina (B. Frank), 1931

Film (Germany): Kreuzzug des Weibes, 1926; Der blaue Engel, 1929–30; Der grosse Sehnsucht, 1930; Einbrecher, 1930; Das lied vom Leben, 1931; Der Mann,

1931; Der seinen Mörder sucht, 1931; Stürme der Leidenschaft, 1932; Ich und die Kaiserin, collab. F. Waxman, 1933; Das Spukschloss im Spessart, 1960

Film (USA): Song of Songs, 1933; I am Suzanne, 1934; The Crusaders, 1935; Paris in Spring, 1935; Shanghai, 1935; Anything Goes, collab. V. Young, 1936; Desire, 1936; The Jungle Princess, 1936; The Moon's Our Home, 1936; Poppy, 1936; Angel, 1937; Artists and Models, collab. Young, 1937; Champagne Waltz, 1937; One Hundred Men and a Girl, 1937; This Way Please, collab. S. Coslow, 1937; True Confession, 1937; Bluebeard's Eighth Wife, collab. W.R. Heymann, 1938; Coconut Grove, 1938; Her Jungle Love, 1938; You and Me, 1938; Destry Rides Again, 1939; Island of Lost Men, 1939; Man About Town, 1939; Midnight, 1939; Zara, 1939

Arise My Love, 1940; The Great McGinty, 1940; Moon over Burma, 1940; A Night at Earl Carroll's, 1940; Seven Sinners, collab. F. Skinner and H.J. Slater, 1940; Typhoon, 1940; Aloma of the South Seas, 1941; Manpower, 1941; The Man who Came to Dinner, 1941; The Forest Rangers, 1942; The Talk of the Town, 1942; Princess O'Rourke, 1943; The Affairs of Susan, 1945; The Verdict, 1946; A Foreign Affair, 1948; Born Yesterday, 1950; Androcles and the Lion, 1952; The Devil Makes Three, 1952; The Five Thousand Fingers of Doctor T, 1953; Phffft, 1954; Sabrina, 1954; We're No Angels, 1954

Over 100 songs and cabaret chansons

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Holland.

See under [Low Countries](#).

Holland, Dave [David]

(b Wolverhampton, 1 Oct 1946). English jazz double bass player and composer. He began playing the double bass in 1963, and from 1964 to 1968 attended the Guildhall School of Music and Drama; during this period he performed with John Surman, Humphrey Lyttelton, Ronnie Scott and the Spontaneous Music Ensemble. He then went to the USA with Miles Davis and worked with him until 1970, during which time he appeared on many of Davis's most important jazz-rock albums including *Bitches Brew* (1969, Col.) and began playing electric bass guitar. In 1970–71 he was a member of Chick Corea's acoustic free-jazz group Circle with Barry Altschul and Anthony Braxton; his first recording as leader of his own group (a quartet with Braxton, Sam Rivers and Altschul), *Conference of the Birds* (ECM), was recorded in 1972. While continuing to work with Braxton, Holland also performed with Stan Getz (1973–5) and in John Abercrombie's trio Gateway with Jack DeJohnette (1975–7). He played regularly between 1976 and 1980 with Rivers, with whom he recorded an album of duos, *Dave Holland, Sam Rivers* (1976, ImA), and began recording and

performing as an unaccompanied soloist on double bass and cello in 1977. After a brief illness he formed his own group in 1982; its members have included the trumpeter Kenny Wheeler, the saxophonists Steve Coleman and Joe Lovano and the drummer Marvin 'Smitty' Smith. In 1988 he recorded the album *Triplicate* (ECM) with Coleman and DeJohnette. In the 1980s he was increasingly active as a teacher; from 1982 he taught on the summer programme at the Banff School of Fine Arts, and in 1987 he joined the faculty of the New England Conservatory.

In whatever setting he performs, Holland can play with lightning speed, rhythmic precision and perfect intonation. His solos are marked by a clear, clean, rounded tone and by thoughtful control and development of ideas. Since the 1980s he has become one of the leading composers and performers exploring jazz rhythms in odd metres. His style and dexterity put him on a level with Scott LaFaro and Gary Peacock.

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ED HAZELL

Holland, Dozier and Holland.

American songwriting and production team. Eddie Holland (*b* Detroit, 30 Oct 1939), Lamont Dozier (*b* Detroit, 16 June 1941) and Brian Holland (*b* Detroit, 15 Feb 1941) were all active participants in the Detroit rhythm and blues scene during the late 1950s and early 60s. Brian Holland as lead singer of the Satintones, Eddie Holland with the Fidentones and Dozier with the Romeos. All three were also early recording artists at Motown, with Eddie Holland achieving a top ten rhythm and blues and top 30 pop hit with *Jamie* in 1962. After co-writing and producing the Marvelettes' number one hit single *Please Mr Postman* for the Motown subsidiary Tamla in 1961, Brian Holland formed a songwriting and production team with his brother Eddie and Freddy Gorman, which signed exclusively to Motown. Dozier replaced Gorman two years later and from 1963 until 1968 they wrote and produced an astonishing number of hit records for such artists as the Four Tops, Marvin Gaye, the Isley Brothers, Martha and the Vandellas, the Miracles, the Supremes and Kim Weston; 12 of their songs reached number one in the US pop charts. In 1968 they left Motown after disagreements concerning royalty payments. They subsequently formed the Invictus and Hot Wax labels, achieving success with a number of performers including Flaming Ember, Freda Payne and Laura Lee, and solo recordings by Dozier and Brian Holland. Dozier left the team in 1973 and by the mid-1970s their recording companies had ceased operation.

Dozier went on to have a successful career as a recording artist in the 1970s and 80s.

For bibliography see [Motown](#).

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(selective list)

all dates refer to first release

Come and get these memories, 1963; (Love is like a) Heat Wave, 1963; Mickey's Monkey, 1963; Baby Love, 1964; Baby I need your loving, 1964; Come see about me, 1964; How sweet it is (to be loved by you), 1964; Where did our love go, 1964; You're a wonderful one, 1964; Baby don't you do it, 1965; Bach in my Armo Again, 1965; Darling Baby, 1965; I can't help myself (Sugar Pie Honey Bunch), 1965; I hear a symphony, 1965; It's the same old song, 1965; My world is empty without you, 1965; Nothing but Heartaches, 1965; Nowhere to Run, 1965; Stop! In the Name of Love, 1965; Take me in your arms (Rock me for a little while), 1965

Heaven must have sent you, 1966; (I'm a) Roadrunner, 1966; Love is like an itching in my heart, 1966; Reach out I'll be there, 1966; Standing in the Shadows of Love, 1966; This Old Heart of Mine (is weak for you), 1966 [collab. S. Moy]; You can't hurry love, 1966; You keep me hangin' on, 1966

Bernadette, 1967; The Happening, 1967 [collab. F. DeVol]; I'll turn to stone, 1967; Jimmy Mack, 1967; Love is here and now you're gone, 1967; Reflections, 1967; 7 Rooms of Gloom, 1967; Chairman of the Board, 1971; Don't leave me starving for your love, 1972; If you can beat me rockin' (you can have my chair), 1972 [collab. R. Dunbar]; Why can't we be lovers, 1972; New Breed Kinda Woman, 1973 [collab. R. Wylie]

ROB BOWMAN

Holland, (Brian) James

(*b* Ilford, 12 Feb 1933). English percussionist and timpanist. He studied percussion with Peter Allen at Trinity College of Music between 1950 and 1952 and made his professional début with the LSO at the age of 22. In an extraordinary orchestral career Holland has held principal percussionist positions with four major British orchestras: the LPO (1956–62); the LSO (1962–72); the BBC SO (1972–94), where he worked closely with Boulez; and the London Sinfonietta (1969–95). Holland also worked frequently with Benjamin Britten in the English Opera Group. He has recorded the Bartók Sonata for two pianos and percussion three times, the most significant being with John Ogdon, Brenda Lucas and Tristan Fry for EMI in 1965. He has written *Percussion* for the Menuhin Music Guides series (London, 1978), and *A Handbook of Percussion* (Oxford, 2000), in addition to many articles for the present dictionary.

MATTHEW DICKINSON

Holland, Jan Dawid [Johann David]

(b St Andreasberg, nr Hanover, 17 March 1746; d Vilnius, 26 Dec 1827).

Polish composer of German birth. About 1774 he was musical director at St Katharinen, Hamburg, and in 1776 held a similar position as 'Musikdirektor am Domkapital'. In Hamburg he was in contact with C.P.E. Bach, who conducted performances of two of his oratorios. In 1781 he was attached to the Duke of Mecklenburg-Schwerin, to whom he dedicated his serenata. He left for Poland in 1782. After concert activities in Warsaw, he became a Kapellmeister in Prince Karol Radziwiłł's residence in Nieśwież, probably in 1783. In 1784, during King Stanisław August Poniatowski's visit to Nieśwież, Holland's opera *Agatka czyli Przyjazd pana* ('Agatka, or The Master's Arrival') and his ballet *Orfeusz w piekle* ('Orpheus in Hell') were performed. After Karol Radziwiłł's death in 1790 Holland moved to Grodno. In 1792–3 he was in Warsaw, where his wife, Rosa, was a member of H.F. Bulla's German theatre group. From about 1795 Holland lived in Vilnius, lecturing in music theory at Vilnius University (1802–26), directing the choir and orchestra there, teaching privately and in J. German's girls' school, organizing the Union of Professional Musicians and re-initiating the Freemasons' 'Gorliwy Litwin' in Vilnius.

Holland played an important role in the development of Polish opera and his treatise on music, published in 1806, was the first to appear in the Polish language. His early compositions, written in Germany, belong to the *galant* style, and his songs were highly esteemed by C.F.D. Schubart. His Polish works, however, make extensive use of Polish folk music, such as rhythms of the *krakowiak*, *oberek* and *polonaise*, as can be seen particularly in his operas. His final works, written in Vilnius, are more in the Classical style.

His daughter Joanna, a music teacher at Vilnius and Werki, composed several piano pieces: *7 variationi et prestissimo et alla polacca*, op.9 (printed in J.D. Holland: *Traktat akademicki*, Breslau, 1806); *Polonez werkowski* (Vilnius, before 1818); *Wariacje z arii polskiej, Taniec polski z fantazjami, Wielki polonez w guście ronda* (all Vilnius, 1819).

WORKS

stage

Ballet for F.L. Schröder's version of Hamlet, Hamburg, 20 Sept 1776 (Berlin, 1790); ed. A. Loewenberg, *MR*, vii (1946), 183–92

Eine musikalische Schlittenfahrt (ballet), Lübeck, 16 Dec 1782, *D-SW*; see *La partie de traîneau*

Agatka czyli przyjazd pana [Agatka, or The Master's Arrival] (op, 3, M. Radziwiłł), Nieśwież, ?17 Sept 1784, *PL-Kp*; reduced as *Pan dobry jest ojcem poddanych* [A Good Master is the Servants' Father] (op, 2), Lwów, 17 July 1796

Orfeusz w piekle [Orpheus in Hell] (ballet, 3), Nieśwież, 17 Sept 1784

La rosière de Salency (ballet), Warsaw, ?1788

Cudzy majątek nikomu nie służy [Another's Fortune Serves Nobody] (op, 2), Warsaw, ?after 1792, *PL-Wn*, inc.

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lost, lib pubd (Hamburg, 1774)

Die Auferstehung Christi (orat), Hamburg, March 1775, lost

Serenate auf die hohe Geburtstagfeier des...Herzogs [von Mecklenburg-Schwerin], 4 solo vv, chorus, orch, 9 Nov 1781, *D-SW*

Mężny, dzielny Karol drugi [Brave, valiant, Charles II] (cant.), 2vv, orch, Nieśwież, c1786, *PL-Pu*

other vocal

Kleine Volkslieder mit Melodien (Hamburg, 1781), *B-Bc*

Gesänge beim Klavier zu singen (Hamburg, ?before 1782)

Gesänge zum Gebrauch der Concerte im Ebersbachischen Garten (before 1784)

Empfindungen bei dem frühen Grabe des jungen Victor Frank (Vilnius, 1819)

Several songs in: Notenbuch zu des akademischen Liederbuchs erstem Bändchen (Altona, 1783), *D-F*

instrumental

Spiel ohne Karten, oder Harmonische Unterhaltung beym Clavier mit 2 Violinen (Hamburg, 1776, 2/1781)

Text mit Noten und Noten ohne Text, für empfindsame Clavierspieler verschiedener Art, nebst einem Anhänge von geistlichen Liedern (Hamburg, 1777), *D-Bim*

Divertimento mit 9 Veränderung über das Lied 'Blühe liebes Veilchen', Schwerin, 1781, *D-SW*

La partie de traîneau avec 19 pièces de grelots, orch, Warsaw, 20 Sept 1782 (n.p., n.d.); adapted as ballet Eine musikalische Schlittenfahrt

Symfonia narodowa z polskimi tematami [National Symphony on Polish Themes], Warsaw, 11 Sept 1792, lost

2 divertimentos, 2 serenades, orch; Divertimento w formie walca [Divertimento in the form of a waltz], 2cl, 2hn, 2vn, vc, lost; Polonaise militaire, *PL-WRu*; Sinfonia der Freymäurer, *S-L*; Sonatina, several pf miniatures, *PL-Pu*; 2 fugues, pf, *B-Bc*; Deux airs

Works in: J.P. Kirnberger Clavierübungen, iii (Berlin, 1763); J.D. Holland: *Traktat akademicki* (Breslau, 1806)

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ALINA NOWAK-ROMANOWICZ/MARTINA HOMMA

Holland, Justin

(*b* Norfolk Co., VA, 1819; *d* New Orleans, 24 March 1887). American guitarist and composer. At the age of 14 he went to Boston, where he began to study the piano, guitar and flute. He later studied at Oberlin College (1841–3, 1845) and in Mexico before moving to Cleveland, Ohio, where he was a guitar teacher and composer until 1886. Declining health then forced him to retire and move to New Orleans. His numerous pieces for guitar solo include *Elfin Waltzes*, *Maiden's Prayer*, *Spanish Fandango* and *Three Tyrolen Airs*. A pioneering African American composer for the guitar, he also wrote duets for guitar, pieces for guitar and piano, arrangements of operatic airs for guitar and violin or flute, and many songs with guitar accompaniment, and he published the book *Choral Reform* (c1845). His instruction books, *Holland's Comprehensive Method for the Guitar* (1874) and *Holland's Modern Method for the Guitar* (1876), were widely acclaimed in Europe and the USA.

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EILEEN SOUTHERN

Hollande, Jean de

(*fl* c1538–53). South Netherlandish composer. He was assistant *kapelmeester* at St Salvator, Bruges, from 1538. On 16 February 1541 he secured the post of assistant *kapelmeester* at St Donatus, Bruges (taking up the appointment on 21 February). In 1544 he was dismissed for bad conduct.

It has been suggested that Jean de Hollande and [Christian Hollander](#) (whose name is not found before 1549) are the same person.

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Chansons, 4–6, 8vv, 1543¹⁶, 1545¹⁷, 1549²⁹, 1550¹³, 1550¹⁴, 1552⁹; 4 ed. in *Trésor musical*, xvi (Brussels, 1880)

Motets, 4–5vv, 1553⁸; 1553¹⁰; 1553¹², ed. in *SCMot*, xv (1995)

Holländer, Alexis

(*b* Ratibor [now Racibórz], Silesia, 25 Feb 1840; *d* Bonn, 5 Feb 1924). German conductor and composer. The brother of the pianist Alma Haas, he studied the piano with Carl Schnabel and the organ with Adolf Hesse in Breslau. In 1858 he went to Berlin, where he studied philosophy at the university and theory and composition with Eduard Grell and A.W. Bach at the Royal Academy of the Arts; he was also a private pupil of Karl Böhm. From 1861 he taught the piano and choral singing at Kullak's Academy. He founded a women's and a mixed choir and became conductor of the Konzertverein (later the Alexis Holländersche Verein), which amalgamated with the Cäcilienverein in 1870; Holländer conducted the combined forces of this organization until 1902. From 1877 to 1920 he taught at the Viktoria School, and from 1903 he lectured at the Humboldt Academy. He was named royal musical director in 1875 and professor in 1888.

Holländer's compositions include many piano pieces, several songs and choral works, chamber music and a *Notturmo* for orchestra. His style is most influenced by Schumann, especially in the earlier works but also in the Piano Quintet of 1881. His piano miniatures occasionally use Baroque forms such as the saraband, gavotte and musette. Most important among his various editions are those of Schumann's piano works. His writings on music education reflect the reforms which he carried out in his own work. As choral director of the Cäcilienverein for 32 years, he played an influential role in the cultural life of Berlin; under his leadership works such as Brahms's *German Requiem*, Bruch's *Odysseus*, Handel's *Semele* and Liszt's *Christus* received their first Berlin performances. He was also active as a pianist and gave the first Berlin performances of Schumann's *Kreisleriana* and *Etudes symphoniques*.

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GAYNOR G. JONES

Hollander [Hollandere, Hollandre], Christian [? Jean de Hollande]

(*b* ?Dordrecht, c1510–15; *d* Innsbruck, between July 1568 and July 1569). North Netherlandish composer. The alternative forms of his name suggest his country of origin. Whether Christian Hollander and Jean de Hollande

are identical, as has been suggested, is an open question. All that is known of Jean de Hollande's six years in Bruges is that he was assistant *kapelmeester* at St Salvator from 1538 to 1541, after which he went to St Donaas; he lost his post for bad conduct in 1544. Five years later references to Christian Hollander begin: from June 1549 to 1557 he was choirmaster at St Walburge, Oudenaarde; an account of his re-organization of arrangements for choir deputies refers to him as 'Christian Janszone gheseyd de Hollandere'. The existence of music with ascriptions to Christian Hollander as well as to Jean de Hollande suggests that it is at least possible that Jean de Hollande took the names of Christian Hollander after his dismissal from St Donaas. Susato (RISM 1553⁸ and 1553¹⁰) printed motets which on the page are signed 'Johannes de Hollande' and in the index are attributed to 'Christianus Hollander', and one of these was reprinted by Phalèse (1554³) attributed to Christian Hollander. A further complication is that one motet is attributed to 'Sebastian Hollander' (in RISM 1554¹ and 1554¹⁰) which elsewhere is ascribed to Christian Hollander (in some manuscripts it is ascribed simply to 'Hollander'). Since we have no other evidence of a composer named Sebastian Hollander the ascription may be an error.

Christian Hollander joined the chapel of Ferdinand I in 1557 (in 1558 he was referred to as the 'preceptor der musica aus dem nederlandt') and visited Florence in the same year. After the death of Ferdinand I in 1564 he was taken into the chapel of the Archduke Ferdinand (brother of Maximilian I). In 1565 he visited the Netherlands, and in 1568, when the archduke went to Innsbruck to rule the Tyrol, Hollander accompanied him. In that year he also went to Munich with Johann Pühler, who prepared Hollander's *Neue teutsche, geistliche und weltliche Liedlein* for the press. A pension was granted to Hollander's widow on 14 July 1569.

Hollander's surviving chansons are few; his most important contribution was to the German lied. He was the first of the late Netherlandish composers to write in this form. Some pieces show his experiments with double-choir writing and in others dramatic elements are present, for example, *Der Wein der schmeckt mir also wohl*, where there is a vivid musical quarrel between the drinker and his wife. Only two mass settings by him are known, both occasional compositions of little distinction. Of special historical note are four motets written in homage to Ferdinand I and published in the fifth volume of *Novi thesauri musici* (RISM 1568⁶). One is in six parts and the others in eight and they are representative of their time. Their musical technique rests on treatment of a free cantus firmus and there is a good deal of paired imitation in a somewhat conservative style. The works are notable for superb craftsmanship rather than for any great individuality of expression.

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Neue teutsche, geistliche und weltliche Liedlein, 4–8vv, insts (Munich, 1570; 2/1574 as *Neue ausserlesene teutsche Lieder*); 1 ed. in Cw, xxx (1935/R), 1 ed. in Osthoff

Triciniumorum, quae cum vivae voci, tum omnis generis instrumentis musicis comodissime applicari possunt, fasciculus (Munich, 1573)

Motets, 4–6, 8vv: 1553⁸ (attrib. J. de Hollande); 1553¹⁰ (attrib. J. de Hollande); 1553¹² (attrib. J. de Hollande), ed. in SCMot, xv (1995); 1553¹³, ed. in SCMot, xv

(1995); 1553¹⁴; 1554¹ (attrib. Sebastian Hollander); 1554⁶; 1554¹⁰ (attrib. Sebastian Hollander); 1555⁶; 1555⁸; 1555⁹; 1556³; 1556⁶; 1557³; 1558⁴; 1564³; 1564⁴; 1568²; 1568³; 1568⁴; 1568⁶; 27 ed. in *Collectio operum musicorum batavorum saeculi XVI* (Berlin and Mainz, 1844–58), i, iv, v, vi, ix

1 Latin song, 4vv, c1550²³

Chansons, 4–6vv: 1543¹⁶ (attrib. J. de Hollande); 1545¹⁷ (attrib. J. de Hollande); 1549²⁹ (attrib. J. de Hollande); 1550¹³ (attrib. J. de Hollande); 1550¹⁴ (attrib. J. de Hollande); 1552⁹ (attrib. J. de Hollande); 1553²⁴; 1553²⁵

Missa super 'Viel Freudt', *PL-WRu*

Missa, 4vv, *D-Z*

8 Magnificat, 4vv, *Rp*

Lamentations, *A-Wn*

Motets, 5, 6, 8vv: *Wgm, D-Dl, Mbs, Rp, NL-Lml, PL-WRu*

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LAVERN J. WAGNER

Holländer, Frederick.

See Hollaender, friedrich.

Holländer, Gustav.

See Hollaender, (1).

Hollander, Sebastian.

Composer, possibly identifiable with [Christian Hollander](#).

Holländer, Victor.

See Hollaender, (2).

Holland Festival.

A series of international music, opera and dance events, with drama performances and art exhibitions, held annually in Amsterdam in June and July. Until the mid-1980s performances were also held in The Hague, Rotterdam and other Dutch cities.

The festival was initiated in 1948 as a means of revitalizing the nation's cultural life after World War II. In the early years the Dutch government and local authorities of the participating cities, which funded 90% of the festival's total costs, sought to attract foreign investment, promote tourism

and foster international cultural exchange. By 1995 government funds were reduced to 46% of the total cost of about eight million guilders; approximately 21% came from sponsors. Revenue from ticket sales usually accounted for about 10 to 15%, as ticket prices for the Holland Festival remained quite low compared to festivals in other countries. The remaining revenue came from radio and television broadcasting companies, CD sales, publications, private funds and *Vrienden van het Festival*.

The festival's first director, Evert Cornelis, was succeeded by Peter Diamand in 1949. During his term of office, which lasted until 1965, priority was given to internationally renowned ensembles and soloists who had rarely, if ever, been seen in the Netherlands. These included the Essen Opera (*Lulu*, 1953), Balanchine's New York City Ballet (1952 and 1955), Jean Vilar's Théâtre National Populaire company (1958), the Bayerische Staatsoper (*Wozzeck*, 1960), the Royal Shakespeare Company (1962) and the Berlin PO conducted by Karajan (1963). Dutch institutions such as the Netherlands Opera, the Netherlands National Ballet and the Concertgebouw Orchestra also appeared every year. Under Diamand the festival did much to promote British performers and composers. For example, it played an important role in introducing Britten's music to the Continent, mounting the first foreign performances of *The Beggar's Opera* (1948) and *The Turn of the Screw* (1955) and the world première of the *Spring Symphony* (1949).

In the following years Jaap den Daas, director of the festival from 1966 until 1976, and his two assistants, Jo Elsendoorn and Hans de Witte, broadened the festival's appeal, in line with contemporary trends. Increasing attention was given to concerts, operas and theatrical events with a political orientation, such as Schat's *Labyrint* (1966) and *Reconstructie*, written by a collective of five Dutch composers (1969), and to works by avant-garde composers, notably Stockhausen, Boulez, Berio and Nono. Elsendoorn introduced experimental art forms, including music theatre, with productions such as *Kain and Abel* by Willem Breuker and Lodewijk de Boer, given by the Netherlands Wind Ensemble (1972), and Schat's *To You*, performed by the Amsterdam Elektrisch Circus (1972). De Witte was responsible for introducing popular genres: jazz, pop music, cabaret and street theatre.

Frans de Ruiter, director of the festival from 1978 to 1985, introduced the Festival Oude Muziek, a festival of early music within the Holland Festival, which became independent in 1988; it is held in Utrecht every year from the last weekend in August until the first weekend in September. He also initiated special productions such as the *John Cage Soundday* (1978) and, in 1984, *Brand(t) aan de Amstel*, in which the music of the American composer Henry Brandt sounded through the canals of Amsterdam.

Ad's Gravensande succeeded de Ruiter in 1986. He introduced Off-Holland, a festival within the festival featuring small-scale, experimental musical and theatrical performances. The composer Jan van Vlijmen, who succeeded Gravensande in 1991, set about integrating the festival's diverse elements. He introduced the idea of a chief choreographer for the main dance events and strengthened the position of opera in the festival. The 1994 programme included no fewer than nine opera productions,

including two Chinese works: *Wolf Cub Village*, by Guo Wenjing, and *The Death of Oedipus*, by Qu Xiao-song. The 1995 festival centred on the theme Arts and Resistance, looking back to World War II and laying special emphasis on 20th-century German composers, notably Schoenberg, Lachenmann, Rihm, Zimmermann and Stockhausen.

WILMA TICHELAAR

Holler, (Georg) Augustin

(bap. Sperlhammer, nr Rothenstadt, Pfalz, 18 June 1744; d Munich, 13 Feb 1814). German composer. He probably attended the Gymnasium at Freising, since a school drama by him was performed there in 1763. At the time of his marriage in Munich, on 26 June 1769, he is described there as 'civis et musicus'. On 4 June 1773 he applied successfully for membership of the town musicians' guild, and from 1780 to 1789 was also music teacher at the Herzogliche Marianische Landesakademie for cadets in Munich. According to Schoenhueb, Holler was master of the town musicians at the time of his death. His output, and particularly the instrumental works, present an interesting insight into the repertory of Munich town musicians at the end of the 18th century. His main work is the eight-movement *Serenata* in C (1778) for 16 wind instruments (including basset-horns) and strings (autograph, *US-NYpm*), probably written for Carl Theodor's court. Other instrumental compositions include one symphony, two church symphonies, 11 serenades, six divertimentos, two partitas and 18 dances for wind and strings (for list see Münster, 1992). His church music was widely disseminated throughout upper Bavaria; he wrote about 40 masses, both Latin and German, which sometimes include single-movement sonatas for orchestra, similar to those of Franz Gleissner.

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ROBERT MÜNSTER

Höller, Karl

(*b* Bamberg, 25 July 1907; *d* Hausham, 14 April 1987). German composer. His father, Valentin Höller (1873–1932), was a cathedral organist and royal music director, and both his grandfathers were church musicians. He took lessons in the piano, organ and, after his school-leaving examination in 1926, cello; in Würzburg he studied with Zilcher (composition), Kaul (musicology) and Knapp (history of art). In 1927 he went to Munich to continue his studies at the Hochschule with Haas and Gatscher and at the university with Sandberger and G.F. Schmidt. Höller received the Felix Mottl Prize in 1931, and in 1933 was appointed to teach the organ, harmony and choir training at the Munich Academy. In 1937 he moved to the Frankfurt Hochschule, where he was made professor in 1942. Regarded as one of the most promising young composers during the Nazi era, Höller earned Goebbels's support and was awarded the National Music Prize for composition in 1940. During this time prominent conductors such as Furtwängler and Karajan also promoted his work. After the war Höller returned to Munich in 1946; he was made director of the Academy in 1953, and the following year succeeded Robert Heger as president, holding the post until his retirement in 1973. In addition he was officially associated with GEMA and the International Music Council of UNESCO.

While administrative work hindered Höller's productivity in the latter part of his career, during the 1930s and 40s composition was his primary activity. Having grown up in the musically provincial environment of Bavaria, he remained essentially conservative in outlook although he became a strong admirer of Stravinsky and Hindemith, the latter especially (he dedicated his *Viola Sonata* op.62 to the composer's memory). Another important formative influence was French Impressionism which served to enrich his harmonic style and his conception of timbre. Nonetheless, Höller was pre-eminently a polyphonic composer and, like many German composers of his generation, based much of his music on earlier stylistic models, such as Gregorian chant in the *Hymnen* (1932–4) and Frescobaldi in the *Symphonische Phantasie* (1935) and the *Passacaglia und Fuge* (1938). Arguably his most successful orchestral work was the *Variations on Sweelinck's Mein junges Leben hat ein End* (1950–51), which was notably championed by Eugen Jochum. In the two symphonies, Höller also plays homage to past traditions, namely Bruckner and Reger in the first, and Mozart in the second.

WORKS

(selective list)

orchestral

Concertino, op.9, vn, vla, pf, chbr orch, 1931; Org Conc., op.15, 1932, rev. 1966; Hymnen über gregorianische Chormelodien, op.18, 1932–4; Hpd Conc., op.19, 1934, rev. 1958; Symphonische Phantasie über ein Thema von Frescobaldi, op.20, 1935, rev. 1965; Vn Conc. no.1, D, op.23, 1938, rev. 1964; Passacaglia und Fuge nach Frescobaldi, op.25, 1938; Vc Conc. no.1, op.26, 1940–41; Sym. no.1, cll, op.40, 1942–6; Symphonisches Konzert, b, op.47, vn, orch, 1947–8; Fuge, str, 1948
Vc Conc. no.2, op.50, 1949; Sweelinck-Variationen, op.56, 1950–51; Intrada, Allegro und Fuge, op.60, 1965; Bamberger Klavierkonzert, op.63, 1972; Sym. no.2

'Huldigung an Mozart', g, op.64, 1973

chamber

6 str qts: no.1, E, op.24, 1938, rev. 1966; no.2, fl, op.36, 1945; no.3, D, op.42, 1947, arr. as Serenade, wind qnt, 1947; no.4, C, op.43, 1947; no.5, d, op.48, 1948; no.6, e, op.51, 1949–50

8 sonatas, vn, pf: B, op.4, 1929, rev. 1968; no.1, b, op.30, 1942; no.2, g, op.33, 1943; no.3, G, op.35, 1944, rev. 1973; no.4, fl, op.37, 1945; no.5, C, op.39, 1946; no.6, e, op.44, 1947, orchd as Orchestersonate, op.44a, 1966; no.7, d, op.52, 1949

Other works: Kammertrio, op.6, 2 vn, pf, 1929; Pf Qt, op.7, 1929–30, rev. 1954; Divertimento, op.11, fl, pf qt, 1931, arr. chbr orch, 1939; Musik für Violine und Klavier, op.27, 1940–41, rev. 1957; Sonata, B, op.31, va/vc, pf, 1943, rev. 1967; Trio, c, op.34, vn, vc, pf/hp, 1944; Trio Sonata, op.38, 2 vn, pf, 1946, orchd as Conc. grosso, op.38a, 1965; Sonata no.1, op.45, fl, pf, 1947; Cl Qnt, op.46, 1947, arr. as Serenade, op.46a, chbr orch, 1957; Phantasie, op.49, vn, org, 1949; Sonata no.2, op.53, fl, pf, 1950; Improvisation über 'Schönster Herr Jesu', op.55, vc, org, 1950; Sonata, E, op.62, va, pf, 1966–7; Scherzo, wind octet, 1972; Sonata, op.65, vc, pf, 1975

keyboard

Pf: Suite, op.2, 1929; Toccata, Improvisationen und Fuge, op.16, 2 pf, 1932, orchd 1942; Sonatine, op.29, 1942; 2 kleine Sonaten, op.32, duet, 1943, orchd as Petites symphonies nos.1, 2, op.32a, 1965, 1969; 3 kleine Sonaten, op.41, 1946, partly rev. 1967; Tessiner Klavierbuch, op.57; Sonatinen nos.1, 2, op.58, 1962; Triptychon über die Ostersequenz 'Victimae paschali laudes', op.66, org, 1979

Org: Partita 'O wie selig', op.1, 1929; 2 Choralvariationen, op.22, 1936; Ciacona, op.54, 1950; Choral-Passacaglia über 'Die Sonn' hat sich mit ihrem Glanz gewendet', op.61, 1962

vocal

Missa brevis, op.3, solo vv, chorus, 1929; Media vita, op.8, male chorus 4–8vv, 1930; Eine kleine Weihnachtsmusik, op.12a, female chorus, vn, org, 1930; Passionsmusik, op.12b, S, female chorus, vn, org, 1930; Hymnischer Gesang, op.13, male chorus, orch, 1931; Missa de defunctis, op.14, chorus 2vv, org, 1932; Emitte Spiritum, chorus, org, 1932; 6 geistliche Gesänge, op.17, S, orch, 1932; Sommernacht, op.59, 5 songs, chorus, 1936

Lieder (C. Fleischlen), 1927; 5 altdeutsche Minnelieder, op.5, 1929

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U. Stürzbecher: *Werkstattgespräche mit Komponisten* (Cologne, 1971)

HELMUT WIRTH

Höller, York (Georg)

(b Leverkusen, 11 Jan 1944). German composer. He attended the Musikhochschule in Cologne (1963–7), studying composition with Bernd Alois Zimmermann and Eimert, the piano with Alfons Kontarsky and orchestral conducting. At the same time he studied musicology and philosophy at Cologne University, and in 1967 he took examinations in school music. He also gained much inspiration from the Darmstadt summer courses, particularly from Boulez's analysis seminars. After a brief period as répétiteur at the Bonn Stadttheater Höller was given the chance, at Stockhausen's invitation, to realize works of his own at the electronic studio of WDR in Cologne. In the years that followed he quickly made an international reputation with compositions which presented a lively and imaginative synthesis between instrumental and vocal music and electronic and computer-generated sound. From the mid-1970s, at the invitation of Boulez, he realized many of these works at IRCAM in Paris.

Commuting between France and Germany, he increasingly assimilated elements of French musical aesthetics; he made Paris his second home, and it was at the Opéra that his opera *Der Meister und Margarita* (after Bulgakov) was given a successful première in 1989. In 1990, after 14 years at the Cologne Musikhochschule as a lecturer in analysis, music theory and media practice, he took over artistic direction of the newly equipped Studio for Electronic Music at WDR. In 1993 he was appointed professor of composition at the Hanns Eisler Musikhochschule in Berlin, and in 1995 he moved in the same capacity to the Cologne Musikhochschule, in succession to Henze. Höller has received many international commissions, stipends (for the Cité des Arts, Paris, and the Villa Massimo, Rome) and distinctions: the Bernd Alois Zimmermann prize of the city of Cologne, the Förderpreis of the state of North Rhine-Westphalia, the prize of the UNESCO international composers' forum and the Rolf Liebermann prize for operatic composers. He has also lectured and taught composition courses in various universities and music colleges in Europe and America. In 1986 he was appointed a chevalier in the Ordre des Arts et des Lettres de la République Française, and in 1991 became a member of the Berlin Academy of Arts.

He is one of the most original composers of his generation in Europe – an artist who has never allowed schools of thought or aesthetic dogmas to dominate his thinking. At an early stage he concerned himself critically with serial music and aleatory and stochastic models of composition, and took ideas from philosophy, the natural sciences, information theory and Gestalt theory; from them all he developed his concept of 'Gestalt composition', which also owes much of its inspiration to the techniques of the Indian raga, the Arab *maqām*, and in particular to medieval isorhythms. It serves as the syntactical basis for a very personal musical language which seeks to unite subjective impulse and rational control, structure and tonal sensuality. His opera from Bulgakov's novel and his large orchestral and ensemble works, such as *Mythos*, *Schwarze Halbinseln*, *Magische Klanggestalt*, *Aura* and *Widerspiel*, express a subtle balance between meticulously rationalized structure and a highly expressive diction that does not shrink from intoxicating colour, dramatic gesture and emotional emphasis. 'To me,' Höller has said, 'striving for beauty in the widest sense of the term is not an ideology but an immense challenge (to those who are

not content with the clichés of postmodern neo-tonality) – a Utopian idea upon which it is a great strain to work in times like ours’.

WORKS

Opera: *Der Meister und Margarita* (music theatre, Höller, after M. Bulgakov), 1984–9, Paris, Opéra, 20 May 1989

Orch and large ens: *Topic*, large orch, 1967; *Pf Conc.*, 1970, rev. 1984; *Chroma*, large orch, live elec, 1972–4; *Arcus*, 15 insts, perc, tape, 1978; *Umbra*, large orch, tape, 1979–80; *Mythos*, 13 insts, perc, elec, 1979; *Résonance*, small orch, computer-generated sounds (tape), 1981; *Schwarze Halbinseln*, large orch, vocal sounds, elec, tape, 1982; *Magische Klanggestalt*, large orch, 1984; *Fanal*, tpt, orch, 1989; *Pensées* (*Pf Conc.* no.2), pf, large orch, live elecs, 1990–92; *Aura*, large orch, 1991–3; *Gegenklänge*, 18 insts, 1996; *Widerspiel*, 2 pf, large orch, 1996–9; *Movement*, large orch, 1998–9; *Aufbruch*, orch, 1999

Chbr: *3 Stücke*, str qt, 1966; *Sonata*, vc, 1968; *Epitaph für Jean Palach*, vn, pf, 1969; *Antiphon*, str qt, tape, 1977; *Moments musicaux*, fl, pf, 1979; *Pas de trois*, va, vc, db, 1982; *Improvisation sur le nom de Pierre Boulez*, chbr ens, 1984; *Pas de deux*, vc, pf, 1993; *Tagträume*, 7 tone poems, vn, vc, pf, 1994–5; *Str Qt no.2*, 1997

Pf: *5 Stücke*, 1964; *Diaphonie*, 2 pf, 1965; *Sonate informelle*, 1968; *Pf Sonata no.2* (*Hommage à Franz Liszt*), 1986; *Partita*, 2 pf, 1996

Elec: *Horizont*, 1972–3

Live elecs: *Tangens*, vc, elec gui, pf, elec org, 2 synth, 1973; *Klanggitter*, vc, pf, synth, tape, 1975–6

Vocal: *Herr, es ist Zeit* (R.M. Rilke), S, fl, hp, hpd, cel, str qt, 1966; *Traumspiel* (A. Strindberg), S, large orch, elecs, 1983; *Margaritas Traum*, scenes from *Der Meister und Margarita*, S, large orch, tape, 1991

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J.-M. de Montremy: ‘York Höller – La limite de deux mondes’, *La croix* (10 May 1982)

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M. Karallus: ‘Komponieren heute: Schlangenbeschwörung und Pythagoras verbindend ... Der Komponist York Höller’, *NZM*, cxliv/11 (1983), 14–18

S. Haynes: ‘Report on the Realization of York Höller’s “Arcus”’, *CMR*, i/1 (1984), 41–66

H. Conen: ‘An Interview with York Höller’, *Tempo*, no.152 (1985), 2–6

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MONIKA LICHTENFELD

Holli, Andreas Franz.

See Holý, Ondřej František.

Hollier, Donald Russell

(b Sydney, 7 May 1934). Australian composer and conductor. After studies at the NSW State Conservatorium in piano (with Lawrence Godfrey-Smith) and organ, he won the prize for outstanding student on graduation in 1955. Winning a scholarship, he attended the RAM (1959) and the University of London (1959–61 and 1964) and then returned to Australia as director of music at Newington College, Sydney, 1962–3. In 1973 he won a Churchill Fellowship for further study, and he took the University of London DMus the following year. He was head of academic studies at the Canberra School of Music (1967–84) and musical director of the Canberra Choral Society and Canberra Opera, and composer-in-residence with the Tasmanian SO, 1990–91.

As a conductor, Hollier gave the Australian national capital a rare period of sustained and continuously innovative operatic life, conducting Australian premières of major works by Poulenc, Britten, Walton, Honneger, Vaughan Williams and others. As a composer, he first wrote works for solo voice, organ or choir, often for church use and in a discursive, seemingly spontaneous atonal language, but later he became increasingly flamboyant, at times writing for extremely large forces, as in *The Revelation of St John the Divine* (1975), which requires a soloist, three choirs, string orchestra, three organs, pre-recorded tape and numerous brass and percussion instruments. Some of his scores present highly individual combinations, as in *Concerto 6* (1983), which is for 25 trombones and pre-recorded tape, or the *Seven New Psalms*, which combines an eclectic array of vocal and instrumental forces with a rock band. His opera *The Heiress* (1988), after Henry James's *Washington Square*, was produced in Melbourne to critical acclaim.

WORKS

(selective list)

Stage: In dulci júbilo (pageant for children, 2, Hollier), 1970; *The Heiress* (op, 4, Hollier, after H. James), 1975, Melbourne, 1988; *Knights of the Long Knives* (music drama, 5, Hollier), 1981; *The Fifth Sunday in Lent* (op, 1, Hollier), 1989; *The Beggar's Bloody Op'ra* (op, 3, Hollier, after C.J. Dennis), 1989–91, rev. 1994, Act 1 perf. Melbourne, 1989; *For the Term of his Natural Life* (op, 2, Hollier, after M. Clarke), 1993; *Myra Breckinridge* (op, 2, Hollier, after G. Vidal), 1998

Choral: *Mag and Nunc*, solo vv, double SATB, 1965; *And Musick Shall Untune the Sky* (cant.), SATB, orch, solo vv, 1965, rev. 1990; *Hymn to the Sun*, A solo, chbr ens, 1972; *The Revelation of St John the Divine* (orat), Bar, double SATB, boys' chorus, brass, perc, str orch, 3 org, tape, 1974; *Canticle in Memory of Benjamin Britten*, chorus, pf, 1978; *Musick's Empire*, sym. study, Bar, orch, 1965; *7 Psalms and Lamentations of David*, SATB, handbells, 2 semi-choruses, soloists, 7 fl, pic, a fl, 2 pf, 2 perc, 1979; *7 New Psalms*, 2 S, Tr chorus, double SATB, 7 cl, 7 sax, org, 2 perc, 2 pf, 4 elec gui, 1986; *Conc. no.8 'After D.G. Rossetti'*, db, Bar, chbr orch, 1987

Inst: *Conc. no.1*, pf, orch, 1966; *Conc. no.2*, org, str, 1966; *Conc. no.3*, 4 gui, orch (1961, rev. 1992); *Rhapsodie*, cl, 2 pf, 1967; *6 Traditional songs*, 2 gui (1969); *Variations On a Theme of Sitsky*, vn, pf, 1970; *Conc. no.4*, 3 pf, perc, orch, 1972; *Occasional Music for the Churches of Canberra*, org, 1973; *Sonata on Popular*

Songs, hpd, 1974; 4 Sonnets, chbr groups, 1976–94; Concert Music, ob, pf, 1979; 12 Preludes, vol i, gui, 1979; Conc. no.5, 2 pf, org, perc; Conc. no.6 'Homage to Beethoven', 25 trbn, tape 1983; Conc. no.7 'An Academic Visit to an Old Time Music Hall', 18 insts, 1983; 12 Preludes, vol ii, gui, 1988; Conc. no.9 'Variations on a Tango', sax, orch, 1989; The Beggar's Op'ra ov, pf, orch; Palm Court, orch/(vn, vc, prep pf, drum), 1989; Gi'me That Ol' Time Religion, orch, org, 1990; All Between the Earth and Sphere, orch, 1991; In Memoriam Diana Princess of Wales, Bar, chbr orch, 1997; Variations on a Theme of Debussy, tpt, pf, 1998; 7 Improvisations, org
37 songs, many pf pieces

Principal publishers: Australian Music Centre

WARREN BEBBINGTON

Hollier, John.

English music publisher. See *under* [Coventry & hollier](#).

Hollies, the.

English pop band. It was formed in Manchester in 1961 by Allan Clarke (Harold Allan Clarke; *b* Salford, 15 April 1942; vocals) and Graham Nash (*b* Blackburn, Lancs, 2 Feb 1942; guitar), taking the name from their idol Buddy Holly. By 1963 they had added Tony Hicks (*b* Nelson, Lancs, 16 Dec 1943; lead guitar), Eric Haydock (*b* Burnley, Lancs, 3 Feb 1943; bass guitar) and Bobby Elliott (*b* Burnley, Lancs, 8 Dec 1942; drums), and were playing the same rhythm and blues as other British beat groups of the time, being signed to EMI in the company's search for more Beatles. The Hollies' main reputation rests on a string of songs, mainly written by Clarke, Hicks and Nash, from the late 1960s including *Bus Stop*, *Stop! Stop! Stop!*, *On a Carousel*, *Carrie-Anne*, *Jennifer Eccles* and *Sorry Suzanne* which, despite touches of psychedelic production (occasional phasing, the use of harpsichord and fake sitar), remained bright pop songs with rich vocal harmonies. Bernie Calvert replaced Haydock on bass in 1966 and a frustrated Nash left in 1968 to form Crosby, Stills and Nash, being replaced by Terry Sylvester. In the early 1970s Clarke's solo career failed to materialize, while two more heavyweight songs, *He ain't heavy, he's my brother* (1969) and *The Air that I Breathe* (1974), were the Hollies' last high-selling singles. Like many of their peers, they were active into the 1990s on the cabaret circuit. 23 of their songs reached the UK top 20 between 1963 and 1974, and 7 in the USA; their successful songs most clearly defined the boyish charm of the era.

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ALLAN F. MOORE

Holliger, Heinz

(b Langenthal, canton of Berne, 21 May 1939). Swiss composer, oboist, conductor and pianist. While attending the Gymnasium in Burgdorf he studied the oboe with Cassagnaud (1950–58), the piano with Savoff (1955–8) and composition with Veress (1956–60) in Berne. In Paris he studied the oboe with Pierre Pierlot and the piano with Yvonne Lefébure (1958–9), and had composition lessons with Boulez at the Basle Academy (1961–3). After receiving first prizes for oboe in competitions at Geneva (1959) and Munich (1961), and the soloist prize of the Schweizerischer Tonkünstlerverein (1960), he embarked on an international career, often appearing with his wife, the harpist Ursula Holliger. He has taught the oboe at the Staatliche Musikhochschule of Freiburg from 1965.

As a performer, Holliger has shown remarkable sympathy with works of the most varied types and periods; he possesses an extraordinary phrasing technique and has introduced many new effects on the oboe. He does not belong to any specific school of oboe playing but is distinguished by an extraordinary flexibility in instrumental sound. Works have been written for him by Berio, Carter, Henze, Krenek, Lutosławski, Martin, Penderecki, Pousseur, Stockhausen, Veress, Yun and others; he has also championed the works of neglected composers of the past such as Jan Dismas Zelenka. From the mid-1970s Holliger has become increasingly prominent as a conductor, making his first appearances as guest conductor with Paul Sacher's Basle Chamber Orchestra. Besides his own work his particular interest lies in the work of less familiar 20th-century composers such as Veress and Dallapiccola, but also in earlier music (especially Schumann and Haydn). His honours include the composition prize of the Schweizerischer Tonkünstlerverein (1985), the Sonning-Preis (1987), the Frankfurt Music Prize (1988), the City of Basle Art Prize (1989), the Ernst von Siemens Musikpreis (1991) and an honorary doctorate from Zürich university (1998). He was composer-in-residence with the Orchestre de la Suisse Romande (1993–4) and at the Lucerne Festival (1998).

After his earliest experiments in composition (1953–5) and the songs, chamber pieces and theatre works of 1956–9, Holliger was influenced at the outset of his composing career by the Second Viennese School. An affinity to Berg, in particular, is revealed in *Drei Liebeslieder* (Georg Trakl, 1960). His early work rests on the craftsmanlike foundation laid by the rigorous tuition he received from Veress, an exiled pupil of Bartók, which has left its mark on all his compositions: central themes of Veress's teaching such as canonic techniques and questions of formal symmetry have exercised him in varying contexts. The contrapuntal emphasis in these studies was valuably supplemented by Boulez, who sensitized Holliger above all to harmonic considerations. After the study *Schwarzgewobene Trauer* (1961–2), based on a note row from Boulez's Third Piano Sonata, and the *Sequenzen über Johannes I:32* (1962), serial technique in its narrowest sense ceased to be of any great importance to Holliger; *Mobile* (1962) and the middle movement of the Trio (1966) resulted from the preoccupation with mobile forms found in Boulez's Third Piano Sonata and *Structures II*.

Literature was as important as music to Holliger's development. At first poets such as Alexander Xaver Gwerder and (especially) Trakl meant as much to him as Berg and Webern. In early vocal works like the cantata *Erde und Himmel* (1961), the symmetrical design and lyrical tone of which betray some influence of Klaus Huber, Holliger examines such poetic concerns as yearning for death and other frontier regions of existence, topics which were to remain characteristic of his music. He soon abandoned models of conventional word setting: in the piano pieces *Elis* (after Trakl, 1961, rev. 1966) the text is dissolved in the symbolism of Indian rhythms.

Holliger's early influences and inclinations achieved a synthesis in the song cycle *Glühende Rätsel* (1964) and the stage work *Der magische Tänzer* (1963–5), both after Nelly Sachs. In them he developed an elaborate style of writing on the strict technical basis of his earlier experience: numerical invariants with enigmatic symbolism (above all 5 and 7), specific pitches (e.g. Holliger's 'death note', D, often as an axis of symmetry) or mirror forms make up the structural framework of an intricate compositional style in which every detail has significance. An essential step, not unconnected with his experiences as a solo performer, was his eventual abandonment of an objective model of time in favour of a conception of time as something sensed directly, with a quasi-biological motivation. The apparent serialism in the musical characterization of the figure of the magical dancer 'attired as Boulez' (*Der magische Tänzer*), or in the last mechanical bars of the third song in *Glühende Rätsel*, is therefore only parodic, in order to express situations forced on the music by the text. The greater intensity of a flexible style suited to expressive density led, by way of the Trio, to *Siebengesang* (Trakl, 1966–7), where Holliger radicalized the procedure of *Elis*, subjecting the underlying text to an instrumental demontage in complex musical strata; in doing so he pushed forward into frontier regions of the physically possible, until the lines of the last verse dissolve into phonetic material.

Holliger's next step took him to music which concentrates on the embodiment of extreme physical situations. His reduction of conventional sound production to its noise component in the wind quintet *h* (1968) was followed by a series of compositions in which he set out to discredit received ideas about 'beautiful' sound and conventional structure, consciously dismantling his own earlier works along with others. The choral work *Dona nobis pacem* (1968–9), the text of which is derived from the words of the title, as in Kagel's *Anagrama* (1957–8), also conveys a sense of the explosive political situation of the late 1960s: in an ironic allusion to the war still continuing in Vietnam at the time, Holliger quoted the words of the astronauts making the first moon landing, 'We came in peace for all mankind'. In the deliberately destructive, very extroverted compositions of around 1970, the deformations of sound are not an end in themselves but directed towards physical experience of the sound situation; as with Lachenmann, the noise is physical sound 'as news of the conditions of its coming into existence'.

After the 'breath' compositions *Pneuma* (1970) and *Psalm* (after Paul Celan, 1971), a kind of requiem for Sachs, Celan and Zimmermann, Holliger wrote pieces in which increasingly the extremely advanced, planned destruction of sound and performer has theatrical resonance.

Cardiophonie (1971) sets the player in conflict with his own playing by means of alienated reproduction on tape, while the sounds of his own heart, picked up by a contact microphone and beating ever more agitatedly, go along with the escalation of the form; after repeated falls the player finally flees from the stage to escape his own music. At the end of *Kreis* (1971–2) the players, apparently lifeless and their instruments dismantled, lie round a rubbish heap while the audience is encircled with ever faster rotating sound over loudspeakers. In these works investigation of the biological conditioning of sound and playing is taken to a realistically exaggerated extreme, the logical consequence of which, according to Holliger, would be suicide.

In fact, after the total extroversion of *Kreis*, Holliger subjected his forms to a comprehensive musical agony. While the String Quartet (1973) takes a course resembling the slow death of an organism, *Atembogen* (1974–5) places the vital reflexes of the earlier paroxysms at the furthest possible distance, where Holliger turned back to seemingly more conventional means of articulation. At this stage, he became aware of the pared-down concision of Samuel Beckett. The form of the chamber opera *Come and Go* (1976–7), like the String Quartet, undergoes a comprehensive *decrecendo al niente*. Holliger stages Beckett's short play three times, reducing the material after each repetition, until the text virtually disappears; instead of a 'setting' of the text, this is its 'silencing'. In the monodrama *Not I* (1978–80), by contrast, the protagonist is desubjectified by the multiplication of her singing which soon goes beyond her control, using the means of *Cardiophonie*.

These trends led eventually to the music of *Scardanelli-Zyklus* (1975–91), compiled from the 12 choral songs *Die Jahreszeiten*, the flute piece *(t)air(e)* and 10 *Übungen zu Scardanelli* for chamber ensemble. The theme of this immense cycle (it lasts approximately 2½ hours) is the planned extinction of subjective utterance; even the composer withdraws himself from his own creation, by surrendering the forms to simple generative modes. Holliger reflects in these exercises the most elementary examples of polyphony written down over the years in a kind of musical diary: the result is a compendium which is also a reminder of his composition studies with Veress. At the same time the work serves as a portrait of Friedrich Hölderlin in the second half of his life, when mental illness made him dependent on others; the late poems, signed with the unexplained pseudonym 'Scardanelli', are the source for the choral songs. The facts of Hölderlin's life, especially the decisive turning point of his retreat at the age of 37 into the tower in Tübingen where he remained for the rest of his life, mingle in the conception of the pieces; the flute solo *(t)air(e)*, the core of the entire cycle, refers to Hölderlin's flute playing. A sequel to the paralysis of musical expression in *Scardanelli-Zyklus* is found in vocal pieces written for the Hilliard Ensemble: *Jisei I, II and III* (haikus, with texts by Ernst Meister and Holliger, 1988–92), *Variazioni su nulla* (Giuseppe Ungaretti, 1988) and *4 Epigramme* (Hölderlin/Scardanelli, 1998–9); these last can be integrated in the *Scardanelli-Zyklus*.

During the 1980s Holliger moved back towards direct expression. In *Tonscherben* (1985), inspired by the poetry of Israeli poet David Rokeah, the pieces evolve out of large symphonic gestures which are not developed

formally but prematurely broken down. In the chamber opera *What Where* (1988), after Beckett's last play, theatrical gestures are tied into a formalistic ritual of cyclical repetition and thereby neutralized.

In *Gesänge der Frühe* (1987) Holliger related the fates of Schumann and Hölderlin to each other, using documentary material such as contemporary accounts, letters and diary entries, as well as post-mortem reports. Starting by troping Schumann's late piano piece *Gesänge der Frühe* op.133 (which was originally to have been called 'Diotima', the name Hölderlin gave his idealized beloved) with another of the 'Jahreszeiten' poems from Hölderlin's Tübingen years, Holliger wove a dense, allusive fabric drawing on historical references such as giving expressionistic colour to the orchestral writing. The piece ends with an escalation of the action in three musical strata presenting the material already used in a large-scale stretto.

After 1990, in concerning himself with the poetry of Robert Walser, Holliger developed a style which has increasingly enabled him to move away from the predispositions and structural designs which often preceded the composition of his earlier works. He wrote the first 11 songs of the cycle *Beiseit* (1990) in a matter of days, without changing the melodies from what he had sketched. He produced the monody underlying the orchestral piece *(S)irató 'in memoriam Sándor Veress'* (1992–3) in a similarly direct fashion. As with *Scardanelli-Zyklus*, *Beiseit* is determined not only by the purely immanent reading of the text but also by the biographical context. The gestural paralysis gradually realized during the cycle alludes to the course of Walser's life: suffering a complete lack of success as a writer, he was admitted to an institution where he finally gave up writing altogether. The Violin Concerto (1995) similarly reflects both the life and the artistic career of the painter and violinist Louis Soutter.

Holliger extended the procedures of *Beiseit* in his opera *Schneewittchen* (after Walser, 1997–8), first writing down the numerous vocal parts in a kind of shorthand, then transforming them in a second stage involving instrumental association. By this means, in his first full-length work for the stage, he developed a complex labyrinth of signs: it is no longer possible to pin down certain sound situations in an unambiguous dramaturgical role, for they are set in place only in order systematically to disappoint previously evoked expectations. As in *Beiseit*, the encroaching formal exhaustion in *Schneewittchen* also refers to Walser's life, and Holliger's use of shorthand also reflects the way Walser wrote his late prose work *Mikrogramme*.

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Holliger, Heinz

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Basle, 26 April 1970; Come and Go (chbr op, S. Beckett), 9 S, 3 fl, + a fl + b fl, 3 cl + b cl + cb cl, 3 va, 1976–7, Hamburg, 16 Feb 1978; Not I (monodrama, Beckett), S, tape, 1978–80, Avignon, 15 July 1980; What Where (chbr op, Beckett), Bar, 3 B-Bar, 4 trbn, perc, tape, 1988, Frankfurt, 19 May 1989; Schneewittchen (after R. Walser), S, A, T, Bar, B, orch, 1997–8, Zürich, 17 Oct 1998

vocal

Choral: Advent (A. Strindberg), S, A, mixed chorus, 1959; Siebengesang (G. Trakl), female vv, ob, orch, elecs, 1966–7; Dona nobis pacem, 12 solo vv, 1968–9; Psalm (P. Celan), mixed chorus, 1971; Die Jahreszeiten (F. Hölderlin/Scardanelli), mixed chorus, 1975–9; Scardanelli-Zyklus (Hölderlin/Scardanelli), mixed chorus, fl, chbr ens, tape, 1975–91; Gesänge der Frühe (R. Schumann, Hölderlin), mixed chorus, orch, tape, 1987; Jisei I (M. Basho, Fuso, Saimaro, Saimo, E. Meister), 4 solo vv, Jap. temple bells, 1988; Variazioni su nulla (G. Ungaretti), 4 solo vv, 1988; Jisei II (Kiba, Shikaku, Tembo, Senryu), 4 solo vv, Jap. Temple bells, 1989; Alb-Cher (Swiss trad.), spkr, 8vv, chbr ens, 1991; Jisei III (Holliger), 4–8 solo vv, 4 Jap. temple bells, 1992; Dunkle Spiegel (Sachs, F. Pessoa, J. von Tepl, Bible: *Corinthians*), Bar, 5vv, 5 inst groups, 1996; 4 Epigramme (Hölderlin/Scardanelli), 4 solo vv, opt. mixed chorus, 1998–9

Other vocal: 6 Lieder (C. Morgenstern), S, pf, 1956–7, rev. 1994; 4 japanische Lieder, S, fl, va, hp, 1958; Dörfliche Motive (A.X. Gwerder), S, pf, 1960–61, rev. 1994; 3 Liebeslieder (Trakl), A, orch, 1960; Erde und Himmel (Gwerder), T, fl, vn, va, vc, hp, 1961; Schwarzgewobene Trauer (H. Weder), S, ob, vc, hpd, 1961–2, rev. 1966; 4 Miniaturen (Mechthild von Magdeburg, anon.), S, ob d'amore, cel, hp, 1962–3; Glühende Rätsel (Sachs), A, 10 players, 1964; Beiseit (Walser), Ct, cl + b cl, accdn, db, 1990; 3 Trakl-Lieder, A, orch, 1993–8

instrumental and tape

Orch: Elis (3 Nachtstücke), 1963, rev. 1973; Pneuma, 36 wind, 4 radios, org, perc, 1970; Atembogen, 1974–5; Tonscherben, 1985 [after D. Rokeah]; 2 Liszt-Transkriptionen, 1986; (S)irató, 1992–3; Vn Conc., 1995

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Hollins, Alfred

(b Hull, 11 Sept 1865; d Edinburgh, 17 May 1942). English organist, pianist and composer. He successfully pursued an international career as a recitalist, despite the handicap of being blind. His blindness was discovered soon after birth, and as a young child he enjoyed musical toys and musical sounds. At the age of six or seven he started picking out the tunes of the passing barrel organs on the piano, and it was one of these that he played when he had his first taste of an organ proper at about the same age. His

mother died when he was seven. Soon afterwards he found himself forming a choir and giving concerts in his imagination. When he was nine he went to the school for the blind in York, one of the first to adopt Braille. The head of music was William Barnby, brother of Joseph, who fostered the development of Hollins's musical gifts.

In January 1878 Hollins was taken by his family to the Royal Normal College for the Blind at Upper Norwood, London, where music was prominent in the curriculum. There were 50 pianos, three organs and an orchestra. Dr E.J. Hopkins gave Hollins organ lessons and Frits Hartvigson was his piano teacher. Music was becoming available in Braille, and Hollins memorized major organ works, including all the Bach fugues. He was the solo pianist in a performance of Mendelssohn's *Capriccio brillant* under August Manns when he was 15, and performed the Schumann Piano Concerto before Queen Victoria at Windsor the following year. He played to President Cleveland in a tour of the USA in 1886, the year in which he was presented to Liszt in London and performed a Beethoven piano trio with Joachim and Piatti. Hollins also received piano tuition in Berlin and Frankfurt from Hans von Bülow, who praised him as 'one of the rare true musicians amongst the piano virtuosos'. He gained a succession of organist appointments in London, but in 1897 he moved to Edinburgh to become organist at Free St George's Church, a post which he held for over 40 years. He became much occupied with the musical life of the church and city, and toured the USA, South Africa, Australia and New Zealand as a recitalist. He composed songs, church music and a number of organ pieces which have re-entered the concert organists' repertory. In 1991 the blind organist David Liddle recorded a CD of Hollins's organ works on the organ of Hull City Hall. Hollins published an autobiography, *A Blind Musician Looks Back* (Edinburgh, 1936).

IAN CARSON

Hollister.

Irish family of organists and keyboard instrument makers.

- (1) Thomas Hollister
- (2) Philip Hollister
- (3) William Castles Hollister

BRIAN BOYDELL/DENISE NEARY

Hollister

(1) Thomas Hollister

(*fl* 1693–1721). Organist and organ builder. He may have been the son or brother of Robert Hollister, who was organist of St John's, Fishamble Street, Dublin, from 1688 to 1715. In 1693 Thomas was appointed organist at St Peter's, Dublin, where he remained until 1695 when he became assistant organist at St Finbarr's Cathedral, Cork. He later returned to Dublin, where he was employed as organist at St Catherine's from April 1698 to February 1706. In 1719 he built an organ for St Werburgh's in Dublin, having been appointed organist at that church in the same year. By 1721 he had been succeeded as organist by John Woffington, Hollister

having 'gone out of the Kingdom'. Woffington found the organ unsatisfactory and an inspection committee, consisting of Daniel and Ralph Roseingrave, Robert Woffington (i) and John Baptiste Cuvillie, declared the instrument to be 'so very imperfect in all particulars that they cannot tell what value to sett upon it'.

Hollister

(2) Philip Hollister

(bur. Dublin, 15 June 1760). Organ builder, son of (1) Thomas Hollister. He worked in York Street, Dublin. From April 1733 until 1760 he maintained the organs at St Patrick's and Christ Church cathedrals, Dublin, at an annual fee of £10 from each cathedral; he also tuned the organs at several important churches. He repaired the organ in Limerick Cathedral (1744) and built organs for Derry Cathedral (1747–9) and the French Church (i.e. the Lady chapel) in St Patrick's Cathedral (1751). He was succeeded by his son William Castles Hollister.

Hollister

(3) William Castles Hollister

(*b* ?Dublin; *d* Dublin, 1802). Organ builder, harpsichord maker and impresario, son of (2) Philip Hollister. He succeeded his father at York Street either in late 1759 or in 1760. Shortly before April 1764 he moved the business to Parliament Street. He is listed in the Dublin Directories as an organ builder and harpsichord maker at six widely separated addresses up to 1802. He succeeded his father as 'organ keeper' at St Mary's (1760–70), St Michan's (1760–70) and St Peter's, Dublin (1760–84). By August 1768 Hollister had branched out into concert promotion, opening 'a new place for the Entertainment and Amusement of the Citizens in imitation of Ranelagh Gardens near London'. Although he erected lamps at his own expense to light the way out of the city on concert nights, the venture failed to rival the concerts at the more centrally situated Rotunda Gardens, and Ranelagh was closed in 1777. Hollister then returned to organ building; he installed the Samuel Green organ in Trinity College in 1798. His son Frederick Hollister (*b* Dublin, Sept 1761; *d* after 1802) is listed in the Dublin Directory of 1803 as a piano maker and tuner at 10 St Anne Street – the same address as his father's business – between 1794 and 1802.

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Hollós, Máté

(*b* Budapest, 18 July 1954). Hungarian composer. From 1975 to 1980 he studied composition with Petrovics at the Budapest Academy of Music. He was music adviser to the Hungarian copyright society Artisjus (1980–89), a tutor of foreign students at the Budapest Academy (1982–90) and then director of the Hungaroton Classic recording label (until 1993); he founded the music publishers Akkord in 1989 and was appointed managing director of Hungaroton in 1993. Hollós occupies an important position in Hungarian

musical life: he has contributed to journals and to Hungarian Radio, and in 1996 he was elected president of the Association of Hungarian Composers. In 1986 he was the subject of a film made by the ISCM. Since the beginning of his career his music has continually explored new forms of tonality, effecting the creation of a new melodic style. Several of his works have been commissioned by leading festivals in the United States and Great Britain.

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MELINDA BERLÁSZ

Holloway, John (Paul Kenneth)

(b Neath, 19 July 1948). English violinist. From 1965 to 1969 he studied with Yfrah Neaman at the GSM, where he took classes in chamber music with William Pleeth. He also studied with Sándor Végh, and later, took lessons on the Baroque violin from Sigiswald Kuijken. He led the orchestra of Kent Opera from 1972 to 1979, and was leader of the Taverner Players from 1977 to 1991 and the London Classical Players from 1978 to 1992. In 1975 he founded L'Ecole d'Orphée, with whom he made the first complete recording of Handel's instrumental chamber music on period instruments. Holloway has made numerous recordings of 17th- and 18th-century chamber music; his recording of Biber's *Mystery Sonatas* won a Gramophone award in 1991, while the first disc in a survey of Buxtehude's complete chamber music (with Jaap ter Linden and Lars Ulrik Mortensen) gained a Danish award in 1994. He is a professor at the GSM and guest professor at Indiana University and the Schola Cantorum, Basle.

LUCY ROBINSON

Holloway, Robin (Greville)

(b Leamington Spa, 19 Oct 1943). English composer. Alongside private composition lessons with Goehr (1959–63), he studied at King's College, Cambridge (1961–4) and at New College, Oxford (1965–7), where he began the doctoral thesis that became the book *Debussy and Wagner* (London, 1978). He became research fellow (1969–75) and later fellow (from 1975) at Gonville and Caius College, Cambridge, and in 1975 was appointed lecturer in music at the University of Cambridge.

Under the tutelage of Goehr, Holloway quickly mastered the techniques of serial composition in a sequence of taut, strictly composed works such as the *Concertino no.1* (1964, rev. 1968–9) and the *Concerto for organ and wind* (1965–6). These are in an essentially polyphonic, contrapuntal idiom of considerable dissonance and, by the composer's later admission, somewhat lacking in harmonic definition. The largest work of this period, the *First Concerto for Orchestra* (1966–9), is also the first piece in which his distinctive harmonic style is first glimpsed. The substantial slow movement in particular is far more transparent than any of his earlier music, being an elegant sequence of wind recitatives punctuated by sonorous harmonic blocks rotating on the rest of the orchestra.

Scenes from Schumann (1970, rev. 1986) seemed to represent a complete rupture with the diktats of modernism. A series of paraphrases on Schumann songs, it represented a rapprochement with 19th-century harmonic practices. Each song is subjected to a variety of distortions, reharmonizations and reshaping, with quotations from other German Romantic music incorporated by way of free association. Holloway's exploration of Schumann continued with two works; the *Fantasy-Pieces* (1971), based on the op.24 *Liederkreis*, which comments on the songs and superimposes them on each other to form complex harmonic fields, and the vast symphonic poem *Domination of Black* (1973–4), more loosely based on the *Kerner Lieder*.

Holloway's preoccupation with Romanticism did not, however, cause him to abandon the constructivist procedures he had earlier used with such

fluency. In *Evening with Angels* (1972, rev. 1983) he forsook quotation altogether; the result was a brilliantly scored instrumental suite of character pieces putting a dissonant yet rich harmonic vocabulary to a variety of expressive uses. Both this piece and the cantata *Sea-Surface Full of Clouds* (1974–5) show Holloway's personal ear for harmony at its most transparent, with a clear preference for consonant intervals such as 5ths and 3rds transposed at multiple pitch levels to create resonant and colourful vertical aggregates with a strong degree of symmetry. The Second Concerto for Orchestra (1978–9) marks the climax of this period of Holloway's output much as its predecessor had done ten years earlier. The work, which contains some of his densest and most inventive orchestral textures, integrates material from many disparate sources – a Chopin barcarolle, an English hymn, scraps of popular tunes – into a tightly organized intervallic scheme based on the chord of the added sixth.

After this watershed, Holloway's output became increasingly difficult to classify, as his imagination turned to many different periods of musical history for compositional stimulation. The lengthy two-piano cycle *Gilded Goldbergs* (1992–7) subjects Bach's Goldberg Variations to an even more radical and quirky recomposition than had previously been applied to Schumann. The Third Concerto for Orchestra (1981–94), in contrast, is a densely athematic essay in pure texture, built largely from a single interval, the major 3rd. Between these two extremes fall Holloway's many concertini and serenades, music 'for use' in the finest sense that they provide carefully-composed contemporary repertoire pieces for otherwise neglected instruments. Examples include the concertos for bassoon (1984–5) and double bass (1996), and the *Ballad* (1984–5) for harp and orchestra.

Holloway has spent much of his mature composing career on uncommissioned large-scale pieces, such as the opera *Clarissa* (1976), the *Cantata on the Death of God* (1972–3), the oratorio *Brand* (1981), the opera-oratorio *Peer Gynt* (1984–97) and the opera *Boys and Girls Come out to Play* (1991–5). These projects blend all of the composer's various musical enthusiasms together into ambitious evening-long works of enormous technical dexterity. As yet only one of them, *Clarissa*, has been heard (in 1990): it proved to be an impressively claustrophobic rendering of the Richardson novel which showed a natural feeling for the stage. A later work on a similarly ambitious scale is the *Symphony* (1998–9), his largest abstract concert work, which is in part a turbulent reflection on the century's contradictory musical currents.

Viewed as a whole, Holloway's large and varied output resists the imposition of such simple labels as modernist, neo-Romantic or post-modernist, although stylistic elements belonging to all these trends are clearly present in his work. His refusal to jettison the benefits of modernist complexity whilst retaining an overt debt to Romanticism – even, sporadically, to Classical tonal manners, cubistically distorted in the *Serenade in C* (1978–9) – has combined with his natural compositional fluency to form a richly unpredictable style refreshingly liberated from any kind of dogma.

WORKS

(selective list)

vocal

Ops: Clarissa (2, Holloway, after S. Richardson), op.30, 1976, London, Coliseum, 18 May 1990; Boys and Girls come out to Play (ob, 2, G. Ewart), op.75, 1991–5

Choral: The Consolation of Music (R. Herrick, W. Strode), op.38/1, 1966–77; Cantata on the Death of God (F. Nietzsche), op.20, chorus, orch, 1972–3, 5 Madrigals (J. Joyce, T.S. Eliot), op.22, 1973; Sea-Surface Full of Clouds (W. Stevens), op.28, S, A, Ct, T, chorus, chbr orch, 1974–5; Hymn for Voices (J.-P. Sartre, J. Ruskin, P. Valéry, G. d'Annunzio), op.36, 1977; He-She-Together (Joyce), op.38/2, 1978; Brand (dramatic ballad, after H. Ibsen), soloists, chorus, org, orch, 1981; Since I Believe (anthem, R. Bridges), 1984; Peer Gynt, op.84, solo vv, chorus, orch, actors, mimes, dance, film, 1984–97; Hymn to the Senses (J. Fuller: *The Body of the World*), op.72, 1990; The Spacious Firmament (J. Dryden, W. Blake, A. Tennyson), op.69, chorus, orch, 1990; Lord, what is Man (motet, R. Crashaw), op.77, 1991; The Food of Love (P.B. Shelley), SATB, 1996; Woefully Arrayed (16th-century), 1999

Solo vocal: 3 Poems of William Empson, op.3, Mez, ens, 1964–5; Music for Eliot's Sweeney Agonistes, op.4, 3/4 spkrs, 6 pfms, 1965; Nursery Rhymes, op.33, S, wind qnt, 1977, rev. as Nursery Rhymes (Divertimento no.3), op.33a, 1977; Conundrums (Divertimento no.4) (trad. texts), op.33b, S, wind qnt, 1977–9; Moments of Vision (V. Woolf, W. Pater, R.M. Rilke, S. Sassoon), op.58, spkr, pf, vn, vc, perc, 1984; Love will find out the way (T. Percy: *Reliques*), S, 2 cl, va, vc, db, 1992; The Blackbird and the Snail (W. de la Mare), op.81, nar, pf, 1994; Clarissa Sequence (S. Richardson), op.30b, 1995–6 [after op]; Song of Defiance (A.E. Housman), S, pf, str qt, 1996

Song-cycles: 4 Housman Fragments, op.7, S, pf, 1965–6; Tender Only to One (S. Smith), op.12, S, 1968–9; Banal Sojourn (W. Stevens), op.15, high v, pf, 1971; Georgian Songs, op.19, Bar, pf, 1972; 5 Little Songs about Death (S. Smith), op.21, 1972–3; Lights Out (E. Thomas), op.24, 1974; In the 30th Year (J.V. Cunningham), op.25, T, pf, 1974; Author of Light (Jacobean texts), op.26, A, pf, 1974; The Leaves Cry (cant., W. Stevens, C. Rossetti), op.27, S, pf, 1974; This is Just to Say (W.C. Williams), op.32, T, pf, 1977; The Blue Doom of Summer (cant., R. Firbank), op.35/1, high v, hp, 1977; Willow Cycle (W. Shakespeare, W. Raleigh, trad.), op.35/2, T, hp, 1977; From High Windows (P. Larkin), op.37, Bar, pf, 1977; Killing Time (W.H. Auden, S. Smith, Raleigh), 1978; The Noon's Repose (T.S. Eliot, W. Stevens, A. Marvell), op.39, T, hp, 1978–9; A Medley of Nursery Rhymes and Conundrums, op.33c, Mez, pf, 1979, 1986; Wherever we may be (R. Graves), op.46, S, pf, 1980–81; The Lovers' Well (G. Hill), op.49, 1981

instrumental

Concertante: Conc., op.6, org, wind, 1965–6; Romanza, op.31, vn, chbr orch, 1976; Hn Conc., op.43, 1979–80; Va Conc., op.56, 1983–4; Romanza, op.59, ob, str, 1984; Ballad, op.61, hp, chbr orch, 1984–5; Bn Conc., op.63, 1984–5; Double Conc., op.68, cl, sax, 2 chbr orch, 1988; Vn Conc., op.70, 1990; Cl Conc. op.82, 1996; Db Conc., op.83, 1996

Other orch, band: Concertino no.1, op.2, chbr orch, 1964, rev. 1968–9; Conc. for Orch no.1, op.8, 1966–9; Concertino no.2, op.10, chbr orch, 1967, 1974; Divertimento no.1, op.11, amateur orch, 1968; Scenes from Schumann: 7 Paraphrases, op.13, 1970, rev.1986; Domination of Black, sym. poem, op.23, 1973–4; Conc. for Orch no.2, op.40, 1978–9; Idyll no.1, op.42, 1979–80; Ode, op.45, 4 wind, str, 1980; War Memorials, op.50, brass band, 1981–2: 1 From Hills

and Valleys, 2 Men Marching; Conc. for Orch no.3, op.80, 1981–94; Serenata Notturna, op.52, 4 hn, 2 tpt, str, 1982; Idyll no.2, op.54, 1982–3; Seascape and Harvest: 2 Pictures, op.55, 1983–4; Inquietus, op.66, 1986; Serenade, G, op.64a, str, 1986; Panorama, 1988; Wagner Nights, op.60, 1989; Entrance – Carousing – Embarkation, op.71, sym. band, 1990; Serenade, E, op.73, str, 1990; Bourrée Fantasque, 1993 [completion of Chabrier sketches]; Idyll no.3: Frost at Midnight, op.78, 1993; Ov. on Nursery Rhymes, op.75a, chbr orch, 1995; Scenes from Antwerp, sym. images, op.85, 1997; Sym., op.88, 1998–9

Large ens (9 or more insts): Garden Music, op.1, fl, ob, cl, bn, hn, perc, pf, vn, vc, 1962, rev. 1967, rev. 1982; Fantasy-Pieces, op.16, fl, fl + pic, ob, cl, bn, hn, tpt, pf, str qt, db, 1971 [after Schumann *Liederkreis*, op.24]; Divertimento no.2, op.18, fl + pic, ob, ob + eng hn, 2 cl, 2 bn, 2 hn, 1972; Evening with Angels, song cycle without texts, op.17, fl, fl + pic, ob + eng hn, cl + E♭ cl, cl + b cl, bn, hn, tpt, trbn, tuba, cl, str qt, db, 1972, rev. 1983; Homage to Weill (Concertino no.3), op.29, fl, cl, a sax, bn, hn, tpt, trbn, perc, 2 vn, 1975; Aria, op.44, fl + pic + a fl, ob + eng hn, fl, bn, hn, tpt, trbn, perc, pf, str qt, db, 1979–80; Showpiece (Concertino no.4), op.53, fl + pic, ob, cl, bn, hn, tpt, trbn, perc, pf, str qt, db, 1982–3; Serenade, E♭, op.57, wind qnt, str qt, 1983

3–8 insts: The Rivers of Hell, op.34, fl + pic + a fl, ob + eng hn, cl + E♭ cl + b cl, perc, pf, va, vc, 1977; Serenade, C, op.41, cl, bn, hn, str qt, db, 1978–9; Serenade, G, op.64, 2 vn, 2 va, 2 vc, db, 1986; Serenade, G, op.64b, 2 vn, 2 va, 2 vc, 1986; Brass Qnt (Divertimento no.5), op.67, 1986–7; Summer Music (Concertino no.5), op.74, ob, cl, str qt, 1991; A Singing Telegram for Amelia Freedman, str sextet, opt. db, 1993; Winter Music (Concertino no.6), op.76, ob, cl, tpt, pf, vn, vc, 1993; Trio, op.79, cl, va, pf, 1994; Thema, A♭, 2 cl, va, vc, db, 1997 [after R. Wagner]; 5 Haydn Miniatures, 2 fl, cl, pf, 2 vn, 1999

1–2 insts: Sonata, op.47, vn, 1981; Suite, sax, 1982; Souvenirs de Monsalvat, op.60a, pf 4 hands, 1984 [after Wagner: *Parsifal*]; Partita no.1, op.62/1, hn, 1985; Partita no.2, op.62/2, hn, 1985; Org Fantasy, op.65, 1986; Gilded Goldbergs, op.86, 2 pf, 1992–7; Sonata sopra concerto op.83b, db, 1999 [based on material from Db conc.]; Sonata, 2 tpt, 1999; Sonata, op.87, va, 1999

WRITINGS

Debussy and Wagner (London, 1978)

'Towards a Critique', *The Music of Alexander Goehr: Interviews and Articles* (London, 1980)

'Setting Geoffrey Hill to Music', *CMR*, v (1989), 33–5

'Fishing in Ruffled Lakes', *MT*, cxxxvii (1996), 5–9 [on Conc. for Orch no.3]

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R.L.E. Foreman: *British Music Now: a Guide to the Work of Younger Composers* (London, 1975)

Tempo, no.129 (1979) [Holloway issue]

P. Griffiths: 'Robin Holloway', *New Sounds, New Personalities: British Composers of the 1980s in Conversation* (London, 1985), 113–24 [interview]

J. Anderson: 'Robin Holloway: in media res', *Tempo*, no.187 (1993), 2–6

JULIAN ANDERSON

Hollreiser, Heinrich

(b Munich, 24 June 1913). German conductor. After studying at the Akademie der Tonkunst in Munich, he worked in Wiesbaden, Darmstadt, Mannheim and Duisburg, and then obtained an appointment in Munich in 1942 at the recommendation of Krauss. During the legendary era of the actor and director, Gustaf Gründgens, he was for seven years general musical director in Düsseldorf, 1945–52. In 1952 he became principal Kapellmeister at the Vienna Staatsoper and from 1961 to 1964 he was principal conductor at the Deutsche Oper in Berlin. In 1947 he conducted the first German performance of Britten's *Peter Grimes* (in Hamburg), in 1964 the world première of Sessions's *Montezuma* and in 1969 the Berlin première of Blacher's opera *200,000 Taler*. He won respect as an advocate of *Wozzeck*, *Mathis der Maler* and *Duke Bluebeard's Castle*; but his special love was for the works of Wagner and of his fellow Bavarian, Richard Strauss. Hollreiser conducted *Tannhäuser* at the Bayreuth Festival in 1973 and 1974 and *Die Meistersinger* in 1975. He conducted the *Ring* at the Vienna Staatsoper in 1976 and *Parsifal* with the Vienna company at Tokyo in 1989, and during the 1990s continued to conduct at Munich, Berlin and Vienna. Hollreiser's recordings include Cornelius's *Der Barbier von Bagdad*, Wagner's *Rienzi*, Pfitzner's cantata, *Von deutscher Seele*, and works by Stravinsky and Bartók.

HANS CHRISTOPH WORBS/NOËL GOODWIN

Holluigue, Jean de.

See [Mouton, Jean](#).

Hollweg, Werner

(b Solingen, 13 Sept 1936). German tenor. He prepared for a commercial career but took up singing in 1958 and studied in Detmold, Lugano and Munich, making his début with the Vienna Kammeroper in 1962. He joined the Bonn Opera for four seasons from 1963, and from 1968, when he sang Belmonte, appeared more widely in Germany, at the Vienna Staatsoper and regularly at the Salzburg Festival. He developed a close working relationship with Nikolaus Harnoncourt, with whom he recorded the title role in *Idomeneo* and Eisenstein in *Die Fledermaus*. A stylish lyric tenor, particularly in Mozart, he made his Covent Garden début in 1976 as Titus; in 1989 he sang in the première of Höller's *Der Meister und Margarita* in Paris. Hollweg's other operatic recordings include the title role in Mozart's *Mitridate*, both Soliman and Gomatz in *Zaide*, Wolf's *Der Corregidor* and Desmoulins in von Einem's *Dantons Tod*. He was also a much-admired concert soloist, and recorded such works as *Messiah*, Haydn's *The Creation* and *The Seasons*, Schubert's *Lazarus* and Mahler's *Das klagende Lied*.

NOËL GOODWIN

Holly, Andreas Franz.

See [Holý, Ondřej František](#).

Holly, Buddy [Holley, Charles Hardin]

(*b* Lubbock, TX, 7 Sept 1936; *d* Clear Lake, IA, 3 Feb 1959). American rock and roll composer, singer and guitarist. His early recordings were made with the producer Norman Petty in Oklahoma and with his group the Crickets, which featured Jerry Allison (drums) and Joe B. Mauldin (bass guitar). A series of hits resulted, some issued under Holly's name and some as the Crickets. The latter included *That'll be the day*, *Oh Boy* and *Maybe Baby*. Among the most important under Holly's name were *Peggy Sue*, *Words of Love* and *Heartbeat*, and all featured his innovative jangling guitar solos. He died in a plane crash while on tour in the American mid-West but a number of previously unissued recordings were released throughout the 1960s and his best-known songs continued to be performed and recorded by later generations of rock musicians. Although his professional career was brief, he was among the most influential of the early rock and roll musicians: his well-crafted songs provided a template for the early writing of John Lennon and Paul McCartney of the Beatles and his light, nasal tenor was much copied by younger pop singers. *Buddy*, a musical based on Holly's life, opened in London in 1986 and ran for more than a decade.

BIBLIOGRAPHY

D. Laing: *Buddy Holly* (London, 1971)

P. Norman: *Buddy: the Biography* (London, 1996)

DAVE LAING

Hollywood Bowl.

Outdoor theatre in [Los Angeles](#), used for music from 1922.

Hollywood String Quartet.

American string quartet. It was founded in 1947 by the conductor and violinist [Felix Slatkin](#), with Paul Shure (violin), Paul Robyn (viola, replaced by Alvin Dinkin in 1954) and Slatkin's wife Eleanor Aller (cello). Because they were active in Hollywood studio orchestras (Slatkin, Dinkin and Shure at 20th-Century Fox, Aller and Robyn at Warner Bros.), they confined their touring activities largely to the West Coast, but they attained an international reputation through their many recordings. The quartet performed at the Edinburgh Festival (1957) and toured New Zealand (1960) before disbanding in 1961.

Although albums devoted to Beethoven (the late quartets), Brahms and Schubert were widely admired, the Hollywood String Quartet's chief legacy may be its service to 20th-century music. In recordings of works by Ernő Dohnányi, Villa-Lobos, Prokofiev, Kodály, Shostakovich, Walton, Schoenberg, Joaquín Turina and Creston, the quartet was celebrated for its vigour, impeccable intonation and sympathetic interpretations of

contemporary music. Several of their recordings have been reissued on CD.

TIM PAGE

Holm, Peder

(b Copenhagen, 30 Sept 1926). Danish composer, teacher and conductor. He studied with Knud Jeppesen (theory) and Thorvald Nielsen (violin) at the Royal Danish Conservatory (1945–7). From 1949 to 1989 he taught at the conservatory in Esbjerg, serving as its principal from 1974 to 1977. He was also conductor of the West Jutland SO (1951–81). His considerable experience as both teacher and conductor finds clear expression in his compositions, many of which have an educational purpose, some designed for conservatory students, others for amateurs of any age. A fundamental aspect of his work has been his desire to foster communication between amateur and professional musicians, a subject on which he has written in the *Dansk musiktidsskrift*: hence *Pikkutikka* (1973) brings together a children's group and a symphony orchestra, while *Den bagvendte vise* (1984) combines technically demanding parts with easy ones tailored for less highly trained performers. Stylistically his works range from the almost ballad-like quality of some of his choral works to the restrained modernism of the orchestral and chamber works written for professionals: prominent among the latter are the Concerto for Orchestra (1955), *Pezzo Concertante* (1964), the String Quartet no.5 (1967) and *Caccia* (1985) for piano. Also noteworthy are his stage works *Ingen mad idag, men i morgen* (1962) and *Vildering kongesøn og miseri mø* (1983), and the choral compositions *Ode til aaret* (1988) and *Fynske stemmer* (1995), the latter written for the centenary of the Fynske Folkekor.

WORKS

(selective list)

Stage: *Ingen mad i dag, men i morgen* [No Food Today, but Tomorrow], 4 solo vv, mixed chorus, orch, 1962; *Vildering kongesøn og miseri mø* [The Wandering Prince and the Poor Maiden] (E.H. Madsen), Mez, Bar, actors, children's chorus, orch, 1984

Vocal: 3 sange (A. Berntsen, T. Larsen), mixed chorus, 1961; 5 sange for kor (H.-J. Nielsen, V. Stuckenberg, S. Chi-Wen), mixed chorus, 1971; *Den bagvendte vise* [The Awkward Ballad] (B. Andersen), equal vv, recs, vns, guis, 1984; *Hedebys genganger* [The Spectre of Hedeby] (Dan. folksong), 1v, chorus, orch, 1985; *Ode til aaret* [Ode for the Year] (F. Jaeger), mixed chorus, 1988; *Fynske stemmer* [Voices of Funen] (O.C. Føns, H.C. Andersen, S. Michaëlis, A. Berntsen, Funen legend), mixed chorus, ens, 1995

Orch: Conc. for orch, 1955; *Pezzo concertante*, 1964; 3 orkesterstykker, t sax, orch, 1966; *Pikkutikka* (E. Waldeier), children's group, orch, 1973; *Fantasi*, vn, str, 1978
Chbr and solo inst: Str Qt no.5, 1967; 2 stykker, ww qnt, 1968; 2 stykker, 10 hns, 1977; *Kanon*, up to 12 vc, 1984; *Caccia*, pf, 1985; *Siun*, gui, 1986

Principal publishers: Wilhelm Hansen, Samfundet til Udgivelse af Dansk Musik

WRITINGS

‘Det er pædagogen der skal ændre billedet’ [It is the teacher who has to change the picture], *DMt*, xlvii (1972–3), 104–7

‘Om forventninger m.m. ... angående forhold til og interesse for amatører’ [On expectations etc. ... concerning relationships with and interest in amateurs], *DMt*, xlviii (1973–4), 212–16

‘Om at skrive for børn, amatører – og professionelle’ [On writing for children, amateurs – and professionals], *DMt*, lxii (1987–8), 31–5

ERIK H.A. JAKOBSEN

Holm, Richard

(*b* Stuttgart, 3 Aug 1912; *d* Munich, 20 July 1988). German tenor. He studied in Stuttgart with Rudolf Ritter and made his début at Kiel in 1937. After engagements at Nuremberg and Hamburg, in 1948 he joined the Staatsoper in Munich. In 1950 he sang Belmonte at Glyndebourne. He made his Metropolitan début in 1952 as David. At Covent Garden in 1953 he sang David and Flamand in the British première of *Capriccio*, given by the Munich company. He returned to London as Loge, 1958–60 and 1964–6; he also appeared at Bayreuth, Salzburg and Vienna. His extensive repertory included Tamino, which he sang in Felsenstein’s 1954 production of *Die Zauberflöte* at the Komische Oper, Berlin, and Robespierre in von Einem’s *Dantons Tod*. At Munich he created Wallenstein in Hindemith’s *Die Harmonie der Welt* (1957) and Black in Egk’s *Die Verlobung in San Domingo* (1963), and in 1975 he sang Aschenbach in *Death in Venice*. He also sang in oratorio. His voice, though not large, was well schooled and pleasing, and he was a sensitive performer; his recordings include the tenor solo part of *The Creation* and the role of Max in *Der Freischütz*.

HAROLD ROSENTHAL/R

Holmamedov, Nury

(*b* Morja, Baherden province, Turkmenistan, 24 Feb 1940; *d* 1984). Turkmen composer. Orphaned at an early age, he was brought up in a children’s home before entering the Moscow Conservatory where he studied with A.N. Aleksandrov (1958–63). He gained a reputation comparatively quickly through his piano piece *Zvuki dutara* (‘The Sounds of the Dutar’) which imitates the sounds of a Turkmen folk instrument, and through his orchestral suite *Simfonicheskiye kartini* ‘*Turkmeniya*’. Holmamedov combines melodic and formal elements of Turkmen music with European genres; ancient musical traditions of Turkmenistan are also often fused with contemporary composition techniques. He is also known for his numerous film scores (more than 25); he received the Makhtumkuli State Premium of Turkmen SSR (1983) and was posthumously awarded the State Premium of the USSR in 1984.

WORKS

(selective list)

P’yesa [Piece], vc, pf, 1956, arr. vn, pf, 1956; Poem, pf, 1962; *Zvuki dutara* [The

Sounds of the Dutar], pf, 1962; Sonata, vn, pf, 1963; Simfonicheskiye kartini 'Turkmeniya', 1963; Persidskiye motivy (S. Yesenin), vn, pf, 1969; Sym. no.1, 1970; Kolibel'naya fantazia [Lullaby Fantasy], vn, pf, 1970; Preludiya: Yevreyskiy napev [Prelude: Jewish Song], vn, pf, 1971; Str Qt, 1973; Nar Agaji, vn, pf, 1973 [variation on Turkmen song]; Tanets ognyonnikh ptits flamingo [Dance of the Flaming Birds], ob, pf, 1974; Khpamyati geroyev v Velikoy Otechestvennoy Voyne [To the Memory of the Heroes of the Great Patriotic War], poem-triptych, solo vv, chorus, orch, 1974; Muzikal'niy moment [Musical Moment], ob, pf, 1975; Turkmeniya, suite, orch; vocal cycles (Makhtumkuly, Heine, Mollanepes and others)

RAZIA SULTANOVA

Holman, Derek

(b Redruth, Cornwall, 16 May 1931). English composer, organist and choral conductor. He studied the piano with York Bowen, the organ with William McKie at the RAM (1948–52) and took the University of London BMus (1951) and DMus (1967). His several posts in London included music master at Westminster Abbey Choir School (1954–6), assistant organist at St Paul's Cathedral (1956–8) and tutor at the Royal School of Church Music (1956–65). In 1965 he moved to Canada and became organist-choirmaster at Grace-Church-on-the-Hill (Toronto), a post he occupied until 1979. During 1981–9 he was organist-choirmaster at the Church of St Simon the Apostle. In 1967 he joined the Faculty of Music, University of Toronto, where he taught until his retirement in 1996.

Holman's music is distinguished by strong rhythmic features and, in the tradition of Vaughan Williams and Britten, the use of a chromatically-inflected tonality. Most of his works are for voice, particularly for choir. Accompaniments range from small ensemble to full orchestra.

WORKS

(selective list)

Stage: Dr. Canon's Cure (children's op, R. Davies), 1982, Toronto, 1982

Choral: Weatherscapes (A.G. Bailey), SATB, brass qnt/pf, 1973; Samuel Pepys and His Musick (S. Pepys, Davies), S, C, T, B, reader, SATB, fl, cl, vn, va, vc, hpd/pf, opt. perc, 1976; Homage to Robert Herrick (R. Herrick, Davies), solo vv, reader, SATB, ob, bn, str qt, hpd, 1978; 3 Canadian Folksongs, SATB, pf, 1981; Angularis fundamentum (7th century hymn, trans. J.W. Neale), SATB/(SATB, org), 1982; Te Deum, SATB, orch, 1983; Sir Christēmas, Tr vv, fl, vc, hp, pf, perc, 1987; Tapestry (trans. H. Waddell), SATB, orch, 1989; La romance du vin (E. Nelligan), SATB, orch, 1990; A Little Birthday Mass, Tr vv, hp/pf, 1991; Jezebel (R. Davies), solo vv, SATB, orch, 1992; A Song to David, solo vv, SATB, orch, 1994; Magnificat, solo vv, SATB, orch, 1997; c40 other choral works

Solo vocal: 4 Folksongs from Canada, Ct, fl, va, vc, 1977; Antiphons of the Venerable Bede (anon. Latin text), Ct, org, 1979; The Centred Passion (A. Tennyson), Bar, pf, 1986; Contrasts (S. Moodie, Nelligan, D.C. Scott, D. Redland), S, C, T, B, pf 4 hands, 1991; Ash Roses (T. Postle), S, pf, 1994

Inst: Partita on the Tune 'Mount Pleasant', ob, org, 1982; Homage to Handel, str orch, ad lib hpd, 1985; Prelude and Fugue on a Theme of Purcell, org, 1985; Serenade, cl, str orch, 1989; Postlude on a Melody by Melchior Vulpus, org, 1993;

Principal publishers: Boosey & Hawkes, Warner Chappell, Novello, Schirmer

CARL MOREY

Holman, Peter (Kenneth)

(b London, 19 Oct 1946). English conductor and musicologist. He studied at King's College, London, with Thurston Dart, and has subsequently taught at the RAM, Colchester Institute and, as Reader in Musicology, at the University of Leeds. He is the author of many scholarly articles and editions, largely in the field of English Restoration music. His book *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993) was awarded a British Academy prize and *Henry Purcell* (Oxford, 1994) met with comparable acclaim. He has also contributed to a number of anthologies.

Holman founded The Parley of Instruments with Roy Goodman in 1979. This ensemble has been the core of a pioneering series of over 50 recordings from Hyperion entitled *The English Orpheus*, exploring the neglected repertory of English music before, and in the shadow of, Purcell. Holman became director of Opera Restor'd in 1985, with which he has rediscovered a wealth of fine stage music from the same era.

GEORGE PRATT

Holmboe, Vagn (Gylding)

(b Horsens, 20 Dec 1909; d Ramløse, 1 Sept 1996). Danish composer and teacher. He was one of seven children of parents who were amateur musicians. In 1926 he entered the Kongelige danske musikkonservatorium in Copenhagen on Nielsen's recommendation. At the conservatory he studied principally with Jeppesen (theory) and Høffding (composition); after graduation he went to Berlin for a few composition lessons with Toch. There he met the Romanian pianist Meta May Graf, whom he married in 1933. He spent most of the 1930s teaching privately, studying and collecting various vernacular musics. Then and afterwards he published articles on Balkan and Arabic music and on Danish street cries. His full-length definitive book on the street cries was published in 1988.

In the 1940s he taught at the Blindeinstituttet in Copenhagen as well as privately. From 1947 to 1955 he was a music critic for the Copenhagen daily *Politiken*, and from 1950 to 1965 he taught at the Royal Conservatory. Among his students were composers who have become prominent in Danish music, including Nørgård, Nørholm and Gudmundsen-Holmgreen. Holmboe was also active for many years in Danish composers' organizations. In 1965 he left the conservatory to compose full-time, aided by a lifelong annual grant from the state. Of his many other awards and honours, an important early one was first prize (for his Second Symphony) in a competition held by the Kongelige Kapel (Royal Orchestra) in 1939.

This brought him almost instant fame in Denmark. Further recognition came with his deeply felt Symphony no.4 ('Sinfonia sacra') written during the war under the strong and positive influence of Stravinsky's *Symphony of Psalms*. Having won a Danish Radio prize, the symphony was given its first performance at the inauguration of its new building in 1945. International acclaim resulted from performances of his energetic Fifth Symphony in 1947 at the ISCM festival in Copenhagen and later that year in Stockholm.

Holmboe's musical maturity emerged in the 1940s, e.g. in symphonies nos. 3–6, concertos nos. 2–11 (for a variety of instruments) and the string quartets nos.1–3, which came after 10 unnumbered quartets, a few of which remained incomplete. In 1951 he began a group of choral works entitled *Liber canticorum*. These dramatic, colourful, sometimes austere Latin settings of Old Testament texts established and advanced his reputation in Scandinavia for sensitive and noble choral music. Other significant choral works followed, some setting Icelandic, Faroese or English texts.

With the prize money won in 1939, Holmboe and his wife bought land near Ramløse, in rural north-east Denmark, naming the property Arre Boreale, after the nearby Arre lake. In 1953–4 they built two dwellings there and planted thousands of trees and shrubs. For more than forty years they lived in this peaceful area, far from the noise of the capital but close to the lake, Tisvilde woods and the northern coast of Denmark. They regularly received guests at Arre Boreale from all over the world, becoming unofficial ambassadors for Danish music and musical life. In the decade after they moved near Ramløse, Holmboe made three important associations. The century-old Wilhelm Hansen Musikforlag (later Edition Wilhelm Hansen) became the main publisher of his music in 1958. Also in 1958, Holmboe collaborated with the poet Thorkild Bjørnvig on one of many cantatas for ceremonial occasions in Denmark. This led in the mid-1960s to another work setting a Bjørnvig text, the *Requiem for Nietzsche*, a mighty exploration of artistic conviction and truth in the face of disruption and despair. At the same time Holmboe came to know the Copenhagen String Quartet, then a relatively new ensemble. They gave the premières and recorded many of his string quartets for over 20 years.

Holmboe accepted commissions from many people and organizations, most of them in Scandinavia. But he also wrote music on his own initiative, such as the ten preludes for chamber orchestra dedicated to the English writer Robert Layton, and music for performers he admired, such as string quartets for the Copenhagen String Quartet and the Viola Sonata and Second Viola Concerto for Golani. For more than 50 years of his life, he was one of the best-known composers in Scandinavia. Although his work had been well represented on disc, in the mid-1990s it received more substantial recognition with the first CDs issued in projects devoted to recording all 21 numbered string quartets (Dacapo/Marco Polo), 14 symphonies (BIS), many concertos (Dacapo/Marco Polo) and other orchestral works. In 1993 he was diagnosed with Waldenström's syndrome, a blood disease similar to leukaemia, and not expected to live much longer. But his inner strength enabled him to write music for three

years more. He was revered in Denmark not only for his music but also for his generous spirit, benevolent wit, broad knowledge and rich wisdom.

Holmboe's outstanding achievements, among nearly 400 compositions in all the traditional genres, lie mostly in orchestral, chamber and choral music. He wrote sonatas or concertos for all the standard non-percussion orchestral instruments except bassoon and horn, and, from 1972 onwards, several solo and other compositions for instruments previously marginal or absent in his work: organ, recorder, guitar and accordion. Impressive solo songs include *Moya* (Japanese poems in Danish translation), two sets of Three Inuit Songs (in Danish translation) and *Zeit* (to a German text by Renata Pandulová). His major solo piano work is *Suono da bardo*. His stage works, however, were little known; one was unsuccessful and three composed earlier were not produced.

His music owes much to the balance and subtlety of Haydn, the clarity, colour and immediacy of Nielsen, the developmental strength of Sibelius, the restraint and mastery of Stravinsky and the spontaneous and straightforward qualities of the folk music he so admired. The range of his melodies is often narrow; melodic rhythms are smooth more often than irregular. His harmony is primarily modal, frequently with chromatic inflections or clashes on a diatonic base. Atonality and serialism only appeared in limited ways, chiefly in the early 1960s. At that time he was criticized by younger colleagues for distancing himself from various avant-garde trends. Notably, the *Requiem for Nietzsche*, which contains his technically most advanced writing for both voices and instruments, is from this period.

The basis of Holmboe's music is free counterpoint. More fixed procedures such as melodic imitation and distinct formal designs such as structured variations are uncommon in his work. His phrasing is very flexible, while the interplay of many melodic shapes of considerable variety sometimes creates long spans of music with no conspicuous cadences or pitch centres. In this respect, a probable influence is Renaissance vocal polyphony as taught by Jeppesen. His music is often considered neo-classical. But he showed little interest in objectivity, intellectuality, or theory as such. He often spoke of the need to balance reason and emotion, create cosmos out of chaos and combine tradition and innovation in an artistic totality. He welcomed both spontaneity and control and acknowledged music's mysterious qualities as much as its formal properties.

Holmboe identified strongly with nature, about which he knew a great deal. Its obvious influence may be found in titles and certain musical details of some works, e.g. his best-known symphony, no.8 ('Sinfonia boreale'), and his ten preludes for chamber orchestra. The latter have titles and some sounds or gestures referring to natural objects or phenomena. He did not feel inspired by scenic details in nature but stressed deeper things: life rhythms of plants and animals, change of weather and seasons, the power and peacefulness of the sea. Through these, nature had a bigger influence on his music, especially on his formative musical principle of metamorphosis. Although it is found in music he admired by other composers, he related the concept more to life cycles and the environment.

Artistically he characterized metamorphosis, in his book *Mellemspil* [Interlude] (1961), as 'a process of development that transforms one matter into another, without it losing its identity, its basic characteristics'. In Holmboe's music, metamorphosis is not strictly thematic. It draws on melody, harmony and rhythm primarily, but also other elements (colour, texture, etc.) for its comprehensive realization. It entails multi-level contrasts which are complementary rather than dualistic, and a blending of statement with development in music which is often in constant flux.

Metamorphosis is prominent in major works from about 1949 to 1972, including choral music, many string quartets, symphonies nos. 7–10, *Sinfonia in memoriam* and four orchestral works specifically subtitled 'symphonic metamorphosis'. Traces of the principle are found outside this period, e.g. in Symphony no. 6 (1947) and String Quartet no. 15 (1977–8). In his later music, the principle has less direct effect. But it is felt in the elusive elaboration of 'submotivic' particles – intervals, scalar fragments and other figuration – along with the thematic materials they may turn into or accompany. Metamorphosis notwithstanding, most of Holmboe's music depends little on exact repetition and reveals wondrous generative processes mostly unrelated to traditional formal patterns.

Holmboe was a composer of uncompromising integrity. His techniques grew out of expressive need in the context of life experiences. The apparent reserved nature of his music disguises 'a fine heat at the heart of it, a severe yet intensely human concentration that itself is a passion far outstripping self-consciousness' (Robert Simpson, in his foreword to Holmboe's book *Experiencing Music: a Composer's Notes*, 1991). His best music is powerful as well as subtle, both disciplined and passionate, and profoundly moving in its psychological drama.

WORKS

WRITINGS

BIBLIOGRAPHY

PAUL RAPOPORT

Holmboe, Vagn

WORKS

stage

Fanden og borgmesteren [The Devil and the Mayor] (sym. fantasy play, W. Kolbenhoff), op. 23, solo vv, chorus, orch 1940, unperf.; Den galsindede tyrk [The Ill-Tempered Turk (ballet, choreog. Salto), op. 32a orch, 1942–4, unperf.; Lave og Jon (op, L. Thorbjørnsen), solo vv, chorus, orch, 1946–8, unperf.; Kniven [The Knife] (chbr op, Holmboe), S, A, T, Bar, B, chbr orch, 1959–60, Copenhagen 2 Dec 1963

incidental music

Fløjten [The Flute] (P. Gudmundsen), op. 42, chbr orch, 1946; J.F. Willumsen (film score, dir. J. Roos), 1951; Gnavpotten [The Grumbler] (Menander), 1959; Julius Caesar (W. Shakespeare), 1963; Multityder [Multitudes] (film score, M. Zieler), chanter, cl, vn, vc, timp, perc, 1969; Vinter [Winter] (photographic slides by M. Holmboe), op. 194, orch, 1993–4

orchestral

Syms.: 3 early, 1927–33, 2 inc.; no. 1, op. 4, chbr orch, 1935; no. 2, op. 15, 1938–9;

no.3 'Sinfonia rustica', op.25, 1941; no.4 'Sinfonia sacra' (Holmboe), op.29, chorus, orch, 1941; no.5, op.35, 1944; no.6, op.43, 1947; no.7, op.50, 1950; Chbr sym. no.1, op.53, 1951; no.8 'Sinfonia boreale', op.56, 1951–2; Sinfonia in memoriam, op.65, 1954–5; Kairos [Time] (Sinfonie I–IV), op.73a–d, str, 1957–62; Sinfonia zieleriana, 1964, inc.; no.9, op.95, 1967–8; Chbr sym. no.2 'Elegy', op.100, 1968; Chbr sym. no.3 'Frise' [Frieze], op.103a, 1969–70; no.10, op.105, 1970–71; no.11, op.144, 1980–81; no.12, op.175, 1988; no.13, op.192, 1993–4

With solo insts: Chbr sonata no.1, op.2b, vn, str, 1935; Rumaensk suite [Romanian Suite], pf, chbr orch, 1935; Rhapsody, op.5, fl, chbr orch, 1935; Little Ov., 2 soloists, str, 1936; Conc.-Sym., op.13b, vn, orch, 1937, inc.; Vn Conc. no.1, op.14, 1938; Conc. no.1, op.17, pf, chbr orch, 1939; Conc. no.2, op.20, fl, vn, chbr orch, 1940; Conc. no.3, op.21, cl, chbr orch, 1940, 1942; Concertino no.1, op.22, vn, va, str, 1940; Concertino no.2, op.24, vn, str, 1940; Conc. no.4, op.30, pf trio, chbr orch, 1942; Conc. no.5 (Va Conc. no.1), op.31, 1943; Conc. no.6 (Vn Conc. no.2), op.33, 1943; Conc. no.7, op.37, ob, orch, 1944–5; Conc. no.9, op.39, vn, va, orch, 1945–6; Conc. no.11, op.44, tpt, chbr orch, 1948; Conc. no.12, op.52, trbn, orch, 1950; Conc. no.13, op.67, ob, va, chbr orch, 1955–6; Concertino, 4 rec, str, 1957; Vc Conc., op.120, 1974; Rec Conc., op.122, chbr orch, 1974; Fl Conc. no.1, op.126, 1975–6; Tuba Conc., op.127, 1976; Vn Conc. no.3, op.139, 1978–9; Fl Conc. no.2, op.147, 1981–2; Intermezzo concertante, op.171, tuba, str, 1987; Va Conc. no.2, op.189, 1991–2; Conc., op.195, str qt, str, 1995–6

Sym. metamorphoses: Epitaph, op.68, 1956; Monolith, op.76, 1960; Epilog, op.80, 1961–2; Tempo variabile, op.108, 1971–2

Other full orch: Conc. for Orch, 1929; Ov., 1935; Sym. Ov., op.28, 1941; Conc. no.8 'Sinfonia concertante', op.38, 1945; Conc. no.10 'Trae-messing-tarm' [Wood-Brass-Gut], op.40, 1945–6; Suite 'Den galsindede tyrk' [The Ill-Tempered Turk], op.32b, 1969; Fanfare 77, 1977; Concerto giocondo e severo, op.132, 1977; untitled work, 1994–5, inc.

Chbr orch: Conc., 1931; Chbr Music no.1, 1931; Suite, 1932; Ov., 1932; Divertimento no.1, 1933; Suite no.1, op.1, 1935; Suite no.2, op.6, 1935–6; Suite no.3, op.11, 1936; Concertino, 1938; Rumaensk suite [Romanian Suite], 1938, inc.; Dansk suite [Danish Suite], 1938; 10 Preludes: To a Pine Tree, op. 164, 1986, To a Dolphin, op.166, 1986, To a Maple Tree, op.168, 1986, To a Willow Tree, op.170, 1987, To a Living Stone, op.172c, 1987, To the Seagulls and Cormorants, op.174, 1987, To the Pollution of Nature, op.180, 1989, To the Victoria Embankment, op.184, 1990, To the Calm Sea, op.187, 1991, To the Unsettled Weather, op.188, 1991

Str: Chbr Music no.2, 1932; Ov., 1932; Music I for School Orch, 1932; Divertimento no.2, 1933; Conc., 1933; Music for Vn Choir, 1938; Diafora, op.118, 1973–4; Louisiana Conc., op.131, 1977

brass and percussion

Chbr Music no.3, perc, 1932; Ondata I, op.109a, perc, 1972; March, brass, 1976; Ondata II, op.109b, perc, 1978; Conc., op.157, brass, perc, 1983

chamber and solo instrumental

6 or more insts: Divertimento no.3, 2 ob, 2 tpt, 2 trbn, 1933; Musik for fugle og frøer [Music for Birds and Frogs], op.106b, 2 fl, 16 bn, 1971; Sextet, op.114, fl, cl, bn, str trio, 1972–3

5 insts: Str Qnt, El, str qt, va, 1928; Qnt, 1930, inc. [scoring unknown]; Wind qnt, 1933; Serenade, op.3, fl, cl, str trio, 1936; Qnt, op.10, fl, ob, cl, vn, va, 1936; Notturmo, op.19, wind qnt, 1940; Aspekter [Aspects], op.72, wind qnt, 1957; Tropos [Trope], op.75, str qt, va, 1960; Brass Qnt no.1, op.79, 1961–2; Musik til Morten

[Music for Morten], op.104, ob, str qt, 1970; Brass Qnt no.2, op.136, 1978; Str Qnt, op.165, str qt, db, 1986; Translation, op.172b, pf, vn, va, vc, db, 1987

Str qts: 10 unnumbered str qts, 1926–49, some inc.; 21 numbered str qts: no.1, op.46, 1948–9; no.2, op.47, 1949; no.3, op.48, 1949–50; no.4, op.63, 1953–4; no.5, op.66, 1955; no.6, op.78, 1961; no.7, op.86, 1964–5; no.8, op.87, 1965; no.9, op.92, 1965–6; no.10, op.102, 1969; no.11 'Quartetto rustico', op.111, 1972; no.12, op.116, 1973; no.13, op.124, 1975; no.14, op.125, 1975; no.15, op.135, 1977–8; no.16, op.146, 1981; no.17 'Mattinata', op.152, 1982, 1983; no.18 'Giornata', op.153, 1982; no.19 'Serata', op.156, 1982, 1984–5; no.20 'Notturmo', op.160, 1985; no.21 'Quartetto sereno' op.197, 1996, completed by P. Nørgård; Døgnet's timer [The Hours of the Day], op.128, str qt, 1976, 1978, 1979, inc.; Via Peria [Per's Path], str qt, 1992; Svaerm [Swarm], op.190b, str qt, 1992; untitled work, str qt, 1994–5, inc.

Other 4 insts: Qt, fl, ob, va, vc, 1930; Qt, op.9, fl, pf trio, 1936; Serenade, op.18, fl, pf trio, 1940; Primavera, op.55, fl, pf trio, 1951; Quartetto medico, op.70, fl, ob, cl, pf, 1956; Qt, op.90, fl, str trio, 1966; Fanden løs i vildmosen [The Devil to Pay in the Marsh], op.106a, cl, 2 vn, db, 1971; Musik for fugle og frøer [Music for Birds and Frogs], op.106b, 2 fl, va, bn, 1971; Fanfare, op.121, 3 tpt, timp, 1974; Firefir, op.130, 2 fl, a fl, b fl, 1976–7; Notater [Notations], op.140, a trbn, t trbn, bar trbn, tuba, 1979; Ballata, op.159, pf qt, 1984; Epos, op.182, 2 pf, 2 perc, 1989–90

3 insts: 4 str trios, 1930–2, no.4 arr. fl, cl, bn; Trio (3 vn)/(fl, 2 vn), 1926; Piece, 3 vn, 1928; Chbr Music no.4, vn, ob, vc, 1934; Serenade, fl, cl, bn, 1935; Little Ov., fl, vn, pf, 1936; Rhapsodic Intermezzo, op.8, vn, cl, pf, 1938; Isomeric (Duo concertante), op.51, 2 vn, pf, 1950; Pf Trio, op.64, 1954; Trio, op.97, fl, vc, pf, 1968; Nuigen [Nowagain], op.129, pf trio, 1976; Trio, op.133 (rec, vc, hpd)/fl, vc, pf, 1977; Trio, op.137, cl, vc, pf, 1978; Music with Horn, op.148, vn, hn, pf, 1981; Gioco, op.155, str trio, 1983; Eco, op.186, cl, vc, pf, 1991

2 insts: Sonata, vn, pf, 1924; Duo, 2 vn, 1926; Bagatelle 'Arabesque', vn, pf, 1928; Sonata, vn, pf, 1929; Duets, 2 rec, 1931; Allegro sostenuto, vn, pf, 1931; 5 Duets, fl, va, 1932; Duos, fl, vn, 1932; Duos, fl, vc, 1932; Sonata no.1, op.2a, vn, pf, 1935; Rhapsody, vn, cl, 1936; Sonata no.2, op.16, vn, pf, 1939; Sonatina capricciosa, op.27b, fl, pf, 1942; Duo Concertante, op.83, vn, va, 1963; Sonata no.3, op.89, vn, pf, 1965; Sonatina, op.93a, ob, pf, 1966, rev. 1990 as op.93b; Triade, op.123, tpt, org, 1974–5; Bogtrykkemaskinen [The Printing Press], vn, pf, 1979; Sonata, op.145, rec, hpd, 1980; Sonata, op.162, tuba, pf, 1985; Duo concertato, op.167, vn, gui, 1986; Sonata, op.172a, trbn, pf, 1987; Capriccio, op.177, cl, pf, 1988; Svaerm [Swarm], op.190a, 2 vn, 1992; Canción y danza, op.191a, rec, gui, 1992; Haiduc [Marauders], op.193, vn, pf, 1993

Kbd: Scherzo, pf, 1928; Sonata pf, 1929; Sonata, pf, 1930; 3 suites, pf, 1930–33; Sym., pf, 1930; Nocturne, pf, 1930; Allegro affettuoso, pf, 1931; Conc., pf, 1931; Capriccio, pf, 1932; Romanian Dances, pf, 1934; Rumaensk suite [Romanian Suite], op.12a, pf, 1937; Dansk suite [Danish Suite], op.12b, pf, 1937–8; Sonatina briosa, op.27a, pf, 1941; 5 Epigrams, pf, 1942; Suono da bardo, op.49, pf, 1949–50; Moto austero, op.88a, pf, 1965, rev. 1972 as op.88b; I venti, op.99a, pf, 1968, rev. 1972 as op.99b; Fabula I, op.112, org, 1972; Contrasti op.113, org, 1972; Fabula II, op.115, org, 1973; Accdn Sonata no.1, op.143a, 1979; Accdn Sonata no.2 'Burlesco', op.179a, 1989; 3 + 3 = 5, op.179b, pf, 1989; other pf works, 1928–39

Other 1 inst: Molto allegro scherzando, vn, 1929; Vn Sonata, 1953, inc.; Fl Sonata, op.71, 1957; Db Sonata, op.82, 1962; Vc Sonata, op.101, 1968–9; Gui Sonatas nos.1 and 2, opp.141, 142, 1979; 5 Intermezzi, op.149, gui, 1981; Parlare del più e del meno [To Talk About This and That], op.176, gui, 1988; Va Sonata, op.178, 1988; Reminiscenser [Reminiscences], vn, 1990; Springbuk [Springbok], op.191b,

rec, 1995

choral

unaccompanied

Mixed chorus: De danske tålte ikke tvang [The Danes Would Not Stand Coercion] (J.V. Jensen), 1934; Den dovne trillebør [The Lazy Wheelbarrow] (T. Kristensen), 1936; 2 songs (H. Herdal, A. Garff), 1940; Jeg har sortnende hede og hvidtnende sande [I have Darkening Heath and Lightening Sands] (S. Hallar), 1940; 8 Three-Voice Canons (P. Hein), 1941; 18 Three-voice canons (Hein), 1941; Jeg ved en urt så dejlig og bold [I Know a Plant So Lovely and Fine] (H. Albertsøn), op.36, 1943; 5 songs (P. Lagerkvist), op.34 nos. 2–5, 1947; Ikke forlig [No Compromise] (K. Munk), 1948; Liber canticorum, bk i (Bible), op.54, 1951; Liber canticorum, bk ii (Bible), op.59, 1952–3; Liber canticorum, bk iii (Bible), op.60, 1953; Liber canticorum, bk iv (Bible), op.61, 1953; Simeons lovsång [Simeon's Song of Praise] (Bible), 1958; Solhymne [Hymn to the Sun] (Pharaoh Akhenaten), op.77, 1960; Hevjið í homrum [Raise in the Passes] (J.H.O. Djurhuus), op.81, 1962, 1964; Evangeliespråk [Gospel Sayings] (Bible), 1964; Sange mod vårdybet/Sól og kavi [Songs towards the Deep of Spring/Sun and Snow] (W. Heinesen), op.85, 1964–5, 1968; 3 Jaeger songs (F. Jaeger), op.98, 1966, 1968; Liber canticorum, bk v (Bible), op.96a, 1967; Solsort [Blackbird] (H. Rasmussen), 1970; Cantata profana 'Frise' [Frieze] (Holmboe), op.103b, 1970; Two Border Ballads (A Lyke-Wake Dirge, The Wee Wee Man) (trad.), op.110a–b, 1972; Cantata no.13, for Vrå College's 100th anniversary (F. Christensen), 1972; 2 Songs (E. Tang Christensen), 1972; Eydna/Lykken [Good Fortune] (C. Matras), op.119, 1974; 3 Motets (Bible), 1976; Þótt form þín hjúpi graflín [Although a Shroud Covers your Form] (H. Laxness), op.138a, 1978; Song at Sunset (W. Whitman), op.138b; Brúgvar [Bridges] (K. Hoydal), op.151, 1982; 2 Sarvig Pss (O. Sarvig), op.154, 1983; Liber canticorum, bk va 'Hominis dies' (Bible), op.158a, 1984; Liber canticorum, bk vb 'Laudate Dominum' (Bible), op.158b, 1984; Ps lxxxiv, op.163, 1985; Rejsende [Travellers] (P. Major Sørensen), op.169, 1986; Ps lxxv, op.173, 1987; Winter (J.G. Brown), op.181, 1989; 2 songs (Shakespeare); Pludselig blev mørket lyst igen [Suddenly the Darkness became Light Again] (O. Wivel) (1994); Sommer [Summer] (Herdal), before 1943

Men's chorus: 5 songs (Lagerkvist), op.34 no.1, 1943; Glemselshejren [The Heron of Oblivion] (Icelandic Hávamál), 1963

Women's chorus: Evangeliespråk [Gospel Sayings] (Bible), 1964

Children's chorus: Choral pieces (Claudius, R.M. Rilke, Holmboe), 1931; Ps lxii, op.13a, 1937

Equal vv: 3 Songs (L. Levy), 1959; 5 børnesange [5 Children's Songs] (I. Hagerup, H. Rasmussen, J. V. Hensen, H.C. Andersen), 1961; Hyld [Elder Tree] (Jaeger), 1972; Konstateringer [Statements] (H.J. Nielsen), 1979; Hvad bøgetraet sang [What the Beech Tree Sang] (H.C. Andersen)

accompanied

Orch: Requiem (J.P. Hebbel), child's v, children's chorus, chbr orch, 1931; Traet [The Tree] (P. La Cour), op.62, chorus, chbr orch, 1953; Cantata no.11, for the Royal Veterinary and Agricultural College's 100th anniversary (J. Abell), Mez, Bar, chorus, wind orch, 1958; Cantata no.12, for Aarhus University's anniversary (Bjørnvig), Mez, Bar, chorus, orch, 1958–9; Skoven [The Forest] (Garff), op.74, S, Bar, children's chorus, chorus, orch, 1960; Requiem for Nietzsche (Bjørnvig), op.84, T, Bar, chorus, orch, 1963–4; Beatus parvo [Blessed in Little] (Bible), op.117, chorus, orch, 1973; Biblical Cantata (Bible), op.150, S, chorus, brass, str, 1981

Inst: Provinsen [The Provinces] (H. Bergstedt), S, A, T, Bar, chorus, fl, ob, vn, vc,

1931; 3 Inuit Songs, set no.1 (K. Rasmussen), op.69, Bar, chorus, timp, 1956; 3 Songs (J.A. Schade, H. Rasmussen, Holmboe), chorus, pf, 1960; En tosset verden [A Crazy World] (Holmboe), children's chorus, insts, 1966; De vilde hvide/Nikke nikke nambo (B. Andersen), children's chorus, insts, 1968; 3 Motets (Bible), equal vv, mixed chorus, org, 1976; Ordet [The Word] (Bible), op.134, S, T, Bar, chorus, 3 hn, 2 tpt, 2 trbn, org, 1977; Ode til sjælen [Ode to the Soul] (J. Ewald), op.161, S, T, chorus, brass qnt, hn, org, 1985; Die Erfüllung (Novalis), op.183, S, Bar, chorus, fl, ob, cl, bn, brass qnt, 1990

Other: Cantatas nos.1–10, 1940–57

solo vocal

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MSS in *DK-Kk*

Principal publishers: Viking, Wilhelm Hansen

Holmboe, Vagn

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Holme Pierrepont Opera Trust.

Opera company formed in 1979, based at Holme Pierrepont Hall near [Nottingham](#); in 1985 it became the touring company Opera Restor'd.

Holmes, Alfred

(*b* London, 9 Nov 1837; *d* Paris, 4 March 1876). English violinist and composer, brother of Henry Holmes. He and his brother studied the violin with their father and made their début together at the Haymarket Theatre on 13 July 1847 in a duet arrangement of the overture to Auber's *Masaniello*. In 1852 they played duets by Spohr for the composer, who was then in London. European tours in 1855 and 1856 took them to Brussels (where they won the praise of Bériot and Léonard), and a number of German cities; in Kassel they again met Spohr who, in recognition of their outstanding playing of his works, dedicated to them the three grand duos opp.148, 150 and 153. Spohr's magnificent Guaragnini violin of 1780 was later owned by Alfred and Henry in turn. In autumn 1864 they arrived in Paris, where Alfred settled permanently; under the aegis of the Ministry of Public Education he organized a series of Sunday fortnightly concerts early in 1866 'to encourage a taste for classical art among the numerous scholars of public institutions'. He then devoted himself to concert touring and composing. His first symphony, *Jeanne d'Arc*, for solo voices, chorus and orchestra, was first performed at St Petersburg in 1867; other programmatic symphonies include *The Siege of Paris* and *Robin Hood* (both performed in Paris in 1870), *Charles XII*, *Romeo and Juliet* and *The Youth of Shakespeare*. He also wrote two concert overtures, *The Cid* (performed at the Crystal Palace on 21 February 1874) and *The Muses*, an opera *Inez de Castro* (1869), accepted by the Opéra but never staged, and piano music and songs.

W.H. HUSK/ALBERT MELL

Holmès [Holmes], Augusta (Mary Anne)

(b Paris, 16 Dec 1847; d Paris, 28 Jan 1903). French composer of Irish parentage. She became naturalized French after 1871, when she adopted the distinctive accent in her name. Some of her early works were written under the pseudonym Hermann Zenta. She was brought up in Versailles and showed an early talent for music, poetry and painting. She was encouraged by her godfather, the poet Alfred de Vigny, one of several artistic personalities with whom her parents were in contact at the time. According to a rumour that Holmès did little to dispel in later life, he was also her natural father. Another rumour has it that the composer's mother forbade her interest in music and that, despairing, the young girl tried to kill herself. She trained in the subject nonetheless: with 'Mlle Peyronnet', a local pianist (about whom little is known); Henri Lambert, organist of Versailles cathedral; and Hyacinthe Klosé.

Holmès's first compositions were performed locally; by 1875, however, she had moved into Parisian circles, becoming a well-known advocate of Wagner and one of Franck's disciples. Here, again, it is difficult to distinguish fact from fable, though it is likely that she studied composition with Franck, in spite of d'Indy's claims to the contrary, and sexual interpretations of their relationship (see especially Harwood). It was probably through Franck's other pupils that she met the poet, critic and librettist Catulle Mendès, with whom she lived for almost 20 years and had five children. After their separation she continued to compose and teach professionally until her death.

Although Holmès devoted considerable energy to mythologizing her career, it was a tendency with which contemporary commentators were complicit. And even if such stories risk overwhelming the woman and her music, they are worth recalling as an example of the 19th-century impulse to conflate life and work, especially the life and work of female composers. One such story was of Holmès as a champion of various nationalistic causes. This was a result of personal publicity emphasizing her Irish roots and French 'heart', as well as a series of symphonic compositions on nationalist themes that received prominent premières in the 1880s (*Lutèce*, *Irlande*, *Pologne* and *Ludus pro patria*, for example). The composer became known as a kind of musical Marianne, innately concerned with the plight of oppressed European nations; her musical language, was at the same time viewed as 'masculine' and 'virile'. It was perhaps for this reason that her *Ode triomphale* was commissioned, the musical centrepiece of the 1889 Exposition Universelle (see Ory). A semi-staged work influenced by the late 18th-century *fête révolutionnaire*, it inspired the best-known example of this strand of Holmès reception: Saint-Saëns's claim that she was France's Muse.

Surviving manuscripts provide evidence of Holmès's interest in opera. However, only one of her numerous projects reached the stage: *La montagne noire*, with (as was usually the case) both text and music by the composer, was completed by 1884 and saw its première in 1895 at the

Paris Opéra. It can be viewed as combining her two main compositional activities up to that date: charting the seduction of a Montenegrin soldier by a voluptuous Turk, it provided Holmès with the opportunity to exploit the closed forms and exoticism of her song composition alongside the more through-composed, Wagnerian procedures of her symphonic works. It is in the former realm that *La montagne* works best: Holmès's arias, in their overall construction and vocal writing, are among the most innovative of those for the exotic mezzo-soprano; her music for the various ensembles is more derivative and harmonically unwieldy. *La montagne* was not well received and, after 13 performances, it was dropped by the Opéra; revivals at Covent Garden and the Metropolitan Opera were mooted, but like most of Holmès's compositions except for a handful of songs, it has long been absent from the repertory.

Holmès bequeathed a large collection of musical manuscripts to the Paris Conservatoire; her personal papers were donated to the Bibliothèque Nationale by her daughter, Hélyonne Barbusse (n.a.fr.16258–63).

WORKS

all printed works were published in Paris; unpublished MSS in F-Pc unless otherwise stated

opera and song texts by composer unless otherwise stated

stage

unperformed unless otherwise stated

Libs: *Le fils d'Olivier* (4); *Marie Stuart* (3); *La merrow* (4); *Norah Greena* (4), late 1880s; *La belle Roncerose* (3), 1890s

Ops: *Astarté* (1), 1870s; *Lancelot du lac* (3), 1870s; *Héro et Léandre* (1), 1875; *La montagne noire* (4), 1884, Paris, Opéra, 8 Feb 1895, vs (1895)

other vocal

Ave Maris stella, T, S (1872), *F-V* [ded. Franck]; *Memento mei Deus*, chorus, 1872 [ded. Franck]; *Tantum ergo sacramentum*, T, Bar, org, 1872; *Veni creator*, T, chorus, org (1887); *La vision de la reine*, scena, solo female vv, female chorus, pf, vc, hp (1895)

Over 130 songs (some repr. in *Selected Songs* (New York, 1984) [with an introduction by M. Irvin]), incl., *La chanson de chamelier* (L. de Lyvron), 1865 (1878); *Les sept ivresses* (1882); *3 chansons populaires* (1883); *Les [5] sérénades* (1883–4), *F-V*; *Noël* (*Trois anges sont venus ce soir*) (1884); [2] *Rêves parisiens* (1886–92); *Les [3] chants de la kitharède* (1888); *Les griffes d'or* (1889); [4] *Paysages d'amour* (1889); *La chanson des gars d'Irlande* (1891); [10] *Contes de fées* (1892–7); [6] *Contes divins* (1892–5); *Les [4] heures* (1899–1900)

instrumental

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Andante pastorale the same year]; Lutèce, dram. sym., solo vv, chorus, orch, 1878, vs (1880)

Les argonautes, dram. sym., solo vv, chorus, orch, vs (1881); Irlande, sym. poem, arr. pf (1882), fs (1885); Pologne, sym. poem, arr. pf (1883), *US-AAu*; Andromède, sym. poem arr. pf (1883); Ludus pro patria, sym. ode, chorus, orch, vs (1888); Une vision de sainte Thérèse, S, orch (1888); Au pays bleu, sym. suite, 1888, arr. pf (1892); Le jugement de Naïs, 1902

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Holmes, Edward

(*b* Hoxton, 10 Nov 1799; *d* London, 28 Aug 1859). English music critic. He was the second son of Thomas Holmes, a tradesman, and his wife Susanna Bishop Holmes of Marston, Somerset; the couple had at least four other children, all of them musical. While still a young child Edward was sent to John Clarke's school at Enfield, where he benefited from solid teaching and stimulating friends, among them John Keats. The headmaster's son, Charles Cowden Clarke, first taught Holmes the rudiments of music and maintained close contact with him over many years; it was Cowden Clarke who introduced Holmes into the Vincent Novello-Leigh Hunt circle about 1816. On leaving school Holmes was apprenticed (probably as clerk) to the elder L.B. Seeley, a Fleet Street bookseller, but he was unhappy there and meanwhile began taking organ lessons from Novello. He attended musical evenings at Novello's house in Oxford Street, meeting Shelley (whom he specially admired), Hazlitt and the Lambs, and gained encouragement from Novello's professional colleagues, including Samuel Wesley. Before completing his term at the bookshop, Holmes turned decisively to music: in 1823 he joined the Novello household as Vincent's apprentice, studying counterpoint, assisting with editorial projects and teaching the young Clara Novello. In August he was appointed organist at All Saints, Poplar (a post he retained until 1839).

More important to his literary development was the job Holmes secured three years later, again with Cowden Clarke's help, as music critic on *The Atlas*, a new Sunday paper aimed at educated readers. Here he wrote the column 'Music and Musicians' more or less regularly from November 1826 to March 1838. It contained some of the most articulate music comment ever to appear in the London press, and, though never signed, soon became known as his work, helping to spread his reputation as both a knowledgeable musician and an elegant writer. He left the paper over a managerial dispute, but subsequently returned for two further stints – late 1846 to August 1848, and 1851 to 1855 or later – thus maintaining a connection with the journal that had launched his critical career. It was James Whiting, chief *Atlas* proprietor, who commissioned his first book, *A Ramble among the Musicians of Germany* (1828), written after a three-month continental tour in summer 1827 and published pseudonymously ('By a Musical Professor'). It was also on *The Atlas* that he met Robert Bell, the Irish journalist who became a close friend and supporter.

In 1828 some kind of 'family misfortune' made Holmes the main breadwinner for his parental family. He gained an additional literary outlet, as music book reviewer for the *Foreign Quarterly Review* (January 1829 to October 1831), and developed a sideline in piano and organ teaching. When in March 1838 he left *The Atlas*, another position was waiting on the *Monthly Chronicle*, to which he contributed intermittently for 18 months; meanwhile he became co-editor of the weekly *Musical World* (October 1838 to April 1839), working closely with Egerton Webbe. By this time the piecemeal nature of journalism, and some disenchantment with journalistic circles, must have combined with Holmes's urge to examine the life and

work of Mozart in an extended, independent piece of writing. He embarked on a period of travel, research and study in the early 1840s, and produced his *Life of Mozart* for Chapman & Hall in 1845. The first documentary biography of the composer in English, it was praised by Otto Jahn and secured Holmes's reputation into the 20th century.

His journalistic skills were soon redeployed. During the latter part of his career Holmes worked for the *Spectator* (August 1843 to October 1846), *Fraser's Magazine* (1848–58) and the *Musical Times* (1850–59), as well as *The Atlas*, taking care to address the interests of each readership. He also continued to work as a private teacher and church organist, at the Chapel of Ease, Holloway (c1843–8), largely for financial reasons. Since 1836 he had taken responsibility for his sister Jane and her children; her husband Robert Seymour, who was also Edward and Jane's first cousin and the illustrator of Dickens's *Pickwick Papers*, had committed suicide in April that year. Holmes supported most of his family for over 20 years, even receiving a distress grant from the Royal Literary Fund in 1848; his referees included Mary Shelley and Robert Bell. At some time in 1849 he appears to have visited the USA, perhaps on a mission for the Novello firm or with the intent of writing another 'travels' book; but nothing concrete ever came of this. He turned instead to historical topics for the *Musical Times* and to Berlioz, a new interest since 1848. In July 1857 he married Louisa Sarah Webbe, younger sister of his friend Egerton and granddaughter of the glee composer Samuel Webbe. They lived near Regent's Park for just over two years before Holmes died of a malignant tumour.

In the mid-19th century Holmes's periodical writings were recognized in inner circles as the best of their kind in English. Bell noted their depth, feeling and judgment, admitting that 'had they not been published anonymously, the fame [Holmes] must have acquired would render any reference to their merits unnecessary'. Hunt called Holmes, simply, 'the best musical critic ... this nation has produced'. These are not empty compliments: Holmes's range and perceptiveness are impressive by any standard. The foundation of his strength undoubtedly lay in Novello's influence – Holmes had perhaps the best music education of any critic in Britain before 1900 – as well as in his own sympathies. He was at home with opera, church and instrumental music, historical or contemporary, and believed passionately that music's value resided in its intellectual and sensory pleasures: every piece yielded to analysis and every performance was a fresh listening experience. Non-musical factors, such as a composer's nationality, performer's bank account, or technical adherence to a fixed set of rules, so often used as measures by others, held little interest for him. Indeed a tenet of his writing was that the English, as a nation, lacked a love of music for itself, without envy and sordid interest; only through national music education and a more widespread practice of music among amateurs – as in Germany – would the best music be understood and valued in Britain. It follows that Holmes had little to say about the 'native composer' question raging in some quarters, and felt distaste for what he saw as the increasing arrogance and self-promotion of English music professors.

His alertness to musical content meant that Holmes delighted in spotting connections between composers and across periods. At the start of his

career he held up the operas of Gluck and Mozart, the organ music of J.S. Bach, the symphonies of Haydn, Mozart and Beethoven, and the madrigals and church music of earlier Italian and English composers. As he matured – hearing, studying and playing more music – his reference points grew richer. In Purcell he found anticipations of Handel and Mozart; Bellini's integration of music and drama reminded him of Gluck, as did Verdi's treatment of the chorus; he came to see Berlioz as the heir of Beethoven. Few of his conclusions were reached automatically, however; in fact Holmes equivocated about much new music and found it difficult to write on demand. For this reason, and owing to his integrity, his published opinions appear to change over time. His conversion to programme music through Berlioz is the most striking case, but he was also belatedly awakened to the power of Italian Romantic opera, largely through Giulia Grisi, whose *Norma* he found revelatory.

With his enquiring approach to music's technical side, and scholarly tendencies in its history, Holmes was well equipped to raise the level of public musical discussion. He studied Locke, edited Boyce, wrote a biography of Purcell, analysed the masses of Haydn and Mozart, and was alone in recognizing the importance of *Idomeneo* – though it is also true that he tended to idolize Mozart (refusing to believe, for example, that the Requiem was not written entirely by him). Ultimately Holmes's surpassing gift was his literary sensibility. Whether explaining the charms of Prague or the transcendence of Bach, he always sought a meaningful analogy, blending serious criticism and self-reflection with genuine wit and feeling. His performance descriptions have an uncanny ability to evoke vanished moments of music-making. It is finally in this virtue, and in his thoughtful perceptions of his own time, that his writings retain real and lasting value.

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C. Hogwood: Introduction to E. Holmes: *The Life of Mozart* (London, 1991), pp. ix–xxxi

LEANNE LANGLEY

Holmes, George

(*b* c1680; *d* Lincoln, 1720). English organist and composer. He was a chorister at Durham Cathedral from 1688 to 1694, before becoming domestic organist to the Bishop of Durham. A book of keyboard music in the British Library (*GB-Lbl* Add.31446) once bore the inscription 'George Holmes his Book, 1698, at my Lord Bishop of Durham's', which seems to have been lost in rebinding. In 1705 he became organist of Lincoln Cathedral, and was appointed one of the junior vicars on 7 November 1707. He was also master of the company of bell-ringers. An earlier composer of this name, who had some catches and partsongs published by Playford (*RISM* 1658⁵, 1667⁶, 1672⁵), was one of Christopher Hatton's secretary-copyists and a 'cousin' of Thomas Holmes, who also wrote numerous catches.

Holmes is known to have written at least ten anthems, including a burial service (printed in John Barker's *A Select Number of the Best Psalm Tunes Extant*, Birmingham, c1756). Six survive in score (*GB-LF* 10 and 12, in the hand of John Barker) and are among the best examples of English church music composed outside the Chapel Royal in the period immediately following Purcell. Most are verse anthems and include *Arise [and] shine, O daughter of Zion*, celebrating the Act of Union between England and Scotland (1707), and *Blessed is thy people*, marking the coronation of George I (1714). *I will sing of thy power* is a good example of the solo anthem, while *Hear my prayer, O God* is a richly sombre full anthem mixing homophonic and imitative writing in a highly expressive manner. The date of composition of Holmes's Ode for St Cecilia's Day, *Down from the fix'd serene on high* (*US-LAuc* f0235 M4, in Barker's hand), is not known, but the text suggests that it belongs to the reign of Queen Anne. The autograph keyboard manuscript mentioned above contains organ music by Blow, Christopher Gibbons and Purcell, with some anonymous pieces that may or may not be by Holmes. Six lighter keyboard pieces attributed to 'Holmes' or 'George Holmes' also survive (in *GB-Lbl* Add.17853 and 31465).

WORKS

anthems

Arise [and] shine, O daughter of Zion, verse, Act of Union, 1707, *Divine Harmony* (London, 1712) (words only), *GB-Cu*, *DRc* (inc.), *Lbl*, *LF*, *LI* (inc.), *Ob*, *Y*

As for me, I will sing of thy power, *Divine Harmony* (London, 1712) (words only)

Blessed is thy people, verse, coronation, 1714, *LF, LI* (inc.)

Burial service, full, *Lbl, LF*; incl. I am the resurrection, I know that my redeemer liveth, and We brought nothing into this world

Hear my crying, O God, verse, c1708, *Divine Harmony* (London, 1712) (words only), *LF, LI* (inc.), *Y*

Hear my prayer, O God, full, before 1720, *LF, LI* (inc.), *Ob*

I said in the cutting off, *LI* (inc.)

I will love thee, O Lord, verse, before 1708, *Divine Harmony* (London, 1712) (words only), *Cu, Lbl, LF, LI* (inc.), *Y*

I will sing of thy power, verse, *DRc* (inc.), *Lbl, LF, LI* (inc.), *US-BEm*

The Lord is king, *GB-LI* (inc.)

secular vocal

Appear ye nymphs, S, fl, bc, *US-LAuc*

Down from the fix'd serene on high (ode), St Cecilia's Day, solo vv, 5vv, 2 fl, str, *LAuc*

Gentle shepherds, leave your flocks, S, B, bc, *LAuc*

Let the soft and mournful flute, S, fl, bc, *LAuc*

See the God of wine appears (A Verse on St Cecilia's Day) (London, ?1715)

Shepherdesses, pretty pretty lasses (A Pastoral Song) (London, ?1730)

Tell me ye little wanton boy (London, ?1720)

instrumental

12 pieces, kbd, *GB-Lbl*; 8 doubtful

Mr Holmes Coranto, kbd, in Anne Cromwell's Virginal Book, London Museum, Kensington Palace, on loan to the Cromwell Museum, Huntingdon (MS, 1638; ed. H. Ferguson, London, 1974)

Piece for 2 tr viols and 1 b viol, *Lbl*, attrib. 'Holmes', probably by Thomas Holmes or earlier George Holmes

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I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995), 286–9

J.P. Wainwright: *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 32–5

IAN SPINK (work-list with GRAYDON BEEKS)

Holmes, Henry

(b London, 7 Nov 1839; d San Francisco, 9 Dec 1905). English violinist and composer, brother of [Alfred Holmes](#). Until 1865 his career was identical with his brother's. He then left Paris to start a career of his own, first in Scandinavia and then in London, where his Musical Evenings, a series of chamber music concerts begun in 1868, were highly popular. In 1883 he was appointed violin professor at the newly founded Royal College of Music, where his best-known pupils included Jessie Grimson, Emil Kreuz, William Henley, Camillo Ritter, Arnold Dolmetsch (briefly) and W.H. Squire.

He was dismissed from his post ten years later on charges of improper behaviour towards his female pupils, and spent the rest of his life in San Francisco as a violin teacher, his most distinguished pupil being Kathleen Parlow. Little of his music has survived, although two sacred cantatas (one of which, *Christmas Day*, was performed at the Gloucester Festival in 1880), four symphonies, a violin concerto, two octets, a piano quintet, a violin duo and various pieces for violin and piano are known to have existed.

W.H. HUSK/ALBERT MELL

Holmes, John

(*d* Salisbury, 30 Jan 1629). English cathedral musician and composer. On 18 December 1599 he was granted the income from the place of lay vicar formerly held by William Bath in Winchester Cathedral and the promise of the next lay vicar's place that should fall vacant. This unusual procedure suggests that Holmes was appointed from the beginning in some special capacity, probably as organist or choirmaster. There is a note in the Batten Organbook (*GB-Ob* Tenbury 791) to the effect that Holmes was organist of Winchester, and afterwards of Salisbury, and that Adrian Batten (who carved his name in 1608 in Bishop Gardner's chantry in Winchester Cathedral) was for some time Holmes's 'scholar'. In 1613 Holmes took two of his Winchester choristers to Salisbury to sing with the cathedral choir, which was being augmented during James I's stay in the city. He was admitted lay vicar of Salisbury in 1621 on a year's probation and at the same time he was made Master of the Choristers (but not organist). He held these appointments until his death. One of his three sons, Thomas, achieved some distinction as an organist and composer. Holmes taught both Adrian Batten and Edward Lowe, later organist of Christ Church and professor of music at Oxford. Several of his anthems 'prickt from his own pricking in the year 1635' by Batten (*GB-Ob* Tenbury 791) bear dates ranging from 1602 to 1610, and three are sub-headed 'for the King', suggesting that they were written for performance before James I either at Salisbury or Winchester. His church music is of considerable interest, fragmentary though it is, for most of it is in verse form, and as such it is some of the earliest music of the kind to come from the provinces. It is possible that a collection of 85 keyboard pieces (*GB-Lbl* Add.30485) may largely be in his hand (though none is by him), and the format of the collection indicates that the writer may have been a pupil of Byrd, nearly 40 of whose pieces are included; Weelkes has also been suggested as a possible compiler (see Brown, 1971, p.192).

WORKS

all sacred music in *GB-Ob* Tenbury 791

Preces and Psalm lxxxix, responses, full (for trebles); First Evening Service (Mag, Nunc), also in *DRc* C13, *Ob* Tenbury 1442; Second Evening Service (Mag, Nunc) 'in medio chori, for trebles', also in *Ob* Tenbury 1442, *Och*

16 verse anthems, inc., with org; 1 also in *Lcm*, 2 also in *Och*

Madrigal, 5vv; ed. in *EM*, xxxii (2/1962)

Pavan, 3 viols, *Och*; Pavan, viols, *Cfm*; Lift up your eyes, 5 viols, *Lbl*

Fantasia, kbd, *Och*

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PETER LE HURAY/JOHN MOREHEN

Holmes, Ralph

(*b* Penge, 1 April 1937; *d* Beckenham, 4 Sept 1984). English violinist. He studied with David Martin at the RAM, Enescu in Paris and Galamian in New York. He made his London début in 1951 with the RPO at an Ernest Read Children's Concert, and won prizes in international competitions in Paris (1957) and Bucharest (1958). His North American début was at Carnegie Hall in 1966, with the Houston SO under Barbirolli. He toured extensively and made some fine recordings, including the Delius sonatas with Eric Fenby, solo sonatas by Bartók and Prokofiev, Beethoven and Hummel sonatas with Richard Burnett, and the Delius Violin Concerto with the RPO under Handley. His interest in 20th-century music (for which he was awarded the Arnold Bax Memorial Medal) embraced concertos by Barber, Bartók, Berg, Bennett, Britten, Delius, Schoenberg, Shostakovich and Walton. His performances as a soloist, soloist-director with the RPO and the London Mozart Players and leader of the Holmes Piano Trio, which he formed in 1972, were acclaimed for their technical mastery, warmth of tone and complete stylistic conviction. Holmes was also a fine viola player and made his début on that instrument in 1984 playing the *Phantasy* by Bax. He played a Stradivari violin dated 1736 on loan from the RAM, where he was a professor from 1964 until his death.

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S.M. NELSON/MARGARET CAMPBELL

Holmes, Thomas

(bap. Winchester, 11 April 1606; bur. Salisbury, 3 March 1638). English organist, singer and composer, son of John Holmes. The eldest of seven children, he was possibly a choirboy at Salisbury Cathedral in 1621, under his father, the organist. After his father's death in January 1629 Holmes was proposed as his successor by Dr Barnston, custos of the choristers; however, the dean, Dr Bowle, nominated Giles Tomkins, who eventually

took the post after a long dispute in which the king himself became involved. Holmes was appointed organist at Winchester Cathedral in April 1631 and four years later was described by Lieutenant Hammond as 'one of the rarest organists of his days'. On 17 September 1633 he was sworn a Gentleman of the Chapel Royal, and as a skilful bass singer he took part in James Shirley's masque *The Triumph of Peace*, first performed on 3 February 1634. At about this time he apparently performed the air *Oberon, or The Madman's Song* before the king and queen in Cambridge. His death is given variously as 24 or 25 March 1638, but an entry in the Salisbury Cathedral burial register states that he was buried on 3 March 1638. He was succeeded at Winchester by Christopher Gibbons.

Holmes was known to Anthony Wood for his three-part catches and canons, the best known of which is *A boat, a boat, haste to the ferry*, sometimes attributed to John Jenkins. In his almaine for keyboard each reprise is fully written out.

WORKS

5 verse anthems: I will magnify thee, *GB-Lbl, Ob, Och*; O Lord, I bow the knees, *Ob*; O that my head, *Ob*; Save me O God, *Ob*; The Lord hear thee, *Lbl, Och*

2 anthems, music lost, text *Lbl* Harl. 6346

12 catches, 3 canons, 3vv, 1651⁶, 1652¹⁰, 1658⁵, 1663⁶, 1667⁶, 1672⁵, 1673⁴, 1680⁵

Oberon, or The Madman's Song, B, bc, *Lbl*

3 ayres, 1 pavan, 1 almaine, 3 viols, *Lbl*

1 almaine, 1 sarabande, 1 toy, kbd, *US-NYp*, ed. in *CEKM*, xlv (1977)

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*Le Huray*MR

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J.A. Irving: 'William Byrd and the Three-Part Ayres of Thomas Holmes', *Brio*, xxix/2 (1992), 71–7

NORMAN JOSEPHS/HILDA GERVERS

Holmes, William Henry

(*b* Sudbury, Derbys., 8 Jan 1812; *d* London, 23 April 1885). English pianist, composer and teacher. Taught by his father, as a boy performer he came to the attention of Charles Knyvett and, eventually, George IV, on whose recommendation he became a student at the RAM in 1823. There he studied with Cipriani Potter and won prizes for composition and performance; in 1826 he was appointed sub-professor of the piano, later becoming a full professor (after 1830) and an associate honorary member of the RAM (by 1838).

Throughout his career Holmes was an active performer: he held chamber music concerts in the 1840s, played at the Philharmonic Society in 1851, and gave his own piano concerto in A major ('The Jubilee'; written for the anniversary of the RAM) at Alexandra Palace in 1876. He was a founder member of the Bach Society (1849), and was also receptive to contemporary music; according to George Grove, Holmes helped to secure the first British performance of Brahms's Piano Concerto no.1 at the Crystal Palace concerts in 1872. By the end of his life Holmes was affectionately known as the 'father of the Academy' (he was made a full honorary member of the RAM in 1871); his pupils included W.S. Bennett, J.W. Davison and the Macfarren brothers. In the early 1880s he was a professor at the newly founded Guildhall School of Music.

Most of Holmes's extant compositions are songs and single-movement piano pieces such as fantasias, potpourris and sketches. With the exception of an opera (*The Elfin of the Lake*; vocal score, London, c1850), his essays in larger genres (e.g. symphonies, a violin sonata and a piano quartet) are unpublished.

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CHRISTINA BASHFORD

Holocaust, music of the.

See [Jewish music](#), §V, 2(iv).

Holograph.

A document written in the hand of the author or composer. This distinguishes it from the more commonly used word, [Autograph](#), for the latter, strictly, means merely that the document is written by someone who can be named. Thus, an accounting of the manuscripts written by C.P.E. Bach would include not only his holographs, copies of his own compositions, but also his autograph copies of the works of his father, J.S. Bach. Similarly, the father's holographs of his own works need to be distinguished from his autograph copies of music by such composers as Caldara or Lotti, or Grigny.

Even though the accurate detection of a composer's handwriting can often add greatly to the value of a manuscript, the distinction between autograph and holograph is not much observed by antiquarian dealers or auctioneers (who tend to use the more general word in all situations). However, it is useful for scholars, for whom the identity of a scribe or copyist is often of prime importance. The circle of scribes who worked for major 19th-century composers frequently included other, younger composers, earning their living while learning their craft. The musical style of the younger man often shows traces of what he learnt while working as a copyist. Similarly,

discovering the identity or working milieu of a Baroque composer-scribe immediately affects our understanding of the value of the music he or she wrote, and recent studies of compositional sketches and drafts by Renaissance and 20th-century composers have radically enhanced our view of their musical priorities.

See also [Sources](#), [MS](#), [§I](#).

STANLEY BOORMAN

Holoman, D(allas) Kern

(*b* Raleigh, NC, 8 Sept 1947). American musicologist. He took the BA at Duke University (1969), and began graduate work at Princeton University, where he received the MFA (1971), and the doctorate (1974) with a dissertation on the autograph musical documents of Berlioz. He also studied the bassoon and conducting at the North Carolina School of the Arts and the Accademia Musicale Chigiana, Siena (1967–8). He joined the faculty of the University of California at Davis in 1973, and chaired the music department from 1980 to 1988. His research focusses on French music of the 19th century, particularly the works of Berlioz, of whose works he was the first to compile a thematic catalogue (1987). He is also interested in musical education for the general listener: his publication *Masterworks* (1998) combines book, score anthology and computer program into an introductory package. He was one of the founders of the journal *19th Century Music*, and in 1989 he became general editor of the series *Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries*.

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PAULA MORGAN

Holoubek, Ladislav

(*b* Prague, 13 Aug 1913; *d* Bratislava, 4 Sept 1994). Slovak composer and conductor. He studied conducting with Josef Vincourek and composition with Alexander Moyzes at the Academy of Music and Drama in Bratislava (1927–33); at this time he was also greatly influenced by Alexander Albrecht. He completed his studies in composition in Novák's masterclasses at the Prague Conservatory (1934–6). He was répétiteur and conductor at the Slovak National Theatre (1933–52, 1958–66) and conductor of the Military Artistic Ensemble (1952–5) and at the Košice Opera (1955–8 and 1966–81); he was also artistic director of the latter until 1975. In 1968 he was awarded the title of National Artist.

Holoubek was one of the greatest Slovak postwar conductors. He contributed greatly to the growth of professional opera in Bratislava and Košice and to the success of operas by Suchoň and Cikker. As a composer he was mainly affected by late Romantic and Impressionist Czech composers and by Moyzes, while some works reveal also the influences of Mahler and Richard Strauss. His early pieces oscillate between a spirit of enlightenment (e.g. the Piano Sonata in G, 1931) and a sensualism evoking the atmosphere of the *fin-du-siècle* (e.g. *Písňe milostné* 'Love Songs', or the opera *Stella*). His music combined chromatically and modally extended tonality with skilful orchestration. After World War II his musical vocabulary became simpler and more melodious, absorbing stronger ties with folklore, as in *Dcérenka moja* ('O my Little Daughter'). His stage works – occupying a significant position in the history of Slovak opera – use dense orchestral texture as a means of conveying dramatic tension. However the weak librettos and highly declamatory solo vocal parts (principally in *Rodina*, 'The Family', and *Professor Mamlock*) have prevented these operas from retaining a permanent place in the repertory.

WORKS

(selective list)

operas

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Bratislava, 18 March 1939

Svitanie [Dawn] (3, J. Elen-Kaiser, after S. Hurban-Vajanský), op.24, 1939–40, Bratislava, 12 March 1941

Túžba [Aspiration] (3, epilogue, F. Gabaj), op.28, 1943–4, rev. 1963, 1969, Bratislava, 12 Feb 1944

Rodina [The Family] (3, Holoubek, after I. Prachař), op.46, 1956–9, Bratislava, 12 Nov 1960

Professor Mamlock (2, Holoubek, after F. Wolf), op.50, 1964, Bratislava, 21 May 1966

Bačovské žarty [Shepherds' Games] (1, Holoubek, after J. Rob-Poničan), op.62, 1975, Košice, 16 Jan 1981

other works

Vocal: Spleen (A. Pogorielov), song cycle, op.8, T/Bar, pf, 1931, orchd; Písne milostné [Love Songs] (J. Elen-Kaiser), op.11, S/T, pf, 1933, orchd, rev. 1957; Spevy o žene [Songs about a Woman] (Slovak poetry), song cycle, op.14, S/T, pf, 1933, orchd; Benedictus, op.7a, S, Bar, chorus, org, 1935; Mladosť [Youth] (L. Novomeský), song cycle, op.19, S, pf, 1935, orchd, rev. 1946; K ľudu! [To the People] (P. Országh Hviezdoslav), song cycle, op.42, S, orch, 1947; Mesačná noc [Moonlit Night] (cant., C. Štítnický), op.31, S, male chorus, orch, 1951; Dcérenka moja [O my Little Daughter] (V. Mihálik), song cycle, op.34 Mez, pf, 1952, orchd; Spevy jesene [Autumn Songs] (Országh Hviezdoslav), song cycle, op.51 B, pf, 1967, orchd; Vyznania [Confessions] (song cycle, Vidal de Nicola, Holoubek), op.52, S/Mez, orch, 1971; O mladosti, o matke [About Youth, about Mother] (Ľ. Podjavorinská), song cycle, op.44, A/Bar, pf, 1971, orchd; Hviezdy na vodách [Stars on the Water] (V. Sládek), song cycle, op.55, Mez, pf, 1974, orchd; Panpulóni (M. Válek), song cycle, op.63, B, pf, 1978, orchd; Genesis (cant., M. Rúfus), op.70 B-Bar, chorus, orch, 1982

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VLADIMÍR ZVARA

Holpijp

(Dut.).

See under [Organ stop](#) (*Hohlflöte*).

Holschneider, Andreas

(b Freiburg, 6 April 1931). German musicologist and record producer. From 1950 he studied the piano with Edith Picht-Axenfeld at the Staatliche Hochschule für Musik in Freiburg, qualifying in 1956. He subsequently studied musicology with Gerstenberg at the University of Tübingen and briefly at Heidelberg and Vienna, taking the doctorate at Tübingen in 1960 with a dissertation on Mozart's arrangement of Handel's *Messiah*. In 1960–61 he was in Italy studying sources for the new Mozart edition. He then became a research assistant at the musicology institute of Hamburg University, where he completed his *Habilitation* in musicology in 1967 with a dissertation on the Winchester organa. After working as a *Privatdozent* he became professor of musicology at Hamburg University (1971). He was made director of the Archiv label of Deutsche Grammophon in 1970, vice-president of Polydor International in 1981 and president of Deutsche Grammophon Gesellschaft in 1986. Holschneider specializes in the early history of polyphony, performing practice and conventions, and the works of Mozart. He was awarded the Verdienstkreuz am Bande by the German government in 1991.

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Texte: Vorträge und Aufsätze aus den Jahren 1970 bis 1987 (Hamburg, 1991)

'Johann Simon Mayr und Mozart', *Mozart-Studien*, viii (forthcoming)

EDITIONS

Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, X:28/1/ii: *Bearbeitungen von Werken Georg Friedrich Händels: Der Messias*

(Kassel, 1961); X:28/1/iii: *Bearbeitungen von Werken Georg Friedrich Händels: Das Alexander-Fest* (Kassel, 1962); II:5/xiii, appx: *Siano pronte alle gran nozze* (Kassel, 1966) [from *L'oca del Cairo*]; X:28/1/iv: *Bearbeitungen von Werken Georg Friedrich Händels: Die Cäcilien-Ode* (Kassel, 1973)

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Holst, Gustav(us Theodore von)

(b Cheltenham, 21 Sept 1874; d London, 25 May 1934). English composer. His prominent position among 20th-century English composers owes a great deal to the immense popularity of his orchestral work *The Planets*. The only pieces to have achieved comparable success are on a much smaller scale, yet equally idiosyncratic. His wholly individual blend of Hindu philosophy and English folksong set him on a path far from the mainstream of European tradition, although his early works reveal a thorough grounding in conventional forms.

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BIBLIOGRAPHY

COLIN MATTHEWS

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1. Life.

Holst's great-grandfather Matthias (1769–1854) was born in Rīga, of German ancestry, and was a composer, pianist and teacher of the harp to the Imperial Russian court in St Petersburg. Not long after the birth of his first child, Gustavus Valentine, in 1799, Matthias fled to England – apparently as a political exile – where he built up a reputation in London as a teacher and composer of fashionable but insignificant salon pieces. His second son Theodor was born in 1810: a painter of exceptional ability and imagination (pupil of Fuseli), he exhibited at the Royal Academy at the age of 16, but died in comparative obscurity in 1844. Gustavus Valentine settled in Cheltenham in the 1830s and, like his father, taught harp and piano. Several of his five children pursued musical careers; his fourth child Adolph (1846–1901) was an excellent pianist and organist, much involved in local musical activities. In 1871 Adolph von Holst married Clara Lediard, a piano pupil and talented singer; they had two children – Gustav and his younger brother Emil (1876–1951), who became a minor Hollywood film actor under the name Ernest Cossart. Always prone to ill-health, Clara died in 1882 after the still-birth of her third child. Adolph married another of his pupils in 1885: she also gave birth to two sons, but was more concerned with religion and theosophy than with her family.

Gustav Holst was a somewhat sickly child, and although his father taught him the piano from an early age, neuritis in his right arm made it clear that he was unlikely to have a career as a pianist. He also learnt the violin, for

which he had little enthusiasm, and, as a cure for asthma, the trombone, which was to prove useful in his early professional life. His first efforts at composition were made in his early teens, and by 1891 he had achieved a number of local performances of vocal and instrumental pieces. After unsuccessfully applying to Trinity College of Music, London, for a scholarship, he was sent by his father to study counterpoint for several months with George Frederick Sims, organist of Merton College, Oxford. On his return to Cheltenham, Holst secured an appointment as organist and choirmaster at a local church, and continued to write for local forces, including, in 1892, an operetta, *Lansdown Castle*.

In 1893 he gained admission to the RCM where, after further study of counterpoint, he was accepted into Stanford's composition class; his other teachers included Parry. He was awarded a scholarship in composition in 1895, relieving his father of the increasingly difficult burden of supporting him. In the same year he met Vaughan Williams, who was to become his closest friend and a profound influence (more so than his teachers), although the first performance in modern times of Purcell's *Dido and Aeneas*, under Stanford, left a lasting impression. Until then Holst's major obsession had been with Wagner (he had heard Mahler conducting *Götterdämmerung* at Covent Garden in 1892), and he was to remain under Wagner's shadow until well into the 1900s. Holst's other enthusiasms were for the idealistic philosophies of Walt Whitman and William Morris, and in 1896 he was asked to become conductor of the Hammersmith Socialist Choir, which rehearsed in Morris's house. Among the early members of the choir was Isobel Harrison, whom he was to marry in 1901 (their daughter Imogen was born in 1907). At about this time he also became interested in Hindu literature and philosophy, and took lessons in Sanskrit at University College, London. Although mastering little more than the alphabet, he acquired enough understanding to be able to make his own adaptations of Sanskrit texts.

Holst's second study at the RCM was the trombone, and he undertook freelance engagements while still at the college, in 1897 playing in the Queen's Hall Orchestra under Richard Strauss. Although offered an extension of his scholarship in 1898 he decided instead to join the Carl Rosa Opera Company as trombonist and répétiteur. His compositions up to this point had been competent but uninspiring: he had published only a handful of songs, and a career as a composer was a distant prospect. After two years of opera tours, in which he had nevertheless found time to compose, Holst joined the Scottish Orchestra (now Royal Scottish National Orchestra) in Glasgow (in 1903 he was to play again under Strauss), combining this work with freelance engagements. Although grateful for the opportunity to have learnt about the orchestra from the inside, he took the decision to give up an orchestral career at the end of 1903 and, after several months of unemployment, he was offered a teaching appointment at James Allen's Girls' School in Dulwich, in succession to Vaughan Williams. In 1905 Holst was appointed head of music at St Paul's Girls' School, Hammersmith, where he was to remain until the end of his life. Among other teaching posts he held was that of director of music at Morley College from 1907 until 1924, where he acquired a great feeling for amateur music-making. In 1911 his students there gave the first performance since 1695 of Purcell's *The Fairy Queen*.

Teaching thus established a pattern for his working life, which remained more or less unchanged until 1925. The soundproof music room at St Paul's School became his refuge for composition at weekends and during the school holidays; from 1914 he also worked at a cottage near Thaxted in the Essex countryside. There in 1916 he established a Whitsun festival in the local church for both amateur and professional musicians, which continued until his death. Holst maintained a puritanical style of life, both in London and in the country, where his greatest pleasure was in taking strenuous walking tours. He rarely took holidays, although a visit to Algeria in 1908 (where he explored the desert on a bicycle) inspired the orchestral suite *Beni Mora*. One other break occurred when, in the autumn of 1918, he went to work as music organizer for demobilized troops in Salonica and Constantinople. (This activity led him to consider it appropriate to give up the 'von' of his name.)

Holst's reputation had been steadily growing during the years before World War I, and in 1917 he wrote the choral and orchestral *Hymn of Jesus*, perhaps the most characteristic and original work of his maturity. But it was not until *The Planets* (1914–16) received its first performance in 1918 (by the New Queen's Hall Orchestra under Boult), given privately as a gift from his friend Balfour Gardiner, that he achieved genuine recognition. The sudden popular success of *The Planets* led to the publication and performance of many earlier works, most importantly of the opera *Sāvitrī*, which had been composed in 1908, towards the end of his Sanskrit period. (An earlier Sanskrit-based opera on a grand scale, *Sita*, remains unperformed to this day.) But teaching still continued to occupy a great deal of his time, and in the 1920s he held posts at the RCM and University College, Reading. Then, after a fall while conducting in 1923, followed by an arduous first visit to the USA, he was advised on medical grounds to take things more easily. He spent much of 1924 in Thaxted, and in 1925 gave up all his teaching commitments apart from those at St Paul's School.

The first major festival devoted to his music took place in 1927 in Cheltenham, the town where the first British performance of the orchestral *Egdon Heath* was given the following year, the day after its New York première. Though acknowledged today as one of his most significant works, the piece met with a lukewarm reception. This had indeed been the case with much of Holst's music since *The Planets*: he refused to court popularity by writing what was expected of him. The huge success of this one work disconcerted a man who was essentially an introvert, although an inspiring figure to his many pupils and followers, and totally without pretension.

In 1932 he was visiting lecturer in composition at Harvard, teaching among others Elliott Carter; but he was taken ill and had to return prematurely to England. During the last 18 months of his life, in spite of having to live largely as an invalid, he composed some of his most individual works, including the *Brook Green Suite* and the *Lyric Movement* for viola and orchestra. He died of heart failure on 25 May 1934, after an operation to remove a duodenal ulcer; his ashes were buried in Chichester Cathedral.

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2. The early works.

From 1895 until 1933 Holst kept a notebook 'List of Compositions', beginning with his opera *The Revoke* op.1, written while he was a student at the RCM and tried out by college students under Stanford. Like many works written both before and after it, the opera was never published, nor was it performed professionally. Holst developed slowly as a composer, and he reached the age of 30 before achieving a genuinely individual voice in the Whitman setting for soprano and orchestra, *The Mystic Trumpeter* (although even that work remained unpublished until 1989). His earliest music showed the influence of Mendelssohn, and early attempts at operetta that of Sullivan. In the 1890s Greig, Dvořák and Tchaikovsky were absorbed, and Wagner began to permeate his orchestral style. An 'Elegy in Memoriam William Morris' from the Symphony 'The Cotswolds' op.8, composed in 1899, is by some way the most accomplished of his 'apprentice' works, its harmonic world surprisingly close to that of Skryabin's early piano music. In spite of their derivativeness, Holst's other early orchestral works – *A Winter Idyll*, the overture *Walt Whitman* and the *Suite de ballet* – reveal an instinctive orchestral flair that, among his contemporaries, is matched only by Elgar. Of these works, only the *Suite de ballet* of 1899 was published, after Holst revised it in 1912.

His early published works consisted for the most part of insignificant 'salon' pieces – songs, partsongs and small-scale chamber works. He worked intermittently at two operas, *The Magic Mirror* and *The Youth's Choice*, of which only the latter was finished (but not performed). Both are heavily Wagnerian, but by 1904 he was beginning to throw off the pervasive influence of Wagner, and there are many fingerprints of his mature style in *The Mystic Trumpeter*, as well as a new sense of purpose. The bitonality of the fanfares near the beginning of the work point to the future, and the ecstatic but controlled vocal line reveals an increasing maturity. Holst seemed to be heading in the direction of a late Romanticism that has more in common with the Schoenberg of *Verklärte Nacht* and *Gurrelieder* than with any British music of the time. It is fascinating to speculate on what might have resulted had Holst met Schoenberg on the extended visit that he paid to Berlin in 1903.

The English folksong revival, in which his friend Vaughan Williams was one of the pioneers (see [Vaughan Williams, Ralph](#), fig.1), became instead the catalyst which enabled Holst to fuse together the disparate formative elements that were to make the mature composer. The first music to show influence of folksong was the orchestral *A Somerset Rhapsody* (1906, rev. 1907), founded on traditional tunes and dedicated to Cecil Sharp. The *Two Songs without Words*, also of 1906, reveal an ability to invent folk-like tunes of his own. At the same time he began making folksong arrangements, although not all of these early efforts were published.

In parallel with this new development was a continuing interest in Sanskrit literature: from 1900 onwards he worked intermittently at the three-act opera *Sita*, to his own libretto, finally completing it in 1906. Not surprisingly, the music shows a development away from Wagner – Holst himself described it later as 'good old Wagnerian bawling' – towards a more personal style, and much of Act 3 is of high quality, in particular the dramatic orchestral interlude between the first and second scenes. But the libretto is naive and irredeemable, full of the archaicisms of contemporary

Wagner translations. The only other Sanskrit work of this period is the adventurous but somewhat clumsy symphonic poem *Indra* (1903). However, between 1907 and 1911 he made many settings of hymns from the Rig Veda, ranging from solo voice and piano to chorus and orchestra, and in 1912 he completed a major choral and orchestral work founded on Sanskrit poetry, *The Cloud Messenger*, less individual as a whole than some of the Rig Veda hymns, but an impressive attempt at large-scale form.

The 'oriental suite' for orchestra, *Beni Mora*, the direct result of his holiday in Algeria in 1908, is perhaps the most individual work of this period, conjuring up the atmosphere of a North African town without resorting to cliché; the third of its three movements anticipates minimalism with its haunting four-bar ostinato figure repeated nearly 50 times. But by far the most significant achievement of these years was the opera *Sāvitri*, completed in 1908. Turning his back on the Wagnerian apparatus, Holst contrived what is probably the first chamber opera, with minimal staging, only three characters, and an orchestra of no more than 12 players. Although the libretto, Holst's own, based on an episode from the Mahābhārata is still somewhat stilted, the simplicity of the story – Sāvitri persuades Death to restore her husband Satyavan to her – is matched by a new simplicity of musical language. The starkly bitonal opening of unaccompanied voices was a new departure for Holst, and the use of modality and speech-derived rhythms both come from his study of folk music, here applied perhaps unexpectedly to an oriental subject.

Two unjustly neglected works from the same years, *Hecuba's Lament* (1911) and the *Hymn to Dionysus* (1913), demonstrate a turning towards classical themes, only taken up again in 1920 with his choruses from Euripides' *Alcestis*. Other works show Holst working more successfully on the small scale than the large. The First Suite of 1909, now long established in the military band repertory, and the *St Paul's Suite* for string orchestra, completed in 1913 and probably his most popular work after *The Planets*, have both become classics; but the four-movement orchestral suite *Phantastes* was a disaster, and was withdrawn after its first performance in 1912. The ability to write succinctly and inventively without outstaying the natural development of his material, and to sustain this invention over nearly 50 minutes, is what makes his next major work, *The Planets*, such a remarkable achievement.

Holst, Gustav

3. 'The Planets'.

There are few precedents for a seven-movement orchestral work on this scale. The character studies of Mussorgsky's *Pictures at an Exhibition* or Elgar's Enigma Variations are individually on a much smaller scale; perhaps closer in concept as abstract pictures in sound are Debussy's *La Mer* or *Nocturnes*. Holst was also influenced in form, though only marginally in content, by Schoenberg's *Fünf Orchesterstücke*, which he heard in 1914 – the original title of *The Planets* was Seven Pieces for Large Orchestra. He encountered Stravinsky's music as well for the first time in 1914, and though the influence may not seem direct, he himself admitted its importance to him. The work is often referred to as a

'symphonic suite', but this is not appropriate: the music's originality does not lie in a symphonic treatment of its subject matter, but in the diversity of form and spontaneity of invention which Holst employs in each movement.

Holst conceived *The Planets* at least as early as 1913, and the first movement, 'Mars, the Bringer of War', was completed in 1914, anticipating rather than influenced by the outbreak of World War I. 'Venus' and 'Jupiter' followed; 'Saturn', 'Uranus' and 'Neptune' were composed during 1915; 'Mercury', the third movement (planned at one stage to be the first), was not finished until 1916; the full score was completed early in 1917. The first public performance of the whole work was not given until 1920, but its reputation had already been established by the private first performance in 1918 and several subsequent partial performances. Holst recorded the work twice, in 1922–3 and in 1926, both times with the LSO. He was, along with Elgar, one of the first composers to commit his music to record, and although he was not as gifted a conductor as his senior colleague, both of the recordings are valuable documents.

A great deal of Holst's musical personality is encapsulated in *The Planets*: a rare glimpse of the extrovert in 'Jupiter', a more characteristic heavy-handed humour in 'Uranus', a sad processional in 'Saturn'. He is at his most relaxed and lyrical in 'Venus', a vein that he did not often recapture in later life. Though in mood the other three movements could not be more different one from another, they share a common harmonic background, with a particular emphasis on bitonality: in 'Mars' this serves to produce harsh dissonance, in 'Mercury' a quicksilver elusiveness, and in 'Neptune', remoteness and mystery. In this last movement Holst uses an offstage choir of women's voices, singing wordlessly to magical effect – something he had already employed in *Sāvitri* (and may have borrowed from the third of Debussy's *Nocturnes*, which he almost certainly heard the composer conduct in London in 1909).

Holst, Gustav

4. Later works.

Almost as if he had shown too much of a public face in *The Planets*, Holst immediately turned to more introspective subjects, although the choral and orchestral *Hymn of Jesus*, composed in 1917, was a considerable popular success in spite of its wholly undoctrinaire approach to religion (fig.2). The key to the work is to be found in the phrase 'Divine Grace is dancing' (the words are taken from the apocryphal Acts of John), which Holst sets as part of a central, almost ritualistic, dance: the ecstatic quality of the music, mirroring a gnostic philosophy which was close to Holst's heart, is matched in English music perhaps only by Tippett's *The Vision of Saint Augustine*. Characteristically Holst's next major work was another abrupt volte-face, turning from life-enhancing spirituality to serene resignation in his choral and orchestral *Ode to Death* of 1919, the last time he was to set the poetry of Whitman, and one of his most individual achievements. But there is little room in the repertory for choral works that last no more than 12 minutes, and the *Ode* is perhaps the least performed of his major works.

Although Holst was not a natural composer of opera, he attempted the form a remarkable number of times – including early and unfinished works he composed no less than 11 operas and operettas, but did not achieve a

professional performance until 1921, with *Sāvitri* (his eighth). Towards the end of 1918, during his work with demobilized troops, he began to sketch out the libretto for *The Perfect Fool*. Completed in 1922, and first performed at Covent Garden in 1923, the opera was his first major failure since *The Planets* had brought him to prominence. Attempting parody and lightness of touch, Holst was unable to write a coherent scenario: the opera's plot verges on the incomprehensible (the 'perfect fool' is a non-singing caricature of Wagner's Parsifal) and the only music of real substance is the opening ballet, an orchestral showpiece which deservedly survives as an independent concert work. In spite of this failure, which he himself acknowledged, he began almost at once on another opera, this time turning to Shakespeare as his librettist. *At the Boar's Head* is a skilful amalgam of the tavern scenes from *Henry IV*, with music founded exclusively on old English melodies – country dance tunes from Playford's *English Dancing Master* of 1651, as well as morris dance tunes, ballads and folksongs. First performed in 1925, it met with hardly more success than *The Perfect Fool*, despite its more recommendable qualities: the pacing and vitality of the music is remarkable, although it is perhaps too undramatic in concept to make a genuinely viable opera.

Other works of this period show a new interest in counterpoint – the dynamic *A Fugal Overture* (1922) and the contrastingly lightweight and neo-classical Fugal Concerto (1923) for flute, oboe and strings, composed while on a visit to Ann Arbor and the University of Michigan. His enforced year of rest after this visit saw, as well as the composition of *At the Boar's Head*, the completion of the First Choral Symphony. (A second was started in 1926, but did not progress much further than the selection of texts.) The words are all taken from the poetry of Keats, including, in the fine second movement, the *Ode on a Grecian Urn*. The third movement is an impressive Scherzo and Trio, with the reprise of the Scherzo conceived for orchestra alone. But it just falls short of generating the excitement that the work needs at that point, and the Finale fails to provide an adequate resolution as Holst appears to lose his way in a rambling, over-episodic movement, whose finer moments do not succeed in sustaining its length.

The Finale of the Choral Symphony might indeed encapsulate the way in which Holst seemed to lose his musical sense of direction after this period of exclusive concentration on composition. The strangely hybrid 'choral ballets', *The Golden Goose* and *The Morning of the Year*, composed between 1925 and 1927, are the only notable landmarks among many small-scale and occasional pieces, and both of them work far better in the orchestral suites extracted by Holst's daughter Imogen than in their staged versions. He found the way forward again in 1927 with the composition of *Egdon Heath*, quickly followed by a succession of small-scale but major works: *A Moorside Suite* for brass band (1928), *Twelve Songs of Humbert Wolfe* (1929), the Double Concerto for two violins and orchestra (1929), the impressively individual Choral Fantasia (1930) – a work as unjustly neglected as the *Ode to Death* – whose striking form results from its original conception as an organ concerto, and *Hammersmith*, for military band, also rewritten for orchestra (1930). Contemporary with these works was his last and most successful opera, *The Wandering Scholar*, composed, like *Sāvitri*, for small instrumental forces, and only four solo singers.

The music of *Egdon Heath*, inspired by Thomas Hardy's *The Return of the Native*, is elusive and unpredictable. Its three main elements are set out at the beginning – a pulseless wandering melody, first for double basses and then all the strings, a sad brass processional and restless music for strings and oboe. All three intertwine and transmute, eventually coming to rest with music of desolation, out of which emerges a ghostly dance, the strangest moment in a strange work. After this comes a resolution of sorts, and the ending, though hardly conclusive, gives the impression of an immense journey achieved, even though *Egdon Heath* lasts no more than 12 minutes. Holst seems to have been stimulated rather than depressed by the work's lack of public success, and the music that followed shows no sign of courting popularity. *Hammersmith*, a prelude and scherzo for military band, though written for an ostensibly popular medium, is as uncompromising in its way as *Egdon Heath*, discovering, in the words of Imogen Holst, 'in the middle of an over-crowded London ... the same tranquillity that he had found in the solitude of Egdon Heath'. With *The Wandering Scholar* he at last achieved the right medium for his oblique sense of humour, writing with economy and directness, and for the first time since his student years relying on a librettist (Clifford Bax, brother of the composer Arnold Bax), the plot based upon an incident from Helen Waddell's book *The Wandering Scholars*. He was however too ill to attend the first performance in 1934, and the work remained in limbo until Britten revived it for the English Opera Group in 1951. Britten and Imogen Holst edited the opera for its first publication in 1968.

Although ill-health dogged Holst's last years he continued to write with new found facility, completing in 1932 a powerful set of Six Choruses for male voices and strings to Helen Waddell's translations of medieval Latin lyrics, and the *Brook Green Suite*, a last present for the orchestra of St Paul's School in 1933. He even found time to write a film score, *The Bells* (now lost) in 1931, and to plan another in 1933. His last works were the remarkably beautiful Lyric Movement for viola and orchestra, and the Scherzo for a symphony, whose other movements never advanced beyond fragmentary sketches.

[Holst, Gustav](#)

5. Style.

Holst is an enigmatic composer, who found his own way without undue influence from others, and who has had surprisingly little influence on succeeding composers, although Vaughan Williams learnt as much from him as he in turn gave to Holst. His musical language was not conventional: once he had freed himself from the influence of Wagner, it became progressively more angular and contrapuntal, and his use of modality is very different from that of other English composers, having more in common with Hindemith. He was averse to theorizing about music, once writing that 'a composer is usually quite unconscious of what is going on', and revealed very little about his technique of composition. He was not a great innovator, but the rhythmic impetus behind much of his music, and his use of unconventional time signatures combined with cross- and permuted rhythms probably derived from the English madrigalists, mark him out as a genuine individual. Other personal hallmarks are his use of ostinato, and with it, rising and falling scale patterns; melodically his music

is marked by a predilection for fourths and fifths. Once he had outgrown the chromaticism of his early works he remained firmly wedded to tonality, although much of his harmonic originality is owed to a subtle use of bitonality, and sometimes polytonality: counterpoint in several different keys simultaneously came easily to him. He commented that his technique was 'something quite apart from the hits and squashes of conventional modern harmony'.

He was an outstanding teacher, but worked almost exclusively with children and amateurs, frequently devoting more time to them than to his own work. His personal synthesis of seemingly disparate elements led to music of distinctive originality, concise and sometimes austere, yet aspiring to a visionary quality like no other. But he was also prone to unexpected lapses of judgment, especially in his stage works; and his very few chamber works are mostly of little significance. There is a strange lack of consistency in Holst's music, which stems not from any lack of technical proficiency – even his earliest works reveal a thorough facility – but rather from an almost stubborn desire to be unpredictable. Imogen Holst well describes the often disconcertingly laconic nature of his musical language: 'as soon as he had made his point, he stopped'.

Holst is inevitably identified with *The Planets* above the rest of his music: its deserved but disproportionately huge popularity has overshadowed not only his own status as a composer of genuine originality, but also the freshness and resource of the work itself. He was constitutionally incapable of repeating himself, and, although his character is not easy to assess, it is easy to imagine his puzzlement at the thought that he might be expected to do so. Holst's capacity for self-renewal and for avoiding the shallow and obvious mark him out as, if not the most gifted of his English contemporaries, probably the most individual.

Holst, Gustav

WORKS

Edition: Collected Facsimile Edition of Autograph Manuscripts of the Published Works, ed. I. Holst, i–iv (London, 1974–83) [CFE]; I. Holst: A Thematic Catalogue of Gustav Holst's Music (1974) [H]

stage

Op.

—	Lansdown Castle (operetta, 2, A.C. Cunningham), 1892, Cheltenham, 7 Feb 1893, unpubd: H. Appx I, 21
1	The Revoke (op, 1, F. Hart), 1895, unpubd, H7
—	The Idea (children's operetta, Hart), c1898, H21
11	The Youth's Choice (op, 1, Holst), 1902, unpubd, H60
23	Sita (op, 3, Holst, from the Ramayana), 1900–06, unpubd; Act 3 orch. interlude, c1905–6, ed. C. Matthews, 1983, S 1983 Lyrita, LSO cond. D. Atherton, H89
25	Sāvitri (chbr op, 1, Holst, from the Mahābhārata), 1908; cond. H. Grunebaum, London, 5 Dec 1916, H96, CFE i
27a	The Vision of Dame Christian (masque), 1909, unpubd, H101
—	The Sneezing Charm (incid music, C. Bax), 1918, unpubd, H143
—	7 Choruses from Alcestis (Euripides, trans. G. Murray), 1920, H146

—	The Lure (ballet), 1921; S 1983 Lyrita, LSO, cond. D. Atherton, H149
39	The Perfect Fool (op. 1, Holst), 1918–22; cond. E. Goossens, London, CG, 14 May 1923, H150
42	At the Boar's Head (op. 1, after W. Shakespeare: <i>Henry IV</i>), 1924; cond. M. Sargent, Manchester, 3 April 1925, H156
45/1	The Golden Goose (choral ballet, J. Joseph), 1926; cond. Holst, Hammersmith, 24 May 1926, H163
45/2	The Morning of the Year (choral ballet, S. Wilson), 1926–7; BBC National Orch, cond. Holst, London, Royal Albert Hall, 17 March 1927, H164
—	The Coming of Christ (incid music, J. Masefield), 1927; cond. Holst, Canterbury, 28 May 1928, H170
50	The Wandering Scholar (chbr op. 1, Bax), 1929–30; cond. J.E. Wallace, Liverpool, 31 Jan 1934, H176, CFE i

choral with orchestra or ensemble

5	Clear and Cool (C. Kingsley), chorus, orch, 1897, unpubd, H30
17	King Estmere (anon.), chorus, orch, 1903; cond. E. Mason, London, Queen's Hall, 4 April 1908, H70
26	Choral Hymns from the Rig Veda (trans. Holst):
—	—1st group: Battle Hymn, To the Unknown God, Funeral Hymn, chorus orch, 1908–10; Newcastle, 6 Dec 1911, H97
—	—2nd group: To Varuna, To Agni, Funeral Chant, female chorus, orch, 1909; cond. Mason, Queen's Hall, 22 March 1911, H98
—	—3rd group: Hymn to the Dawn, Hymn to the Waters, Hymn to Vena, Hymn of the Travellers, female chorus, hp, orch, 1910; Blackburn, 16 March 1911, H99
—	—4th group: Hymn to Agni, Hymn to Soma, Hymn to Manas, Hymn to Indra, male chorus, str, brass, perc, 1912, cond. Mason, Queen's Hall, 18 March 1914, H100
—	O England my Country (G.K. Menzies), unison chorus, orch, 1909; H103
—	Christmas Day (trad.), chorus, orch, 1910, H109
30	The Cloud Messenger (Kalidasa, trans. Holst), chorus, orch, 1909–10; cond. Holst, Queen's Hall, 4 March 1913, H111
31/1	Hecuba's Lament (Euripides, trans. Murray), A solo, female chorus, orch, 1911; H115
—	2 Pss: Ps lxxxvi (J. Bryan), Ps cxlviii (F.R. Gray), T, chorus, str, org, 1912, H117
31/2	Hymn to Dionysus (Euripides, trans. Murray), female chorus, orch, 1913; cond. Holst, Queen's Hall, 10 March 1914, H116
—	A Dirge for Two Veterans (W. Whitman), male chorus, brass, perc, 1914, H121
—	3 Carols: I saw three ships (trad.), Christmas Song (trans. J. Joseph), Masters in this Hall (W. Morris), unison chorus, orch, 1916–17, H133
36a	Three Festival Choruses: Let all mortal flesh (liturgical, trans. G. Moultrie), Turn back O Man (C. Bax), A Festival Chime (Bax), chorus, orch, 1916; cond. Holst, Thaxted, St John the Baptist, 27 May 1917, H134
37	The Hymn of Jesus (apocryphal Acts of John, trans. Holst), 2 chorus, female semichorus, orch, 1917; cond. Holst, Queen's Hall, 25 March 1920, H140
38	Ode to Death (Whitman), chorus, orch, 1919; cond. E. Coates, Leeds, 6 Oct 1922, H144
—	Short Festival Te Deum, chorus, orch, 1919, H145
—	I vow to thee, my country (C. Spring Rice), unison chorus, orch, c1921 [arr. from The Planets, no.4], H148

- 41 First Choral Symphony (J. Keats), S, chorus, orch, 1923–4; cond. Coates, Leeds, 7 Oct 1925, H155, CFE iv
- 44 7 Partsongs (R. Bridges): Say who is this?, O Love, I complain, Angel Spirits of Sleep, When we first met, Sorrow and Joy, Love on my heart from Heaven fell, Assemble all ye maidens, S, female chorus, str, 1925–6, H162
- 51 A Choral Fantasia (Bridges), S, chorus, org, str, brass, perc, 1930; cond. Holst, Gloucester, 8 Sept 1931, H177
- 53 6 Choruses (medieval Latin, trans. H. Waddell): Intercession, Good Friday, Drinking Song, A Love Song, How mighty are the Sabbaths, orch, Before Sleep, male chorus, str/org/pf, 1931–2, H186

other choral

unaccompanied unless otherwise stated

- Light Leaves Whisper (F.B. Hart), chorus, c1896, H20
- Clouds o'er the Summer Sky (Hart), female chorus 2vv, pf, c1898, H40
- 9a 5 Partsongs: Love is Enough (W. Morris), To Sylvia (F. Thompson), Autumn Song (Morris), Come away, Death (Shakespeare), A Love Song (Morris), chorus, 1897–1900, no.4 unpubd, H48
- 9b Ave Maria, female chorus 8vv, 1900; London, 23 May 1901, H49
- I love thee (T. Hood), chorus, H57
- 12 5 Partsongs: Dream Tryst (Thompson), Ye Little Birds (T. Heywood), Her eyes the glow-worm lend thee (R. Herrick), Now is the month of Maying (anon.), Come to me (C. Rossetti), chorus, 1902–3, nos.3, 5 unpubd, H61
- Thou didst delight my eyes (Bridges), chorus, before 1904, H58
- In the bleak midwinter, SATB, org, 1904/5, H73 no.1
- In Youth is Pleasure (R. Wever), chorus, H76
- 20a Songs from The Princess (A. Tennyson): Sweet and low, The splendour falls, Tears, idle tears, O swallow, swallow, Now sleeps the crimson petal, female chorus 3–8vv, 1905, H80
- 20b 4 Old English Carols (anon.): A babe is born, Now let us sing, Jesu, thou the Virgin-born, The Saviour of the World, chorus or female chorus, pf, 1907, H82
- 2 Carols (anon.): A Welcome Song, chorus, ob, vc, before 1908, Terly Terlow, chorus, ob, vc, 1916, H91
- Pastoral (anon.), female chorus, c1908, H92
- 4 Partsongs (J.G. Whittier): Song of the Ship-Builders, Song of the Shoemakers, Song of the Fishermen, Song of the Drovers, female chorus, pf, 1910, H110
- 2 Eastern Pictures (Kalidasa, trans. Holst): Spring, Summer, female chorus, hp, 1911, H112
- The swallow leaves her nest (T.L. Beddoes), female chorus, before 1913, H119
- The Homecoming (T. Hardy), male chorus, 1913, H120
- Nunc dimittis (liturgical), chorus 8vv, 1915; Westminster Cathedral, 4 April 1915, H127
- 34/1 This have I done for my true love (trad.), chorus, 1916; cond. Holst, Thaxted, St John the Baptist, 19 May 1918, H128
- 34/2 Lullay my liking (anon.), S, chorus, 1916, H129
- 34/3 Of one that is so fair (anon.), S, A, T, B, chorus, c1916, H130
- 34/4 Bring us in good ale (anon.), chorus, 1916, H131
- 36b 6 Choral Folk Songs (trad.): I sowed the seeds of love, There was a tree, Matthew, Mark, Luke and John, The Song of the Blacksmith, I love my love, Swansea Town, arr. chorus/male chorus (excluding no.2), 1916, H136

—	Diverus and Lazarus (trad.), arr. chorus, c1917, H137
—	2 Partsongs (Whittier): The Corn Song, Song of the Lumbermen, female chorus 2vv, pf, 1917, H138
—	A Dream of Christmas (anon.), female chorus 2vv, str/pf, 1917, H139
43/1	The Evening-Watch (H. Vaughan), chorus 8vv, 1924; cond. Holst, Gloucester, 10 Sept 1925, H159
43/2	Sing me the men (D.M. Dolben), chorus 9vv, 1925, H160
—	2 Anthems (Bridges): Man born to toil, Eternal Father, chorus, org, bells ad lib, S in no.2, 1927, H168, H169
—	Wassail Song (trad.), arr. chorus, c1928–30, H182
—	12 Welsh Folk Songs (trad., trans. S. Wilson): Lisa Lan, Green Grass, The Dove, Awake, awake, The Nightingale and Linnet, The Mother-in-Law, The First Love, O 'twas on a Monday morning, My sweetheart's like Venus, White Summer Rose, The Lively Pair, The Lover's Complaint, arr. chorus, 1930–31, H183
—	8 Canons (medieval Latin, trans. Waddell), equal vv: If you love songs, 3vv, Lovely Venus, 3vv, The Fields of Sorrow, 3vv, David's Lament for Jonathan, 3vv, O Strong of Heart, 9vv, Truth of all Truth, 6vv, Evening on the Moselle, 2vv, pf, If 'twere the Time of Lilies, 2vv, pf, 1932, H187

orchestral and band

including works with solo voice

—	A Winter Idyll, 1897, unpubd; BBC, 1983, H31
6	Örnulf's Drapa (H. Ibsen, trans. W. Archer), Bar, orch, 1898, unpubd, H34
7	Walt Whitman, ov., 1899, unpubd; London, 23 July 1982, H42
8	Symphony 'The Cotswolds', F, 1899–1900, unpubd, except for 2nd movt as Elegy in Memoriam William Morris; Bournemouth, 24 April 1902, H47
10	Suite de ballet, E♭, 1899, rev. 1912; cond. Holst, London, 20 May 1904, H43
13	Indra, sym. poem, 1903; rec. 1983, LSO cond. D. Atherton, S 1983 Lyrita, H66
18	The Mystic Trumpeter (Whitman), S, orch, 1904, rev. 1912; cond. Holst, Queen's Hall, 29 June 1905, H71
19/1	A Song of the Night, vn, orch, 1905; London, 20 Sept 1984, H74
19/2	Invocation, vc, orch, 1911; cond. L. Ronald, Queen's Hall, 2 May 1911, H75
21/1	Songs of the West, 1906–7, unpubd, H86
21/2	A Somerset Rhapsody, 1906–7; cond. Mason, Queen's Hall, 6 April 1910, H87
22	Two Songs without Words: Country Song, Marching Song, chbr orch, 1906, cond. Holst, London, RCM, 19 July 1906; Marching Song arr. military band, 1930; H88
28/1	Suite no.1, E♭, military band, 1909, H105
28/2	Suite no.2, F, military band, 1911; Royal Albert Hall, 30 June 1922, H106
29/1	Beni Mora, oriental suite, 1909–10; cond. Holst, Queen's Hall, 1 May 1912, H107
—	Phantastes, suite, F, 1911, unpubd, withdrawn, H108
—	Incidental Music to a London Pageant, military band, unison chorus, 1911; Crystal Palace, 1911, H114
29/2	St Paul's Suite, str, 1912–13, H118, CFE ii
32	The Planets: Mars, Venus, Mercury, Jupiter, Saturn, Uranus, Neptune (with female chorus 8vv), 1914–16; private perf., New Queen's Hall Orch, cond. A. Boult, Queen's Hall, 29 Sept 1918; LSO, cond. Coates, public perf. Queen's

	Hall, 15 Nov 1920; H125, CFE iii
33	Japanese Suite, 1915; ? London Coliseum, 1916, H126
—	The Perfect Fool, 1918 [ballet music from op.39]; cond. Coates, Queen's Hall, 1 Dec 1921, H150
40/1	A Fugal Overture, 1922; as ov. to The Perfect Fool, cond. Goossens, CG, 14 May 1923, H151
40/2	A Fugal Concerto, fl, ob, str, 1923; private perf., U. of Michigan, 17 May 1923; public perf., cond. Holst, Queen's Hall, 11 Oct 1923; H152, CFE ii
—	The Golden Goose, suite [from op.45/1], arr. I. Holst, 1970, H163
—	Dances from The Morning of the Year [from op.45/2], arr. I. Holst and C. Matthews, 1981, H164
47	Egdon Heath (Homage to Hardy), 1927; New York SO, cond. W. Damrosch, New York, Mecca Auditorium, 12 Feb 1928; CBSO, cond. Holst, Cheltenham, 13 Feb 1928; H172
—	A Moorside Suite, brass band, 1928; Crystal Palace, 29 Sept 1928, H173; 2nd movt 'Nocturne' arr. str orch, ?1928
—	The Dream-City, S, orch, arr. C. Matthews from 12 Songs; London, 1984, H174
49	Double Concerto, 2 vn, orch, 1929; A. Fachiri, J. d'Aranyi, cond. O. Fried, Queen's Hall, 3 April 1930, H175, CFE ii
52	Hammersmith: Prelude, Scherzo, military band, 1930; ?Washington, 17 April 1932; 2nd version, orch, 1931; BBC SO, cond. Boult, Queen's Hall, 25 Nov 1931, H178
—	Jazz-Band Piece, 1932; ed. I. Holst as Capriccio, 1967; London, Queen Elizabeth Hall, 10 Jan 1968, H185
—	Brook Green Suite, str, 1933; cond. Holst, London, St Paul's Girls' School, March 1934, H190, CFE ii
—	Lyric Movement, va, chbr orch, 1933; L. Tertis, BBC SO, cond. Boult, London, BBC studio, 18 March 1934, H191, CFE ii
—	Scherzo, 1933–4; BBC SO, cond. Boult, Queen's Hall, 6 Feb 1935, H192

chamber and solo instrumental

—	String Trio, g, 1894; Aldeburgh, 1984, H Appx I, 34
2	Fantasiestücke, ob, str qt, 1896, rev. 1910, unpubd, H8
3	Quintet, a, pf, ob, cl, hn, bn, 1896, unpubd, H11
14	Wind Quintet, AL, 1903; Nash Ensemble, London, Wigmore Hall, 15 Sept 1982, H67
—	7 Scottish Airs, arr. str, pf, 1907, H93
2	3 Pieces, ob, str qt, 1910 [rev. of op.2]; London, 1911, H8A
—	Phantasy (British trad.), str qt, 1916, unpubd, withdrawn; arr. I. Holst as Fantasia on Hampshire Folksongs, str orch, 1970, H135
—	Toccata, pf, 1924, H153
—	Terzetto, f, ob, va, 1925; London, 2 March 1926, H158
46/1	Chrissymas Day in the morning, pf, 1926, H165
46/2	Folk Song Fragments: O I hae seen the roses blaw, The Shoemaker, pf, 1927, H166
—	Nocturne, pf, 1930, H179
—	Jig, pf, 1932, H179

songs

for voice and piano unless otherwise stated

- 4 4 Songs: Slumber-Song (H. Kingsley), Margrete's Cradle-Song (H. Ibsen, trans. W. Archer), Soft and gently (H. Heine), unpubd, Awake, my heart (R. Bridges), 1896–8, H14
- 15 6 Songs, Bar, pf: Invocation to the Dawn (Rig Veda, trans. Holst), Fain would I change that note (anon.), The Sergeant's Song (T. Hardy), In a wood (Hardy), Between us now (Hardy), I will not let thee go (Bridges), 1902–3, nos.2, 4, 5, 6 unpubd, H68
- 16 6 Songs, S, pf: Calm is the morn (A. Tennyson), My true love hath my heart (P. Sidney), Weep you no more (anon.), Lovely kind and kindly loving (N. Breton), Cradle Song (W. Blake), Peace (A. Hyatt), 1903–4, nos.1, 2, 5, 6 unpubd, H69
- 24 Hymns from the Rig Veda (trans. Holst): Ushas [Dawn], Varuna I [Sky], Maruts [Stormclouds], Indra (God of Storm and Battle), Varuna II [The Waters], Song of the Frogs, Vac [Speech], Creation, Faith, 1907–8, H90
- The heart worships (A. Buckton), 1907, H95
- 35 4 Songs (anon., 15th century), S/T, vn: Jesu sweet, now will I sing, My soul has nought but fire and ice, I sing of a maiden, My Leman is so true, 1916–17; Thaxted, St John the Baptist, 27 May 1917, H132
- 48 12 Songs (H. Wolfe): Persephone, Things lovelier, Now in these fairylands, A Little Music, The Thought, The Floral Bandit, Envoi, The Dream-City, Journey's End, In the Street of Lost Time, Rhyme, Betelgeuse, 1929; Paris, 9 Nov 1929, H174

editions

H. Purcell: The Gordian Knot Untied, The Virtuous Wife, The Married Beau, suites, str orch, ww ad lib

J.S. Bach: Fugue à la gigue, orch/military band

Several sets of 17th- and 18th-century canons and glees

MSS in *GB-Lbl*

Principal publishers: Boosey & Hawkes, Faber, Novello, OUP, Stainer & Bell

Holst, Gustav

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Holst, Henry

(*b* Saeby, 25 July 1899; *d* Copenhagen, 19 Oct 1991). Danish violinist. He studied at the Royal Danish Conservatory and for a year with Telmányi before going on to Willy Hess in Berlin. He made his début in Copenhagen in 1919 and increased his reputation in 1921 when he played three concertos at one concert with the Berlin PO. In 1923 he became leader of the Berlin PO under Furtwängler. He joined the staff of the RMCM in 1931. Holst's concerto repertory was extensive and included Walton's Violin Concerto of which he gave the first British performance. In 1941 he formed the Philharmonia Quartet. After World War II he taught at the RCM (1945–54) until he took over the violin class at the Royal Danish Conservatory; his *Method of Scale Study* was published in Copenhagen in 1960. From 1961 to 1963 he gave masterclasses at the National University of Fine Arts and Music in Tokyo. Both as a teacher and a performer, Holst was a good representative of the German school of violin playing. The outstanding feature of Holst's playing was his very full tone, achieved through a strong and steady bow arm. His instrument was made by Guarneri 'del Gesù' in 1742.

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WATSON FORBES/MARGARET CAMPBELL

Holst, Imogen (Clare)

(*b* Richmond, Surrey, 12 April 1907; *d* Aldeburgh, 9 March 1984). English writer on music, conductor, composer and administrator, daughter of Gustav Holst. She studied at the RCM, where she held a composition scholarship for tuition with George Dyson and Gordon Jacob. She won the

Cobbett Prize in 1928 and the Octavia travelling scholarship in 1930. Following a period of teaching, she became a traveller for the Council for the Encouragement of Music and the Arts (CEMA) in 1940, and in 1942 was appointed Director of Music at Dartington Hall. She is well known for folksong arrangements, but her serious compositions remained underestimated and largely unknown until the 1980s. Her earliest works were influenced by her father but her own musical language developed great individuality during the 1940s. Her music is linear in construction, often featuring the minor 2nd, with quartal harmony adding to its tonal ambiguity; her increasingly personal use of scales and simultaneous major and minor 3rds extends to polymodality. Examples from this period include the Serenade (1942) and String Quartet no.1 (1946); later examples such as the Duo for Viola and Piano (1968) progress to 12-note experimentation.

During her appointment as amanuensis to Britten (1952–64) she produced the piano reductions of *Noye's Fludde* and the *War Requiem*; her conductorship of the Purcell Singers involved much editing of Renaissance and Baroque music, and she continued as Artistic Director of the Aldeburgh Festival until 1977, when she retired to devote more time to writing about her father. She was made a CBE in 1975. A renewed enthusiasm for composition inspired some of her finest music, such as the String Quintet of 1982.

WORKS

(selective list)

stage

Meddling in Magic (ballet, after J.W. von Goethe), 1930

Love in a Mist or The Blue Haired Stranger (ballet); London, Rudolf Steiner Hall, 19 Jan 1935; music lost

Young Beichan (puppet op, 7 scenes, B. de Zoete), 1945; Dartington, Devon, sum. 1946; withdrawn

Benedick and Beatrice (op, 12 scenes), 1950; Dartington, 20 July 1951

other works

Orch: Suite, small orch, 1927; Suite, F, str orch, 1927; Persephone, ov., 1929; Conc., vn, str orch, 1935; Suite, str orch, 1943; Variations on 'Loth to Depart', str orch, 1963; Trianon Suite, 1965; Woodbridge Suite, 1969; Joyce's Divertimento, 1976; Deben Calendar, 1977

Chbr: Qnt, ob, str, 1928; Str Qt 'Phantasy', 1928; Sonata, vn, vc, 1930; Str Trio, 1944; 2 str qts: no.1, 1946, no.2, 1950; Str Trio, 1962; Fall of the Leaf, vc, 1963; Duo, va, pf, 1968; Str Qnt, 1982

Vocal: A Hymne to Christ (J. Donne), SATB, 1940; 4 Songs, S, pf, 1944; 5 Songs, SSSAA, 1944; Lavabo inter Innocentes, SSSAA, 1955; The Sun's Journey (cant., T. Dekker, J. Ford), SA, small orch, 1965; Hallo my Fancy (W. Cleland), Ct, T, SSBB, 1972; Homage to William Morris, B, db, 1984

Works for brass, wind band, rec, chorus with orch; many arrs. for chorus, orch and chbr groups

Principal publishers: Boosey & Hawkes, Cramer, Faber, Novello, OUP

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CHRISTOPHER TINKER

Holstein, Franz von

(b Brunswick, 16 Feb 1826; d Leipzig, 22 May 1878). German composer. The son of an officer, he studied music with Robert Griepenkerl while serving as a cadet in the army, and composed a two-act opera in Singspiel manner, *Zwei Nächte in Venedig* (1844–5). During a term as adjutant in Seesen he continued composing, and in 1853 was able to show an opera, *Die Gastfreunde*, to Moritz Hauptmann, who thereupon encouraged him to leave the army and take up a musical career. Holstein then studied at the Leipzig Conservatory with Moscheles, Richter and Hauptmann (1853–6), and later visited Rome (1856–7), Berlin (1858) and Paris (1859). He settled in Leipzig and on Hauptmann's death in 1868 became chairman of the Bachgesellschaft there, and he was also one of the founders of the Leipzig Bach-Verein. Also in 1868 he produced his most successful opera, based on Hoffmann, *Der Haideschacht*, in Dresden; this was taken up by some 46 other German theatres. Further operas were *Der Erbe von Morley* (1872) and *Die Hochländer* (1876); he also wrote a Byron opera, *Marino Faliero* (incomplete), orchestral works, choruses, many songs, chamber music and piano pieces. A large number of his works were published in Leipzig; most of his unpublished manuscripts are in the Musikwissenschaftliches Institut of Leipzig University. He also wrote for the *Allgemeine Zeitung* and the *Allgemeine musikalische Zeitung*. He endowed a foundation for the benefit of poor students.

Holstein, who wrote the texts for his own operas, was a gifted and many-sided figure. His childhood attraction to Scott found practical expression in *Der Erbe von Morley*, and he made an attempt to incorporate folk tunes in his operas not merely as local colour but as part of the more continuous structure for which he strove. However, he was essentially a traditionalist, a

follower of Weber and Marschner, later of Mendelssohn, who failed to appreciate the value for his purposes of Wagner's development and handling of leitmotif.

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G. Glaser: *Franz von Holstein: ein Dichterkomponist des 19. Jahrhunderts* (diss., U. of Leipzig, 1930)

JOHN WARRACK/R

Hölszky, Adriana

(b Bucharest, 30 June 1953). Romanian composer of Austrian-German parentage. Her parents were scientists. She began to study the piano with Olga Rosca-Berdan at the Bucharest music school in 1959 and to compose in 1961. She studied composition with Ștefan Niculescu at the Bucharest Conservatory (1972–5) and in 1976, when the family moved to Germany, continued her studies with Milko Kelemen, Günter Louegk and Erhard Karkoschka (electronic music). She attended the summer academy at the Salzburg Mozarteum (1977, 1978), and the Accademia Chigiana, Siena (1980), with Franco Donatoni. She was the pianist of the Lipatti Trio, 1977–80 and taught at the Stuttgart Musikhochschule, 1980–89. Her awards include many prizes for composition: the Valentino Bucchi, Rome (1979); Gaudeamus (1981); Max Deutsch, Paris (1982); Stamitz, Mannheim (1985); German record critics' prize (1988–9); GEDOK, Mannheim (1985, 1989); the women composers' prize, Heidelberg (1990); and others. She has taught at the Darmstadt summer courses and the Musikhochschule, Rostock (1997–) and been a member of international juries.

In her compositions Hölszky strives for originality, distancing herself, however, from the mainstream of the avant garde to an extent comparable to the gulf between Indian and Western thought: geometric forms, chemical processes and dramatic situations determine structural ideas, and the principles of mathematical ordering are set against 'chaotic' inspiration. In her opera *Bremer Freiheit* the main character, a murderess who kills with poison, can be seen as a female counterpart to Bartók's Bluebeard.

WORKS

(selective list)

Ops: *Bremer Freiheit* (T. Körner, after R.W. Fassbinder), 1987, Staatsoper, Stuttgart, 4 June 1988; *Die Wände* (Körner, after J. Genet), 1993–4, Vienna, 20 May 1995; *Tragödia*, Bonn, 1997

Orch: *Constellation*, orch, 1975–6; *Space*, 4 orch groups, 1979–80; *Lichtflug*, vn, fl, orch, 1990; *An die Nacht*, 1994

Chbr and solo inst: Pf Sonata, 1975; Str Qt, 1975; *Flux-re-Flux*, a sax, 1981–3; *Innere Welten I*, str trio, 1981; *Innere Welten II*, str qt, 1981–2; *Arkaden*, 2 fl, str qt, 1982; *Intarsien I*, fl, vn, pf, 1982; *Decorum*, hpd, 1982–3; *Intarsien II*, fl, vn, hpd, pf, 1982–3; *Intarsien III*, fl, vn, 2 pf, 1982–3; *Controversia*, 2 fl, 2 ob, vn, 1983; *Erewhon*, 14 insts, 1984; *Klangwerfer*, 12 str, 1984–5; *New Erewhon*, chbr ens,

1984–5, rev. 1990; Requisiten, 9 insts, 1985; ... und wieder Dunkel I, timp, pf, 1985, rev. 1990; ... und wieder Dunkel II, timp, org, 1986; Hörfenster für Franz Liszt, pf, 1986–7; Fragmente aus 'Bremer Freiheit', accdn, cymbal, timp, 1988; Hängebrücken, str qt 'an Schubert', 1989–90; Jagt die Wölfe zurück, 6 timp, 1989–90; Karawane 'Reflexion über den Wanderklang', 12 timp, 1989–90; Miserere, accdn, 1992; Segmente I, pic, euphonium, db, pf, accdn, perc, cymbal, 1992; Segmente II, pf, perc, 1992; Segmente III, ob, db, accdn, 1992; Klangwaben I, vn, 1993; WeltenEnden, brass, 1993; A due, 2 E♭cl, 1993

Vocal: Monolog, female v, timp, 1977; ... es kamen schwarze Vögel, 5 female vv, perc, 1978; Il était un homme rouge, 12 solo vv, 1978; Kommentar für Lauren, S, 8 wind insts, timp, 1978; Questions I, S, Bar, vn, vc, pf, 1980; Questions II, S, Bar, vn, vc, pic, gui, pf, 1981; Immer schweigender, 4 mixed choruses [each chorus 8vv], 1986; Flöten des Lichts, 'Flächenspiel', female v, 5 wind insts, other insts ad lib, 1989–90; Message (E. Ionesco), Mez, Bar, spkr, sounds, elects, 1990; Gemälde eines Erschlagenen (J.M.R. Lenz), 72vv, 1993

Other: OMION, tape, 1980

Principal publishers: Astoria, Breitkopf & Härtel

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- 'Bremer Freiheit', *Neues Musik Theater*, no.1 (1988), 83–94
- 'Zur Komposition von Schwinungsvogängen: Gyorgy Ligeti's "Continuum" für Cembalo', *Tonkünstlerfest*, Baden-Württemberg, 1989–90, pp.68–77 [programme book]
- 'Elastisch verfremden und kultivieren: einige Kompositorische Aspekte im Umgang mit der Stimme', *MusikTexte*, no.65 (1996), 53–9

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- R. Sperber:** 'Es war ein sehr schönes Arbeiten: Werkstattgespräch mit der Komponistin der "Bremer Freiheit"', *Komponistinnen Gestern-Heute: Heidelberg 1987*, 221–30
- M. Emigholz:** 'Die Freiheit, mit Raum und Zeit zu spielen', *NZM*, Jg.150, no.9 (1989), 18–23
- G.R. Koch:** 'Und es kamen schwarze Vögel: Laudation auf die Komponistin Adriana Hölszky', *NZM*, Jg.151, no.12 (1990), 9–13
- B. Borchard:** *Adriana Hölszky* (Berlin, 1991)
- G. Gronemeyer:** 'Du musst das Geheimnis bauen', *Neue Musik Theater*, no.1 (1988), 79–82; repr. in *MusikTexte*, no.65 (1996), 34–8

DETLEF GOJOWY/R

Holt, John

(b 1848; d Birmingham, 14 Jan 1932). English reed organ maker. He founded a manufacturing and importing firm in Birmingham in 1876, and patented a type of stop action in 1885. Holt built reed organs in a variety of sizes, some of them quite large. In 1896 he exhibited an instrument of four

manuals at the Agricultural Hall, Islington, and in 1916 built a reed organ of three manuals and pedals with a 32' pedal stop for the Edinburgh War Hospital. His firm went by the name of Pioneer Organ and Piano Works in the early 20th century, and the 1915 'Pioneer' model was specially designed for organ students and based on Royal College of Organists specifications. John W. Holt (1886–1946), John's younger son, took over the running of the firm on his father's death, but his own death marked the end of the company. John Holt's grandson, Wallace G. Holt, John Holt's eldest son, worked for many years for Rushworth & Dreaper in Liverpool, and was the designer of their popular 'Apollo' reed organ (two manuals and pedals), introduced in 1911 and produced until the late 1930s.

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R.F. Gellerman: *Gellerman's International Reed Organ Atlas* (Vestal, NY, 1985)

A.W.J.G. Ord-Hume: *Harmonium* (London, 1986)

P. and P. Fluke: 'John Holt Reed Organs', *ROS Bulletin*, ix/4 (1990), 11–17

BARBARA OWEN

Holt, Simeon ten

(b Bergen, North Holland, 24 Jan 1923). Dutch composer and pianist. His first piano works reveal the influence of his piano and theory teacher the composer Jakob van Domselaer (1890–1960), who had attempted to translate into piano music the ideas of the painter Piet Mondrian. In 1949 ten Holt went to Paris and studied with Honegger and Milhaud at the Ecole Normale. He returned to Bergen in 1954 and embarked on his own journey as a composer with his 20 Bagatelles for piano. In the 1950s he sought to escape tonality with the simultaneous use of complementary keys in a tritonal relationship, a technique culminating in the *Diagonaalmuziek* for strings (1958). The *Cycle to Madness* for piano (1961–2) forms the transition to a serialistic period, the results of which can be heard in *.A.TA-LON* (1966–8), a music theatre piece for mezzo-soprano and 36 instrumentalists, where both the notes and the self-invented syllables are conceived as if produced by a computer. He worked at the Institute for Sonology at the University of Utrecht (1969–75) focusing on electronic sound sources, producing several pieces of electronic music. Although still an advocate of structuralism and atonality in the 1970s, Holt also did the groundwork for the return of tonality in his music.

Canto ostinato for one or more keyboard instruments (1976–9) is his major breakthrough as a composer. It consists of repetitive music in which the performers follow their own route choosing the so-called 'drift parts' they prefer. The musicians are given the task of determining the total length and the number of repetitions in any performance. Ever since the première of *Canto ostinato* ten Holt has continued to create this kind of living musical organism, each performance of which produces new sound combinations.

WORKS

(selective list)

Orch: Diagonaalmuziek, str orch, 1958; Centri-fuga, orch, 1976–9; Une musique blanche, orch, 1980–82

Vocal: ..A/.TA-LON, Mez, 36 insts, 1967–8; Choral Project 75, 3 SATB, 4 spkrs, elects, 1975; Bi-Ba-Bo, S, A, T, B, 1980

Chbr: 20 Bagatellen, pf, 1954; Diagonaalsone, pf, 1959; Cycle to Madness, pf, 1961–2; Str Qt, 1965; Tripticon, 6 perc, 1965; Differenties, 3 cl, pf, vib, 1969; Interpolations, pf, 1969; Scenario-X, 2 tpt, hn, trbn, tuba, 1970; 5 Pieces, pf, 1970–72; Natalon in E, pf, 1979–80

Works of variable duration: Canto ostinato, kbd/kbds, 1976–9; Lemniscat, kbd/kbds, 1982–3; Horizon, 4 pf, 1983–5; Soloduiveldans II, pf, 1986; Incantatie IV, kbd, 4 insts, 1987–90; Soloduiveldans III, pf, 1990; Palimpsest, 4 vn, va, vc, db, 1990–92, rev. 1993; Shadow nor Prey, 2 pf, 1993–5; Eadem sed aliter, pf, 1995; Méandres, 4 pf, 1995–8 Soloduiveldans IV, pf, 1998

Elec: Inferno I, II, 4-track tape, 1970–71; Module IV, 4-track tape (graphic notation), 1970–72; I am Sylvia but somebody else, 4-track tape, 1973

Principal publisher: Donemus

HUIB RAMAER

Holt, Simon

(b Bolton, 21 Feb 1958). English composer. After taking a foundation course at Bolton Art College (1976–7), he studied composition with Anthony Gilbert at the RNCM (1978–82). In 1982 he received a commission from the London Sinfonietta, which resulted in *Kites* (1983), quickly followed by another from the Nash Ensemble for *Shadow Realm* (1983). These inaugurated fruitful relationships with both ensembles – the Nash received four more pieces the following decade, and the Sinfonietta new works in 1988 (*Ballad of the Black Sorrow*) and 1998 (*eco-pavan*) – and effectively launched his professional career. From that time he made his living by composing. He has also taught at City University in London and the RNCM, and is lecturer in composition at Royal Holloway, University of London. He was the featured composer at the Bath International Festival in 1985. Further commissions have included two orchestral pieces for the BBC Proms (*Syrensong*, 1987, and *Walking with the River's Roar*, 1991) and an opera, *The Nightingale's to Blame* (1996–8), for Opera North.

In addition to visual artists such as Brancusi, Giacometti, Goya and Richard Long, Holt cites among the influences on his mature style Feldman and Ravel in their harmonic language and Messiaen and Xenakis in their approach to rhythm. One can also occasionally detect something of the improvisatory contours of jazz and Indian music, and the wild outbursts of rock guitar solos. Holt's pieces fall broadly into two categories: montage-like works which feature unexpected juxtapositions of material often derived from the same source (e.g. *Shadow Realm*, 1983, *All Fall Down*, 1993–4), and the essentially linear pieces which take the listener on an odyssey, often with a soloist or prominent instrument as a guide (e.g. *Nigredo*, 1994, *Walking with the River's Roar*, 1991). Holt's writing can be extraordinarily demanding, forcing instruments to the extremes of their technical capabilities, with soloists often pitted against some opposing

force. In *Tauromaquia* (1985), the pianist assumes the role of a bullfighter, while in *Icarus Lamentations* (1992), the drama is played out spatially, the two clarinets positioned as far apart as possible either side of the rest of the ensemble.

Along with *Minotaur Games* (1993) and the cello concerto *Daedalus Remembers* (1995), *Icarus Lamentations* (1992) forms part of Holt's most ambitious project of the early 1990s, a triptych of pieces for chamber orchestra based on characters from Greek mythology. Such mythical figures, as represented in art and literature, have provided the stimulus for a number of works. Holt has been particularly drawn to the dramatic, often violent, sensuous and enigmatic writing of Lorca, especially his preoccupation with the *duendes*, the demonic spectral sprites of Spanish folklore that prompt humans towards involuntary and impulsive actions. A concern for creating the impression of instinctiveness and unpredictability lies at the heart of Holt's approach to technique, with its constant covering of tracks, its burying of any potentially unifying elements deep below the surface. His music is built around carefully chosen sets of pitches with prominent intervallic characteristics, which lend coherence to structures that at surface level can seem disparate and improvisatory; these sets are subjected to repeated recomposition, often of an elusive and unpredictable nature. Symmetries, whether in pitch, rhythm or form, are exploited only to be disturbed. At the core of even his darkest and most turbulent works lie moments of calm and intense luminosity; these 'still centres', as he calls them, in part a legacy of Feldman's influence, assumed increasing importance in his works of the 1990s. Whereas his music of the previous decade was dominated by complex, highly detailed textures, with even the slower passages wrought from intricate latticework, parts of *All Fall Down* (1993–4) signalled a move towards a simpler kind of expression. These moments of repose became further evident in *The Nightingale's to Blame*, especially in Don Perlimplín's simple piano solo at the opening, a calm statement of intent that resonates throughout the opera's duration. Meanwhile in the piano concerto *Eco-Pavan* (1998), with its characteristically imaginative scoring, the louder outbursts serve, in the composer's words, 'to bring into relief the essentially slow quiet of the work'.

WORKS

Op: *The Nightingale's to Blame* (prol, 3 scenes, Holt, after F. García Lorca: *Amor de Don Perlimplín con Belisa en su jardín*), Huddersfield, Lawrence Batley Theatre, 19 Nov 1998

Orch: *Syrensong*, 1987; *walking with the river's roar*, va, orch, 1991; *Three for Icarus*: *Icarus Lamentations*, 2 cl, cimb, hp, str, 1992, *Minotaur Games*, chbr orch, 1993, *Daedalus Remembers*, vc, chbr orch, 1995

Vocal: *Lunas Zauberschein* (J.W. von Goethe), Mez, b fl, 1979; *Wyrdchanging* (anon. Old Eng., trans. M. Alexander), Mez, 2 fl (+ pic + a fl), ob, A-cl, b cl, hn, perc, 3 vn, va, 2 vc, db, 1980; *Canciones* (anon. Sp., García Lorca), Mez, fl + a fl + pic, ob, hn, hp, str qnt, 1986; *Ballad of the Black Sorrow* (García Lorca), 2 S, Mez, T, Bar, B, 20 insts, 1988; *A Song of Crocuses and Lightning* (R. Carver), S, hn, hp, va, db, 1989; *a knot of time* (García Lorca, S, cl + E♭cl, va, vc, db, 1992; *6 Caprices* (García Lorca), Ct, 1998; *Sunrise' Yellow Noise* (E. Dickinson), S, orch, 1999

6–14 insts: *Mirrormaze*, 3 fl (+ pic + a fl), 2 ob (+ eng hn), E♭cl, A-cl, 2 hn, 2 perc,

db, 1981; Kites, fl + pic, ob + eng hn, cl, bn, hn, str qnt, 1983; ... era madrugada, pic + fl, cl + b cl, hn, pf, va, vc, db, 1984; Capriccio spettrale, fl + a fl, cl + b cl, hn, tpt + pic tpt, 2 vn, 2 va, vc, db, 1988; Sparrow Night, solo ob, fl + pic, A-cl + E \flat -cl + b cl, hn, hp, pf, vn, va, vc, db, 1989; Lilith, fl, cl, hn, hp, vn, va, vc, db, 1990; all fall down, cl + E \flat -cl + b cl, hn, pf, vn, va, vc, 1993–4; eco-pavan, solo pf, b fl, heckelphone, mand, va, db, hp, cimb, perc, 1998

2–5 insts: Palace at 4 a.m., fl, ob, cl, vc, 1980; Shadow Realm, cl, vc, hp, 1983; Burlesca oscura, cl + b cl, str qt, 1985; Danger of the Disappearance of Things, str qt, 1989; Banshee, ob, perc, 1994

Solo inst: Mañastra, fl + a fl, 1981; Tauromaquia, pf, 1985; a book of colours, 5 pieces, pf: duendecitos, 1988, figurine, 1991, a shapeless flame, 1992, some distant chimes, 1992, the thing that makes ashes, 1993; Nigredo, pf, 1994

Principal publishers: Universal, Chester

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M. Seabrook: "Dark Fire": Simon Holt and his Music', *Tempo*, no.201 (1997), 21–7

N.B.T. Whitehead: *Analytical Studies of the Work of Simon Holt* (thesis, U. of Cambridge, 1997)

Huddersfield Contemporary Music Festival, 18–29 Nov 1998 [programme book]

SIMON SPEARE

Holten, Bo (Halvdan)

(b Rudkøbing, 22 Oct 1948). Danish composer and conductor. He studied musicology at Copenhagen University (from 1967) and the bassoon at the Royal Danish Conservatory. While working as a music critic on *Weekendavisen Berlingske aften* (1975–82) and as the editor of the *Dansk Musiktidsskrift* (1976–9), Holten began to establish himself as a composer and conductor. In 1979 he became the founding conductor and artistic director of Ars Nova, a vocal group specializing in Renaissance vocal polyphony and new music. Under his direction, the ensemble achieved international recognition, and several of their recordings won international prizes. In 1996 he left Ars Nova and set up a new vocal ensemble, Musica Ficta, while retaining the post (held since 1991) of permanent guest conductor of the BBC Singers. As a choral conductor, Holten has aimed to combine the bright Nordic choral sound with the textural transparency suited to the performance of Renaissance polyphony. Over the years he has been responsible for the first modern performances of a number of important Renaissance works. He has also been closely involved with new music as an orchestral conductor, having directed first performances of more than 160 works.

Holten's own works number over 100, including five solo concertos, two symphonies, two operas, chamber music, more than 20 choral works, song cycles and film scores. Holten is a strong advocate of tonality: his rejection

of Darmstadt modernism brought him into conflict for a time with the Danish critical establishment. His music reflects his close contact with singers, instrumentalists and the public, and draws on diverse sources of inspiration. A few early works are influenced by minimalism, while others (e.g. *Caccia* and *The Bond*) make systematic use of six-note series. 20th-century composers such as Ives, Grainger, Ravel and Mahler have been an important inspiration, as has the linear and thematic independence of the vocal polyphonic repertory he conducts. Among his most significant works are the *Symphony* (1981–2), in which serial techniques are applied to tonal material, the *Sinfonia concertante* (1986), the *Oboe Concerto* (1992–5) with its sustained use of passacaglia technique, and the large 12-voice choral work *The Marriage of Heaven and Hell* (1992–5). Both as a conductor and a composer, he has sought to forge links between art music and other traditions (e.g. in *Plainsongs* (1989) for symphony orchestra with improvising trumpet soloist). Holten's wide-ranging activities have also included composition teaching at the Göteborg School of Music (1985–9) and for the Danish Jazz Circle (1995–7). He has served on the National Music Council (1979–83) and as chairman of the music committee of the Arts Fund.

WORKS

(selective list)

Op: *The Bond* (1, after K. Blixen: *The Ring*), 1978–9

Orch: *Caccia*, 1979; *Sinfonia concertante*, vc, orch, 1985–6; *Conc.*, cl, orch, 1987–90; *Plainsongs*, tpt, orch, 1989; *Conc.*, ob, orch, 1992–5

Choral: *Tallis variationer*, 7-pt mixed chorus, 9 solo str, 1976; *Sym.* (W. Blake), S, Bar, SATB, tpt, vc, large orch, 1981–2; *The Clod and the Pebble* (Blake), 2 mixed choruses, 3 cl, perc, 1982; 5 motetter (N.F.S. Grundtvig), SATB, org, 1983; *Nordisk suite*, 5-pt mixed chorus (C. Winther, nordic folk songs), 1989; *Alt har sin tid* [A Time for Everything] (O. Dalgaard), 8-pt mixed chorus, 1990; *Regn, rusk og rosenbusk* [Rain, Rush and Rosy Bush] (H.C. Andersen), 4 solo vv, 8-pt mixed chorus, 1991; *The Marriage of Heaven and Hell* (Blake), 12-pt mixed chorus, 1992–5; *Sønderjysk sommer symfoni* [Southern Jutlandic Summer Sym.] (J. Rosendal), S, Bar, chorus, orch, 1993; *Visdom og galskab* [Wisdom and Folly] (Bible: *Old Testament*), S, 6-pt mixed chorus, 1993; *Triumf att finnas till ...* [The Triumph of Living] (E. Södergran), 8-pt mixed chorus, 1995; *Imperia* (S. Claussen), S, B-Bar, double chorus, orch, 1997

Solo vocal: *Sonate*, S, vn, vc, 1976; *The Garden of Love* (Blake, R. Burns), T, ob, cl, str qt, 1979; *Flammen og kullet* [The Flame and the Coal] (Claussen), Mez/Bar, fl, vn, va, vc, pf, 1983; *Pastell-Bilder* (E. Mörike, F. Nietzsche, H. Heine, H. Hesse, anon.), 1v, fl, cl, gui, perc, 1985–6; *Tusmørkets viser* [Songs of Dusk] (Claussen), S, bn, orch, 1987; *Roser kysser vin* [Roses Kisses Wine] (6 songs, J. Baggesen), S, Bar, cl, pf, 1997

Chbr and solo inst: *Venetiansk rapsodi*, 14 insts, 1974; *Sarabande à 3*, ob, vc, cimb, 1984; *Valsevaerk I*, vib, 1984; *La marcia alla folia*, fl, vn, va, vc, pf, 1990

Film scores: *Zappa* (dir. B. August), ob, eng hn, hn, str, 1983; *Forbrydelsens element* [The Element of Crime] (dir. L. von Trier), SATB, chbr orch, 1984; *Tro, håb og kærlighed* [Faith, Hope and Charity] (dir. B. August), SATB, ob, str orch, 1984

Principal publisher: Hansen

WRITINGS

'Tonalitetens nødvendighed' [The necessity of tonality], *Weekendavisen Berlingske aften* (11–17 Dec 1981)

'Original eller bearbejdelse – hvad er bedst?' [Original or adaptation – which is best?], *Weekendavisen Berlingske aften* (7–15 April 1982)

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CC (*R. Johnson*)

I. Hansen: 'Portraet af Bo Holten' [Portrait of Bo Holten], *DMt*, lv (1980–81), 61–75

J.T. Callesen: *Musikalsk semiotik i Bo Holtens værker* [Musical semiotics in Bo Holten's works] (diss., U. of Aarhus, 1985)

A.B. Christensen: 'Tonaliteten: det er musikkens farver' [Tonality: the colours of music], *DMt*, lx (1985–6), 270–76 [interview, incl. list of works]

A.B. Christensen: 'Bo Holtens "Symfoni" (1981/82): en analyse', *DMt*, lx (1985–6), 277–85

H. Munksgaard Petersen: *Bo Holten: The Music and Life of a Living Danish Composer* (diss., U. of Nottingham, 1994)

H. Munksgaard Petersen: *Bo Holten's Film Music* (diss., U. of York, 1995)

ERIK H.A. JAKOBSEN

Holter, Iver (Paul Fredrik)

(*b* Gausdal, 13 Dec 1850; *d* Oslo, 27 Jan 1941). Norwegian conductor and composer. He studied the violin with F.W. Rojahn in Skien and, after 1868, harmony with Svendsen in Christiania (now Oslo), where from 1869 to 1873 he was also enrolled as a medical student. His studies were continued during the years 1876–8 in Leipzig with Jadassohn, Richter and Reinecke and in Berlin alone. In 1881 he returned to Norway and succeeded Grieg as conductor of the Bergen Harmoniske Selskab until 1886, with a further break for study in Leipzig (1884–5). He conducted the Oslo Musikforeningen from 1886 to 1911, during which time the orchestra gave many premières of Norwegian and foreign works. Holter was also the conductor of several male choirs, including those of the Artisans' Association (1890–1904) and the Oslo Mercantile Association (1904–18). In 1897 he founded the Holter Choral Society, a mixed ensemble for oratorio performances. With his choirs he made several tours abroad; together with Svendsen he conducted the Norwegian concerts at the world exhibition in Paris (1900). Holter edited the *Nordisk musikrevue* from 1900 to 1906, and also had many composition students, among them Sigurd Lie and Alnaes. Conventional in form, his well crafted music owes much to German Romanticism, particularly Schumann. Holter's Symphony, begun in 1876, suggests that he may also have been familiar with the music of Dvořák, and the slow movement contains a hint of the Norwegian folk idiom, not normally a prominent characteristic of his music. Given Holter's lack of experience at the time of its composition, the Symphony shows considerable flair and confidence, and might well deserve occasional modern revival. He received the Norwegian state artist's award in 1919. (N. Grinde: *Norsk musikkhistorie*, Oslo, 1971, 3/1991; Eng. trans., 1991, pp.240–43)

WORKS

(selective list)

Orch: Sym., F, op.3, 1876–9; St Hans Kveld, op.4, str, 1881; Goetz von Berlichungen, suite, op.10; Romance, op.12, vn, orch; Vn Conc., a, op.22

Chbr: Str Qt no.1, E♭, op.1; Str Qt no.2, G, op.18

Stage: Don Ole Cologne (operetta); Donna Julia (op), unperf.

Choral: 6 cants. incl. Til faedrelandet, op.14, 1887

Principal publishers: Hansen, Norsk Musikverlag, Reinecke, Warmuth, Zapffe

HANS MAGNE GRAESVOLD/MARTIN ANDERSON

Holthusius, Joannes

(*b* Kempen, nr Düsseldorf; *fl* mid-16th century). German music teacher. He has been confused with the theorist Johannes Holtheuser. He was rector of the cathedral school in Augsburg in the mid-16th century and is known exclusively for his *Compendium cantionum ecclesiasticarum, continens praecipua responsoria, versus, antiphonas, hymnos, introitus, sequentias, ac nonnulla alia pulcherrima ecclesiae catholicae cantica* (Augsburg, 1567); it is a printed anthology of Gregorian chant intended to promote the use of the repertory in Germany. The collection, which is notated in the conventional German Gothic neumes (*Hufnagelschrift*), contains a selection of responsories, antiphons, introits, vesper hymns, sequences, chants for the Kyrie, tones for the *Gloria Patri* and processional antiphons. The versions given frequently differ from those in the *Editio Vaticana*. (R. Eitner: 'Johannes A. Holtheuser and Joannes Holthusius', *MMg*, xviii (1886), 13–14)

F.E. KIRBY

Holtkamp Organ Co.

American firm of organ builders. It was founded in 1855 in Cleveland by Gottlieb Ferdinand Votteler (*b* Reutlingen, Württemberg, 14 Sept 1817; *d* Cleveland, 30 May 1894), who had previously worked in New York and Baltimore. On Gottlieb's death, his son Henry B. Votteler (*b* 1849) formed a partnership with J.H. Hettche, and from 1903 the firm was known as the Votteler-Hettche Organ Co. In 1900 Henry H. Holtkamp (*b* New Knoxville, OH, 1858; *d* Minot, ND, 16 March 1931) joined the company, becoming sole manager on the retirement of the partners in 1905. Allen G. Sparling, a Canadian, arrived in 1911, and in 1914 the firm became the Votteler-Holtkamp-Sparling Co. On Henry Holtkamp's death, his son Walter Henry Holtkamp (*b* St Mary's, OH, 1 July 1894; *d* Cleveland, 11 Feb 1962) assumed direction, and under him the firm rose to prominence. Walter H. Holtkamp jr (*b* 1929) joined the firm in 1956 and became president on his father's death. He was succeeded in turn by his son F. Christian Holtkamp (*b* 1955).

The elder W.H. Holtkamp was, with G. Donald Harrison, among the first builders to recognize and return to classical tonal principles, but his distinctive contribution to organ building was his use of exposed, rather than encased pipework. This innovation, soon widely copied, began with the *Rückpositiv* of the organ for the Cleveland Museum of Art (1933), which was followed by a completely uncased three-manual organ for St John's Catholic Church, Covington, Kentucky (1934). Although the company's earliest organs had mechanical action, electro-pneumatic action (often with slider chests) was adopted early in the 20th century. In 1969, however, Holtkamp began building organs with both kinds of action. Later Holtkamp organs of note are in the Crouse Auditorium, Syracuse, New York (1950), Massachusetts Institute of Technology (1957), the Church of the Ascension, New York (1967), University of New Mexico, Albuquerque (1967; for illustration see [Organ](#), fig.49), Union Theological Seminary, New York (1980), Plymouth Church, Minneapolis (1981), and St Joseph's Church, Jasper, Indiana (1995).

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O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)
J.A. Ferguson: *Walter Holtkamp: American Organ Builder* (Kent, OH, 1979)

BARBARA OWEN

Holzblocktrommel

(Ger.).

See [Woodblock](#).

Holtzner, Anton.

See [Holzner, Anton](#).

Holý, Alfred

(*b* Oporto, 5 Aug 1866; *d* Vienna, 8 May 1948). Harpist and composer of Czech origin. The son of a trumpeter and Kapellmeister at Oporto and Smolensk, he received a diploma with honours in 1885 at the Prague Conservatory, where he studied the harp under Alois Staněk. He became first harpist with the Prague German Opera under Karl Muck, and then from 1896 to 1903 played with the Berlin Opera, receiving the title of *königliche Kammervirtuos*. He played under the conductors Bruno Walter, Richard Strauss and Felix Weingartner, and Mahler engaged him for the Vienna SO in 1903. During the next ten years he also toured Europe giving solo recitals and playing at the Bayreuth festivals. Richard Strauss commissioned two books of studies from his orchestral harp parts. In 1913 Muck asked him to succeed Heinrich Schuëcker as principal harpist of the Boston SO. Holý also taught at the New England Conservatory, where he

generated a new interest in the harp. In 1928 he retired and returned to Vienna to be with his family. He continued to teach and compose, but his life was made hard by the Anschluss, World War II (during which many of his compositions were destroyed) and the occupation of Vienna, and he died destitute. Holý composed 42 works for the harp, 'tone-building' studies and teaching works, four duets and some ensemble pieces.

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ALICE LAWSON ABER-COUNT

Holý, Dušan

(b Hrubá Vrbka, Moravia, 25 April 1933). Czech ethnomusicologist and ethnographer. He studied acting at the Janáček Academy in Brno for one year, and ethnography and musicology at Brno University between 1952 and 1956. He worked for Czechoslovak Radio in Brno and in 1959 joined the Institute of European Ethnology as a lecturer, becoming professor in 1990. He received the CSc in 1964 with a dissertation on folk dance music on the Moravian side of the White Carpathians, and the doctorate in 1991 with a dissertation on singing units of folksong. In 1966 he was co-founder of the journal *Národopisné aktuality* (later *Národopisná revue*). He has also been active as a collector of folksong recordings and as a folksinger and dancer. The leading scholar of Moravian folk music of his generation, Holý has written authoritatively on its evolution, notation and rhythmic structure, particularly on the music of the Moravian Carpathians.

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KAREL STEINMETZ

Holý, Ondřej František [Holly; Holli, Andreas Franz]

(*b* c1747; *d* Breslau, 4 May 1783). Czech composer and theatre orchestra director. His name is not listed in baptismal registers of anywhere that could be the 'Böhmisch Luba' given as his birthplace in earliest sources. The claims that he attended the Jesuit Gymnasium in Prague and was later a novice of the Franciscan order cannot be substantiated. In 1768 or 1769 Holý joined the theatrical troupe of Joseph von Brunian at the Kotzen theatre in Prague, succeeding the former music director Johann Baptist Savio as co-répétiteur; when the troupe was reorganized in April 1772 Holý became its Kapellmeister. He set several Singspiel texts written by an actor of the troupe, Karl Franz Henisch (1745–76). When Henisch left Prague Holý followed him to Berlin (not earlier than about 1773), where he became music director of the Koch troupe, and then to Breslau, where he was music director of the Wäser troupe from about 1774 until his death.

Because Prague audiences in the late 1760s were not enthusiastic about Italian *opera seria*, Holý modelled his stage works on the type of German comic opera initiated by J.A. Hiller and C.F. Weisse. At about the same time as his fellow Czech Georg Benda, he contributed to the development of Singspiel not only in northern Germany but also in Vienna, where his most successful comic opera, *Der Kaufmann von Smyrna*, was staged in 1776 and 1781. Most of the manuscripts are lost, although the Breitkopf catalogues (1779–84; see Brook) list extant scores and parts of a number of the Singspiele.

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singspiele

komische Opern, Operetten; Br.cat. – MS listed in Breitkopf Catalogue

Die Verwechslung, oder Der Teufel in Allen Ecken (3, ? K.F. Henisch), Prague, 1769

Der lustige Schuster (3, Henisch, after C. Coffey), Prague, 1770 [sequel to Die Verwechslung]

Das Gespenst (3, Henisch), Prague, Kotzen, 3 Dec 1771, *CZ-Pu*

Die Jagd (3, C.F. Weisse, after C. Collé), Prague, 10 May 1772

Der Zauberer (1, Henisch), Prague, 1772

Der Kaufmann von Smyrna (1, C.F. Schwan, after S. Chamfort), Berlin, Koch's, 13 Nov 1773, vs (Berlin, 1775); as Wohltaten gewinnen die Herzen, Vienna, Kärntnertor, May/June 1776; as Der Sklavenhändler von Smyrna, Vienna, Burg, 13 Feb 1781

Der Bassa [Pascha, Baron] von Tunis (1, Henisch), Berlin, Koch's, 6 Jan 1774, Br.cat. (1781), *B-Bc*; according to Eitner, vs pubd (Berlin, 1775)

Das Gärtnermädchen (3, ? K.A. Musäus), Breslau, 1775

Gelegenheit macht Diebe (3, Henisch), Breslau, 1775)

Der Patriot auf dem Lande (K.E. Schubert), Breslau, 1777

Der Irrwisch (3, C.F. Bretzner), Breslau, 1779

Der Tempel des Friedens, Breslau, 1780

Die Zigeuner (? H.F. Möller), Br.cat. (1781)

other dramatic

music lost

Deukalion und Pyrrha (melodrama, 2, Schubert), Berlin, 1776

Das Opfer der Treue (Vorspiel with songs, 1, Schubert), Breslau, Wäser's, 24 Jan 1776

Hamlet (play with music, Shakespeare), Breslau, 1 May 1778

Der Tempel des Schicksals (prol, Schubert), Breslau, 1 Jan 1779

Macbeth (play with music, Shakespeare), Breslau, 23 April 1780

Galora von Venedig (play with music)

Hanno, Fürst in Norden (play with music)

sacred

Euge serve bone, off, 4vv, 2 vn, va, 2 fl, 2 ob, 2 bn, 2 tpt, timp, org, *CZ-Pnm*

Amati quaeso montes, aria; Salve regina: ?*Psj*

Stationes, TeD, Vesperae BVM, motets: *PL-WRu*

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MILAN POŠTOLKA

Holy, Walter

(b Osnabrück, 15 Aug 1921). German trumpeter. After studying with Karl Burmeister at the Osnabrück Conservatory, he played in orchestras in Herford (1945), Bielefeld (1945–50), Frankfurt (1950–51) and Hanover (1951–6). He was a member of the Cologne RO from 1956 to 1983, and from 1968 to 1974 taught the trumpet at the Folkwang Hochschule, Essen. Holy was the first trumpeter in the 20th century to play successfully on valveless Baroque trumpets, from which he also learnt the advantage of playing valve trumpets with as little mouthpiece pressure as possible. From 1960 to 1981, as principal trumpet of the Cappella Coloniensis, he made recordings and demonstrated Baroque instruments in travels throughout the world.

EDWARD H. TARR

Holynborne

(fl late 15th century). English composer. His four-voice *Gaude virgo salutata*, incomplete in the unique source, the Eton Choirbook (ed. in MB, xii, 1961, no.55), displays a characteristically English florid contrapuntal style. The composer may probably be identified with Dr Robert Holyngborne, D.Th. (Oxon.), who was born at Hollingbourne, Kent, about 1470, and was professed as a monk of Canterbury Cathedral priory in 1490. He spent most of his career after 1493 at its dependent priory Canterbury College in Oxford, where he was warden from 1501 to 1504 and from 1506 until his death in Oxford on 18 August 1508. His inventories of college goods display a deft and learned ordering of the liturgical books, and in his time as warden the singing of polyphony was introduced in the college chapel.

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ROGER BOWERS

Holyoke, Samuel (Adams)

(*b* Boxford, MA, 15 Oct 1762; *d* East Concord, NH, 7 Feb 1820). American composer, tune book compiler and singing master. He was descended from two noteworthy New England families, the Holyokes and the Peabodys. He studied at Harvard College (BA, 1789; MA, 1792), during which time he contributed several secular songs to *The Massachusetts Magazine*, and published his first book of psalmody, *Harmonia Americana* (Boston, 1791). With Hans Gram and Oliver Holden he brought out *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music* (Boston, 1795), a collection of mostly European music prefaced by the lengthiest exposition of music theory printed in America during the century. Holyoke was one of the most prolific American composers of his generation. He published almost 700 of his own pieces, mainly in his monumental book *The Columbian Repository of Sacred Harmony* (Exeter, NH, 1803) and in his collection designed for Baptist worshippers, *The Christian Harmonist* (Salem, MA, 1804); he also left more than 150 compositions in manuscript (in *US-NH* and Boxford Historic Document Center). He taught singing schools in New England throughout his life, founded the Essex Musical Association in 1797 and published two collections of instrumental music (*The Instrumental Assistant*, i–ii, Exeter, NH, 1800–07) as well as numerous occasional sacred works. Holyoke, whose melodic gift was slight, allied himself with the forces of musical reform in turn-of-the-century New England, and attempted to make music his primary profession. He lacked the musical training of some of his European-emigrant contemporaries, however, and died in poverty. Some of his music has been edited by H. Eskew and K. Kroeger in *Selected Works of Samuel Holyoke (1762–1820) and Jacob Kimball (1761–1826)* (New York and London, 1998).

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See also [Psalmody](#) (ii), §II

RICHARD CRAWFORD/NYM COOKE

Holywell Music Room.

Concert hall built in Oxford in 1748; see [Oxford](#), §4.

Holz

(Ger.: ‘wood’).

Holzblasinstrumente, or simply *Holz*, are woodwind instruments, *Holzfiedel*, *Holzharmonika*, *Holz- und Strohinstrument* and *Holzstabspiel* are all terms for [Xylophone](#).

Holz, Karl

(b Vienna 1798; d Vienna, 9 Nov 1858). Austrian amateur violinist, conductor and government official. He was an officer in the Lower Austrian States' Chancellery and to supplement his meagre government salary he gave music lessons. Holz studied music with F.X. Glöggel in Linz. He was a member of Josef Böhm's string quartet and by 1823 had joined the quartet of Ignaz Schuppanzigh, in which he played second violin. He appears to have met Beethoven in 1824: this led to a friendship which developed to such a degree that in 1825, for over a year, Holz supplanted Anton Schindler as Beethoven's secretary. He greatly influenced Beethoven and assisted him in the copying of his works and in overseeing the welfare of Beethoven's nephew Karl, as well as in general correspondence and financial matters. He was good at figures, well read, clever, cheerful, convivial, and of a strong independent nature, which Beethoven liked. (That Holz means 'wood' also gave Beethoven opportunities for outrageous puns in his correspondence.) Holz married in 1826; his friendship with Beethoven continued - Beethoven wrote two canons (WoO 197 and 198) for him in that year - but Schindler re-entered Beethoven's inner circle. Nevertheless, Holz oversaw the correction and publication of Beethoven's last compositions and continued to champion his friend's works, particularly at the *concerts spirituels* in Vienna, where he advanced from an occasional to a regular conductor in 1829.

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ELLIOT FORBES; ROBIN STOWELL

Holzbauer, Ignaz (Jakob)

(b Vienna, 17 Sept 1711; d Mannheim, 7 April 1783). Austrian composer. He contributed significantly to 18th-century musical life in Mannheim, where he was Kapellmeister at the famous electoral court for 25 years (1753–78), and in Vienna.

1. Life.

An autobiographical sketch, written apparently in 1782 and first published in 1790, provides basic information about Holzbauer's life but few reliable dates. He was attracted to music at an early age, but this inclination received no support from his father, a Viennese leather merchant, who wanted him to study law. Pursuing musical training nevertheless, he applied to the young members of the choir at the Stephansdom for instruction in singing, piano, violin and cello. In return, he provided them with his new compositions. He studied Fux's *Gradus ad Parnassum* on his own initiative and eventually arranged a meeting with Fux, who, after

examining a sample exercise, declared him an innate genius and recommended a journey to Italy as a means of refining his musical knowledge.

Following a short term of employment with Count Thurn-Valsassina of Laibach (Ljubljana), and a brief excursion to Venice, he was appointed Kapellmeister to Count Rottal of Holešov in Moravia. There his opera *Lucio Papirio dittatore* was staged in 1737; that same year he married the singer Rosalie Andreides. According to the autobiography, the couple left Holešov for Vienna a year later. Subsequently, they journeyed to Italy, where they remained for three years, travelling to Milan, Venice and other cities. In 1744 Holzbauer collaborated with Franz Hilverding in creating ballets for a Viennese performance of Hasse's *Ipermestra*, and from 1746 to 1750 he was engaged in Vienna to compose ballet music for the Burgtheater; in 1746 his name was also associated with the Viennese popular theatre.

In 1751 Holzbauer succeeded Brescianello as Oberkapellmeister at Stuttgart, where he and his wife became ensnared in court intrigue. Fortunately, following the successful 1753 performance of his opera *Il figlio delle selve* at Schwetzingen (Elector Carl Theodor's summer residence), he was appointed 'Kapellmeister für das Theater' at Mannheim, where his own works dominated the stage until 1760. Several excursions – to Rome (1756), Turin for the performance of his *Nitteti* (1758), Paris (1758) and Milan for the production of his *Alessandro nell'Indie* (1759) – helped to expand his artistic horizons but failed to secure him a lasting international reputation.

Early in the next decade Holzbauer evidently cultivated musical ties with Vienna: his name appeared in connection with Burgtheater orchestral concerts (1761–3), and his oratorio *La Betulia liberata* received several performances. In Mannheim, where he assumed duties as director of the *Hofkapelle* following Carlo Grua's death in 1773, his activities had shifted from theatre to sacred music, but he did not turn his back on opera permanently: his greatest success came early in 1777 with the favourable reception of his German opera *Günther von Schwarzburg*. Declining to follow the electoral court to Munich, he remained at Mannheim, where his one-act opera *La morte di Didone* was produced in 1779. Though suffering acute hearing loss and other ailments, he managed to complete another opera, *Tancredi*, for the court theatre in Munich shortly before his death.

2. Works.

Most of Holzbauer's Italian operas for the Mannheim court have disappeared, though some arias survive (in *D-Bsb*). His Milan opera, *Alessandro nell'Indie*, demonstrates melodic fluency and a generally confident mastery of mid-18th-century *opera seria* style. In the da capo arias the orchestral accompaniments typically double the singer, while nevertheless displaying a wealth of embellishments and independent, subsidiary lines. Holzbauer's most famous work, *Günther von Schwarzburg*, overcomes deficiencies of its patriotically inspired but static, tradition-bound libretto by engaging a rich palette of instrumental colours, making extensive use of orchestrally accompanied recitative and moulding the action into extended dramatic complexes. Mozart praised the work; its influence may be heard in his *Idomeneo*.

Holzbauer's earlier sacred vocal music, grounded in Viennese tradition, typically incorporates both Fuxian counterpoint and a florid, Italian operatic style. His later Mannheim masses draw on a modern symphonic language, integrating chorus and solo voices in a varied, motivically dense orchestral texture.

Extant examples of the 205 symphonies, concertos and related works that Holzbauer claimed to have written range in size from modest trio symphonies (two violins and bass) in three movements, to large-scale, four-movement works scored for winds and strings. Typical features include simple textures with violins moving in unison or parallel thirds, thematic construction based on repetition and sequential treatment of short melodic figures, frequent alternation between *forte* and *piano*, and intense surface activity, with bass lines and accompanying parts maintaining a continuous quaver pulse. Fugal movements in some works suggest a conservative Viennese idiom; elsewhere, rhythmic variety, soloistic wind writing and dramatically effective crescendos reflect a more advanced Mannheim style. The synthesis of symphonic and concerto elements in works with soloistic *concertante* parts, and the suggestive label 'symphonie concertée' given to Holzbauer's works heard at Burgtheater in the early 1760s, suggest a precedent for the later Parisian fashion of the symphonie concertante.

Chamber works constitute a small but important part of Holzbauer's output. They emphasize textural variety, dynamic nuance and harmonic colour more than the symphonies; in some pieces, most notably the quintets, melodic dialogues give special thematic prominence to inner parts of the ensemble.

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stage

dm **dramma per musica**

Lucio Papirio dittatore (dm, A. Zeno), Holešov, 12 Oct 1737, lib Milan, Pinacoteca di Brera

La fata meravigliosa (dm), Vienna, Burgtheater, 1748

Il figlio delle selve (favola pastorale, 3, C.S. Capece), Schwetzingen, 15 June 1753, lib *US-Wc*; rev. Mannheim, Hof, 1771, lib *D-MHrm*; pts *Bsb*

Chacun à son tour (pantomime, 3, A. d'Inzeo), Mannheim, Hof, 16 Jan 1754

L'isola disabitata (azione comica per musica, 2, P. Metastasio), Schwetzingen, 16 June 1754, arias *Bsb*

L'Issipile (dm, 3, Metastasio), Mannheim, Hof, 4 Nov 1754, arias *Bsb*

L'allégresse du jour (pantomime, ?E. Lauchery), Mannheim, Komödiensaal, 16 Dec 1754

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Alessandro nell'Indie (dm, 3, Metastasio), Milan, Regio Ducal, carn. 1759, arias and sinfonia *I-Nc* (R1982: IOB, lxxix), *P-La*

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Tancredi (dm, 3, Balbis, after Voltaire), Munich, Residenz, Jan 1783, lib *Wc*; aria *GB-Lbl*

Music in Euridice (favola pastorale), Vienna, 26 July 1750, *A-Wn* (R1982: IOB, lxxv)

Ballets (in ops by J.A. Hasse): Ipermestra, Vienna, court, 8 Jan 1744; Arminio, Vienna, 13 May 1747

other vocal

Orats: La Passione de Gesù Cristo (Metastasio), Good Friday, 1754, *CZ-KRa*; Isacco (Metastasio), Good Friday, 1757, lost; La Betulia liberata (Metastasio), Good Friday, 1760, *D-Mbs*; Il guidizio di Salomone (M. Verazi), Good Friday, 1765, *A-Wn*; Giefte (Verazi), lost

Masses: c30 Latin, 3 lost, 2 ed. in Bush (1982), 1 ed. J. Reutter (Stuttgart, 1995); 2 German, *E*, Mannheim, 1779), *F*, lost; 2 Requiems, *E*, C minor, both doubtful

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Secular cants.: Adulatrice, c1755, *D-Bsb*; La tempesta, *Bsb*

instrumental

Br. cat listed in Breitkopf catalogue(s)

Syms.: 6 symphonies à 4 parties, op.2 (n.d.); 6 symphonies à 8 parties, op.3 Br. cat (1769); 3 symphonies à grand orchestre, op.4 Br. cat (1769), 1 ed. in S, 1 (La tempesta), ed. in DTB, xiii, Jg.vii/2 (1906), and ed. G. Kehr (Mainz, 1970); c144 others in contemporary anthologies, MSS or cited in catalogues, 5 ed. in T, 2 ed. in S, 1 ed. in L, 1 ed. E. Rabsch (Hamburg, 1932), 1 ed. F. Schroeder (Vienna, 1968)

Concs.: 1 for vn, *B-Bc*; 1 for fl, *D-KA*, ed. I. Gronefeld (Munich, 1958); 1 for va and vc, *A-Wgm*, ed. U. Drüner (Zürich, 1976); 1 for vc, *D-Bsb*, Br. cat (1771); 1 for ob, *KA*, ed. W. Lebermann (Frankfurt, 1975); 1 for kbd, Br. cat (1770)

Chbr: 24 menuetti, 2 vn, b, 1740–50, *A-Wgm*; 3 qnts, 2vn, 2 va, b [also arr. as Nocturni, fl, ob, vn, va, bn/vc, b], *A-Wgm*, ed. in L, 3–5 and suppl. ii, 1 ed. in DTB, xxvii, Jg.xv (1914), 1 arr. ed. E. Bodensohn (Baden-Baden, 1983); 2 qnts, kbd, fl, vn, va, vc/b, *D-Bsb*, 2 ed. in L, 1 ed. F. Schroeter (Wiesbaden, 1963); 4 qts, 3 ed. in

L; Trios, 2 vn, b, op.4 (n.d.), lost; 2 trios, Br. cat (1762); 1 trio, ed. M. Weyer (Bad Godesberg, 1983); Divertimento, 2 vn, b; Partita, 2 vn, b; Duo, 2 fl, Br. cat (1763)

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*Fétis*B

*Gerber*L

*Gerber*NL

*Grove*O (*P. Corneilson*) [*incl. further bibliography*]

*Sartori*L

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[autobiographical sketch]

C.F. Cramer, ed.: *Magazin der Musik* (Hamburg, 1783–6/R), i, 546; ii, 921*b*

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FLOYD K. GRAVE

Holzblock

(Ger.).

See [Woodblock](#). See also [Chinese woodblock](#).

Holzbogen, Johann [Joseph] Georg

(*b* Schwandorf, bap. 15 Aug 1727; *d* Munich, 7 Sept 1775). German violinist and composer. He was a supernumerary violinist in the Munich court orchestra (1751–2), and soon afterwards (c1752) became a chamber

virtuoso in the orchestra of Duke Clemens Franz von Paula in Bavaria. In 1759 the duke sent him to study the violin and composition with Tartini in Padua. After his return in 1762 his technical prowess was admired, but he was said to lack 'noble taste'. He composed concertos and symphonies for the Munich court and undertook several concert tours, including a trip to Frankfurt with the horn player Joseph Leutgeb (1769–70), and one to the court of Ansbach with the bassoonist Felix Rheiner (1771). After the death of Duke Clemens in 1770, Holzbogen received a pension but rejoined the Munich court orchestra in 1771. He had fewer opportunities to appear as a soloist there, but in 1772 was heard at a private concert by Burney, who passed a very favourable judgment on his playing. Holzbogen's compositions include sacred works as well as symphonies, concertos and chamber pieces which reflect the strong Italian influence on Munich's instrumental music before the arrival of the Mannheim court in 1778.

WORKS

Vocal: 3 meditations, 1760–73, frags. *D-FS*, *IN*; Mass, G, *FS*; Quodlibetum, B, 2 vn, va, b, lost

Inst: c15 syms., *A-Gd*, *ST*, *D-Mbs*, *I-Gl*; Divertimento, vn, orch, *A-Gd*, 13 trios, 2 vn, b, *D-Mbs*, *ZL*, *US-BEm*; Vn Conc., 2 fl concs., 2 concs. for 2 hn, 12 orch minuets, 6 sonatas for bn, b, trio for hn, ob, bn, all lost

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LipowskyB

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ROBERT MÜNSTER

Hölzel, Gustav

(*b* Budapest, 2 Sept 1813; *d* Vienna, 3 Dec 1883). Austrian bass-baritone. The son of an actor-singer, he made his stage début at the age of 16 in Sopron, then sang in Graz, Berlin and Zürich. Engaged at the Vienna Hofoper in 1840, he remained there for more than 20 years. In 1843 at the Kärntnertortheater he created Di Fiesco in Donizetti's *Maria di Rohan*. Dismissed from the Hofoper in 1863 for altering the words of Friar Tuck's song in Marschner's *Der Templer und die Jüdin*, he appeared at Darmstadt, Nuremberg, the Theater an der Wien and the Munich Hofoper, where he created Beckmesser in *Die Meistersinger* in 1868. In New York he took part in the American première of *Der Schauspieldirektor* (1870). An excellent comic actor, he sang Baculus (*Der Wildschütz*) at his farewell

performance in 1877. Other roles included Leporello, Don Basilio and Van Bett (*Zar und Zimmermann*).

ELIZABETH FORBES

Holzharmonika

(Ger.).

See [Xylophone](#).

Holzhey [Holzhay].

German family of organ builders. Alexander Holzhey (*b* Rappen, Upper Swabia, 30 Sept 1722; *d* Tussenhausen, 25 March 1772) worked with his father-in-law, Augustin Simnacher, in Tussenhausen and later succeeded him. After Simnacher's death he completed the organ in Brixen (now Bressanone) Cathedral (1756–8). In 1760 he collaborated with his brother-in-law Joseph Antoni Simnacher to build the double organ in the Augustinian abbey of Neustift (now Novacella). The specification of the latter organ, especially in the second manual, shows a predilection for 8' stops (including strings), and in both manuals not less than four 4' stops, some only in the treble, thus offering a wide range of possibilities for 'gallant' registrations. Alexander's son Franz Xaver (1757–1821) worked with J.B. Kronthaler and J.E. Feyrstein; he later owned a workshop in Kaufbeuren, but was less important than his father.

Johann Nepomuk Holzhey (*b* Rappen, 26 Feb 1741; *d* Ottobeuren, 18 Sept 1809), nephew of Alexander, was probably apprenticed to his uncle. He worked with Karl Joseph Riepp in Ottobeuren and later took over the Ottobeuren workshop of his father-in-law Joseph Zettler. He was the most important southern German organ builder of his time. There are surviving instruments by him at Ursberg (1777; with Choir organ), Ober-marchtal (1782–4), Weissenau (1787), Rot an der Rot (1792–3) and Neresheim (1794–7). J.N. Holzhey's organs are characterized by a synthesis of southern German and French elements, with rich palettes of foundation stops and reeds in all manuals and in the Pedal. The third manual is an *Echo* within the lower case, without a Principal chorus, but with Cornet IV and divided reeds. He gave up building Choir organs. His organ cases reflect the transition from the Baroque to classicism. J.N. Holzhey had no successor; his son Alois Michael (1784–1805) died in Maribor before he could establish himself as an independent organ builder.

Franz Joseph Holzhey (*b* Oberegg, 11 Oct 1764; *d* Reschen [now Resia], 6 July 1823), nephew of Johann Nepomuk, was a joiner and organ builder. The era in which he lived, after the Napoleonic Wars and the Secularization, was very disadvantageous for organ building and he had no opportunity to build new organs. His son Johann Kaspar (1801–67) eventually worked as a joiner. Another son, Johann Georg (1805–35), worked with Josef Pröbstl until 1831. After this date the family ceased to build organs.

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ALFRED REICHLING

Holzklapper

(Ger.).

See [Whip](#). See also [Clappers](#).

Holzknecht, Václav

(*b* Prague, 2 May 1904; *d* Prague, 13 Aug 1988). Czech pianist, administrator and writer on music. He studied law at Prague University (JUDR 1928) and concurrently the piano at the Prague Conservatory under Albín Šíma (graduated 1928). Throughout his career as a concert pianist (before the war) he was an assiduous performer of modern Czech and foreign (particularly French) piano music, giving many premières, including those of piano concertos by Ježek (1927), Toch (1928) and Bořkovec (1932), Hába's Symphonic Fantasy for Piano and Orchestra (1929) and Ježek's sonatas. He also played at festivals of contemporary music at Liège (1930), Vienna (1932), Amsterdam (1933), Florence and Zürich (1934), Riga and Tallinn (1937). During the same period he earned his living as a lawyer and government financial adviser, before becoming professor of piano (from 1942), administrator (1942–5) and a distinguished director (1946–70) of the Prague Conservatory. Subsequently he was head of opera (1970–72) and Dramaturg (1972–3) at the National Theatre. He was active as an organizer of Czech modern music societies (including the [Mánes Music Group](#)), and after the war he was on the committee of the Prague Spring Festival, chairman of the Prague 1956 Mozart celebrations, a long-standing member of many advisory bodies and organizations and on many juries for piano competitions both in Czechoslovakia and abroad.

Holzknecht was friendly with many composers of his generation, especially those of the Mánes Group, whose music he played, edited and later wrote about. Other writings deal with modern French music and the history of Czech musical institutions. He published a critical edition of Smetana's piano works in 1944, and a well-received short biography of the composer in 1979.

WRITINGS

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Holzmair, Wolfgang

(b Vöcklabruch, 24 April 1952). Austrian baritone. He studied with Rössl-Majdan and Werba at the Vienna Music Academy. In 1981 he won the singing competition at 's-Hertogenbosch and in 1982 first prize at the second international Lied competition in Vienna, organized by the Musikverein. From 1983 to 1986 he was engaged at the Berne Opera and then from 1986 to 1989 at Gelsenkirchen. His roles included Guglielmo, Papageno, Rossini's Figaro, Valentin, Harlequin, (*Ariadne auf Naxos*), Eisenstein (*Die Fledermaus*) and Danilo (*Die lustige Witwe*). At the same time he was developing his career on the concert platform. He gained international attention when he sang the role of Hans Scholl in Udo Zimmermann's *Die weisse Rose* at the Zürich Opera (1987). He has won praise for his Papageno in London, Paris and Los Angeles, and for his Pelléas in Vienna and Paris, both roles suiting his high, light baritone. But he has been most admired for his skills as a lieder interpreter, where his warm, appealing, typically Viennese tone, forthright manner and attention to word-painting enhance his readings of a wide variety of songs by Schubert, Schumann and Wolf. Holzmair has been particularly praised as the protagonist of *Die schöne Müllerin*, which he has recorded twice, in 1983 with Demus and in 1997 with Imogen Cooper. He and Cooper, who have formed a close artistic rapport, have also recorded the other Schubert cycles and Schumann's Heine *Liederkreis* and *Dichterliebe*. In 1992 he gave the first performance of Berio's orchestrations of early songs by Mahler. Holzmair is also an intelligent interpreter of *mélodies*.

ALAN BLYTH

Holzmänn, Abe [Abraham]

(b New York, 19 Aug 1874; d East Orange, NJ, 16 Jan 1939). American ragtime composer and arranger. He was a professional staff composer and arranger for music publishers, and made his mark in the history of ragtime with three notable early cakewalks, *Smoky Mokes* (1899), *Bunch o' Blackberries* (1900) and *Hunky Dory* (1901), though he also wrote marches and other popular characteristic pieces. His three cakewalks were widely played by military bands, including that of John Philip Sousa, and were also popular in piano scores.

Holzmänn's writing is spirited and lively in the late 19th-century quick march tradition, and shows a good grasp of melodic invention and the idiomatic syncopation typical of early ragtime. His sympathy with the march form gave him an advantage in writing (and scoring) march-like cakewalk and 'patrol' numbers. By popularizing the cakewalk through his band arrangements, Holzmänn broadened the scope of early ragtime at a time when the major piano ragtime scores were being published and distributed. His music unites the most popular elements of band music with the new African-American stylistic traits that were beginning to be understood by a broad audience at the turn of the century.

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WILLIAM J. SCHAFER

Holzmann, Rudolf [Rodolfo]

(b Breslau (now Wrocław), 27 Nov 1910; d Lima, 4 April 1992). Peruvian composer and ethnomusicologist of German origin. He studied with Vogel in Berlin (1931), Scherchen in Strasbourg (1933) and Rathaus in Paris (1934). In 1938 he accepted a position as oboe teacher at the Alzedo Academy, Lima, and as a violinist in the Peruvian National SO, of which he was made assistant artistic director in 1945. Also in that year he took appointments at the Lima Conservatory as librarian, a post he held for five years, and as professor of composition; that position he retained until he was invited to teach at the University of Texas, Austin (1957–8). In 1963 he went to Zürich, returning to Lima in 1964 as an ethnomusicologist for the National School of Folk Music and Dance. In 1972 he moved to Huánuco, where he continued his work in ethnomusicology, also teaching at the newly opened university.

Holzmann's folk melody collection *Panorama de la música tradicional del Perú* was the most important publication of its type since the work of the d'Harcourts. His wide-ranging scholarly work also included the preparation of systematic catalogues of the works of six 20th-century Peruvian composers, published in the *Boletín bibliográfico* of the San Marcos University Library and elsewhere. As a composer he kept abreast of European trends: the suites of the 1940s embedded Spanish or Peruvian melodies in orchestral eiderdown, but later works, such as the powerful *Dodedicata*, are stark, serial pieces. His many composition pupils include Iturriaga, Garrido Lecca and Pinilla.

WORKS

(selective list)

Orch: Suite radiofónica, 1932; 2 movimientos, 1934; Divertimento concertante, pf, 10 wind, 1941; 5 fragmentos sinfónicos, after G. Baty: Dulcinea, 1943; Las danzas de la reina de las hadas, 1943; Cantigas de la edad de oro, 1944; Suite arequipeña, 1945; Sym., 1946; Concertino, 2 pf, orch, 1947; Pequeña suite peruana, 1948; Pf Conc., 1949; Partita, str, 1951; Suite sinfónica, 1954; Dodedicata, 1966

Choral: La pasión del que mora en la tierra, cantata, chorus, orch, 1959; Villancicos [after folksongs], 1965

Inst: Suite, b cl, a sax, tpt, pf, 1933; Sarabanda and Toccata, a sax, pf, 1934; Suite, a sax, pf, 1934; Passage perpétuel, wind, perc, 1935; Divertimento, 5 ww, 1936; 4 pf suites, 1941–2; Niñerías, pf, 1947; Remembranzas, pf, 1949; Str Qnt, 1956

Many songs

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ed.: *Panorama de la música tradicional del Perú* (Lima, 1966)

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ROBERT STEVENSON

Holzner [Holtzner], Anton

(*b* ?Mainburg, Lower Bavaria, c1599; *d* Munich, 1635). German composer and organist. He was a boy singer at the Munich court in 1607 and travelled in Italy from 1615 to 1619, when he became organist at the Bavarian court chapel in Munich. His output of sacred music shows that for motets he favoured the up-to-date textures of the concertato style, while for masses and vesper music he preferred more conservative scorings. The five- and six-part *Magnificat* settings (1625), unusually presented in a huge choirbook rather than in partbooks, are largely in the *stile antico*, although one piece is written non-modally in E minor. The masses of 1622 represent a syllabic approach to the text. The most interesting is the eight-part *Missa concertata* (no.7), in which various duet or trio combinations, often drawn freely from both choirs, are contrasted with emphatic tutti effects; there is a modest degree of word-painting in the central section of the Credo.

WORKS

all except anthologies published in Munich

Viretum pierium, 1–3, 5vv, bc (1621) [24 works]

Missae, 5, 6, 8vv, bc (org) (1622)

Canticum virginis seu Magnificat et antiphonae ... 5, 6vv, some with bc (org) (1625)

Nemus aonium seu fructus musicarum, 1–3vv (1631)

7 motets in 1624¹, 1627¹, 1627²

2 Kyries, 5, 6vv, *PL-LEtpn*, *WRu*, *Wn*

Alma redemptoris, Ave regina, Regina coeli, Salve regina, 6vv; Mag, 5vv: *D-Rp*

5 organ canzonas, *Bsb*, *Mbs*; 1 ed. A.G. Ritter as no.74 in *Geschichte des Orgelspiels* (Leipzig, 1884); 3 ed. S. Gmeinwieser in *Drei Kanzonen für Orgel* (Wilhelmshaven, 1971)

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JEROME ROCHE/SIEGFRIED GMEINWIESER

Holztrompete (i)

(Ger.).

A wooden trumpet in general, and, more specifically, an [Alphorn](#) or alpenhorn, a long Alpine (Swiss) folk instrument or a bent trumpet (*Büchel*) of the horn family with a cup-shaped mouthpiece, made of wood, which plays simple tunes (for example, *ranz des vaches*) using ten to 15 harmonics. Similar traditional instruments are known in other countries such as Romania (*bucium*, *tulnic*, *trômbita*), Hungary (*fakürt*), Slovakia (*tramba salaska*), Slovenia (*busen*), Poland (*trombita*), Serbia (*rikalo*), Sweden (*lur*) and Lithuania (*ragas*, *trimitas*, *dandytė*).

MAX PETER BAUMANN

Holztrompete (ii)

(Ger.).

A wooden instrument with the bell of an english horn, one valve and a cup mouthpiece, invented by Johann Adam Heckel to play the shepherd's melody in the third act of Wagner's *Tristan und Isolde*. The music is more often played on the english horn.



Homan, Charles.

See [Hommann, Charles](#).

Homberger, Paul

(*b* ?Regensburg, *c*1560; *d* Regensburg, 19 Dec 1634). German composer, schoolmaster and poet. He was the son of the famous Reformation preacher Jeremias Homberger, and he may have been with him during at least some of his years at Frankfurt (1563–8), as a peripatetic preacher (1568–74) and at Graz (1574–85). In 1584, however, he is mentioned as being a pupil (alumnus) of the Gymnasium Poeticum Regensburg. In 1589 he was studying at the University of Wittenberg. He is next heard of in 1595 in the matriculation registers of the University of Padua. According to his pupil Johannes Crüger in the dedication of his *Laudes Dei vespertinae* (1645), Homberger also studied at Venice with Giovanni Gabrieli, but this statement is unsubstantiated. Possibly by 1596 he became a teacher at the Gymnasium at Graz and thus a colleague of Johann Kepler, but because of religious hostilities both of them had to leave in September 1598. Homberger then lived briefly at Spitz, near Krems, and at Weisskirchen, Styria, whence he again had to flee to escape the armed forces of the

Counter-Reformation. He finally found refuge at Regensburg and worked until his death at the Gymnasium Poeticum, first, from 1601, as a master and then, from 1603, as Kantor. He retired in 1631 or 1632. Before the outbreak of the Thirty Years War in 1618, his duties in the important post of Kantor must have kept him particularly busy, and to relieve him of some of them the city engaged two assistants, one of whom was Johannes Brassicanus.

Virtually all of Homberger's extant music dates from his years at Regensburg. The printed works consist of occasional motets for one or two choirs written for marriages and funerals, while a number of hymns and psalms, among them a collection of vesper psalms in *falsobordone* style, survive in manuscript. This music well reflects the cultural life of a prosperous central German city at a time that saw the Renaissance style give way to Baroque procedures. As well as a dozen German and Latin hymns of 1589, Homberger's lost music included works marking the visit of the Emperor Matthias to Regensburg in 1612 and the founding (in 1627) and dedication (in 1631) of the Dreifaltigkeitskirche; this last piece was reported to be 'surprisingly modern'. In 1630 he wrote a poem to celebrate the visit of the Emperor Ferdinand II to Regensburg.

WORKS

occasional

22 wedding works, 4–6, 8vv (Regensburg, 1605–34); 2 ed. in MAM, vii (1959)

8 funeral and other occasional works, 3, 4–6, 8vv (Vienna, 1601; Regensburg, 1601–27)

1 occasional work, 12vv, lost, formerly *D-Bsb*

c12 occasional works, printed and MS, lost (see *EitnerQ* and Mettenleiter)

other sacred vocal

[c30] Psalmodiae vespertinae, 4–6vv, 1607–8, *Rp*

9 Lat. and Ger. hymns, pss, 4–6, 8vv, *Rp*

12 Lat. and Ger. hymns, 4–7vv, 1589, lost, formerly *Rp*; cants., lost, formerly *Rp*

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EVA BADURA-SKODA

Homer.

Greek poet. He is thought to have lived during the 8th century bce, in various coastal cities of Ionia.

1. Homer and music.

The two great epic poems ascribed to Homer clearly indicate that some kind of singing originally constituted their normal method of performance. Throughout the entire classical period from at least the time of Hesiod onwards, the Homeric poems themselves were recited, not sung. Their vocabulary includes neither *kithara* nor *lyra*; to designate the massive four-stringed lyre shown in early vase paintings, the term *phorminx* is regularly used. Auloi, which are mentioned only twice (*Iliad*, x.13; xviii.495), had apparently not yet become accepted on the Greek mainland.

The role given to music in the *Iliad* is very different from that given in the companion poem, the *Odyssey*. Performers and audiences are quite simply absent: professionalism has either not yet appeared or not been allowed a place within the epic. The term *aoidos*, used frequently throughout the *Odyssey* as 'bard', occurs rarely in the *Iliad* (see [Aoidos](#)). There it clearly means 'singer', with the specific sense of 'mourner'. In every case, the characters of the *Iliad* make their own music. Thus when Odysseus and the other envoys come to Achilles' tent, they find him singing to his own lyre accompaniment (ix.186–9). Since the musical activity of the *Iliad* is normally communal, his behaviour on this occasion may reflect his profound sense of alienation. In its musical significance, one of the most important passages in the *Iliad* is the description of the 'Shield of Achilles' (xviii.478–607), fashioned by Hephaestus at Thetis's request for her son, Achilles. On the shield were depicted the singing of a *hymenaios*, a solo singer with a dancing chorus, other types of dances, and musical instruments such as the aulos and phorminx. This section of the *Iliad* provided the model for the Hesiodic 'Shield of Heracles' (see [Hesiod](#)).

The *Odyssey*, by contrast, may be called the bard's poem. Now the singer of tales appears as a specialist; the term *dēmioergos* marks him as such, setting him apart. He is an awesome figure, to be treated with deference. Still, he has become a professional, and now a theme for singing may be suggested by his hearers or even objected to – an unthinkable occurrence within the *Iliad*'s world of musical values. The bard nevertheless is very generally held in honour; the epithet *theios* ('god-like') regularly attaches to him. He himself maintains that he has learnt his art from no mortal teacher; he is self-taught and performs under divine inspiration (xxii.347–8). Listeners may be so profoundly moved by his powers that they reveal their secret feelings, as Odysseus does when he hears the bard Demodocus (viii.84–92). The affective force of vocal music in other contexts always receives recognition from Homer; his Sirens employ song as a fatal lure; the enchantress Circe is a singer. Finally, there is the poet's awareness (e.g. in *Iliad*, ix.186; *Odyssey*, viii.580) that through the fame of sung words men may live on after death.

2. Later treatments.

The characters of the *Iliad* form the staple of Greek tragedy, and Aeschylus is said to have described his own plays as 'slices from the great banquet of Homer'. The *Iliad*, however, dealing with the end of the Trojan War, has proved less attractive to musicians than the *Odyssey*, which treats of the return to Ithaca of Odysseus (Ulysses). The most ambitious project to involve both epics has been August Bungert's plan for nine *Homerische Welt* operas, five concerning the *Iliad* and four the *Odyssey*. Only *Achilleus*

and *Klytämnestra* were completed for the former set; the latter became *Die Odyssee* (1898–1903), comprising the separate *Kirke*, *Nausikaa*, *Odysseus' Heimkehr*, *Odysseus' Tod*. More modest have been the *Homerische Symphonie* of Lodewijk Mortelmans (1896–8) and a dance opera of the same title by Theodor Berger (1948).

Further operas inspired by the *Iliad* include José Nebra's *Antes que celos ... y Aquiles en Troya* (1747), the *Penthesilea* by Schoeck (1927) and *King Priam* of Tippett (1962). Concert works derived from the *Iliad* have been Bruch's choral *Achilleus* (1885), an overture *Hector and Andromache* by Henry Hadley (1894), no.1 ('Hector's Farewell to Andromache') and no.4 ('Achilles Goes forth to Battle') of *Morning Heroes* by Bliss (1930), and *The Iliad* of Dimitrios Levidis (1942–3) for narrator, tenor and orchestra.

The *Odyssey*, with the faithful Penelope at its core, and the wondrous adventures befalling the hero and his son Telemachus, has provided the basis for many operas. Among them are Monteverdi's *Il ritorno d'Ulisse in patria* (1640), *Il ritorno d'Ulisse* of Jacopo Melani (1669), *Circe* and *Penelope* by Reinhard Keiser (1696, first and second parts of an *Odysseus* opera), the *Ulysse* of J.-F. Rebel (1703), Galuppi's *Penelope* (1741), *Telemaco* by Gluck (1765), *L'isola di Calipso* (1775) and *Gli errori di Telemaco* (1776) of Gazzaniga, Paer's *Circe* (1792), the *Pénélope* of Fauré (1913), *The Return of Odysseus* by Gundry (1940), an *Odysseus* by Hermann Reutter (1942), *Circe* of Egk (1948, revised as *17 Tage und 4 Minuten*, 1966), and *Ulysses* by Michaelides (1951), who also wrote a *Nausicaa* ballet (1950).

Among concert works inspired by the *Odyssey* are the *Sirens' Song to Ulysses* by Benjamin Cooke (c1784), Bruch's choral work *Odysseus* (1872), an *Odysseus* symphony of Herzogenberg (1876), Zandonai's choral *Il ritorno di Odisseo* (1900–01), the prelude-cantata *Iz Gomera* ('From Homer') by Rimsky-Korsakov (1901), Guido Guerrini's symphonic poem *L'ultimo viaggio d'Odisseo* (1921), the choral triptych *Ulysse et les Sirènes* by Roger-Ducasse (1937), the *Odysseus* choral symphony of Armstrong Gibbs (1937–8), Jean Louël's cantata *De vaart van Ulysses* (1943), *Impressions from the Odyssey* for violin and piano by Frederick Jacobi (1945), and the epic symphony *Ulysses and Nausicaa* by Loris Margaritis.

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For further bibliography see [Greece](#), §I.

WARREN ANDERSON/THOMAS J. MATHIESEN (1), ROBERT ANDERSON (2)

Homer, Charlotte G.

See [Gabriel, Charles H.](#)

Homer [née Beatty], Louise (Dilworth)

(*b* Shadyside, Pittsburgh, 30 April 1871; *d* Winter Park, FL, 6 May 1947). American contralto. She studied music at Philadelphia and Boston, then married the composer Sidney Homer in 1895 and went to Paris, where she studied singing and acting with Fidèle Koenig and Paul Lhérier, the first Don José. She made her operatic début at Vichy in 1898, as Léonor in *La favorite*. At Covent Garden in 1899 she sang Lola and Amneris, returning in 1900 for Ortrud and Maddalena after a winter season at La Monnaie in Brussels. Her American début (1900) was with the Metropolitan Opera on tour in San Francisco as Amneris, in which role she also made her first New York appearance. Homer began a long and successful Metropolitan career, singing chiefly in Italian and French opera, but she soon assumed leading Wagnerian roles; she was also a notable Orpheus in Toscanini's 1909 revival of Gluck's opera, created the Witch in Humperdinck's *Königskinder* (1910) and was the first to sing the title role in Parker's *Mona* (1912). After resigning from the Metropolitan in 1919, she sang with other major American companies including the Chicago Grand Opera (1920–25) and the San Francisco and Los Angeles operas (1926). She returned to the Metropolitan in 1927 and made her last appearance there in 1929, as Azucena. A performer of great artistic integrity, she had a beautiful voice and a majestic stage presence. Among her many recordings the ensembles with Caruso, Martinelli, Gigli and others are particularly successful. Samuel Barber was her nephew.

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HERMAN KLEIN, DESMOND SHAW-TAYLOR, KATHERINE K. PRESTON

Homer, Sidney

(*b* Boston, 9 Dec 1864; *d* Winter Park, FL, 10 July 1953). American composer. He studied with Chadwick in Boston and with Rheinberger and others in Munich and Leipzig. Returning to Boston, he taught theory from 1888 to 1895, in which year he married the contralto Louise Beatty. He travelled extensively with her in Europe and the USA and attended virtually every rehearsal and performance that his health, frequently precarious, would allow. They lived in New York from 1900. He naturally turned to songwriting, and his wife often presented recitals of his music. His 103 songs, which were extremely popular during his lifetime and were included on many American singers' programmes, were almost all published by G. Schirmer. Homer's music, grounded in the Germanic style of Chadwick and Foote, is predominantly diatonic but has an extensive harmonic vocabulary. The songs, for which he chose texts of generally high quality, encompass a wide emotional range, from the lyrical to the highly dramatic. His most popular pieces include *A Banjo Song* (from the *Bandanna Ballads*), *Song of the Shirt*, *How's my boy?*, and *Songs from Mother Goose*; *Dearest* is perhaps his best-known love song, and the Requiem well represents the religious side of his output. A quartet and quintet for strings and a few other instrumental works were performed locally in Florida after he retired there in 1939, but he did not seek to have them published.

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DEE BAILY

Homeric hymns.

Poems addressed to various Greek deities, employing Homeric diction and composed in dactylic hexameter for solo recitation. The corpus of 33 poems, compiled at an unknown date and mistakenly ascribed to Homer, contains four long hymns ranging in length from 293 to 724 verses and dating from about 650 to 400 bce. The other 29 hymns are much shorter and were written somewhat later. Since the ancient sources refer to the hymns as *prooimia* (preludes) and several of the pieces contain a promise to sing another song, it has been suggested that the hymns once served as introductions to longer epic poems. But this opinion has been contested, especially in the case of the four long hymns. Little is known about the circumstances of performance, although the poems were probably recited in poetic competition at religious festivals. Thucydides (iii.104) describes

the festival of Apollo at Delos, including two quotations from the hymn *To Apollo*. Most of the hymns consist merely of invocation and praise of their addressees, but the longer hymns are narrative and relate a myth central to the god's identity. The hymn *To Hermes* tells of the birth of Hermes, his invention of the lyre and his presentation of this newly crafted instrument to Apollo, with whom it was afterwards associated. Several of the hymns also contain references to the social and religious uses of music in the Archaic and classical Greek world.

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MICHAEL W. LUNDELL

Homet, Louis

(*b* Paris, 1691; *d* 1777). French church musician and composer. He was admitted to the *maîtrise* of the Ste Chapelle on 8 April 1699, studying with Nicolas Bernier, and remaining there until 1709. He is listed among the musicians of Chartres Cathedral in 1710. By 1711 he was *maître de musique* at St Jacques-de-la-Boucherie, Paris, and won the competition for the same post at Evreux Cathedral in September 1711. In 1714 he was tonsured, although he did not attain full priesthood until 1733. He was *maître de musique* at the cathedral of Sainte-Croix, Orléans, by 1724, when he applied unsuccessfully for the same post at Chartres. A notice referring to a *Te Deum* by him sung at Orléans in 1729 calls him *maître de musique* to King Stanislas of Poland, then in exile at Lunéville. Homet obtained the post he had sought at Chartres on 26 June 1731, and also became a canon of St Piat. He stayed only three years, however, working as *maître de musique* at Notre Dame in Paris from 17 March 1734 until his resignation in April 1748.

Homet was admired by his colleagues, particularly at Chartres, where he is said to have revitalized the music by using traditional pieces and improving them harmonically. In 1733 he asked for a salary increase in the light of 'the esteem which the company has for his talent for the instruction of children'. He appears to have published only one sacred work, his four-part *Prose des morts*, which has been extensively sung since its appearance in 1722. He also wrote motets and at least one four-voice mass (*In anniversariis* preserved in the Fétis collection, *B-Br*) which survive in manuscript and of which performances were occasionally mentioned in the *Mercure de France*. The only two extant motets are those composed for the Evreux competition (*F-Pn*): *Postquam magnificus* for three voices (dated 14 August 1711) and *Exurge Deus* for five voices and continuo.

Homet should not be confused with François Nicolas Homet, a relation who was a choirboy at Notre Dame in 1752, and later *maître de musique* at Noyons Cathedral.

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MARY HUNTER (with JEAN-PAUL MONTAGNIER)

Homiliary

(from Lat. *homeliarium*, *homeliarius*, *homelium*, *homiliarium*).

A liturgical book of the Western Church containing in the order of the liturgical year excerpts from the writings of ecclesiastical authors explicating the Gospels. The homilies were read during the third nocturn of the night Office (Matins). See [Liturgy and liturgical books](#), §II, 3(iii).

Homilius, Gottfried August

(*b* Rosenthal, Saxony, 2 Feb 1714; *d* Dresden, 2 June 1785). German composer, organist and Kantor.

1. Life.

2. Works.

WORKS

WRITINGS

BIBLIOGRAPHY

HANS JOHN

[Homilius, Gottfried August](#)

1. Life.

The son of a Lutheran pastor, he spent his childhood from 1714 in Porschendorf (Pirna district). After his father's death in 1722 he attended the Annenschule in Dresden, where in 1734 he composed his earliest extant work, the cantata *Gott der Herr ist Sonn und Schild*. He sometimes stood in for the organist at the Annenkirche, J.G. Stübner, who was probably his organ teacher. On 14 May 1735 he matriculated at Leipzig University in law; a class report from the professor A. Kästner (16 September 1741) reads: 'For three years the *candidatus juris* has availed himself of my *praelectionum iudicarum* and striven to master the *fundamenta iuris*. He has, however, always allowed music to be his main

task'. At this time he also took lessons from Bach in composition and keyboard playing, as mentioned by J.A. Hiller (*Lebensbeschreibungen*, 1784) and confirmed by Forkel (*Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, 1802); he was probably also a pupil of, and assistant to, the organist at the Nikolaikirche, Johann Schneider.

In 1741 Homilius applied unsuccessfully for the organist's post of St Petri in Bautzen, submitting five chorale settings for organ of which two had obligato parts for horn. His first post as organist was granted him in May 1742 by Dresden's Frauenkirche, which possessed a new Silbermann organ. An application on 5 November 1753 for the post of organist at the Johanniskirche, Zittau, failed. On 10 May 1755, however, he was appointed Kantor at the Kreuzkirche in Dresden and teacher (*Collega V*) of the Kreuzschule ('as he is skilled in Greek and all else, but is pre-eminent in music'), and at the same time music director of Dresden's three principal churches – the Kreuzkirche, Frauenkirche and Sophienkirche; a month later the appointment was ratified by the Dresden town council.

After the Kreuzkirche was destroyed in 1760 (during the Seven Years War), Homilius directed his activity mainly to the Frauenkirche. Tirelessly active until an advanced age, he composed a full yearly cycle of cantatas in the last years of his life, and in 1784 dedicated 12 *Magnificat* settings and a Latin motet (destroyed in World War II) to the Dresden council. He suffered a stroke in December of that year, and in the following March was retired.

Homilius, Gottfried August

2. Works.

Homilius was an important figure in late 18th-century German music, and together with J.F. Doles, Kantor of the Leipzig Thomaskirche, the most important Protestant church composer of his day. His comprehensive oeuvre comprises lieder, chamber works (probably composed for the collegium musicum of the 'Kruzianer'), and pieces in almost every genre of church music: organ works, about 60 motets, more than 200 sacred cantatas, *Magnificat* settings, Passion music and oratorios. The vocal works in particular are 'among the most significant that the second half of the 18th century has to offer' (Spitta); they were mostly written for the use of the Kreuzkirche choir, and were widely distributed in manuscript and print during his lifetime. He gave new life to the church cantata after J.S. Bach. His four- to eight-part motets are specially valuable, and are distinguished by a clear declamatory style, profundity of thought and wealth of melody. His oratorios and Passion music are worthy additions to these genres, despite their bombastic and, to present taste, insipid texts.

In his vocal works Homilius followed the example of C.H. Graun in emphasizing melody, naturalness and folklike simplicity. The works are rooted in the era of Bach and Handel, but at the same time increasingly show pre-Classical traits as Homilius's style matured. Along with Doles, Homilius is the main representative in church music of the transitional *empfindsamer Stil*, in which heterogeneous elements are fused into an artistic whole. His aesthetic principles correspond to the demands for 'edification' and 'noble simplicity' then prevalent. Counterpoint gradually lost its dominant role; motif, theme and formal design were increasingly orientated towards the symmetry and clear articulation found in the

German lied. Aria themes are often made up of two half-periods; homophony and singable melody predominate even in choruses. Pleasantness, clarity and charm are among the characteristics of his style that point towards the future. As opposed to the antiquated 'stile d'une teneur', Homilius presented emotions in varied array; he frequently used rhetorical and symbolic devices and gave full reign to imitation of nature (above all in his accompanied recitative). Dynamic contrasts, simple harmony, and declamation that brings out the meaning of words and their underlying context, all are essential elements of his style. He occasionally developed motifs and themes by repetition (sometimes varied) and extension in the manner of Classical composers. He provided his works with a folklike singing quality, sensitive expression and high technical polish that drew the respect and acclaim of his contemporaries and placed him among the foremost practitioners of Protestant church music in late 18th-century Germany. Gerber was led to conclude in 1790 that 'without question he was our greatest church composer'.

Homilius also contributed significantly to the literature for the organ. Hiller, Gerber, Reichardt and Türk all considered him to be among the century's best performers on the instrument, and singled out his virtuosity and his ability to improvise 'in Graun's manner' for special praise. Most of his organ pieces probably originated during his term as organist, and taking the chorale settings of Pachelbel and Bach as their model they combine strong ties with tradition and the taste of the *Empfindsamkeit*. The chorale-preludes present either single lines of the chorale or the entire melody as cantus firmus, and use contrapuntal techniques to reproduce the underlying mood of the text. Those chorale settings without cantus firmus are treated polyphonically as canons, fugues or organ trios. Homilius was frequently called upon to test organs, and himself outlined the specifications of the Kreuzkirche's new organ in 1784.

Homilius had an outstanding reputation as a teacher and Kantor. He brought the Kreuzkirche's choir (then about 100 members) to a previously unattained perfection. Apart from his many duties to the choir he was obliged to give 24 hours of school instruction weekly in Latin, Greek and music. His abilities as a teacher are underscored by the later success of many of his pupils, including Hiller, Türk, Reichardt, J.G. Naumann and C.G. Tag, and are also reflected in his manuscript thoroughbass method and an unrealized plan for a four-part hymnbook for Saxony.

In the 19th and 20th centuries opinion of Homilius as a composer has been divided; Steglich especially (1915) arrived at a largely negative judgment, while Held, Fricke, Engländer, Feder and John, after new research and more thorough analysis, adjudged his work more positively. Several of his works have remained permanently in the choral repertory of the Kreuzkirche and other song schools, a continuing indication of his historical stature.

Homilius, Gottfried August

WORKS

only those extant; catalogue with sources and editions in John (1980)

passion music

MSS mainly in D-Bsb, SWI

Der Messias, by 1776, lib (Schwerin, 1780)

Ein Lämmlein geht (Buschmann), solo vv, chorus, orch (Leipzig, 1775), partly arr.
as Ach Herr, unsre Missetaten

Jesus, der gute Hirte

Komm, Seele, Jesu Leiden

Siehe, das ist Gottes Lamm, 7 movts arr. from Ein Lämmlein geht

So gehst du nun (St Mark Passion), by 1768, ? identical with cant. of same title

Wir gingen alle in die Irre (Nun, ihr, meiner Augen Lider), by 1766

cantatas

MSS mainly in D-AG, Bsb, DI, F, GOa, SWI

Ach, dass doch, by 1784; Ach, ich bin, by 1777; Alle, die, by 1783; Alles Fleisch ist
Heu, by 1776; Alles Fleisch wird; Alle Züchtigung; Allmächtiger Schöpfer; Also hat
Gott; Anbetung sey dir Gott gebracht (Fühl alle Dankbarkeit für ihn; Diess ist der
Tag, den Gott gemacht); Auf, auf; Auf's Dankfest; Auf's Friedensfest; Aus tiefer Not;
Betrübter Lauf, by 1783; Bleib bei uns; Christus hat; Danket dem Herrn; Das frohe
Chor, by 1774; Das Licht, by 1783; Der Engel; Der Gerechte; Der Gottlosen Opfer,
by 1784; Der Herr der Ewigkeit, by 1783; Der Herr ist Gott; Der Herr ist mächtig;
Der Herr ist mein Hirte, by 1783; Der Herr verstösset nicht ewiglich; Der Herr
zeucht, by 1775

Der Himmel ist, by 1775; Der Höllen; Der Staub, by 1775; Der Tod ist verschlungen;
Der Tod seiner Heiligen; Dich Gott, 13 July 1784; Dich Sieger, by 1784; Die den
Jehova (Lobet den Herrn); Die Himmel, by 1784; Die Hirten; Die Hölle flieht; Die mit
Tränen säen; Die Nacht; Die richtig, by 1774; Diess ist der Tag, den Gott gemacht
(Fühl alle Dankbarkeit für ihn; Anbetung sey dir Gott gebracht); Die Werke kommen;
Die Zeit; Dir dank ich; Du Gott; Du Herr von meinen Tagen; Du rufst, o Gott, by
1775; Du siehst, by 1774; Du sollst, by 1775; Ein heiliger Schauer; Ein hoher Tag
kömmt; Ein Mensch ist; Erbarmer; Ergreift die Psalter, ed. D. Schoener: Musica
sacra (Leipzig, 1991); Erhöhet den Herrn, by 1774; Erhöhet die Tore; Erhöht und
rühmet, 16 June 1777; Erklinget ihr Harfen

2 Er übet Gewalt, 1 by 1776; Erwachet ihr Christen, by 1783; Erzürne dich nicht, by
1784; Es ist umsonst, by 1784; Freuet euch; Frohlocke mein Psalter; Frohlocket
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den Herrn, by 1784; Fürchtet Gott; Ganz gelassen, by 1783; Ganz unbeweglich ruft;
Gebet jedermann; Gedenke meiner; Gelobet seist du; Getrost, getrost, frag.; Gib
mir, by 1775; Gott der Herr, 1734, ed. D. Schoener: Musica sacra (Leipzig, 1991)

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ist's, in dessen; Gott, mein Retter; Gross ist bei dir; Gut ist dem Herrn; Hab ich, by
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deine Macht; Ich beschwöre; Ich bitte; Ich heule, Herr, by 1775; Ich will meinen
Geist

Ihr esset; Ihr Himmel jauchzt; Ihr sollt; Ihr stillen, by 1784; Ihr Völker; Ihr waret; Ihr

Wurm; In deinem Schmuck [also arr. as motet]; In der Zeit; In vielen, by 1784; Ist Christus; Ist Gott für mich, by 1775; Jammer, o Jammer; Ja, Vater; Kehre wieder, by 1784; Kommet, frohe Völker, by 1783; Kommt herzu; Kommt, lasset, by 1779, ed. R. Fricke: Meisterwerke alter Kirchenmusik aus Sachsen und Thüringen, 1st ser., vii (Hameln, 1931); Lasset euch niemand, by 1784; Legt eure Harfen hin, by 1784; Licht der Heiden; Lobe den Herrn, meine Seele; Lobe den Herrn, meine Seele, und was, by 1775

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Richtet recht, by 1775; Saget der Tochter, by 1783; Schmecket und sehet; Schwing dich auf, by 1783; Schwülstige Toren; Sei getreu, by 1774; Sei hochgelobt, Allgütiger; Sei hochgelobt, barmherzger Gott, by 1761; Sei willkommen; Selig ist; Selig seid ihr, by 1784; Sichre Welt; Siehe, das ist, by 1775; Siehe, der Herr; Siehe, es kömmt, by 1783; Sie sind zerbrochen, by 1783; Singet dem Herrn; Singet fröhlich Gotte; Sing, Volk; So blühet (Wie öfters hat); So du mit deinem Munde; So du willst; So gehst du nun, by 1784 [? identical with St Mark Passion]; So spricht

So wahr, by 1784; Steig, Allgewaltiger; Suchet das Gute, by 1775; Umsonst zwingst du; Und hätt ich; Unsere Seele, 1764; Unsere Trübsal, by 1784; Unser Wandel; Uns ist ein Kind, by 1784, ed. N. Klose (Embühren, c1994); Uns schützt; Vergebliche Rechnung, by 1783; Verwegne Spötter, by 1784; Verwundrung; Von der brüderlichen Liebe, S, A, T, chorus, orch, MS lost, ed. R. Fricke: Meisterwerke alter Kirchenmusik aus Sachsen und Thüringen, 1st ser., x (Hameln, 1932); Vor dir; Warum toben, by 1784; Was betrübst du dich, by 1775

Was suchet ihr, by 1775; Weihnachtsmusik (Die Nacht ist vergangen); Welt, bessre dich; Wem soll ich; Wenn der Geist; Wenn ein tugendsam Weib, by 1770; Wer den Bruder; Wer ist wie der Herr; Wer kann wohl; Wer preist, by 1775; Wer sind wir, by 1784; Wie ist mir, by 1775; Wie lange; Wie mühsam; Wie murren; Wie öfters fehlest du; Wie öfters hat (So blühet noch); Wie teuer ist, by 1784; Wir haben nicht; Wir Menschen sind, by 1775; Wohl dem, der nicht wandelt; Wohl dem, des Hülfe; Wünschet Jerusalem Glück, by 1778; Zeige mir Herr

motets

MSS mainly in B-Bc, D-Bsb

Alles, was ihr bittet, by 1770; Alles, was ihr tut; Auf, jauchzet, music lost; Brich dem Hungrigen, 6 Aug 1765; Christus hat, 29 Aug 1762; Christus kömmt, 12 Dec 1762; Da es; Dennoch bleibe; Deo dicamus, MS lost, ed. in Kantate-Chorblatt, xi (Dresden, 1965), other edns; Der Herr ist mein Hirte, by 1770, ed. J.A. Hiller: Vierstimmige Motetten, v (Leipzig, 1784), other edns; Der Herr ist nahe allen, ed. in Die heilige Cäcilie, ii/20 (Berlin, 1918); Der Herr wird euch versöhnen, by 1766; Der Herr wird mich erlösen, 13 Nov 1760; Die Elenden, by 1770; Die mit Tränen; Die richtig

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other vocal

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instrumental

Conc.: 1 for hpd, 2 vn, va, by 1761, *D-Bsb*

Org: 38 chorale preludes, *D-Bsb**, *DI*, *B-Bc*, ed. C. Albrecht (Leipzig, 1988); 2 chorale arrs. with hn obbl, by 1741, *BAUK*; *Christ lag*, chorale arr., *D-Bsb*; [accs. to] 197 vierstimmige Choralgesänge, *LEm*; [accs. to] *Vierstimmige Choräle* (Wo Gott der Herr), *Bsb*, *LEb*

Homilius, Gottfried August

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General-Bass von Homilius (MS, *D-Bsb* Mus.Ms.theor. 410)

*Ode, dem gesegneten Gedächtniss des weiland ... Herrn Johann Joachim
Gottlob Am-Ende* ('Herr, nun lässest du') (Friedrichstadt, 1777)
[Homilius, Gottfried August](#)

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Hommann [Homan], Charles

(b Philadelphia, 25 July 1803; d ?Brooklyn, NY, after 1866). American composer, violinist and organist. He was the son of John C. Hommann, a German musician who emigrated to Philadelphia in the 1790s, and the brother-in-law of Charles Frederic Hupfeld. Hommann was one of the earliest American composers to be trained exclusively in the USA. From 1819 to 1829 he was organist at St James's Church and later at the Third Dutch Reformed Church in Philadelphia. A notice of several of Hommann's works in the *Musical Review* (New York, 1 September 1838) describes him as a 'native of Philadelphia; a teacher of the Violin, and Piano Forte, and a clever organist; quiet and unassuming in his deportment'. By June 1855 he was living in Brooklyn. He was named executor of Hupfeld's will in 1862, but was not mentioned when the will was probated in 1864.

Hommann's works include a four-movement symphony in E♭ and an overture in D written for the Bethlehem Philharmonic Society; a prizewinning overture in D (Philadelphia Philharmonic Society, 1835), three string quartets and a string quintet housed in the Musical Fund Society Collection at the University of Pennsylvania Van Pelt Library, Philadelphia; and a rondo for piano in the Library of Congress. (The chamber music for strings has been published in a modern edition, RRAM, xxx, 1998.) Several organ voluntaries, psalm settings and other works for chorus, solo voice and piano are also known. His compositions, especially the chamber and orchestral works, show that Hommann was a talented composer who deserves better than his present obscurity.

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JOANNE SWENSON-ELDRIDGE

Hommel [hummel, humle].

An onomatopoeic name (probably derived from *hommelen* (Dut.): 'to hum' or 'buzz') for a partly fretted box zither used in the Low Countries and adjacent parts of Germany, and in Scandinavia (see illustration). The hommel may have been developed in the Netherlands from the smaller and less dynamically powerful [Scheitholt](#) and [Epinette de Vosges](#), which examples from the early 17th century greatly resemble; in later instruments shape and stringing were not standardized. Hommels have been

trapeziform, rectangular, and in the shape of a fiddle, viol or half bottle. Some have a superimposed fretboard or fretbox (the latter, sometimes called a second soundbox in the Low Countries, is also found in Appalachian dulcimers) and up to 12 bourdons arranged in double or triple courses and attached to metal wrest pins instead of wooden pegs. The fretted strings are stopped and all the strings sounded by the same methods as on the *épinette de Vosges*; there is evidence, however, of hommels having sometimes been bowed in Friesland and the province of Holland. Some forms, with local names such as *vlier*, *blokviool*, *krabber* and *pinet*, are still played in Belgium and reproductions of earlier hommels are often used in modern folk groups in the Netherlands.

See also [Low Countries](#), §II, 3.

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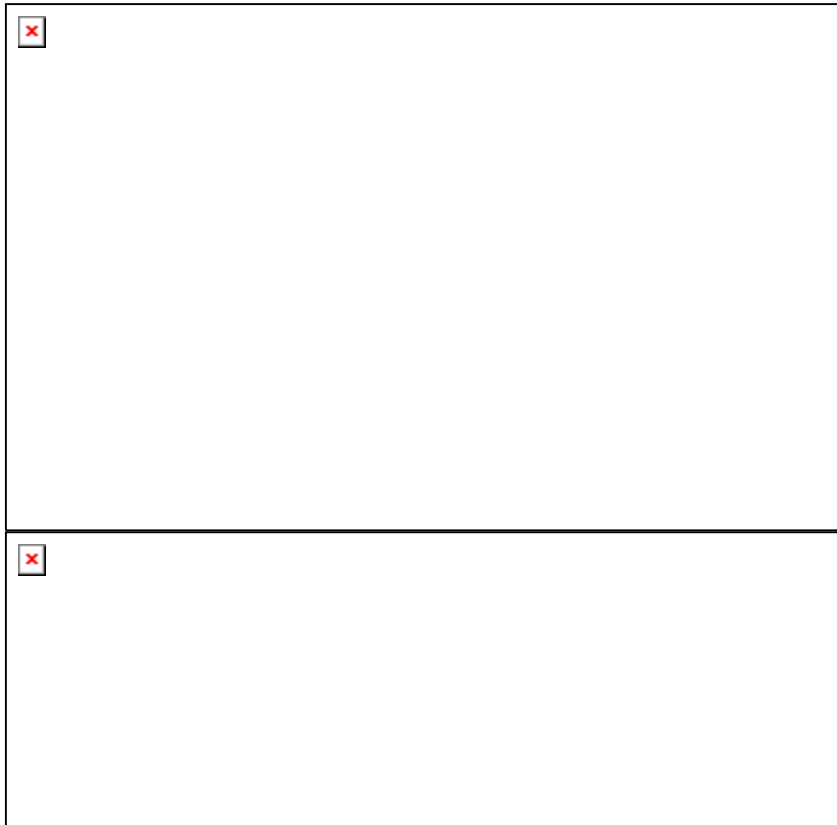
JOAN RIMMER

Homophony

(from Gk. *homophonia*: 'sounding alike').

Polyphonic music in which all melodic parts move together at more or less the same pace. A further distinction is sometimes made between homophonic textures that are homorhythmic ([ex.1](#)) and those in which there is a clear differentiation between melody and accompaniment ([ex.2](#)). In the latter case all the parts – whether melodic soprano, supporting bass, or accompanimental inner parts – work together to articulate an underlying succession of harmonies. Homophonic music balances the melodic conduct of individual parts with the harmonies that result from their interaction, but one part – often but not always the highest – usually dominates the entire texture. While in principle the same basic precepts govern the melodic behaviour of all the parts, in practice the treble tends to be more active than the others and to have a wider ambitus, and while conjunct motion is the rule in upper voices, leaps are common and sometimes even prevalent in the bass. Inner parts are used to fill in

between the two outer voices, which form the contrapuntal framework of the music.



Homophonic textures occur in most if not all European musical traditions. Since at least the middle of the Baroque period music theorists have regarded the homophonic arrangement of four voices (soprano, alto, tenor, bass) as the normative texture of Western music: it has been generally assumed that all tonal music, including melodic imitation, can be represented in terms of a four-part texture and heard as chorale-like successions of harmonies. An important pedagogical practice has thus arisen around the 371 chorale harmonizations of J.S. Bach, while Gottfried Weber chose a homophonic composition – the march of the priests from Mozart's *Die Zauberflöte* – for the first ever roman-numeral analysis of a complete piece, in the third edition of the *Versuch einer geordneten Theorie der Tonsetzkunst zum Selbstunterricht* (Mainz, 1830–32, ii). This music-theoretical catechism even now continues to form the basis of instruction in composition and analysis in many undergraduate music curricula.

BRIAN HYER

Homorhythmic.

Having all parts or voices moving in the same rhythm, hence a special type of [Homophony](#).

Homs (Oller), Joaquim

(b Barcelona, 21 Aug 1906). Catalan composer. He had cello lessons with Armengol (1917–22), trained to become an engineer (1922–9) and studied

composition with Gerhard (1930–36). Works of his were performed at the ISCM festivals of 1937, 1939 and 1956, and at several Barcelona festivals in the 1960s; in 1967 he received a prize from the city of Barcelona for *Presències*. In his early compositions he employed a free counterpoint, already moving towards atonality, and from 1954 he used 12-note serial techniques. His music shows great unity and clarity of structure, achieving an intense expressivity with a minimum of means. He has contributed articles on 20th-century music to *Imagen y sonido*, *Serra d'or* and *La vanguardia*. In addition he has written a seminal study on the life and works of Gerhard. During the 1980s and 90s he received numerous awards, and his works have been widely performed. Although his music has remained loyal to modernism, most of his later works do not adhere to strict 12-note technique.

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A. MENÉNDEZ ALEYXANDRE/ANTONI PIZÀ

Honauer, Leontzi

(*b* Strasbourg, 2 June 1737; *d* ?Strasbourg, ?1790). Alsatian keyboard teacher and composer. The son of Léon Honauer, a musician at Strasbourg Cathedral, and Anne-Marie Zimmermann, Honauer probably received his initial musical education from his father and his brother François Xavier Léon (1731–88). Leontzi was resident in Paris by 1761, probably in the retinue of Prince Louis de Rohan, the coadjutor of the diocese of Strasbourg. Leopold Mozart’s letter of February 1764 confirms Honauer’s growing importance in Paris and the young Wolfgang used his

sonatas op.1 no.1 (1, 3), op.2 no.1 (1) and op.3 (1) in his pasticcio piano concertos, kv41, 37 and 40 respectively. In 1770, probably encouraged by Valentin Roeser, Honauer completed two suites for piano and wind accompaniment. The four quartets and other works became widely available, including in Vienna, where Honauer probably resided from 1771 to 1775. Between 1775 and 1785, the year that the Prince de Rohan was incarcerated, Honauer is documented as a composer and master of the clavecin and pianoforte in Paris. Bemetzrieder and the *Almanach musical* hailed him as one of the two best teachers of the clavecin, and a 'privilege général' of 1778 may have been for a fourth volume of clavier sonatas, now lost. A passage in the *Almanach d'Alsace* mentions that 'Léonce Honauer' was on a pension from the city of Strasbourg 'until around 1790'.

Honauer's sonatas, usually in three movements of fast–slow–fast tempos, have more contrasts of register, texture and rhythm to clarify their periodic structures than other contemporary works. The marking 'dolce' appears with lyrical melodies in the secondary key area in certain movements as early as the 1761 collection. With chromatic chords and melodies in inner parts rather than the upper voice, Honauer showed how the high Baroque heritage could be incorporated into the tensional structure of the sonata. He expanded keyboard figuration and made more demands on the violinist as accompanist by requiring the fourth position, three-note fingered double stops and initial melodic presentation (see op.3 no.6 (1), for example). In his suites and piano quartets Honauer replaced the technique of accompanied sonata with ensembles in which all instruments were involved in a dialogue. To obtain a richer sonority in the middle register for his op.4 quartets, he introduced two horn parts ad libitum, a practice continued by J.-F. Edelmann, Charles Roeser, and C.-B. Balbastre. The copying, publication and frequent reprinting of his works into the early 19th century suggest that his innovative approaches in writing for keyboard with other instruments had considerable influence.

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6 sonatas, kbd, op.1 (1761)

6 sonatas, kbd, op.2 (1764)

6 sonatas, kbd, acc. vn ad lib, op.3 (1769)

2 suites, kbd, 2 cl, 2 hn, 2 bn, 1770, *F-Pn*

4 qts, kbd, 2 vn, db, 2 hn ad lib, op.4 (1771)

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Honcharenko, Viktor Viktorovich

(b Dnepropetrovsk, 29 April 1959). Ukrainian composer. He graduated in 1983 from Kiev Conservatory, where he studied composition with V.D. Kireyko and the organ with A.N. Kotlyarevsky. He was an editor for the publishers *Muzychna Ukraïna* (1983–95) before working at the Ukrainian Music Information Centre and the Centre for Ukrainian Cultural Research. Of an introspective and philosophical frame of mind, he frequently alludes to Baroque music in his numerous chamber works, which express his contemplation of eternity and the tragedy of his age. He has written a quantity of organ music; following a period of neglect by composers and performers, the 1970s witnessed a renaissance in organ building and playing in the Ukraine. His use of classical genres coupled with an abundance of slow tempos results in a certain introspective quality in his work, although an exception can be found in *Mi stroili kommunizm* ('We were Building Communism'), a chaconne employing serial techniques, which with its echoes of mass songs of the Soviet era is notable for its malicious irony.

WORKS

Vocal: Īkhav kozak dorogoyu [A Cossack Rode Along the Road], folksong arr., chorus, 1981; Oy u poli l'on [There's Flax Growing on the Field], folksong arr., chorus, 1981; Cherez goru vysokoyu [Across the High Mountain], folksong arr., chorus, 1986; Na ozere [On the Lake] (Bo Tsiu I), diptych, chorus, 1986; Yak tsvila u sadochku [When there was Flowering in the Garden], folksong arr., female vv, 1986; Letila zozulya [A Cuckoo was Flying], folksong arr., male vv, 1987; Mīslenno stranstvuya [Wandering in my Thoughts] (after W. Whitman), monologue, Ct, 4 trbn, tuba, org, 1987; Zymove [Wintry] (V. Semenko), chorus, 1987; Rechitativ (A. Blok, P. Vyazemsky), Mez, male chorus, 1988; Vesna [Spring] (B. Pasternak), chorus, 1988; Malen'kaya kantata [Small Cant.] (medieval poets), Mez, org, synth, 1989; Pisnya [Song] (L. Ukrainka), chorus, 1989; Pokinutaya tserkov' [The Abandoned Church] (cant., F. García Lorca), Mez, chbr orch, 1989; Psalom Davydov [A Psalm of David] (T. Shevchenko), chorus, 1989; V podrazhanii Bortnyanskomu [In Imitation of Bortnyansky], fugue, chorus, 1989; Shyol sneg [It was Snowing] (M. Markaryan), chorus, 1990; Molitva [Prayer], chorus, 1990

Chbr and solo inst: Osennyaya muzika [Autumn Music], 2 vn, vc, 1979; Dialog, hpd, org, 1987; Sonata, vn, pf, 1987; V starinnom stile [In the Old Style], fl, org, 1987; Zapozdavshiye priznaniya [Belated Confessions], fl, str 1987; Bez nazvaniya [Untitled], pf, str, 1988; Monologi [Monologues] (Whitman), 2 rec, chbr orch, 1988; Post scriptum, vc, chbr orch, 1988; Otrivok iz poëmi [Extract from a Poem], pf, chbr orch, 1989; Pokloneniye Bakhu [Homage to Bach], chbr orch, 1989; Tema [Theme], ob, pf, 1989; Dessins sur la vitre, hp, 1990; Elegiya, vn, pf, 1990; Prelude, hp, 1990; Moye oshchushcheniye vselennoy [My Sense of the Universe], 2 tpt, pf, chbr orch, 1992; Mi stroili kommunizm [We were Building Communism], 2 tpt, pf, chbr orch, 1993; Kamernaya muzika [Chbr Music], fl, ob, str, 1996; Sonatina, fl, hpd, 1996

Pf: Scherzo, 1977; Legenda, 1978; Ėskiz [Sketch], 1981 [left hand]; Prelude, 1981; Sonata, 1981

Org: Khoral [Chorale], 1978; Adagio-Allegro-Adagio, 1979; Partita, 1979; Fuga, 1980; Pastoral', 1980; Chakona [Chaconne], 1982, Antifoni [Antiphons], 1983; Fantaziya, 1983; 4 narodniye pesni [4 Folksongs], 1983; Fantaziya, 1986;

Hondt, Cornelius de.

See [Canis, Cornelius](#).

Hondt, Gheerkin [Gheraert] de.

See [Gheerkin de Hondt](#).

Honduras.

Country in Central America. The name Honduras derives from the characteristic steep valleys (Sp. *honda*: 'deep') that carve the mountainous terrain making up about two thirds of this republic's 112,000 km². The population of approximately four and a half million is almost 95% mestizo, a mixture of indigenous American and European peoples and cultures. Historically, the area's geography encouraged social and cultural isolation of different segments of the population, a phenomenon that only broke down in the latter half of the 20th century with the marked increase in communications and massive migration to the capital, Tegucigalpa. Latin American, Hispano-Caribbean and, increasingly, North American musics have had a strong impact on the consumption of popular music. During the 1990s, there was a heightened awareness of the country's indigenous peoples and of the Garifuna, who are of mixed indigenous and African descent.

[I. Art music](#)

[II. Traditional and popular musics](#)

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[Honduras](#)

I. Art music

Research on music before independence still remains to be done in colonial government and church archives, although the low level of economic enterprise during the colonial period probably limited state and church sponsorship of musical activity. In the early independence period, José Trinidad Reyes (1797–1855) founded both the National University and the first school of music (1834) as well as composing several masses and villancicos.

In the last decades of the 19th century, emulating the success of military brass bands, the central government promoted the development of civil brass bands in major cities across the country. In 1876, the first concert military band was organized under the French conductor Linier. In 1887, the national government contracted the German Gustavo Stamm to create an élite concert band that was given the name Banda de los Supremos

Poderes (Band of the Supreme Powers). The fame of this wind band throughout the Central American region was due in great part to the efforts of Manuel Adalid y Gamero (1872–1947), organist, composer and director of the Banda de los Supremos Poderes for several years from 1915. Government sponsorship in the last quarter of the 19th century led to the professionalization of other urban-centred concert bands. These ensembles were the primary vehicle for Honduran composers of European-derived classical music well into the 20th century. Other prominent composers include Ignacio V. Galeano (1885–1954), who was a prolific composer of both religious music and band music, and Rafael Coello Ramos (1877–1967), several of whose children's and patriotic songs remain in the educational curriculum. The first compositions for symphonic orchestra were written by Francisco Ramón Díaz Zelaya (1896–1977), a student of Adalid y Gamero, whose four symphonies are characterized by an essentially Romantic style. Even though composed well into the second quarter of the 20th century, a Romantic approach also characterizes the Violin Concerto of Roberto Dominguez Agurcia (1917–89), his most important work, and the Violin Concerto of Humberto Cano, who also directed the Banda de los Supremos Poderes in the 1960s. Leading contemporary composers include the pianist and teacher Norma Erazo (b 1947), who studied at the University of Montreal, and pianist Sergio Suazo Lang (b 1956), who studied at the National Conservatory in Quebec City. Erazo has composed primarily for the piano, e.g. *Tres momentos para piano* published in Mexico in 1983, but also for wind and percussion as well as vocal works. In addition, she has catalogued the Honduran repertory of children's music. Suazo Lang has explored several contemporary compositional techniques; his two-part piano piece, *Añoranzas*, received an award from the Canadian Association of Composers in 1985.

Different symphonic orchestras have been organized at various times in the nation's history, but with little continuity over time. Díaz Zelaya founded both a Wagner Orchestra and a National SO; Rafael Coello began a Verdi Orchestra; and another Symphony Orchestra was started in 1951 but has ceased performing. Several large choirs, often employing large numbers of children, performed throughout the 20th century. The Coro Polifónico is based in the National School of Music in Tegucigalpa. This music conservatory was founded in 1953 by Héctor Gálvez, who also directed the Coro Polifónico in the 1960s. Another music conservatory is currently active in San Pedro Sula, with more advanced study in European classical music offered in the music faculty in the U.N.A.N., Universidad Nacional Autónoma de Honduras, in Tegucigalpa. No course of study on Honduran music is available, though several limited research projects on traditional folk and popular musics have been conducted by the Dirección General de Cultura and the Departamento de Investigaciones Científicas del Instituto Hondureño de Antropología e Historia.

Honduras

II. Traditional and popular musics

1. Amerindians.

Six indigenous groups have been identified as being separate from the majority mestizo culture; each group has retained elements of indigenous

culture to varying degrees. The accelerated contact with mestizos and Honduran national culture that all groups experienced in the late 20th century led to increased acculturation into the majority mestizo population and loss of indigenous language.

There has been no significant documentation of the musics of the two westernmost groups: the Maya Chortis, who straddle the Guatemalan border with approximately 2000 members residing inside Honduras, and the Jicaque or Tolupán, who are estimated at 5000 to 8000 and inhabit the central provinces of Yoro and Francisco Morazán.

For the Lenca, who have spoken Spanish exclusively for several generations, any ethnic boundary between Amerindian and mestizo is increasingly irrelevant. The most recent population figures remain an estimate (1950) of 80,000 semi-accultured Lenca in four southwestern departments. (There are also Lenca across the border in northern El Salvador.) Among the Lenca, as in the rest of mestizo Honduras, the *pito* (a small vertical cane flute) and *tambor* (a small double-headed drum played with one or two sticks) accompany saint's day dances. The *bumbum*, used in a variety of contexts, is the onomatopoeic name of the long music bow known by mestizos as the *caramba* (see below). Maracas, bamboo flutes with three and four finger-holes, and drums accompany dance during annual festivities.

The Paya, estimated at 1500 in the late 1990s, inhabit the central eastern department of Olancho. Brief descriptions from the 1920s remain the only published documentation of Paya music. Instruments used in funerary rituals included maracas, flutes from reeds or animal-bone, and a drum made from a hollowed-out tree trunk and covered with frogskin. The Paya have played a small metal stringed musical bow held in the mouth, similar to the Miskitu *lungku* of Nicaragua. Contact with mestizo society is evidenced by the use of guitar and accordion beginning in the 1920s; migration into Paya territory towards the end of the century has accelerated the process of mestizo acculturation.

The small Sumu population, estimated at less than 400, is located along the Río Patuca in the department of Olancho (for discussion of related Sumu groups, see [Nicaragua](#)). The *bra-tara* flutes are used in the *sikro* funerary ceremony. These are 1 metre long with four holes located towards the distal end to produce a low tone. Another flute, the *liban*, is a three-holed globular flute made from a crab's claw and bees' wax. The Sumu in Honduras also share with the neighbouring Miskitu several instruments that are used primarily to attract game for hunting. Orange-tree leaves, placed between the lips, are used to imitate various animal sounds while hunting and for recreational use. A friction drum, translated as *llamador del tigre* (caller of the jaguar), consists of a large hollow gourd across which goatskin is stretched. Pulling a string made from horse-hair through a small hole in the skin produces a loud sound of low register that is used to flush out wildlife during a hunt.

There are approximately 50,000 Miskitu in Honduras located along the littoral and major tributaries of rivers in the eastern region known as Mosquitia; most Miskitu live inside Nicaragua.

2. African-Hondurans.

There have been three migrations of peoples of African descent to what is now Honduras. The first occurred during the early colonial period, when a small number of Africans were taken into the central part of the country. Although this group probably introduced both the marimba and the *caramba* (musical bow), it later mixed so thoroughly with the dominant mestizo population that it no longer exists as a distinct group. At the end of the 20th century, there were no identifiably African musical stylistic retentions in mestizo music.

The most enduring African presence comes from the second migration, that of the Garifuna, who number 100,000. These are descendants of the black Caribs, a group of mixed Africans and Carib Indians, who were forcibly relocated from St Vincent in 1797 to the Honduran island of Roatán. Garifuna are found along the northern littoral from Puerto Cortés near the Guatemalan border to as far east as Plaplaya, near the mouth of the River Paulaya in the northeastern part of the country. Despite the Garifuna's historical connection with Honduras and the fact that the bulk of the population still resides there, almost all significant research on their music has been conducted with Garifuna in other Central American countries, such as Belize and Nicaragua.

The Garifuna in Honduras were the first to organize a performing Garifuna folk troupe in the mid-1960s, *El Ballet Garifuna*. The local and international success of the troupe's stylized stage presentations of music and dance has been a key factor in the validation of Garifuna culture at the national level. In addition, *punta*, a song form once part of Garifuna funerary ritual, developed into a new popular music style in the mid-1980s. Although *punta* is usually sung in Garifuna and includes at least part of the *garavón* drum ensemble, as it became more widely popular it also integrated a host of non-Garifuna Afro-Caribbean musical influences. In a scenario similar to that of the Creole *Palo de mayo* in Nicaragua, *punta* became popular with Honduran urban mestizo young people in the late 1980s. By 1990, the 11-piece *punta* group Banda Blanca enjoyed tremendous national and then international success, achieving the highest level of exposure to date of any Honduran music worldwide.

The most recent migration came earlier in the 20th century, when a small population of West Indians, primarily Jamaicans, migrated to the northern port cities; there is no published research on the music of this community.

3. Mestizos.

The essential foundation for musical expression among the majority mestizo population has come from Spanish musical culture, dating from European contact, together with the later introduction of other European musical influences. The earliest detailed descriptions of music were provided by 19th-century travellers. These writings documented a strong affinity for string instruments throughout the country, typical of an Iberian-based musical culture, as well as the acceptance and transformation of imported European dances. Two examples of the latter are the fandango [Fandango](#) danced to solo guitar without the use of castanets, which had been accepted as a national form by the 1850s, and *La lanza*, a shortening

of *La cuadrilla de lanceros*, which was popular among the semi-urban middle classes at the beginning of the 1880s and has since become part of the rural campesino (peasant) folkdance repertory.

A major instrument of mestizo folk music is the [Marimba](#). The large chromatic marimba was first imported from Guatemala and southern Mexico around the beginning of the 20th century. As in other Central American nations, *marimba doble* ensembles enjoyed substantial popularity in the country's major urban areas during the first half of that century. The large marimba, which follows the Mexican marimba's standard piano keyboard arrangement (not the off-centred Guatemalan one), is played by four musicians. The bass part is doubled with a double bass. A trap drum set and a second, smaller marimba doubling the parts of the three musicians with the highest registers on a *marimba doble* are also commonly added. This basic instrumentation has often been expanded to include saxophones, trumpets and/or guitars. The advent of affordable record players and other sound-amplification equipment in the mid-20th century severely contracted the popularity of *marimba doble* ensembles. In the capital city of Tegucigalpa, marimba ensembles (without horns or guitar) are reduced to playing in hotels catering for tourists; in the nation's second largest city, San Pedro Sula, the marimba has disappeared entirely. Nevertheless, smaller diatonic and chromatic marimbas played by one or two musicians are still common in parts of the highlands, especially in the Comayagua region and the western edge of the country bordering Guatemala. These smaller, more folk-rooted ensembles can integrate a variety of percussion instruments and continue to provide recreational entertainment and dance accompaniment in small towns and rural areas. Frequently, an accordion or violin is included in the ensemble, usually doubling the melodic line; a guitar may also provide harmonic reinforcement. These marimba groups accommodate a wide range of repertory, occasionally even providing music for both Catholic and Protestant religious services.

The *caramba* or *zambumbia*, a monocord over 2 metres long, is the other major instrument used in mestizo music that is of African origin, though Manzanares (1967, p.126) maintains an American origin and Boilès (1966) considers this possibility to be valid. Contemporary instruments use a single metal string, but in earlier times a fibre from the *kankulunko* or *caramba* vine was used, hence the instrument's name. While striking the string with a small wooden stick, the player can elicit an impressive pitch range by producing overtones through the muting of an attached small hollow gourd. In addition, the instrument rests upon a *cucurbitácea*, another larger gourd, or open resonator box that amplifies the sound and can be manipulated either by one of the player's feet or by an assistant. The *caramba* is related to the *quinjongo* (a musical bow), which has disappeared in Nicaragua and is nearly extinct in Costa Rica. The presence of the Honduran *caramba* is slowly declining, but it is still used in the southern Department of Valle and accompanies several folkdances in the western region.

The bulk of other folkdance forms and their corresponding musical accompaniments carry the titles of European salon dances that took root throughout the mestizo population during the colonial and early

independence period. These dances are found especially in more remote rural areas and often bear only a token similarity to their ostensible European origins. The most popular include *cuadrilla*, *danza*, *contradanza*, *mazurca*, *pereke*, *polka*, *vals*, *varsoviana* and *zapateado*. *Xique* (also spelt *xike* or *sique*) remains the most popular and widely dispersed folkdance. In *xique*, the dance may come to an abrupt halt when a dancer interrupts with the cry of 'Bomba!'. The same dancer then proclaims a set of two to four *coplas*, termed *bombas*, octosyllabic quatrains with an *ACBC'* rhyme scheme. Traditional *bombas* with a humorous couching of romantic themes can be used, or the content can be improvised to refer directly to other participants.

Major tonality, 3/4 or 6/8 metre and a sectional structure with corresponding changes in metre or tempo are general characteristics of mestizo folkdances. The accompaniment usually centres around a six-string Spanish guitar in combination with other string instruments, such as the four-string *guitarilla*, eight-string *mandolina*, three-string *tiple* and the six-string *requinto* (tuned a 4th above the guitar). All but the *guitarilla* often have a melodic function, as does the violin, which is most commonly played held at the chest rather than tucked under the chin. The harmonica, and both button and piano accordions, have also found wide acceptance among the campesino population and are used in a variety of contexts.

Prominent among song forms is the *corrido*. As in other parts of Latin America, the Honduran *corrido* is descended from the Spanish *romance*. *Corrido* lyrics are structured within the *copla* format and commonly praise the attributes of a local town or recount the life of major historical figures. The *corrido* '*El torito pinto*', found throughout Central America, preserves lyrics from the Spanish peninsula; an instrumental version accompanies the dance of the same name. Song forms with religious content that are prevalent in rural areas include *canciones navideñas* and villancicos (songs for the Christmas season), *alabados* (praise-songs to the Virgin Mary), motets and litanies (Manzanares, 1965, p.200).

Honduras

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Honegger, Arthur

(*b* Le Havre, 10 March 1892; *d* Paris, 27 Nov 1955). Swiss-French composer. A member of Les Six, his serious-minded musical aesthetic was entirely different from that of others in the group. He developed unusual musical and dramatic forms in large-scale works for voices and orchestra, and was one of the 20th century's most dedicated contrapuntists, with a clear indebtedness to Bach. His language is essentially tonal but characterized by a highly individual use of dissonance. Despite his admiration for Debussy and Ravel, his music is often rugged and uncompromising.

[1. Life.](#)

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[Honegger, Arthur](#)

1. Life.

Honegger's parents were both Swiss. His father left Switzerland in the 1870s to join the colony of Swiss at the French port of Le Havre; he returned to marry Julie Ulrich in May 1891. The couple resided in Le Havre with their family until 1913, when they retired to Zürich. The eldest of four children, Honegger studied the violin and harmony (with R.-C. Martin) as a child in Le Havre. He then spent two years at the Zürich Conservatory, where his teachers included Friedrich Hegar (composition), Willem de Boer (violin) and Lothar Kempter (theory); his discovery of the music of Wagner, Strauss and Reger had a profound effect on his emergent musical language. In 1911 he enrolled at the Paris Conservatoire: the need to commute there twice-weekly by train was no impediment for Honegger, a railway enthusiast. (The other two great passions in his life were sport, particularly rugby, and fast cars, especially his beloved Bugatti.) When his family returned to Switzerland in 1913, he settled in Montmartre, residing there until his death. During his seven years as a student at the Paris Conservatoire, he studied with Capet (violin), Gédalge (counterpoint and fugue), Widor (composition and orchestration), d'Indy (conducting), Emmanuel (history) and others. Fellow students included Tailleferre, Auric, Ibert (with whom he collaborated on two large-scale works in the 1930s) and Milhaud, who became a close friend. His music was first heard publicly in Paris in July 1916.

After a liaison with the soprano Claire Croiza that produced a son, Honegger married the pianist Andrée 'Vaura' Vaurabourg on 10 May 1926. (Honegger had been a co-founder of the Centre Musical et Dramatique Indépendant and had met Vaurabourg through the centre's concerts at the Salle Oedenkoven.) Because Honegger required complete solitude to compose, the couple resided separately for most of their married life. They lived together briefly only after Vaurabourg was seriously injured in a car accident (1935–6) and in the last years of Honegger's life when he was too ill to live alone. Vaurabourg was a superb pianist and became one of the

most highly regarded teachers of harmony, counterpoint and fugue in Paris, numbering Boulez among her pupils. Honegger respected her musical judgment above all others and she usually accompanied him on his frequent and extensive tours throughout Europe and the Americas, playing the piano parts in his chamber works, accompanying his songs and performing his solo piano music.

Although Honegger was a member of 'Les nouveaux jeunes' and, subsequently of 'Les Six', he shared with the other members a stimulating companionship rather than a group aesthetic, the existence of which he always denied. While he undoubtedly benefited from the immense publicity accorded to 'Les Six', his own distinctive musical language attracted widespread acclaim even before his music for René Morax's *Le roi David* (1921) catapulted him to international prominence. The series of large-scale dramatic works and major symphonic scores he composed during the following 30 years established him as one of the most significant composers of his generation. Nearly all his music was recorded during his lifetime, some under his own direction. He also made pioneering and extensive contributions to the development of music for film (43 scores) and radio (eight programmes).

During World War II Honegger taught at the Ecole Normale de Musique and wrote idiosyncratic music criticism for *Comoedia*. The 1940s saw an intensification of his ties with Switzerland; he increased his visits to the country and wrote more works for Swiss festivals and performers, among them Paul Sacher and his orchestras in Basle and Zürich. After suffering a coronary thrombosis in America (August 1947), his poor health severely limited his musical activities. His depressed state is clearly reflected in the trenchant tone of his two books, *Incantation aux fossiles* (Lausanne, 1948) and *Je suis compositeur* (Paris, 1951; Eng. trans., 1966), and his address 'The Musician in Modern Society', delivered to the 1952 UNESCO Conference. His many honours include election to the Institut de France (1938), foreign membership in the Académie des Beaux-Arts, the presidency of the Confédération Internationale des SACEM and an honorary doctorate from the University of Zürich (1948).

[Honegger, Arthur](#)

2. Works.

For Honegger, compositional inspiration was often stimulated by extra-musical sources, though his music is less often programmatic. His student works sometimes display a striking indebtedness to Debussy and Ravel, but he soon found a more individual language. His first successful orchestral work, the symphonic poem *Le chant de Nigamon* (1917), based on a grisly episode in *Le souriquet* by Gustave Aimardin which the Iroquois Chief Nigamon sings as he is burned alive by the enemy, reveals his natural sense for dramatic music. Also predating *Le roi David* is a surprisingly large corpus of chamber music which includes two violin sonatas (1918 and 1919) a Viola Sonata (1920) and a Cello Sonata (1920). In places, his incidental music for *Le dit des jeux du monde* (1918) includes complex contrapuntal writing which suggests parallels with Schoenberg's musical language in the works immediately preceding World War I, notably *Pierrot lunaire*. His two orchestral works *Pastorale d'été* (1920) and *Horace*

victorieux (1921) are strikingly contrasted: the former is tender, relaxed and lyrical, while the latter is massive, complex and powerful.

Le roi David (1921, rev. 1923), in its original version as a 27-movement incidental score for Morax's *drame biblique*, was composed in two months, between February and April 1921. The première of this staged version (11 June 1921) was followed by 11 further performances, and the favourable response from audience and critics encouraged Morax and Honegger to produce a concert version for larger forces; apart from rescoring, the music remained unchanged. With a narration provided by Morax to link the items, this 'psaume symphonique' was widely performed: in Paris, for instance, it was mounted on consecutive nights for three months. The work secured Honegger's international reputation, and he was soon dubbed 'Le roi Arthur'. A series of tonal and thematic correspondences unite the work, whose dramatic impact is ensured by the tightly controlled relationship between the dramatic and musical emotive peaks. Honegger later provided incidental music for *Judith*, another of Morax's biblical dramas: this score too was reworked, producing both an *opéra sérieux* (1925) and an *action musicale* for the concert hall (1927). As in *Le roi David*, the musical language is fundamentally tonal and strongly characterized by qualities of unity and coherence. There is a stylistic eclecticism in both works, with allusions ranging from Gregorian chant and Protestant hymns to jazz, but Honegger's frequent use of complex polyphony, and his consistent attention to architectural proportion and structure are constant reminders both of the unusually long time he spent on technical study and his aversion to compositional experimentation.

While one of Honegger's declared aspirations had been to write 'nothing but operas', he felt that the lyric theatre was in decline and even liable to disappear. As a child he composed *Philippa* (1903), *Sigismond* (around 1904) and *La Esmeralda* (1907); he did not complete *La mort de Sainte Alméenne* (1918), and the lack of psychological conflict, development and resolution in the characterization of the operatic reworking of *Judith* mitigated against its establishment in the repertory. His only other serious opera was *Antigone* (1924–7). His setting of Cocteau's highly condensed translation is innovative for its eschewal of recitative and its 'incorrect' accentuation of words (he consistently reversed the traditional convention of French prosody that treats the *consonne d'attaque* as an anacrusis). The musical language and form of the work are intensely severe and it was not well received. His collaboration with Paul Valéry on the melodrama *Amphion* (1929) was accorded only ephemeral acclaim. Though much more restricted harmonically than *Antigone*, it displays in its melodic writing the same qualities of distinction. More negative is the fact that influences are detectable to an extent that seems to negate much of his achievement since *Le roi David*: Stravinsky, in particular, often looms large. However, the operetta that followed, *Les aventures du roi Pausole* (1929–30), was phenomenally successful, with a first production at the Bouffes-Parisiens which ran to over 500 performances. The score is a delightful blend of all the best from the operetta styles of Chabrier, Gounod, Lecocq, Messager and Offenbach, and took both the public and critics by surprise with its absolute suitability. They could not initially appreciate that the usually earnest Honegger could exhibit such obviously genuine talent in the genre. The memorable quality of the melodic lines is particularly noteworthy, as is

the work's real charm; so, too, is Honegger's abandonment of the declamatory innovations introduced in *Antigone*. His other work as an operetta composer included a collaboration with Ibert on *L'aiglon* (1936–7).

After the titles of the first two *mouvements symphoniques* (*Pacific* 231, 1923; *Rugby*, 1928) were misinterpreted by the public as specifying programmes, rather than sources of musical inspiration, Honegger eschewed titles for his First Symphony (1929–30) and the *Mouvement symphonique* no.3 (1932–3). He poured out his frustration in lectures and articles, and through his collaboration with René Bizet on the socially challenging oratorio *Cris du monde* (1930–31). The initial success of the dramatic oratorio *Jeanne d'Arc au bûcher* (1935) was consolidated during World War II when Claudel and Honegger added a prologue (1944) that subtly anticipated the Liberation. The work displays a remarkable coherence on all levels. Claudel's essentially poetic rather than dramatic conception resulted in a creation full of the sense and power of progressive evolution. Honegger's score contains a web of recurring motifs which reinforce the dramatic and organic nature of the music. The blend of spoken and sung roles with orchestral support is successfully handled, and the orchestration is masterly and individual. Saxophones replace french horns, and the appearance of the ondes martenot adds an extra dimension of sonority to the string section; the work is also unusual for Honegger in employing a large array of percussion. He collaborated with Claudel again on *La danse des morts* (1938) in which a combination of narrator, recitative-like writing for semi-chorus, traditional four-part choral music, rhythmically-notated choric speaking and a sharply defined orchestral fabric result in some of his most disciplined and uniformly finest music. *Nicholas de Flue* (1938–9), a more traditional Swiss *jeu populaire*, prompted the conception of a *jeu de la Passion* for the small village of Selzach on which Honegger worked intensively until the end of 1944. When the librettist Cäsar von Arx committed suicide, however, Honegger shelved the nearly completed sketches, only returning to them in 1952 to fulfil a commission from Paul Sacher for the spiritually reflective *Une cantate de Noël*.

Honegger's output during the 1940s was dominated by four symphonies (nos.2–5). These are characterized by the same drama of humanistic conflict that is to be found in his earlier choral frescoes. The Second, 'Symphonie pour cordes' (1940–41), is a portrayal of the abject misery, hidden violence and all-pervading depression that characterized Paris and its citizens during the Occupation. The elation generated by the chorale melody which soars out over the tumult of the closing pages of the finale engenders the same quintessential spirit of hope and faith raised so often by Bach through the use of the same device.

The symphonies which followed constitute a continuing quest to reinterpret traditional forms in a truly individual way. The *Symphonie liturgique* (1946) has an explicit programme:

In this work I wanted to symbolize the reaction of modern man against the tide of barbarity, stupidity, suffering, mechanization and bureaucracy which have been with us for several years. I have musically represented the inner conflict

between a surrender to blind forces and the instinct of happiness, the love of peace and feelings of a divine refuge ... a drama which takes place ... between three characters who are real or symbolic: misfortune, happiness and man. These are eternal themes which I have tried to renew (see Maillard and Nahoum, 75).

The first movement, 'Dies irae', expresses 'the day of wrath, the explosion of strength and of hate which destroys everything and leaves nothing but debris and ruin'. The particularly taut and thrusting qualities of its thematic and rhythmic material, representing 'the indescribable turmoil of humanity', are multiplied by the inexorable rigour of its development. In the second movement, 'De profundis clamavi', Honegger set himself the challenge of 'develop[ing] a melodic line by rejecting methods and formulas' and abandoning 'all guidelines and harmonic progressions which are useful to those who have nothing to say'. He later wrote: 'I took up the question where the Classicists have left off And how hard it is too, to put a prayer without hope into human mouths'. The theme which constitutes the entire substance of the movement and which plays such a vital role in the recapitulation – Honegger identified it with the opening verse of Psalm cxxx, 'De profundis clamavi ad te Domine' – in fact exists in embryonic form in the introduction. The finale, 'Dona nobis pacem', represents a grim descent into slavery and abasement, but the work ends with a radiant – albeit utopian – vision of human existence lived in a spirit of brotherhood and love.

The Symphony no.4 'Deliciae basiliensis' (1946) stands out in the context of Honegger's mature output for its unclouded optimism. A beautifully crafted work, it expresses the joy of emerging from the horrors of war, and reflects Honegger's pleasure in visiting friends in Switzerland for whom music still had importance. The relaxed lyricism of the first movement is well balanced by the joyful extroversion of the finale, and these frame a slow movement which is refined and serious. The Fifth and final Symphony, 'Di tre re' (1950), is inevitably coloured by Honegger's illness and depression during the last eight years of his life. The intensity and profundity of the dark emotions expressed in the *Symphonie liturgique* are here renewed, but with a still grimmer conclusion; whereas the *Symphonie liturgique* ended with an idealized utopian vision, the Fifth Symphony closes, as *Antigone* had done some 20 years earlier, with a gesture of emptiness after so much tragedy. In the finale, a chorale-inspired melody no longer engenders a spirit of divine faith, as in the Second Symphony, and fails to triumph at the end: the battle is lost and the work ends in a wilderness expressing hopelessness and confusion.

Among Honegger's other concert works, the *Concerto da camera* (1948), composed for the unusual combination of flute, english horn and string orchestra, is a more profound sequel to the predominantly optimistic and lyrical Cello Concerto (1929) and the light-hearted and jazz-inspired Concertino for piano and orchestra (1924). Despite the incapacity he suffered as a result of illness in 1947, he still managed to compose, and the abundance of contrapuntal devices in the *Concerto da camera* provides perhaps the strongest testament to Bach's influence on his output. The profusion of thematic material in the work has parallels with the Fourth

Symphony, but the controlled jauntiness of the concerto's finale looks forward to the tightly-reined second movement of the Fifth Symphony. The slow movement is a prayer, but unlike the comparable movement in the *Symphonie liturgique*, its mood is not one of desperation but one of thanksgiving tinged with the restrained gratitude of one who has not long since survived a possibly fatal illness.

His last major work was *Une cantate de Noël* (1953), based on sketches from the unfinished *Passion*. The piece lacks, especially in the large-scale choruses such as the concluding 'Laudate Dominum', the technical challenges found in earlier works. But as a direct result of this apparent simplicity, the amount of orchestral doubling of the vocal lines is almost negligible, and the degree of translucency achieved through the chamber-like scoring is unusual for Honegger.

Apart from his ballet and incidental scores (from which a number of individual movements and suites were extracted), Honegger's *mélodies* are the most unaccountably neglected genre of his output. Some of his songs from the 1940s recapture the carefree spirit of the period when he was associated with 'Les Six'. They are marked by the same sophisticated poise and unpretentious expressivity which had coloured his Apollinaire and Cocteau settings from more than 20 years earlier. Other late songs reflect Honegger's darker side. Among these *Le delphinium* from the *Trois poèmes de Claudel* (1939–40) is perhaps his finest *mélodie*, each of its aspects seemingly perfect in conception and balance. The *Trois psaumes* (1940–41) conclude with a jubilant hymn of praise strongly reminiscent of *Le roi David*, but at the heart of the set is the second of the songs, setting Théodore de Bèze's French translation of Psalm cxi, 'Deliver me, O Lord, from the evil man, preserve me from the violent man'. Through its noble melodic line and strong harmonic support, it parallels the emotional and expressive world of the Second and Third Symphonies, producing an effect of tremendous dignity. The chamber music is also notable, particularly the two string quartets. At Honegger's cremation, his achievement was summarized by Jean Cocteau: 'Arthur, you managed to obtain the respect of a disrespectful era. You linked to the skill of an architect of the Middle Ages the simplicity of a humble craftsman of cathedrals.'

Honegger, Arthur

WORKS

published unless otherwise stated

works listed according to the chronology established in Spratt (1986)

MSS in *CH-Bps*

Principal publisher: Salabert

operas and operettas

Philippa (op, Honegger), 1903, not orchd, unpubd

Sigismond (op), c1904, lost

La Esmeralda (op, after V. Hugo: *Notre-Dame de Paris*), 1907; unfinished, unpubd

La mort de sainte Alméenne (op, M. Jacob), 1918, unpubd; only Interlude orchd, 1920

Judith (op, R. Morax), 1925, Monte Carlo, Opéra, 13 Feb 1926 [rev. of incid music]

Antigone (op, J. Cocteau, after Sophocles), 1924–7, Brussels, Monnaie, 28 Dec 1927

Les aventures du roi Pausole (operetta, A. Willemetz, after P. Louÿs), 1929–30, Paris, Bouffes-Parisiens, 12 Dec 1930

La belle de Moudon (operetta, Morax), 1931, Mézières, Jorat, 30 May 1931; unpubd

L'aiglon (acts 2–4 for op, H. Cain, after E. Rostand), 1936–7 [acts 1 and 5 by Ibert], Monte Carlo, Opéra, 10 March 1937

Les petites cardinal (operetta, Willemetz and P. Brach, after L. Halévy), 1937, Paris, Bouffes-Parisiens, 13 Feb 1938, collab. Ibert

ballets

Le dit des jeux du monde (P. Méral), 1918, Paris, Vieux-Colombier, 2 Dec 1918

Vérité? Mensonge? (A. Hellé), 1920, Paris, Salon d'Automne, 25 Nov 1920; unpubd; movt arr. as Prélude et blues, 4 hp, 1925; further movt reworked in film score *Napoléon*, 1926–7

La noce massacrée (Marche funèbre) for Les mariés de la tour Eiffel (J. Cocteau), collab. Les Six, Paris, Champs-Élysées, 18 June 1921

Horace victorieux (G.-P. Fauconnet, after T. Livius), 1920–21, concert perf., Lausanne, 31 Oct 1921, stage perf., Essen, Stadttheater, 11 Jan 1928

Danse de la chèvre for La mauvaise pensée (S. Derek), 1921, Paris, Nouveau, 2 Dec 1921

Skating Rink (R. Canudo), 1921–2, Paris, Champs-Élysées, 20 Jan 1922

Fantasio (G. Wague), 1922; unperf., unpubd

Sous-marine (C. Ari), 1924–5, Paris, OC, 27 June 1925; unpubd

Roses de (en) métal (E. de Gramont), 1928, Paris, Salle Oedenkoven, 3 June 1928; lost apart from one movt, Blues, transcr. chbr orch

Les noces d'amour et de psyché (I. Rubinstein), 1928 [orch of J.S. Bach], Paris, Opéra, 22 Nov 1928; extracts: orch suite, orch of Prelude and Fugue in C, bwv545

Amphion (P. Valéry), 1929, Paris, Opéra, 23 June 1931; extracts: Prelude, fugue, postlude, orch, 1948

Sémiramis (Valéry), 1933–4, Paris, Opéra, 11 May 1934; unpubd

Icare (S. Lifar), 1935, Paris, Opéra, 9 July 1935; unpubd

Un oiseau blanc s'est envolé (S. Guitry), 1937, Paris, Champs-Élysées, 24 May 1937; unpubd; score reworked for film *Mermoz*, 1943

Le cantique des cantiques (G. Boissy and Lifar), 1936–7, Paris, Opéra, 2 Feb 1938

La naissance des couleurs (E. Klausz and Morax), 1940, orchd 1948, Paris, Opéra, 22 June 1949; unpubd

Le mangeur de rêves (H.R. Lenormand), 1941, Paris, Salle Pleyel, 21 June 1941; lost

L'appel de la montagne (R.F. le Bret), 1943, orchd, 1945, Paris, Opéra, 9 July 1945; unpubd; orch suite *Schwyzer Fäschttag* (Jour de fête suisse), 1943, orchd 1945

Chota Roustaveli (N. Evreinoff and S. Lifar, after C. Roustaveli), 1945, collab. A. Tcherepnin, T. Harsányi, Paris, Opéra, 14 May 1946; unpubd

Sortilèges (L. Bederkhan), 1946, Paris, Comédie des Champs-Élysées, sum. 1946; lost

De la musique (R. Wild), 1950; unperf., lost

film scores

† – complete orch score extant

†La roue (A. Gance), 1922; †Napoléon (Gance), 1926–7, also orch suite; Rapt (D. Kirsanov, after C.F. Ramuz), 1934, collab. A. Hoérée, unpubd; †L'idée (B. Bartosch, after F. Masereel), 1934, unpubd; †Les misérables (R. Bernard, after V. Hugo), 1933–4, also orch suite; Cessez le feu (J. de Baroncelli, after J. Kessel), 1934; Le roi de la Camargue (Baroncelli, after J. Aicard), 1934, collab. Roland-Manuel, unpubd; Le démon de l'Himalaya (A. Marton and G.O. Dyhrenfurth), 1934–5, unpubd; †Crime et châtiment (P. Chenal, after F. Dostoyevsky), 1935, unpubd; †L'équipage (Celle que j'aime) (A. Litvak, after J. Kessel), 1935, collab. M. Thiriet; †Les mutinés de l'Elseneur (Chenal, after J. London), 1936; †Mayerling (Litvak, after C. Anet), 1936, collab. Jaubert; Nitchewo (L'agonie du sous-marin) (Baroncelli), 1936, collab. Oberfeld, R. Ventura; †Mlle docteur (Salonique nid d'espions) (G.W. Pabst, after G. Neveux), 1936–7, unpubd; Marthe Richard au service de la France (Bernard, after B. Zimmer), 1937; Liberté (J. Kemm), 1937, collab. Hoérée, unpubd; †La citadelle du silence (M. L'Herbier), 1937, collab. Milhaud, unpubd; Regain (M. Pagnol, after J. Giono), 1937, also orch suite; Visages de la France (A. Vigneau, P. Nizan and A. Wurmser), 1937, unpubd; Miarka (La fille à l'ourse) (J. Choux, after J. Richepin), 1937, collab. Harsányi; Passeurs d'hommes (R. Jayet, after M. Lekeux), 1937, collab. Hoérée, unpubd; Les bâtisseurs (J. Epstein), 1937, collab. Hoérée, unpubd; Pygmalion (A. Asquith and L. Howard, after G.B. Shaw), 1938, collab. Axt, unpubd; †L'or dans la montagne (Faux monnayeurs) (M. Haufler, after Ramuz), 1938, collab. Hoérée, unpubd; Le déserteur (Je t'attendrai) (L. Moguy), 1939, collab. H. Verdun and others; Cavalcade d'amour (Bernard), 1939, collab. Milhaud and Désormière; Le journal tombe à 5 heures (G. Lacombe, after O.P. Gilbert), 1942; Huit hommes dans un château (R. Pottier), 1942, collab. Hoérée; †Les antiquités de l'Asie occidentale (H. Membrin), 1942, unpubd; Musiques pour France-actualités, 1942; La boxe en France (L. Gasnier-Raymond), 1942, collab. Jolivet; †Secrets (P. Blanchart, after Turgenev), 1942, unpubd; Callisto (La petite nymphe de Diane) (A. Marty), 1943, collab. Roland-Manuel, P. Noël; Le capitaine fracasse (Gance, after T. Gautier), 1943; Mermoz (L. Cuny), 1943 [reworking of incid music for Un oiseau blanc s'est envolé, 1937], also 2 orch suites; La nativité (Marty), 1943, unfinished, unpubd; Un seul amour (Blanchart, after H. de Balzac), 1943; Un ami viendra ce soir (Bernard), 1945; Les démons de l'aube (Y. Allégret), 1945–6, collab. Hoérée; Un revenant (Christian-Jaque), 1946; †Bourdelle (R. Lucot), 1950, unpubd; †La tour de Babel (G. Rony), 1951, collab. Harsányi, Hoérée, unpubd; †Paul Claudel (A. Gillet), 1951, unpubd

other dramatic

Incid music: La danse macabre (C. Larronde), 1919, lost; Saül (A. Gide), 1922, unpubd; Antigone (Sophocles, trans. J. Cocteau), 1922; Le roi David (R. Morax), 1921, concert version, 1922; La tempête (W. Shakespeare, trans. G. de Pourtalès), 1923, 1929, some movts lost, unpubd apart from Prelude, orch, and 2 chants d'Ariel, 1v, pf; Liluli (R. Rolland), 1923, unpubd; Judith (Morax), 1924–5, rev. as orat, 1927; L'impératrice aux rochers (Un miracle de Nôtre-Dame) (S.-G. de Bouhélier), 1925, also orch suite; Phaedre (G. d'Annunzio), 1926, orch suite pubd; Pour le cantique de Salomon (Bible), 1926; La petite sirène (Morax, after H.C. Andersen), 1926; 14 Juillet (Rolland), 1936; Liberté (various texts), 1937; La construction d'une cité (J.-R. Bloch), 1937, collab. Milhaud, J. Wiéner and Désormière [orch score lost; pf red. pubd]; La mandragore (Machiavelli), 1941,

unpubd; L'ombre de la ravine (J.M. Synge), 1941, unpubd; Les suppliantes (Aeschylus, trans. A. Bonnard), 1941, unpubd; 800 mètres (A. Obey), 1941, lost; La ligne d'horizon (S. Roux), 1941, unpubd; Le soulier de satin (P. Claudel), 1943; Sodome et Gomorrhe (J. Giraudoux), 1943, unpubd; Charles le Téméraire (Morax), 1944; Prométhée (Aeschylus, trans. Bonnard), 1946, unpubd; Hamlet (Shakespeare, trans. A. Gide), 1946; Oedipe (Sophocles, trans. Obey), 1947, unpubd; L'état de siège (A. Camus), 1948, lost; On ne badine pas avec l'amour (A. de Musset), 1951, lost; Oedipe roi (Sophocles, trans. T. Maulnier), 1952, unpubd
 Radio scores: Les douze coups de minuit (C. Larronde), 1933, unpubd; Christophe Colomb (W. Aguet), 1940; Pasiphaé (H. de Montherlant), 1943, unperf.; Battements du monde (Aguet), 1944; St François d'Assise (Aguet), 1948–9; Marche contre la mort (A. de Saint-Exupéry), 1949, unperf., lost; Tête d'or (Claudel), 1949–50; La rédemption de François Villon (J. Bruyr), 1951, unpubd

orchestral

Prélude pour Aglavaine et Sélysette, 1916–17 [after Maeterlinck]; Le chant de Nigamon, 1917 [after G. Aymard]; Vivace (Danse), before 1918, unpubd; Orchestration d'une mélodie de Musorgsky, 1920, lost; Pastorale d'été, 1920; Chant de joie, 1922–3; Pacific 231 (Mouvement symphonique no.1), 1923; Pf Concertino, 1924; Rugby (Mouvement symphonique no.2), 1928; Sym. no.1, 1929–30; Vc Conc., 1929; Mouvement symphonique no.3, 1932–3; Nocturne, 1936 [partly based on music from ballet Sémiramis]; Largo, str, 1936, unpubd; Allegretto, after 1937–8, unpubd

Grad us – en avant (Marche de défilé), 1940; Sym. no.2 'Symphonie pour cordes', str, tpt ad lib, 1940–41; Le grand barrage, 1942; Sérénade à Angélique, 1945; Symphonie liturgique (Sym. no.3), 1945–6; Sym. no.4 'Deliciae basiliensis', 1946; Concerto da camera, fl, eng hn, str, 1948; Sym. no.5 'Di tre re', 1950; Suite archaïque, 1950–51; Monopartita, 1951; Toccata sur un thème de Campra, 1951; Chevauchée, unpubd; Pathétique, unpubd; suites and interludes from ballet, film and incid scores

choral

Oratorio du Calvaire, 1907, lost; Cantique de Pâques (Honegger), solo vv, female chorus, 1918, orchd 1922; Le roi David (sym. psalm, Morax), solo vv, chorus, chbr orch, 1922 [concert version of incid music, 1921], rev. solo vv, chorus, orch, 1923; Chanson de Fagus, S, SATB, pf, 1923–4; Judith (orat, Morax), solo vv, chorus, orch, 1927 [from incid music 1924–5]; Cris du monde (orat, R. Bizet, after J. Keats: *Hymn to Solitude*), solo vv, children's chorus, mixed chorus, orch, 1930–31; Radio-panoramique, perf. 1935, unpubd; Jeanne d'Arc au bûcher (dramatic orat, P. Claudel), 1935, prol added 1944

Les milles et une nuits (cant., J.-C. Mardrus, after *The Thousand and One Nights*), S, T, 4 ondes martenot, orch, 1936–7, unpubd; La danse des morts (cant., Claudel), spkr, solo vv, chorus, orch, 1938; L'alarme, 1938, lost; Nicolas de Flue (dramatic legend, D. de Rougement), chorus, band/orch, 1938–9; Chant de libération (B. Zimmer), Bar, unison chorus, orch, 1942, lost; Passion de Selzach (C. von Arx), 1938–44, unfinished, unpubd; Une cantate de Noël (cant., popular and liturgical texts), Bar, children's chorus, mixed chorus, org, 1952–3 [after sketches for Passion de Selzach]

songs

for solo voice and piano unless otherwise stated

3 mélodies (J. Moréas, Hérold, Guillard), 1906–?8, lost; 2 mélodies, before 1914,

lost; 4 poèmes (A. Fontaines, J. Laforgue, F. Jammes, A. Tchobanian), 1914–16, no.4 orchd Hoérée, 1930; 6 poèmes (Apollinaire), 1915–17, nos.1, 3–6 orchd Hoérée; 3 poèmes (P. Fort), 1916, no.1 orchd; Nature morte (Vanderpyl), 1917; La nuit est si profonde, 1v, orch, ?before 1920, unpubd; Pâques à New York (B. Cendrars), Mez, str qt, 1920; 6 poésies (J. Cocteau), 1920–23, arr. Hoérée for 1v, str qt

Chanson de Ronsard, 1v, pf/(fl, str qt), 1924; 3 chansons de la petite Sirène (Morax), 1v, pf/(fl, str qt), 1926; Vocalise-Etude, 1929; Le grand étang (J. Tranchant), 1v, pf/orch, 1932, unpubd; 3 chansons (R. Kerdyk), 1935–7; Fièvre jaune (Nino), 1936; Tuet's weh?, cabaret song after W. Lesch, 1937, unpubd; Jeunesse (P. Vaillant-Couturier, 1v, pf/orch, 1937 [also used in film score Visages de France]; Armistice (Kerdyk), 1937, unpubd; Hommage au travail (M. Senart), 1938; O salutaris (liturgical), 1v, (pf/hp)/(org, pf/hp ad lib), 1939; Possèdes-tu, pauvre pêcheur?, 1939, unpubd

3 poèmes (P. Claudel), 1939–40; 3 psaumes (Pss xxxiv, cxi, cxxxviii), 1940–41; 4 chansons pour voix grave (A. Tchobanian, W. Aguet, P. Verlaine, P. de Ronsard), 1940, 1944–45, no.3 orchd [no.2 based on movt from radio score Christoph Columb]; Petits cours de morale (J. Giraudoux), 1941; Saluste du Bartas (P. Bédat de Montlaur), 1941; Céline (G.J. Aubry), 1943, lost; Panis angelicus (liturgical), 1943; O temps suspends ton vol (H. Martin), 1945, unpubd; Mimaamaquim (Ps cxxx), 1946, orchd; additional songs from film scores and incid music

chamber and solo instrumental

6 Sonatas, vn, pf, 1908, unpubd; Adagio, vn, pf, c1910, lost; Sonata, d, vn, pf, 1912, unpubd; Sonata, vc, pf, c1912-13, lost; Pf Trio, 1914, unpubd; Rhapsodie, 2 fl/vn, cl/va, pf, 1917; Str Qt no.1, 1916–17, based on versions of 1913–15; Sonata no.1, vn, pf, 1916–18; Musiques (Pièces) d'ameublement, fl, cl, tpt, str qt, pf, 1919, unpubd; Sonata no.2, vn, pf, 1919; Sonata, va, pf, 1920; Sonatina, 2 vn, 1920; Sonata, vc, pf, 1920; Hymne, 10 str, 1920; Cadenza for Milhaud: Cinéma-Fantaisie [based on Le boeuf sur le toit], vn, 1920; Danse de la chèvre, fl, 1921 [from ballet La mauvaise pensée]; Sonatina, cl, pf, 1921–2; 3 contreponts, fl + pic, ob + eng hn, vn, vc, 1922

Hommage du trombone exprimant la tristesse de l'auteur absent, trbn, pf, 1925, unpubd; Prélude et blues, 4 hp, 1925 [from ballet Vérité? Mensonge?]; Berceuses pour la Bobcisco, vn, fl/vn, tpt/va, vc, pf, 1929, unpubd; J'avais un fidèle amant, str qt/str, 1929, unpubd; Arioso, vn, pf, ? late 1920s, unpubd; Prélude, Léo Sir's 'sous-basse', pf, 1932, unpubd; Sonatina, vn, vc, 1932; Petite suite, 2 tr insts, pf, 1934; Str Qt no.2, 1934–6; Str Qt no.3, 1936–7; Sonata, vn, 1940; Andante, 4 ondes martenot, ?1943, unpubd; Morceau de concours, vn, pf, 1945; Paduana, vc, 1945, unpubd; Intrada, tpt, pf, 1947; Romance, fl, pf, 1952/3; Colloque, fl, cel, vn, va, unpubd; Introduction et danse, fl, hp/pf, vn, va, vc, unpubd

keyboard

for solo piano unless otherwise stated

3 pièces, 1909–10; Orgue dans l'église, c1910–11 [used in film score Marthe Richard]; Toccata et variations, 1916; Fugue et choral, org, 1917; 3 pièces (1919): Prélude, 1919, Hommage à Ravel, 1915, Danse, 1919; 7 pièces brèves, 1919–20; Sarabande, 1920 [for L'album des Six]; Très modéré, ?early 1920s, unpubd; Le cahier romand, 1921–3; Suites, 2 pf, 1922 [after chbr work 3 contreponts]; La neige sur Rome, 1925 [from incid music L'impératrice aux rochers]; Suite (Partita), 2 pf, 1925 [one movt reworked from L'impératrice aux rochers]; Hommage à Albert Roussel, 1928

Suite, 1930 [from operetta *Les aventures du roi Pausole*]; Prélude, arioso et fughette sur le nom de BACH, 1932, arr. str by Hoérée; Berceuse, 1935, unpubd; Scenic Railway, 1937; Partita, 2 pf, 1940 [based on music from ballet *Sémiramis* and incid music *L'impératrice aux rochers*]; Petits airs sur une basse célèbre, 1941; Esquisses nos.1–2, 1942–3; 3 pièces, 1943 [from film score *Le capitaine fracasse*]; 3 pièces [from film score *Un ami viendra ce soir*], 1945, no.1 pubd: *Souvenir de Chopin*, Jacques au piano, Prélude à la mort; transcrs. of orch works

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Honegger, Marc

(b Paris, 17 May 1926). French musicologist. He studied musicology with Masson at the Sorbonne (1947–50), where he took an arts degree; he also studied the piano with Santiago Riera (1942–9), composition with Georges Migot (from 1946) and orchestral conducting with Ion Constantinesco and later Eugène Bigot at the Ecole Supérieure de Musique (1947–8). In 1970 he took the doctorat ès lettres with two dissertations, on the origins of Reformation music in France, and on accidentals in Renaissance music. After working as an assistant at the Paris University Institute of Musicology (1954–8) he became director of studies at the University of Strasbourg, where he invigorated and developed the teaching of musicology and in 1972 became titular professor; he continued working there until his retirement in 1991.

Honegger's research has been concerned mainly with 16th-century music; he has edited secular and sacred songs and psalms by Sermisy, Certon, Didier Lupi Second, Goudimel, L'Estocart and Claude Le Jeune. He has also prompted a better understanding and wider dissemination of Migot's works. The excellent four-volume *Dictionnaire de la musique*, of which he was editor-in-chief, contains contributions from numerous specialists on French, European and American musicology. His rigorous scholarship is complemented by his involvement in practical music: he has been *maître de chapelle* of the Eglise du Foyer de l'Ame (1947–52) and the church of the St Esprit (1952–4), director of the choir Chanteurs Traditionnels de Paris (1952–9) and founder of the Strasbourg University choirs Journées de Chant Choral (1961). He was in addition secretary-general (1973–7) and president (1977–80) of the Société Française de Musicologie. He has also contributed extensively to concert life and to radio and recordings.

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CHRISTIANE SPIETH-WEISSENBACHER

Höngen, Elisabeth

(b Gevelsberg, Westphalia, 7 Dec 1906). German mezzo-soprano. She studied in Berlin with Ludwig Horth and made her début at Wuppertal in 1933, singing Lady Macbeth during her first season; after engagements at Düsseldorf and Dresden, in 1943 she became a member of the Vienna Staatsoper. She appeared at Salzburg (1948–50) as Orpheus, Britten’s Lucretia and Clairon (*Capriccio*) and in 1959 as Bebett in the première of Erbse’s *Julietta*. She sang at Covent Garden in 1947 with the Vienna company as Dorabella, Herodias and Marcellina, returning in 1960 as Clytemnestra. In 1951 she sang Fricka and Waltraute at Bayreuth, in 1952 she appeared at the Metropolitan Opera, making her début as Herodias. Her repertory also included Eboli, Amneris, Carmen, Venus, Baba the Turk, the Nurse and Barak’s Wife, and Adriano (*Rienzi*). She retired in 1971. Her expressive voice was always used most musically, and her dramatic gifts were remarkable. Her recordings include the Nurse in Böhm’s first version of *Die Frau ohne Schatten* and Waltraute in Furtwängler’s *Ring* from La Scala. (GV; R. Celletti and L. Riemens; L. Riemens)

HAROLD ROSENTHAL/R

Hong Kong.

Territory on the south-east coast of China. It was a British crown colony from 1842 to 1997, when it reverted to Chinese control. The present special Administrative Region comprises Hong Kong Island, Kowloon peninsula and the New Territories on the mainland, and adjacent islands.

1. Art music.

In the 19th century Hong Kong was a sparsely populated trading outpost, and the Western and Chinese populations were largely segregated. Cantonese Opera had been presented in the countryside from as far back as 1786 (Tanaka, 672). Performances coincided with seasonal and ghost festivals, purification and initiation rites, and deities' birthdays. Narrative singing and ritual music reflected tastes in neighbouring Guangdong province. For Westerners, a City Hall opera house (1869) fostered amateur music-making. In 1912 music was written for the opening of Hong Kong University, and in 1916 the Tsang Fook firm, which is still operating, built its first pianos. The 1920s saw Gilbert and Sullivan performances, visits by Italian opera troupes and occasional recitals by artists such as Segovia for predominantly Western audiences. Band concerts at Hong Kong University proved popular in the 1930s. The first radio station was established in 1928, and live broadcasts of Western classical music began the following year. From 1937 Chinese music too was played.

During World War II the Japanese army melted down organ pipes for military use, and many musical enthusiasts found themselves in prison, where they conceived plans for a postwar symphony orchestra of Western and Chinese members. This materialized in the summer of 1947 as the Sino-British Orchestra, conducted by a medical doctor, Solomon Bard. Amateur and initially lacking key players, it blossomed in the 1950s and 60s under Arrigo Foá and Lim Kek-Tjiang. Renowned artists began to appear as soloists in 1953, and four years later it was renamed the Hong Kong PO. The opening of a new City Hall in 1962 at last provided an adequate venue for concerts and opera (concerts had previously been given in schools and the Loke Yew Hall of Hong Kong University), and its design was copied for three halls in the New Territories. Control of most concert venues and programming devolved to the Urban Council and (from 1986) Regional Council, representing an unusual amount of government administration, given Hong Kong's capitalist ethic. The opening in 1989 of a new Cultural Centre in Kowloon provided yet another concert hall and a fully equipped opera house.

In the 1960s Chiuchow (Chaozhou) and Hoklo opera flourished, while the regional Cantonese opera, which began to move into concert halls, experienced declining audiences. After the fall of the Gang of Four (1977), Chinese musicians started visiting to relearn operas preserved in Hong Kong but suppressed on the mainland during the Cultural Revolution. Their Western-influenced conservatory style created controversy in Hong Kong, which had kept to a subtler, improvisatory performing tradition. Instrumental music, an offshoot of opera, now became increasingly popular; *zheng*, *pipa*, *erhu* and *dizi* were the favourite solo instruments.

An economic boom beginning in the 1970s vitalized cultural life. In 1973 the first annual International Arts Festival was held; the Hong Kong PO

turned professional in 1974 and the Hong Kong Chinese Orchestra three years later, both under the wing of the Urban Council.

The Hong Kong Children's Choir (later Yip's Children's Choir), founded in 1969 by Yip Wai-hong, has repeatedly toured overseas. Adult choirs include the Oratorio Society (1956), the Cecilian Singers (1963) and the Hong Kong Philharmonic Chorus (1984). From the late 1970s onwards the Hong Kong PO, under Mommer, Maxim Shostakovich, Schermerhorn and Atherton, gradually gained international recognition. The Hong Kong Chinese Orchestra, directed by Ng Tai-kong, Kuan Nai-chung, Henry Shek and Yan Hui chang has commissioned much new repertory.

Composition dates from the 1940s, with works by Harry Ore, a Rimsky-Korsakov pupil. Lin Sheng-shih was a co-founder, in 1971, of the Asian Composers' League. The Hong Kong Composers' Guild was established in 1983, the Hong Kong ISCM chapter in 1984. In 1975 Doming Lam gained the first Radio Television Hong Kong (RTHK) commission for a new work; he remained a strong creative presence for two decades. Works by younger composers, including Law Wing-fai, Richard Tsang Yip-fat, Chan Wing-wah and Lam Bun-ching, have increasingly been played overseas, at the UNESCO Rostrum in Paris and elsewhere. In the absence of a conservatory, musical instruction after World War II relied on small private institutes, church organizations and individual teachers. The degree programme of the Chinese University of Hong Kong began in 1965, followed by Hong Kong Baptist University (1973) and Hong Kong University (1982). These institutions offer a wide range of undergraduate and graduate studies, both Western and Asian. A full-scale conservatory opened in 1984 as part of the Hong Kong Academy for Performing Arts. The local self-awareness of the late 1980s and 90s was reflected in a revival of Cantonese opera and narrative genres, such as *nanyin*.

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2. Popular music.

Popular music audiences in Hong Kong from the 1950s and 70s were divided along the lines of class, language ability and age. Composers who emigrated from China in 1949 continued the popular music tradition of pre-revolution Shanghai and produced *shidaiqu* ('contemporary songs', with

lyrics in Mandarin), catering to the masses not only in Hong Kong but also in Taiwan. However, Hong Kong's urban youths enjoyed the same exposure to Anglo-American popular music as their Western counterparts from the late 1950s. The Beatles performed in Hong Kong in 1964. During the 1960s and 70s local bands performed British and American rock music and composed songs in English.

By the 1970s local television stations broadcast original songs with Cantonese lyrics (title songs of prime-time programmes), which boosted the careers of composer Joseph Koo and lyricist James Wong. Hong Kong's indigenous popular music industry became a major commercial enterprise by the early 1980s with Cantopop (Cantonese popular music).

The term Cantopop was coined by *Billboard* writer Hans Ebert, who originally used the term Cantorock in 1974. One of the first bands that became successful was Lotus, with lead singer and songwriter Sam Hui (Xu Guanjie). Hui's output gradually became more 'pop' than 'rock', prompting Ebert to revise his terminology. Hui remained one of the few Cantopop stars who wrote and performed his own compositions. Another prominent band was the Wynners, whose lead singers Alan Tam (Tan Yonglin) and Kenny Bee (Zhong Zhentao) established long, successful solo careers into the 1990s.

Cantopop derives primarily from Japanese and American popular music of the 1970s, and much of its music was borrowed (cover versions of Japanese and American tunes with Cantonese lyrics). As consumer products, Cantopop records are promoted on radio and television. Major international record companies (Polygram, EMI, BMG, Philips, WEA) produced Cantopop, constantly discovering new talent and marketing singers as teenage idols. Stars performed in sports stadiums with seating capacities of 10,000 and extended their performing activities into acting on television and in films, further enhancing their popularity.

By the 1980s Cantopop became a stylized, formulaic genre, characterized by verses and refrains, synthesizer arrangements and soft-rock rhythms. Occasionally, traditional instruments such as the *erhu*, *zheng* or *pipa* would be featured in interludes to give some Chinese flavour. Lyrics are almost exclusively amorous. During the Beijing student movement of 1989, Cantopop stars participated in fund-raising efforts and performed and recorded an all-star *All for Freedom* in the style of *We are the World*. Another Cantopop trend in the early 1990s explored the emotions and tensions of emigration and political change of 1997. In 1993–4 Cantonese rap performed by the duo Soft Hard was immensely popular.

During the early 1990s Cantopop established strongholds in Taiwan and the People's Republic of China, dominating musical tastes. Secondary products such as music videos and karaoke versions of Cantopop generated even more income for artists, their managers and record companies.

See also [Cantopop, China, §IV, 6\(ii\)](#) and Taiwan, §V.

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ANA RYKER, HARRISON RYKER (1), JOANNA C. LEE (2)

Hongroise

(Fr.).

See [Verbunkos](#).

Honky tonk music.

A style of popular music first played by country-music bands in Texas during the 1930s and 40s. It was loud and had a heavy beat, the bands using electric instruments. The music was associated with uprooted rural people, and the lyrics dealt chiefly with the social problems of their newly adopted urban life: job insecurity, marital stress and family dissolution. Among the earliest honky-tonk performers were Al Dexter, whose *Honky Tonk Blues* (1936) is the first known country song to have used the term, Rex Griffin, Ted Daffan, and Ernest Tubb, who did much to make honky tonk the predominant country-music style for a time after World War II. Since then, although such musicians as Hank Williams, Ray Price, George Jones, Moe Bandy and George Strait have preserved the honky-tonk style, it is no longer as popular. A recording of 40 representative honky-tonk songs was issued by Time-Life Records in 1983 (*Honky-tonkin'*, TL CW-12; with liner notes by B.C. Malone).

See also [Country music](#).

Honnys, William.

See [Hunnis, William](#).

Honolulu.

Capital of [Hawaii](#).

Honorio [Onori], Romualdo

(*fl* 1638–49). Italian composer and monk. He may have worked at Faenza, for he signed the dedication of his *Concerti* of 1638 from there. This publication, of sacred music like all his others, contains 24 pieces, some of which are psalms: it is interesting that the latter are in four or five parts, affording more variety in the setting of long, fixed texts, whereas the motets are scored for the more intimate duet and trio textures as well. His other collections, of masses, psalms and litanies, display larger concertato textures, and the one of 1645 includes violin parts in an up-to-date manner.

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all except anthologies published in Venice

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Messa, salmi, et litanie, 4vv, op.2 (1640)

Il primo libro di [3] messe, 5–6vv, bc, op.4 (1642)

Il secondo libro di messe, 5, 7–8vv, vns, bc, op.5 (1645)

Letanie de Beata Virgine, 4–6, 8vv, in concerto, con un motetto, 8vv pieno, op.7 (1649)

3 motets, 1642⁴, 1646⁴

1 motet, S, S, bc (org), *S-Uu*

JEROME ROCHE

Honterus [Honter], Johannes

(*b* Braşov, 1498; *d* Braşov, 23 Feb 1549). Romanian printer. He was educated at the Dominican school at Braşov and at the University of Vienna (1515–25), and after working as a teacher, Protestant preacher and professor in Regensburg, Kraków, Wittenberg and Basle (1529–33) and establishing friendships with the greatest European humanists of his time (including Erasmus), he settled in Braşov. Having brought a printing press from Switzerland (1533), he printed scientific, religious and art books. Some of his textbooks were used at the Braşov Gymnasium (Schola Coronensis, founded 1544), the first humanist school of south-east Europe. In 1548 he printed a selection for teaching music to young people, *Odae cum harmoniis e diversis poetis in usum ludi literarij Coronensis decerptae* (ed. G. Nussbächer and A. Philippi, Bucharest, 1983). The 21 four-part polyphonic songs to texts by classical Latin and medieval writers is the oldest publication of secular music in Transylvania; the music was by

Braşov composers (Lucillus, Ostermaier etc.). Honterus's printing press became known throughout eastern Europe; in the 17th century Braşov was considered the main centre of Saxon printing (Valentin Wagner, Martin Wolfgang and Michael Hermann continued the traditions of Honterus's press to 1689) and of Romanian printing (Gheorghe Coressi, his successor, continued and perfected his printing technique).

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VIOREL COSMA

Hood, Basil

(*b* nr Croydon, Surrey, 5 April 1864; *d* London, 7 Aug 1917). English librettist. He studied at Wellington College and the Royal Military College at Sandhurst and was an army officer until his retirement in 1898. He provided librettos for more than a dozen comic operas and musical comedies performed in London, particularly at the Prince of Wales Theatre. With his first important musical partner, Walter Slaughter, he wrote musical comedies including *Gentleman Joe*, *the Hansom Cabby* (1895), *The French Maid* and *Dandy Dan the Lifeguardsman* (both 1897). Hood was introduced to Sullivan by the composer Wilfred Bendall, with whom he had collaborated on *The Gypsies* (1890). For the Savoy Theatre, Hood and Sullivan produced *The Rose of Persia, or The Story-Teller and the Slave* (1899) and *The Emerald Isle, or The Caves of Carig-Cleena* (1901, music completed by Edward German). After Sullivan's death in 1900 Hood began a successful partnership with German, providing librettos for *Merrie England* (1902) and *A Princess of Kensington* (1903), both produced at the Savoy.

Hood was second only to Gilbert as a collaborator of Sullivan's. Like most comic-opera librettists, he was widely perceived as an imitator of Gilbert; yet he had a talent for picturesque verse and colourful dialogue, and many of his pieces met with popular success.

FREDRIC WOODBRIDGE WILSON

Hood, George

(*b* Topsfield, MA, 10 Feb 1808; *d* Minneapolis, 24 Sept 1882). American writer on music and composer. He studied in singing-schools in Topsfield and with Lowell Mason in Boston, and in 1848 was ordained at Lawrenceville, New Jersey. He worked as a pastor at Bath, New York (1849–50) and Southport, New York (1851–3), and as a ‘teacher’ or ‘agent’ in Chester, Pennsylvania, and at Princeton, New Jersey; at the time of his death he was superintendent of Shakopee Mission, Minnesota. Hood’s fame rests on his *History of Music in New England* (1846/*R*), which has been quoted extensively by every believer in American musical progress from John Weeks Moore (*Complete Encyclopedia of Music*, 1852) to Ralph T. Daniel (*The Anthem in New England before 1800*, 1966). Its continuing value lies chiefly in the long extracts that he gathered from pronouncements on regular singing in early New England. He included only one musical example, ‘York’, in John Tufts’s letter notation. ‘We know that our music was mean’, said Hood in his preface; but it was his desire to ‘gather it carefully up, and set it with the future that the contrast may appear the more bright and beautiful’. Hood was also a composer of congregational hymn tunes.

WRITINGS

Can All Learn to Sing? (Boston, c1840)

A History of Music in New England with Biographical Sketches of Reformers and Psalmists (Boston, 1846/*R*)

Musical Manual Designed as a Text-Book for Classes or Private Pupils in Vocal or Instrumental Music (Philadelphia, 1864)

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G. Hood: Biography of Daniel Read, in *The American Singing Book*, ed. S.P. Cheney (Boston, 1879)

R. Stevenson: ‘American Musical Scholarship: Parker to Thayer’, *19CM*, i (1977–8), 191–210

ROBERT STEVENSON

Hood, Ki Mantle

(*b* Springfield, IL, 24 June 1918). American ethnomusicologist and composer. After studying composition privately with Ernst Toch (1945–50), he completed the AB in music (1951) and the MA in composition (1952) at UCLA. He took the doctorate on a Fulbright fellowship at the University of Amsterdam with Jaap Kunst with a dissertation on the Javanese modal system (1954). During the same year he became an instructor at UCLA, where he initiated the first formal programme in ethnomusicology. Following fieldwork in Indonesia on a Ford Fellowship (1956–8), he returned to UCLA and was appointed assistant professor (1956), associate professor (1959) and full professor (1962); he also founded the Institute of Ethnomusicology in 1961. He has been visiting professor at universities in the USA and abroad, including the University of Ghana (1963–4), the University of Beijing (1983), Queen’s University, Belfast (1985), and the Schola Tinggi Seni Indonesia (1998). Although he retired from UCLA as professor emeritus in 1974, he continued to teach as distinguished senior

professor of music at the universities of Maryland (1980–96) and West Virginia (1996–). He was president of the Society for Ethnomusicology (1965–7) and was made an honorary life member of the European Seminar in Ethnomusicology in 1985.

Hood was the first scholar to offer training in the performance of non-Western music (in Javanese and Balinese gamelan), a practice now common at most large Western universities. His emphasis on performance participation or 'bi-musicality' as an essential aspect of research is a major contribution to the field; his breadth of approach is outlined in the writings *Music the Unknown* (1963), 'Ethnomusicology' (*HDM*) and *The Ethnomusicologist* (1971), which are germane to the understanding of his work. His findings on Javanese and Balinese music, which resulted in landmark studies on tuning and modal systems, improvisation and polyphonic stratification, have served as a foundation for studies in other musical cultures of Southeast Asia. He also made many important recordings of gamelan music and contributed to the development of the Seeger melograph in the 1960s and the 1980s. Inspired by the complexity of Southeast Asian musics, his latest writings on the 'quantum theory' of music challenge traditional theories of sound as a continual process. Hood's hypothesis is that there is a smallest time scale unit of sound (as the quanta are fixed elemental units of radiating energy), setting forward a research model that includes musicology in the processes of thinking of 20th-century physics. Many of his compositions have been published and recorded, including *Implosion* (1982, for percussion quartet) and *Udan Bostan* (1996, for gamelan). In honour of his achievements, the Indonesian government conferred on him the title 'Ki' in 1986 and elected him to the *Dharma kusuma* ('Society of National Heroes') in 1992.

WRITINGS

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- 'The Reliability of Oral Tradition', *JAMS*, xii (1959), 201–9
- 'The Challenge of "Bi-Musicality"', *EthM*, iv (1960), 55–9
- 'The Enduring Tradition: Music and Theater in Java and Bali', *Indonesia*, ed. R.T. McVey (New Haven, CT, 1963, 2/1967), 438–71
- with **F.LI. Harrison** and **C.V. Palisca**: *Musicology* (Englewood Cliffs, NJ, 1963) [incl. 'Music, the Unknown', 217–326]
- 'Aspects of Group Improvisation in the Javanese Gamelan', *Musics of Asia: Manila 1966*, 16–23 [summary in *EthM*, xi (1967), 107–13]
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- 'Stratification polyphonique dans les musiques d'Asie du Sud-Est', *Cahiers de musiques traditionnelles*, vi (1993), 3–10
- 'Angkep-angkepan', *Ndroje balendro: musiques, terrains et disciplines*, ed. V. Dehoux and others (Paris, 1995), 321–36
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- J. Maceda:** 'Bipolarity, Ki Mantle Hood's Trilogy, Four Counts and the Fifth Interval', *AsM*, xxi/2 (1990), 135–46
- G. Giuriati:** 'La voie du gamelan: entretien avec Ki Mantle Hood', *Cahiers de musiques traditionnelles*, viii (1995), 193–214 [incl. list of writings, 214]

GIOVANNI GIURIATI

Hoof, Jef Van

(*b* Antwerp, 8 May 1886; *d* Antwerp, 24 April 1959). Belgian composer. He studied composition at the Antwerp Conservatory with Mortelmans and Gilson. He competed twice for the Prix de Rome (1909; 1911, second prize). In 1916 he succeeded his father as organist at the church of St Michiel in Antwerp. As a composer he was influenced by Peter Benoit, later achieving outstanding technical virtuosity, particularly in his works for brass, for example the *Sinfonietta*. He became well known for his espousal of Flemish nationalism, seen in his song *Groeninge*, an evocation of the Battle of the Golden Spurs (1302). After World War I he was imprisoned for eight months, suspected of sympathy with the Germans; these suspicions later led to ostracization. In 1933 he founded the Flemish National Song Festival and from 1936 taught harmony at the Royal Flemish Conservatory, becoming its director during World War II (1942–4). He wrote some programmatic orchestral works, for example the overture *Willem de Zwijger*. The six symphonies of his late years epitomize his essentially romantic style, in which tragic, heroic and ironic elements alternate with an exuberant, festive mood.

WORKS

(selective list)

Stage: *Tycho-Brahé* (op, H. Baccaert), 1911; *Meivuur* (landelijk zangspel, P. De Mont), 1916, Antwerp, Koninklijke Vlaamse Opera, 12 Jan 1924; *Vertraagde film* (incid music, 2, H. Teirlinck), 1922, NIR (Radio Antwerp), 26 Feb 1937; *Jonker Lichthart* (comical-dramatical op, 1, E. Denhaene), 1928, Antwerp, Koninklijke Vlaamse Opera, 11 Nov 1961

Inst: *Perseus*, ov., 1908; *Landelijke stemming*, 1910; *Willem de Zwijger*, ov., 1910; *Sym. Suite no.1*, 1918; *Nietigheden*, str qt, 1922; *Sinfonietta*, brass ens, 1932; *Sym. no.1*, 1938; *Sym. no.2*, 1941; *Sym. no.3*, 1944–5; *Sym. no.4*, 1951; *Sym. Suite no.2*, 1952; *Sym. no.5*, 1956; *Sym. no.6*, 1958 [inc.]; works for pf, carillon, org, chbr ens

Vocal: *Groeninge* (song, G. Gezelle), SATB, ww and brass band, 11 July 1909; *Missa 'De Deo'*, SATB, brass ens, 1937; *Missa 'De Beata'*, SATB, orch, 1948; *TeD*,

SATB, brass ens, 1949; patriotic and other secular songs, choral works

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P. Verheyden: *Jef Van Hoof: een bundel studies en schetsen* (Antwerp, 1950)
K. De Schrijver: 'Jef Van Hoof', *Levende componisten uit Vlaanderen, 1865–1900* (Leuven, 1954), 84–8
P. De Raedt and L. Leytens: *Jef Van Hoof* (Brussels, 1974)
L. Leytens: *Beknopte kroniek van Jef Van Hoof* (Antwerp, 1986)

CORNEEL MERTENS/YVES KNOCKAERT

Hoofdwerk

(Dut.).

See [Hauptwerk](#).

Hooghuys.

Belgian family of organ builders. The firm was founded in Geraardsbergen (Grammont) in 1867 by Francis Bernard Hooghuys (*b* Bruges, 15 Sept 1830; *d* Geraardsbergen, 30 Nov 1888) and his brother Simon Gerard Hooghuys (*b* Bruges, 21 March 1822; *d* Bruges, 1885). They built a number of organs in Belgian churches and also began to build barrel organs for use in all kinds of public places. The son of Francis, Louis François Hooghuys (*b* Bruges, 14 May 1856; *d* Geraardsbergen, 16 Nov 1924) expanded this aspect of the business, and from 1880 the firm concentrated exclusively on the production of street, dance and fairground organs. Large numbers were produced, and in 1895 they switched to the production of organs with Louis's own system of rapid-repetition pneumatic action operated by punched-cardboard music-books. Louis's sons Edouard Joseph, Charles François Edmond and Edgard George continued in the mechanical organ business well into the 1950s, although they ceased building new ones in the 1930s.

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E.V. Cockayne: *The Fairground Organ* (London, 1970/R)
S. Godfroid: 'De familie Hooghuys te Geraardsbergen: Draaiorgelbouw in Vlaanderen', *Oosterlaamse Zanten*, lviii/1 (1983)
S. Godfroid: *Muziekinstrumentenbouw te Geraardsbergen van de 15de eeuw tot heden* (Geraardsbergen, 1986)
J. Burg: 'Die Arbeiten von Louis Benoit Hooghuys in Deutschland und ihr Bestand', *Ars organi*, v (1993), 241–78

ARTHUR W.J.G. ORD-HUME

Hook, James

(b Norwich, ? 3 June 1746; d Boulogne, 1827). English composer. He was born in the parish of St John, Maddermarket, the son of James Hook, razor-grinder and cutler. He was born with a club foot; early surgical operations improved the condition and, according to Parke, 'he could walk in a limping manner tolerably well'. Hook showed remarkable musical talent at an early age, being able to play the harpsichord at the age of four and performing concertos in public at six. For a time he was taught by Thomas Garland, the Cathedral organist, and before he was eight he had composed songs and his first opera. This was considered by connoisseurs as an 'extraordinary instance of infantine genius' (Mann, 75), but the music is lost. Hook's father died in 1758 and his mother carried on the cutlery business. From 13 November 1756 fairly regular advertisements appeared in the *Norwich Mercury* for concerts at which Hook performed concertos, many of which were benefit concerts. Hook employed his talents in various ways at this time, including teaching, composing, transcribing music and tuning keyboard instruments.

At some time between June 1763 and February 1764 Hook moved to London. His first position was that of organist at White Conduit House, Pentonville, one of the many tea gardens that abounded in 18th-century London. He began to make a name for himself as an organist, teacher and composer of light, attractive music, particularly songs. In 1765 his catch, *I wish you all good night* (GB-Cu*), was awarded the Catch Club's gold medal; and on 9 September 1765 some of his songs (published as op.1) were performed in the New Theatre, Richmond, at a benefit concert for John Fawcett, with Hook performing a harpsichord concerto. The following year, on 12 July, Thomas Arne's *The Sacrifice of Iphigenia*, the overture of which was composed by Hook, was performed at the same theatre. On 29 May 1766 Hook married Elizabeth Jane Madden at St Pancras Old Church. His wife was both talented and artistic. She was a painter, provided the libretto for Hook's opera *The Double Disguise* (1784) and the verses for some Vauxhall songs, and produced the designs and floral decorations for the pillars in the orchestra at Vauxhall's Jubilee celebrations in 1786.

Hook's songs began to be regularly performed at the main London pleasure gardens and the first of his many song collections for the gardens at Marylebone and Vauxhall was published in 1767. In 1768 he was appointed organist and composer to Marylebone Gardens. In addition to his performances on the organ, and occasionally on the harpsichord, he was now invited to perform concertos between the main works in the theatres. On 28 August 1772, at Hook's Annual Festival at Marylebone Gardens, he performed a concerto on the pianoforte, the first occasion this instrument had been played at Marylebone, though earlier, on 12 April 1771, at a benefit concert for the soprano Frederica Weichsell at the Little Theatre in the Haymarket, Hook had used the pianoforte to accompany one of his new songs. 1769 saw the beginning of Hook's many short musical entertainments for the pleasure gardens and on 24 July 1771 his first comic opera, *Dido*, was performed as an afterpiece at the Little Theatre in the Haymarket, followed a year later, on 27 July 1772, by *Cupid's Revenge*. On 11 May 1772 the Society of Artists gave their first

exhibition in their new Exhibition Rooms, near the Exeter Exchange in the Strand; Hook set to music an ode specially written for the occasion.

In May 1767 he had applied unsuccessfully for the post of organist for the united parishes of St Matthew Friday Street and St Peter Westcheap, but before 6 September 1772 he had been appointed organist of St Johns Horselydown, Bermondsey. He was also in demand to open new organs, both in London and in nearby counties. Contemporary Norwich newspapers show him to have been still performing in concerts around Norwich, frequently playing many of his own compositions. He continued his keyboard teaching and it is said that his income from this source alone amounted to over £600 per annum. Hook remained at Marylebone Gardens until the end of the 1773 season and in 1774 was engaged in a similar capacity at Vauxhall Gardens, a position he retained until 1820...[Frames/F002710.html](#) Throughout this time he composed operas, the majority of which were produced at Drury Lane and Covent Garden Theatres. His son James (*b* 1772; *d* 5 Feb 1828) provided the librettos for *Jack of Newbury* (1795) and *Diamond Cut Diamond* (1797). On 20 March 1776 Hook's only oratorio, *The Ascension*, was performed at Covent Garden. His second son, Theodore Edward (*b* 22 Sept 1788; *d* 24 Aug 1841), wrote the words for many of Hook's songs and between 1805 and 1809 provided the librettos for eight of Hook's operas. He later became the ghost writer for Michael Kelly's *Reminiscences* (1826). On 18 October 1805 Hook's wife died, and a year later, on 4 November 1806, he married his second wife, Harriet Horncastle James (*d* 5 April 1873). It is not known why Hook left his position at Vauxhall after almost a half century of service there; his departure was sudden and surprising: 'so little was his abrupt retirement expected or understood, that the proprietor of the [gardens] kept his station in the band open for him, during one entire season' (Busby, 93). He died in Boulogne in 1827 and his music library was sold at Puttick & Simpson's on 30 January 1874.

Hook wrote over 2000 songs, the majority of which were composed for specific singers at the London pleasure gardens, notably Vauxhall. Their catchy melodies would have been immediately appealing to the Vauxhall crowds. Annual collections and single copies were published. The collections tend to contain the simpler songs, frequently strophic ballads; many of the songs contained on single copies are far more operatic in style, with coloratura passages, clearly written for more experienced singers. The autograph manuscripts contain many Vauxhall songs and show the meticulous care which Hook displayed in writing the name of the singer for whom the song was intended, the place of performance and the date of composition. From about 1808 the day and month are included and these give some indication of how quickly Hook composed. The autographs are also invaluable in providing the orchestral accompaniments; most of the printed editions have a keyboard reduction. The Vauxhall concerts concluded with a concerted item, often a short dramatic piece, in which all the soloists participated, sometimes with additional singers. It was for these finales, and for similar occasions at Marylebone Gardens, that many of Hook's musical entertainments and serenatas were written: the stage at Marylebone was large enough to allow for some dramatic interpretation. Although Hook was active in the theatre, contributing music to the dramatic works of contemporary composers in

addition to composing his own, this was not an area in which he was particularly successful. Despite much of the music being appealing, these works have not stood the test of time. His theatre and Vauxhall music became intermixed. The opera overtures became standard items in the Vauxhall concerts. Vauxhall songs and musical entertainments were sometimes performed between the main works in the theatres, and some of his popular Vauxhall songs were introduced into the dramatic works of contemporary authors.

Hook was conversant with the musical styles of his day and successfully exploited the *style galant*. His first overture of 1766, written in the Mannheim style, is indicative of the orchestral music that was to follow. Six years of Vauxhall programmes are known and these identify some instrumental music that is now lost; the works cannot be accurately dated since they may have been in the Vauxhall repertory for some years, but much of his printed music can be accurately dated from the Entry Book of Copies at Stationer's Hall, London. The concerto was an important form for Hook since it was part of his duties to perform an organ concerto each evening at the Vauxhall concert. Despite the number that were performed, relatively few were published. Chamber music, sonatas for keyboard instruments, with or without accompaniment, are included in Hook's vast output. Two-movement works give way to three-movement structures with the usual fast-slow-fast order of movements; first movements in embryonic sonata form emerge as fully-fledged sonata form movements before the end of the 18th century. Scotch snaps and Alberti bass figures are prominent. Much of his keyboard music was written for his pupils, which possibly accounts for the wide range of difficulty encountered. His *Guida di musica*, too, was probably an outcome of his teaching. With such an enormous output it is inevitable that Hook's works are of variable quality. Much of his music, however, particularly the keyboard works, is charming and can bear revival.

WORKS

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PAMELA McGAIRL

Hook, James

WORKS

(selective list)

autograph MSS, primarily of Vauxhall material, in GB-Cu, Lbl, Lcm, Lmt, Ob; other material in J-Tn, US-Wc; printed works published in London unless otherwise stated

stage

all first performed in London; published in vocal score shortly after first performance unless otherwise stated

LCG – Covent Garden

LDL – Drury Lane

LLH – Little Theatre, Haymarket

LMG – Marylebone Gardens

LSW – Sadler's Wells

LVG – Vauxhall Gardens

me – musical entertainment

op.

—	Love and Innocence (pastoral serenata, 2), LMG, 10 Aug 1769, ?unpubd
—	Dido (comic op, ? T. Bridges), LLH, 24 July 1771, ?unpubd
3	Trick Upon Trick (pantomime, 3), LSW, 17 July 1772 (1772), possibly based on entertainment of same name given at Yeates, Warner and Rosoman's Great Theatrical Booth, May Fair, 9–16 May 1743
8	Cupid's Revenge (pastoral farce, 2, F. Gentleman), LLH, 27 July 1772 (1772)
—	The Divorce (me, 2, D. Dubois), LMG, 28 July 1772 [first documented perf.], ?unpubd
—	Il dilettante (burletta), LMG, 28 Aug 1772, ?unpubd
—	Apollo and Daphne (serenata, J. Hughes), LMG, 27 Aug 1773, ?unpubd
—	The Dutchman (me, 2, T. Brydges [Bridges]), LLH, 21 Aug 1775, ?unpubd
20	The Lady of the Manor (comic op, 3, W. Kenrick, after C. Johnson: <i>The Country Lasses</i>), LCG, 23 Nov 1778, GB-Cu* [incl. revisions dated 1815–17], vs (1778); rev. LCG, 28 Jan 1788, addl songs (1788); rev. LDL, 23 April 1818
—	The Volunteers, or Taylors to Arms! (musical prelude, 1, G. Downing), LCG, 19 April 1780, ?unpubd
25	Too Civil by Half (farce, 2, J. Dent), LDL, 5 Nov 1782 (1783)
—	The Cryer [The Crier of Vauxhall] (interlude, 1, M.P. Andrews), LVG, 12 June 1783 (1783)
32	The Double Disguise (farce, 2, Mrs E.J. Hook), LDL, 8 March 1784, song Cu*, song Ob* (Harding Mus.c.16); (1784)
—	The Love Wrangle, 1783 (pastoral interlude, 1), LVG, 20 May 1784, LbI*; 4 songs in Hook: Favourite Songs (1784)
36	The Country Wake (interlude, 1, Andrews), LSW, 21 June 1784 (1784)
34	The Poll Booth (me, 1), LVG, 29 June 1784 (1784)
41	A Word to Wives, or The Cryer's Sequel (me, 1), LVG, 19 May 1785 (1785)
45	The Fair Peruvian [The Peruvian] (comic op, 3, after J.F. Marmontel: <i>L'amitié à l'épreuve</i>), LCG, 18 March 1786, glee Cu*; (1786)
46	The Triumph of Beauty (me, 1, Mrs Hook), LVG, 1 June 1786 (1786)
—	The Queen of the May (me, 1), LVG, 22 May 1787 (1787)
53	The Feast of Anacreon (serenata, 1), LVG, 24 May 1788 (1788)
—	The Effusions of Loyalty (me, 1, Andrews), LVG, 19 May 1789, ?unpubd
—	The Shepherds Festival (me, 1), LVG, 18 May 1790, ?unpubd
—	The Man Millener (me, 1, Andrews), LVG, 14 Aug 1790, ?unpubd
—	The Village Festival (me), LVG, 1791, ?unpubd
69	Look ere you Leap (serenata, 1, Vint), LVG, 2 June 1792 (1792)
—	The Soldier's Adieu (finale, 1), LVG, 25 May 1793, glee (1793)
—	The Ladies in Haste (comic finale), LVG, 10 Aug 1793, ?unpubd

—	Great Britain Triumphant (finale, 1, R. Houlton), LVG, 1794, London, Shepherd's Bush Library, 2 sections pubd as dialogues : Sweet girl adieu, For thee my fair I'll brave the field (1794)
80	Jack of Newbury (comic op, 3 with masque, J. Hook jr), LDL, 6 May 1795, Act 1 finale <i>Cu*</i> ; (1795)
89	Diamond Cut Diamond, or Venetian Revels (comic op, 2, J. Hook jr), LCG, 23 May 1797 (1797)
—	Maids and Bachelors (finale), LVG, 1797, <i>LbI*</i> , ?unpubd
94	The Wreath of Loyalty, or British Volunteer (serenata, 1, Houlton), LVG, 31 July 1799 (1799)
—	May (finale, P. Pindar), LVG, 1800, <i>LbI*</i> , ?unpubd
—	The Suitors (finale), LVG, 1800, <i>LbI*</i> , ?unpubd
96	Wilmore Castle (comic op, Houlton), LDL, 21 Oct 1800 (1800)
—	The Fane of Pleasure (finale), LVG, 6 Aug 1801, ?unpubd
—	Summer (finale), LVG, 1801, ?unpubd
—	Britannia's Invocation (finale), LVG, 1803, ?unpubd
108	The Soldier's Return, or What can Beauty Do? (comic op, 2, T.E. Hook), LDL, 23 April 1805, ov. <i>Cu*</i> , duet <i>Ob*</i> (Harding Mus.c.16); (1805)
112	The Invisible Girl (operatic farce, 1, T.E. Hook), LDL, 28 April 1806 (1806)
113	Catch him who Can (farce, 2, T.E. Hook), LLH, 12 June 1806, chorus, song and finale <i>Cu*</i> , song <i>Ob*</i> (Harding Mus.c.15); (1806)
114	Tekeli, or the Siege of Montgatz (melodrama, 3, T.E. Hook, after R.C.G. de Pixérécourt: <i>Tékéli, ou Le siège de Montgatz</i>), LDL, 24 Nov 1806, <i>Cu*</i> ; (1806); rev. (2), Lyceum, 10 Aug 1809
117	The Fortress (melodrama, 3, T.E. Hook, after Pixérécourt: <i>La forteresse du Danube</i>), LLH, 16 July 1807 (1807)
119	Music Mad (comic sketch, T.E. Hook), LLH, 27 Aug 1807 (1807)
122	The Siege of St Quintin, or Spanish Heroism (drama, 3, T.E. Hook, after Pixérécourt: <i>Les mines de Pologne</i>), LDL, 10 Nov 1808, <i>Cu*</i> , recit and air <i>Ob*</i> (Harding Mus.c.15); (1808)
129	Killing no Murder (farce, 2, T.E. Hook), LLH, 21 Aug [? 1 July] 1809, <i>Ob*</i> (Harding Mus.c.13); (1809)
130	Safe and Sound (comic op, T.E. Hook), Lyceum, 28 Aug 1809 (1809)
—	The Jovial Crew, Lyceum, 15 July 1813, ?unpubd
140	Sharp and Flat (operatic farce, D. Lawler), Lyceum, 4 Aug 1813 (1813) 2 unnamed operas: inc. (Lawler), 1813, <i>Ob*</i> (Harding Mus.c.14, 15); finale dated 5 Aug 1819, <i>Cu*</i>
	Music in: Marriage a-la-mode, or Conjugal Douceurs, 1767; The Double Falsehood, 1770; St Patrick's Day, or The Scheming Lieutenant, 1775; She Stoops to Conquer, 1775; The Snuff Box, or A Trip to Bath, 1775; The Sheep-Shearing, 1777; The Fairy Tale, 1777; A Fete, 1781; The Sultan, or A Peep into the Seraglio, 1782; An Harmonic Jubilee, 1786; Love and War, 1787; Le matin, midi, et le soir, 1788; Comus, 1791; Tippoo Saib, or British Valour in India, 1791; The Union, or St Andrew's Day, 1791; Harlequin and Faustus, or The Devil will Have his Own, 1793; The Irishman in London, 1794; Inkle and Yarico, 1797; The Anacreontic Society Revived, 1798; Belle's Stratagem, 1799; Daphne and Amintor, c1800; The Lyric Novelist, 1804

other large-scale vocal

† — published in Hook's Collection of New English Songs (1765) or annual song collections (1772–95)

— Ode to Venus, New Theatre, Richmond, 1765 (1765)†

- Thyrsis and Laura (pastorale dialogue), New Theatre, Richmond, 1765 (1765)†
- Ode on the Opening of the New Exhibition Rooms (E. Lloyd), 11 May 1772, unpubd
- 2 The Country Courtship (pastorale dialogue, 1), LSW, 1772 (1772)
- Ye tender pow'rs how shall I move (cant.), LMG, 1772 (1772)†
- With fiery steeds, his sword and rattling carr (cant.), LVG, 1773 (1773)†
- Amphitriton (cant.), LVG, 1773 (1773)†
- Damon and Delia (cant.), LVG, 1774 (1774)†
- While Corydon the lovely shepherd stray'd (cant.), LVG, 1774 (1774)†
- The Ascension (orat, 3), LCG, 20 March 1776, recit and air *GB-Cu**, copy with corrections in Hook's hand *US-Wc*
- The Soldier's Recantation (cant., Richard), LVG, 1776, words in *Morning Chronicle* (8 Aug 1776), music lost
- Diana (cant.), LCG, 29 June 1777 (1777)
- Jamie and Sue (dialogue), LVG, 1777 (1777)†
- Know your Own Mind (cant.), LVG, 1777 (1777), words in *Morning Chronicle* (23 Aug 1777), music lost
- The Debtor Reliev'd (sacred ode, W. Dodd), c1777, *GB-Cu**, 'for the Benefit of the Society for the Relief of Debtors'
- The Nightingale (cant.), LVG, 1778 (1778)†
- Fancy (cant.), LVG, 1779 (1779)†
- King George and Old England for Ever (song and chorus), LVG, 1779 (1779)
- Love's the tyrant of the heart (cant.), LVG, 1780 (1780)†
- With joy and mirth our valleys ring (cant.), LVG, 1780 (1780)†
- Maids despise a sighing swain (cant.), LVG, 1781 (1781)
- As Gay as the Spring (cant.), LVG, 1781, *Cu**
- Nymphs be Kind (cant.), LVG, 1782 (1782)
- 24 The Hermit (O. Goldsmith), 1v, 2 vn, hpd (1783)
- The Return of Peace (ode), LVG, 13 May 1783 (1783)
- Celia Let not Pride Undo You (cant.), LVG, 1784 (1784)†
- 38 William and Nancy, or the Perjured Swains (pastorale), 1v, hpd/pf (1785)
- 39 The Search after Happiness (pastorale, H. Moore) (1785)
- Ode to May, LVG, 1786 (1786)†
- Virgins while your beauty's blooming (cant.), LVG, 1787 (1787)†
- Ode to Friendship, LVG, 2 July 1787; possibly the same as The Power of Friendship, LVG, 1786, ?unpubd
- The Musical Courtship (comic dialogue), LVG, 29 July 1788 (1788), *Lmt**
- Ode on the Happy Recovery of His Majesty, LVG, 25 May 1789, lost
- The Lover's Quarrel (comic dialogue), LVG, 14 July 1792, ?unpubd
- O Love 'tis thy Power (dialogue), LVG, 1793 (1793)†
- British Loyalty, or King, Lords and Commons (chorus, Vint), LVG, 1794 (1794)
- The Soldier's Farewell (dialogue, W. Upton), LVG, 1795 (1795)†
- The Nightingale (cant., Rannie), LVG, 1796 (1796) [different from *The Nightingale*, 1778]
- The Shield of Providence, or National Exultation (ode, R. Houlton), LVG, 10 June 1800, ?unpubd
- Your charms my dear Molly long since have subdued me (dialogue), LVG, 1800, *Lbl**

other vocal

	Theatre at Richmond (1765)
18	Six English Canzonetts, 2–3vv (1777)
—	The Hours of Love, a Collection of [4] Sonnets, 1v, hpd, vn/fl/gui (1781, 2/1783)
—	The Aviary, a Collection of [6] Sonnets, 1v, hpd or hp, vn/fl (c1783)
29	The Seasons, a Collection of [4] Pastorals, 1v, 2 vn, va, hpd (1783)
31	The Minstrel, bk 1, 1v, 2 vn, hpd/pf (1783)
52	The Wreath ... [12] Arietts, 1v, hpd (1788)
60	[8] Petra[r]ch's Sonnets, 1v, kbd (1790)
69	The Anchoret, a favorite Collection of [12] Airs, 1v, pf (1791)
—	The Monthly Banquet of Apollo (1795)
86	A Christmas Box, i–iii, bagatelles, 2–3vv (1796–c1799)
91	The New Hours of Love, a Collection of [4] Canzonetts, 1v, hp/pf, vn/fl (c1799)
93	Six Vocal Duetts, 2vv, hp/pf (c1799)
97	A New Year's Gift ... [6] Canzonetts, 1–3vv (1801)
98	The Days of Delight ... [4] Canzonetts, 1–2vv, hp/pf (c1802)
100	L'année ... 12 Ariettes, 1v, hp/pf (1802)
102	Love and Loyalty, A Musical Olio, 1–3vv, 2 vn, kbd (1804)
—	Twelve Original Hibernian Melodies, 1v, pf (?1805)
115	Sunday Evening's Recreation consisting of Hymns and Sacred Songs, 1–2vv, pf (c1806)
116	Six Original Canzonets, 1v, hp/pf (c1807)

—	Elegy in Commemoration of Her Royal Highness the Princess Amelia (E. Batchelor), 1–2vv, pf (1810)
—	A Monody on the Death of the Right Honble. Spencer Perceval (J. Davies) v, pf (1813)

Numerous annual collections of songs for Marylebone and Vauxhall Gardens (1767–c1807). Other songs, cantatas, duets and glees pubd singly and in 18th-century anthologies.

orchestral

- 20 Ov. to The Lady of the Manor, pubd in parts (1778)
- Prince of Wales's March, military band, LVG, 11 August 1792, ?unpubd, arr. for hpd c1792
- Grand March for the South Lambeth Association, *GB-Lmt**, c1799
- Several ovs./syms., incl. fugal movements *Cu**, c1801–1812
- Adagio, *E*, orch, *Cu**

concertos

- [5] A Favourite Concerto [F] ... with 12 Variations to Lovely Nancy, hpd (1769)
- Six Concertos (C, *E*, *E*, *B*, *D*, *A*), hpd/pf, 2 vn, vc, no.1 pubd separately (? 1774); ? same as Six concertos, hpd/pf, 2 vn, vc, op.1 (Paris, n.d.)
- Two Favourite Concertos [F, G], org/hpd, insts (1777)
- 20 Three Grand Concertos [*B*, *C*, *D*], org/hpd/pf, orch (1783)
- Concerto, tpt, orch, 1st documented perf. lvg 12 August 1786, lost
- 55 Six Grand Concertos [C, A, *E*, *B*, *G*, *D*], org/hpd (1790)
- Concerto per il organo et cembalo, F, org, orch, 1797, *US-Wc**
- Rondo, D, pf, orch, after 1802, *GB-Cu**
- Concerto, *E*, cl, orch, 1812, *J-Tn**

chamber

- Six Solos, fl, vc/hpd (?1774)
- Six Sonatas, 2fl/2vn, vc/hpd (c1775)
- 24 Six Solos, vc, bc (c1783)
- 42 Twelve Duettinos, 2 fl/2 vn (c1785), ed. D.J. Rhodes (Barrhill-by-Givan, 1995)
- 58 Six Duetts, 2 vc (c1790)
- 83 Six Trios, 3 fl/3 vn/fl, vn, va (1797)
- 133 Three [6] trios, 2 fl, patent fl (c1810)
- Menuetto, E, fl, 2 hn, str, after 1812, *GB-Cu**
- Sonatina, G, fl, pf, 1814, *Cu**
- Trio, 3 insts, 27 July 1816, *Cu**

keyboard with accompaniments

for harpsichord or piano with violin or flute unless otherwise stated

- [13] A Second Sett of Twelve Sonatinos (?1776)
- 16 Six Sonatas (?1776)
- 17 Six Sonatas (?1777)

25	A Third Set of Twelve Divertimentos (c1783)
30	Six Grand Lessons (1783)
33	Twelve Divertimentos (1784)
35	A Third Set of Twelve Divertimentos (1784)
40	Six Conversation Pieces (1785)
54	Six Sonatas (c1789)
71	Three Sonatas, pf/hpd, fl, vc (c1793)
72	Three Sonatas (1793)
77	Six Sonatas (1795)
78	Three Grand Sonatas ... in which are introduced ... Irish Airs, pf, vn (1795)
84	Three Grand Sonatas (1797)
92	Six Sonatas (c1799)
99	Three Sonatas (1803)
101	Masquerade Sonata, pf/hp, vn/fl (c1803)
104	Sonata (c1804)
106	Three Sonatas, pf/hp, fl/vn (c1805)
109	Three Sonatas, pf/hp, fl/vn (?1805)
—	A Favorite Sonata, pf, vn/fl (1806), lost
126	Divertimento Polonese, pf/hp, fl/vn (c1809)
—	A ... Rural Divertissement, pf/hp, fl/vn (?1810)
—	Divertimento, pf, fl, vc (c1815)

other keyboard

—	Five Lessons and ... [the] Overture to the Pantomime of the Sacrifice of Iphigenia (1767)
[12]	Twelve Sonatinos, hpd/pf (?1776)
—	A Lesson, hpd/pf (c1785)
[44]	A Duetto, hpd/pf (c1785)
—	The Royal Chace, or Windsor Hunt, hpd/pf (c1792)
82	Three ... Duetts, pf/hpd (1797)
[83]	Two English, Two Irish, Two Scotch and two Welch Airs ... Duetts pf (c1797)
—	Three favorite Duetts, pf/hpd (1797), lost
[85]	Duett, pf (c1797)
—	The British Tar, a Favorite Medley Sonata, pf/hpd (c1797)
—	Six Familiar Sonatas, pf, in <i>Pianoforte Magazine</i> , iv/10 (1798)
107	Three Duetts, pf (1805)
118	Gough House Tunes, pf (c1807)
120	La Fête Champêtre ... 8

	Divertissements, hp/pf (c1807)
—	A Voluntary ... Composed and Dedicated to Charles Wesley, org/pf (?1810)
—	4 Waltzes, pf, after 1810, GB-Cu*
—	The Don Cossack's March & Rondo, pf (?1812)
146	Ten Voluntaries together with 50 Preludes & Interludes for Psalm & Hymn Tunes ... for the Royal Seraphine, org (c1815)
—	12 Waltzes, pf, 1819, Cu*
—	12 Quadrilles, pf, Cu*
—	Duet, pf, Cu*
Numerous sets of variations on popular airs, rondos, rural and military divertimentos etc., pubd without op. numbers	

Arrs.: Six Grand Choruses from Mr. Handel's Oratorios, 5 sets, org/hpd (c1778–90); The Celebrated Chorusses, from Handel's Oratorios ... arr. Dr. Callcott, Mr. Hook, and other Esteemed Authors, i–iv, org/pf (c1814–19); op ovs., kbd

pedagogical works

37	Guida di musica, Being a Complete Book of Instructions for Beginners on the Harpsichord or Piano Forte ... to which is added 24 Progressive Lessons (c1785)
75	Guida di musica, Second Part, Consisting of Several Hundred Examples of Fingering ... and Six Exercises ... to which is added, a Short ... Method of learning Thoro' bass ... (?1794)
—	The Preceptor for the Piano-Forte, Organ or harpsichord ... Favorite Airs ... a Collection of Progressive Lessons ... [and] Two Celebrated Lessons (?1795)
81	New Guida di musica, Being a Compleat Book of Instructions for Beginners on the Harpsichord or Piano Forte ... to which is added 24 Progressive Lessons (1796)

Hook, James

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Hooke, Robert

(*b* Freshwater, Isle of Wight, 18 July 1635; *d* London, 3 March 1702).

English physicist. He was educated at Westminster School and at Christ Church, Oxford, where he encountered leading natural philosophers associated with empirical learning, including Robert Boyle, whose assistant he became. In 1662 he became curator of experiments to the Royal Society, holding the post for 15 years. He was one of the six commissioners who supervised the rebuilding of London after the 1666 fire.

In his own day Hooke was most noted for his *Micrographia* (1665), concerned with his observations with the microscope; now he is most famous for having proclaimed a general law of elasticity. He is known in acoustics for having (unjustly) claimed to have proved that the vibrations of a simple spring are isochronous; for having shown the Royal Society in 1681 'a way of making *Musical and Other Sounds*, by the striking of the teeth of several Brass Wheels, proportionally cut as to their numbers, and turned very fast round; ... the equal or proportional stroaks of the Teeth ... made the musical notes, but the unequal stroaks ... more answer'd the sound of the Voice'; and for having written in his diary in 1675 that he 'would make all tunes [tones] by strokes of a hammer'.

See also [Physics of music](#), §1.

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The Life and Works of Robert Hooke, Early Science in Oxford, vi–viii, x, xiii, ed. R.T. Gunther (London, 1923–45)

The Diary of Robert Hooke, ed. H.W. Robinson and W. Adams (London, 1935/R)

CLIVE GREATED

Hooker, John Lee [Delta John; John Lee Booker; Jonny Lee]

(*b* Clarksdale, MS, 22 Aug 1917). American blues singer and guitarist. He worked in factories in Memphis and Cincinnati before moving to Detroit when he was in his 30s. His first recording, *Boogie Chillen'* (1948, Modern), was an outstanding success and prepared the way for pieces with faster rhythms, such as *Wobbling Baby* (1953 Chart). With a deep, rich voice, he made effective use of vibrato in slow blues, of which *Cold Chill all Over Me* (1952, Modern) is a good example; *Black Snake* (1959, Riv.), in which he uses suspended rhythm, hummed choruses, whispered lines and an extended, free-verse structure, is typical of his style. Hooker was also an

original composer of lyrics, and has sometimes reworked his themes in several very different versions (as for example with *Wednesday Evening Blues*, 1960, Riv.); often irregular and non-rhyming, his stanzas are held together by an insistent beat and hypnotic rhythm. Hooker has been prolifically recorded, though some of his later recordings are lacklustre. *Birmingham Blues* (1963, Vee Jay) is among his most impressive recordings, its fierce indignation unimpaired by the support of a full band. Better known than most African American blues singers (his mediocre *Boom Boom* was a hit in 1961), he has been a popular performer at blues concerts and festivals since 1960. In 1983 he received a National Heritage Fellowship from the National Endowment for the Arts.

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J. Woodard: 'John Lee Hooker: Continuing Saga of the Boogie King', *Down Beat*, lvii/2 (1990), 20–1

PAUL OLIVER

Hook harp.

A diatonic harp fitted with a row of j-shaped hooks set in the neck to permit the player to raise the pitch of each string by a semitone simply by turning its hook which, in turn, touch or 'stop' the string at a specified point thereby shortening its vibrating length. This device was apparently developed in Austria in the second half of the 17th century. By the early 18th century a further refinement had been introduced, a mechanism to enable the player to operate the hooks by means of a foot pedal. Some later 17th- and 18th-century harps are supplied with hooks only for the F and C strings. Harps with manually operated chromaticizing devices are in use today on small harps, normally with 21 to 38 strings, but the mechanism was changed from hooks to levers in the late 19th and early 20th centuries. For further information and illustration, see Harp, §V, 2(i), and fig.21.

SUE CAROLE DeVALE

Hook & Hastings.

American firm of organ builders. It was founded in 1827 by Elias Hook (*b* Salem, MA, 1805; *d* Boston, 15 June 1881) and George Greenleaf Hook (*b* Salem, MA, 1807; *d* Boston, 15 Sept 1880), both sons of William Hook, a cabinet maker, and former apprentices of [w.m. Goodrich](#). In 1831 the Hook brothers moved from Salem to Boston, and in 1833 built their first three-manual organ for the First Baptist Church of Providence, Rhode Island. In 1845 they built what was considered the first concert organ in Boston, for Tremont Temple, and by the middle of the 19th century the firm of E. & G.G. Hook was acknowledged as the leading builder in New England. Their

reputation during the following decades was solidly based on their outstanding reed and chorus voicing and the sound engineering of their actions. In 1855 Frank H. Hastings (*b* Weston, MA, 1836; *d* Kendal Green, MA, 23 Feb 1916) joined the Hook firm, soon becoming prominent in the design department. In 1871 he was made a full partner, and the name was changed to E. & G.G. Hook and Hastings. Hastings became president after the death of both founders, and in 1889 built a large new factory in Weston, Massachusetts. During the 1870s and 80s a series of 'stock' organs was introduced, and the success of these helped increase production to the point where by 1893 the firm, now known as Hook & Hastings, was producing more than one organ a week. As early as the 1860s the 'Barker lever' type of assisted action had been used in large organs, and by the turn of the century pneumatic and electro-pneumatic actions as well as tracker actions were being built. Competition from younger firms was keen, however, and a decline began even before the death of Hastings. He was succeeded by Arthur L. Coburn, the factory superintendent; Coburn died in 1931. As a result of the Depression, the firm went into liquidation in 1936. Hook & Hastings built many notable organs during the second half of the 19th century, including those for the Immaculate Conception Church and Holy Cross Cathedral, Boston (1863; 1875), Cincinnati Music Hall (1877) and St Francis Xavier Church, New York (1881).

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BARBARA OWEN

Hooper, Edmund

(*b* North Halberton, Devon, c1553; *d* London, 14 July 1621). English organist and composer. He may have been a chorister at Exeter Cathedral. By 1582 he was a member of the choir of Westminster Abbey where, by patent dated 3 December 1588, he became Master of the Choristers. Hooper appears to have been the first regularly appointed organist of the abbey; his patent, dated 19 May 1606, was renewed for life in 1616. On 1 March 1604 Hooper became a Gentleman of the Chapel Royal. There are several references to Hooper in the Chapel Royal Cheque Book and in the Lord Chamberlain's Accounts for the period. These include allowances for mourning livery for the funerals of Queen Elizabeth I (1603), Prince Henry

(1612) and Queen Anne (1618). By November 1615 Hooper had attained the prestigious position of joint Organist of the Chapel Royal with Orlando Gibbons. He held this position until his death. On 16 July 1621 Hooper was buried in the cloisters of Westminster Abbey; his widow, Margaret, was buried there on 7 March 1652. Hooper's eldest son, James, who died in December 1652, was a lay vicar of Westminster Abbey.

With the exception of a small quantity of keyboard music found in the Fitzwilliam Virginal Book (*GB-Cfm* 32.G.29) and in *US-NYp* Drexel 5120 and 5612, Hooper's surviving music consists entirely of settings of sacred or semi-sacred texts. Although not as prolific as many of his contemporaries he was one of the most respected composers of his generation. Almost every surviving pre-Restoration source of English liturgical music contains at least one composition by him. John Barnard selected three of Hooper's full anthems for inclusion in his *First Book of Selected Church Musick* (1641). Barnard's large and comprehensive manuscript collection (*GB-Lcm* 1045–51) contains a further six anthems in addition to a fragmentary text of one of Hooper's sets of Preces and two of his festal psalms. (The indexes to manuscripts *Lcm* 1049 and 1051 list four full anthems which are missing from the manuscript themselves, including *O praise the Lord* for 'trebles'.) Hooper was commissioned by Sir William Leighton to contribute to his publication *The Teares or Lamentacions of a Sorrowfull Soule* (1614). Other music by Hooper printed in the composer's lifetime included psalm-tune harmonizations in the psalters of Thomas East (1592) and Thomas Ravenscroft (1621).

Much of Hooper's music is marked by a strong sense of tonal direction, sometimes combined with bold experiments in chromaticism. His full anthem *Behold, it is Christ*, one of the most popular anthems of its period, is notable in this respect. The style of some of the full anthems attributed to Hooper in contemporary sources is so characteristic of the 16th century, however, that such pieces would appear to be early works, if indeed they are by Hooper at all. The authenticity of no fewer than four of the eight surviving full anthems has been questioned on grounds of style. Of the verse anthems three exist in secular versions (with the same texts) for voices and viols in addition to the more usual sacred versions for voices and organ. Hooper's liturgical music includes examples of all three types of service composition favoured by composers of this period ('short', 'verse' and 'great').

The former popularity of Hooper's music is in sharp contrast to its present neglect. Only a very limited amount of his music is available in modern editions; this is probably due both to the poor quality of so many of the metrical texts which he set and to the incomplete state of many compositions. A further possible explanation of the current lack of interest in Hooper's music may lie in the restricted nature of his outputs if the surviving compositions are faithfully representative of the composer's works. He would appear to have been as uninspired by the secular vocal forms as by the instrumental ensemble genres. This is regrettable, since his few pieces of keyboard music are characterized by a sense of poise and a feeling for balanced phrases seldom found in his more extended works.

WORKS

sacred

Preces (associated with Ps xxiv and Ps cviii – Ascension Day Evensong, and Ps lvii – Easter Day Evensong), inc., *GB-Lcm, Ojc*

Preces (associated with the Flat Service), inc., *Ob*

Long, or Full Service (Mag, Nunc), 5vv, *Cp, Cpc, Cu, DRc, Ojc*

Short Service (Ven, TeD, Bs, Ky, Cr, San, Gl, Mag, Nunc), 5vv, *Cp, Cu, Llp, Ob, Ojc*

Verse Service (Mag, Nunc), 6/5vv, *Cp, DRc, Ob*

Flat Service (Ven, TeD, Jub, Mag, Nunc), inc., *Ob*

Te Deum and Benedictus, inc., *Ob*

7 full anthems, 4, 5vv, *Cfm, Cp, Cpc, Cu, DRc, GL, Lbl, Lcm, Llp, Ob, Och, Ojc, WRch, Y, US-BEm, NYp, 1641⁵*

5 verse anthems, 4/5vv, 5/5vv, 6/5vv, *GB-Cp, DRc, GL, Lbl, Lcm, Llp, Ob, Och, Ojc, WRch, Y, US-NYp, 1641⁵*

5 inc. anthems, *GB-DRc, Lbl, Lcm, Ob, Y*

Works in 1592⁷, 1614⁷, 1621¹¹

keyboard

4 Almans, hpd, *GB-Cfm, US-NYp*

Corranto, hpd, *GB-Cfm*

The First Part of the Old Year, *US-NYp* (doubtful)

The Last Part of the Old Year, *NYp* (doubtful)

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JOHN MOREHEN

Hooton, Florence

(*b* Scarborough, 8 July 1912; *d* Sheffield, 18 May 1988). English cellist. She studied with Douglas Cameron both at the London School of Violoncello (1927–9) and the RAM (1929–34), and with Feuermann in Zürich after her Wigmore Hall début recital in 1934. She appeared regularly as a soloist and made her Proms début in Beethoven's Triple Concerto with Frederick Grinke, Dorothy Manley and the BBC SO conducted by Sir Henry Wood; she also played with Grinke and Manley in the Grinke Trio (1933–45), and in 1936 formed a duo with the pianist Kendall Taylor. From 1950 to 1976 Hooton played in the Loveridge-Martin-Hooton Trio with the violinist David Martin, whom she had married in 1938. She gave the premières of several works dedicated to her, including concertos by Gordon Jacob, Alan Bush and Kenneth Leighton, the Legend Sonata by Bax and the Divertimento for unaccompanied cello by Jacob. She also gave the première of Bridge's *Oration* (1936), a work originally written for Felix Salmond, who rejected it as being ungrateful for the cello. She was a much respected teacher who became a professor at the RAM in 1964 and after her final public concert appearance in 1978 devoted herself entirely to

teaching. Hooton played a Rogerius cello dated 1699. She was made an OBE in 1982.

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MARGARET CAMPBELL

Hoover, Cynthia Adams

(b Lexington, NE, 16 Dec 1934). American organologist and musicologist. She studied at Wellesley College (BA 1957), Harvard University (MAT 1958), and Brandeis University (MFA 1961). She taught at Wellesley (1958–60) before becoming a curator in the Division of Musical Instruments of the Smithsonian Institution in 1961. Hoover has been the curator of numerous exhibitions at the Smithsonian and at the Museum of Fine Arts, Boston. She was president of the Comité International des Musées et Collections d'Instruments de Musique (1989–95). Her research interests include musical instruments made and used in America, with special focus upon the social, cultural and technological history of the piano. She has also written on music and theatre in 18th-century America.

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PAULA MORGAN

Hoover, Katherine

(b Elkins, WV, 2 Dec 1937). American composer and flautist. She attended the Eastman School (BM 1959), Bryn Mawr, Yale Summer Session and the Manhattan School of Music (MM 1974). She taught at the Manhattan School and at Juilliard Preparatory, and has performed widely as a flautist. From 1978 to 1981 she organized the Women's Interart Center music festivals in New York. She has received many commissions, residencies and awards, including an Academy of Arts and Letters Award in Composition in 1994.

Although her output includes works for solo voice and chorus, her major works are instrumental. Extra-musical references include Barbara Tuchman's *A Distant Mirror* (in *Medieval Suite*) and Amerindian myths (in *Kokopeli* and *Stitch-te Naku*). *Da pacem* takes its name from the 16th-century cantus firmus on which it is based. Her musical rhetoric is clear and eloquent; moments of startling beauty emerge from her sometimes acerbic harmonies. The commissioning, rehearsal and première of her *Dances and Variations* is the subject of a 1996 documentary.

WORKS

(selective list)

Orch: Summer Night, fl, hn, str, 1986 (1986); Cl Conc., 1987; Eleni: a Greek Tragedy, 1987; Double Conc., 2 vn, str, 1989; 2 Sketches, 1989; Night Skies, 1992; Stitch-te Naku, vc, orch, 1994; Bounce, orch, 1997

Chbr and solo inst: Homage to Bartók, wind qnt, 1975; Divertimento, fl, vn, va, vc, 1975; Sinfonia, 4 bn, 1976; Trio, cl, vn, pf, 1978; Medieval Suite, fl, pf, 1979–80 (1986), orchd 1987; Images, cl, vn, pf, 1981; Lyric Trio, fl, vc, pf, 1983; Qwindtet, wind qnt, 1987; Da pacem, pf qnt, 1988; Kokopeli, fl, 1990; Ob Sonata, 1991; Canyon Echoes, fl, gui, 1991; Dances & Variations, fl, hp, 1996; Winter Spirits, fl, 1997; Kyrie, 12 fl, 1998; str qt, 1998; Canyon Shadows, native fl, fl, perc, 1999; Trio, 3 fl, 1999; Suite, fl, gui, bn, 2000

Pf: Piano Book, 1977–82; Allegro e andante, 1983; Sonata mvt, 1999

Choral: Songs of Joy, SATB, 2 tpt, 2 trbn, 1974; Ps xxiii, SATB, org, 1981; Songs of Celebration, SATB, kbd/brass qnt, 1983; Ps c, SATB, kbd, 1997; Ps c, SATB, org, 1997; Echo, SATB, 1998

Other vocal: To Many a Well, Mez/S, pf, 1977; Selima, or Ode on the Death of a Favourite Cat, Drowned in a Tub of Goldfishes, S, cl, pf, 1979; From the Testament of François Villon, B-Bar, bn, str qt, 1982; Central American Songs, v, fl, perc, pf, 1995; The Heart Speaks, 7 songs for S, pf, 1997; 3 songs, Bar, 1999

MSS in *US-NYamc*

Principal publishers: Carl Fischer, Papagena Press, T. Presser

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E. Yarrison: *The Medieval Suite for Flute and Piano by Katherine Hoover: an Examination, Analysis and Performance Guide* (DMA diss., U. of Nebraska, 1996)

Hopak [gopak].

A Ukrainian folkdance and folksong. It is danced by one person or by a group of people dancing the same steps, and is in strongly marked duple metre with a robust character. Musorgsky's *hopak* music in his *Sorochintsy Fair* (1874–80) is a good example of its style; one of his satirical songs is entitled *Hopak* (1866).



Hope-Jones, Robert

(*b* Hooton Grange, nr Hooton, Cheshire, 9 Feb 1859; *d* Rochester, NY, 13 Sept 1914). English electrical engineer and organ builder. In 1892, abandoning a career as a telephone engineer, he created the Hope-Jones Electric Organ Co. Ltd (36737) and in 1895 its successor the Electric Organ Co. Ltd (44344); based in Birkenhead and from 1898 Norwich, the companies built a total of about 100 organs. Hope-Jones's magnum opus, his organ at Worcester Cathedral (1896), had a detached console with stop keys instead of stop knobs and a sophisticated (but unreliable) electro-pneumatic action. It had no mixtures or mutations and only three registers above 4'. The Pedal included a heavily-blown open wood flute (*Tibia Profunda*) and a valvular reed thought to have been invented by Hope-Jones (*Diaphone*; see [Organ](#), §III, 4). On the manuals, novel voices included a large-scale open Diapason (*Diapason Phonon*) with high cut-ups and leathered upper lips, voiced on heavy wind (250 mm); wooden flutes of similar treatment (*Tibia Plena*, *Tibia Clausa*); and an exceptionally narrow string (a *Viol d'Orchestre* with a diameter at C of 27 mm). In a letter in *Musical Opinion* (Nov 1896), Hope-Jones said 'the 8ft. instrument commonly called an orchestra possesses sufficient brilliancy ... [to make unnecessary the addition of] "chorus work" in the form of a few hundred piccolos playing fifths, thirds and octaves': he believed that the exaggerated scales, heavy pressures, quintadenas and octave couplers compensated for absent choruses. The organs at the McEwan Hall, Edinburgh (one of a number of examples of brewers' patronage), St Mary's, Warwick, and St George's, Hanover Square, London (all 1897), were characteristic examples of Hope-Jones's mature style. From 1899 he increasingly used extension and duplexing (see [Extension organ](#)): the organs at St Modwen's, Burton upon Trent (1899), and Warwick Castle (1902) exemplified this markedly different approach. In 1899 Norman & Beard bought the second company and occasionally made electric organs under Hope-Jones's supervision (e.g. Battersea Town Hall, London, 1900). In 1901 Hope-Jones went into partnership with Eustace Ingram, but in 1903 he emigrated to America where he worked briefly for Austin, L.C. Harrison and Skinner before forming his own firm in 1907. His increasing difficulties with Wurlitzer, to whom he sold his interests in 1910, brought about his suicide. Major instruments in America included those at Park Church, Elmira, New York (1906), and the Auditorium, Ocean Grove, New Jersey (1908).

Hope-Jones was important for grasping the potential of electricity in organ design. He was the first to adopt extensively the 'unit' principle (the basis of the Wurlitzer–Hope-Jones Unit Orchestra, and, later, the [Cinema organ](#)) and his voicing style influenced John Compton, Arthur Harrison and others. The organs at St Mary's, West Croydon; Battersea; Scofton, Nottingham; Llanrhaeadr, near Denbigh; and Alwalton, Peterborough, are among the few reasonably intact survivors, mechanical unreliability having led to the rebuilding of most of the others. The Worcester organ retains Hope-Jones's Viol and the 32' octave of the Diaphone (now disconnected).

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T. Elliston: *Organs and Tuning* (London, 1894, enlarged 3/1898, repr. with addenda 1903, 1911, 1916, 1924)

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'Dotted Crotchet': 'Worcester Cathedral', *MT*, xlv (1905), 705–14

A. Freeman: 'The Organs of Worcester Cathedral', *The Organ*, v (1925–6), 65–77

M. Sayer: 'New Light on Hope-Jones', *The Organ*, lx (1980–81), 20–38

R. Clark: 'An Apparently Controversial Instrument', *JB IOS*, xvii (1993), 48–63

R. Clark: *Robert Hope-Jones, MIEE: an Interim Account of his Work in the British Isles* (diss., U. of Reading, 1993)

REL F CLARK

Hopekirk [Wilson], Helen

(*b* Edinburgh, 20 May 1856; *d* Cambridge, MA, 19 Nov 1945). American pianist, composer and teacher of Scottish origin. Following early studies in piano and composition in Edinburgh, she attended the Leipzig Conservatory from 1876 until 1878. There she studied with Carl Reinecke, Salomon Jadassohn (composition), Louis Maas (piano) and E.F. Richter (counterpoint), and formed lifelong friendships with fellow students Carl Muck and George Chadwick. Following successful débuts with the Leipzig Gewandhaus (28 Nov 1878) and at the Crystal Palace (15 March 1879), London, she toured England and Scotland. She married the music critic, painter and businessman William A. Wilson in 1882, and, with her husband as manager, made her American début on 7 December 1883 with the Boston SO. Following three highly successful years touring the USA, she felt the need for further development; in Vienna she studied the piano with Theodor Leschetizky and composition with Karel Navrátil. In 1892 they moved to Paris to enable further composition study with Richard Mandl. After her husband's severe injury in a traffic accident, Hopekirk accepted Chadwick's offer of a teaching post at the New England Conservatory in 1897. She became involved at every level of music-making in Boston, and promoted Edward MacDowell's piano works as well as introducing works by Fauré, Debussy and d'Indy. In 1901 she left the Conservatory to teach privately. She continued to perform, making her last appearance in April 1939 playing only her own compositions. Her music is characterized by Gaelic folk music, neoclassical tendencies and strong formal organization.

WORKS

(selective list)

Orch: Konzertstück, pf, orch, 1894; Pastorale, 1899; Pf Conc., 1900; Légende, 1910

Vocal: 100 songs, incl. 5 Songs (F. Macleod) (New York, 1903), 6 Songs (Macleod) (New York, 1907), 70 Scottish Songs (arrs.) (Boston, 1905); choral works

Other inst: Suite, pf (Boston, 1917); A Norland Eve, pf (Boston, 1919); 2 sonatas, vn, pf, e, 1891, D, 1893

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A.G. Cameron: *Helen Hopekirk: a Critical and Biographical Sketch* (New York, 1885)

C.H. Hall and H.I. Tetlow: *Helen Hopekirk, 1856–1945* (Cambridge, MA, 1954) [incl. list of works]

D. Muller: *Helen Hoperkirk (1856–1945): Pianist, Composer, Pedagogue. A Biographical Study; a Thematic Catalogue of her Works for Piano; a Critical Edition of her Konzertstück in D minor for Piano and Orchestra* (diss., U. of Hartford, 1995)

PAMELA FOX

Hopf, Hans

(*b* Nuremberg, 2 Aug 1916; *d* Munich, 25 June 1993). German tenor. He studied in Munich with Paul Bender and in Oslo with Ragnvald Bjørne. In 1936 he made his début as Pinkerton with the Bayerische Landesbühnen, a touring ensemble; engagements followed in Augsburg (1939–42), Dresden (1942–3) and Oslo (1943–4). He joined the Berlin Staatsoper in 1946 and in 1949 was engaged by the Staatsoper in Munich. Hopf sang the tenor part in the performance of Beethoven's Ninth Symphony under Furtwängler that reopened Bayreuth in 1951, and also sang Walther; between 1961 and 1966 he returned as Siegfried, Tannhäuser and Parsifal. At the 1954 Salzburg Festival he sang Max (*Der Freischütz*). He appeared at Covent Garden (1951–3) as Radames and Walther and at the Metropolitan, where he made his début in 1952 as Walther and sang mostly in the Wagner repertory. He made his La Scala début in 1963 as Siegfried and first appeared at the Teatro Colón in 1958 as Walther. His repertory also included Otello and the Emperor (*Die Frau ohne Schatten*), which he recorded under Böhm. His strong, reliable voice can also be heard as Walther on Karajan's recording of *Die Meistersinger* from Bayreuth.

HAROLD ROSENTHAL/R

Höpken, Arvid Niclas, Freiherr von

(*b* Stockholm, 7 July 1710; *d* Stralsund, 28 July 1778). Swedish officer and composer. The eldest son of the politician Daniel Niclas von Höpken, he possibly had composition lessons from the Kassel Kapellmeister Fortunato Chelleri during his military service in Hesse (1730–35). There are uncertainties over the authenticity of some compositions attributed to him, and his output appears to have survived only in part (*S-Skma*). The

apparently genuine items show a thorough technical competence, though they sometimes tend to monotony in both harmony and melody. His music often has a tender melodic sweetness but can also express great dramatic intensity. His most important works are the two serious operas *Il re pastore* (1752) and *Catone in Utica* (1753), both to librettos by Metastasio, and the comic intermezzo *Il bevitore* (1755): they were possibly intended for Mingiotti's troupe, which periodically visited Stockholm. Höpken adhered to the style of Italian opera – the influence of Pergolesi is obvious – but he had also learnt from contemporary German composers, especially C.H. Graun and Hasse. His pastoral oratorio *Försök af en pastoral på Vår Herres ock Frålsares Jesu Christi nådericka födelse* (1751), based on a text by his wife Helena Hummerhielm, takes Handel as its model, as is particularly evident in the final choral fugue. His other works include *O! rene Guds lamb* for two solo voices and orchestra, several arias and a symphony, as well as a solo cantata *Teseo* and two other symphonies, possibly spurious.

Despite his long period of military service in Finland (1739–41; in Russian captivity 1741–3) and in Swedish Pomerania (1749–55, 1756–78), through his brother, the State Councillor, he maintained close connections with Stockholm, where some of his compositions were performed. Apart from Ferdinand Zellbell the younger, Höpken is the only native composer in the history of Swedish music to have composed operas in the Italian style.

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B.H. von Boer: 'Joseph Martin Kraus and Sacred Music in Sweden', *Geistliches Leben und geistliche Musik im fränkischen Raum am Ende des alten Reiches*, ed. F.W. Reidel (Munich, 1990), 166–77

EVA HELENIUS/R

Hopkins, Antony

(b London, 21 March 1921). English composer, broadcaster and writer on music. He studied with Cyril Smith (piano) and Gordon Jacob at the RCM (1939–42). After a brief spell lecturing at Morley College, he began to compose music for the theatre, radio and films, and quickly achieved success with in 1944 his incidental music for MacNeice's productions of *The Golden Ass* and *Cupid and Psyche*. He subsequently earned himself a reputation as one of the most brilliant composers in this field. His radio work has included scores for *The Oresteia* and *The Song of Roland*, and he contributed music to the BBC programmes that won the Italia Prize in 1951 and 1957. He has written music for 15 of Shakespeare's plays and for the Old Vic production of *Oedipus rex*, while his numerous film scores include those for *The Pickwick Papers*, *Decameron Night*, *Cast a Dark Shadow* and *Billy Budd*. At the same time he has been particularly active in composing for children. His works of this type include *A Time for Growing* (1967), which traces the story of the evolution of the world and the growth

of mankind, *Rich Man, Poor Man, Beggar Man, Saint*, an operatic life of St Francis, and *John and the Magic Music Man*, of which a film version was made (1976). These may be seen as extensions of his work with Intimate Opera, for which he wrote, among other one-act operas, *Hands Across the Sky* and *Three's Company*: the latter has been performed in the USA, Canada and Argentina. A more ambitious opera, *Lady Rohesia*, was produced at Sadler's Wells in 1948. Impelled, above all, by a desire to communicate, he is a master of pastiche, used aptly to create atmosphere or colour.

However, it is as a broadcaster and lecturer on music that Hopkins is best known. His weekly radio programme 'Talking about Music', in which he engagingly discussed the history, content and structure of a major work, ran for 36 years. He has also written a number of books and has introduced and conducted concerts, for children especially, in Britain, Australia and East Asia. As a tribute to his manifold activities the city of Tokyo in 1973 made him a special award. He was made CBE in 1976 and a Fellow of Robinson College, Cambridge, in 1980.

WORKS

(selective list)

stage

Ops: *Lady Rohesia* (1, Hopkins, after E.H. Barham), 1946; *The Man from Tuscany* (op for choirboys, 1, C. Hassell), 1951; *Scena* (radio op, 1, P. Dickinson), 1953; *Three's Company* (1, M. Flanders), 1953; *Ten O'Clock Call* (1, W. Radford), 1956; *Hands Across the Sky* (1, G. Snell), 1959; *A Time for Growing* (pageant op, 3, N. Pain), 1967; *Rich Man, Poor Man, Beggar Man, Saint* (op for young people, 2, D. Nixon), 1968; *Dr Musikus* (1, Hopkins), 1969

Ballet: *Etude*, 1947; *Café des sports*, 1954

other works

Orch: *John and the Magic Music Man*, nar, orch, 1974

Choral: *The Just Vengeance* (D.L. Sayers), acc., 1946; *Carillon*, unacc., 1948; *Studies*, 1952; *Ps xlii*, SATB, org, 1954; *Mag and Nunc*, female vv, org, 1961; *5 Studies*, chorus, pf (1979), *Early One Morning*, spkr, Mez, female vv, orch, 1980; *The Lord's Prayer*, unison vv, org, 1983

Solo vocal: *A Humble Song to the Birds* (F. Harris, after C. Rosencrantz), cant., S/T, pf, 1945; *2 French Folksongs*, Mez/Bar, pf, 1947; *A Melancholy Song*, 1v, pf, 1949; *Recueillement*, 1v, pf, 1952

Chbr: *Fantasy*, cl, pf, 1952; *Partita*, vn, 1947

Piano: *Toccata*, 1943; *Sonata*, d, 1945; *5 Short Preludes*, 1948; *Tango*, 1949; *Sonata no.3*, 1949

Music for radio and films

Principal publishers: Chester, Josef Weinberger

WRITINGS

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Beating Time (London, 1982) [autobiography]
Sounds of Music: a Study of Orchestral Texture (London, 1982/R)
Pathway to Music (London, 1983)
The Concertgoer's Companion (London, 1984–6)
The Seven Concertos of Beethoven (Aldershot, 1996)

RICHARD COOKE/R

Hopkins, Asa

(b Litchfield, CT, 2 Feb 1779; d New Haven, CT, 27 Oct 1838). American maker of woodwind instruments. He worked in a section of Litchfield, Connecticut, later known as Fluteville. A clockmaker from before 1810 to 1825, Hopkins had briefly located in 1809 to Prince Edward, Virginia, where he advertised in Richmond newspapers that he made not only clocks but also 'Piano Forte-Organs, both finger and barrel, of every description, made to order'. Returning within a year to Litchfield, he resumed clockmaking until 1825, when he sold that workshop and began acquiring the property on which he would begin to make woodwind instruments in 1828, using water power provided by a waterwheel (fed by a 'sluice-way' from the adjacent Naugatuck river) in the cellar of his new workshop. In 1832 Hopkins encouraged his former apprentice Jabez McCall Camp (b 1811) to become one of five special partners, with Hopkins as general partner. In June 1837, apparently because of Hopkins's deteriorating health, Camp became the general partner, and for two years all instruments bore his stamp. The Camp firm sold the majority of its stock in 1839 to Firth & Hall of New York, which by 1846 (then as Firth, Hall & Pond) owned all shares, evidently stamping its woodwind instruments with that firm's name and n. york even though they were produced in the Litchfield factory. The firm was sold once again in 1867 to Frederick S. Porter, their plant superintendent, who sold it in 1875 to John A. Hall. Not long after, the factory went over to the manufacture of cutlery.

Among the earliest woodwind instrument makers in the USA, Hopkins is noted for producing finely crafted instruments that met the needs of the provincial American musical community. Some of his flutes and clarinets are at the Library of Congress (Dayton Miller Flute Collection), Smithsonian Institution, Yale University and in various other American collections. The instruments, usually made of boxwood with ivory mounts, have conservative key systems: the clarinets often have five flat brass keys; the flutes one to nine brass, cupped or plug-type silver keys. As musical taste (and American protective tariff regulations) changed, Firth, Hall & Pond began the manufacture of guitars, castanets, bones and drumsticks.

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CYNTHIA ADAMS HOOVER, PHILLIP T. YOUNG

Hopkins, Bill [G(eorge) W(illiam)]

(*b* Prestbury, Cheshire, 5 June 1943; *d* Newcastle, 10 March 1981). English composer and writer on music. He studied with Nono at Dartington during the two summers before his undergraduate studies at Oxford (1961–4), where he had composition lessons with Rubbra and Wellesz. From Oxford he went to Paris for a year, officially to attend Messiaen's classes at the Conservatoire, but with the real purpose of meeting Barraqué, whose Piano Sonata had made an enormous impression on him. He duly had lessons with Barraqué during the first half of 1965; contact with Heinz-Klaus Metzger at this time was also important. He returned to England and lived first in London (1965–7), then on the Isle of Man for several years before taking successive lecturing posts at the universities of Birmingham and Newcastle.

His early death extinguished a musical mind of remarkable originality and resource, though his creative career had effectively stalled some years before, and the struggle against stalling – made on behalf of a high ideal of the artist's vocation – was part of what gave his work its energy and personality. Barraqué's influence was crucial, but rapidly assimilated, through the process of writing *Sensation*, which moves from ecstatic tension into a keen chillness as it encounters Beckett (another formative influence) after Rimbaud. In his subsequent and principal work, the cycle of nine *Etudes en série* for piano, he established his authority: the music is teeming, brilliant and at times massive, but also intimate and firm in its imaginative command, its only lack being that of sentimentality. A grand and cogent harmonic movement propels each of the studies, which range from the miniature (notably the seventh, which plays for little more than a minute in the high treble) to the masterwork (the eighth, with a duration of almost a quarter of an hour), but which are in a sense all fragments, following narratives of interior conversation through passages of searching, disillusionment, frustration and renewed energy. Highly typical is the moment of numbed simplicity: a lullaby-like passage towards the end of the eighth study and a dumb tune in the violin solo *Pendant*, which is a pendant to the *Etudes*. (The punning title was another characteristic.) Any remaining debts to Barraqué are overwhelmed by a larger sense of the piano literature, embracing such favourite composers as Schumann and Dukas.

Hopkins's discouragement, after completing the *Etudes*, was partly caused by neglect: during his lifetime only the *Two Pomes* (studies for *Sensation*) and the first book of *Etudes* were published, and performances were rare. But there were also internal reasons. He felt confined by problems of communication that had absolutely nothing to do with technical facility, and in the mid-1970s was consumed with a projected work addressed to the performer who, singing the piece, would be its whole audience: *Voix privée*. *En attendant* was a curious spurt: his only commission. But in the last months of life he seemed to be on the verge of a new creative fulfilment.

WORKS

Sous-structures, pf, 1964; 2 Pomes (J. Joyce), S, b cl, tpt, hp, va, 1964; Musique de l'indifférence (ballet, after S. Beckett), orch, 1964–5; Sensation (A. Rimbaud, Beckett), S, t sax, tpt, hp, va, 1965; Etudes en série, 3 books, pf, 1965–8, rev. 1969–72; Pendant, vn, 1968–9, rev. 1973; Nouvelle étude hors série, org, 1974; En attendant, fl, ob, vc, hpd, 1976–7

Orch of C. Debussy: Lindaraja, 1975

Principal publishers: Schott, Universal

WRITINGS

'Jean Barraqué', *MT*, cvii (1966), 952–4

'Stravinsky's Chords', *Tempo*, no.76 (1966), 6–12; 77, 2–9

'Debussy and Boulez', *MT*, cix (1968), 710–14

'Barraqué's Piano Sonata', *The Listener* (27 Jan 1972)

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'Boulez, Pierre', 'Dukas, Paul', 'Orchestration', §§4, 5, 'Ravel, Maurice', 'Stockhausen, Karlheinz', *Grove*6 (London, 1980)

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N. Hodges: 'Bill Hopkins's Orchestration of Debussy's "Lindaraja"', *Tempo*, no.201 (1997), 28–31

PAUL GRIFFITHS

Hopkins, Edward (John)

(*b* London, 30 June 1818; *d* London, 4 Feb 1901). English organist and composer. He belonged to a large family of musicians (see *Grove's Dictionary*, 5th edn). His father George Hopkins (1789–1869) was a clarinettist and bandmaster. His younger brother John (1822–1900) was organist of Rochester Cathedral from 1856 until his death, and a composer of church music and songs. His first cousin, John Larkin Hopkins (1819–73), was organist at Rochester from 1841 to 1856 and thereafter at Trinity College, Cambridge, and was also a composer of church music.

Edward Hopkins was a chorister of the Chapel Royal from 1826 to 1833, and thereafter was a pupil of T.F. Walmisley. He became organist of St Peter and St Paul, Mitcham, in 1834, and after other church positions he was elected organist at the Temple Church in 1843. Here he soon acquired a notable reputation, not only as organist but even more as choirmaster. The church had just been restored, and the benchers had decided to introduce a surpliced choir of men and boys and a fully choral service. Through his great ability as a choir trainer Hopkins soon made the music at the Temple Church a model for the choral services that were rapidly becoming established in parish churches throughout the country. He

remained at the church until his retirement in 1898, having received a testimonial from the two Honourable Societies of the Temple on the completion of 50 years' service in 1893.

Hopkins was one of the founders of the College of Organists (1869) and of the Musical Association (1874). He was awarded the Lambeth MusD in 1882. He was a prolific composer of church and organ music of all kinds, and his anthems and services were once in great demand; of his hymn tunes, only one is really well known today, 'Ellers' (1869), which he conceived as being 'in the Mixolydian mode' because it began and ended on the fifth degree of the scale. His reputation rests chiefly on his excellent treatise *The Organ: its History and Construction*, published with Rimbault's *History of the Organ* (1855/R). This is still an indispensable tool for research on the organ. He also compiled a number of hymnbooks, and edited madrigals by Bennet and Weelkes for the Musical Antiquarian Society, and Purcell's organ music for Novello. He founded a periodical *The Organist and Choirmaster* in 1894, and edited it until his death.

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'Musicians of the Temple Church', *Hymn Society of Great Britain and Ireland: Bulletin*, v (1961), 67

B. Rainbow: *The Choral Revival in the Anglican Church 1839–1872* (London, 1970)

N. Temperley: *The Music of the English Parish Church* (Cambridge, 1979/R)

NICHOLAS TEMPERLEY

Hopkins, (Charles) Jerome

(*b* Burlington, VT, 4 April 1836; *d* Athenia [now Clifton], NJ, 4 Nov 1898). American composer, pianist and music educator. He moved to New York in about 1853, where he performed and lectured, and in 1861 he founded the Orpheon Free Schools to teach sight-singing and basic musicianship to working-class children, shortly afterwards issuing his *Method for Teaching Orpheon Singing Classes*; he claimed to have educated over 30,000 pupils. In 1864 he began an annual series of concerts to help fund the schools, and founded the *Orpheonist and Philharmonic Journal*, partly to promote his schools and concerts, and partly to provide a forum for his trenchant musical and social criticism. In 1871 he introduced 'Piano-lecture Concerts', which mixed criticism and aesthetic theory with performance. His niece, and his closest companion after the death of his wife in 1876, was the pianist Amy Fay.

Hopkins was a curious amalgam of the traditional singing-school master and the progressive composer and virtuoso performer. His articles, letters and pamphlets (including *Music and Snobs*, 1888), display a scathing wit;

at the same time his pedagogical works and collections of church music were conventional, even staid. He was a champion of American composers as early as 1856, and remained a polemical partisan of native music to the end of his life. As a performer, Hopkins was essentially self-taught, but he was evidently an excellent pianist and organist. His compositions include choral works and operas (many of which were performed repeatedly in his lifetime), concert music, and short piano pieces and songs. He sometimes wrote for unusual ensembles – as in the *Dramatic Caprice* for five pianos, and the *Vespers Service* (1875) for three choirs, soloists, two organs, harp, and orchestra. His more conventional pieces, such as the Piano Trio (1857–8), the Serenade in E (1870) and the Symphony (performed under Theodore Thomas), are often idiomatic and engaging. Hopkins's music manuscripts are at Harvard University, and the New York Public Library has a collection of his letters.

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(selective list)

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Stage: Dumb Love (op), 1878; Taffy and Old Munch (op), 1882

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Inst: Rip Van Winkle Polka, pf, 1855, pubd; Pf Trio, 1857–8; The Wind Demon, pf, 1865, pubd; Serenade, E, orch, 1870; Pf Conc. no.1, 1872; Sym., 'Life', A; Dramatic Caprice, 5 pf

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WILLIAM BROOKS

Hopkins, John (Raymond)

(*b* Preston, Lancs., 19 July 1927). English conductor and music administrator. He studied the cello at the RMCM (1943–6) and conducting at the GSM, London (1947–8), also taking a course at the Mozarteum in Salzburg (1949). His first appointment was as apprentice conductor to the Yorkshire SO, 1948–9; then he was appointed assistant conductor of the BBC Scottish Orchestra and conductor of the BBC Scottish Singers, a post he held until 1952 when he became chief conductor of the BBC Northern Orchestra. In 1957 he moved to New Zealand as conductor of the National Orchestra, remaining in that post until 1963 when he moved to Australia as director of music of the ABC. He relinquished that post in 1973 to become dean of the School of Music in the Victorian College of the Arts, Melbourne,

where he remained until 1986, when he became director of the NSW Conservatorium (now Sydney Conservatorium). He has appeared widely in Europe (including the USSR), North America and Japan as a guest conductor, and in Australia he has played a prominent part in national music camps and training orchestras. He inaugurated Prom series in Sydney and Melbourne, and has been active in introducing new music to Australian audiences. Hopkins became principal conductor of the Auckland PO in 1983. He was made OBE in 1970.



Hopkins, Lightnin' [Sam]

(b Centerville, TX, 15 March 1912; d Houston, 30 Jan 1982). American blues singer and guitarist. He was a farm worker in Texas and became acquainted with the blues there through Blind Lemon Jefferson and his cousin Texas Alexander, whom he accompanied in the 1940s. He made his first recordings in Los Angeles in 1946 with pianist Willie 'Thunder' Smith, and performed in New York and Chicago before settling in Houston in the 1950s. At the end of the decade many of his earlier recordings were reissued on long-playing discs, and in 1959 he began a series of albums for a number of record labels including Folkways and Arhoolie that made him known to a wide public. Thereafter he performed in clubs and festivals and became one of the most frequently recorded African American blues singers of the postwar era.

Hopkins was among the most consistent blues performers. The arpeggio playing on *Short Haired Woman* and boogie-woogie rhythms on *Big Mama Jump* (both 1947, Gold Star) are major facets of his work to which he repeatedly returned. His *Tim Moore's Farm* (1947, Gold Star) was one of the few direct protest blues issued on a commercial 78 r.p.m. record, but *Coffee Blues* (1950, Jax) was his first nationally successful recording. Many of his works reflect his immediate milieu, such as the gambling theme of *Policy Game* (1953, Decca) and his moving slow blues *Lonesome in your Home* (1954, Herald). Among his finest recordings are *Penitentiary Blues* and *Bad Luck and Trouble* (both 1959, FW), which clearly display his rough voice with its marked vibrato and his arpeggiated guitar technique. A large proportion of Hopkins's blues are extemporized. Many have startling imagery, as in *Have you ever seen a one-eyed woman cry* (1959, '77'); others, such as *California Showers* (1961, Arhoolie), comment on his experiences, or are autobiographical, such as *I worked down on the chain gang* (1963 Prst.). He recorded with his brothers John Henry Hopkins and Joel Hopkins, both blues guitarists, and with Brownie McGhee, Big Joe Williams and Sonny Terry on *Wimmin from Coast to Coast* (1960, WP). Although Hopkins's mannerisms of playing led to a certain repetitiveness, his original turns of phrase and profound feeling for the blues mean that his recordings are always interesting and are often masterpieces of the blues idiom.

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PAUL OLIVER

Hopkinson.

English firm of piano makers. In 1837 John Hopkinson (*b* Chatham, 5 Dec 1811; *d* Criccieth, 4 April 1886) became a music professor in Leeds; his brother James joined him in new premises at 6 Commercial Street by 1841. The 1842 directory also lists them as music sellers and publishers; by 1845 they were advertising their own microchordon, cottage, semi-cabinet and cabinet pianos. Piano making became their sole activity by 1900.

In 1846 John opened a factory in London, James staying in Leeds until 1856, when another brother took over. Business flourished, and in 1851 they advertised in London (at 6 and 7 Store Street), claiming that their pianos were 30–40% cheaper than most other first-class instruments. In 1851 Hopkinson patented a grand piano action, whereby a 'tremolo' like that on a violin could be produced (patent no.13,652); such an instrument with 6 $\frac{7}{8}$ octaves 'in a neat plain mahogany case' cost 110 guineas.

John retired in 1869, having established a reputable firm and won prizes at various exhibitions. The firm moved many times in the area of New Bond Street, London. In Leeds (c1860–70), the firm changed its name to Hopkinson Bros., and to Hopkinson Bros. & Co. (c1870). James Hopkinson retired in 1883, and in 1940 the family lost control over the firm when Hopkinsons' Successors Ltd took over at the same premises (5 and 6 Commercial Street). In London, the Hopkinson firm amalgamated with Rogers into the Vincent Piano Co. Ltd shortly after World War I. In 1963 H.B. Lowry and I.D. Zender took over the manufacture of pianos under both names at George Rogers & Sons (Tottenham) Ltd. In 1993, following the liquidation of the Bentley Piano Co. in Gloucestershire, Whelpdale Maxwell & Codd took over the manufacture of Hopkinson, Rogers, and Knight pianos. These brands are handcrafted to different specifications.

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MARGARET CRANMER

Hopkinson, Cecil

(*b* Neath, Glam., 3 July 1898; *d* Albury, Surrey, 28 April 1977). English music bibliographer and bookseller. He was a civil engineer until 1931, when he founded the First Edition Bookshop. In 1934 his firm issued the

first of a series of some 70 catalogues of antiquarian music editions, manuscripts, and books on music; these catalogues are of permanent interest for bibliographical reference. His major contributions to scholarship are his bibliographies of the first and early editions of Berlioz, Gluck, Field, Puccini and Verdi – pioneering works of reference and essential for scholarly work on these composers – as is his *Dictionary of Parisian Music Publishers* in dating French musical publications. His article ‘The Fundamentals of Music Bibliography’ provides a definition and a historical survey of music bibliography and a summary of his own principles. Hopkinson served on the Technical Consultative Committee of the *British Union-Catalogue of Early Music* from its inception in 1946, on its council from 1948, and as its treasurer from 1952. He formed a fine Berlioz collection which he gave to the National Library of Scotland in 1952; the same library holds his Verdi collection.

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RICHARD MACNUTT

Hopkinson, Francis

(b Philadelphia, 21 Sept 1737; d Philadelphia, 9 May 1791). American statesman and musician. A graduate of the College of Philadelphia (1757; later the University of Pennsylvania), Hopkinson was admitted to the Pennsylvania Bar in 1761. At the outset of the Revolutionary War he allied himself with the patriot cause as a delegate to the Continental Congress (1776) and a signer of the Declaration of Independence. From 1779 until his death he served as a judge. Hopkinson's interests were varied and his talents many. Besides his musical activities, he wrote essays, poetry and pamphlets; he was skilled at design and drawing, and his inventions included a shaded candlestick and a new method of quilling a harpsichord.

Deeply interested in music from an early age, Hopkinson began to play the harpsichord at 17. Manuscript music he copied in the 1750s shows that his musical preference ran to the Anglo-Italian repertory favoured in mid-18th-century London drawing-rooms: arias, songs and instrumental pieces by composers including Handel, Corelli, Geminiani, Stamitz, Galuppi and Arne. As a performer Hopkinson played an important role in Philadelphia's musical life during the 1760s and early 70s. A gentleman amateur, he occasionally joined with professional musicians to present concerts, a situation that reflects the participatory atmosphere of music-making in colonial Philadelphia. Hopkinson was also active in sacred music, teaching psalmody, compiling tune books for congregational singing and serving for a time as organist in Philadelphia's Christ Church (c1770).

Although Hopkinson was not the only American of his time to perform in public with immigrant European professionals, he seems to have been the only one to compose the type of music played and sung at these concerts. His song for voice and harpsichord, *My Days have been so Wondrous Free* (1759), modelled after the British songs he had copied, is the earliest surviving American secular composition. Nearly three decades after composing that song Hopkinson issued *Seven Songs* (Philadelphia, 1788), for which he wrote both text and music. The dedication sets forth his assertion, 'I cannot, I believe, be refused the Credit of being the first Native of the United States who has produced a Musical Composition'. Hopkinson's claim, based on *Seven Songs* (rather than on his 1759 piece, which he never published), is accurate if one takes 'musical composition' to mean secular piece, and if one recognizes that Hopkinson's publication followed by less than six months the ratification of the Federal Constitution, which established the United States as a political entity.

In addition to the music already mentioned Hopkinson composed an anthem, two psalm settings and a number of secular occasional pieces. He also compiled *A Collection of Psalm Tunes* (Philadelphia, 1763) and *The Psalms of David ... for the Use of the Reformed Protestant Dutch Church* (New York, 1767), and selected the music for the eight-page tune supplement bound with the American Protestant Episcopal Church's revision of *The Book of Common Prayer* (Philadelphia, 1786).

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RICHARD CRAWFORD/NYM COOKE

Höpner, Stephan.

See [Hoepner, Stephan](#).

Hopp, Julius

(*b* Graz, 18 May 1819; *d* Vienna, 28 Aug 1885). Austrian composer and translator. He was the son of the actor and dramatist Friedrich Hopp (1789–1869). He first appeared as a composer in 1836 at the Theater an der Wien with music to his father's play *Die Bekanntschaft im Paradeisgarten*. He wrote three more scores for the Theater an der Wien in 1837–8, but there followed a long gap before other scores by him were heard in Vienna. In 1858 he established a regular connection with the Theater in der Josefstadt, furnishing some two dozen scores in six or seven years; he composed regularly for the Theater an der Wien from 1863 to 1868, and occasionally in the mid- and late 1870s. In the mid-1860s he wrote for the Carl, Strampfer and Fürst theatres, and in 1879–80 produced a final flurry of scores for the Josefstadt.

The most important of Hopp's achievements is the series of 16 Offenbach translations and adaptations he made, mostly for the Theater an der Wien but some for the Carltheater, between 1865 and his death (one, *Tulipatan* – after *L'île de Tulipatan* – was not staged until 1888). These Offenbach versions include, in descending order of their success, *La belle Hélène* (as *Die schöne Helena*, 1865), *Barbe-bleue* (as *Blaubart*, 1866), *La Grande-Duchesse de Gérolstein* (as *Die Grossherzogin von Gerolstein*, 1867), *Le voyage dans la lune* (as *Die Reise in den Mond*, 1876) and *Madame l'archiduc* (as *Madame Herzog*, 1875).

Among Hopp's successful original works (for a number of which he wrote both words and music) are the operettas *Ein Deutschmeister* (1, K. Elmar; Vienna, Fürst's Singspiel-Halle, 1864) and *Das Donauweibchen und der Ritter vom Kahlenberg* (3, Hopp and P. Krone; Vienna, An der Wien, 14 April 1866), and a series of burlesques and parodies including *Fäustling und Margarethl* (1864), *Der Freischütz* (1867) and *Hammllet* (1874), for all of which he wrote both words and music. He provided Suppé with the libretto for *Der Teufel auf Erden* (1878), and he also arranged and published potpourris, quadrilles, etc.

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PETER BRANSCOMBE

Hopper [grasshopper, jack flyer, fly lever, flyer].

Part of the action of a piano. It consists of a pivoted or hinged jack that permits a hammer to ‘escape’ and fall back from the string while the key remains depressed. See [Pianoforte](#), §I, esp. [fig.12](#).

Hoppertanz

(Ger.).

See [Saltarello](#).

Hoppin, Richard H(allowell)

(b Northfield, MN, 22 Feb 1913; d Columbus, OH, 1 Nov 1991). American musicologist. He received the BA from Carleton College in 1936, interrupting his undergraduate education with two years at the Ecole Normale de Musique in Paris. His graduate studies at Harvard University were particularly influenced by Archibald T. Davison; he took the MA in 1938, then taught for four years at Mount Union College. Following military service he resumed graduate work at Harvard in 1945, taking the doctorate in 1952. He was on the faculty at the University of Texas from 1949 to 1961, when he was appointed professor of music history at Ohio State University. His main area of study was the music of the 14th and early 15th centuries, particularly the Cypriot repertory. His articles, facsimile edition and transcriptions from the manuscript J.II.9 in the Biblioteca Nazionale of Turin provide a clear picture of musical life at the Cypriot court in the early 15th century and its relation to contemporary musical activity in western Europe. His book *Medieval Music* (1978) has become a standard reference work.

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PAULA MORGAN

Hopwood & Crew.

One of the music publishing companies that amalgamated to form [Ascherberg, hopwood & crew](#).

Hoquet [hoquetus].

See [Hocket](#).

Hör, Clemens

(*b* St Gallen, c1515; *d* 1572). Swiss humanist. He was a school teacher in St Gallen from 1546 to 1553. Later he was a preacher in Grub, Trogen and (from 1563 until his death) in Arbon. Of his works, four partbooks survive (*CH-Zz* Car.V. 169a–d) and an organ tablature (*Zz* Z.XI.301, ed. in *SMd*, vii, 1970). According to the partbooks’ dedication he had ‘studied and practised compositions’. They contain Isaac’s *Missa in tempore paschali*, with simple four-part settings added by Hör for the parts of the text not set polyphonically by Isaac. The tablature book is musicologically more interesting. Hör devised it for his own use and it is found as an appendix to a printed treatise on medicine. Written in German organ tablature it contains 47 intabulations, of which 13 are probably *unica*. For his vocal models Hör used lied settings by Adam von Fulda, Josquin, Sixt Dietrich, Greiter, Hofhaimer, Isaac, Senfl and Zwingli.

Hora, Jan

(b Prague, 7 Dec 1936). Czech organist and teacher. He studied the organ from 1951 to 1956 at the Prague Conservatory with J.B. Krajs and at the Prague Academy of Musical Arts from 1956 to 1960 with Jiří Reinberger, and undertook postgraduate study in 1965 at the Franz Liszt Hochschule in Weimar with J.-E. Köhler. A début recital in 1955 at the church of St Martin in Prague led to a distinguished performing career specializing in Baroque music, old Czech music and Czech composers of the 20th century. Among his premières are works by Jiří Těmál (1972, 1977, 1984) and Milan Slavický (1988, 1994). In 1965 Hora was appointed to teach the organ at the Prague Conservatory, and in 1977 was appointed professor of organ at the Prague Academy of Musical Arts. Significant recordings include the organ concertos of Břicháček and the organ part of Janáček's *Glagolitic Mass* with the Czech PO. He has also edited Czech music and written scholarly articles.

PAUL HALE

Horace [Quintus Horatius Flaccus]

(b 8 Dec 65 bce; d 27–8 Nov 8 bce). Roman lyric poet. After secondary schooling at Rome, Horace went to Athens for higher studies. He enlisted in Brutus's forces and shared their defeat at Philippi. Pardoned and once more back in Rome, he began to write poetry. Some of his works secured him an introduction to Maecenas, patron of Virgil and other poets. This marked the beginning of his success; he was esteemed and sought after by prominent men, including the Emperor Augustus.

The works of Horace include four books of odes, predominantly sapphic and alcaic in metre; two books each of satires and epistles, in hexameters; a book of epodes, almost entirely iambic or dactylic-iambic; and a commissioned festival work, the *Carmen saeculare*, written in sapphic strophes. References to music and the Muses abound in his poetry, although they are very seldom technical. There can be no doubt of his wish to ally himself with the great tradition of Greek lyric poetry written on the island of Lesbos, in particular the work of [Sappho](#) and [Alcaeus](#). He made his intention clear in the odes by a preferential use of their characteristic metres and by direct allusions to them or to their art, especially in book 1. It is the 'barbitos of Lesbos' that he mentioned at the close of the dedicatory ode (1.i.34–6), when he voiced the hope that he would be ranked with the nine lyric poets of the Greek canon.

There is unassailable literary and epigraphical evidence that the *Carmen saeculare* was sung; no comparable proof can be cited for sung performance of the odes. Many factors, however, combine to suggest that such performance was possible and indeed probable. Horace would have heard Greek lyric poetry sung on many occasions during his student years at Athens. Moreover, it is now known that the level of musical sophistication among upper-class Romans would easily have ensured an intelligent and appreciative reception of lyrics with a musical setting.

Horace's many allusions to music, particularly to the lyre, take on much greater naturalness and force under such a suggestion than a merely decorative or symbolic role allows.

The hypothesis that the odes were sung also suggests an explanation of the poet's self-description as 'the first to have composed Aeolian poetry to the [?]melodies [*modos*] of Italy' (*Odes*, 3.xxx.13–14). These words, long a puzzle, have usually been taken to refer to metre. Such an interpretation strains the sense of *modos*, and it is in some measure contradicted by Catullus's metrical experimentation, most notably with sapphics. Horace may actually be referring to the birth of a new art form, the Latin lyric poem as a unified combination of text and music.

In his *Ars poetica* (written c20 bce and published a few years later), Horace aligns himself with the conservative tradition and is particularly biting in his association of the aulos (tibia) with the new style, which he decries as vulgar: 'So to the early art the aulete added movement and display, and, strutting o'er the stage, trailed a robe in train. So, too, to the sober lyre new tones were given, and an impetuous style brought in an unwonted diction; and the thought, full of wise saws and prophetic of the future, was attuned to the oracles of Delphi' (*Ars poetica*, 202–19; Fairclough, 466–9). Horace also confirms the central dramatic role of the chorus (cf [Euripides](#)) and states that it should 'sing nothing between acts that does not advance and aptly fit the plot' (*Ars poetica*, 194–5; Fairclough, 466).

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For further bibliography see [Rome](#), §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

Horák, Josef

(*b* Znojmo, 24 March 1931). Czech bass clarinetist. He studied the clarinet at the Brno Conservatory under František Horák and Doležal (1945–51), and was a member of the radio orchestra and the State Philharmonic in Brno until 1963. In 1955 he began his career as a bass clarinet soloist. Hindemith wrote a bass clarinet version of his Bassoon Sonata for him, and he has played similar arrangements of works by Martinů and Frank Martin. In 1959 he gave the première of Sláva Vorlová's Concerto no.1 for bass clarinet and orchestra. In 1960 he was co-founder of Musica Nova in Brno; in 1963 he founded a similar group, Sonatori di Praga, and at the same time began to appear with the pianist Ema Kovárnová (*b* 1930) under the name Due Boemi di Praga. He performs and gives masterclasses with Kovárnová throughout the world, playing music of various periods, but particularly the many works written specially for him by Pousseur, Gubaydulina, Logothetis and numerous Czech composers. From 1972 to 1976 Horák taught at the Prague Conservatory. He made his US début in 1976, and in 1984 Due Boemi performed for the first time in London. Horák helped to establish the bass clarinet as a solo instrument and to develop its repertory; he extended its compass to four and a half octaves, devised a method of chordal playing and introduced a wider range of colour and expression. He performs works with tape, aleatory compositions (he is a talented improviser) and music of the 'third stream'. In 2000 his repertory numbered over 2000 works.

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ALENA NĚMCOVÁ

Horák, Václav [Wenzel] (Emanuel)

(*b* Lobeč, nr Mělník, 1 Jan 1800; *d* Prague, 3 Sept 1871). Czech conductor, composer, teacher and writer on music. His first music lessons were with Josef Schubert. In 1813 he moved to Prague, continuing his schooling at the Gymnasium, and then studying philosophy and law. He pursued his musical education alone, only later taking a few lessons in music theory

from Jan Kuchař (1829) and from Tomášek (c1831), as well as receiving some guidance from František Kolečovský. He supported himself through singing and private teaching, and soon became renowned as an excellent organist and improviser. From about 1828 he devoted himself entirely to music, occupying a succession of church appointments and teaching posts, including teacher of song (c1834) and later of harmony (1837–8) at the Prague Organ School, and of singing at the teacher-training institute (1838–55). His most important appointment was that of director of the pro-Mozart Žofín Academy (1851–3).

During much of his career Horák was regarded in Czech lands as the leading native composer of church music; his output includes 11 masses, three requiem settings, two *Te Deum* settings, Passion music and other Latin settings. The popularity of his works, many of which were published in Prague and some in Breslau and Vienna, arose from their simple yet appealing lyricism, restrained use of counterpoint, and direct expressive content. Although his style derived from Classical models, particularly Mozart, he also represented a link with the early Romantics; his melodic writing is sometimes reminiscent of Schubert. He composed some Czech solo songs and many German and Czech secular choruses; the latter were particular favourites during the national revival of the late 1850s and 60s. His only instrumental work is a string quartet. After his death his music was eclipsed as Czech tastes changed; only a few of his choruses lingered in the repertory, together with the popular *Missa pastoralis* (Prague, c1858)

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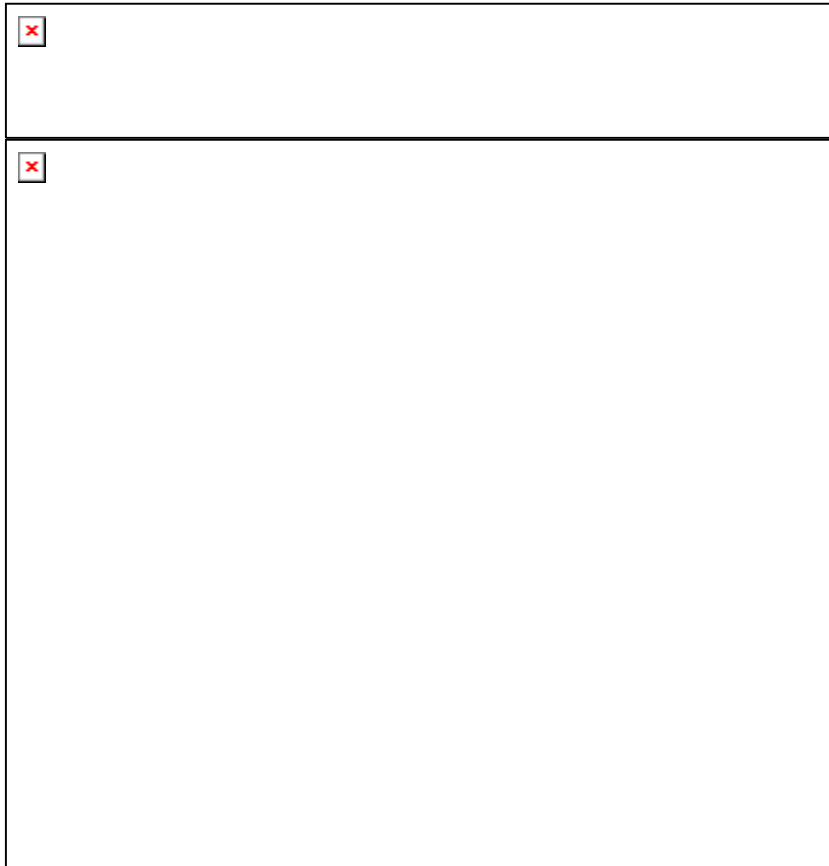
KARL STAPLETON

Hora lunga [doina, cântec lung].

A vocal and instrumental idiom of vernacular music-making recorded in Maramureș, an upland region ceded to Romania from Hungary in 1918.

Béla Bartók's documentation of this genre (1923) began during a two-week visit in March 1913. He collected 12 renditions from eight Romanian-language villages (eight vocal examples and four on *tilinca*, wooden flute) and typologized a tonal ambit as shown in [ex.1](#). Bartók noted tendencies for the third and fourth degrees of the scale to fluctuate in pitch, sometimes flatter, sometimes sharper; the lower fifth degree d' might be no more than a soft anacrusis, what he termed a whispered upbeat to a phrase, or it might figure in a slide down from the final tone g'; he regarded e'' as an appoggiatura confirming the significance of d''. He believed that *hora lunga* figuration was primarily instrumental and observed that interpretations were

subject to the mood of performers and their capacity for momentary invention. Three distinctive sections were perceived: a prolonged c" or d" opening formula, as in [ex.2](#), an ornamented middle section and concluding motifs.



‘Long song’ was the local term for intensive personal enunciations distinguished by protracted lines of parlando delivery. Formulaic inventiveness around a skeletal structure, with stabilized cadences terminating recitative on single tones, these were the aspects that captivated Bartók. Unmodulated octosyllabic lines were characterized by non-semantic interjections (e.g. *hei, şî, că, măi, dainale*) as well as by glottal clucking sounds, choked sobbing effects expressed by women. Examples were performed by one person at a time. Virtuoso flute renditions were compared by Bartók with dramatic extemporizations elsewhere symbolizing stories such as ‘When the shepherd lost/found his sheep.’

In 1934, perusing recordings archived in Bucharest at the Society for Romanian Composers (by Constantin Brăiloiu and colleagues), Bartók encountered florid bel canto idioms from zones of Oltenia, Wallachia, Dobrudja and Moldavia. Delivered in styles specific to their region, these were commonly known as *cântec lung* or *doina*. Similar to ‘prolonged melody’ witnessed in Maramureş, their texts treated of amorous sentiments, celebrations of nature, peasant self-assertion or complaint, fugitives from prosecution; or they reflected bitter aspects of life as regrets were shared with birds or flowers, or resigned faith addressed to God to help ease pains of estrangement. Ballad verse *doina* melody was documented south and east of the Carpathians. In some regions collectors found that *doina* carried customary wedding, funeral and rainmaking songs.

Recognizing the power of freely rendered declamatory performance, Bartók opined that epic narratives were once delivered by such means. The conjecture was uninformed by long-drawn expressiveness recorded elsewhere, in Bulgaria, Serbia, Croatia, parts of Macedonia, Greece and Albania. Likewise his journeys in specific Romanian-speaking territories left him unaware that *doina*-style performance was known in Bucovina, in Năsăud, as well as along the Mureș, Someș and Târnava rivers of Transylvania, and around Sibiu. But learning of structural similarities distinguishing Arabic *maqamat* variations of the Middle East, and from central Algeria, as well as dramatic laments (*dumy*) performed by Ukrainians, by 1935 he asserted expansively that *hora lunga* was a most significant folk music discovery, formerly perhaps a widespread idiom and wholly unlike Hungarian music-making with which he was familiar. Unable to account for its origins, he suggested that Maramureș villagers had learnt the style from contact with others across the Carpathians.

Romanian musicologists such as Alexandru, Cernea, Cocișiu, Comișel, Dinu and Kahane have enlarged the technical focus of Bartók's and Brăiloiu's recordings, ably transcribing the fruits of indigenous 1930s collecting and occasionally drawing attention to similarities perceived in music-making idioms from Turkey, Persia, Tibet and Indochina. Moreover, distinctive Romanian examples from the period between World War I and World War II, culturally appropriated by the communist state in 1948, received idealizing and often biased attention in official publications and sound recordings issued between the 1950s and 80s. Praising regional techniques and coloration once noted in village *doina* repertoires, researchers were subject to political control and were not free to address realistic details of human involvement, especially unwanted dynamics of changing lifestyles and how enforced social levelling impinged on vernacular expression. Static exemplary qualities were evoked suggesting stable rural settlements and harmonious social relations during a period of appropriation of village lands, mass industrialization and violent persecution. Song texts at large were purged of non-Marxist sentiment and religious reference. Documentation supported by staff at the post-1989 Museum of the Romanian Peasant, Bucharest, constitutes a step towards remedying previous suppressions (see Sound Recordings C559036, and HM83).

Doina performance was long aired in the Gurghiu Valley, upper Mureș. Bartók had recorded there in 1914 but had not documented Gypsy music-making. Contrary to Bartók's reservations concerning Gypsy command of peasant repertoires, *doina* variants were long associated with a stigmatized community: present-day commentary acknowledges that Bartók's observations on rural *hora lunga* or *doina* do not take adequate account of cross-fertilizing influences from town-based professional musicians across Romania – namely fiddle and bass ensembles, sometimes with wind players performing solos on pan-pipes or single-reed instruments such as clarinet or taragot, with hammer-dulcimer (*țambal*), accordion, and sometimes fretted-string accompaniment. Early 20th-century Gypsy orchestras elaborated *doina* in concerted form, with solo lines supported by pedal tones and sustained harmonies, often embellished by virtuoso ripples and cascades.

Further, the interplay of declamatory Jewish prayer cantillation with metrically free vernacular performance styles merits attention— Jewish music traditions were an unpropitious research topic in Romania during the anti-Semitic 1930s and postwar militant atheism. Instrumental *doina* extemporization was shared between stigmatized groups, as attested by the long-run practice of *klezmerim* providing music together with Gypsies for Christian weddings across the territories of central and eastern Europe. And it is known that examples of the genre travelled abroad with exiles and emigrants: for example, *doine* were performed by East European New York city *klezmer* ensembles, documented from around 1910; likewise they were appreciated in Israeli immigrant settlements.

Commercial recordings from the early decades of the century helped diffuse *doina* idioms associated with *Lautari*, Gypsy ensembles from (Turkish-influenced) southern Romania, some of whom performed for restaurant patrons in exuberant *de dragoste*, ‘song-of-love’ idiom, embellishing chromatic melodies associated with erotic texts.

When *doina* became harnessed for Romanian communist cultural management purposes, conservatory-trained arrangers shaped large-scale performances for radio and television, as well as recordings distributed by the state gramophone company and renditions in model-setting folk music competitions. ‘Doina’ was also adopted as a State-industry trade name. The genre was propagated in the service of mass indoctrination as in the Cîntarea României, Song to Romania festivals (Nixon 1998). Approved examples were taught by instructors answerable to the centrally directed Amateur Artistic Movement, and in Schools for Popular Art where folk musicians were trained and examined in music and politics before being licensed to practise. These institutions elevated and produced accomplished performers of *doina*, a few of whom sought to resist the stylistic standardization that official promotion often entailed. In Maramureş, attitudes at large were not always amenable to the authorities’ attempts to reinstate interpretative features associated with earlier lifestyles: from 1978–9 it became known that village residents, perforce factory commuters over recent decades, were reluctant to enact tutored *hora lunga* singing with glottal sobbing effects as noted by Bartók in the more rustic circumstances of 1913 (Nixon 1998). Meanwhile in expanding industrial complexes professional ensembles in peasant uniform routinely performed glittering state-emblematic renditions such as Doina Oltului (Doina of the River Olt).

It remains to be seen what enduring impact centralized didacticism and broadcasting have had on diversities of regional *doina* once noted; and, following the collapse of dictatorial structures in 1989, on research and teaching by Romanian musicologists who may have access to contextual information concerning the many thousands of *doine* reportedly archived under Communist direction. Nowadays there is a propensity for broadcasters and concert promoters loosely to apply the appellation ‘doina’ to relatively free forms of musical expression.

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PAUL NIXON

Hora nona

(Lat.).

See [None](#).

Hora prima

(Lat.).

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

Hora sexta

(Lat.).

See [Sext](#).

Hora tertia

(Lat.).

See [Terce](#).

Horbowski, Mieczysław Apolinary

(*b* Doleck, 23 July 1849; *d* Vienna, 26 Jan 1937). Polish baritone and teacher. He studied in Warsaw with Francesco Ciaffei, in Florence with Vanucini, in Milan with Nava, Alba and Lamperti, and in Paris with Roger.

In 1872 he appeared in Italy under the stage name Francesco Ranieri, and in the following year made his Warsaw début in *Il barbiere di Siviglia*; subsequently he sang in Warsaw, Poznań, Lemberg, Kraków and at La Scala. His repertory centred on lyrical roles in operas by Moniuszko, Gounod, Meyerbeer, Donizetti, Verdi and Flotow. In 1886 he took over the singing class of the Warsaw Institute of Music, which he expanded to 29 pupils, including Smirnov; he was also professor of singing at the Moscow Conservatory (1895–1906). From 1906 he taught at the Kraków Conservatory and from 1912 at the Vienna Conservatory. He contributed articles to *Echo muzyczne i teatralne* (1884) and *Słowo*, and edited collections of 18th-century Italian vocal music: *Fleurs mélodiques* and *Perły i kwiaty* ('Pearls and flowers'). He also published the two-volume *Szkola śpiewu teoretyczno-praktycznego* ('Theoretical and practical teaching methods in singing', Warsaw, n.d.) and composed the song *Dziewczę z buzią jak malina* ('The girl with lips like raspberries').

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IRENA PONIATOWSKA

Hordisch, Lucas

(*b* Radeberg, c1503; *d* after 1538). German composer. After matriculating at the University of Leipzig in 1524, he received the baccalaureate in 1526. He became a doctor of jurisprudence in 1534 and joined the faculty of the university in the following year. His contribution to music consists of 14 compositions in *Melodiae prudentiana* (RISM 1533³), a collection of sacred and secular hymns for four voices on poems by Prudentius, Sedulius and Virgil. The music, which observes the poetic metres and is set in strictly chordal style, follows the model established by Tritonius's humanistic odes (1507). This type of composition was very popular among Catholic and Protestant musicians for daily use in schools.

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CLEMENT A. MILLER

Horecki [Horetzky, Janowski, Yanowski], Feliks

(*b* Horyszów Ruski, nr Lublin, 1 Jan 1796; *d* Edinburgh, 6 Oct 1870). Polish guitarist and composer. In about 1815 he worked as a clerk in the Treasury

in Warsaw. He travelled to Vienna about 1818 to further his studies with Mauro Giuliani, and in a short time he acquired a considerable reputation in Austria as a virtuoso and teacher of the guitar; among his pupils was the archduchess in the imperial court. In about 1823 he lived in Frankfurt, where he published a series of his own compositions. During the next two years he gave concerts with great success in German towns and in the courts of the aristocracy; he also appeared in Belgium, Paris, and then London, where his fortune dramatically changed. As a consequence of an injury to the fingers of his right hand he was forced to cease his activities as an artist. He changed his name to Janowski (Yanowski) and moved to Edinburgh, where he taught guitar (his pupils there included S. Szczepanowski) as well as composing studies for the instrument. After treatment his hand recovered, and he reinstated his former name, but by this stage it was already impossible to resurrect his virtuoso career. After some time he moved to Glasgow and married his pupil Sofie Roberton. From 1834 he resided in Dublin, later returning to Edinburgh, where he died.

Horecki's playing was characterized by its captivating tone, his precision and good artistic taste. In England he occasionally performed duets with the Austrian guitarist L. Schulz, which gave rise to his compositions for two guitars. He composed about 150 works for guitar, which comprise original works (polonaises, mazurkas, waltzes, rondos, études, marches, quadrilles) and transcriptions and fashionable arrangements of songs, of popular and opera themes. Written in a simple classical style, many were reprinted in collections, often under altered titles. About 20 of his original compositions and transcriptions are in the British Library, London.

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BARBARA CHMARA-ŻACZKIEWICZ

Horenstein, Jascha

(*b* Kiev, 24 April/6 May 1899; *d* London, 2 April 1973). Russian-Austrian conductor, naturalized American. He left Russia for Königsberg at the age of six and studied there with Max Brode. In 1911 he moved to Vienna (his mother was Austrian), where he studied philosophy at the university, the violin with Adolf Busch and, from 1917, music theory with Joseph Marx and composition with Schreker at the Music Academy. In 1920 he followed Schreker to Berlin, where he conducted choral societies, and became assistant to Furtwängler. His orchestral début was with the Vienna SO in 1923. After guest appearances with the Berlin PO and the Blüthner Orchestra he became conductor of the Berlin SO in 1925. In 1928 he became chief conductor and later director of music at the Düsseldorf Opera, where his repertory included *Wozzeck*, given in 1930 under Berg's supervision. Horenstein remained at Düsseldorf until the Nazis forced him to leave in 1933. For some years he led a wandering existence, conducting in France, Belgium, Poland, the USSR, Australia and New Zealand (1937), Scandinavia (with the Ballets Russes de Monte Carlo, 1937) and Palestine (1938).

He went to the USA in 1940, conducting the New York PO and other orchestras in both the Americas; subsequently he took American citizenship. After the war, his widespread activity included some notable concert performances of modern operas: in this way he introduced *Wozzeck* (1950) and Janáček's *From the House of the Dead* (1951) to Paris, and Busoni's *Doktor Faust* to the USA (American Opera Society, 1964). He conducted at the Städtische (later Deutsche) Oper in West Berlin and at Covent Garden (*Fidelio* in 1961 and *Parsifal* shortly before his death in 1973). During the last years of his life he lived in Lausanne.

Although he disliked being labelled a specialist, Horenstein was an admired interpreter of Bruckner and Mahler. The programme of his Viennese début included Mahler's First Symphony; his performance of the Eighth with the LSO in 1959 (Royal Albert Hall) remains a landmark in the recognition of Mahler in Britain. To this composer's music Horenstein brought sharp intensity and burning clarity. He started making recordings in the late 1920s, and his gramophone repertory (which included early recordings of Bruckner and Mahler) reveals a versatility he did not always have the opportunity to show in the concert hall.

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RONALD CRICHTON/R

Horetzky, Feliks.

See [Horecki, Feliks](#).

Horghanista de Florentia.

See [Andreas de Florentia](#).

Horheim, Bernger von.

See [Bernger von Horheim](#).

Horicus, Erasmus [Erasmus of Höritz]

(b Hořice, nr Budweis [now České Budějovice], c1465). Bohemian mathematician and music theorist. He was the first in the Renaissance extensively to apply Euclidian geometry to solve problems in music theory. University registers show that he studied or taught at Ingolstadt (1484), Erfurt (1486), Cologne (1488, receiving the Magister degree), Kraków (1494), Tübingen (1499) and Vienna (1501). He was probably in Vienna also in 1498 when Andreas Perlach recorded his music lectures. Horicius established a reputation as a mathematician in Vienna, but he must have left there well before 1510. Two of his works, *Musica* and *Tractatus de sphaera*, are dedicated to the humanist book collector Cardinal Domenico Grimani, patriarch of Aquileia (north-east of Venice); they must date from after 1503, because the dedication of both works refers to Grimani as Cardinal of S Marco, a title conferred in that year, and probably from before 1508, when he was named Episcopus Albanensis. Horicus referred to himself in the dedications as 'Germanus', mathematician, and doctor of arts and medicine. He addressed Grimani as his 'prince and patron', which suggests that Horicus settled in the Venetian-Paduan area, where he perhaps practised medicine.

In his *Musica* Horicius aimed to emulate the method of the ancient Greeks in applying geometry and mathematics to study sense phenomena. He based his work on Euclid's *Elements*. Whereas in the first, second and fourth books Horicius explored musical systems from the standpoint of sense perception and conventional theory, in the third, fifth, sixth and seventh he applied geometric constructions, Euclidian theorems and numerical calculations to the observations of the other books. These propositions constitute a departure in music theory and take a new look at classical problems such as the equal division of intervals of superparticular proportion, which Boethius held was impossible. For example, Horicius demonstrated that the 5th (3:2) and the whole tone (9:8) could be divided by a mean proportional through geometric construction, and mathematically, which involved irrational numbers.

Although Horicius depended on Boethius for his knowledge of Greek theory, he recognized that the Latin (Gregorian) modes were distinct from the Greek. He modelled a modern *scala ficta universalis* that included six flats on the Greek system of tetrachords and modes (*tonoi*). *Musica* was

cited by Mersenne, Gerhard Vossius and Conrad Matthaei, and was known also to N.-C. Peiresc and G.B. Doni.

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CLAUDE V. PALISCA

Horký, Karel

(b Štěměchy u Třebíče, 4 Sept 1909; d Brno, 27 Nov 1988). Czech composer. At the age of 14 he joined the army band in Znojmo as a bassoonist. He then played in various orchestras before joining the theatre orchestra in Brno in 1937. After studying composition with Haas (1937–9) and taking part in Křička's masterclasses at the Prague Conservatory (1941–4), Horký taught composition at the Brno Conservatory (as professor from 1961 and director, 1964–7) and at the Janáček Academy of Music. His command of orchestral writing and of individual instruments equipped him to compose in large forms, especially opera, in which he showed a natural sense of drama. The music in his operas is essentially written to lend support to the text. He was interested in stories with a strong social-ethical content and often sought parallels between past and present. The quasi-oratorio *Jan Hus* is a broad fresco expressing opposition to the subjugation of the Czech nation by the Nazis. The exigencies of cultural politics during the 1950s led Horký to compose the romantic folk opera *Hejtman Šarovec* and, later, *Svítání* ('Daybreak'), which is about the birth of the workers' movement in Czechoslovakia.

WORKS

stage

Jan Hus, tastura [The Shell] (ballet), 1939–40 (orat-op, 6, V. Kantor), 1944–9, Brno, 27 May 1950, rev. 1959

Král Jecmínek {King Jecmínek} (ballet), 1949–50

Hejtman Sarovec (folk op, 5, F. Kožík), 1951–2, Brno, 5 Dec 1953

Jed z Elsinoru [Poison from Elsinore] (2, V. Renč, after M. Rejnuš and W. Shakespeare), 1967–8, Brno, 11 Nov 1969

Svítání [Daybreak] (4, J. Nezval, after A. Zápotocký), 1975, Brno, 4 July 1975

Atlantida [Atlantis] (4, E. Bezděková, after V. Nezval), 1980–81, Brno, 30 Sept 1983

other works

Orch: Klytia, sym. poem, 1942; Vc Conc., 1953; Vn Conc., 1955; Sym. no.1, 1959; Serenade, str, 1963; Sym. no.2, 1964; Sym. no.3, 1969; Osudová preludia [Prelude of Fate], pf, orch, 1972; Sym. no.4, 1974; Concs. for bn, cl, trbn, hn

Chbr and solo inst: Str Qt no.1, 1938; Str Trio, 1940; Suite, wind qnt, 1943; Sonatina, ob, pf, 1953; Str Qt no.2, 1954; Str Qt no.3, 1955; Cl Qnt, 1960; Sonatina, db, pf, 1961; Sonatina, cl, pf, 1967; 3 skladby [3 Pieces], vc, pf, 1971

Vocal: 2 cants., 9 song cycles, 4 choral pieces

Principal publishers: Český hudební fond, Dilia

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J. Vysloužil: 'Za Karlem Horkým' [Behind Horký], *HRO*, xlii (1989), 103–4

JIRÍ FUKAČ

Horlay

(fl ?c1450). Composer. Four three-voice rondeau settings by him appear together in the Escorial Chansonier (*E-E* IV.a.24, ff.52v-56). The ascriptions are all written in a broad and rough hand that is not found elsewhere in the manuscript and may well be that of the writer (perhaps the composer himself) who added accidentals to all four songs. (See M.K. Hanen: *The Chansonier El Escorial* IV.a.24, Henryville, PA, 1983, i, pp.80–81 and nos.44–7.)

DAVID FALLOWS

Hörmann, Johann Heinrich

(b 1694; d 1763). German composer. His one surviving publication, *Alauda coelestis* (Augsburg, 1750), contains six masses which are typical of much church music being published in the mid-18th century, when such music was becoming rather more elaborate than had been usual in the 1720s and 30s. There are also some manuscript instrumental pieces, some of them scored with the participation of unusual instruments like hurdy-gurdy or jew's harp as the middle part of the score. An account of his career is given

in W. Senn: 'Der Innsbrucker Hofmusiker Johann Heinrich Hörmann', *Tiroler Heimatblätter* [Innsbruck] I (1975), 85–94.

ELIZABETH ROCHE

Horn

(Fr. *cor*, *cor d'harmonie*; *cor à pistons* [valve horn]; *cor simple*, *cor à main* [hand horn]; *cor de chasse*, *huchet*, *trompe de chasse* [hunting horn]. Ger. *Horn*; *Ventilhorn* [valve horn]; *Naturhorn* [hand horn]; *Hiefhorn*, *Hifthorn*, *Jagdhorn*, *Waldhorn* [hunting horn]. It. *corno*; *corno a macchina* [valve horn]; *corno a mano*, *corno naturale* [hand horn]; *corno da caccia*, *tromba da caccia* [hunting horn]. Sp. *trompa*; *trompa da caza* [hunting horn]).

A term that refers, in its broadest sense, to a variety of wind instruments usually of the lip-reed class. A distinction often drawn between horns and trumpets is that the bore of a trumpet is mainly cylindrical, that of a horn mainly conical. In the Hornbostel-Sachs classification system, however, horns are considered to be within the family of trumpets (see [Aerophone](#)). Horns used for signalling (and sounding perhaps only one note) have been fashioned from conches, animal horns etc., as well as metal. Horns capable of playing many notes usually consist of a conical brass (or other metal) tube in a curved, coiled or hooped shape. By virtue of its length and slender proportions the horn can be made to sound a larger number of notes in its natural harmonic series than can other brass instruments.

This article is concerned with the European orchestral horn, often referred to as the 'french horn', probably in recognition of its country of origin, but nowadays the adjective is normally omitted. For a discussion of non-European horns and further details relating to horns as members of the trumpet family see [Trumpet](#), §§1–2.

See also [Organ stop](#).

1. General.
2. History to c1800.
3. History from c1800.
4. Notation and transposition.
5. Repertory.

BIBLIOGRAPHY

RENATO MEUCCI (with GABRIELE ROCCHETTI)

[Horn](#)

1. General.

(i) Construction of the modern horn.

The modern horn comprises five parts: the body, bell, mouthpiece, mouthpipe and valve system. The instrument may be made of brass alloy (copper and zinc in varying proportions) or nickel silver (brass with a small amount of nickel), and consists mainly of a tube in the form of a circle. The bore is slightly conical beginning at the hole for the mouthpiece, with a cylindrical central section (the valve system) followed by a fairly pronounced dilation of the tubing terminating in the wide flare of the bell, which reaches a diameter of about 30 cm. This profile influences the intonation of the instrument's natural harmonics, its timbre and the power of sound produced. Since the second half of the 19th century, makers and players have tended to favour a wider bore in order to obtain a more vigorous sound. The bell, which is held facing downwards and to the back, is either fixed, or may be unscrewed for ease of transport. The player's right hand is held inside the bell to support the instrument, adjust the intonation, or to obtain particular timbral effects.

The mouthpiece is generally made out of a single piece of metal (or sometimes another material, such as plastic). It is in the form of an inverse cone, with the cavity ('cup') sometimes slightly concave, tapering down to a narrow opening ('throat'; between 3.1 and 5.1 mm) out of which comes an inversely conical tube ('backbore') which is inserted in to the mouthpipe (for illustration see [Mouthpiece](#)). In some cases the modern mouthpiece has a rim that can be screwed on or else pressed in by means of rubber packing, which means that its lower part can be replaced and the dimensions of the internal cavity varied without necessitating a change in the rim favoured by the performer. The horn mouthpiece produces a softer and more mellow tone than the shallow, cup-shaped trumpet mouthpiece, which favours a brilliant tone. The mouthpipe constitutes the initial part of the tubing, and connects to a section with a slightly conical bore (the conicity varies depending on the model of instrument); this section usually includes the general tuning-slide (a piece of U-shaped tubing with two tenon connections, or, more rarely, one tenon and the other mortise). This in turn connects to the valve system, which fills up the area inside the circular body of the instrument and comprises the valves with their corresponding removable loops (the 'valve loops'); the valves are worked by the player's left hand. The whole tubing in this part of the instrument, unlike the remainder, has a cylindrical bore.

The valves may be of various types (see [Valve \(i\)](#)), but in the modern horn it is normal to use rotary valves, more rarely pistons and rarer still double pistons (such as are found in the 'Vienna' horn). The normal purpose of these devices is to lengthen (in exceptional cases, to shorten), the tubing of the horn. Modern horns generally have four valves, although there can be as many as six. 'Single' horns, which have three valves, are pitched in $B\flat$ or F; on 'double' horns the fourth valve transforms the instrument from one pitch to another. Most of the notes within the compass of the double horn are common to several series, which gives the performer a liberal choice of alternative fingerings. The usual range of the horn is from $B\flat$ to f'' (with some further notes available in the upper and lower registers). On shorter

horns (above F) notes above the 12th partial sound with difficulty, but the fundamental (1st partial) is more easily obtainable than on the longer horns. (For illustration of the series of partials available on natural and three-valve brass instruments, see [Valve \(i\)](#), [ex.1](#) and [ex.2](#).)

(ii) The double horn.

Of the several varieties of valve horn in use, the most common is the double horn in F/B \flat with four valves (fig.1a). This is the model normally employed in the orchestra, and the one which players customarily use when they first begin to learn the instrument. The double horn has two independent sections of tubing of different lengths, one in F and the other a 4th higher in B \flat (referred to respectively as 'F horn' and 'B \flat horn'), in the central part of the body containing the valves. With the use of the thumb valve it is possible to select either of the two sections (on many models depressing the thumb key brings on the B \flat section and releasing it causes the switch back to F). The B \flat horn is the one most used by modern horn players (to the extent that the section in F has become almost an unused accessory), although the horn was traditionally pitched in F. Increasing demands on players' technical and artistic abilities have led many to adopt the B \flat tubing as an acceptable compromise between security and precision of intonation (which is more easily obtainable with the shorter tube length) and beauty of sound. The B \flat horn is approximately 270 cm in length (based on the modern pitch of $a' = 440$), and the F horn measures approximately 369 cm.

Depressing the first of the three finger valves lowers the instrument by a tone, the second by a semitone and the third lowers the horn by one and a half tones. However, while with the application of the individual valves the column of air is correctly lengthened, when two or more valves are combined the overall length of tubing engaged is shorter than required (whether the horn is in B \flat or F) and the intonation consequently sharpens. The most problematic combinations are the first and third valves and (even more so) all three together; these combinations are so sharp on the F horn that in practice they are only used to obtain C and B' (notes that can be corrected by lip technique). On the B \flat horn these fingerings can be completely avoided since the notes they obtain can be played more accurately in alternative positions on the F horn. From the many alternative fingerings available to the player, two principal systems have emerged: the first employs the B \flat horn for most of the range, making use of the F horn for the missing notes in the low register (B'-F) or else to pitch more accurately those notes which on certain instruments can be particularly out of tune (e.g. b or c'); in the second the B \flat horn is used from G \flat to B \flat (in practice, the notes obtainable with the various combinations of valves starting from the fundamental B \flat), the F horn from B' to c', and the B \flat horn for the remainder of the range ([Table 1](#)).



Various other double-horn systems have been devised, each of which have some specific advantages. Before the conventional type became established there was considerable experimentation with 'compensating systems'. On one such type the F set of (which attempt to 'compensate' for the intonation problems inherent in the valve combinations) is 'dependent' on the B \flat set: when the player uses the B \flat section the air passes through

the B \flat valve loops only, but the F horn uses the B \flat valve loops in addition to its own set in order to correct the intonation. This system uses a smaller amount of tubing and therefore the instrument is lighter and cheaper; however, since the air has to follow a more tortuous route the sound obtained is much less satisfactory, and the instrument is consequently less popular with professional players.

In the wake of the double horn, to help with playing high-lying parts typical of the Baroque and some Classical repertory, the horn in B \flat /F alto (an octave above the normal F) was developed, probably by Kalison in Milan in 1955 and soon after experimented with by German makers such as Alexander (Mainz) and Helmut Finke (Herford). This instrument is constructed on the same principle as the conventional double horn, but often with an extra valve in the B \flat section to lower the range of the instrument by three-quarters of a tone to correct the intonation of hand-stopped notes (see §1(iii) below) which would otherwise sound sharp. Other models were devised according to the preferences of particular players. There are, for example, double horns in B \flat /B \flat soprano and F/F alto, as well as the triple horn in F/B \flat /F alto (see §3(ii) below; for illustration see fig.2a) which, though heavier than the others, works more effectively and has been quite popular with professional players. There have been further attempts to improve performance of the instrument in the more awkward keys. One of these was the 'omnitonic' horn (see §2(i) below and fig.10 below) invented by Hermann Prager in 1918 and built by Knopf of Markneukirchen (mostly between 1933 and 1937), based on a complicated mechanism of six ascending and descending valves which made the instrument very heavy (see Morley-Pegge, 1973, pp.66–8). Another model was patented by Paul Geyer of Schwerin in 1924: this has an additional semitone valve which allows the basic tuning to be lowered from B \flat to A and from F to E, and has had a certain amount of success. This instrument is useful both for playing difficult passages in sharp keys as well as for 'compensating' on the B \flat horn for the otherwise sharp intonation of stopped notes.

(iii) Types of single horn.

Long before the modern double horn became established, the instrument that was widely used by professional players was pitched in a single key, either F, or, later, B \flat . The single course of tubing made it very light and easy to handle and, because the tubing was less twisted and there was a well-balanced relationship between its diameter and the expansion of the bell, a good sound was easier to produce. The single horn, particularly the version in B \flat , therefore survived for a long time, even after the establishment of the double horn. One problem with the single horn is the tendency for the pitch of hand-stopped notes to rise because of the effective shortening of the tubing that results. While on the horn in F the pitch rises by a semitone, on the B \flat instrument this shortening is quite excessive, and a correcting valve to lower the pitch by three-quarters of a tone is required. Eventually some makers preferred to add a further section of tubing (and the corresponding valve) to the B \flat instrument, to obtain the partials of a horn in F.

Of the various types of single horn that were widely used in the past, the most common type of F horn from the second half of the 19th century until the 1920s was the 'German' horn. This had a slide-crook which also served as a master tuning-slide, a particularly broad bell, a strictly conical mouthpiece with a flat-edged rim and a bore which measured up to 11.5 mm in the cylindrical valve section (thus wider than all other models).

The 'Vienna' horn (fig.1*b*) is essentially a type of natural orchestral horn with characteristic double-piston Vienna valves of the type developed by Josef Kail and Joseph Riedl in 1823 (see [Valve \(i\)](#)); with some improvements patented in 1830 by Leopold Uhlmann, it is still used, uniquely, by the Vienna PO. It has a much larger bell with a greater flare than average, but the bore is reduced to an average of about 10.7 mm; the instrument still uses detachable crooks, which have been abandoned on all other valve horns. The F crook is completely conical, while the B \flat one is a simple short tube which, once inserted, necessitates replacing the slides of the valves with other, shorter ones.

The French preferred a model which preserved the characteristic structure of the natural (valveless) horn that had been built from the 18th century onwards by Raoux of Paris. It has crooks at the mouthpipe, and a piston machine which can sometimes be replaced with a simple slide to transform it into a genuine hand horn. Another characteristic feature is the 'ascending third valve' (invented by Halary (iii) in about 1847) which in normal position allows the air to pass through the corresponding slide, but when depressed cuts out the slide so as to raise the pitch of the instrument by a tone. The bore varies from 10.8 to 11 mm; the tone is clear and balanced, but rather sour in the bass register, in the region of the 3rd partial. This instrument faithfully reflects the characteristics of the *cor solo* (see §2(iii) below), and was often played with hand-horn technique (the pistons then serving exclusively to alter the basic pitch); the famous solo in Ravel's *Pavane pour une infante défunte* (1910) was intended for this usage. The same model, but with a normal third valve lowering the pitch by three semitones was particularly widely used in Britain up until the 1930s (fig.2*b*).

The various innovations made to help horn players tackle particularly high-lying pieces led instrument makers to construct valve horns in higher keys than normal. At the end of the 19th century the horn player F.A. Gumbert [Gumpert] used a horn in F alto for Siegfried's horn call (Wagner's *Ring*) and subsequently horns in G alto (some with an additional slide in F) and B \flat soprano were also made. In addition, a curious model (probably invented by the firm of Riedl in Vienna) was particularly widespread in Italy and Austria during the 19th century. This instrument had the valves turned round 180° (i.e. ranged close to the bell) so that they could be worked by the right hand, which made it quite impossible for the player to place a hand inside the bell. Single horns in E \flat (or sometimes in F) with a right-hand action and the bell on the left are still widely found in bands. They replicate the normal fingering of all the other brass band instruments and are generally given to the youngest recruits.

Horn

2. History to c1800.

(i) Development of the natural horn.

(ii) Ensemble and orchestral use.

(iii) Crooks and hand technique.

Horn, §2: History to c1800

(i) Development of the natural horn.

The many types of horn used in Europe prior to the emergence in 17th-century France of the broad circle, or hooped, horn (on which future developments of the orchestral horn were based) are illustrated in Mersenne's *Harmonie universelle* of 1636–7 (fig.3). Two of these models had a dominant role in the subsequent history of the instrument: the *trompe*, a hunting horn made in a crescent shape with a single coil in the tubing, used throughout Europe, and the *cor à plusieurs tours*, being much longer and close-coiled in spiral form. The *trompe*, which is also illustrated in Jacques du Fouilloux's treatise *La vénerie* (?1561) and Praetorius's *Theatrum instrumentorum* (1620, pl.xxii), was described by Mersenne as the horn most commonly used for hunting (it was later replaced by the hooped horn in France), although there seem to be only two examples extant, one dating from the first half of the 17th century, now in the Historisches Museum, Dresden, the other dating from 1604 (now in Mechelen, fig.4; there is a copy in the Museum of Musical Instruments, Brussels Conservatory). Mersenne declared (clearly referring to France) that the spiral model was little used. However, there is evidence of such a model in Virdung (*Musica getutscht*, Basle, 1511) and other documentation referring to the region around upper Saxony and northern Bohemia where the instrument was associated with the trumpet repertory heard in the courts. Iconographic sources for the spiral horn, again with reference to hunting, include engravings by Wenceslaus Hollar (1607–77; for illustration see Morley-Pegge, 1973, pl.I, 2) and *The Bath of Diana* by Hendrick van Balen (c1574/5–1632). Among the surviving examples of horns, the oldest is by Valentin Springer and dates from about 1570 (see Heyde, 1986, pl.86); another was made in Dresden before 1668 (Heyde, 1986, pl.87), and there is a third by Haas, dating from 1688 (formerly in the Trompetenmuseum, Bad Säckingen, no.21401).

The spiral horn raises a difficult question of terminology. This instrument was sometimes referred to as a 'horn' ('Jeger horn', Virdung, 1511), sometimes a 'trumpet' ('Jägertrommet', *PraetoriusTM*, pl.viii), and sometimes either, indiscriminately. Although Mersenne termed the spiral model a *cor* and the single-coil one a *trompe*, he was not always careful to differentiate between the two, seeming to use *cor* in a more generic sense than *trompe*. Notwithstanding, therefore, the lively modern debate among some scholars as to which category, horn or trumpet, some surviving examples of the helical instrument belong, there was no clear distinction between the two at the time. Nevertheless, according to modern criteria, the spiral instruments should generally be classified as horns (see Tarr, 1988, p.8). Praetorius himself maintained that 'some trumpets built like post horns, that is coiled like a serpent, do not give the same sort of sound as a trumpet' (*PraetoriusSM*, ii, p.33).

Both the *trompe* and the spiral horn seem to have played fundamental, though different roles in the adoption during the first half of the 17th century of hunting signals with more elaborate melodic lines than used previously. In France, for example, the signal for the sighting of the stag given by Du

Fouilloux and Mersenne consisted of three short notes followed by one long one; by 1705 Philidor could notate signals with melodic fragments based on the notes of a major chord (see [Signal \(i\)](#), §2). This may have been the result of the introduction of the *trompe* which, due to its longer tubing, was able to sound the fifth partial (i.e. the 3rd of the chord). In Germany and Bohemia it seems that the tradition of horn signals developed in a similar way, but was influenced by the repertory of court trumpeters. Typically, the French hunting signals utilized triple time (particularly suited to the trot of a horse), while in Germany and Bohemia the pace was faster, and, most importantly, the signals given in duple time, similar to that of contemporary trumpet repertory.

Mersenne gave some advice about the formation of a hunting horn ensemble, plainly referring to the use of older forms of horn:

If hunters wish to have the pleasure of playing together in four or more parts with their horns, it is fairly easy, as long as they are able to play the right notes, and adjust the length and breadth of their *trompes* observing the same ratios as organ pipes: for example, if the largest horn is six feet long, it will play a 5th lower against the one which is 4 feet long. I write elsewhere that their breadth must be in the ratio of 3:2. And if one adds a third horn, three foot in length, it will play a 4th above the second, so that the three will make a perfect trio, and play the three main notes of the first mode: and it will be easy to add three or four others to them to play the other chords.

Partly on the basis of this valuable piece of documentation, it is necessary to reconsider some deeply-held convictions on the earliest music for natural horn, whereby a role is mistakenly attributed to Italy which in fact it did not play. Firstly, the presence of a horn in Michelangelo Rossi's *Erminia sul Giordano* of 1633 has to be ruled out, since the score makes reference only to a 'chorus of hunters', with no explicit quotation of identifiable hunting signals (see Fitzpatrick, 1970, p.5). On the other hand, the term 'chiamata alla caccia' in Cavalli's *Le nozze di Teti e di Peleo* (1639) might indeed be a reference to a group of horns (see [Chiamata](#)), although, given the date of composition, it cannot be assumed that hooped horns were used. The piece is written for strings rather than horns, although it obviously mimics music for a hunting horn ensemble of the type described by Mersenne but with the parts written in the lower octave to make them suit the string tessitura. Only one iconographic source supports a possible tradition of hooped horns in early 17th-century Italy, the anonymous *Figure con strumenti musicali e boscarecci* (attributed to Giovanni Battista Bracelli, fl 1616–50; see Heinitz, 1929, pl.III, 1); this seems rather suspect, not least as it shows a close affinity with the bizarre illustrations by the famous French engraver Jacques Callot (1592–1635). Otherwise the only models of which there is evidence in Italy seem in fact to have been semicircular (made of animal horn or metal), or of the *trompe* type.

Some odd representations of hooped horns which appear in some very old iconographic sources are worthy of mention. One example is carved on a choir stall at Worcester Cathedral, dating from the end of the 14th century,

and another is depicted in the Grüninger edition of Virgil (Strasbourg, 1502). While it is difficult to arrive at a totally convincing explanation for them, it is likely that they sprang from the artist's imagination, or else that they were influenced by the iconography of the circular Roman *cornu* (such influence is obvious, for example, in Giulio Romano's frescoes of 1524–35 in the Palazzo del Te, Mantua).

The first fully circular horns (*trompes de chasse*) were probably used in a *comédie-ballet* by Lully, *La Princesse d'Elide*, given at Versailles in 1664. The score contains an *Air des valets des chiens et des chasseurs avec Cors de chasse*, while the libretto makes explicit reference both to *cors* and *trompes de chasses*; the appearance of the new instrument on this occasion, however, is also documented by an engraving by Israël Silvestre, *Les plaisirs de l'Isle enchantée, ou les festes et divertissemens du Roy à Versailles* (published c1676), which portrays a scene from the comedy, and is probably the earliest iconographic representation of true hooped horns. Another important source of documentation is provided by Cardinal Flavio Chigi, papal legate at the court of France, who in the same year, 1664, again at Versailles, attended a *curée* (feeding some of the prey to the hounds to the sound of instruments) during which his attention was caught by 'alcune trombe ritorte' ('some bent trumpets'; Lionnet, 1996). Also at Versailles, in the Salon de Diane, the hooped horn appeared on some hunting trophies carved between the end of the 1670s and 1682, while the earliest surviving example of the instrument is the one made by Hieronimus Starck of Nuremberg in 1667 (now in the Musikhistorisk Museum, Copenhagen). A hooped model was also built by Crétien of Paris from 1680 onwards. This had a broad body comprising one and a half coils of tubing (227 cm long, 48 cm in diameter), with a bore of 12 mm, a mouthpiece soldered to a long, removable shank and a bell of 14.5 cm reinforced with a covering decorated with designs typical of the Louis XIV period (D'Anterrockes, 1992). Given this origin, the description 'French horn' should not be considered one of the many 'fantasies' in the terminology of musical instruments, but rather as an explicit and appropriate reference to its country of origin.

An instrument dating from 1689 attributed to Michel Koch of Dresden is an example of a later development (now in the Musikinstrumenten-Museum, University of Leipzig). The mouthpiece is soldered to the body and strengthened by a crosspiece, as is the bell (which is a good 21 cm in diameter); thus the instrument is more solid and suitable for hunting on horseback. A similar model, but with two coils of tubing, was still being used in 1710 by Augustus the Strong, king of Poland. From 1723 onwards, however, a model invented by the Marquis Marc-Antoine de Dampierre, the commander of Louis XV's hunters, was in widespread use. It had one and a half coils, and its dimensions were enormous (405 cm in length, with a diameter of 72 cm; fig.6). On the occasion of the birth of the Dauphin in 1729, Dampierre, in collaboration with the instrument maker Le Brun, created a new model, described as 'à la Dauphine', with two and a half coils of tubing (450 cm in length and 54 cm in diameter). This instrument was more manageable, and it remained in use for about 100 years, up until the appearance of the *trompe d'Orléans* at the turn of the 19th century with three and a half coils (about 40 cm in diameter) which is still in use (Marolles, 1930). These models have a repertory of signals, which are first

documented in a collection assembled by A.D. Philidor in 1705 under the title *Tous les appels de trompe pour la chasse* (F-V 1163).

That the instrument which appeared at Versailles was completely new is clearly demonstrated by the fact that it was unknown in German-speaking countries, until its discovery by the Bohemian Count Franz Anton Sporck (1662–1738), who first heard it when he went to Paris in 1680. He was so fascinated by the new horn that he left behind two of his servants (Wenzel Sweda and Peter Röllig) to learn the technique of the instrument and bring it back to Prague and the rest of Bohemia. However, bearing in mind that Sporck came from an area where the spirial horn was much used, and that he was surrounded by representations of horns and apparently also by horn players who took part in the hunt, he might have had another reason to consider the French model to be new. It is possible that during his visit to France he also encountered some unfamiliar way of playing it, and this might be the French style described above, traditionally in triple time. The existence of two parallel musical traditions, one French and the other Saxon and Bohemian, is borne out by the most famous horn works of the early 18th century, Vivaldi's concertos and Bach's First Brandenburg Concerto. These works, in which the triple rhythms of the French style are juxtaposed with the duple time that was more common, east of the Rhine, have a further bearing on the subsequent history of the instrument, in that the pitch of F was adopted.

[Horn, §2: History to c1800](#)

(ii) Ensemble and orchestral use.

In addition to Cavalli's *Le nozze di Teti e di Peleo* cited above, an imitation by string instruments of a hunting ensemble is found in Lully's *Isis* (1677). It appears that a hunting ensemble was introduced into the orchestra in a performance of a ballet by J.H. Schmelzer, given in Linz for the name-day of Emperor Leopold I on 15 November 1680; according to the libretto (the music is lost), on that occasion an intrada was played by violins and hunting horns together (see Fitzpatrick, 1970, p.8). Similar evidence is found in the libretto of Georg Bronner's opera *Echo und Narcissus* (1693), the music of which is also lost (see McCredie, 1964, p.193). In all likelihood the presence of a horn ensemble in the orchestra may be ascertained in the score of Agostino Steffani's opera *I trionfi del fato* (Hanover, 1695) which calls for four *trompes*; here the term clearly indicates *trompes de chasse* (and not trumpets), as is borne out by the notation (similar to that of contemporary French scores) and the fact that many French musicians were then to be found in the court orchestra in Hanover.

Although the horn was still linked to the hunting tradition, it began to be used as a concertante instrument in ensembles by the end of the 17th century. A short, anonymous *Sonata da caccia con un cornu* dating from before 1680 and preserved in Kroměříž (Meyer, 1956) belongs to this repertory; the horn plays signal motives in a concertante relationship with two violins, two violas and basso continuo. Such a piece, which uses the 3rd to the 12th partials, must have been played by an 8' spirial horn, since the hooped type was not known in the area before 1680, the year of Sporck's visit to France. The two *trombae breves* called for in a *Sonata venatoria* dating from 1684 by the Moravian composer P.J. Vejvanovský

are perhaps again to be understood as spiral horns, but at that date the term could also refer to the hooped instrument. A more reliable piece of evidence for the use of the fully hooped horn is in a Concerto à 4 in B \flat by Johann Beer (1655–1700) for *corne de chasse*, *posthorn*, two violins and basso continuo. The surviving parts were transcribed by a later copyist (probably Peter Johann Fick) and the horn part is written in treble clef with one flat, for a transposing instrument in F playing a 5th lower than written (thereby in the ‘classical’ notation; see §4 below). C.A. Badia’s *Diana rappacificata*, performed in Vienna in 1700, includes a hunting fanfare where two horns in F play music in triple time which displays features typical of music for horn ensemble and also contains melodic phrases characteristic of the later solo horn idiom (Haller, 1970, p.176). However, did the horn did not officially enter the orchestra of the imperial court in Vienna until 1712 (Köchel, 1867, p.80), a date which seems surprisingly late considering that the Leichamschneider brothers had acquired a considerable reputation in Vienna as horn makers a good ten years earlier, and that the small electoral and princely courts of northern Germany had taken the instrument permanently into their orchestras before 1706. This may be explained by the fact that there were no substantial modifications to the make-up of the imperial chapel during the final years of the reign of the elderly Joseph I, but as soon as Charles VI, a music and hunting enthusiast (like Sporck), ascended to the throne, changes were instituted.

Examples of the use of the horn in northern Germany include Reinhard Keiser’s *Die römische Unruhe*, performed in Hamburg in 1705, where the instrument is used both in a concertante manner and as an integral part of the orchestra (Haller, loc. cit.). Further east, in Szczecin, horns also appeared in two cantatas by F.G. Klingenberg, one dating from 1704 (now lost), the other, *Die aus dem Markt nach Pommern wandernde Liebe*, composed in 1705. In Lübeck, also in 1705, Buxtehude used horns in his cantata *Templum honoris*, in which players from Hamburg took part, while in 1708 the Berlin court composer A.R. Stricker employed them in his opera *Alexanders und Roxanens Heirat*. In any case, by 1713 the instrument had become well-enough established that Johann Mattheson was able to declare in *Das neu-eröffnete Orchestre* (p.267) that ‘the lovely, majestic hunting horns have now become very fashionable’. The fact that many horn players were taken on by the leading musical chapels further confirms the instrument’s increasing diffusion throughout the German-speaking area. Following J.T. Zedelmayer’s appointment to Weissenfels in 1706, other players were engaged in Wolfenbüttel (1710), Dresden (1710), Düsseldorf (1711), Stuttgart (1715) and Darmstadt (1718). Dresden in particular was an important centre of horn playing throughout the 18th century; notable performers employed there included the Schindler brothers (from 1723 to 1733 and 1737 respectively), J.G. Knechtel (from 1733 or 1734 until about 1756), A.J. Hampel (from 1737 until about 1768) and Carl Haudek (1747–96).

The first occurrence in France of a part written specifically for the hooped instrument is likely to have been in the divertissement *La chasse du cerf* by J.-B. Morin, performed at Fontainebleau in 1708. An early example of the horn in a concertante role in an Italian score is found in Francesco Gasparini’s *L’oracolo del fato* (Vienna, 1719), which calls for two ‘trombe da caccia’, while one of the first appearances of the horn in London must

have been when German (possibly Bohemian) players appeared at Chelsea College in 1704. It seems that Handel did not adopt the horn on a permanent basis before 1720.

The official adoption of the horn into the Viennese court orchestra makes it possible to trace the route by which the instrument quickly came to take a permanent place in the most fashionable operatic repertory of the day, that of the Neapolitan school; here it assumed its characteristic 'harmonic' role which subsequently became habitual in orchestral use of the instrument. Between 1707 and 1719 the Neapolitan viceroyalty, then dominated by the Austrians, was represented by Count Johann Wenzel von Gallas, a member of a Bohemian family with a strong musical tradition. The family supported a sizable orchestra from which, in all probability, the count selected a core of players to take to Naples. There, on 28 August 1713, during the celebrations for the birthday of Empress Elizabeth Christina, there was a performance of the serenata *Il genio austriaco: Il Sole, Flora, Zefiro, Partenope e Sebeto*, on a text by l'abbé G. Papis, with music by Alessandro Scarlatti: 'there were countless harmonious instruments, timpani, trumpets, hunting horns, as well as flutes and all sorts of strings and organ, and a great number of singers in the chorus' (D.A. Parrino, quoted in Prota-Giurleo, 1952, p.89). A few months later, on 19 November, Lotti's opera *Porsenna* was performed at the Teatro S Bartolomeo for the name day of the empress, 'adapted and directed' by Scarlatti; from that point onward, Scarlatti gave the horn a permanent place in almost all his operas. In view of this, the declaration in Heinrich Domnich's *Méthode* (1807, p.iii) that Scarlatti and Lotti were the very composers responsible for the introduction of the horn into the orchestra in Italy seems to be strongly supported by the evidence. According to Domnich, their principal pupils, Hasse (whose first Italian opera, *Tigrane*, was performed in Naples in 1729) and Domenico Alberti respectively, imitated and continued their teachers' use of the horn. The Neapolitan school appropriated the instrument on a permanent basis, and it regularly appears in the scores of Durante, Porpora, Vinci, Feo, Leo and Pergolesi from at least 1720 onwards.

A terminological peculiarity of Neapolitan scores is the adoption of the name 'tromba da caccia', an Italianization of the French *trompe de chasse*. This term distinguished the horn from the simple folded 'tromba' or trumpet, referred to elsewhere in Italy as 'tromba diritta' or 'tromba lunga' (the Italian language had not adopted the diminutive form 'trombetta' as was the case in the other principal European countries). The presence of a 'trombon da caccia' in two Vivaldi scores (the opera *Orlando finto pazzo*, 1714, and his Concerto in F for violin, 2 'trombon da caccia', 2 oboes and bassoon, rv574) probably stems from this same terminological tradition: the instrument was therefore a hooped horn. Further documentation of the reception of this model in Italy is provided by Filippo Bonanni who, in his *Gabinetto armonico* (1722), as well as referring to the still-common 'Corno per la Caccia' as being similar to an animal horn, mentioned an 'Altro Corno da Caccia' made of metal with a small central coil, adopted 'by Hunters and by Messengers', and lastly a hooped 'Corno raddoppiato' ('doubled horn') which was 'much larger and more resonant' and made 'a terrific sound, overpowering the other instruments'.

Horn, §2: History to c1800

(iii) Crooks and hand technique.

The crucial aspects of the evolution of a truly orchestral horn and its playing technique were the adoption of a more compact and manageable shape, and the introduction of crooks. Crooks were introduced in Austria as early as the beginning of the 18th century and were in common use by the 1740s. They consist of a piece of tubing turned back on itself and inserted at the mouthpipe or along the pipework, thus adding to the overall length of the instrument and effecting a change of pitch. The introduction of crooks represented substantial transformation of the horn's actual sound. Their use involved a considerable variation in tone colour from key to key, as the overall proportions of the tubing differed according to the crook. This variation was especially noticeable on the crooks at each end of the range (B \flat and C bass; A, B \flat and C alto), the tone being very different from that obtainable in the central keys (D, E \flat , E, F, G). As far as is known, the earliest surviving example of a horn with crooks dates from 1721, and was made by Michael Leichnamschneider (for illustration see Fitzpatrick, 1970, fig.IVa). When crooks were inserted in the mouthpipe, players were obliged to change the way they held the instrument, so that the crooks did not fall out. The left hand, which in hunting on horseback had been used to hold the reins, now had to hold the crooks and the instrument securely, while the right hand could grasp a side of the bell, and not the body of the horn as had previously been the case.

The earliest surviving sets of crooks belong to English-made horns and include two conical 'master crooks', to which cylindrical 'couplers' of various sizes were added to obtain the lowest pitches (see fig.5c). While on one hand this early system produced a considerable saving in the difficult construction of conical crooks, on the other it had the drawback of making the instrument heavier and quite awkward to hold when more than one coupler had to be used together. Couplers were abandoned after 1750 with the introduction of a complete series of nine or more crooks inserted in the mouthpipe, one for each key starting from B \flat or C alto (fig.7c). Another important invention, dating from 1753 at the latest and known as the *Inventionshorn*, was conceived by the famous horn player A.J. Hampel with the help of the instrument maker Johann Georg Werner of Dresden. This model has the distinctive features of a fixed mouthpipe and series of sliding crooks of cylindrical bore which are inserted into the body of the instrument to lower the pitch from E downwards, while from F upwards it is necessary to insert a new mouthpipe which also acts as a crook. The earliest surviving example of the *Inventionshorn* is by Johann Gottfried Haltenhof (1776, now in the Musée de la Musique, Paris; fig.7a). The most famous model of horn with sliding crooks, however, was the *cor solo*, invented by Raoux in Paris in about 1780 and adopted by many soloists in France (fig.7b). It was distinguished by the use of only five crooks (those most commonly used in solo compositions), G (a simple bend), F, E, E \flat and D.

In the mid-18th century, as crooked horns became increasingly common in orchestras, notes alien to the harmonic series began to appear in some scores, e.g. Durante's *Abigaille* (Rome, 1736; see Fitzpatrick, 1970, p.65). These notes probably required some use of the hand inside the bell, a

technique which was made more easy by the reduced dimensions of the body of the instrument and the increased aperture of the bell. Before that time, according to Dauprat's *Méthode* (1824), horn parts were played in the same manner as the contemporary hunting instrument (probably with the 'natural' intonation of the 11th and 13th partials), held in one hand with the bell turned upwards. He also maintained that as late as 1800, in some theatres in Milan, the players (probably including the virtuoso Luigi Belloli) used to hold the bell upwards to play *forte*. This points to the survival of a much older technique and seems to confirm the many pictures showing the horn held in such a position even if some of them may be exaggerated for artistic or pictorial reasons (fig.8). In any case, Dauprat himself observed that some horn players were resistant to the direction to play with the 'pavillon en l'air', because the position rendered the quality of attack and intonation less reliable.

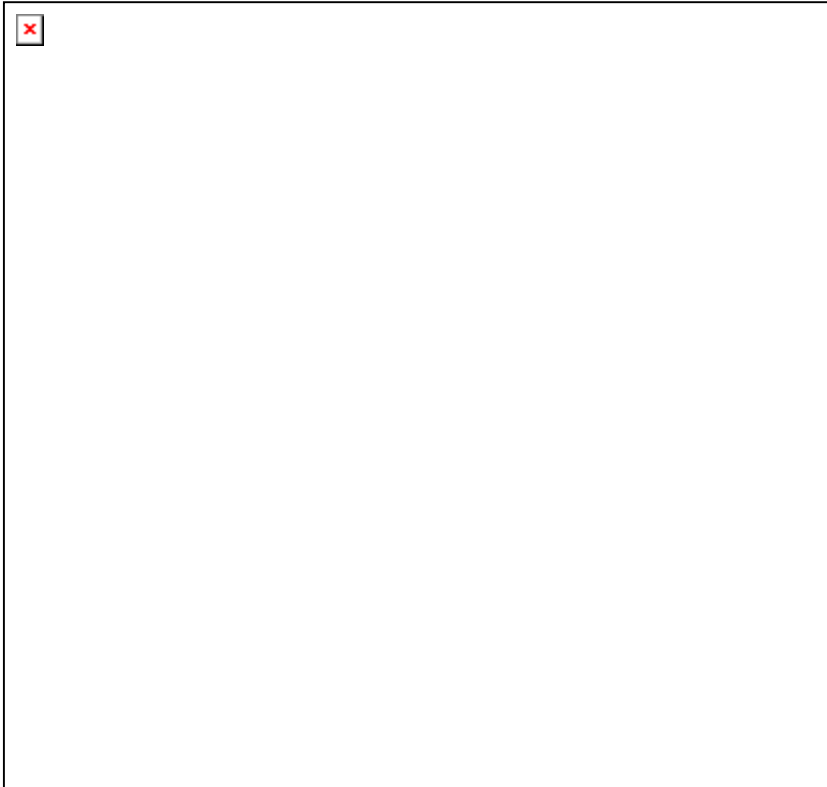
The first complete description of the use of hand technique is found in the *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et le cor* by Valentin Roeser (1764) who wrote:

The notes I have marked ... are too high, but they can be played in tune by placing the hand in the bell of the horn There are a further four or five notes which can be played on the horn by using the hand. But care must be taken if one wishes to use them.

In practice, Roeser was referring to an elementary technique of playing using the hand, aimed as much towards tuning the sharp partials as to lowering of a semitone with a larger occlusion. In this technique the hand is inserted into the bell (the horn being held with the bell turned downwards, in the now customary position) with the fingers resting on the part furthest from the player's body, and slightly curled round fig.9. By bringing in the thumb to form a sort of 'spoon', the player can close the bell as much as is necessary to lower each harmonic by a semitone, thus obtaining a new series of pitches, but with a muffled tone. Another aspect of this technique is the complete closure of the bell, which results in an even duller and more 'metallic' timbre and obtains a further series of notes (but only from the 4th partial), one semitone higher than the natural ones. However, for some partials which have a tendency to sound particularly flat, it is necessary to open the hand completely, i.e. by stretching the palm towards the inside. This technique is required for $b\flat$ (the 7th partial), $f\sharp$ (11th) and a'' (13th) – both also possible with a closed hand – and finally $b\flat$ (14th). The combination of these hand techniques mean that a chromatic scale can be played in a good part of the range, while a proper positioning of the hand gives a more well-blended tone. It seems that hand technique was at first used only by some virtuosos and it is impossible yet to establish with any certainty the place where it first took root. Domnich (1807) credited Hampel with its invention, but his testimony does not seem completely reliable (see Hiebert, *HBSJ*, 1992), although it is likely that Hampel was one of the first to use it when he played second horn in the Dresden orchestra, passing it on to his pupils, including Giovanni Punto. Another, older technique survived into the 18th century, having been known to Praetorius (1619). Known as 'falsetto' technique, it involved relaxing the lips to obtain an artificial lowering of the lowest partials.

During the whole hand-horn period there was a particularly marked distinction between the roles of 'first' and 'second' horn, referred to as *cor alto* and *cor basse* respectively. It was customary for the *cor alto* to specialize in playing only the top register (generally from the 5th to the 16th and sometimes up to the 24th partials), thanks to an embouchure derived from trumpet technique which helped with playing high notes. In contrast, the *cor basse* specialized in playing the low register which, because of the greater distance between the available harmonics, necessarily implied better development of hand technique and 'falsetto'. It is evident from various methods published by the Paris Conservatoire, which call for different mouthpieces and embouchures for the two categories, that players began to specialize early on in their careers, during their apprentice years. The mouthpiece required for *cor alto* playing was short and narrow, and the embouchure similar to that of the trumpet, with one-third of the mouthpiece resting on the upper lip and two-thirds on the lower; for *cor basse* the mouthpiece was broad and deep and leaned two-thirds on the upper lip and one-third on the lower. This division of roles has remained in use in the modern orchestra, where two distinct registers are normally assigned to pairs of players.

Hand technique evolved into a distinctive horn idiom which saw as desirable the varied timbre which results from the alternation of open and stopped notes, giving rise to all the 'classic' repertory for the instrument, from Mozart's and Haydn's concertos to the works by Beethoven (Horn Sonata in F) and Weber (Concertino in E minor op.45), and also the many solo horn passages in the orchestral and operatic repertory (e.g. the overtures to Weber's *Oberon* and *Der Freischütz*; see [ex.1](#)). The technique clearly left a considerable mark on later writing for the horn, so much so that Brahms's orchestral parts continued to be composed with the hand horn in mind, despite the fact that by the time they were written the instrument was fully mechanized. It is known that he hoped that his Trio op.40 would be played in such a way. Hand technique continued to be taught in the early years of study up until the 1920s and later in the 20th century it experienced a considerable revival in period instrument performances.



There is evidence that more unusual or unfamiliar timbres, produced by means of special techniques or mechanisms, were exploited as early as the mid-18th century. Hampel's insertion of a wad of cotton in the bell, to obtain a particular dampening effect preferable to that with the mute, is documented in Domnich's *Méthode* (p.iv). This technique must already have been in use for some time, since Vivaldi asked for it in his Concerto for viola d'amore, 2 oboes, 2 horns and bassoon rv97. The two horn parts in Beethoven's Rondino woo25 (1743) calls for mutes to be inserted into the bell (for further details about horn mutes, see [Mute](#), §2).

Horn

3. History from c1800.

(i) Keyed and omnitonic horns.

One of the various attempts to make the horn chromatic involved the addition of keys similar to those already in use on woodwind instruments. An instrument, known as an 'Amor-Schall', whose bell was covered by a hemispherical (*d'amore*) bell pierced with holes, invented in the second half of the 18th century by Ferdinand Kölbel, a horn player at the Russian court, was thought to be of such a type. In 1995, however, a pen and ink sketch of the instrument was found which shows that it was rather a kind of omnitonic valve horn (see Koshelev, 1998, pp.52–5, and Tarr, forthcoming). Much later, in 1822, the horn player Benedetto Bergonzi of Cremona added four keys to the natural horn, taking his lead from the [Keyed bugle](#). These experiments were not developed any further and no example of either has survived.

The invention of 'omnitonic' horns probably arose from the desire to have all the crooks accessible at the same time and to be able to select them instantaneously. In these horns all the crooks were actually incorporated into the instrument, with a special device to enable the player to choose the

one required. Although their success was rather limited (in the meantime valves had been invented, and these produced an almost identical result though incurring less expense and overall weight) a vast number of models were designed and built. The earliest was made by J.-B. Dupont (Paris, c1815), comprising eight independent tubes, each with its own mouthpipe into which the mouthpiece was inserted to obtain a different series of partials (fig.10a). In May 1818 Dupont obtained a patent for a second, more advanced model in which a single mouthpipe served for all the crooks and a long notched slide could be moved to select the desired key. A more conventional and efficient model was patented in 1824 by Charles Sax of Brussels, which was based on the *Inventionshorn* but placed all the crooks on a slide (fig.10b). There was a host of other experiments with omnitonic horns, almost all developed by French makers, with some exceptions, such as Embach in the Netherlands, Pelitti in Italy and Kruspe in Germany.

(ii) Valve horns.

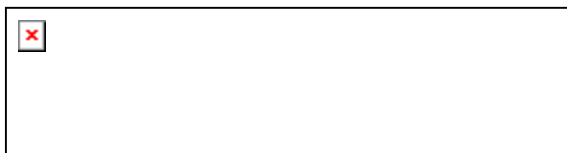
(For further discussion and illustration of the valve types discussed here, see [Valve \(i\)](#)). The earliest documentation of the invention of a horn with valves (apart from a rudimentary valve device applied to a 'horn' by the Irishman Charles Clagget in 1788 – this was probably actually a trumpet) is a letter dated 6 December 1814 from Heinrich Stölzel addressed to King Friedrich Wilhelm II of Prussia, in which he requests recognition of his horn with two tubular piston valves which he had demonstrated by July 1814. However, Friedrich Blühmel claimed to have had the idea first (in 1811–12) – though his invention was a box valve (a piston valve of square section) – thus setting in motion a long-lasting battle which came to an end only with the issuing of a joint Prussian patent in April 1818 for a box valve (see Heyde, 1987, pp.14–21). Stölzel quickly paid off his competitor and thereafter was able to exploit the patent alone. In 1819 a third valve was added to the horn by C.F. Sattler, who in 1820–21 also experimented with a double-piston valve; the latter device, with various improvements, was particularly successful in Germany and Austria (after having been improved in 1830 by Leopold Uhlmann it became known as the 'Vienna valve').

In Italy in 1822 Luigi Pini invented a horn with two double rotating cylinders, set in motion by indented wheels worked by long rods, an example of which has survived (Museo Civico Medievale, Bologna, no.1847). A large number of experimental valves, both rotary and piston, were later invented for the horn. Important early examples of the rotary valve include one invented by Blühmel in 1828 and, in particular, one devised by J.F. Riedl in 1835 which, with a few improvements, is essentially the type still in use today. Horns have also been made with piston valves such as Wieprecht's 'Berlin' valve (1833) and the 'Périnet' valve (1838), named after its inventor, which was subsequently successfully applied to all types of brass instrument.

There is no doubt that there were band players, especially in Germany, who adopted the valve horn immediately after it was invented, using it chromatically in the manner still current today. Some soloists were also quick to take up the new model for concert use, but orchestral horn players, even if aware of the advantages of the invention, were slow to accept the new horn unconditionally, since hand technique and its associated variety

of timbre was universally much in demand and much appreciated. The adoption of the valve horn involved not only the elimination of such differences in timbre, but also a drastic reduction of the keys in which the instrument was pitched, leaving almost only the horn in F (and later in B \flat) with its characteristically dark, resonant tone colour. This meant that all the existing repertory when performed on this standardized model became tonally uniform. The transformation seems to have been encouraged by a general search for tonal uniformity which was then taking root, particularly in German-speaking areas and in Italy. There was great criticism of the increasing indifference to the old distinctions of tone colour. F.L. Schubert (*NZM*, 1865) suggested that conductors ought not to be tolerating players' neglect of the hand horn. Perhaps for similar reasons Henri Kling, in his *Populäre Instrumentationslehre* (c1882), recommended the use of a G crook for the third movement of Mozart's Symphony in G minor K550, without which, he felt, the special timbre of the passage was lost.

The earliest example of solo use of the new valved model is probably G.A. Schneider's *Concertino für drei Waldhörner und ein Chromatisches Horn* (first performed in Berlin in 1818), while its first known undisputed appearance in the orchestra was in Halévy's opera *La juive* (1835). As early as 1823 Spontini sent a large number of valved instruments from Berlin to Paris, some of which were destined for Dauprat (see Kastner, 1848, p.192). It seems that there were two hybrid techniques for playing the valve horn: one in which valves were used instead of crooks, playing in all other respects as if on a hand horn, and the other with an intermittent use of closed notes. Both these techniques were employed by Wagner: examples appear respectively in *Rienzi* (1842) and in *Tristan und Isolde* (1865) respectively. The second technique called for the adoption of new symbols ('+', countermanded by 'o'; see [ex.2](#)) to indicate the notes which were to be hand-stopped (Fr. *sons bouchés*; Ger. *gestopft*; It. *chiuso*). These were probably devised by Wagner and his horn player in Dresden, J.R. Lewy. This technique seems to validate the adoption of F as the principal pitch for valve horns, as it is more comfortable and efficient than B \flat when hand technique and valves are used in combination.



A clear advantage the valve horn has over the hand horn is the ability to play a chromatic scale satisfactorily in the low register. Orchestral horn players therefore eventually moved over to the new instrument, an indication of this being the publication of numerous methods for valve horn alone, the earliest being by J.E. Meifred (Paris, 1840) and Antonio Tosoroni (Florence, c1846). In Austria, Joseph Farbach (whose method dates from about 1860) declared himself vehemently against the uneven effect of the 'old habit of suffocating the harmonics by means of the hand'. In contrast with other countries, in France the hand horn continued to be learned and used into the 20th century, with the exception of the period when Meifred taught valve horn at the Paris Conservatoire from 1833 to 1864. The French also continued to play instruments with both valves and crooks (examples of such horns are shown in fig.11) long after their use had

ceased elsewhere. The French preference for the hand horn is evident even in 20th-century pieces, such as Dukas' famous *Villanelle* (1906).

The invention of the double horn is attributed to the 19th-century German maker Fritz Kruspe of Erfurt. It was designed in collaboration with a nephew of the horn player F.A. Gumbert and first introduced in Markneukirchen in 1897. However, similar experiments had already been carried out in France by the maker Pierre Louis Gautrot from 1858 onwards. His 'système équitonique' (patented in 1864) was originally conceived as a compensating system, but in effect worked on the same principle as that of the double horn. It consisted of three valves, each with a double set of additional tubing – a primary set tuned normally and a shorter auxiliary set whose length was added to that of the primary set by depressing a fourth valve. Although intended chiefly to correct the intonation of the lowest notes of the euphonium and the *bombardon*, the system was also applied to the horn, where it made possible the use of an E \flat or an F crook without having to reset the valve-slides after changing from one crook to the other. The object attained was not in this case worth the extra weight and cost, but the instrument was in essence a double horn. In 1912 D.J. Blaikley patented a piston-valve double horn in F/B \flat ; almost identical with the Gautrot 1864 layout, but it met with little favour among players. It nevertheless served in a measure as inspiration for the double horn in F/B \flat built on the ascending third-valve principle by the French firm Jérôme Thibouville-Lamy, in collaboration with the horn player Louis Vuillermoz (c1928).

In the second half of the 20th century, the designs of the London horn player Richard Merewether, in collaboration with the firm of Paxman, gave rise to various other combinations of double and triple horns, which have been increasingly adopted in many countries, along with the standard double horn in F/B \flat and single horns in B \flat (A) (see fig.2b. Merewether's 'dual-bore' system (developed by 1960) introduced tapered lengths into the circuits carrying the valves and enabled double horns in B \flat (A)/F alto, F/F alto and even B \flat (A)/B \flat soprano to be built, with both horns in each combination of a quality that bears comparison with good single instruments ('B \flat (A)' denotes that the horn is equipped with an additional valve that allows the instrument to be put into A; see §1(ii) above). For triple horns in F/B \flat /F alto and F/B \flat /B \flat soprano the same system adds a descant horn to the regular F/B \flat double horn without harmful acoustical compromise. The ascending third valve, still popular in France, may be employed in the longer parts of these horns, with the F alto carrying the usual three-semitone descent remaining the more useful device.

Horn

4. Notation and transposition.

Before a single system of notation, which may be usefully termed 'classical' notation, had emerged which was adopted by almost all composers, several systems had been used. The 'French' notation, such as is found in Steffani's *I trionfi del fato* (1695), utilized the old soprano, alto, tenor and bass clefs, with sometimes the treble clef for the highest part. This system was not widely used, and by 1729 J.-J. Mouret was already using the

‘classical’ notation in the second of his *Suites de symphonies*. The ‘Saxon’ notation (treble clef, with the notes written an octave higher than sounding pitch) was the principal system found in the early history of the horn in the orchestra. The use of this system meant that the most frequently used partials (from the 4th to the 12th) remained as far as possible within the staff; in addition, this was the same notation as was then used by the trumpet. The favoured keys of the horn in this period, F (apparently the most frequent) and D, were differentiated by their respective key signatures. There is evidence that ‘Saxon’ notation was used for a certain time in Dresden and the surrounding area (the region where some of the earliest music for the horn is found). The same notation was adopted by Vivaldi in *Orlando finto pazzo* (1714), the earliest surviving work in which he calls for the horn (‘trombon da caccia’); he subsequently adopted notation at pitch for the instrument (still in treble clef).

The earliest ‘Neapolitan’ notation was in bass clef with the notes written an octave below sounding pitch, possibly because it was felt to be more suited to the baritone register of the instrument, or perhaps to distinguish it from the corresponding treble clef notation used by the trumpet. The ‘Saxon’ and early ‘Neapolitan’ systems were perfectly functional as long as the horn remained tied to a single basic key, but decidedly inadequate (and inconvenient) in the era of crooks. However, in a group of Neapolitan scores dating from 1753 to 1763 (*GB-Lbl*) the C clef (particularly the alto clef) is used as well as the bass and treble clefs (see Carse, 1925, p.115). In this system, the harmonic series was indicated with a single series of positions on the staff, but was transposed to different keys by use of clefs. Thus the C major triad, C–E–G, could be read and played as D–F–A when preceded by the alto clef; the bass clef gave E–G–B, the mezzo-soprano clef, F–A–C, and so on (the distinction between keys with sharps or flats was established by altering the key signatures).

The ‘classical’ system, which with few exceptions has remained in use from the early 18th century, is based on the use of the treble clef (with rare interpolations of the bass clef), with no key signature whatsoever, and indicates the various partials of the natural series on C. These last are transposed according to indications to the player as to which key of instrument to use, or else which crook to insert. The player thinks of the part in terms of absolute pitches in the harmonic series on C, while the sounds produced correspond to those set by the key of the instrument or by the crook in use. If the player performs the sequence C–E–G with the D crook (‘horn in D’) the sounds produced will be D–F–A, with the E crook, E–G–B, and so on. The earliest example of this notation which has so far come to light is found in Badia’s *Diana rappacificata* (Vienna, 1700); this seems to confirm the Viennese origin of horn crooks, which made such notation necessary (see §2(iii) above). The next known example is that found in Keiser’s opera *Diana* (Hamburg, 1712), showing that this functional method of notation soon became known and used over a wide geographical area.

For the lower part of the range the bass clef is used with the notes sounding an octave higher than written (e.g. in Strauss’s *Till Eulenspiegel*; [ex.3](#)). The origins of such a notational incongruity merit some clarification.

The earliest explanation, but at the same time possibly also the most contrived, is that given in Dauprat's *Méthode* (1824, p.30). He declared that the bass clef was to be taken as a point of arrival in the bass of the whole descending system of keys which could be obtained with the different clefs in use, corresponding to the various crooks adopted; it was therefore not to be understood as a normal continuation downwards of the treble clef, but as the lowest clef of the entire tonal system (thus giving rise to the gap of an octave). Despite such an adroit interpretation, it is much more likely that this method of notation derives from the need to avoid any possible confusion with the use of the bass clef in the Neapolitan system (see Haller, 1970, p.277). In essence, then, this feature (which is also found in Italian notation for english horn and other middle- to low-pitched wind instruments) is a survival of Neapolitan bass-clef notation. When the third harmonic became playable with the use of valves this notation was rendered ambiguous, and so the lowest notes also began to be written in the treble clef, despite the fact that this involved the use of many ledger lines. Many authoritative voices have argued in favour of a bass clef corresponding to the treble (without the octave gap) ever since the time of Domnich's *Méthode* (1807, pp.6–7). Nevertheless, the classical system has survived to our own day, together with the transposed writing for the horn in F. Some 20th-century composers have adopted writing at pitch, eliminating the need for transposition once and for all. This would have had greater success were it not for the fact that almost all the standard repertory which involves the horn was originally written (and often published) in 'classical' notation.



Horn

5. Repertory.

Although the repertory for the horn as a solo instrument is not extensive, it includes some fine compositions. 18th-century concertos for horn and orchestra include those by Telemann, Christoph Förster, Michael and Joseph Haydn, Leopold and W.A. Mozart and Carl Stamitz, in addition to Vivaldi's concertos for two horns and Bach's First Brandenburg Concerto. The horn also featured in chamber music, most notably Mozart's Quintets in E♭ k407/386c (horn, violin, two violas and cello) and k452 (piano, oboe, clarinet, bassoon and horn), Beethoven's Quintet op.16 for piano and wind, his Sextet op.81b for two horns and strings and his Septet op.20, and

Schubert's Octet d803. There are also sets of duets by Mozart (K487/496a), Ponto, Rossini and Schubert, among others. Beethoven's Horn Sonata in F op.17 was composed for Ponto, while Weber was perhaps the first to explore the Romantic potential of the instrument in the overtures to *Oberon* and *Der Freischütz*, and his Concertino; the latter work contains an early use of the phenomenon of multiphonics. The association of the instrument with hunting is reflected in Rossini's *Rendez-vous de chasse* for four 'corni da caccia' and orchestra (1828). Other early 19th-century compositions for solo horn and orchestra were written by Cherubini and Danzi.

The influential French 19th-century teacher and performer L.F. Dauprat composed extensively for the horn, as did his pupil J.F. Gallay. Between them they produced a number of concertos and works for solo horn with piano accompaniment, as well as chamber music for horns alone, and for horns in combination with other instruments. A significant solo work for the valve horn was Schumann's Adagio and Allegro for horn and piano op.70 (1849); the composer's equally interesting *Concertstück* for four horns and orchestra dates from the same year. Other compositions for solo horn and orchestra from the second half of the 19th-century include those by Mercadante and Franz Strauss, as well as the First Concerto (1882–3) of Richard Strauss, whose Second Horn Concerto is a much later work (1942), and Saint-Saëns's Romance op.36 (1874) and *Morceau de concert* op.94 (1887). Rimsky-Korsakov's Nocturne (c1888) is for a quartet of horns. Some examples of works for solo horn with piano accompaniment are Rossini's *Prélude, thème et variations* (1857), Saint-Saëns's Romance op.67 (1885), the Romance by Scriabin (1890), and Glazunov's *Rêverie* (1890). The horn was also successfully combined with the violin and piano in J.L. Dussek's *Notturmo concertante* op.68 (1809) and Brahms's Trio op.40 (1865). Schubert's song *Auf dem Strom* D943 (1828) includes an obbligato horn part, as does Richard Strauss's *Ein Alphorn hör' ich schallen* (1876).

The horn was quite well served by 20th-century composers. Hindemith wrote a sonata for horn and piano, and both he and Michael Tippett wrote sonatas for four horns. The playing of Dennis Brain inspired several fine works, including a concerto by Hindemith and two vocal works by Britten with horn obbligato, *Canticle III* ('Still falls the rain') and the Serenade op.31. Among younger composers Thea Musgrave made striking solo use of the horn in her *Night Music* (1969) and *Horn Concerto* (1971). Other works for solo horn include H.E. Apostel's Sonatina op.39b (1964), Malcolm Arnold's Fantasy op.88 (1966), *Sea Eagle* by Peter Maxwell Davies (1982), Hermann Baumann's *Elegia* (1984), *The Dying Deer* by Alun Francis (1989) and Oliver Knussen's Horn Concerto (1994). Poulenc's chamber works include three pieces incorporating the horn: the Sonata for horn, trumpet and trombone (1922, rev. 1945), a Sextet for wind quintet and piano (1932–9) and the *Elégie* for horn and piano (1957). There are also trios for horn, violin and piano by Lennox Berkeley (op.44, 1953) and Ligeti (1982).

Late Romantic and 20th-century horn parts increasingly explored a whole range of tone colours. Special effects include echoes (indicated by a cross within a circle; obtained by playing a stopped note pianissimo), glissandos,

flutter-tonguing, *cuivrés* (loud, brassy notes), and so on. A common way of altering the sound is by using mutes. Those usually required in orchestral practice are conical ('straight'), and made from cardboard, fibre or synthetic materials, being closed at the wider end. These are non-transposing devices (i.e. they do not affect the pitch); other types of mute have the same effect as hand-muting (partially closing the bell with the hand), which raises the pitch a semitone (for which the player must compensate with the valves).

Horn

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Horn, Charles Edward

(*b* London, 21 June 1786; *d* Boston, 21 Oct 1849). English composer and singer of German parentage. He was taught music by his father, the composer Karl Friedrich Horn, and Venanzio Rauzzini, and began his performing career as a double bass and cello player in the London theatres; as a singer he first appeared on the stage on 26 June 1809, in Matthew King's opera *Up All Night* at the Lyceum Theatre. He studied singing with Thomas Welsh. He became known especially for his performances as Macheath, Artabanus (in Arne's *Artaxerxes*) and Caspar (in an English version of *Der Freischütz* in which the part was rewritten as a high baritone).

As a composer Horn excelled in productivity only by his exact contemporary, Henry Bishop; and like Bishop he had several successes with songs which were originally introduced in dramatic pieces, notably 'On the banks of Allen Water' in *Rich and Poor* (1812), 'I know a bank' in *The Merry Wives of Windsor* (1823), 'The deep, deep sea' in *Honest Frauds* (1830) and, above all, 'Cherry Ripe', apparently first sung by Lucia Vestris in *Paul Pry* (1826), an opera with which Horn was not otherwise connected. He was accused of plagiarizing the last from Attwood, but cleared himself

in court – according to one story by singing Attwood's song and his own to the jury.

In 1827 Horn sailed to New York, where he appeared in Storace's *The Siege of Belgrade* on 20 July. He directed his own opera *The Devil's Bridge* (already known in New York since 1820) on 22 December, and adapted *Le nozze di Figaro* and other works for the American stage. He was back in London in 1830 for the production of *Honest Frauds* on 29 July, and in 1831–2 was musical director at the Olympic Theatre. Returning to New York in 1832, he became musical director at the Park Theatre, where he conducted operas from the piano, adapted *La Cenerentola* and *Die Zauberflöte* and introduced several English operas with marked success. He lost his voice through an illness in 1835, but continued to compose and to play the piano and organ in public, and to give lessons in singing. In 1837 he went into partnership with W.J. Davis as a music publisher. After a year Davis withdrew, and Horn's Music Store at 411 Broadway prospered for several years. In 1839 he conducted a series of 'soirées musicales' in New York, and in 1842 he participated in the founding of the New York Philharmonic Society. Several of his operas were first performed in New York. His oratorio *The Remission of Sin*, performed at the New York Sacred Music Society on 7 May 1835, the first oratorio composed in the USA, greatly enhanced his reputation. It has been said that he was the first composer with a substantial reputation in the Old World who went to live in America.

In 1843 Horn returned once more to England, where his oratorio, revised under the title *Satan*, was performed by the Melophonic Society on 18 March 1845. For a time he was musical director at the Princess's Theatre, but in 1847 he returned to the USA, where on 23 July he was elected conductor of the Handel & Haydn Society of Boston. It is doubtful whether he returned to England again in 1848, as stated in *Grove's Dictionary* (5th edition) and elsewhere; Boston was his home for the last two years of his life. Horn was twice married, first to a Miss Rae, then to Maria Horton (d 1887), a sister of the singer Priscilla Horton (wife of Thomas German Reed). A son, Charles Edward Horn jr, was a tenor.

Horn's dramatic pieces cannot be taken seriously as operas: typically, they consist of a perfunctory overture, a string of a dozen independent songs with perhaps a duet and a glee, and a finale in one rondo movement. Most of the music is poor, but occasionally one or two of the songs are found to possess great charm, such as 'Cherry Ripe', in his favourite rondo form with coda. *Rich and Poor* (1812) is an astounding example of tasteless eclecticism. The overture incorporates the entire fugue in E♭ from book 2 of the '48' (which Horn's father had recently edited with Samuel Wesley), interspersed with Horn's less than sublime improvisations on the same subject. One song is lifted from Mozart (K596), another is based on *All through the night*, a third is a medley of Italian operatic songs and English folk tunes; and the finale is an instrumental version of *Adeste fideles*; yet the same work contains one of his most charming songs, 'On the banks of Allen Water'. He had a gift for incorporating and imitating elements of folksong (or, as it was termed in his day, 'national song'), and it was this that gave many of his songs their appeal. In the USA he was quick to adopt

local colour, most successfully in *National Melodies of America* (1839), which make use of black melodies as well as street songs of New York.

In his more ambitious efforts at composition Horn was unsuccessful. *Dirce* is now believed to have been the first all-sung English opera since *Artaxerxes* (1762); only one number from it has survived. His one attempt at 'grand opera', *Ahmed al Ramel* (1840), has not survived, nor has *The Remission of Sin*, apart from one short chorus. His second oratorio, *Daniel's Prediction*, reveals the inadequacy of his technique for large-scale composition; the contrapuntal choruses are painfully lacking in any sense of development, and the songs, in their 'sacred' tone, lack the freshness of his best work. There is no evidence of Mendelssohn's influence, presumably because of Horn's prolonged absence from England; the basis of the style is Mozartian. The orchestration is skilful, reflecting the composer's long experience in the theatre.

WORKS

stage

first performed in London unless otherwise stated; music lost unless otherwise stated; all printed works published in city and year of first performance

LDL	Drury Lane
LLY	Lyceum (English Opera House)
LVG	Vauxhall Gardens
†	partly adapted
††	wholly adapted

Tricks upon Travellers (comic op, J.B. Burges), LLY, 9 July 1810; collab. Reeve

The Magic Bride (dramatic romance, L. St G. Skeffington), LLY, 26 Dec 1810

The Bee Hive (musical farce, 2, J.G. Millingen, after C.A.G. Pigault-Lebrun), LLY, 19 Jan 1811, vs pubd

The Boarding House, or Five Hours at Brighton (musical farce, S. Beazley the younger), LLY, 26 Aug 1811, vs pubd

M.P., or The Blue Stocking (comic op, 3, T. Moore), LLY, 9 Sept 1811, vs pubd; collab. M.P. King

The Devil's Bridge (operatic romance, 3, S.J. Arnold), LLY, 6 May 1812, *GB-Lcm*, vs pubd; collab. J. Braham, M.P. Corri

†Rich and Poor (comic op, M.G. Lewis), LLY, 22 July 1812, *D-Ha*, vs pubd

Godolphin, the Lion of the North (play, 5, B. Thompson), LDL, 12 Oct 1813

Narensky, or The Road to Yaroslaf (seriocomic op, 3, C.A. Brown), LDL, 11 Jan 1814; collab. Braham, Reeve

†The Woodman's Hut (melodramatic romance, 3, Arnold), LDL, 12 April 1814, vs pubd

The Ninth Statue, or The Irishman in Bagdad (musical romance, 2, after *The Thousand and One Nights*), LDL, 29 Nov 1814

Charles the Bold, or The Siege of Nantz (historical drama, 3, Arnold, from Fr.), LDL, 15 June 1815

The Election (op, Arnold, after J. Baillie), LLY, 7 June 1817

The Wizard, or The Brown Man of the Moor (melodramatic romance, Arnold, after W. Scott: *The Black Dwarf*), LLY, 26 July 1817

The Persian Hunters, or The Rose of Gurgistan (seriocomic op, T. Noble), LLY, 13 Aug 1817, vs pubd [ov. by G.F. Perry]

Lalla Rookh, or The Cashmerian Minstrel (M.J. Sullivan, after T. Moore), Dublin, Royal, ?1818, vs pubd

Justice, or The Caliph and the Cobbler (musical drama, 3, J.S. Faucit), LDL, 28 Nov 1820

Therese, the Orphan of Geneva (melodrama, J.H. Payne), LDL, 2 Feb 1821

Dirce, or The Fatal Urn (serious recitative drama, after P. Metastasio: *Demofonte*), LDL, 2 June 1821, 1 duet pubd

†Annette, Dublin, Royal, 1822; ? after Rossini: *La gazza ladra*

The Two Galley-Slaves, or The Mill of St Aldervon (melodrama, Payne), CG, 6 Nov 1822; collab. T.S. Cooke

Actors al fresco (burletta, W.T. Moncrieff), LVG, 1823, only lib pubd; collab. Blewitt, Cooke; rev. as vaudeville, LVG, 9 June 1827

Philandering, or The Rose Queen (comic op, Beazley), LDL, 13 Jan 1824; collab. Braham

The Shepherd of Derwent Vale, or The Innocent Culprit (musical drama, J. Lunn), LDL, 12 Feb 1825

Faustus (romantic drama, 3, D. Terry, G. Soane, after J.W. von Goethe), LDL, 16 May 1825, vs pubd; collab. H.R. Bishop, Cooke; ov. from Weber's *Euryanthe*

The Wedding Present (comic op, 2, ? J. Kenney), LDL, 28 Oct 1825

Benyowsky, or The Exiles of Kamschatka (operatic play, 3, Kenney, after A. von Kotzebue), LDL, 16 March 1826; collab. Cooke, M. Kelly, B. Livius, Stevenson

The Death Fetch, or The Student of Göttingen (operatic romance, J.B. Buckstone), LLY, 25 July 1826

Peveril of the Peak (musical drama, I. Pocock, after W. Scott), CG, 21 Oct 1826, *US-Bp*, vs pubd

Pay to my Order, or A Chaste Salute (vaudeville, J.R. Planché and W.H. Armstrong), LVG, 9 July 1827

††The Marriage of Figaro, New York, Park, 21 Jan 1828; after Mozart: *Le nozze di Figaro*

††Dido, New York, Park, 9 April 1828; after various Rossini operas

††Isidore de Merida, New York, Park, 9 June 1828; after Storace: *The Pirates*

††Oberon, New York, Park, 9 Oct 1828; after Weber's opera

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Honest Frauds (musical farce, 2, Lunn), Little Theatre, Haymarket, 29 July 1830

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††Cinderella, New York, Park, 20 Dec 1832; after Rossini: *La Cenerentola*

Nadir and Zuleika, New York, Park, 27 Dec 1832

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Ahmed al Ramel, or The Pilgrim of Love (grand op, H.J. Finn, after W. Irving: *Alhambra*), New York, National, 12 Oct 1840

The Maid of Saxony (op, 3, G.P. Morris, after M. Edgeworth), New York, Park, 23 May 1842

Music in: *The Merry Wives of Windsor*, 1824

sacred

The Remission of Sin (orat, after J. Milton), New York, Sacred Music Society, 7 May 1835; rev. as *Satan*, London, Melophonic Society, 18 March 1845

The Christmas Bells (cant., J.W. Brown), vs (London, 1844)

Daniel's Prediction (orat, C.H. Purday), London, 19 May 1847, *GB-Lbl*, vs (London, 1847)

secular

Ode to Washington, 4vv (New York, 1828); Ode to Music, 4vv (New York, 1839)
48 glees and trios, 16 listed in Baptie
Songs, many listed in Montague, incl. collections: Songs of the Fairies (London, 1831), Shakespeare's Seven Ages (New York, c1835), National Melodies of America (New York, 1839), Six Popular Songs (New York, 1839)

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NICHOLAS TEMPERLEY

Horn, Charles Frederick [Karl Friedrich]

(*b* Nordhausen, Saxony, Feb 1762; *d* Windsor, 3 Aug 1830). English teacher, editor, organist and composer of German birth. According to memoirs by his son Charles Edward (MS Yomiuri Symphony Orchestra, Japan), Horn defied his father's opposition to a career in music by taking lessons secretly from the Nordhausen organist Christoph Gottlieb Schröter and by leaving home in 1782 to become a musician in Paris. On his way, a stranger persuaded him to travel to London instead and after accompanying him there stole most of his money. When Horn confessed his plight to a German-speaking passer-by he was taken into a music shop, whose proprietor introduced him to the Saxon ambassador. Through this contact he was subsequently employed as a music master in the household of the 1st Marquess of Stafford. There he met Diana Dupont, a governess, whom he married on 28 September 1785; in consequence of her pregnancy, the couple moved to London where in May 1786 Horn published his six Sonatas op.1 with an impressive subscription list including the musicians Clementi and Salomon and members of the nobility. One subscriber, Lady Caroline Waldegrave, recommended Horn to Queen Charlotte, who had not employed a music master since J.C. Bach's death in 1782. Horn instructed the royal princesses in music from June 1789 to October 1812 and attended the queen twice a week from 20 October 1789 to 9 October 1793. His connection with the royal family continued in his last

years: in June 1824 George IV appointed him organist of St George's Chapel, Windsor, where he died and is buried.

Horn's compositions do not stand out from those of his contemporaries. He arranged works by Haydn, Mozart and Pleyel; his transcription of 12 J.S. Bach fugues for four instruments appeared in 1807. The following year he met Samuel Wesley and the two planned an extensive publication programme including an English translation by Horn's friend Edward Stephenson of Forkel's biography of Bach. According to Wesley, who described Horn as 'indefatigable', Horn proposed a complete edition of J.S. Bach's music; however, only his adaptation of six Bach organ trios for the pianoforte and his 'new and correct' edition of the '48' appeared, both in collaboration with Wesley. He also wrote *A Treatise on Harmony with Practical Examples* (London, ?1821).

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all published in London

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Edns/arrs.: A Favorite Overture by Giuseppe Haydn [Sym. no.76], pf/hpd, vn (1786); Sinfonia for a Grand Orchestra composed by Mozart [K320], hpd/pf, vn, vc (c1790); Pleyel's Celebrated Concertante, pf, vn (?1790); A Set of 12 Fugues Composed for the Organ by Sebastian Bach arranged as Quartettos, 2 vn, va, vc/pf (1807); [with S. Wesley] A Trio composed originally for the organ by John Sebastian Bach and now adapted for 3 hands, pf (1809) [6 trios issued]; [with S. Wesley] New and correct edition of the Preludes and Fugues of John Sebastian Bach, pf, 4 bks (1810–13)

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MICHAEL KASSLER

Horn, Johann Caspar

(b Feldsberg, Lower Austria [now Valtice, Czech Republic], c1630; d Dresden, c1685). Austrian physician and amateur composer, active in Germany. What little is known of his life is found primarily in the preface to his collections of ballets, *Parergon musicum*. He practised as a physician, having completed his studies in Freiburg about 1651. He later studied law in Leipzig, where he spent most of his adult life. For at least nine years from 1663 he belonged to a fraternity of musical amateurs led by Sebastian

Knüpfer, Kantor of the Thomaskirche. In 1680 he stayed briefly in Dresden, where he published the two parts of his cantata cycle *Geistliche Harmonien*.

Horn's output is dominated by his six volumes of instrumental music, *Parergon musicium*, at least two of which were reprinted during his lifetime. Their musical contents offer a cross-section of approaches taken to the suite in the Germany of his day, while their prefaces are informative with regard to performance practice. The first volume, composed in the 'Italian manner', comprises fifteen suites, each made up of an identical sequence of dances. Two of the later volumes contain ballets in which the French style is explicitly emulated. Their subjects, like those of their French prototypes, are based either on mythology, as in *Bal de Saturne déposé de son royaume*, or on quasi-philosophical subjects, as in *Bal des Affects avec la Raison*. One of the largest, *Bal d'Orphée*, is divided into five acts and requires 100 performers. The music consists of a series of binary dances. Horn indicated which characters were to perform each dance by adding brief sub-titles to the first violin part, e.g. the third act of *Bal d'Orphée* begins with a 'Gavotte (*Les serviteurs d'Orphée*)'. The dances are simple and restrained. They are rarely more than 20 bars long. The interest lies largely in the violin parts which generally move in parallel 3rds. Harmonic interest is minimal and there is virtually no counterpoint. Of the other volumes, one features intradas at the start of suites; in another, following a tradition then establishing itself in various parts of Germany, each suite begins with an abstract piece (entitled sonatina). Whatever their various stylistic leanings, all of the first five volumes are scored for five parts (with the violins occasionally in unison); the sixth, however, makes use of polychoral techniques involving up to twelve parts.

The *Musicalische Tugend- und Jugend-Gedichte* consists in part of a poem of nine stanzas portraying six folk characters, among them a scissors-grinder, a news-vendor and a thief. Each character sings one strophe, and the piece concludes with a chorus of the entire group. It can be assumed that this music, like that of the ballets, was intended for amateur performance, either by a collegium musicum, such as the one in Frankfurt (to whom Horn dedicated this collection), or by a *Pindusgesellschaft*, a precursor of the student societies which later performed Christmas operettas. The *Geistliche Harmonien*, in the style of the sacred concerto, was one of the last to be based entirely on biblical texts and one of the first to require instruments in addition to the continuo.

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A solis ortus cardine, cant., 4vv, 4 inst, org, *D-Bsb*

Sonata, 2 ob, bc, *Bsb*; authenticity questioned by *EitnerQ*

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CHRISTOPHER WILKINSON/PAUL WHITEHEAD

Horn, Karl Friedrich.

See [Horn, Charles Frederick](#).

Horn band [Russian horn band].

In 1751 J.A. Mareš, a horn player of Bohemian birth attached to the court of Empress Elizabeth of Russia, conceived the idea of forming a band composed entirely of hunting horns. The instruments, later described as Russian horns, were largely straight with a wide conical bore and were played with a cupped trumpet-type mouthpiece. 37 different-sized horns would have been required for the three-octave compass that Mareš employed early on, as each player sounded only one note; the number was later increased to 60, giving five octaves. Most of the players in the bands were serfs with little or no musical training, thus Mareš devised a simplified rhythmic notation to enable them to play their single note on cue (see [Tablature](#), fig.9 for an example from 1796). The difficulty of playing with precision must have been enormous; nevertheless, the first public concert near Moscow in 1753 was a huge success. Horn bands were popular among the Russian nobility, who often sold them to one another, players as well as horns.

The horn band was said to have been heard for miles and it was frequently dubbed a 'living organ'. Though originally made of brass, by about 1774 more subdued wooden horns intended for indoor performance were constructed, the inside lacquered, the outside covered with leather. Performers in some bands played more than one horn and also obtained extra tones by using an added key to raise the pitch by a semitone or by overblowing to produce higher harmonics. In 1777 a tuning mechanism was added by Mareš. Travelling bands were received in western Europe and the British Isles as novelties, being both lauded as 'ravishing' and criticized for 'reducing man to the level of a machine'.

Horn bands played arrangements of standard concert repertory such as overtures, symphonies, fugues, Russian airs and dances, as well as original pieces. Y.I. Fomin even included an offstage horn band in his melodrama *Orfey i Evridika* (1792). Though totally eclipsed by valved brass ensembles later in the 19th century, the horn band provided an early sonic

model for the complete brass texture that was employed by many later composers.

Large Russian horn bands died out after the 1830s, but smaller bands of about 13 horns came into use in Bohemia and Saxony, especially by the miners of the Erzgebirge. In these bands each player could sound the fundamental note, its octave and (by placing one hand over the bell) the octave's leading note; A.F. Anacker was among those who composed for such an ensemble. These bands disappeared at the end of the 19th century only to be revived as a folk instrument curiosity in the 1960s.

Bands of trumpets that play in a similar hocketing style are common throughout much of Africa, from Uganda and West Africa southwards (see [Rwanda and Burundi](#) and [Uganda](#)).

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H.C. COLLES/ANTHONY C. BAINES/THOMAS HIEBERT

Hornbostel, Erich M(oritz) von

(*b* Vienna, 25 Feb 1877; *d* Cambridge, 28 Nov 1935). Austrian scholar. His parental home was a focus of Viennese musical life (his mother was the singer and Brahms devotee Helene Magnus) and in early youth he studied harmony and counterpoint under Mandyczewski; by his late teens he was an accomplished pianist and composer. After studying natural sciences and philosophy at the universities of Heidelberg and Vienna (1895–9) he took the doctorate in chemistry in Vienna (1900) and then moved to Berlin, where, under the influence of Stumpf at the university, he became absorbed in the study of experimental psychology and musicology, particularly tone psychology. He was an assistant to Stumpf at the Psychological Institute (1905) until its archives became the Berlin Phonogramm-Archiv, of which he was director from 1906 to 1933. In 1917 he was appointed professor at the university and in recognition of his achievements he was also given a lectureship without having to write a *Habilitationsschrift*. His pupils and assistants at the archive who later became prominent scholars included Fritz Bose, George Herzog,

Hickmann, Husmann, Kolinski, Lachmann, Marius Schneider, Sachs, Wiora and the American composer Henry Cowell. Collectively they were known as the Berlin School. On being dismissed in 1933 (his mother was Jewish) he fled to Switzerland and then emigrated to New York with his wife and son to accept a lectureship at the New School for Social Research, but failing health obliged him to move to London in 1934. He spent the last months of his life in Cambridge working on a collection of 'primitive' recordings at the Psychological Laboratory.

With Stumpf and Otto Abraham, Hornbostel initiated the application of the concepts and methods of acoustics, psychology and physiology to the study of non-European musical cultures. Their efforts were decisive in achieving recognition for the newly developed discipline 'vergleichende Musikwissenschaft' (comparative musicology). With Abraham, Hornbostel published a series of essays on non-European music (Japanese, Turkish, Indian, Amerindian) based on materials at the Phonogramm-Archiv, and suggested a method for transcribing music from recordings. In 1904 they outlined a programme in comparative musicology similar to that of comparative linguistics. At the Second Congress of the International Musical Society (Basle, 1906) Hornbostel provided sufficient evidence for the use of empirical musicological data in ethnological research. Also in 1906 he undertook field research among the Pawnee Indians in North America, and in subsequent years concentrated on building up the collection at the Phonogramm-Archiv. During World War I his work with the psychologist Max Wertheimer on the physical and psychological basis of sound detectors took him to the major battle fronts and gave him the opportunity to record folk music in prison camps. In 1932 he was a leading participant at the Congress of Arabian Music in Cairo.

Despite the breadth and scope of his writings (86 articles and 59 reviews) Hornbostel never published a synthesis of his investigations. Some of his ideas, such as the theory of blown 5ths and the study of scale systems, have met with severe criticism (the former theory was attacked by Bukofzer, Lloyd and Schlesinger, but defended by Kunst). Yet his classification system of instruments (with Sachs, 1914, based on a system earlier proposed by V.-C. Mahillon) and his studies on the psychology of musical perception, the cross-cultural implications of tuning systems, and folk polyphonies remain important to ethnomusicology. His early writings, along with invaluable review articles up to 1960, have been collected and translated in *Hornbostel: Opera omnia* (1975–). Hornbostel's papers are housed with Max Wertheimer's papers in the special collections of the Library and Museum of the Performing Arts, Music Division, New York Public Library.

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ISRAEL J. KATZ

Horne, David

(b Tillicoultry, 12 Dec 1970). Scottish composer and pianist. In 1982 he entered St Mary's Music School in Edinburgh, where he studied the piano with Audrey Innes and composition with Geoffrey King. He quickly established himself as a pianist, winning the keyboard section of the 1988 BBC Young Musician of the Year competition, and performing at the BBC Proms in 1990. He studied composition first with Ned Rorem at the Curtis Institute, Philadelphia (1989–93), then at Harvard University (1993–9, PhD 1999) where he was appointed lecturer in music in 1999. That same year he also became composer-in-association with the Royal Liverpool PO. The awards he has received include the Musician's Prize at the Huddersfield Contemporary Music Festival (1986) and the Stephen Oliver Prize (1994) for his chamber opera *Travellers*.

Horne's music can be considered both as a continuation of, and a reaction to, the modernist tradition. Beneath his more energetic surfaces, marked by rhythmic vitality and a flair for texture and instrumentation, he is capable of creating either a rapid or a relatively static harmonic rhythm. At the same time he has a pronounced lyrical vein which can be heard in such works as *Phantom Moon* (1993) for flute and two percussionists. His tendency towards abstract forms, shown in the *Concerto for Six Players* (1993), has not prevented him from exploring theatrical genres. Two chamber operas and the music theatre piece *Beyond the Blue Horizon* (1996–7) preceded his first full-scale opera *Friend of the People* (1998–9) which takes as its subject the plight of the Scottish reformer Thomas Muir.

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Orch: *Pf Conc.*, 1992; *Flicker*, chbr orch, 1997

Vocal: *The Burning Babe* (R. Southwell), children's vv (SSA), ens, 1992; *Days Now Gone* (H. Ibsen, trans. M. Meyer), T, pf, 1992; *The Lie* (MacLennan, after Dinesen: *The Ring*), S, T, children's chorus, ens, 1993; *The Letter* (W. Whitman), T, pf, 1993;

Mag and Nunc, SATB, org, 1993; Praise Ye (Pss xlvii, L), children's chorus, org, 1995; Pensive (Whitman), Mez, vv, chbr orch, 1998

Chbr and solo inst: Splintered Unisons, cl, vn, vc, pf, 1988; towards dharma ..., fl + high claves, ob, perc, pf + low claves, va, vc, 1989; Out of the Air, fl + a fl + pic, ob + eng hn, cl + b cl, hn, perc, pf, vn, va, vc, 1990; Contraries and Progressions, fl, cl, pf, vn/va, vc, 1991; Conc. for 6 Players, fl + pic, cl + b cl, perc, pf, vn, vc, 1993; Sonata, trbn, pf, 1993; Phantom Moon, fl, 2 perc, 1993; Surrendering to the Stream (Str Qt no.1), 1993; Pulse, mar, 1994; Reaching Out, perc, 1994; Undulations (Str Qt no.2), 1995; Resound, pf, digital tape, 1995; Unbound, fl + pic, ob, cl + b cl, hn, vn, va, vc, 1996; Refrain, pf, 1996; Liszt, pf, 1996; Flex, pf, 13 insts, 1997; Glow, fl + a fl + pic, ob + eng hn, cl + b cl, hn, perc, pf, vn, va, vc, 1998; Filters, va, pf, 1998; Shiver, pf, 2 vn, va, vc, 1998; Spike, fl + pic, b cl, perc, pf, vn, vc, 1998; Broken Instruments, eng hn, hn, perc, hp, gui, va, vc, db, 1999; Zip, vc, pf, 1999

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FRANCIS J. MORRIS

Horne, Lena (Calhoun)

(*b* Brooklyn, NY, 30 June 1917). American actress and popular singer. She began her professional career as a dancer in the Cotton Club, Harlem, when she was 16 years old. She then toured as a singer with several black American dance bands, including those of Noble Sissle and Charlie Barnet, and appeared in the Broadway musical *Blackbirds of 1939*. In 1941 she began a singing engagement at Café Society Downtown, New York, where she worked with the bandleaders Teddy Wilson and Sid Catlett. She then went to Hollywood to sing at the Little Troc and shortly afterwards became the first black performer to sign a contract with a major studio (MGM). Her roles in a number of films, which included *Panama Hattie* (1942), *Cabin in the Sky* (1943), *Stormy Weather* (1943), *Swing Fever* (1943), *Broadway Rhythm* (1944), *Ziegfeld Follies* (1946) and *Till the Clouds Roll By* (1946), were often restricted to speciality appearances, however, in order that those portions of the works could be easily removed for showings in certain theatres in the South.

Horne was subsequently active primarily as a night-club entertainer. In 1947 she married the pianist and arranger Lennie Hayton, who thereafter worked as her accompanist and musical director. She appeared in concert halls throughout Europe and the USA, on radio and television, and again on Broadway in Arlen and Harburg's musical, *Jamaica* (1957); she also made a large number of recordings. Her earthy, husky voice is highly distinctive and capable of considerable depth of expression; it is perhaps captured at its most powerful in the title song of *Stormy Weather*. Horne published two autobiographies, *In Person: Lena Horne* (New York, 1950) and *Lena* (New York, 1965), and was a recipient of a Kennedy Center Honor in 1984 and a New York Governor's Arts Award in 1985.

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HARRY SUMRALL

Horne, Marilyn (Bernice)

(*b* Bradford, PA, 16 Jan 1929). American mezzo-soprano. She studied at the University of Southern California, taking part in Lotte Lehmann's masterclasses. She sang the dubbed voice of Dorothy Dandridge in the film *Carmen Jones* in 1954, the year of her début at Los Angeles (as Háta in *The Bartered Bride*), then spent three seasons at Gelsenkirchen (1956–9), singing soprano and mezzo roles. In 1960 she first appeared at San Francisco, as Marie in *Wozzeck* (the role of her Covent Garden début in 1964). An association with Sutherland, which began in New York in 1961 with a concert performance of *Beatrice di Tenda* in which she sang Agnese, brought many notable performances – as Arsace to Sutherland's Semiramide (1965, Boston), and as Adalgisa to her Norma (1967, Covent Garden; her Metropolitan début, 1970). She sang Néocles in *Le siège de Corinthe* at La Scala (1969), Carmen at the Metropolitan (1972), and Handel's Rinaldo in Houston (1975). Among her other Rossini roles were Malcolm in *La donna del lago* (1981, Houston; 1985, Covent Garden), Falliero in *Bianca e Falliero* (1986, Pesaro), Andromache in *Ermione* (1987, Pesaro), Calbo in *Maometto II* (1988, San Francisco) and Isabella in *L'italiana in Algeri* (1989, Covent Garden). In the latter part of her career she sang Mistress Quickly (1988, San Francisco) and Delilah (1988, Théâtre des Champs-Élysées). Horne had a voice of extraordinary range, rich and tangy in timbre, with a stentorian chest register and an exciting top. Her recordings include several Rossini roles, Laura in *La Gioconda*, Juno in *Semele*, Gluck's Orpheus, Anita in Massenet's *La Navarraise* and Zerlina. In concert she once achieved the feat of singing in a single programme Rossini arias and Brünnhilde's Immolation Scene, proof of her exceptional versatility. Throughout her lengthy career she was an admired recitalist, singing lieder, *mélodies*, Spanish and American songs with equal aplomb. She has written an autobiography, *My Life* (New York, 1984). She announced her retirement from performing in 1998.

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ALAN BLYTH

Horneman, Christian Frederik Emil

(*b* Copenhagen, 17 Dec 1840; *d* Copenhagen, 8 June 1906). Danish composer, son of the composer and music dealer Johan Ole Emil Horneman. He studied at the Leipzig Conservatory (1858–60) with Moscheles, Moritz Hauptmann and others, and there he met Grieg, who became a lifelong friend. After his return to Copenhagen he and his father

established a music publishing firm (1861) where he issued, sometimes under pseudonyms, his own arrangements and potpourris of popular music (see [Horneman & Erslev](#)).

Horneman's early compositions include two string quartets and the *Aladdin* overture (1864), perhaps his best-known work. The overture was first performed by the musical society Euterpe, which he founded in 1865 with other musicians, including Grieg. Horneman was the conductor of this society, which was intended as a platform for modern Danish music to supplement the Music Society controlled by Gade. It lasted for only a few years, but in 1874 Horneman helped to found Koncertforeningen (The Concert Society), which proved far more active and survived for nearly 20 years. In 1876 Horneman was replaced as conductor by P.E. Lange-Müller. Thereafter he devoted his life to teaching and composition. In 1880 he founded a conservatory, which bore his name and was carried on after his death until 1920 by his widow, Angul Hammerich and others. Horneman was nominated titular professor (1888) in the University of Copenhagen.

For more than 20 years (1865–87) Horneman worked on the opera *Aladdin*, his most important work. It was not well received at its première in 1888, but met with some success when it was performed again in 1902. Musically, *Aladdin* is distinguished by spectacular choruses, colourful harmony and rhythmic variety, but it lacks dramatic momentum. He also wrote theatre music to different plays, most effectively in *Esther*, *Kalanus* (with a certain orientalism) and *Gurre*, where the old Danish love story of King Valdemar and Tove (treated by Schoenberg in *Gurrelieder*) is depicted with glowing orchestral colours. Horneman's music shows the influence of Beethoven, Weber and Berlioz, displaying freshness, spontaneity and vigour in his dramatic works in particular. However, his gifts as a composer went largely unrecognized in his lifetime. His violent temper brought him into conflict with the leading figures in Danish musical life, Hartmann and Gade, although he admired and was influenced by both of them. Carl Nielsen, whose musical style owed much to Horneman, was impressed in particular by the advanced music of *Kampen med Muserne*, and characterized him in a speech given at the unveiling of a monument in the Assistents churchyard as 'the bright flame, the purifying fire in Danish music, doing away with everything artificial, insincere and false'.

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Barberen i Sevilla (P.-A. Beaumarchais), Dagmar, 14 Oct 1893, songs (1893)

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SIGURD BERG/GORM BUSK

Horneman & Erslev.

Danish firm of music publishers and dealers. It was established in Copenhagen in January 1846 by the composers J.O. Emil Horneman (1809–70) and Emil Erslev (1817–82), succeeding the firm of Horneman & de Meza (founded 1844). In 1859 Horneman left the company, which continued under Erslev. In the 1860s some editions show the firm as Horneman & Erslev (Emil Erslev), others as Emil Erslev (Horneman & Erslev). On 20 April 1869 it was taken over by the composer and musicologist S.A.E. Hagen (1842–1927), who continued publishing under the name of Horneman & Erslev. The firm of Wilhelm Hansen took it over in June 1879.

The company held a central position in Copenhagen's music life. Horneman was a fertile and popular composer who after leaving Erslev managed the music publishing house of C.E. Horneman, owned by his son,

the composer C.F.E. Horneman (1840–1906), a friend and publisher of Grieg. This had been founded in 1861 and issued a number of periodicals including *Musikalske Nyheder* (1861–75) and *Nordiske Musikblade* (1872–5). The firm was sold to Wilhelm Hansen in 1875. Erslev was not only an esteemed composer, but also a respected performer; he co-founded the Students' Choral Society (which his son-in-law Niels Gade conducted). S.A.E. Hagen was a composer, but is better known for his comprehensive and valuable collections of notes on Danish music history (MS in the Royal Library, Copenhagen).

The number of works published exceeds 1150. Plate numbers were used from 1850. Important music periodicals, edited in sequence by Horneman, Erslev and Hagen, include *Musikalsk museum* (31 vols., 1847–79; songs and piano music), with numerous first printings of noted compositions, and *Album for sang* (9 vols., 1867–77; songs), also including original editions of Scandinavian music. A large and important music hire library with excellent printed catalogues (1847, 1850–54, 1856, 1860) survives in the State Library at Århus.

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DAN FOG

Horner [Hörner], Thomas

(*b* Eger, c1525; *d* after 1605). German diplomat and music theorist. After attending the universities of Königsberg (1545–6), where he may have taught music, and Frankfurt an der Oder (1553–5) he entered the service of the Teutonic Order and was sent as a diplomat in 1557 to Tsar Ivan IV of Russia and in 1559 to King Sigismund II of Poland. In 1559 Horner was invested with an estate in Kurland and in 1568 raised to the nobility; his descendants remained in Kurland until the end of World War I. Horner wrote the treatise *De ratione componendi cantus* (Königsberg, 1546) and the five-voice song setting *Ich armer man kum auf den plan* published in *Etliche teutsche Liedlein geistlich und weltlich* (Königsberg, 1558; ed. P. Kugelman). The treatise, which names Boethius, Guido of Arezzo, Tinctoris and Gaffurius as authorities, was the first theoretical work printed in Königsberg. Its seven chapters constitute a survey of contemporary music theory that may reflect Horner's class teaching.

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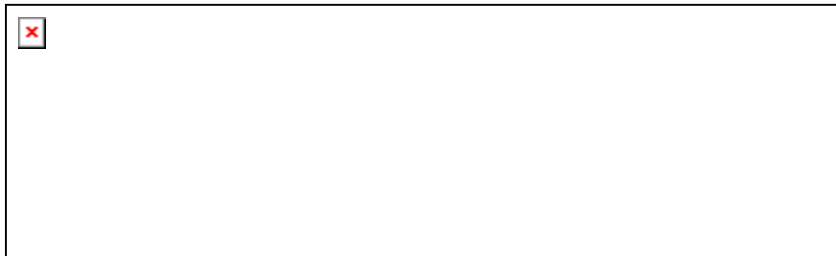
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HEINRICH HÜSCHEN/CLYTUS GOTTWALD

'Horn' fifths

(Ger. *Hornquinten*).

In part-writing, a type of hidden 5ths occurring when each part approaches its note from an adjacent note of an overtone series containing that 5th, thus in imitation of two-part writing for the natural horn ([ex.1](#)). See [Hidden fifths](#), [hidden octaves](#).



Horngacher, Maximilian

(b Scheffau, Kufstein, Austria, 10 June 1926). Austrian harp maker. Initially trained as a cabinet maker, he met the German harp maker Joseph Obermayer when the latter, whose Munich factory had been bombed, re-established his workshop in Kufstein in 1944. In 1952, Obermayer moved back to his home town of Starnberg, and in 1955 he was joined by Horngacher, who eventually became his workshop manager. Obermayer died in July 1966, and Horngacher took over the business the following October, starting with harp no.349. Although he made some slight cosmetic changes to the design of the instrument, such as details of column carving, and added new instruments to the range, the harps from the Starnberg workshop continued to be known for the quality of their craftsmanship, the accuracy of their mechanism and the brilliance of their sound. He retained the bell-metal supporting ribs to which the harp's unique quality of sound may be attributable, and continues, on demand, to make harps with the eighth damping pedal developed at the request of Nicanor Zabaleta.

Played by some of the world's best-known soloists, the Horngacher is probably the most highly esteemed harp in European orchestras. The seven current models are still made almost entirely by hand, the

construction of each instrument taking some 700 hours' work, and production is limited to approximately 15 instruments a year. Maximilian Horngacher's son, Klaus (*b* Söcking, nr Starnberg, 25 Sept 1956) joined his father as Director of the firm in 1992.

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ANN GRIFFITHS

Hörnli

(Ger.).

See under [Organ stop](#) (*Horn*).

Hornpipe (i).

A single-reed [Aerophone](#) incorporating animal horn, either around the reed, or forming a bell, or both; some are played with a bag. The word appears in Chaucer's *Romaunt of the Rose* as 'hornpipes of Cornewaile' (see [Estive](#)), and in two 15th-century vocabularies and an inventory of an Oxford scholar (see Langwill). As a rustic instrument it is cited both by Spenser in *Shepheards Calender* and by Ben Jonson in *The Sad Shepherd*. A 'Lancashire hornpipe' is mentioned with other wind instruments in the report of a lady's concert in *The Tatler* of 11 April 1710. Hawkins wrote that 'we have no such instrument as the hornpipe' but referred to its common use in Wales, where it was called [Pibgorn](#) (or pibcorn). He cited Daines Barrington's paper of 1779 (in *Archaeologia*) where this and other wind instruments of Welsh shepherds are described. Subsequent references to 'hornpipe' as an instrument are antiquarian, as in Stainer and Barrett's *Dictionary of Musical Terms* (London, 1876), until in 1890 when Henry Balfour revived the word as a generic term for numerous folk instruments resembling the Welsh pibgorn still to be found in Europe and north Africa.

The general characteristics of these are a simple pipe of elder, cane or bone, sounded by a beating reed of cane or elder; in the majority of species two such pipes are joined parallel together (double pipe). Over the distal end of the pipes is fixed a bell of cowhorn or in certain instances two bells. Instruments of this description are depicted in medieval art from the 10th century, and in English art and sculpture of the 14th and 15th centuries, and to such as these the contemporary name 'hornpipe' is reasonably presumed to refer. Examples are in the Beauchamp Psalter (in which it is held by a shepherd) and in the stained glass of St Mary's, Warwick (fig.1). In these as in the pibgorn (of which 18th-century specimens are preserved) the reed(s) are covered by a second cowhorn forming a cup which is held to the player's mouth – an arrangement which is retained in the Basque hornpipe, the *alboka*. In some Russian and Albanian species the reeds are taken directly in the mouth, as they were in older Scottish forms of the instrument ('stock-and-horn') of which late 18th-century accounts are by Alexander Pennecuik and Robert Burns (see

Langwill): these were single pipes of sheep's thigh-bone or bower-tree with cowhorn bell and oaten reed, made by shepherds. Later Scottish examples have a turned wooden reed-cap like that of a bagpipe practice-chanter. The majority of hornpipes are, however, double pipes played with an inflated bag of goatskin, cow's stomach, etc. Such 'bag-hornpipes' occur iconographically in the west from the 14th century and today exist as folk instruments from the Caucasus and the Volga regions in Russia to the Greek islands and north Africa (see [Bagpipe](#), §8). A summary of the astonishing variety of musical techniques accruing from different arrangements of finger-holes on these and on bagless hornpipes also has been attempted by Baines. The melodic compass, however, reaches a 9th at very most. Fig.2 shows a Moroccan bagless hornpipe.

The earliest reed instrument carrying a horn bell is that which became known in Rome as the Phrygian [Aulos](#), described briefly by Pollux and others. The two pipes, one longer than the other, were held one in each hand and the longer ended with a cowhorn bell, as first depicted on a Minoan sarcophagus of c1400 bce in the Iraklion Museum (Crete). A likeness to the mouth-blown double hornpipe as now known occurs in a figurine of the 8th century bce from Asia Minor (see Rimmer). Several pairs of bird-bone pipes found in Avar graves of the 5th and 6th centuries ce are considered to be parts of hornpipes, and likewise some wooden pipes of the 9th century or earlier in the Fries Museum, Leeuwarden (see Crane).

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ANTHONY C. BAINES

Hornpipe (ii).

A dance resembling the [Jig](#) but distinguished from it by its metre, which may be variously 3/2, 2/4 or 4/4.

1. Introduction and types.

The name is often assumed to derive from the instrument that is supposed to have performed the music. There is no precise evidence for this: the instruments commonly named are the bagpipe, fiddle and harp, and whereas the instruments may acquire vernacular names, the dance is called 'hornpipe' throughout the British Isles. Loosely used, the term may

indicate music or dancing of an elementary kind, such as that considered by Thomas Morley to be, like the jig, too trivial to merit consideration.

The hornpipe dance falls into three types. One is a solo executed by one person, or by two or more people dancing simultaneously but independently. In Scotland and Wales this has existed immemorially, and in England since at least the 16th century; in Ireland, where the hornpipe is not indigenous, it has been competitively developed to championship standards. A second type is a rustic round dance for both sexes in hornpipe tempo which obtained in England in the 15th and 16th centuries and the early 17th, and perhaps later without the distinguishing name. The third type of hornpipe is a longways country dance of the late 17th century in syncopated 3/2 time, created by dancing-masters for the assembly rooms or for private patrons and sometimes termed 'maggot', 'delight' or 'whim' (ex.1). Its figuration is intricate, and it may have been performed with hornpipe steps (as, later, minuet, waltz or polka steps were used in country dances). Movements designated 'hornpipe', using the rhythm of the country dance type, sometimes appeared in dance suites and incidental theatre music from the 16th to the 18th centuries, many of them cast as variations over two- or four-note ground basses. Examples may be found among the works of Hugh Aston, Guillaume Morlaye, Antony Holborne, Byrd, Purcell, Arne and Handel; Handel included two hornpipes in the *Water Music* (nos.9 and 12), and the chorus 'Now Love that everlasting boy' in Act 2 of *Semele* is headed 'alla hornpipe'.



The concept of dancing as the beating of a rhythm rather than as a sequence of movements in a vertical plane is now better understood than formerly. It is not susceptible to verbal description, and it can only be depicted as a movement in suspension. Knowledge of the hornpipe, such as it is, comes from two unrelated sources: literary references which may describe the circumstances in which the dance was performed, without describing the dance, and musical examples which, except for the country dance types in later editions of John Playford's *Dancing Master* and some later collections, also leave the dance undescribed. Only where the dance itself survives, as the solo hornpipe does in Ireland, can one see it in performance, but this is so varied according to individual predilection that it defies both description and notation.

2. Wales, Scotland and Ireland.

Welsh hornpipe music is to be found in Jones (1780 and 1802). In his preface to the 1802 volume Jones referred to 'sprightly Jigs and Hornpipes' danced at weddings, wakes and rural assemblies. The tunes are in 4/4 time and consist of two repeated sections of four bars each. Richard Warner in his *Second Walk through Wales* (1799) described a ball at a public house which took place to the music of the harp and concluded with

a hornpipe danced by two brothers. Writers on Welsh folkdance have asserted that although such dances are hornpipes with common time tunes they are popularly called jigs.

According to later editions of *The Scots Musical Museum* (first published in 1787) the 3/2 measure, employed in both the Highlands and the Lowlands for the type of dancing to which the hornpipe belongs, originated in the border country and may thence have reached England. Here, during the reigns of Elizabeth I and James I, Scottish dancing was greatly admired, particularly the male solo dance called by the English 'Scotch jig'. Even the 2/4 measure which displaced the 3/2 in the 18th century was known as 'Scots measure', the difference between hornpipe and jig apparently residing in the number of steps, 16 for the former, 14 for the latter; a skilful dancer alternated one with the other.

There is no evidence that the hornpipe is native to Ireland, nor is there a Gaelic word for hornpipe, jig or reel, terms that were formerly interchangeable. But the hornpipe in Ireland is now distinguished from the jig by its 2/4 time and from the [Reel](#) by the number of accents to the bar, the hornpipe having two and the reel one. When performed by two solo dancers (as in Wales or northern England), the hornpipe assumes the character of a trial of skill; in performance the body and arms remain passive. The music is usually provided by the pipes or the fiddle.

3. England.

Early literary references that do not distinguish clearly between the solo hornpipe and the hornpipe round-dance occur in the *Digby Morality of Wisdom* (c1480, where three men and three women, servants of Lechery, dance 'to the music of an hornpype'), in the mid-16th-century ballad 'Our Jockey sale have our Jenny', Spenser's *Shepheards Calender* (1579), Peele's *Arraignement of Paris* (1584), Greene's *Scottish History of James IV* (1598), Spelman's *Relation of Virginia* (1609) and Drayton's *Poly-Olbion* (1613). 18th-century fiddlers' tune books, formerly in the possession of the musical antiquary Frank Kidson, contain music examples from both sides of the Scottish-English border; other hornpipes prevalent in the rustic assemblies of Dorset are in the Hardy tune books (early 19th century; see Sherman), and hornpipes from Derbyshire, Cheshire and Wales are in Wright (c1715).

In the mid-17th century the country dance type of hornpipe appeared in the publications of John Playford; the music, in 2/4 or 3/2 time, was printed with dance instructions in *The Dancing Master*, but without them in such instrumental lesson books as *Musick's Delight on the Cithren* (1666), Locke's *Melothesia* (1673), Salter's *Genteel Companion* (1683) or Henry Playford's *Apollo's Banquet* (1669) the last containing up to 35 hornpipes by Purcell. Hornpipes of a more rustic or commonplace character are contained in Wright's *Compleat Collection of Celebrated Country Dances*, which followed his *Pleasant Humours*, but those in the second Hardy tune book (c1811) were described as being 'fashionable in London'. Examination of these examples shows that the 2/4 or 'Scots measure' and, later, 4/4 replaced the older, more complex syncopated 3/2 rhythm.

The teaching of hornpipes by itinerant dancing-masters is described in Gilchrist. At country assemblies they were performed both as solos and collectively, the dancers advancing in a row, each performing a sequence of steps jealously regarded as exclusive personal property. From such displays of skill the stage hornpipe developed, frequently designated in the tune books by the name of the performer, as, for example, 'Miss Baker's Hornpipe' or 'Durang's Hornpipe'. Emmerson described the development of the stage hornpipe from the late 18th century in both Britain and North America, a development that brought the dance to the notice of people, including royalty, not previously familiar with it. Descriptions of steps appeared in dance manuals, and according to Gallini (1770) foreigners flocked to England to 'apply themselves with great attention to the study of the Hornpipe', which was regarded as 'original to this country'. He added that 'the lower class of people' used hornpipe steps in the country dance and that 'few English seamen are to be found that are not acquainted with it'.

These remarks, repeated some 60 years later in *The Ball, or A Glance at Almack's* (1829), have shared in perpetuating the notion that the hornpipe is both English and nautical. Of all the hornpipes composed by fiddlers none is so well known as the 'College' or 'Sailors' Hornpipe', based on the song *Jack's the Lad* ([ex.2](#)) and firmly associated with a mimetic character dance far removed from the traditional hornpipe.



Tunes such as this survived in dancing-masters' compositions and gave their names to dances unrelated to the hornpipe. Within living memory morris dancers in Leicestershire performed a set dance which they called, from its tune, 'The College Hornpipe', and at their 'evening ball' they repeated the same figures for mixed couples in a country dance, to the same tune. This is an example of the way in which the variety, rhythmic peculiarities, local characteristics and highly personal skill of the true hornpipe have, in popular ignorance, been submerged by one commonplace tune and commonplace, easy rhythms.

See *also* England, §II; [Ireland, §II](#); [Scotland, §II, 6](#); [Wales, §II](#).

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MARGARET DEAN-SMITH

Horologius, Alexander.

See [Orologio, Alessandro](#).

Horoszkiewicz, Andrzej

(*b* 1775; *d* Łopatyn, Podolia, 1838). Polish bassoonist and composer. He received his musical education as a member of the ensemble employed by the Princes Sapieha. From c1795 he was a bassoonist and singer in F. Chołoniowski's ensemble in Łopatyn, where he also conducted the church choir and acted as clerk. He remained there for the rest of his life. Horoszkiewicz took part in Kościuszko's insurrection of 1794. He composed works for the bassoon with orchestral accompaniment in the classical style, including a Rondo alla polacca in C and polonaises.

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BARBARA CHMARA-ŻACZKIEWICZ

Horovitz, Joseph

(*b* Vienna, 26 May 1926). British composer, conductor and pianist of Austrian birth. After early studies in Vienna he moved to Britain in 1938. He studied at Oxford (MA, BMus), at the RCM with Jacob and in Paris for a year with Boulanger. The one-act ballet *The Emperor's Clothes* won him the Farrar Prize at the RCM, and in 1959 he was awarded the Commonwealth Medal for composition. In the 1950s he won critical acclaim for his operas and ballets, the former performed by the Intimate Opera Company, with which he was associated as pianist-composer. In 1961 he was appointed professor of composition at the RCM, of which he became a Fellow in 1981.

He is a composer of remarkable versatility, graceful wit and an enviable ability to communicate, whether in his refreshingly light or more serious styles. With the Clarinet Concerto (1957), *Music Hall Suite* (1964) and the ingenious Jazz Concerto (1965), he developed a Jazz/neo-classical synthesis which has since infused many of his most successful works, not least the cantata *Captain Noah and his Floating Zoo*. His lighter works, among them the parodist *Horrotorio* (composed for the Hoffnung concerts), have not kept him from writing in a deeper vein: his choral works evince the influence of Vaughan Williams, Holst and Delius, while the string quartets, particularly the fifth, contain an intensity that is underpinned by compelling, often defiant programmatic allusions. The *Sinfonietta* (1968) was the first of many works written for brass band or wind orchestra, fields in which Horovitz has made a major contribution (his commissions include test pieces for the National Brass Band Championships of Great Britain). He has served on the board of the PRS (1969–96) and as president of the International Council of Composers and Lyricists (1981–89). The Gold Order of Merit was bestowed upon him by the city of Vienna in 1996.

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(selective list)

Ops: *The Dumb Wife* (comic op, 1, P. Shaffer, after F. Rabelais), Lowestoft, 1953; *Gentleman's Island* (comic op, 1, G. Snell), London, 1958

Ballets: *Alice in Wonderland* (2, M. Charnley, after L. Carroll), London, 1953; *Les femmes d'Alger* (1, V. Dokoudovsky), London, 1952; *Conc. for Dancers* (1, W. Toye), Edinburgh, 1958; *Let's Make a Ballet* (1, T. Gilbert, after M. Bentine), London, 1965; *Miss Carter Wore Pink*, 1980

Orch: *Concertante*, cl, str, 1948; *Conc.*, op.7, cl, str, 1950; *Conc.*, op.11, vn, str, 1950; 4 Dances from 'Les femmes d'Alger', 1952; *Goldoni Ov.*, 1957; *Fantasia on a Theme of Couperin*, str, 1962, arr. 9 wind nonet, 1986; *Tpt Conc.*, 1963; *Jazz*

Conc., hpd/pf, orch, 1965; Horizon Ov., 1972; Adagio cantabile, 1973; Valse, 1973; Bacchus on Blue Ridge, orch/wind orch, 1974; Perc Conc., 1975; Jubilee Toy Sym., str, toys, 1977; Concerto classico, orch, 1985, arr. brass band; Ob Conc., 1993
Brass band: Sinfonietta, 1968; Euphonium Conc., 1972, arr. bn, orch, 1976; The Dong with a Luminous Nose, 1974; Ballet for Band, 1983; Concertino classico, 1985; Tuba Conc., 1986–9; Theme and Co-Operation, 1994

Wind orch: Wind-Harp, 1988; Ad astra, 1990; Dance Suite, 1990; Fête galante, 1990; Commedia dell'arte, 1992

Vocal: Horrortorio (A. Sampson), S, A, T, B, chorus, orch, 1959; 3 Choral Songs, SATB, 1973; Summer Sunday (G. Snell), SATB, pf, db, 1975; Samson (cant., C. Judge Smith), Bar, SATB, brass band, 1977; Lady Macbeth (scena, W. Shakespeare), 1970; Captain Noah and his Floating Zoo (pop cant., M. Flanders), unison vv/2vv, pf, opt. db, 1970; Sing unto the Lord a New Song, SATB, 1971; The Gods who Made Music, spkr, orch, 1978; Endymion, SATB, 1982

Chbr: 5 str qts: nos.1–3, 1946–8; no.4, 1953; no.5, 1969; Sonata, op.14, vc, pf, 1951; Ob Qt, op.18, 1956; Music Hall Suite, brass qnt, 1964; Adam Blues, trbn, pf, 1968; Variations on a theme of Paganini, wind/sax/brass qt, 1974; Sonatina, cl, pf, 1981; Diversions on a Familiar Theme, 1997

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ERNEST BRADBURY/MALCOLM MILLER

Horowitz, Joseph

(b New York, 12 Feb 1948). American writer on music and music administrator. He studied at Swarthmore College, Pennsylvania (BA 1970). He was a music critic for the *New York Times* (1976–80) and programme editor and principal annotator for the Kaumann Auditorium of the 92nd Street Young Men's–Young Women's Hebrew Association, New York (1981–93). In 1992 he became artistic adviser to the Brooklyn Philharmonic; he was named executive director in 1994. Under his administration the subscription concerts of the Philharmonic have developed into a series of interdisciplinary thematic festivals, and the educational programming of the organization has expanded, particularly in the public schools. Horowitz has served as visiting professor at the Institute of Studies in American Music, Brooklyn College, and he is also on the faculty of the Mannes College of Music.

Horowitz's writings focus on the institutional history of concert music and opera in the USA, particularly from the post-Civil War period to the present. In *Understanding Toscanini* he writes not only about the conductor but also

about how the concert orchestra developed and was influenced by him. *Wagner Nights* is both a history of Wagnerism in America and the story of cultural life in New York in the 1890s. Horowitz has also written for the *New York Review of Books*, *The Times Literary Supplement*, *Opera News*, *High Fidelity* and the *New York Times Magazine*.

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PAULA MORGAN

Horowitz, Richard (Michael) [Ztiworoh, Drahcir]

(b Buffalo, NY, 6 Jan 1949). American composer. He studied piano from 1955 to 1966 with Daniel Kay, Fine and Florence Pelton. In 1968 he moved to Paris where he remained until 1974, studying piano and composition with Ariel Kalma, as part of the Groupe de Recherches Musicales, and synthesized music with George Aragada. He also performed jazz and avant-garde pieces with such musicians as Lacy, Braxton and Baikida Carroll and formed the ensemble Free Music Formation with Hugh Levick. In 1972 he travelled in Turkey and Morocco, where he settled in 1975 and studied microtonal modal modulation systems (with Abdelatif Kartuma and Hamid Ben Brahim) and the *nāy*, a bamboo flute of North African origin (with Kasim Nacquisabundi and Louis Soret). He also studied and made recordings of Berber music with the ethnomusicologist Philip Schuyler. In 1980 he returned to the USA and later settled in San Francisco.

Horowitz's first compositions are film scores dating from the late 1960s and early 1970s, including *Walls* by Deide Von Slaven and *Valparaiso* by Ivery Getlis. His studies in North Africa led to music for the *nāy*, composed in both traditional and contemporary styles. Some of these works are improvisatory (e.g. *Oblique Sequences*, 1972–9), while others use the instrument in ensembles with voice (*Queen of Saba*, 1981), instruments (*Mémoire*, 1974–81), electronics (*Saharazona*, 1980), or synthesizer. After his return to the USA he composed music for *Joey Shmerda* (1980–83), a series of three radio dramas produced by the theatre group Mabou Mines and played *nāy* in David Byrne's *The Catherine Wheel* (1981) for the choreographer Twyla Tharp. In 1981 he recorded *Eros in Arabia*, a

collection of his music using ethnic instruments (*nāy* and *bendīr*), voice, synthesizer and prepared piano, and that year also completed *Out of Thin Air*, for the violinist Daniel Kobialka.

Since 1984, Horowitz has collaborated extensively with Sussan Deyhim on ballets, film projects and theatre pieces; he has also worked with Jaron Lanier. During the 1990s his attention has focussed on film scores. He received both the Golden Globe and the Los Angeles Film Critics Association awards for his scoring of Bertolucci's *The Sheltering Sky* in collaboration with Ryiuchi Sakamoto.

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Vocal (all wordless): Queen of Saba, 1v, *nāy*, 1981; Never Techno Foreign Answer, 1v, synth, chorus [collab. S. Deihim]; Desert Equations, 1v, *nāy*, *bendīr*, 1984 [collab. Deihim]

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Synth and inst: Out of Thin Air, vn, synth, 1974–81; 23/8 for Conlon Nancarrow, prepared pf, 1981; Tamara Alexa Interdimensional Travel Agent, synth, 1981

Film scores: Valparaiso (I. Getlis), c1970; Walls (D. Von Slaven), c1970; Saharazona, 1983; The Sheltering Sky (dir. B. Bertolucci), 1990, collab. R. Sakamoto; Majoun, 1994–6; Verse per verse, 1998

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STEPHEN RUPPENTHAL/DAVID PATTERSON

Horowitz, Vladimir

(*b* ?Kiev, 18 Sept/1 Oct 1903; *d* New York, 5 Nov 1989). American pianist of Ukrainian birth. All previous reference sources give his year of birth as 1904: when Horowitz left Russia in 1925 his father had Vladimir's passport doctored to make him appear a year younger, thus enabling him to avoid military service. His birthplace is sometimes given as Berdichev, but Horowitz always claimed that he was born in Kiev. His cousin Natasha Saitzoff, in an interview in 1991, said that all four Horowitz children were born in the home of their maternal grandmother in Kiev; so even if the family lived in Berdichev, Vladimir would have been born in Kiev. In any case, he was living there as an infant.

His mother was his first teacher; she also taught his elder sister Regina (1900–84), who became a skilled pianist and teacher. At the age of nine Horowitz and his sister entered the Kiev Conservatory. His teachers were Vladimir Puchalsky, Sergei Tarnowsky (both pupils of Leschetizky) and Felix Blumenfeld (who had studied with Anton Rubinstein). After the Revolution, the previously well-off Horowitz family was impoverished. Horowitz started to give concerts, making his début on 30 May 1920 in Kiev. He then linked up with the violinist Nathan Milstein for concerts throughout Russia. In Leningrad during the 1924–5 season, Horowitz gave

some 20 solo recitals of about ten programmes, establishing himself as the most prominent of the younger generation of Soviet pianists.

Leaving the USSR in 1925, Horowitz went to Berlin, where he made his début on 2 January 1926. Two more Berlin appearances and a performance in Hamburg of the Tchaikovsky First Concerto made his name known all over Germany. Extremely successful appearances in Europe followed. On 12 January 1928 Horowitz made his American début, playing the Tchaikovsky concerto with the New York PO under Beecham. Horowitz, who thought Beecham's tempos too slow, took his own tempo in the finale, throwing in a shower of octaves that astounded the audience. He was now internationally acclaimed as the most exciting pianist of the new school. He married Wanda Toscanini, daughter of the conductor, in Milan on 21 December 1933. From 1936 to 1938 he was inactive; this was the first of four retirements (the others were 1953–65, 1969–74 and 1983–5). Highly neurotic, Horowitz was plagued by feelings of inadequacy. He never succeeded in resolving his basic problem: was he living up to his potential? Was he a great musician or a mere entertainer?

He returned to Europe after 1982, playing first in London, then Japan (1983), Paris (1985) and the USSR (1986). From 1975 to 1985 he was under heavy sedation from drugs prescribed by his psychiatrist. His playing suffered; it was often incoherent, with memory lapses and wrong notes. But he finally managed to regain his health and mental stability, and he played with serenity and joy during the last five years of his life. It was as though he felt he no longer had to prove anything. He died suddenly at home from a heart attack.

As a pianist he was unique. It was not only a matter of an awesome technique. At its best his playing had infinite degrees of colour, and a sonority that could well have been unparalleled. He could override the greatest orchestral *fortissimo* without ever banging. Above all he had a kind of high-voltage charisma that, in his time, could be matched only by Toscanini, Callas and Pavarotti. An element of neuroticism was almost always present in his playing; and, especially during the period when he was taking drugs in heavy doses, his playing could be mannered. But at all times he was widely considered the greatest living interpreter of Liszt, Schumann, Skryabin and Rachmaninoff. His repertory was predominantly Romantic, but he also swept audiences away with his performances of Scarlatti and Clementi. He introduced to America the Prokofiev Sonatas nos. 6, 7 and 8, as well as the music of other contemporary Russians. He was never regarded as an expert in Beethoven and the Classical composers. Yet his 1932 recording of the Haydn E♭ Sonata (no. 52) has style, grace, bracing rhythm, incredible articulation and complete responsiveness to the lyricism as well as the music's architecture.

A future revisionist period may pay more attention to Horowitz's performances of Mozart, which many have derided as unstylistic. Towards the end of his life Horowitz returned to Mozart, a composer he carefully studied. He had memorized everything that Mozart ever wrote about performing practice, and tried to put those precepts into effect. His recordings of several sonatas, a few shorter pieces and the A major Concerto K488 were not generally well received. In recent years, however,

it has come to be realized that Mozart style is not academic literalism. Rather (as Mozart himself explained in his letters) it demands freedom, a sensuous sound, a degree of rubato and faster tempos than musicians of the 20th century are generally willing to adopt. It could well be that Horowitz's flexible and expressive approach to Mozart will eventually be recognized as in some sense more authentic than the work of so many late 20th-century 'authenticists'. In any case, the position of Vladimir Horowitz as one of the supreme pianists in history cannot be challenged.

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HAROLD C. SCHONBERG

Horschitzky [Horschky, Horszitzky], Franz.

See [Horiziky, Franz](#).

Horsley, Charles Edward

(*b* London, 16 Dec 1822; *d* New York, 28 Feb 1876). English composer, the son of [William Horsley](#) and the grandson of [John Wall Callcott](#). His early musical training came from his father and from Moscheles. Mendelssohn was an intimate friend of his family, and on his advice Horsley was sent to Kassel in 1839 to study under Hauptmann; he then had a long stay at Leipzig (1841–3) where he came into further close contact with Mendelssohn and his circle. While there he wrote a number of instrumental compositions, including a Symphony in D minor, called by Young 'a school-symphony in the manner of the master'. Returning to London, he continued to compose, and had several chamber works played at the Society of British Musicians and elsewhere. He also established himself as a teacher. About 1850 he moved to Liverpool, where he composed two oratorios commissioned by the Philharmonic Society, and an anthem, *I was glad*, for the consecration of Fairfield Church. He was back in London in 1853 as organist of St John the Evangelist, Notting Hill (September 1853 – June 1857). In 1856 he was a candidate for the Cambridge professorship, but was easily defeated by Sterndale Bennett. In 1860 his third oratorio, *Gideon*, was commissioned for the first Glasgow Festival. About 1866 he went to Australia, where he became organist of Christ Church, South Yarra, Melbourne. While there he wrote an ode, *Euterpe*, for the opening of Melbourne Town Hall; a selection was played at the Crystal Palace, London, in 1876. In 1872 he proceeded to New York, where he became organist of St John's Chapel and director of the Church

Music Association. He continued to compose until within a few days of his sudden death.

It is not surprising to find that the predominant influence on Horsley's music is that of Mendelssohn. Like his older contemporaries T.A. Walmisley and Sterndale Bennett, he composed chiefly instrumental music in his youth, but found in later life that choral music was demanded of him. His piano pieces are spontaneous but superficial (the Impromptu op.12, 1847, is reprinted in LPS, xvi, 1985). The symphony, overtures and chamber music were written with greater pains, and show an adequate ability to sustain the larger forms; but they are contrived and without genuine originality. The duo sonatas, though frankly Mendelssohnian, are perhaps his best group of pieces. His *Text Book of Harmony* (1876) is a rewriting of his father's *Explanation of the Musical Intervals* (1825).

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2 odes: Comus (New York, 1874); Euterpe, 1870 (1876)

Other vocal: 4 anthems, 9 songs, 1 madrigal, 1 duet

Orch: Sym., d, op.9, 1842–4, *GB-Lbl*; Ov., perf. Kassel, 1845; Pf Conc., c, 1848; Genoveva, ov., perf. New Philharmonic Society, 8 July 1853; The Merry Wives of Windsor, ov., perf. Crystal Palace, 31 Jan 1857

Chbr: Sonata, vc, pf (1843); Sonata, vn, pf (1844); Pf Qt, E (1845); Pf Trio, A (1845); Str Qt, B \flat (1846); Sonata, fl, pf (1846); Pf Trio, b (1847); Sonata, vc, pf, G (1847); Str Qt, D (1848); Sonata, vc, pf, E \flat (1848); Pf Trio, A (1850); 3 chbr duets, pf 4 hands (1857)

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NICHOLAS TEMPERLEY

Horsley, Imogene

(b Seattle, 31 Oct 1919; d Palo Alto, CA, 28 Oct 1981). American musicologist. She took the BA at the University of Washington in 1943 and

the MA at Mills College in Oakland, California, in 1949. In 1954 she received the PhD from Radcliffe College with a dissertation on the variation before 1580. She taught at Carleton College (1954–69) and the University of Washington (1961–2). In 1969 she joined the faculty of Stanford University. Imogene Horsley specialized in the theory and performing practice of the music of the 16th and 17th centuries and wrote authoritative articles on the improvised ornamentation of this period. Her monograph on the fugue (1966) is a textbook for fugal writing with a thorough historical and analytical study of fugal theory and literature from the 15th century to the 19th.

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- The Variation before 1580* (diss., Radcliffe College, 1954)
- 'The 16th-Century Variation: a New Historical Survey', *JAMS*, xii (1959), 118–32
- 'The Sixteenth-Century Variation and Baroque Counterpoint', *MD*, xiv (1960), 159–65
- 'The Solo Ricercar in Diminution Manuals: New Light on Early Wind and String Techniques', *AcM*, xxxiii (1961), 29–40
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- 'Full and Short Scores in the Accompaniment of Italian Church Music in the Early Baroque', *JAMS*, xxx (1977), 466–99
- 'Monteverdi's Use of Borrowed Material in "Sfogava con le stelle"', *ML* (1978), 316–28
- 'Has Musicology Destroyed the Historical Process?', *Essays on Music for Charles Warren Fox*, ed. J.C. Graue (Rochester, NY, 1979), 126–31

PAULA MORGAN

Horsley, William

(*b* London, 15 Nov 1774; *d* London, 12 June 1858). English composer, organist and teacher. At the age of 16 he was articled for five years to Theodore Smith, pianist and composer; but a more important influence was his friendship with John Wall Callcott, who stimulated him to concentrate on the composition of vocal music. In 1794 he became organist of Ely Chapel, Holborn. In 1798 he was one of the founders of the Concentores Sodales, a glee-singing organization, and at about the same time began to assist Callcott as organist to the Asylum for Female Orphans, succeeding him in the post in 1802. On 18 June 1800 he graduated BMus at Oxford. On the revival of the Vocal Concerts Horsley began to supply them with compositions. He was one of the founders of the Philharmonic Society in 1813. In addition to his position at the asylum, which he held until 1854, he was organist at Belgrave Chapel (1812–37) and at the Charterhouse (from 1838). Having met Mendelssohn on the composer's visit to London in 1829, he remained on friendly terms with him. He was a member of the

Catch Club, the Royal Society of Musicians, and in 1847 was made a member of the Swedish Royal Academy of Music at Stockholm. On 12 January 1813 Horsley married Callcott's daughter, Elizabeth Hutchins Callcott (1793–1875). Their elder son, J.C. Horsley, was a well-known painter and a Royal Academician; the other son was the composer Charles Edward Horsley.

For over 50 years, beginning in about 1797, Horsley produced compositions in a variety of forms. Nothing can now be found of the three symphonies he is said by Sainsbury to have composed for the Vocal Concerts, but his piano sonatas, especially no.2 (1814), are not to be despised. His anthems are forgotten, but two of his hymn tunes, 'Belgrave' (1819) and 'Horsley' (1844), maintain considerable popularity. His greatest achievement was as a glee composer: Baptie called him 'one of the most elegant, learned and artistic of all the excellent glee composers our country has produced', and named 80 out of a total of 124 glees. Barrett wrote of him: 'In addition to a fine and powerful dramatic vein he possessed the special attribute of an elegant taste, and it may be added, that in the expression of passion he was almost unrivalled'. Among the most justly renowned examples are *By Celia's arbour* (ATTB), *Cold is Cadwallo's tongue* (ATTBB), *Beauty, sweet love* (SSATB), *See the chariot at hand* (SATB) and *Mine be a cot* (ATTB). Four of his partsongs have the title 'madrigal', though they show only a superficial familiarity with the true character of this form.

Horsley wrote also a number of songs and ballads; *Gentle Lyre* and *The Sailor's Adieu* once enjoyed high esteem. In his theoretical writings, which had a considerable influence, Horsley was conservative and even pedantic, a stickler for the traditional rules of musical grammar. Knowing this, Samuel Wesley once wrote a composition that purposely broke the rules, and dedicated it 'without permission to William Horsley Esquire, Mus.Bac., fifth and eighth catcher in ordinary and extraordinary to the Royal Society of Musicians'. As one of the judging committee of the Gresham Prize, Horsley applied what he believed to be immutable rules of music to condemn such progressive compositions as S.S. Wesley's *The Wilderness*. A similarly narrow outlook can be seen in the preface to his edition of book 1 of Byrd's *Cantiones sacrae*, prepared for the Musical Antiquarian Society, and in earlier essays and reviews contributed (anonymously and pseudonymously) to R.M. Bacon's *Quarterly Musical Magazine and Review*. Horsley had taught theory to Bacon's daughter Jane, and eventually became a regular collaborator in the magazine, writing on church music (Roman Catholic as well as Anglican), older English composers (Purcell, Blow and Croft were among his highest models) and instrumental works. In return, he enjoyed flattering coverage of his own music by Bacon. Horsley also served as Bacon's inside connection to the London professional scene; most probably it was he who wrote the journal's despairing review of Beethoven's Ninth Symphony in 1825, as well as several of its 'State of Music in London' reports.

WORKS

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24 Psalm Tunes and 8 Chants (1841); 6 Hymns from Henry VIII's Primer (1847)
124 glees, pubd separately and in A Collection of Glees (1801); A 2d Collection, 3–6vv, op.4 (1804); 6 Glees, 2 S, B, op.3 (?1806); A 3d Collection (1811); A 4th Collection (1827); A Collection of Glees, ed. C.E. Horsley (Liverpool, 1873)

A Collection of Canons, 2–6vv, op.9 (1817)

22 songs, pubd separately and in *Airs of the Rhine*, 1–4vv, pf acc. (1828)

Pf works: 5 sonatas (1812–17), 3 Duettinos (1814), 113 Preludes (1845)

Edns.: A Set of Easy Lessons, pf, op.5 (?1812); J.W. Callcott's A Musical Grammar (3/1817); Callcott's A Collection of Glees, Canons and Catches [with a memoir] (1824); A Collection of Psalm Tunes (1828); Byrd's *Cantiones Sacrae*, Bk 1 (1842)

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W.A. Barrett: *English Glee and Madrigal Writers* (London, 1877), 38

D. Baptie: *Sketches of the English Glee Composers* (London, 1895), 82–5

J.C. Horsley: *Recollections of a Royal Academician* (London, 1903)

R.B. Gotch, ed.: *Mendelssohn and his Friends in Kensington* (London, 1934)

V. Opheim: *The English Romantic Madrigal* (diss., U. of Illinois, 1970)

L. Langley: *The English Musical Journal in the Early Nineteenth Century* (diss., U. of North Carolina, 1983), esp. 254–61

NICHOLAS TEMPERLEY (with LEANNE LANGLEY)

Horst, Anthon van der

(*b* Amsterdam, 20 June 1899; *d* Hilversum, 7 March 1965). Dutch composer, conductor and organist. An extremely talented child, at the age of four he was already playing piano duet arrangements of Beethoven symphonies with his father. At the age of ten he appeared in his first concerts. From 1915 to 1919 he attended the Amsterdam Conservatory, where he was the first Dutch organist to receive the *prix d'excellence*. His teachers were J.B. Charles de Pauw (organ) and Bernard Zweers (composition). He gained a great reputation as an organist and accompanist, playing on important historical organs in the Netherlands, Belgium, Germany, Switzerland and the Netherlands Antilles. In 1929 he recorded for the Columbia label in the Central Hall, London. From 1935 to 1964 he taught the organ at the Amsterdam Conservatory.

From the age of about 20, van der Horst conducted several choirs in Utrecht, Leiden, The Hague and Amsterdam. From 1931 until his death he was conductor of the *Nederlandse Bachvereniging*, whose annual performances of Bach's Passions at the Grote Kerk in Naarden became internationally famous and marked the beginning of historical performing

practice in the Netherlands. For his study of the B minor Mass, written in collaboration with Gerardus van der Leeuw, he was awarded an honorary doctorate from the University of Groningen.

Van der Horst himself considered his activity as a composer to be the most important part of his work. His output comprises more than 100 opus numbers: organ works, songs, chamber music, three symphonies (the last with chorus) and several choral compositions, with or without instrumental accompaniment, the most important of which are the eight works entitled *Choros*. He developed his own tonal language, the 'modus conjunctus', in which two centres at a distance of a diminished 5th act as tonic and dominant, analogous to day and night, male and female. The resultant eight-note scale, consisting of alternating tones and semitones (e.g. C–D–E♭–F–F♯–G♭–A–B), is equivalent to the octatonic scale of Messiaen's second mode of limited transposition, though the philosophy behind it is quite different.

WORKS

(selective list)

Choral: Mass, solo vv, 2 choruses, boys' chorus, orch, org, 1915; 2 Fragments from the Song of Songs, female vv, fl, hn, 1920; Choros I, S, Bar, chorus, orch, 1932; Te Deum, Bar, 2 choruses, orch, org, 1945; Holland, nar, chorus, orch, 1950; Alianora, Mez, A, Bar, chorus, orch, 1952; Choros II (C. Péguy: *La nuit*), chorus, orch, 1954; Choros III, chorus, org, 1955; Choros IV (Whitsun Cantata), 3 choruses, wind orch, 1956; Choros V, chorus, orch, 1956; Choros VI, solo vv, chorus, orch, org, 1957; Choros VII, chorus, org, 1959; Hommage to the BBC, chorus, large orch, 1962; Choros VIII, chorus, orch, 1964

Orch: Sym., 1939; Nocturne funèbre, 1950; Conc. per organo romantico, 1952; Conc. spagnuolo, vn, orch, 1953; 3 études symphoniques, 1954; Divertimento pittorale, 1955; Symfonie II, 1956; Symfonie III, solo vv, chorus, orch, 1957; Conc., org, str, 1960; Réflexions sonores, 1964; Salutation joyeuse, 1965

Solo vocal: Oratio Moysi, S, org/orch, 1928; 7 Italiaanse liederen, 5, pf, 1935; Hymne 'Blijdschap' (G. Gezelle), 1935; Le ciel en nuit s'est déplié, v, pf

Chbr and solo inst: Suite, vc, 1941; Suite in modo conjuncto, org, 1943; Partite diverse sopra 'O nostre dieu' (Ps viii), org, 1947; Sonata in modo conjuncto, org/hpd, 1948, arr. 2 pf/fl, vn, vc, 1948; Thema met variaties in modo conjuncto, pf, 1950; Suite, 31-tone org, 1953; Thème, variations et fugue, fl, vn, va, 1957; Etude de concert, org, 1963

Principal publisher: Donemus

WRITINGS

with G. van der Leeuw: *Bach's Hoogmis* (Wageningen, 1948)

Plaats en betekenis van het weten in de wereld van de muziek (Groningen, 1948)

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- G. Oost:** *Anthon van der Horst, 1899–1965: leven en werk* (Alphen aan den Rijn, 1992)

GERT OOST

Horst, Louis

(*b* Kansas City, 12 Jan 1884; *d* New York, 23 Jan 1964). American composer. In 1892 the Horsts moved to San Francisco, where Louis attended the Adams Cosmopolitan School and studied the violin and piano. After working as a performer and dance accompanist from 1902 until 1915, he served as the music director of the Denishawn dance company (1915–25). In 1925 he studied composition in Vienna with Stöhr and in New York with Max Persin and Riegger. Horst became music director of Martha Graham's company in 1926, and his tenure lasted until 1948; during these years he composed many dance scores for Graham, including *Primitive Mysteries* (1931), *Frontier* (1935) and *El penitente* (1940). Horst worked with an economy of means in his composing process, often using simple melodic phrases on the keyboard with the breath of woodwinds and strong rhythmic accompaniment of percussion, resisting any hint of romanticism he associated with stringed instruments.

During a career that embraced performing, composing, conducting and critical writing, Horst became one of the chief architects of American modern dance in the 20th century: he encouraged dancers to choreograph their own work and composers such as Copland, Cowell, Norman Lloyd and Riegger to write music for dance. Martha Graham relied on his expertise and was his intimate for decades. Horst, however, also influenced many other important dancers, including Agnes de Mille, Doris Humphrey, Anna Sokolow, Helen Tamiris and Paul Taylor.

Horst reversed the traditional relationship of music and dance, in which dance works were choreographed to independently composed musical works. He was the first to teach formal dance composition to professionals, beginning with actors at the Neighborhood Playhouse, New York, in 1929. His courses related choreographic principles to musical forms and applied ideas developed in music and the visual arts to dance composition to foster aesthetic understanding and experimentation. These intensive courses were held at Bennington Summer School of the Dance (1934–42), the American Dance Festival at Connecticut College (1948–63) and the Juilliard School (1951–64). He founded, with Ralph Taylor, and edited the journal *Dance Observer* (1934–64), and published *Pre-classic Dance Forms* (1937) and, with Carroll Russell, *Modern Dance Forms in Relation to the Other Arts* (1961).

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- J.M. Soares:** *Louis Horst: Musician in a Dancer's World* (Durham, NC, 1992)
- D. Madden:** *You can call me Louis, not Mr Horst* (Amsterdam, 1997)

Horszowski, Mieczysław

(*b* Lemberg [now L'viv], 23 June 1892; *d* Philadelphia, 22 May 1993). American pianist of Polish birth. A remarkable child prodigy, his playing from the earliest age was noted for its rare musicality and maturity of insight. His mother, a pupil of Mikuli, was his first teacher, and before going to Vienna in 1899 to study with Leschetizky he also had lessons from Melcer-Szczawiński (piano) and Soltys (composition). Horszowski made his official recital début in Vienna in March 1902 and the same year played Beethoven's First Concerto with the Warsaw PO under Młynarski, after which he spent several years touring Europe. His USA début took place on 30 December 1906 in Carnegie Hall. From 1914 he lived in Milan, which remained his base until the outbreak of World War II. He then moved permanently to the USA. Invited to join the teaching staff of the Curtis Institute in Philadelphia in the early 1940s, Horszowski was a member of the piano faculty there until his death at the age of 100. An important aspect of his career was his activity in chamber music and for 50 years he was the favoured duo partner of the cellist Pablo Casals.

The most significant periods in his concert giving were the late 1920s, the decade from 1954 (during which he gave a cycle of Beethoven's complete piano works in New York) and the final years, when, having married for the first time at the age of 89, he once more toured quite widely, giving concerts in the USA, Canada, Japan and throughout Europe. His interpretations retained an extraordinary vigour and depth of poetic insight into extreme old age. His highly developed technique allowed him to continue to perform such works as Beethoven's Diabelli Variations and Chopin's Third Sonata with little diminution in power and impact. Although an outstanding interpreter of Debussy, Horszowski's repertory was centred on Bach, Beethoven and Chopin, all of whose music held a spiritual significance for him that allowed his playing to transcend the routine. He was the dedicatee of piano works by Villa-Lobos and Camargo Guarnieri and gave the première of Szymanowski's Third Piano Sonata in 1932.

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J. and A. Gillespie: *Notable Twentieth-Century Pianists* (Westport, CT, 1995)

JAMES METHUEN-CAMPBELL

Hortense (Eugénie de Beauharnais)

(*b* Paris, 10 April 1783; *d* Arenenberg, 5 Oct 1837). French amateur musician. The daughter of Viscount Alexandre de Beauharnais, guillotined during the French Revolution, and Joséphine Tascher de La Pagerie, whose second husband was Napoleon Bonaparte, Hortense married Louis Bonaparte in 1802. When he was made King of Holland in 1806, she became queen. After separating from her husband in 1810, she returned to

Joséphine at Malmaison, and acquired the title of Duchess of Saint-Leu in 1814 after Napoleon's abdication. In 1817 she bought a property at Arenenberg in Switzerland, where she lived from 1832 until her death.

Hortense's musical output consists of romances composed at Malmaison and Arenenberg. In 1867 the complete collection of 124 romances, published by Vialon, was exhibited by Napoleon III at Malmaison. The best known of them, *Partant pour la Syrie* (originally entitled *Le beau Dunois*), became a national anthem under the Second Empire, and provided the subject for many piano variations, including those of Hummel (1811) and Schubert (1818). Her romances are generally in the troubadour or pastoral genre, the voice supported by a simple piano or harp accompaniment. Most of the texts were written by Count Laborde, and the queen's melody was then developed by a professional such as Dalvimare, harp master to Empress Joséphine, the composer Plantade, or the singing master J.F.N. Carbonel. This unpretentious music exemplifies the taste of contemporary society for light, pastoral, sentimental subjects. Although simple and naive, they are expressive and elegantly written, thanks to the skill of her musical colleagues.

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H. Gougelot: *La romance française sous la Révolution et l'Empire* (Melun, 1938)

D. Baumann: 'Die Musiksammlung der Königin Hortense auf Arenenberg', *Zeitschrift der Schweizerischen Bibliophilen-Gesellschaft*, ii (1985), 2–28

LAURINE QUETIN

Horton, Jim

(*b* Austin, MN, 6 Sept 1944; *d* Berkeley, 8 June 1998). American composer. He studied philosophy at the University of Minnesota. After moving to the San Francisco area in 1968, he played the analogue synthesizer in various ensembles. During the 1970s he studied at the Center for Contemporary Music, Mills College, with Robert Ashley, among others. He began to compose and perform live computer music in 1976. He co-founded the first computer network band, the League of Automatic Music Composers, with John Bischoff and Rich Gold in 1978, and the Rotaleague live electronic music ensemble with Bischoff, Tim Perkis, K. Atchley, Sam Ashley, Ben Azarm, Barbara Golden and Jay Cloit in the 1980s. He performed in the computer band AA Bee Removal with Azarm, Ashley and Bob Gonsalves, and in the multimedia noise collective Cactus Needle Project. His music, which employs algorithmic processes and just intonation, uses the computer as an interactive partner, not a directed tool. From 1994 to 1998 he assembled an extensive archive of texts on the

history of experimental music in Northern California, published on the World Wide Web.

WORKS

(selective list)

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'Horton Hears a Whole Number Ratio', *1/1 Just Intonation*, ii/2 (1986), 1 only, 11–14

CARTER SCHOLZ

Horusitzky, Zoltán

(*b* Pápa, 18 July 1903; *d* Budapest, 25 April 1985). Hungarian composer and pianist. He studied the piano with István Laub and composition with Kodály at the Budapest Academy of Music (1918–26) and concurrently read law at Budapest University, where he took the doctorate in 1927. He then taught the piano at the Budapest Upper School of Music, of which he was director, 1944–9, and at the Budapest Academy, 1946–68. Between 1938 and 1944 he was editor of the journal *A zene*. He was awarded the Erkel Prize in 1954. The strongest influence on Horusitzky's music was that of Kodály though he also drew on Liszt, Renaissance polyphony (particularly Palestrina) and Finnish as well as Hungarian folk music. In later works he came close to adopting 12-note serial composition. Despite the paucity of his output, his true musical orientation was established during his first stylistic period, namely the corpus of works written before 1945. Vocal works such as the cantata *Fekete hold éjszakáján* ('On the Night of the Black Moon', 1932) and the song cycles after Hungarian and Chinese poets are remarkable for their poetic sense and emphasis on depicting nature. In contrast to his second period, which lasted until 1962 and which coincided with political and cultural repression inside Hungary, the third and final period brought compositional fulfilment, marked by new French and Finnish connections. Horusitzky's most significant works include the historical opera *Báthory Zsigmond*; the piano sonata *A hegy* ('The Mountain'), written for the 1976 Cziffra Piano Competition in Versailles; and the songs composed for Marion Janson.

WORKS

(selective list)

Stage: *Báthory Zsigmond* [*Zsigmond Báthory*] (op. 3, Horusitzky and J. Romhányi), 1944–53; *Kecskebőr* [*Goatskin*] (ballet), 1962; *Csipkerózsika* [*Sleeping Beauty*] (children's op. 1, Romhányi), 1971; *Egyetlenegy éjszakán* [*On a Single Night*] (radio op, Romhányi), 1974; *Palotai álmok* [*Palota Dreams*] (radio op, T. Török, after G. Krúdy), 1979; *Fekete város* [*Black City*] (radio op. 3, J. Erdődy and Horusitzky), 1982

Vocal: *Fekete hold éjszakáján* [*On the Night of the Black Moon*] (cant., E. Ady), S,

Bar, chorus, orch, 1932; TeD, S, chorus, orch, 1937; *Dalok kínai versekre* [Songs to Chinese Poems], 1940; *Három Shakespeare szonett*, 1953; *Két kamaraének* [2 Chbr Songs] (G. Illyés), S, fl, vc, pf, 1966; *Észak* [Night] (chbr cant., Horusitzky), T, female chorus, mixed chorus, chbr ens, 1981; *Éljetek békében* [Live in Peace] (cant., Horusitzky), solo vv, chorus, orch, 1982; *Pasztellképek* [Pastel Pictures] (chbr cant., S. Harmaja, Horusitzky), female chorus, fl, hp, str qt, 1983; *Fantasia spirituale* (Horusitzky), Bar, female chorus, male chorus, mixed chorus, orch, 1984; other songs and choruses (Hung.)

Orch: Sym., 1933–42; Pf Conc. no.1, 1941; Vn Conc., 1951; *Báthory Szvit*, 1952; Pf Conc. no.2, 1962; *4 balettkép* [4 Ballet Tableaux], 1964; Conc., pf, chbr orch, 1978

Chbr and solo inst: 7 str qts, 1933–80; *Öf derab*, pf, 1925; *Három derab*, pf, 1940; *Cassazione*, brass trio, 1954; *Sonata*, va, pf, 1967; *Sonata*, 2 pf, 1971; *A hegy* [The Mountain], pf sonata, 1972; *Org Sonata*, 1974; *Sonata*, vc, pf, 1980; *Sonata*, db, pf, 1981; other piano pieces

Principal publisher: Editio Musica Budapest

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Világszemlélet és művészet [World view and art] (Budapest, 1937)
 'Kodály Zoltán szimfóniája' [Zoltán Kodály's symphony], *Magyar zene*, iii
 (1962), 604–11

ANNA DALOS

Horvat, Milan

(*b* Pakrac, 28 July 1919). Croatian conductor. He graduated in law from Zagreb University, and studied at the Zagreb Music Academy (1939–46) with Svetislav Stančić (piano), Fritz Zaun (conducting) and Zlatko Grgošević (composition). In 1945 he began his career as a pianist and choral conductor, becoming conductor of the Zagreb PO, 1946–53, and a professor of conducting at the academy. He went to Dublin as chief conductor of the Radio Telefís Éireann SO, 1953–8, returning to the Zagreb PO, 1958–69; he acquired an international reputation with tours to other European countries and the USA, and appearances at leading festivals. Horvat was also principal conductor of the Zagreb Opera, 1958–65. He has conducted the premières of many works by Bjelinski, Devčić, Kelemen, Malec, Wellesz and others (and he gave the first Yugoslav performance of Britten's *War Requiem*). In 1969 he went to Vienna as principal conductor of the Austrian RSO, and in 1975 became principal conductor of the Zagreb Radio SO. In 1965 he was also appointed musical director of the Dubrovnik Festival and in 1975 a professor of conducting at the Graz Hochschule für Musik. His many recordings include Hindemith's *Mathis der Maler* Symphony and symphonies by Shostakovich.

RUDOLF LÜCK/R

Horvat, Stanko

(*b* Zagreb, 12 March 1930). Croatian composer. He studied composition at the Zagreb Academy of Music until 1956 and then with Aubin and Leibowitz

in Paris. From 1957 to 1961 he was a teacher at the Vatroslav Lisinski Music School in Zagreb and from 1961 a professor at the Zagreb Academy of Music, becoming dean in 1977. He was president of the Croatian Composers' Association, vice-president of the Zagreb Biennale (1975–9) and is a member of the Croatian Academy of Sciences and Arts. Horvat's first compositions were mainly orchestral, and conventionally romantic in style and content; the *Simphonija* and *Četiri stavka* ('Four Movements') are typical works of that period. However, during his studies in Paris he became familiar with other trends in European music. Judiciously selecting elements from these, he wrote the *Simfonijski stavak* ('Symphonic movement', 1961) and the ballet *Izabranik* ('The Chosen One') in the atonal idiom suggested by Leibowitz, and using classical formal principles. The success of these pieces led Horvat to pursue this style in a small body of works of very high quality during the 1960s and early 70s. From the 70s his most important achievements have been a collection of finely crafted chamber and piano works and the powerful opera *Preobražaj* ('Metamorphosis', after Kafka), which opened the 1995 Zagreb Biennale.

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Dramatic: *Izabranik* [The Chosen One] (ballet), 1961; *Kurir i šuma* [The Courier and the Forest] (musical play), 1962; *Tri legende* [3 legends] (TV op), 1971; *Preobražaj* [Metamorphosis] (op, after F. Kafka), 1995

Orch: *Passacaglia and Fugue*, str, 1952; *Concertino*, str, 1952; *Sinfonietta*, 1954; *Simphonija*, 1956; *Četiri stavka* [4 Movts], str, 1958; *Conc. rustico*, str, 1958; *Simfonijski stavak* [Sym. Movt], 1961; *Pf Conc.*, 1966; *Koral*, str, 1967; *Taches*, pf, chbr orch, 1968; *Hymnus*, 1969; *Perpetuum mobile*, 12 str, 1971; *Notturmo*, 13 str, 1980; *Memorial*, pf, orch, 1986

Choral: *Jama* [The Pit] (cant., I.G. Kovačić), B, chorus, orch, 1971; *Kolo bola*, chorus, 1977; *Proslov* [Prologue], chorus, 1980; *Zapis o očima*, chorus, 1980; *S podignutom rukom* [With Raised Hand] (cant.), male chorus, orch, 1982; *2 poèmes de G. Apollinaire*, 12vv, 1991

Solo vocal: *Kirk* [The Shriek] (F. García Lorca), Mez, orch, 1968; *Tišina i uzdasi* [Calm and Trust], S, vib, perc, 1992; *Šum krila, šum vode* [The Noise of a Wing, the Noise of Water] (cant.), S, orch, 1993

Other inst: *Koralne varijacije*, str qt, 1953; *Varijacije* [Variations], pf, 1953; *Contrasts*, str qt, 1953; *Varijante* [Variants], pf, 1965; *Rondo*, str qt, 1967; *Triologue*, ondes martenot, 1968; *Sonnant*, pf, 1970; *Träumerei*, pf, 1975; *Accords*, pf, 1979; *Appel*, wind qnt, 1982; *Frammenti*, tpt, trbn, vb, db, 1982; *Ostinati*, pf, 1983; *Manual*, pf, 1984; *Quartetto*, str, 1988; *Toccata*, pf, 1990; *3 capriccia*, vn, pf, 1990; *De diebus furoris*, pf, 1992; *Duo de l'adieu*, 2 vn, 1992; ... *quasi una Fantasia*, pf trio, 12 str, 1992; *Drammatico*, 4 sax, 1993; *Nadsviravanje*, 2 ob, 1993; *Jeu de cloches*, marimbaphone, str qt, 1994

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NIAL O'LOUGHLIN

Hörwart, Johann Heinrich.

See [Herwart, Johann Heinrich](#).

Horwood [Horwod, Horwode, Horwud], William

(d ?1484). English composer. First listed as a member of the Fraternity of St Nicholas (a guild of parish clerks in London) in 1459, he became master of the guild in 1474. In 1476 he is listed among the vicars-choral of Lincoln Cathedral, where on 29 March 1477 he was appointed *informator*, being required to instruct the choristers in 'plainsong, pricksong, faburden, discant and counter' as well as in playing the organ and clavichord. The administration of his estate was granted to Robert Symes, vicar, on 17 July 1484; thus he cannot be identified with John Horwood, a chorister and Fellow of King's College, Cambridge in the 1480s and 90s.

Horwood's surviving compositions must have been written between about 1460 and 1484, and thus provide valuable information about a sparsely documented phase in the history of English music. They are among the earliest examples of the full-choral style associated with the Eton Choirbook which contains four of his five known works. These four compositions are all in five voices; the *Magnificat* (on the tone 8 faburden) has an overall compass of 23 notes, while the other three span 21 notes. *Salve regina* is in many ways the most old-fashioned: the two lowest parts still share the same clef and range, and cross continually like a tenor-contratenor pair; the dissonance treatment and cadence forms are redolent of Dunstaple; consecutive 5ths and octaves are unusually prominent in the five-part writing; and the breve in duple metre seems to move hardly more slowly than the semibreve in triple metre. *Gaude flore virginali* and the *Magnificat* are rather more technically assured and up-to-date in style, particularly in the greater contrast between the reduced-voice and fully scored sections. On the other hand, the triadic imitation at 'et sanctum' in the *Magnificat* is reminiscent of John Plummer and occurs also in the *Magnificat* by John Nesbet, another of the older Eton Choirbook composers. 'Horwods Gaude' is mentioned in an inventory from King's College, Cambridge, dated 1529.

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Gaude flore virginali, 5vv, H
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Salve regina, 5vv, H

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NICHOLAS SANDON

Horzizky [Horsitzky, Horschitzky, Horschky], Franz [Franziskus, Franciscus]

(*b* Berlin, c1756; *d* Berlin, 25 Oct 1805). German singer and composer of Bohemian origin. By 1770 he was a waldhorn player in the Kapelle of Prince Heinrich of Prussia in Rheinsberg. He was taught singing and the violin but not the waldhorn, as it allegedly harmed the voice. He studied for a year at Halle University, after which the prince sent him to Paris, where he lived and studied with Denis Diderot. On his return (c1773) he became private secretary to Prince Heinrich. After the building of a new theatre in Rheinsberg (1773), operas and French classic dramas were performed at the court; the prince wrote the opera texts and Horzizky some of the music. He also participated as a singer, together with his wife and his brother Johann. Horzizky's operas from this period are unfortunately lost. He remained at court as singer and musician until 1797. His only extant printed works consist of collections of arias and a cantata, *Achille sur le corps de Patrocle* (Berlin and Amsterdam, 1791).

Franz's father, Johann Ignaz, was a waldhorn player in the Kapelle of the Prussian Crown Prince Frederick (later Frederick the Great) in Rheinsberg, and later in Berlin when Frederick became king in 1740. Franz's brother Johann (*b* Berlin, c1757; *d* Berlin, 4 Dec 1837) also played the waldhorn, first in the service of Prince Heinrich of Prussia and then in Berlin after the prince's death (1802). His son Louis Johann Alexander (*b* Berlin, 25 Aug 1798; *d* Berlin, 19 Oct 1829), a gifted flautist and pianist, appeared as a soloist in Berlin as early as 1808. In 1815 he joined the royal Kapelle as a flautist, and published flute and piano pieces and songs.

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FRANZ LORENZ

Hosanna.

See [Benedictus](#), [Mass](#) and [Sanctus](#).

Hoschna [Hoschner], Karl [Carl] L.

(*b* Kuschwarda [now Kunžvart, Czech Republic], 16 Aug 1876; *d* New York, 23 Dec 1911). American composer, arranger and oboist of Bohemian birth. He studied the piano, harmony and composition at the Vienna Conservatory, and played oboe in the Austrian army band. In 1896 he went to the USA. For two years he was an oboist in the orchestra led by Victor Herbert and then became a music copyist and arranger for Witmark, producing sheet-music editions of musical-comedy and other popular tunes. In 1902 he began to write his own operettas, mostly with the lyricist Otto A. Harbach. He wrote 13 stage works, all 'number' operettas with some dialogue and published by Witmark. His first success was the 'musical farce' *Three Twins* (1908), in which the singer and dancer Bessie McCoy established her reputation. Later popular works included *Madame Sherry* (1910), *The Fascinating Widow* (1911), *Jumping Jupiter* (1911), *Dr. Deluxe* (1911) and *The Wall Street Girl* (1908), first performed in 1912, after Hoschna's death, with Blanche Ring and Will Rogers.

Hoschna's works have lively opening and closing choruses, and he frequently used ragtime and popular dance rhythms even in the vocal numbers. His music typifies that of Tin Pan Alley in the first two decades of the 20th century, with relatively simple harmonies and melodies built up of short phrases and sequential repetitions.

WORKS

all operettas; dates are those of first performance

The Belle of the West (H.B. Smith), Chicago, 29 Oct 1905

The Girl from Broadway (C.N. Douglas), Philadelphia, 3 Dec 1906

Three Twins (O. Harbach), New York, 15 June 1908 [incl. Cuddle up a little closer,

Yama-Yama Man]

Prince Humbug (M. Swan), Boston, 3/7 Sept 1908

The Photo Shop (E. Clark, Harbach), 1910

Bright Eyes (Harbach), New York, 28 Feb 1910 [incl. For You, Bright Eyes, Cheer up, my honey, Good Old Days of Yore, The Mood You're In]

Madame Sherry (Harbach), New York, 30 Aug 1910 [incl. Every Little Movement, We are only poor weak mortals, The Birth of Passion, The Smile She Means for Me]

Katie Did (W.C. Duncan and F. Smithson), Chicago, 18 Feb 1911

Jumping Jupiter (R. Carle and S. Rosenfeld), New York, 6 March 1911 [incl. It all goes up in smoke, I'm awfully afraid of girls, Meet me tonight at nine, Pet of the Family, Thank you kind sir]

Dr. Deluxe (Harbach), New York, 17 April 1911 [incl. For every boy that's lonely there's a girl that's lonely too, The accent makes no difference in the language of love]

The Girl of my Dreams (Harbach), New York, 7 Aug 1911 [incl. The Girl who Wouldn't Spoon, Every girlie loves me but the girlie I love, The Girl of my Dreams]

The Fascinating Widow (Harbach), New York, 11 Sept 1911 [incl. Don't take your beau to the seashore, You built a fire down in my heart, The Ragtime College Girl, The Fascinating Widow]

The Wall Street Girl (B.H. Burt), New York, 15 April 1912 [incl. The Deedle Dum Dee, I want a regular man, On the Quiet]

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DEANE L. ROOT

Hosenrolle

(Ger.).

See [Breeches part](#).

Hosha'not

(Heb.).

Litanies for the Feast of Tabernacles in the Jewish Liturgy; see [Litany](#), §1.

Hosier, Richard

(bap. ?Gainsborough, 4 March 1593/Gloucester, 8 Feb 1624; *d* Dublin, early 1677). English composer and cathedral musician. Hosier was associated with Christ Church Cathedral, Dublin, from 1660 until 1677, and also with St Patrick's Cathedral there. At Christ Church he sang tenor, was paid for transcribing music, and was Master of the Choristers in all but name. It is possible that he was the Hosier who was associated with the

cathedrals of Bristol (1622), Norwich (1625–7) and Dublin (1634), and with New College, Oxford, in either 1637–8 or 1638–9. Equally he may have been the son of Philip Hosier, organist of Gloucester Cathedral from 1620 to 1638. He matriculated from King's College, Cambridge, on 1 September 1637, and was in its choir in 1638. Either could have been a Gentleman of the Chapel Royal in 1641, briefly at Bristol in 1660, and received travelling expenses when applying (unsuccessfully) for a petty canon's place at Peterborough Cathedral in March 1662 (*GB-PB* 52).

Six verse anthems by Hosier survive in a manuscript (*DRc* B1) primarily in his hand. The presence of his anthem *Now that the Lord hath readvanced the crown* suggests a date for the manuscript of 1660 or shortly afterwards. The anthems contain relatively few instrumental interludes, and four of them conclude with imitative 'Hallelujahs'.

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BRIAN CROSBY

Hosokawa, Toshio

(*b* Hiroshima, 23 Oct 1955). Japanese composer. After tuition in composition and the piano in Tokyo, he studied composition with Isang Yun at the Hochschule der Künste in Berlin (1976–82) and with Klaus Huber and Ferneyhough at the Staatliche Hochschule für Musik in Freiburg (1983–6). He presented his works at the Darmstadt summer courses in 1980–82. He won first prizes in the Valentino Bucchi Composition Competition with *Jo-Ha-Kyū* (1980) and in the competition commemorating the centenary of the Berlin PO with *Preludio* (1982); in 1989 he won the Otake Prize with *Ferne-Landschaft I* (1987). In 1989 he was appointed artistic director of the annual Akiyoshidai International Contemporary Music Seminar and Festival.

While Hosokawa's compositional models are based on the music of the postwar German avant garde, elements of Japanese and oriental traditional arts infuse much of his output. The inspiration for *Sen II* (1986), for instance, arises from the brushstrokes of oriental calligraphy, and for *Ferne-Landschaft I* from both gagaku and the use of perspective in Chinese landscape paintings. These characteristics apply to works whose titles give no indication of an oriental inflection, such as *Landscape II* (1992) and *Vertical Time Study III* (1994), in which faint, metallic and explosive sounds are brought out by the manipulation of various performing styles. His frequent concentration on a single timbre or pitch combined with his attention to each sound from its inception to its vanishing point further reflects elements of Japanese traditional music. Further information is given in *KdG* (W.-W. Sparrer).

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(selective list)

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Orch: Preludio, 1982; Pass into Silence, 1983; Hajah, accdn, orch, 1984; Jenseits der Zeit ..., vn, str, 1987; Fl Conc. 'Per-Sonare', 1988; In die Tiefe der Zeit, vc, accdn, str, 1994; Garten Lieder I, chbr orch, opt str, 1995; Utsurohi-Nagi, shō, hp, cel, perc, str, 1996; Vc Conc. 'In memoriam Toru Takemitsu', 1997; Memory of the Sea 'Hiroshima Sym.', 1998; Seascapes-Oita, 1998; Sax Conc., 1998–9; Pf Conc. 'Ans Meer', 1999

Chbr: Jo-Ha-Kyū, fl, vn, va, vc, 1980; Str Qt no.2 'Urbilder', 1980; Manifestation, vn, pf, 1981; Dan-sō, vn, vc, pf, 1984; Utsurohi, shō, hp, 1986; Im Tal der Zeit ..., str qt, pf, 1986; 2 pieces, vn, hp/pf, 1993; Interim, hp, fl + a fl, cl, perc, vn, va, vc, db, 1994 [revision of Landscape II]; Variations, solo cl, 2 ob, cl, 2 hn, 2 bn, dbn, 1994; Medea Fragments I, ov., chbr ens, 1996; Memory: in Memory of Isang Yun, str trio, 1996; Windscares, 2 perc, 1996; Slow Dance, fl + a fl, cl, perc, pf, vn, vc, 1996; Cloudscapes-Moon Night, shō, accdn, 1998; Seascapes-Daybreak, chbr ens, 1998; Silent Fowers, str qt, 1998; Duo, vn, vc, 1998

Solo inst: Melodia II, pf, 1977; Winter Bird, vn, 1978; Melodia, accdn, 1979; Nocturne, 17-str koto, 1982; Neben dem Fluss, hp, 1982; Intermezzo, lute, 1991; Nacht Klänge, pf, 1994; Vertical Song I, fl, 1995; Atem-Lied, b fl, 1996

Vocal: Tokyo 1985, shōmyō, gagaku ens, 1985; Seeds of Contemplation 'Mandara', shōmyō, gagaku ens, 1986; Banka (Manyō-shū), S, 17-str koto, 1989; Ave Maria, chorus, 1991; Ave Maris Stella, chorus, 1991; Tenebrae, children's chorus, 1993; Super flumina Babylonis, S, A, chbr orch, opt. str, 1995; Singing Trees: in Memory of Toru Takemitsu, children's chorus, 1996; New Seeds of Contemplation 'Mandara', shōmyō, gagaku ens, 1995; Seascapes-Night (Basho), chorus, 2 perc, hp, 2 vn, va, vc, 1997; Koto-Uta, 1v, koto, 1999

Sen I–VII: I, fl, 1984–6; II, vc, 1986; III, sangen, 1988–91; IV, org, 1990; V, accdn, 1991–2; VI, perc, 1993; VII, bn, 1995

Renka I–III: I (Manyō-shū), S, gui/hp, 1986; II (Manyō-shū), S, 2 fl, 2 hp, cel, 2 perc, 1987; III (Izumi-Shikibu), S/Mez, vn, va da gamba/vc, hp, 1990

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Hiroshima Requiem I–III: I, Preludio 'Night', orch, 1989; II, Death and Resurrection (A. Osada, ed.: *Children of Hiroshima*), 3 spkr, 4/8 solo vv, mixed chorus, children's chorus, opt. tape, orch, 1989; III, Dawn, orch, 1992

Birds Fragments I–IV: I (Saigyō), Mez, a fl, hp, 1990; II, shō, opt. perc, 1990; III, shō, fl + pic + b fl, 1990; IV, shō, vc, perc, 1991

Landscape I–VI: I, str qt, 1992; II, hp, str qt, 1992; III, vn, orch, 1993; IV, str qnt, 1993; V, shō, str qt, 1993; VI 'Cloudscapes', chbr orch, 1994

Vertical Time Study I–III: I, cl, vc, pf, 1992; II, t sax, perc, pf, 1993–4; III, vn, pf, 1994

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Principal publisher: Schott (Japan)

Hospitallers of St John of God [Barmherzige Brüder; Milosrdní bratři].

Religious order of the Roman Catholic Church, sometimes incorrectly termed 'Brothers of Mercy' (a different 19th-century order). Founded by St John of God in Spain in 1537, they were recognized by Pope Pius V in 1572 and adopted the Rule of St Augustine. However, only a few Hospitallers were ordained priest: their work was primarily medical. They were prominent in missionary work, and dozens of hospitals were established in South America in the 17th century. They achieved their greatest expansion in the 18th century, with thousands of brothers serving some 300 hospitals. After the French Revolution, many hospitals were secularized, but during the first half of the 20th century there was again a notable expansion of the order worldwide, once more with a missionary emphasis.

In the Habsburg Empire in the second half of the 18th century, the Hospitallers were committed to church music of a high standard but did not buy in the services of outside *regentes chori*. Consequently, the brothers seem often to have been recruited for their musical skills, which were cultivated together with surgery and botany. Franz Fismann, Provincial of the order in the 1770s, was active in maintaining links between the Hospitallers in Austria and composers in other countries. The Habsburg aristocracy often acted as patrons to the order, both in setting up hospitals and in employing individual brothers; and a network of personal contacts between composers (the most prominent being Haydn) and members of the order ensured that the Hospitallers constantly had access to substantial new compositions. Joseph II limited the number of brothers in each hospital to 16, but the institutions may have been able (as the hospital at Kuks certainly was) to gain exemption from the Josephine restrictions on elaborate church music.

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GEOFFREY CHEW

Hosseschrueders, Jan [Juan].

See [Hazen](#).

Hoste [L'Hoste, L'Osto, Oste] da Reggio [Torresano, Bartolomeo]

(*b* c1520; *d* 1569). Italian composer. Previously confused with other musicians (e.g. Spirito da Reggio, Hoste Flamengo), Hoste da Reggio can now be identified as Bartolomeo Torresano, son of Guido Torresano (or Torreggiano), an innkeeper from Reggio nell'Emilia. He appears under this name as *maestro di cappella* of Milan Cathedral in 1558–63. An anonymous painting (Brescia, private collection), showing a priest holding Hoste's *Primo libro de madrigali a quattro* (open to the madrigal *Occhi leggiadri*), is presumed to be a portrait of the composer. He began a career as a church musician at an early age. By the 1540s he was in Milan, where he was being received into the homes of the leading nobility. The conjecture that the composer is the 'Hoste' named as an interlocutor in Antonfrancesco Doni's *Dialogo della musica* (1544) is supported by Doni's reference to 'pre Bartholomeo' who played in the home of Massimiliano Stampa (where Doni had been a guest from October 1541). Hoste's first two publications were dedicated to important churchmen: the madrigals to Cardinal Ercole Gonzaga and the volume of sacred works to Gianbattista Grosso, Bishop of Reggio nell'Emilia. Perhaps through these connections, he earned the favour of Ferrante Gonzaga, governor of Milan, who took him into his service (probably for the music at S Maria della Scala). Here, before 1549, he met the young Lassus, who had come to Milan as part of the governor's retinue. Host's subsequent books of madrigals are mostly dedicated to members of the Gonzaga family, three of them to Ferrante himself. This did him little good, however, for Ferrante, mistrusted by the Spanish monarchy, was replaced as governor by the Duke of Alba. Hoste lost his post, but in August 1555 he received a prebend (formerly belonging to Nicola Vincentino) at S Calimero, Milan, where he agreed to fulfil the duties of canon himself (unlike Vicento, who had named a substitute). In January 1558 he was appointed *maestro di cappella* at Milan Cathedral. He left the post in 1563, probably for health reasons, resuming his duties at S Calimero until at least June 1567, when he was appointed *maestro di cappella* at S Maria Maggiore in Bergamo, a post which he held for less than a year. In 1568 he gave his approval to the construction of a new type of 'arpicordo', designed by the Milanese Giovan Antonio Brena; he died the

following year, bequeathing 100 lire to the construction of a new organ for S Calimero.

Hoste's madrigals show an expert grasp of a number of mid-16th-century stylistic elements. Many of them are written *a note nere*, making use of the syncopated points of imitation and the contrasts of fast and slow motion typical of that kind of madrigal. Others use varied rhythmic values in a declamatory, quasi-parlando style like that of the *madrigale arioso* popular in the 1550s. The music is full of false relations and contrastingly bright and dark chordal sounds and in general is far from tame harmonically; there are occasional augmented chords and some unusual cadential progressions. Hoste set a number of stanzas from *Orlando furioso*, including a cycle (xxxii. 37, 40, 43) in which one madrigal uses a set melodic formula in the superius throughout the piece.

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Magnificat cum omnibus tonis, hymni et motetta, 4vv (Milan, 1550)

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DAVIDE DAOLMI, JAMES HAAR

Hostinský, Otakar

(*b* Martiněves, 2 Jan 1847; *d* Prague, 19 Jan 1910). Czech aesthete and music critic. He studied law at the University of Prague (1865–6) and philosophy and aesthetics at the University of Munich, receiving a doctorate in 1868; in 1871 he was a pupil of Smetana. He was active as a critic and an editor of literary journals in Prague before his appointment as professor of aesthetics at the university there; he also lectured on music history at Prague Conservatory (1882–6).

In aesthetics his starting-point was Herbart's abstract formalism, which then occupied a strong position in Prague. Opposing Herbart's ideas, Hostinský proposed his so-called 'concrete formalism' and published

monographs criticizing Herbart in 1881 and 1891. He emphasized the crucial roles of experience and experimentation, especially in *O estetice experimentální* (1900), at the same time paying attention to the social provenance of art; in studies published in 1903 and 1907 he formulated a basis for a special sociology of art and music in Bohemia. Applying his concrete formalism he revised Hanslick's aesthetic-critical viewpoint and analysed even the contemporary Romantic art, towards which he had a positive attitude. But the system of aesthetics developed in the course of his university lectures was not set down in writing until Zdeněk Nejedlý attempted its reconstruction in 1921.

Although Hostinský did not lecture in musicology as such, he founded, through the work of his pupils Nejedlý, Helfert and Zich, the first Czech school of musicology. He also initiated new studies in the science of harmony, explaining complex connections between chords by means of melodic relationships; and he made far-reaching developments in analytical methods of ethnomusicological research, making great advances towards a systematic and historical interpretation of folksong as a variational process. He rejected, however, the ideal of the Czech revivalists, who regarded folksong as the source of Czech stylistic individuality, emphasizing instead the contemporary importance of Wagner; he was also the first theorist to defend Smetana and to undertake an inquiry into problems that were being solved practically and empirically by contemporary composers, especially those of melodrama and declamation based on the accentuation of speech. His main interests in music history were antiquity, Gluck and Czech music. He also wrote some songs and instrumental music, sketched an opera *Elektra* and other stage works and wrote the librettos for Fibich's *The Bride of Messina* and Rozkošný's *Cinderella*.

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JIŘÍ FUKAČ

Hoteterre [Hoterre].

See [Hotteterre](#) family.

Hothby [Hocby, Octobi, Ottobi, Otteby], John [Johannes]

(*b* c1430; *d* Oct or Nov 1487). English theorist and composer. His father's name was William. Nothing is known of his early life, nor where and when he became a Carmelite friar and obtained the master's degree in sacred theology. He may be identical with the John Otteby, Carmelite friar of the Oxford convent, who was ordained subdeacon on 18 December 1451 in Northampton (Emden, p.1409; the belief that Hothby studied at Oxford in 1435 rests on a mistaken identification, p.969). Before settling in Lucca, where he was installed as chaplain of the altar of S Regolo at the Cathedral of S Martino in February 1467 with the obligation to teach plainchant and polyphony, he had, by his own account (*Epistola*), travelled in Italy, Germany, France, Great Britain ('Britania maggiore') and Spain. In the *Excitatio quaedam musice artis* he refers to his fellow student at the University of Pavia, Johannes Gallicus (here called 'Johannes Legiensis'); this may have been before Gallicus completed his treatise *Ritus canendi*, by 1464. A connection with Florence and acquaintance with Lorenzo de' Medici seems to be indicated by the letter Hothby wrote to him on 17 November 1469 on behalf of a friend (ed. Seay, 1956).

Hothby was much appreciated in Lucca, both at the church and by the city fathers, who augmented his salary beginning in 1469, lest he accept another offer and leave Lucca. In 1469 he was called a *lector* in sacred theology. In addition to music, he taught grammar and mathematics. His fame as a teacher may be the reason for his journey to England in March 1486, at the request of Henry VII. He died 'in Brittania' (if Brittany, then on the return trip to Lucca, where his post was held open for him for two years) in October or November 1487.

None of Hothby's treatises exists in definitive form; they survive in multiple versions, with different titles, in both Latin and Italian and sometimes a mixture of the two. Reacting to Bartolomé Ramos's criticisms in his *Musica practica* (1482), Hothby says that he had kept his works back 20 years, and Ramos can only have seen faulty versions made by his students (the often incomprehensible surviving copies support this statement). *F-Pn* lat.7369, copied by Frater Matheus de Testadraconibus in 1471 while studying with Hothby, may indicate his curriculum: it contains treatises by Johannes de Muris, Anonymous V, Hothby's treatise on proportions, the *Dialogus* ascribed to Odo, and Guido's *Micrologus*; several of these works are also found in other manuscripts containing Hothby's writings.

Five different versions of his teachings on notation are extant. These are concerned mainly with note shapes, ligatures and mensuration, with particular emphasis on proportions, the latter also treated in two other works. Hothby was a proponent of the system of notating proportions with a combination of signs and figures (*modus cum tempore* signs),

demonstrated in his motet *Ora pro nobis*. The brief counterpoint treatises, after explaining consonances, demonstrate a form of improvised counterpoint related to the English practice of sights. The *Tractatus de arte contrapuncti secundum venerabilem Priorem Johannem de Anglia*, published by Reaney in two versions (CSM, xxvi, 1977, pp.25–42, 43–9), is probably not by Hothby, who was not a prior; it is based on the early 15th-century *Ad avere alcuna notitia del contrapunto* (*I-FI* Redi 71, ff.24v–28v; ed. A. Seay, *Quatuor tractatuli italici de contrapuncto*, Colorado Springs, CO, 1977, pp.17–24). These rather sketchy treatises probably supplement lectures based primarily on Guido and Johannes de Muris.

Two treatises of a more speculative cast are the Italian *Calliopea legale*, all versions of which are ‘abbreviated’, and the related Latin *Tractatus quarundam regularum artis musice*, the most definitive of Hothby's works, which exists in several versions with different titles and a different ordering of material; the section on the division of the monochord is also found separately. The *Calliopea* is divided into four sections: hexachords and mutation, melodic movement (developed from Guido's *Micrologus*), rhythmic movement (including notation) and intervals. Idiosyncratic terminology (‘voce’ is not a hexachord syllable but letter; B is called ‘A del secondo ordine’; notes of the hexachord are divided into *principe*, *comite* and *demonstratore* according to their function) masks the novelty of Hothby's views. Dividing the gamut into three orders (naturals, flats and sharps), he demonstrated hexachords embracing five sharps and five flats, making it possible to sing all six syllables on each degree of the gamut, using *schiere promiscue* (mixed hexachords). The *Tractatus* goes further in adding three more orders, the fourth ranged on the division between G and A, the fifth on the division between G and A (producing quarter-tones with the first three orders), and the sixth splitting the comma into two schismata. Although he states that the last three orders have not been used in practice, in a letter to an unnamed cleric (*Epistola*) he describes his own keyboard instrument as having red keys for quarter-tones. The *Tractatus* also includes an extended discussion of intervals and modes, based on Guido, Johannes Afflighemensis (identified with Pope John XXII, a common error) and Marchetto of Padua.

Three treatises were occasioned by Hothby's dispute with Ramos. In the *Excitatio* he takes issue with 14 passages in Ramos's *Musica practica*, especially his new division of the monochord and his rejection of Guidonian solmization. The *Epistola*, written in Italian to an acquaintance of Ramos's, defends his position on semitones and properties. The *Dialogus* takes up more points of disagreement (here Ramos is not named); it also has interesting sidelights on contemporary practice, naming a number of English musicians and a mass found in the Lucca choirbook (*I-La* 238), which was copied in Bruges and given to Lucca Cathedral by Giovanni Arnolfini before 1472.

Hothby is commonly considered a conservative, since his teachings are based firmly on Boethius, Guido and Johannes de Muris and he rejected the innovations of Ramos. But the *Calliopea* and its Latin analogues show that he tackled issues that were to have far-reaching consequences. His six orders anticipate Nicola Vicentino's *L'antica musica ridotta alla moderna prattica* (1555), both in theory and in practical application on the keyboard,

though Hothby retains Pythagorean intonation. His proposal to resolve the octave species with the diapente and diatessaron reversed (*resolutiones*), suggesting hypothetical modes 9–12, anticipates Glareanus's *Dodecachordon*. If his idiosyncratic terminology was meant to mask his avant-garde notions, he largely succeeded.

Like many theorists, Hothby also composed. Only nine works remain, copied into the Faenza codex (*I-FZc* 117) in the early 1470s by a fellow Carmelite, Johannes Bonadies. Probably written before he came to Lucca (perhaps with the exception of *Diva panthera*; a panther appears in the Lucca city arms), they are mostly undistinguished. *Tard'il mio cor*, in ballade form, is attractive, and the more ambitious *Amor* is heavily influenced by Bedyngham's *O rosa bella*. The English idiom is noticeable.

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general treatises

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Dialogus in arte musica (*I-Fn* Magl.XIX.36, ff.81v–83v), S; see also Seay (1955)

Epistola (*Fn* Magl.XIX.36, ff.74–8), S

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the tractatus complex

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De musica intervallosa (*Fl* 29.48, ff.1–6; *Vnm* lat.VIII.82, ff.40–62)

Regule (*Rli* 36 D 31, ff.21v–37)

teachings on the monochord

Iste est modus et ordo faciendi monocordum antiquum (*I-Vnm* lat.VIII.82, ff.137–9)

Questo e il modo da fare il monocordo (*Fn* Pal.472, ff.8v and 15)

Regule de monocordo manuali (FZc 117, f.41)
Voces differentes quidem forma septem sunt (Fn Pal.472, ff.21–2)
Part of *Ars plana musice* also includes teachings on the monochord.

teachings on notation

De cantu figurato secundum eundem fratrem Johannem Hothbi Carmelitam
(I-FZc 117, f.25r–v), R ii; Cousse-makerS, iii, 330–32
Del canto afigurato (Rv O 29, ff.15–16v, R ii)
Proportiones secundum Joannem Otteby (GB-Lbl Add.10336, ff.62v–73v;
Llp 466, ff.22v–30v), R ii
Regule Magistri Johannis Hochtobi anglici cantus figurati (I-Vnm lat.VIII.82,
ff.77–79v), R ii
Sequuntur regule cantus mensurati eiusdem Ottobi (FI Plut.29.48, ff.119v–
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iii, 333–4; R i
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teachings on proportions

Quid est proportio? (GB-Lbl Add.10336, ff.58–62v; Llp 466, ff.19–22v)
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BONNIE J. BLACKBURN

Hotinet, Jean.

See [Barra](#), [hotinet](#).

Hotman [Autheman, Haultemant, Hautman, Otteman], Nicolas

(*b* Brussels, before 1614; *d* Paris, April 1663). French composer, viol and theorbo player and lutenist of Flemish birth. He moved to Paris by 1626, when he received letters of naturalization. In 1632 he was described as 'maître joueur de luth', and in 1635–6 Mersenne (*Harmonicorum libri*) praised Maugars and Hotman as the two leading viol virtuosos. Annibal Gantez, in *L'entretien des musiciens* (1643), singled him out among Parisian musicians skilled on both the lute and the viol. Hotman sent Constantijn Huygens viol and theorbo pieces in 1659, which the latter ridiculed to Henry Du Mont, but others in the Low Countries must have valued his works: three manuscripts copied in Utrecht in the 1660s contain 26 of his pieces for viol and eight for theorbo. He and Sebastien Le Camus became treble viol and theorbo players at court in 1661, replacing Louis Couperin. Hotman's viol pupils included Machy and Sainte-Colombe; he thus initiated an illustrious line of French viol players and composers which included the Marais family and perhaps the Forquerays and Caix d'Hervelois.

Hotman was one of the most successful of the versatile instrumentalists favoured in French court and aristocratic circles; he wrote for voices, viol, lute and theorbo. The pieces for viol exhibit an elegance of melody and phrase structure similar to that in the music of Chambonnières, with a balance of both textures appropriate to the viol: 'jeu d'harmonie', inherited from lute music, and the vocally derived 'jeu de mélodie'. His *Airs à boire* were published posthumously by Ballard in 1664. A 1667 inventory of his effects included two bass viols, a treble viol, three theorbos and a lute.

WORKS

Airs à boire à 3 parties (Paris, 1664)

2 préludes, 12 allemandes, 6 courantes, 7 sarabandes, 10 giges, 4 ballets, 1 bouré, 1 boutade, b viol; 1 courante, 1 sarabande, 2 b viols; 1 prélude, 3 allemandes, 3 courantes, 2 sarabandes, 2 giges, 1 chaconne, theorbo; 1 courante, lute; principal sources *A-ETgoëss*, *F-B*, *Pn*, *GB-Ob*, *PL-Wtm*

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STUART CHENEY

Hottentot music.

See [Khoikhoi music](#).

Hotter, Hans

(b Offenbach am Main, 19 Jan 1909). German bass-baritone. He studied philosophy and music in Munich then worked as a church singer and later as an organist and choirmaster. He learnt singing with Matthäus Roemer, made his operatic début at Troppau (1930) and after a brief engagement at Breslau spent the seasons 1932–4 in Prague. He then moved to Hamburg and in 1937 was offered a guest contract at Munich; he finally settled in Munich in 1940 but continued to appear regularly with other leading German companies, and in Vienna (where he made his début as Jochanaan in 1939).

Hotter's international fame was delayed by the war, but from his first appearances at Covent Garden (as the Count and Don Giovanni with the Vienna Staatsoper during the September 1947 season) he became a favourite with British audiences, especially in Wagner; he sang his first Hans Sachs at Covent Garden in 1948, in English (see illustration). In 1950 he was invited to the Metropolitan Opera, and in 1952 his association with Bayreuth began. During the 1950s and 1960s he was generally recognized as the world's leading Wagnerian bass-baritone, renowned especially as Hans Sachs and as Wotan, embodying the grandeur of Wagner's conception in a style at once rhetorical and noble. Though his voice could be unsteady and lack focus, its unmistakable quality, matched by his intense declamation and his commanding physical presence, made him one of the greatest operatic artists of the mid-20th century. Although he made many recordings, it is to be deplored that he did not in his prime record Wotan, or such other of his finest parts as Borromeo in *Palestrina*, Sachs and the Dutchman. However, 'pirated' recordings exist of his Dutchman, in a German broadcast under Krauss in 1944, King Mark, in Karajan's 1952 Bayreuth performance, and Gurnemanz, live from Bayreuth under Knappertsbusch in 1962; although technically disappointing, they reveal the full glory of his voice. His La Roche was captured in Sawallisch's studio recording of *Capriccio*. Among the roles he created are the Kommandant in Strauss's *Friedenstag* (1938, Munich), Olivier in *Capriccio* (1942, Munich) and Jupiter in *Die Liebe der Danae* at the unofficial première (1944, Salzburg).

Hotter produced the *Ring* at Covent Garden (1961–4) and appeared elsewhere as a producer. He was also a distinguished concert and recital artist; his retirement from the operatic stage in 1972 was not accompanied by a reduction in his other activities. An artist of intelligence and dedication, he was able without loss of quality to reduce his warm, ample voice to convey the intimacy and subtlety of lieder and of roles requiring a lightness and flexibility generally unattainable by singers best known in heavier roles. He recorded *Winterreise* with Raucheisen in 1942 (and then with Moore in 1955 and in two further versions) and made superb recordings of lieder by Schubert, Schumann, Loewe, Brahms, Wolf and Mahler.

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PETER BRANSCOMBE

Hotteterre [Haulteterre, Hauterre, Hauteterre, Hoteterre, Hoterre, Obterre, etc.].

French family of woodwind instrument makers, instrumentalists and composers. The founder of the family (see [family tree](#)), Loys de Haulteterre (*d* by 1628) was a 'tourneur en boys' in La Couture, Normandy; his sons Louis Hotteterre (i) [*père*] (*d* by 1670), (1) Jean Hotteterre (i) and (6) Nicolas Hotteterre (i) established three branches of the family. During the 17th century various members of the family moved to Paris, where they gained fame as instrument makers and players, serving royal music-making. They are credited with developing early prototypes of the Baroque oboe, bassoon, musette and flute. Their talents in instrument making, playing, composition and pedagogy converged to form the foundation of the French school of woodwind playing. The Hotteterre family was related by marriage to several other important families of instrument makers including Buffet, [Chédeville](#), Cornet, Deléablée, Deschamps, Hérouard and [Lot](#), and to the court musician Jean-Noël Marchand (i). Marks used by the family include: 'hotteterre/anchor' (line of (1) Jean Hotteterre (i)); 'fleur-de-lis/hotteterre' (line of Louis Hotteterre (i), possibly also used by (8) Louis Hotteterre (ii)); and 'six-pointed star/n/hotteterre' (line of (6) Nicolas Hotteterre (i)). There are about 18 extant instruments, which include treble, tenor and bass recorders, transverse flutes, and oboes, most of which are made from maple or boxwood mounted with ornate ivory ferrules. The workshop inventories also list flageolets, musettes and bassoons, and it was as makers of flutes, flageolets and musettes that the family first

became prominent. The branch of (6) Nicolas (i) was most recognized for oboes.

- (1) Jean Hotteterre (i) [*père*]
- (2) Jean Hotteterre (ii) [*filz aîné I*]
- (3) Martin Hotteterre
- (4) Jean Hotteterre (v) [*filz aîné II*]
- (5) Jacques (Martin) Hotteterre (ii) [*'le Romain'*]
- (6) Nicolas Hotteterre (i) [*père*]
- (7) Nicolas Hotteterre (ii) [*'aîné*]
- (8) Louis Hotteterre (ii) [*frère*]
- (9) Nicolas [Colin] Hotteterre (iii) [*le jeune*]
- (10) Jean Hotteterre (iv) [*le jeune*]
- (11) Jacques Hotteterre (i)
- (12) Louis Hotteterre (iii)
- (13) Louis Hotteterre (iv) [*filz*]

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TULA GIANNINI

Hotteterre

(1) Jean Hotteterre (i) [*père*]

(*b* La Couture, c1610; *d* ?Paris, c1692). Son of Loys de Haulteterre. He moved to Paris shortly after his marriage to Marguerite Delalande on 22 October 1628; about 1635 he established a woodwind instrument making workshop in the rue Neuve Saint-Louis. He was a member of the King's *hautbois et musettes de Poitou*, a post he acquired from Pierre Varin on 4 January 1651; the post passed to his son (3) Martin Hotteterre in 1659. Jean or one of his sons, (2) Jean Hotteterre (ii) and Martin, was probably the 'Osteterre' cited in about 1656 by Michel de Marolles for his ravishing flageolet playing. In 1657 father and sons played in a performance of the 'Concert champêtre de l'Époux' in Lully's *L'Amour malade*. In 1658 Jean *père* formed a woodwind chamber music association with his son Martin and with Jean Brunet, François Pignon and Michel Herbinot, members of the *hautbois et musettes de Poitou*; rehearsals were held at Jean's house each Saturday. An inventory of his workshop taken in 1654 on the marriage of his son Jean lists 'flûtes', flageolets, musettes and tools for their manufacture. According to Borjon de Scellery (*Traité de la musette*, 1672), Jean *père* was 'a man unique for the construction of all sorts of instruments of wood, ivory and ebony, such as musettes, "flûtes" flageolets, *haubois* and *cromornes*; and even for the perfect tuning of these instruments'.

Hotteterre

(2) Jean Hotteterre (ii) [*filz aîné I*]

(*b* ?Paris, c1630; *d* Paris, 1668). Son of (1) Jean Hotteterre (i). On his marriage in 1654 he joined his father's workshop, inheriting half its contents. He played with his father and brother (3) Martin Hotteterre at court in 1657 and held the post of 'hautbois et violon du roi' in the *grande écurie*. He and his brother were considered by Borjon de Scellery as 'in no way inferior' to their father in the art of instrument making, 'to which they have contributed a complete understanding and still a more admirable mastery of the playing of the musette in particular'. His career was cut short

when he was murdered by François Cothureau, an oboist to the king, shortly before 9 May 1668 (the date Cothureau paid his widow a settlement of 1500 livres).

Hotteterre

(3) Martin Hotteterre

(*b* Paris, c1635; *d* Paris, 15 Nov 1712). Son of (1) Jean Hotteterre (i). He played with his father and brother (2) Jean Hotteterre (ii) at court in 1657. In 1659 he received the survivance of his father's post in the *hautbois et musettes de Poitou*. After the murder of his brother in 1668 he also took over the latter's post as 'hautbois et violon du roi' and succeeded to his father's workshop and mark. In 1668 the workshop was moved to l'enclos du palais sur la petite porte à l'enseigne de la musette in the parish of St Berthélemy and in 1678 to the rue de Harlay in the same parish. An inventory of Martin's workshop taken in 1711 refers to him as a 'master maker of instruments' and lists, among some 70 instruments: transverse flutes, including *quinte de flûte*, *grosse taille de flûte* and *petite flûte*, as well as flageolets, recorders, oboes, bassoons and musettes. It was probably in this workshop about 1670 that the three-piece transverse flute was first provided with a key for D \flat and given the characteristic profile illustrated in the *Principes de la flûte traversière* published in 1707 by Martin's son (5) Jacques Hotteterre (ii). Both Borjon de Scellery (*Traité de la musette*, 1672) and Jacques Hotteterre (ii) (*Méthode de musette*, 1737) credited Martin with adding to the musette a *petit chalumeau* (little chanter) with six keys, which extended the range of the instrument by a 12th. Two of his compositions have survived: a *Marche du régiment de sur l'aube* printed in Jacques Hotteterre's *Méthode de musette* and a four-part *Air des Hautbois* in the Philidor manuscript *Partition de plusieurs marches* (F-Pc Rés.F.671).

Hotteterre

(4) Jean Hotteterre (v) [fils aîné II]

(*b* Paris, ? after 1666; *d* Paris, 5 March 1720). Son of (3) Martin Hotteterre. He served in the *hautbois et musettes de Poitou*. On his father's death in 1712 he succeeded to the business, continuing the workshop on the rue de Harlay until his death. His collection of *Pièces pour la muzette* was published by his brother (5) Jacques Hotteterre (ii) in 1722.

Hotteterre

(5) Jacques (Martin) Hotteterre (ii) ['le Romain']

(*b* Paris, 29 Sept 1673; *d* Paris, 16 July 1763). Son of (3) Martin Hotteterre. He was the most celebrated member of the family, and had a brilliant career as a player, teacher and composer. Several years before his mother's death in 1708, Jacques's father gave him 3000 livres to acquire the post of 'grand hautbois du roy'. He obtained the reversion of the post of 'flutte de la chambre de roy' on 26 August 1717 (for 6000 livres) on the retirement of René Pignon Descoteaux, although he is referred to as such on the title page of his *Premier livre de pièces*, published nine years earlier. In 1747 his court posts passed to his eldest son, Jean-Baptiste Hotteterre (*b* Paris, 1 Aug 1732; *d* Paris, 9 Sept 1770), a maker and player of woodwind instruments. On 2 January 1763 Jacques's daughter, Marie-

Geneviève, married the organist Claude-Bénigne Balbastre; the many signatures of illustrious musicians and aristocrats on the contract testify to Jacques's high social standing at the end of his life. His estate included several grand houses in Paris, his wealth derived from family inheritance and marriage as well as his popularity as a teacher of amateurs of the fashionable world. The frontispiece of his *Principes de la flûte traversière* is presumed to be a portrait of him, playing a three-piece flute from his father's workshop (see [Flute](#), §II, 4(ii), fig.13). Titon du Tillet (*Orchestre de Parnasse*, 1743) placed him among the most important musicians of France. If he did make flutes, as is claimed in the diary of J.F.A. von Uffenbach (1715), it was probably in association with the family workshop on the rue de Harlay; neither the inventory taken at his marriage nor that taken after his death list woodwind instruments or tools for their manufacture.

The inventory of Jacques's music library contained within his marriage contract defines his circle of musical influence. Both French and Italian vocal and instrumental music are represented and include sonatas by Corelli (opp.1–5), Mascitti and Senaillé, *Pièces* by Marais, song collections by Ballard (*Parodies bachique*, *Les tendresses bachiques* and *Brunettes*), operas by Lully, Collasse and A.C. Destouches, motets and cantatas by Bernier, T.-L. Bourgeois, André Campra and L.-N. Clérambault, and two English operas. Jacques drew upon these composers' music for examples in *L'art de préluder* and *Méthode pour la musette*, pt ii, which consists of 32 pages of popular songs and dances, especially brunettes, vaudevilles and airs. Lully's music is prominent in his settings for transverse flutes of *Airs et brunettes à deux et trois dessus*. Equally at home in both the French and Italian styles, his nickname 'le Romain' underscores his association with Italian music which is apparent in his arrangements of Italian sonatas by Robert Valentine and Francesco Torelio, and his *Sonates en trio* reflecting the manner of Corelli.

The introductory comments to *Principes* and to the *Premier livre de pièces*, which contain the first pieces to be published for two unaccompanied flutes, make clear his intentions to dedicate his musical career to establishing a pedagogy, performing practice and repertory for the transverse flute which he described as 'one of the most pleasant and one of the most fashionable instruments'. That he allowed for his music to be played on other treble instruments was but a practical way of broadening his audience. His *Principes*, the earliest published method for flute, which also includes sections on playing the oboe and recorder, covers posture, embouchure, fingering of notes and trills, tonguing and ornamentation. Appearing in several editions from 1707 to 1741 and posthumously in 1765, it has served as a model for flute methods up to the present day. A review in *Journal de trevoux* (August 1707), noted that 'the name of the author vouches for the excellence of the book. This skilful flautist does not ignore any secrets of his art'. In 1715 he published a second book of *Pièces* which marked the first appearance of multi-movement works for flute and bass designated as sonatas, and also brought out a new edition of the *Premier livre*. The second edition offered the rearrangement of the original three suites, each of 11 or 12 movements, into five suites, each of seven or eight movements, the addition of bass parts for the *Pièces* for two flutes, and the insertion of many ornaments, making it a valuable early

source on their use. This edition concludes with a table of ornaments and 'demonstrations' on how to play them. Jacques extended his theories on the correct manner of playing to the creative process of preluding with the publication in 1719 of *L'art de préluder sur la flûte traversière*. This highly original work, the first to detail the practice of preluding, then in vogue, presents preludes in all keys to illustrate tempo (*mouvements*), style (*caractère*) and the function of cadences and modulation.

Jacques's music and theoretical works remained popular throughout his long career, even though by the time he married in 1728 he was approaching retirement, while Blavet, his successor as France's leading flautist, had just published his op.1, six sonatas for transverse flute, signalling the end of the era of the three-piece baroque flute, the instrument for which Jacques's music was written, and the rise of the four-piece flute with *corps de rechange*. Jacques confirmed his continued attachment to the charm of the musette and its aristocratic associations with the publication in 1722 of *La guerre, pièce de musette* followed by his highly acclaimed *Méthode pour la musette* in 1737. That year his nephew, E.P. Chédeville, a musette maker and composer, acquired the post of *hautbois et musette de Poitou* from J.S. Mangot, the brother-in-law of Rameau who had acquired it from Jacques's brother, (4) Jean Hotteterre (iii). No doubt Chédeville well appreciated Jacques's richly illustrated *Méthode*.

A composer capable of expressing both pastoral and passion, Jacques's works are filled with the innocence and charm associated with song texts of the time, while his sonatas display a purely musical expression. A master of early Baroque style, his scoring is beautifully crafted to display the best qualities of the flute. Although he was surely influenced by Michel de La Barre's *Premier livre de pièces* (1702), the first published works for solo flute and continuo, Jacques's *Premier livre*, taken together with his *Principes*, constitute more than simply new *pièces*, but rather the birth of the French flute school for which Jacques himself became emblematic of a new era of solo flute playing. Thus, by the time the Concert Spirituel began in 1725, the flute rivalled the violin for centre stage.

WORKS

all published in Paris

op.

2	Pièces, fl, other insts, bc (1708, rev. 2/1715)
3	Sonates en trio, 2 fl/rec/vn/ob/other insts, bc (1712)
4	Première suite de pièces à 2 dessus, 2 fl/rec/viols/other insts (1712)
5	Deuxième livre de pièces, fl/other insts, bc (1715)

6	Deuxième suite de pièces à 2 dessus, 2 fl/rec/viols/other insts, bc ad lib (1717)
8	Troisième suite de pièces à 2 dessus, 2 fl/rec/ob/musettes (1722)
9	Concert du rossignol (n.d.), lost

Arr.: Sonates à 2 dessus par le Sigr. Roberto Valentine, op.5 [actually opp.4, 6], 2 fl/other insts (1721); Airs et brunettes à 2 et 3 dessus ... tirés des meilleurs auteurs, 2/3 fl (1721); Sonates à 2 dessus par le Sigr. Francesco Torelio, op.1, 2 fl/other insts (1723); also trios by Albinoni, titles and music lost

Suite de pièces par accords, and La guerre, musette, in Jean Hotteterre, Pièces pour la muzette (1722)

Carillons, 2 tr insts, bc, in Recueils de simphonies de plusieurs opéras modernes, & fanfares & prélude, 1743, *F-Pn Vm*⁷.3644

1 air in Ballard's Recueil d'airs sérieux et à boire (1715); 1 other in (1715) and 2 in (1701), attrib. 'Hotteterre', possibly by Jacques

WRITINGS

Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flûte douce, et du haut-bois, divisés par traités op.1 (Paris, 1707/R, 7/1741; repr. Paris, c1765, as *Méthode pour apprendre à jouer en très peu de tems de la flûte traversière, de la flûte à bec et du hautbois*, with fingering charts for cl and bn; Eng. trans., 1968, 2/1983)

L'art de préluder sur la flûte traversière, sur la flûte-à-bec, sur le haubois, et autres instruments de dessus. Avec des préludes tous faits sur tous les tons dans différens mouvemens et différens caractères, accompagnés de leurs agréments et de plusieurs difficultés propres à exercer et à fortifier. Ensemble des principes de modulation et de transposition; en outre une dissertation instructive sur toutes les différentes espèces de mesures, &c. op.7 (Paris, 1719/R)

Méthode pour la musette, contenant des principes, par le moyen desquels on peut apprendre à joüer de cet instrument, de soy-même au défaut de maître. Avec un nouveau plan pour la conduite du soufflet, & plusieurs instructions pour le toucher, &c. Plus un recueil d'airs, & quelques préludes, dans les tons les plus convenables op.10 (Paris, 1737/R)

Hotteterre

(6) Nicolas Hotteterre (i) [père]

(*b* La Couture, c1615; *d* Versailles, 15 May 1693). Son of Loys de Haulteterre. He and his son (7) Nicolas Hotteterre (ii) established a woodwind instrument making workshop on the rue des Arcis in Paris about 1660. In 1668, on the marriage of his son Nicolas (ii), Nicolas *père* was described as a 'master maker of musical instruments'. In 1679 he moved with another son, Jean Hotteterre (iii) (*d* 1683), to the Quai Pelletier in the

parish of St Gervais. He retired to Versailles in 1688. A declaration made by his wife in connection with a dispute over his estate states that three of her sons worked with their father making instruments, teaching and playing at the Opéra and that the sons were more skilled in tuning instruments than their father.

Hotteterre

(7) Nicolas Hotteterre (ii) [*l'ainé*]

(*b* La Couture c1637; *d* Versailles, 10 May 1694). Son of (6) Nicolas Hotteterre (i). He established a workshop in Paris with his father about 1660. By 1667 he was listed among the *hautbois et violons du roi*. From 1679 he resided in Saint Germain-en-Laye, where he participated in royal music-making; he had returned to his father's house on the Quai Pelletier by 1683. He then moved to Versailles, where the king, as a show of gratitude to a deserving royal musician, granted him permission in 1685 to build a house on the Place de Bourgogne. An inventory made after his death reveals that he earned 180 livres a year as oboist to the king and 225 livres for the first four and a half months of 1694 as a musician of the king's chapel.

Hotteterre

(8) Louis Hotteterre (ii) [*frère*]

(*b* La Couture, c1645; *d* Ivry, Aug 1716). Son of (6) Nicolas Hotteterre (i). He joined his father's workshop in Paris about 1664. From 1665 until his retirement to Ivry in 1714 he held the post of 'saquebout et basse de violon de la chambre et grande Ecurie du roi' (to which his great nephew Pierre Chédeville obtained the survivance on 26 September 1713). From 1679 to 1694 he had his own workshop on the rue des Lombards, moving to the rue des Ecrivains and then to the rue Marmousets (1709). Du Pradel listed him in 1692 as a maker of all types of woodwind instruments.

Hotteterre

(9) Nicolas [Colin] Hotteterre (iii) [*le jeune*]

(*b* La Couture, 19 Feb 1653; *d* Paris, 14 Dec 1727). Son of (6) Nicolas Hotteterre (i). He moved to Paris in 1667, working initially in the instrument making workshop of his father and brother. In that year he also joined the *hautbois et violons du roi*, retaining his position there until his death. In 1679 he established his own workshop on the rue St Honoré. About 1690 he moved to the rue d'Orléans; from about 1700 to 1712 he was on the rue de Bourbon ditte des Fossés; in 1712 he moved to the rue Jean Pain Molet in the parish of St Merri. An inventory made after his death lists a large number of tools as well as materials for making instruments, also musettes, bassoons, two dozen unfinished flutes and oboes, and a further 36 unfinished oboes. His vast library of books and music reveals that he was a highly educated man of wealth and social standing.

Hotteterre

(10) Jean Hotteterre (iv) [*le jeune*]

(*b* La Couture, 1648; *d* Paris, 20 Feb 1732). Son of Louis Hotteterre (i). In the 1670s he played for Lully's operas *Atys* and *Isis* at St Germain-en-

Laye. He obtained the position of 'basse de hautbois et taille de violon' in the *grande écurie* on the death of his cousin Jean Hotteterre (iii) in 1683; on his retirement on 24 October 1724 the post passed to Nicolas Chédeville. The excellence of his work as a maker was noted by Du Pradel and Sauveur.

[Hotteterre](#)

(11) Jacques Hotteterre (i)

(*b* La Couture, c1650; *d* ?Paris, c1731). Son of Louis Hotteterre (i). A contract of 27 May 1675 for the sale of land in La Couture indicates that he was at that time living in London and employed as an 'officer to the music of the King of Great Britain'. He may have brought Hotteterre instruments to Britain; their influence is manifest in instruments by Stanesby and Bressan. By 1689 Jacques had returned to France and was listed in the *grande écurie* as 'basse de hautbois et basse de violon'. In January 1692, on the death of Jean Ludet, he gained the reversion of that post.

[Hotteterre](#)

(12) Louis Hotteterre (iii)

(*fl* 1691–1712). The identity of this Louis Hotteterre is unclear; he was probably a grandson of Louis Hotteterre (i). In 1691, when he sold land to his 'brother-in-law' Martin Hotteterre, he was described as a player of the oboe and other instruments, living at the end of the Pont Marie Thérèse, Paris. He was at the same address in 1712 according to a letter written by the oboist Louis Rousselet, who mentioned that Louis Hotteterre had repaired his musette and was a musician at the Opéra.

[Hotteterre](#)

(13) Louis Hotteterre (iv) [fils]

(*b* La Couture, 1717; *d* La Couture, 1801). Great grandson of Louis Hotteterre (i) and son of Philippe Hotteterre (1681–1736). He was the last known woodwind instrument maker of the family. In 1748 he married Marie-Anne Lot, a member of a prominent family of woodwind instrument makers also from La Couture. An oboe marked 'L/Hotteterre' and dating from about 1750 (now in a music school collection in Tokyo) is probably by him.

[Hotteterre](#)

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Hotteterre, Elisabeth de.

See [Haulteterre, Elisabeth de.](#)

Hottinger Collection.

The best-known collection of rare violins of the mid-20th century, formed in New York by Henry Hottinger (*b* New York, 4 Feb 1885; *d* Stamford, CT, 19 March 1979), a founder and member of Wertheim & Co., a firm of investment bankers. He had an early interest in the violin, and bought his first Stradivari in 1935. His ambition after the war was to acquire one outstanding example of each of the old Cremonese masters, and in the case of Stradivari and Guarneri 'del Gesù', one example from each significant period of their production. An illustrated catalogue (R. Wurlitzer:

The Henry Hottinger Collection, 1967) was published following the collection's sale to Rembert Wurlitzer, Inc., in 1965. The instruments (about 30 violins in all) were subsequently dispersed all over the world.

CHARLES BEARE

Houbart, François-Henri

(*b* Orléans, 26 Dec 1952). French organist. He studied with Pierre Cochereau and Michel Chapuis (organ) and Pierre Lantier (harmony and counterpoint), and gave his first concert in 1969. He subsequently held a number of church appointments before becoming organist of the Madeleine in Paris in 1979; in 1980 he was appointed professor of organ at the Orléans Conservatoire. Houbart commands a vast repertory which includes French and German works of the 17th and 18th centuries, Romantic symphonic organ music and contemporary works, a range reflected in his many recordings, among them an award-winning disc of Vierne and Widor. Houbart is also known as an improviser, and has composed organ music including *Zemyorka* (1984). He has written articles on organ builders of Orléans as well as a book, *Les grandes orgues de Sainte-Croix d'Orléans* (Orléans, 1980), and is a member of the organ commissions of the French Ministry of Culture and the city of Paris.

FRANÇOIS SABATIER

Houbfeldt [Houpfeld], Bernhard.

See [Hupfeld, Bernhard](#).

Houdard, Georges Louis

(*b* Neuilly-sur-Seine, 30 March 1860; *d* Paris, 28 Feb 1913). French scholar of Gregorian chant. He studied composition under Massenet at the Paris Conservatoire, but his interest soon turned to medieval chant, particularly to the study of the early theorists and Gregorian notation. With *Le rythme du chant dit grégorien* (1898) he established himself as one of the most important early mensuralists. He advocated a modern restoration of Gregorian chant rhythm based on the fixed mensural principle that a neumatic group in early Gregorian notation is a rhythmic beat. According to this theory, known as 'neume-temps', each individual neume structure is equivalent in time value to a modern crotchet. Such single-note neumes as the *punctum* and *virga* have the duration of a crotchet; each note of the two-note neumes *podatus* and *clivis* are quavers; the three-note *climacus* is a triplet; in the various four-note neumes each note has the value of a semiquaver, etc. Like most of the early mensuralists and the Solesmes scholars, Houdard based most of his work on the early St Gallen manuscripts. His rhythmic theories quickly brought him into direct opposition with the Solesmes school, and 'le rythme houdardiste' was sharply attacked by Adrien Vigourel (1842–1927). Houdard also wrote a definitive two-volume history of the château of Saint-Germain-en-Laye.

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See [Hoeven, Carl van der](#).

Hough, Stephen

(b Heswall, 22 Nov 1961). English pianist. He studied at Chetham's Hospital School, the RNCM and the Juilliard School with Heather Slade-Lipkin, Gordon Green, Derrick Wyndham and Adele Marcus. He made his Wigmore Hall début in 1982 and, after winning the Terence Judd International Award the same year and the Naumburg International Piano Competition in 1983, gave his New York début recital in Alice Tully Hall in 1984. Appearances with most of the world's leading orchestras, including the LSO, Chicago SO, Philadelphia Orchestra and Los Angeles PO, followed, heralding an intensive international career. Hough is the dedicatee of Lowell Liebermann's Second Piano Concerto (of which he gave the première, with Rostropovich, in 1992) and first and second piano sonatas. His repertory is immense and ranges from contemporary works and rarities of the Romantic period to standard classics. His award-winning recordings include the Hummel A minor and B minor concertos, Xaver

Scharwenka's Fourth Concerto and Emil von Sauer's First Concerto. Hough's breadth of taste, technical mastery and discerning musicality are also revealed in his many other recordings, among them an album entitled 'New York Variations' (including first recordings of John Corigliano's Etude Fantasy and George Tsontakis's *Ghost Variations*), both the Brahms concertos, the complete Beethoven and Brahms violin sonatas (with Robert Mann), two albums of Liszt (a composer central to his repertoire) and recitals of music by Franck and York Bowen.

BRYCE MORRISON

Hourglass drum.

A directly struck drum (membranophone) in hourglass shape. See [Drum, §I, 2\(ii\)\(c\)](#). Some hourglass-shaped drums are rattle drums. See [Drum, §I, 3](#).

Hours, Little.

See [Little Hours](#).

Hours, Liturgy of the.

See [Liturgy of the Hours](#).

House.

A style of 20th-century club dance music. It originated at the Warehouse club in Chicago, from which it takes its name, and is the style out of which most dance music since the mid-1980s has developed. It evolved naturally from disco, although in the beginning its sound was much sparser: while many disco records were song-based, centred on a vocal melody and a wide array of instruments (including a string section, guitar and bass guitar), early house records featured little more than a repetitive 4/4 rhythm track from a drum machine, built around a relentless bass drum on the beat and a hi-hat cymbal on the off-beats. House also used a similarly simplistic synthesized and often monochordal bass line, and frequently included a vocal line along with primitive, synthesized orchestration that echoed the string arrangements found on disco records. Some or all of these elements have been maintained in all of house music's many sub-genres. Such developments include the fleeting 'acid house' (defined by its use of filter-modified frequencies produced by the Roland TB-303 Bass Line machine), which nonetheless was responsible for the huge growth in popularity of dance music in the UK in 1988–9, and 'handbag house', a song-based and largely predictable style popular in the mid- to late 1990s.

WILL FULFORD-JONES

House, Son [Eddie James, jr]

(*b* Lyon, nr Clarksdale, MS, 21 March 1902). American blues singer and guitarist. As a child he sang in church choirs in Louisiana and Mississippi and at the age of 15 began to preach. When he was 20 he moved to St Louis to work in a steel plant. On his return to Mississippi he heard the blues singers Willie Wilson and Reuben Lacy; under their influence, and reinforced by an association in 1928 with Charley Patton and the guitarist Willie Brown, he began to play guitar and sing blues. In 1930 he recorded three two-part blues of remarkable strength, including the influential *Preachin' the Blues* (Para.) and an account of a farming crisis in Mississippi, *Dry Spell Blues* (Para.), in which the vocal line was bellowed against repetitive phrases on a guitar played with a bottleneck slide. In 1941 he made some recordings for the Library of Congress in Lake Cormorant, Mississippi. His *Depot Blues* (1942), with its half-moaned, half-shouted stanzas and occasional use of falsetto offset by trembling figures on the guitar, showed his full maturity as a singer. He had a powerful voice, and his use of hummed phrases was probably a result of his experiences in church.

In 1942 House moved to Rochester, New York, and ceased to be active in music. More than 20 years later he was rediscovered and began to play again, performing for festival, club, and college audiences as well as making recordings, including *Death Letter* and a new version of *Preachin' Blues* (both 1965, Col.). He visited Europe in 1967 and 1970, but failing health forced him to cease performing after the mid-1970s. He is regarded by some blues authorities as the epitome of the Delta blues tradition.

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PAUL OLIVER

Housman, A(lfred) E(dward)

(*b* Bromsgrove, Worcs., 26 March 1859; *d* Cambridge, 30 April 1936). English poet. His collection *A Shropshire Lad* (London, 1896) attracted an enormous following among composers of the English musical revival – largely because the discovery of folksong had served to foster awareness of the English landscape, and these poems were imbued with the spirit of the countryside of the west of England. There were various contributory factors: the preoccupations with the transience of beauty and with death, the one a favourite theme of Delius, the other associated with the Romantic movement and with the emotional aftermath of World War I. Composers were also drawn by Housman's frankness, his homoeroticism, and the folksong simplicity of his language and metre, a formula of nonchalance generally masking a desperate agony. Few settings have been altogether successful in combining these elements. Many of Butterworth's are too studiously simple whereas Vaughan Williams, in *On Wenlock Edge*, is often

melodramatically emphatic. Orr sometimes nears a solution, as does Butterworth's orchestral rhapsody *A Shropshire Lad* and Berkeley's *Five Housman Songs* (1940). Other composers who have used poems from this book or from *Last Poems* (London, 1922) include Bax, Gurney, Holloway, Ireland, Moeran, Peel and Somervell, plus Barber in the USA. Nearly 400 settings were catalogued by Gooch and Thatcher. In 1995 all 53 *Shropshire Lad* poems were issued on CD (Hyperion), half of them in settings by various composers, the others read.

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CHRISTOPHER PALMER/STEPHEN BANFIELD

Housset, Pierre.

See [La Houssaye, Pierre](#).

Houston.

City in Texas, USA. In its earliest days, after its foundation in 1836, professional musical activity was largely imported in the form of travelling performers. From 1919 to 1925 the Chicago Opera Association and Civic Opera appeared annually in Houston. Other later visiting productions included Antonio Scotti's company, the German Grand Opera Company, Fortune Gallo's San Carlo Opera Company and the Metropolitan Opera. Since World War II Houston's own symphony orchestra, opera, ballet and chamber groups have emerged and risen to national prominence.

In 1913 a group of citizens formed the first symphony orchestra in Houston. The original ensemble consisted of 35 musicians with a budget of \$1500. Julian Paul Blitz (1913–16) was the conductor; he was succeeded by Paul Berge (1916–18). Towards the end of World War I the orchestra was disbanded, but the society continued to function and brought a number of American orchestras to Houston. In 1930 the Houston SO was revived, first under Uriel Nespoli (1931–2), then Frank St Leger (1932–5) and Ernst Hoffmann (1935–47). During Hoffmann's tenure the orchestra emerged as a fully professional ensemble.

Following Hoffmann, Efrem Kurtz (1948–54) directed the Houston SO, introducing then unfamiliar works by Honegger, Bartók, Ives and others. Ferenc Fricsay oversaw a partial season in 1954, followed by Thomas Beecham (1954–5) and Leopold Stokowski (1955–61). Stokowski's tenure included a number of recordings by the orchestra, guest conducting

appearances by Villa-Lobos, Stravinsky and Walter Susskind, and the founding of a Houston Contemporary Music Society. During the next six years under John Barbirolli (1961–7), the orchestra was enlarged and undertook a series of tours in the USA. Barbirolli presided over the first performances in Jesse Jones Hall, completed in 1966, which remains the orchestra's permanent home. André Previn followed Barbirolli for two seasons. From 1969 to 1971 various guest conductors were in charge, with Antonio de Almeida as principal guest conductor. Lawrence Foster became principal conductor in 1971 and musical director in 1972. Upon his departure in 1978, a full season of guest conductors resulted in the appointment of Sergiu Comissiona, first as artistic adviser (1979), then music director. Comissiona pursued a vigorous programme of audio and television recordings and touring, but left the orchestra demoralized. Christoph Eschenbach became music director in 1988. An enthusiastic proponent of new music, he has encouraged the commissioning of new works by Picker, Reimann, Singleton and Rouse. Under his leadership the orchestra has grown artistically, undertaking ambitious recording projects and embarking on regular international touring programmes in addition to its customary season. These activities, while well received critically, precipitated a financial crisis that threatened the orchestra's long-term stability. However, in 1998, two local philanthropic foundations donated a total of \$7.3 million to the orchestra, eliminating its accumulated budget deficit.

The orchestra's season expanded rapidly in the 1970s, allowing for the musicians to have a full year's contract each season. In addition to the regular concert season of 20 subscription programmes performed three times each, the orchestra plays for the Houston Grand Opera season, summer open-air concerts and a popular series. A nucleus of symphony players formed the Houston Chamber Orchestra under Charles Rosekrans. Eschenbach founded the Houston Symphony Chamber Players in 1993; they tour with the orchestra and present an independent concert series that mirrors the orchestra's adventurous programming.

The Houston Grand Opera was founded in 1955 with Walter Herbert as general director, a post in which he served – as artistic and business manager and principal conductor – until 1972. During the first season two operas were produced. This increased to three productions the next season, four in 1962 and five in 1965. Performances took place at the Music Hall at the Coliseum until the opening of the general-purpose Jesse Jones Hall in 1966. In its early years the company's repertory consisted largely of popular operas, with occasional exceptions such as Rimsky-Korsakov's *The Golden Cockerel*, Henze's *Der junge Lord* and Orff's *Der Mond*. After David Gockley's appointment as general manager in 1972 the Houston Grand Opera established itself as a champion of new opera and innovatory productions. Beginning in 1974 with Pasatieri's *The Seagull*, Gockley has overseen the world premières of operas including Bernstein's *A Quiet Place*, Adams's *Nixon in China*, Tippett's *New Year*, Moran's *Desert of Roses* and Wallace's *Harvey Milk*, and the American premières of Vaughan Williams's *Hugh the Drover* and Glass's *Akhmaten*. Private funding underwrote the planning and development of the Gus Wortham Center, which opened in 1987 as a permanent home for the opera and ballet, boasting large (Brown Theater, cap. 2176) and small (Cullen

Theater, cap. 1066) auditoriums. In addition to its regular seasons, the Houston Opera has been active in promoting operas in schools. The company gives a large number of performances of its regular operas for student audiences and also sponsors groups which go into the schools to perform scenes and chamber operas. The Houston Opera Studio was founded by Gockley and composer Carlisle Floyd in 1977 as a training programme for talented young artists. Its success has helped to launch the careers of Kathleen Battle, Rockwell Blake, Catherine Malfitano, James Morris, Samuel Ramey, Neil Shicoff, Frederica von Stade, Marietta Simpson, Renée Fleming and Denyce Graves. Formerly associated with the University of Houston, the Opera Studio is now independent. In 1989 the Houston Opera established the Genevieve P. Demme Archives and Resource Center, becoming only the second major American opera company to establish its own research facility.

Chamber music and recitals have featured less prominently in Houston's musical life. The Houston Friends of Music has presented visiting string quartets and other professional chamber ensembles since 1960. The Society for the Performing Arts presents concerts in Jesse Jones Hall and the Wortham Center. While the area university music schools at Rice and University of Houston present varied concert series and faculty recitals in all genres, no new music ensemble has taken hold in the area. A Bach Society disbanded in 1968. Recognizing both a gap and a market, Sergiu Luca founded the Da Camera Society in 1987 in conjunction with several art museums, presenting performances of thematically related mini-series ranging from early chamber music to crossover works. Sarah Rothenberg, who succeeded Luca as artistic director in 1994, has continued the eclectic approach, emphasizing interdisciplinary connections among music, art, film and literature. Da Camera's programmes have been repeated in New York and emulated elsewhere.

Houston is home to numerous school and church choirs, many of which present public concerts. The Houston Symphony Chorale is the official chorus of the Houston SO. The American Guild of Organists has an active chapter in Houston. The Houston Harpsichord Society, founded in 1965 and renamed Houston Early Music in 1997, is host to eight concerts. The Houston Gilbert and Sullivan Society (1952) presents one operetta each summer.

The Houston Ballet Foundation, originally a presenting organization for touring companies, created a resident professional ballet company in 1969. The Houston Ballet is unusual among American regional companies in that it supports its own pit orchestra, independent of the Houston SO. While offering a number of performances in Houston, this group is most active in regional tours.

Among the various colleges with degree courses in music the largest is the University of Houston Moores School of Music, which built a new campus in 1997. With 550 students and a teaching staff of 63, it is one of the leading music departments in the USA. The Shepherd School of Music at Rice University, which built its own new music campus in 1990, has 300 students and a staff of 50.

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LAURIE SHULMAN (with PAUL COOPER, ROBERT D. JOBE)

Houston, Whitney

(*b* New Jersey, 9 August 1963). American popular singer. She came from a musical family: her mother Cissy led Elvis Presley's vocal group the Sweet Inspirations and Dionne Warwick is her cousin. She is a protégée of Clive Davis, a record industry mogul whose marketing skills helped to achieve seven hit singles from her expensively crafted début album, *Whitney Houston* (Ari., 1985). Among these were 'Saving all my Love for You', 'How will I know', 'You give good love' and 'Greatest Love', and whose success was assisted by equally opulent videos. *Whitney* (Ari., 1987) contained further hit songs such as 'I wanna dance with somebody (who loves me)', and in 1988 she recorded Albert Hammond's song 'One Moment In Time' (1988) in celebration of the Olympic Games. *I'm Your Baby Tonight* (Ari., 1990) included a duet with Stevie Wonder, 'We didn't know', and for *My Love Is Your Love* (1998) she collaborated with younger black musicians such as rapper Missy Elliott and songwriter Rodney Jenkins. In 1992 she made her acting début in the film *The Bodyguard*. The best-selling soundtrack album included a version of Dolly Parton's song 'I will always love you' which demonstrated the majestic power of Houston's voice but lacked the narrative subtlety of Parton's own version.

DAVE LAING

Houven, Carl van der.

See [Hoeven, Carl van der](#).

Hove, Joachim van den

(*b* Antwerp, 1567; *d* The Hague, 1620). Flemish lutenist, composer, intabulator and teacher. His father, Peeter Reynierszoon van Hove, came from Diest and joined the corporation of musicians in Antwerp in 1563. Joachim was put in charge of the corporation in place of his brother Cornelius after the latter's death in 1581. In 1594 he married Anna Rodius d'Utrecht and settled in Leiden, becoming established as a lutenist and teacher later the same year. His pupils included Frederick Henry, Prince of Orange, and Count Johan Maurits of Nassau, to whom he dedicated his *Florida* (1601) and *Delitiae musicae* (1612) respectively. He played the lute at several civic occasions, including a banquet in honour of the Venetian ambassador in May 1610, and composed lute solos in honour of his friend

and patron Adam Leenaerts, and of various students at Leiden University between 1611 and 1613. His pieces in the Schele Lute Book bear dates and the place names – Angers, Paris, Frankfurt, Venice and Naples – suggesting that he travelled widely during 1614–16. His fortunes rapidly changed, however, and a move to The Hague coincided with financial difficulties leading to the confiscation of his property in 1616 and the compulsory sale of his house in 1620. He was destitute when he died later the same year.

Florida and *Delitiae musicae* are large lute anthologies of vocal settings and dances originating from across Europe, intabulated or arranged by Hove. They show a bias towards Italian composers such as Marenzio, and include also many English pieces. His own compositions in the printed books are limited to seven fantasias, one a parody of Giovanni Gabrieli's canzona *La spiritata*, and probably the madrigal *Pero più fermo del autore* in *Florida* and six preludes, two pavans, five passamezzos with galliards, six almans, eight courantes, two other dances and the madrigals *Donna gentil* and *Amor deh dimmi come* in *Delitiae musicae*, and he presumably intabulated the remaining 98 vocal settings. All 22 compositions in *Praeludia testudinis* (1616) are by Hove and were probably intended for accompaniment by the '2 voices or 2 violes' of the title, but additional partbooks are not known. It has been claimed, without any direct evidence, that he copied both the Schele and Berlin manuscripts, but the two hands are not similar and it remains to be established whether he copied either. Hove's music is for a Renaissance lute, except for seven pieces in Baroque transitional tunings. His obviously fine playing skill is matched by the large amount of often elaborate music he composed, which demonstrates technical mastery without showing much evidence of originality. His style developed little in the two decades or so separating the sources.

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JOHN H. ROBINSON

Hove, Peter van den.

See [Alamire, Pierre](#).

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See [Hoeven, Carl van der](#).

Hoven, J.

See [Vesque von Püttlingen, Johann](#).

Hovewise.

See [Hofweise](#).

Hovhanesian, Edgar Sergeyi

(*b* Yerevan, 14 Jan 1930; *d* 28 Dec 1998). Armenian composer. After completing his studies at the Melikian Music College in 1948, he studied

composition at the Yerevan Conservatory (1948–53), where his teacher was Grigor Egiazarian. He then completed post graduate studies at the Moscow Conservatory (1954–6) under Aram Khachaturian. In 1956 he became a member of the Composers' Union of Armenia and served as deputy to the chairman of the board (1956–73). He was artistic director of the Spendiarian Theatre of Opera and Ballet (1962–8), the State Song and Dance Ensemble of Armenia (1970–74) and the State Committee for Television and Broadcasting (1979–85). He taught composition at the Yerevan Conservatory (1958–98, rector 1968–91). He has won numerous prizes and received many awards and titles including the State Prize (1979), People's Artist of the USSR (1986) and the A. Khachaturian Award (1983).

Hovhanesian's style unites Armenian and European 20th-century traditions; neo-classicism serves as a reference point for the three main postulates of his art, namely the archaic and epic, the historical, and the spiritual culture of the Middle Ages. From these stem his interest in ancient Armenian monodies and theatrical forms. Even in his First Symphony (1957) he uses the well-known *tagh* (Armenian monody) and the *Havik* of the Armenian 10th-century poet-composer Narekatsi. As a crystallisation of Armenian mentality and of Christianity, Narekatsi's *Book of Laments* were the poetic source of the oratorio *Grigor Narekatsi* in which large-scale polyphonic constructions are based on liturgical chants and ritualistic folklore. The contemporary *alfresco* manner that the composer cultivated is demonstrated most forcefully in the *Kontsert-barokko* ('Baroque Concerto'), where the traditional suite with two soloists (violin and harpsichord) is tempered by a characteristic improvisatory unfolding of melody and rhythm. His stage works have given him a leading role in Armenian music. In these works, he demonstrates different kinds of theatrical invention, from the lyrical and romantic, to expressionistic and neo-folkloristic. In act two of the ballet with chorus *Antuni* (1969), he uses material drawn from the Armenian liturgy or *patarag*. For Hovhanesian, the amalgamation of stylistically diverse sources, be they Sasun epic poetry or Arabian folklore, became the fundamental task of composition. In the opera *Tjanaparordutyun depi Ērzrum* ('A Journey to Erzurum') after the tale by Pushkin, he uses Russian and Armenian material whilst the structure of the work, with its synthesis of genres and melodic associations, is complex. Associative techniques are also to be found in the late ballets; the formalized style of the ballet *Zhanna d'Arka* ('Joan of Arc') handles European dance folklore and baroque constructions, while the chamber-like style of the ballet *Sulamif* ('Sulamith') draws on Assyrian and Judaic folklore.

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(selective list)

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SVETLANA SARKISIAN

Hovhaness [Hovaness], Alan [Chakmakjian, Alan Hovhaness]

(b Somerville, MA, 8 March 1911; d Seattle, 21 June 2000). American composer of Armenian and Scottish descent. He began composing in early childhood and took a youthful interest in meditation and mysticism. In the early 1930s he studied with Converse at the New England Conservatory and was exposed to the music of India, then little known in the West, through musicians in the Boston area. His early, 'first-period' works show little of this influence but reflect that of Renaissance music, and, especially in works composed before 1936, employ a harmonic language reminiscent of late Romanticism. In 1943 Hovhaness rethought his style, influenced by his meditative activities and the disappointments he had experienced that summer at the Berkshire Music Center, where his music was criticized by Bernstein and Copland. He destroyed or suppressed many works and studied Armenian music – especially the works of the priest-composer Komitas Vardapet – which he had until then neglected. The music of this second period is more active rhythmically and contrapuntally, but it is significant that the stylistic attitude and the harmonic and melodic vocabulary remain more or less the same. Hovhaness attained a considerable reputation in the 1950s, a decade during which he travelled widely and embarked on a third stylistic period. This combined elements of the first two periods as well as various experimental and non-Western procedures. These international tendencies continued into a fourth period, beginning about 1960, in which East Asian elements, particularly Japanese and Korean, predominate. The fifth period, beginning about 1971, was marked by a return to Western influences; the works are particularly rich in scoring and chordal sonority, longer in duration than their predecessors, and generally more spacious and less active.

Although most of Hovhaness's major compositions are instrumental, almost every work is religious in nature. This does not, however, inhibit stylistic and psychological variety; tranquility, fear, ecstasy, mystery and epic chaos find expression by means of divergent and ever-changing techniques. Hovhaness's melodies are clear, often largely conjunct, and generally confined to the notes of a particular mode. The modes range from diatonic scales to exotic rāgas; the use of the rāga increased in the later periods. *Wind Drum* (1962), for voices and small orchestra, uses one six-note mode for the entire 35-minute work. His harmonies are often quite consonant, but progress modally or chromatically rather than tonally. In the works of his second and fourth periods long sections may be completely static chordally. Hovhaness also uses strong dissonances formed by adding semitone-removed pitches to a consonant chord. This collapses the functions of nonharmonic tones and of resolutions into one chord. A surprising harmonic fingerprint, found in the very early and very late works, but entirely absent from 1940 to 1970, is the traditional half-diminished chord (a diminished triad with an added minor 7th) elevated in some fifth-period works to a predominant role. In this Hovhaness acknowledged the influences of Wagner's operas and the idiom of music for the shō, a Japanese mouth organ.

Hovhaness rarely used standard formal and motivic procedures, but he made frequent and rigorous use of counterpoint throughout his life. For example, the first period has many richly beautiful modal fugues (as in the *Missa brevis*), the second abounds in vigorous polymodal canons ('St Vartan' Symphony), and the fourth features slow dissonant canons at the unison (*The Holy City*). Rhythmic organization is equally strict, often including complex repeated metric patterns related to both Indian *tāla* and Western isorhythm. A variant of this procedure, which Hovhaness devised in 1944, assigns different short patterns, with pitches and rhythm specified, to several parts, with instructions that players perform the passages repeatedly at their own speed without coordination with the rest of the ensemble. The resultant blur is hardly aleatory, since exact pitches are carefully controlled and any two performances will be substantially the same. Hovhaness uses these sections, which he calls 'rhythmless', in many ways, ranging from gentle murmuring accompaniments (in such works of the second period as *Lousadzak*, 1944) to cataclysmic orchestral crescendos (as in *Fra Angelico*, 1967, of the fourth).

Despite his high mystical intentions, Hovhaness wrote quickly and produced many works of *Gebrauchsmusik* (Symphony for Metal Orchestra, for flutes, trombones, and percussion, 1963, was written for a metallurgical society's convention). He sometimes reworked material for new works, a practice consistent with that of his favourite Western composers, those of the Baroque, especially Handel and Bach, and Renaissance. He was also concerned to make his works easily playable. Just as Hovhaness tended to avoid Classical and Romantic forms, he normally rejected traditional Western orchestration. Many works, particularly of the second period, use small orchestras, and keep instruments and instrumental groups clearly distinct. In later works requiring larger forces he tended to cultivate polyrhythmic or polymodal techniques so that *tutti*s, when they do occur, are accumulations of differentiated colours rather than homogeneous aggregates. There are exceptions in the third period, particularly in the symphonies of the 1950s, where Romantic *tutti*s can be found.

Among the most prolific composers of the 20th century, his surviving corpus of works numbers well over 400, despite his destruction of dozens of works. Age did not impede his productivity; in fact the years after his 60th birthday were the most productive of all, yielding over 30 symphonies. In 1977 he became a member of the Institute of the American Academy and Institute of Arts and Letters.

Hovhaness composed extensively for full orchestra, chamber orchestra and band. A capable pianist, he wrote many piano works and songs with piano accompaniment. His chamber works often use instruments of diverse types, occasionally including oriental instruments. The short chamber operas are suggestive of mystery plays and *nō* drama. Of his many choral works, the psalm settings have gained a permanent place in the repertory of many church choirs.

WORKS

BIBLIOGRAPHY

ARNOLD ROSNER

Hovhaness, Alan

WORKS

stage

symphonies

other orchestral works

accompanied choral

unaccompanied choral

solo vocal

chamber and solo instrumental

piano

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stage

Ops (libs by Hovhaness unless otherwise stated): Etchmiadzin, op.62, 1946; Afton Water (operetta, after W. Saroyan), 1951; Blue Flame (chbr op), op.172, 1959; The Burning House (chbr op, 1), op.185, 1960; Spirit of the Avalanche (chbr op, 1), op.197, 1962; Pilate (chbr op, 1), op.196, 1963; Travellers (chbr op), op.215, 1965; The Leper King (music-drama), op.219, 1965; Lady of Light (op-orat), op.227, 1969; Pericles (after W. Shakespeare), op.283, 1975; Tale of the Sun Goddess Going into the Stone House, op.323, 1978; The Frog Man (chbr op, M. Hamma), op.407, 1987
Ballets: Ardent Song (choreog. M. Graham), 1954; A Rose for Miss Emily, op.229/2, 1969; Dream of a Myth, op.257, 1973; Plains Daybreak (E. Hawkins), 1977; Killer of Enemies (Hawkins), op.383, 1983; God, the Reveller (Hawkins), op.408, 1987

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symphonies

no.1 'Exile', op.17, 1937; no.2 'Mysterious Mountain', op.132, 1955; no.3, op.148, 1956; no.4, op.165, wind, 1958; no.5, op.170, 1953, rev. 1963; no.6 'Celestial Gate', op.173, chbr orch, 1959, rev. 1960; no.7 'Nanga Parvat', op.175, wind, 1959; no.8 'Arjuna', pf, chbr orch, 1947; no.9 'St Vartan', op.80 (op.180), chbr orch, 1950; no.10, chbr orch, op.184, 1944, rev. 1965; no.11 'All Men are Brothers', op.186, 1960, rev. 1969; no.12, op.188, SATB, orch, 1960; no.13, op.190, 1954, rev. 1960
no.14 'Ararat', op.194, wind, 1961; no.15 'Silver Pilgrimage', op.199, 1962; no.16, kayagŭm, op.202, Korean perc, str, 1962; no.17 (Sym. for Metal Orch), op.203, 6 fl, 3 trbn, perc, 1963; no.18 'Circe', op.204a, 1963; no.19 'Vishnu', op.217, 1966; no.20 'Three Journeys to a Holy Mountain', op.223, band, 1968; no.21 'Etchmiadzin', op.234, 2 tpt, str, 1970; no.22 'City of Light', op.236, 1971; no.23 'Ani', op.249, band, 1972; no.24 'Majnun', T, SATB, op.273, tpt, str, 1973; no.25 'Odysseus', op.275, small orch, 1973
no.26 'Consolation', op.280, str, 1975; no.27, op.285, 1976; no.28, op.286, 1976; no.29, op.289, 1976; no.30, op.293, small orch, 1976; no.31, op.294, 1976; no.32 'The Broken Wings', op.296, 1977; no.33, op.307, 1977; no.34, op.310, 1977; no.35, op.311, with Korean orch, 1978; no.36, op.312, fl, orch, 1978; no.37, op.313, 1978; no.38, op.314, S, small orch, 1978; no.39, op.321, gui, orch, 1978; no.40, op.324, 1979; no.41, op.330, 1979; no.42, op.332, 1979; no.43, op.334, ob, tpt, timp, 1979; no.44, op.339, 1980; no.45, op.342, 2 pf, large orch, 1979
no.46 'To the Green Mountains', 1980–81; no.47 'Walla-Walla, Land of Many Waters', 1981; no.48 'Vision of Andromeda', op.355, 1982; no.49 'Christmas Sym.', op.356, str, 1981; no.50, 'Mount St. Helens', op.360, 1982; no.51, op.364, tpt, str, 1982; no.52 'Journey to Vega', op.372, 1982; no.53, op.378, 1982; no.54, op.379, 1982; no.55, op.380, 1982; no.57 'Cold Mountain', op.381, T/S, cl, str, 1983; no.58 'Sym. Sacra', op.389, S, Bar, SATB, fl, hn, tpt, timp, chimes, hp, str, 1985; no.59, op.395, str, hp, timp, 4 perc, 1985; no.60 'To the Appalachian Mountains', op.396,

str, hp, timp, 4 perc, 1985; no.61, op.397, str, hp, timp, 4 perc, 1986; no.62 'Oh Let Man not Forget these Words Divine', op.402, Bar, tpt, str, 1988; no.64 'Agichook', op.422, tpt, str; no.65, op.427, str, hp, timp, 4 perc, 1991; no.66, op.428, str, hp, timp, 3 perc, 1992; no.67, op.429, str, hp, timp, 3 perc, 1992

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other orchestral works

Full orch: Monadnock, op.2, 1935, rev. 1936; Boreas and Mount Wildcat, op.2a, 1931, rev. 1936; Variations and Fugue, op.18, 1964; Suite no.1, op.26, 1937; Hymn to Shasta, op.31, 1938; Conc. no.1 'Arevakal', op.88, 1951; Island Sunrise, op.107, 1965; Conc. no.7, op.116, 1953; Conc. no.8, op.117, 1957; Vision from High Rock, op.123, 1954; Prelude and Quadruple Fugue, op.128, 1936, rev. 1954; 3 Greek Folk Dances, op.150/2; Meditation on Orpheus, op.155, 1957; Mountain of Prophecy, op.195, 1961; Meditation on Zeami, op.207, 1964; Floating World 'Ukiyo', op.209, 1964; Ode to the Temple of Sound, op.216, 1966; The Holy City, op.218, 1965; Fra Angelico, op.220, 1967; Shambala, conc., op.228, vn, sitar, orch; And God Created Great Whales, op.229/1, taped whale sounds, orch, 1970; Ov. to Pericles, op.261, 1973; Ode to the Cascade Mountains, op.279, 1974; Ode to Freedom, op.284, vn, orch; Rubaiyat, op.308, spkr, accdn, orch; 2 gui concs., op.325, op.330, 1979; Copernicus, op.338, 1980; Greek Rhapsody no.2, op.341, 1980; Gui Conc. no.2, op.394, 1985

Chbr orch: Tzaikerk, op.53, 1945; Anahid, op.57, 1945; Vosdan, 1945, rev. 1948; Is There Survival? (King Vahaken), op.59, 1949; Kohar, op.66, 1946; Agori, 1946, version for 2 chbr orch, 1950; Sosi (The Forest of Prophetic Sound), op.75, 1948; Zartik Parkim, op.77, pf, chbr orch, 1949; Janabar, op.81, 1950; Harmonica Conc., op.114, 1952; Accdn Conc., op.174, 1959; Fantasy on Jap. Woodprints, op.211, with xyl, 1965; Ob Conc., op.430, 1992; Vn Conc., op.431, 1993

Str orch: Conc., op.27 (op.17/2), vc, str, 1937; Psalm and Fugue, op.40a, 1941; Alleluia and Fugue, op.40b, 1941; Celestial Fantasy, op.44, 1944; 3 Armenian rhapsodies, opp.45, 51, 189, 1944; Lousadzak, op.48, pf, str, 1944; Khrimian Hairig, op.49, tpt, str, 1944; Elibris, op.50, fl, str, 1944; Prayer of St. Gregory, op.62b, tpt, str, 1946; Haroutiun, op.71, tpt, str, 1948; Artik, op.78, hn, str, 1949; Conc. no.2, op.89a, vn, str, 1951; Talin, op.93, va, str, 1952; Diran, op.94, bar hn/trbn, str, 1949; Partita, op.98, pf, str, 1953; Conc. no.4, op.98b, 1953; Conc. no.5, 1953; Conc. no.6, 1953; In Memory of an Artist, op.163, 1958; Vibration Painting, op.226, 13 str; Hp Conc., op.267, 1973; Dawn at Mount Tahoma, op.272, 1973; Conc., op.344, sax, str; Conc. no.9, op.412, pf, str, 1954; Conc. no.10, op.413, pf, str, 1988

Wind ens: Tapor no.1, op.14, band, 1949; Suite, op.15, band, 1949; 3 Improvisations of Folk Tunes, band, 1951; Hymn to Yerevan, op.83, wind orch, 1969; Khaldis, op.91, pf, 4 tpt, perc, 1951; Tower Music, op.129, large wind ens, 1954; Return and Rebuild the Desolate Places, op.213, tpt, wind orch, 1944, rev. 1965; Requiem and Resurrection, op.244, brass, perc, 1968; Ode to Mount Hood, op.370, band; Star Dawn, op.377, band

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accompanied choral

Missa brevis, op.4, SATB, org, str, 1935; Easter Anthem, op.18, S, SATB, org, 1937; O Lord our Lord, op.23, B, SATB, org, 1937; Why hast thou forsaken me?, op.24, S, SATB, org, 1937; The Voice of the Lord, op.25, T, SATB, org, 1937; O Lord rebuke me not, op.28, SATB, org; Christmas Song (Watchman, tell us of the night), op.34, B, SATB, org/small orch, 1927, rev. 1962; The Lord's Prayer, op.35, SATB, org, 1958; Protest and Prayer, op.41, T, TTBB, pf, 1941, rev. 1968; I will rejoice in the Lord, op.42, SATB, org; Jesus, lover of my soul, op.53, 1v, SATB, org;

30th Ode of Solomon, op.76, Bar, SATB, small orch, 1948; I have seen the Lord, op.80, SATB, tpt, org, 1963

I will lift up mine eyes, op.93, SATB, org, 1969; Ave Maria, op.100/1a, SSAA, 2 ob, 2 hn, hp, 1952; The Beatitudes, op.100/2, SATB, small orch, 1955; Easter Cant., op.100/3, S, SATB, small orch, 1953; Make a Joyful Noise, op.105, SATB, brass, org, 1967; Glory to God, op.124, S, A, SATB, brass, perc, 1954; The Stars, op.126, S, SATB, small orch, 1954; Immortality, op.134, S, SATB, org, 1960

O God our help in ages past, op.137, SATB, org, 1963; The God of Glory Thundereth, op.140, T, SATB, org, 1935, rev. 1960; Anabasis, op.141, nar, S, B, SATB, org, 1953; Out of the Depths, op.142/3a, 1v, SATB, org, 1938, rev. 1960; Ad lyram, op.143, solo vv, SSAATTBB, orch, 1955; To the God who is in the fire, op.146, T, TTBB, perc, 1956, rev. 1965; Mag, op.157, solo vv, SATB, orch, 1958; Look toward the sea, op.158, Bar, SATB, trbn, org, 1957; Alleluia, op.158/11, SATB, org/pf, 1935, rev. 1957

Ps cxlviii, op.160, B, SATB, org, 1958; O for a shout of sacred joy, op.161, SATB, org, 1958; Ps xxviii, op.162, SATB, org, 1958; Glory to Man, op.167, SAB, org, 1958; From the end of the Earth, op.177, SATB, org, 1952; Fuji, op.182, female vv, small orch, 1960; Wind Drum, op.183, unison vv, small orch, 1962; In the beginning was the word, op.206, solo vv, SATB, orch, 1963; Adoration, op.221, (S, A, female vv)/(T, B, male vv), orch; Praise the Lord with psaltry, op.222, SATB, orch, 1968; The Hermit Bell-Ringer of the Tower, op.256, male vv, fl, chimes, 1972

The Way of Jesus, folk mass, op.278, SATB, unison vv, 3 gui, orch, 1974; A Simple Mass, op.282, solo vv, chorus, org, 1975; Songs, op.315, 1978; On Christmas Eve a child cried out, op.337, chorus, fl, hp, 1979; Revelations of St Paul, orat, op.343, S, T, Bar, SATB, 1981; God is our refuge and strength, op.359, SATB, orch, 1981; The waves unbuild the wasting shores, op.376, T, SATB, org; CanD, op.385, SATB, org; Bless the Lord (cant.), op.401, T, SATB, org, 1986; The Aim was Song, op.410, double chorus (SAB/SATB), 2 fl, pf, 1987; Out of Silence (cant.), op.418, SATB, tpt, str, 1989; Pastime with Good Company, op.432/1, SATB, fl, drum, timp; The Baby's Dance, op.432/2, SATB, fl, hp; How Lovely are Thy Dwellings, op.433, SATB, gui: see symphonies [no.58 'Sym. Sacra', op.389]

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unaccompanied choral

for SATB unless otherwise stated

Hear my prayer, O Lord, op.16, 1935; Behold, God is my help, op.26, 1940, rev. SATB, org/pf, 1967; O Lord God of Hosts, op.27, 1940, rev. SATB, org/pf, opt. brass, 1967; To the blessed there is joy, op.32, S, female vv, 1937; Let us love one another, op.46, T/Bar, SATB, 1941, rev. 1968; Sing aloud, op.68, 1951; Transfiguration, op.82, T, SATB, 1950; And as they came down from the mountain, op.82/13–16, T, SATB

Make haste, op.86, 1951; 4 Motets, op.87, 1951; The Brightness of our Noon, op.131, 1954; Hear my prayer, O Lord, op.149, SSATBB, 1935, rev. 1960; 4 Motets, op.246, 1971, rev. 1972; For the waters are come, male vv, op.257, 1973; 3 Madrigals, op.258, 1972; 3 Motets, op.259, 1972; 4 Motets, op.268, 1973; 3 Motets, op.269, 1973; Teach me thy Way, op.320, female vv, 1978

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solo vocal

With orch: Angelic Song (anon.), op.19, S, hn, str, 1948; Avak the Healer, op.64, S, tpt, str, 1945, rev. 1946; As on the night (Christmas Ode), op.100/1b, S, cel, str, 1952; Canticle (Hovhaness), op.115, S, small orch, 1953; Shepherd of Israel,

op.192, 1v, orch, 1951; Adoration, op.221, 1v, orch, 1978 [version of acc. choral work, op.221]; Lalezar, op.353, B, orch, 1981: see symphonies [no.62 'Oh let Man not forget these words Divine', op.402]

With insts: 2 Motets, op.12, S, fl, 1936; Christmas Song, op.34, 1v, org, 1927; Hercules, op.56/4, S, vn, 1956; O Lady Moon, op.139, 1v, cl, pf, 1955; Out of the depths, op.142/3, 1v, org, 1938, rev. 1958; Live in the sun, op.169, 1v, cel, 1954, rev. 1960; Saturn, op.243, 1v, cl, pf, 1971; Glory sings the setting sun, op.292, S, cl, pf, 1977; How I love thy law, op.298, S, cl, pf, 1977; Stars Sing Bell Songs, op.350/1, S, gamelan, 1981

with pf unless otherwise stated

3 Odes of Solomon, op.5 (op.30), 1935, rev. 1937; How I adore thee, op.7, 1936; 3 Songs, op.19, 1936; Lament, op.20a, 1936; Yar Nazani (Armenian), op.24, 1939; I will extol thee, op.28, 1937; Layla (Persian), medium v, pf, op.29, 1935, rev. 1937; 2 Shakespeare Sonnets, op.31, 1942; 2 Songs, op.32; Love Songs of Hafiz, op.33, first version, 1935, rev. 1938, second version, 1957; 4 Songs, op.35, 1938; 2 Songs, op.42, 1938; Pagan Saint (C. Cloos), op.74/1, 1948; Lullaby of the Lake (Cloos), op.74/4, 1948; I heard thee singing (Cloos), op.74/5, 1948; Raven River (Cloos), op.74/8, 1948

Black Pool of Cat (J. Harper), op.84/1, 1949; Innisfallen (Harper), op.84/2, 1949; 3 Songs (Harper), op.95, 1949; O Goddess of the Sea (Hovhaness), op.151, 1957; Dawn at Laona (Hovhaness), op.153, 1957; Persephone (Hovhaness), op.154, 1957; The moon has a face (R.L. Stevenson), op.156, 1930; Live in the Sun (Hovhaness), op.169, 1v, cel/pf; Songs with Armenian Words, op.238, 1948; The Flute Player of the Armenian Mountains, op.239, 1946, rev. 1971; 4 Songs, op.242, 1971; Spirit Cat, op.253; 2 Songs, op.254, 1972; 3 Sasa Songs, op.274, 1973; Shiguré, op.365

A Presentiment, op.304, 1977; Celestial Canticle, op.305, 1977; Songs for High S, unacc., op.315, 1978; Shigue (H. Sato), op.365, S, 1982; Love's Philosophy (P.B. Shelley), op.370, 1984; The Spirit's Map (J. Harper), 3 songs, op.391, 1977; Distant Age, The Day, Their Ways; A Friendly Mountain (Hovhaness), op.400, B, 1986; 3 Songs, op.425, low v, pf, 1934; Foothills, The Lake, Fog; Why is my verse so barren of new pride? (W. Shakespeare), op.417, Bar, pf, 1988; Dream Flame, op.426, low v, pf

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chamber and solo instrumental

for 5 or more instruments

Suite, op.1, str qnt, pf, 1928, rev. 1934; Pf Qnt no.1, op.9, 1927, rev. 1962; Sharagan and Fugue, op.58, brass choir, 1949; 5 Fantasies, op.70, brass choir, 1943, rev. 1967; 6 Dances, op.79, brass qnt, 1967; Pf Qnt no.2, op.103, 1953, rev. 1963; Sextet, vn, perc, op.108, 1967; The World Beneath the Sea no.1, op.133, sax, hp, 3 perc; October Mountain, op.135, 6 perc, 1942; Sextet, op.164, rec, perc, str qt, 1958; Bacchanale, op.203a, 5, perc; Mountains and Rivers without End, op.225, 10 insts, 1968

Khorhoot Nahadagatz, op.251, ud, str qt, 1972; Shah-Nameh, op.252/1, fl, ob, 2 shawms, oriental insts, 1972; Suite, op.290, 4 tpt, trbn, 1976; Septet, op.295, 5 wind, db, perc, 1976; Sunset on Mount Tahoma, op.319, hn, 2 tpt, trbn, org, 1978; 2 Sonatas, op.326, 3 tpt, 2 trbn, 1979, op.328, 1979; Pleiades, op.350/2, gamelan, 1981; Lake Winnepesaukee, op.363, fl, ob, vc, 2 perc, pf; Mountain Under the Sea, op.392, a sax, timp, vib, tam-tam, hp, 1984; Sno Qualmie, op.416, cl, timp, chimes, hp, db

for 4 instruments

Str Qt no.1, op.8, 1936; 4 Bagatelles, op.30, str qt, 1964; Divertimento, op.61/5, wind qt/4 cl, 1949; Canzona and Fugue, op.72, hn, 2 tpt, trbn/tuba, 1943, rev. 1967; Upon Enchanted Ground, op.90/1, fl, hp, tam-tam, vc, 1951; Orbit no.1, op.90/2, fl, hp, cel, tam-tam, 1952; Qt no.1, op.97, fl, ob, hpd, vc, 1952; Hanna, op.101, 2 cl, 2 pf, 1952; Qt no.2, op.112, fl, ob, hpd, vc, 1952; The Flowering Peach, op.125, cl, sax, hp, perc, 1954; The World Beneath the Sea no.2, op.133/2, cl, hp, perc, db, 1965; Str Qt no.2, op.147, 1951; Wind Qt, op.159, 1960, rev. 1965; Str Qts nos.3–4, op.208/1–2, 1964; Island of Mysterious Bells, op.244, 4 hp, 1971; Ruins of Ani, op.250, 4 cl, 1972; Cl Qt, op.262, 1973; Adagio and Fugue, str qt, op.265, 1973; Ps to St Alban, op.281/2, 4 brass, 1974; Str Qt no.5, op.287, 1976; Ps, op.358, brass qt, 1981; Prelude and Fugue, op.373, brass qt; Chomulungma (Sonata for Brass Qt), op.404, 1986

for 3 instruments

Pf Trio, e, op.3, 1935; Suite, op.99, vn, pf, perc, 1952; Sonata, op.130, 2 ob, org, 1963, rev. 1964; Koke no niwa (Moss Garden), op.181, eng hn, hp, perc, 1954, rev. 1960; Str Trio, op.201, 1962; Spirit of Ink, op.230, 3 fl; St Nerses the Graceful, op.235, 3 cl, 1970; Firdausi, op.252, cl, hp, perc, 1972; Tumburu, op.264/1, pf trio, 1973; Varuna, op.264/2, pf trio, 1973; Starry Night, op.288, fl, hp, xyl, 1978; Trio, op.331, a sax, t sax, bar sax, 1979; Music, op.384, fl, hp, xyl; Trio, op.403, vn, va, vc, 1986; Trio 'Lake Samish', op.415, vn, cl, pf, 1988

for 2 instruments

Oror (Lullaby), op.1, vn, pf, 1927; Prelude and Fugue, op.10, fl, cl, 1936; Prelude and Fugue, op.11, fl, ob, 1936; Sonata, op.11, vn, pf, 1938; Prelude and Fugue, op.13, ob, bn, 1935, rev. 1937, rev. 1967; Nocturne, op.20/2, fl, hp, 1956; Suite, d, op.21, eng hn, bn, 1935, rev. 1937, rev. 1967; Suite, op.23, ob, bn, 1949, rev. 1967; O World, op.32b, trbn, pf, 1948; Varak, op.47, vn, pf, 1944; Arshalouis, op.47b, vn, pf, 1943; Invocations to Vahaken, op.54, pf, perc, 1945; Sonata 'Hakhpar', op.54/2, pf, perc; Shatakh, vn, pf, op.63, 1948

Saris, op.67, vn, pf, 1946; Kirghiz Suite, op.73, vn, pf, 1951; Sonata, op.121, (ryūteki, shō)/(fl, org); Duet, op.122, vn, hpd, 1954; 7 Greek Folk Dances, op.150, harmonica, pf, 1956; Sonata, op.171, (hichiriki, shō)/(ob, org); Suite, op.193, vc, pf, 1927, rev. 1961; Yakamochi, op.193/2, vc, pf, 1965; 3 Visions of St Mesrob, op.198, vn, pf, 1962; Sonata, op.200, tpt, org, 1962; Mysterious Horse Before the Gate, op.205, trbn, perc, 1963; Fantasy on Jap. Wood Prints, op.211, xyl, pf; Nagooran, op.237, db, perc, 1971

The Garden of Adonis, op.245, fl, hp/pf, 1971; Hermes Stella, op.247, pf, tam-tam, 1971; 7 Love Songs of Saris, op.252/3, vn/fl, pf, 1972; Sonata, op.255, vc, pf, 1972; Night of a White Cat, op.263, cl, pf, 1973; Sonata, op.266, 2 bn, 1973; Pastoral and Fugue, op.271, 2 fl, 1973; Fantasy, op.277, db, pf, 1974; Suite, op.291, sax, gui, 1976; Sonata, op.297, 2 cl, 1977; Suite, op.300, fl, gui, 1977; Sonata, op.302, ob, bn, 1977; Sonata, op.322, cl, hpd, 1976; 4 Nocturnes, op.334, s sax, pf, 1979; Campuan Sonata, op.371, va, pf; Sonata 'Spirit of Trees', op.374, gui, hp; Sonata, op.375, cl, pf; Sonata, op.387, a rec, hpd, 1984; Dawn on a Mountain Lake, op.393, db, pf, 1977; Srpouhi, op.398, 2 vn, pf, 1977; Sonata, op.406, fl, hp, 1987, Duet, op.409, vn, vc, 1987a

for 1 instrument

Nocturne, op.20, hp, 1938; Lament, op.25, cl, 1935; Chahagir, op.56/1, va, 1945; Yeraz, op.56/2, vn, 1945; Sanahin, op.69, org, 1951, rev. 1968; Gamelan and Jhala, carillon, op.106, 1951; 2 Sonatas, op.110, koto/hp, 1962; Sonata, op.118, fl,

1964; Sonata, op.119, ch'in, 1962; Hp Sonata, op.127, 1954; Dawn Hymn, op.138, org, 1954; Suite, op.166, accdn, 1958; Suite, op.270, hp, 1973; 5 Sonatas, hpd: op.306, 1977, op.318, 1978, op.337, 1979, op.357, 1981, op.361; 2 Sonatas, gui: op.316, 1978, op.329, 1979; Sonata, op.317, a fl/b fl, 1978; Sonata, op.352, org, 1981; Sonatina, op.382, org; Org Sonata no.2 'Invisible Sun', op.386; Sonata no.6, op.414, hpd, 1988; Sonata no.7 'Journey to Sanahin', op.420, hpd, 1950; Gui Sonatas no.3, no.4, no.5, op.421; Sonata, op.423, vn; Sonata 'Hermit Thrush', op.424, org; Habakkuk, op.434, org

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piano

3 Preludes and Fugues, op.5 (op.10), 1935; Toccata and Fugue, op.6, 1935, Toccata, rev. 1970; Toccata and Fugue on a Kabardin Tune, op.6/2, 1951; 2 Suites, opp.9, 14, 1936; Sonata ricercare, op.12, 1935; Fantasy, op.15, 1936; Fantasy, op.16, 1953; Lament, op.20b, 1937; Mystic Flute, op.22, 1937; Sonata, op.22, 1937; Ghazal, op.36, 1938; Mazert nman rehani [Thy hair is like basil leaf], op.38, 1944; Artinis, op.39, 1945; 12 Armenian Folk Songs, op.43, 1943; Lousnag Kisher, op.52/1, 1943; Slumber Song, op.52/2, 1938; Siris Dance, op.52/3, 1943

Mountain Idylls, opp.52/4–6, 1953, 1949, 1932; Lullaby, op.52/7, 1951; 2 Pieces, op.55, 1945; Sandra's Dance, op.58, 1941; Dance Ghazal, 1941; Greek Rhapsody no.1, op.63, 1946; Achtamar, op.64/1, 1948; Fantasy on an Ossetin Tune, op.85, 1951; Suite, op.96, 1954, rev. 1967; Orbit no.2, op.102, 1952; Jhala, op.103, 1952; Allegro on a Pakistan Lute Tune, op.104/6, 1951; Pastoral no.1, op.111/1, 1952; Hymn to a Celestial Musician, op.111/2, 1952; 3 Haiku, op.113, 1964; Sonatina, op.120, 1962; 2 Macedonian Mountain Dances, op.144, no.2 rev. 1962; Sonata, op.145, 1956; Do you Remember the Last Silence?, op.152, 1957

Child in the Garden, op.168, 1958; Lake of Van Sonata, op.175, 1946, rev. 1959; Madras Sonata, op.176, 1946, rev. 1960; Yenovk [The Troubadour], op.176/2, 1948, rev. 1951, rev. 1958; Shalimar, op.177, 1949, rev. 1960; Poseidon Sonata, op.191, 1957; Bardo Sonata, op.192, 1959, rev. 1960; 2 Ghazals, op.36a–b, 1963; Bare November Day, pf/hpd/org/clvd, op.210; Dark River and Distant Bell, pf/hpd, op.212; 5 Visionary Landscapes, op.214, 1965; All the World's a Dance of Snobbery, op.233, 1970; Komachi, op.240, 1971; Tsamicos nos.1–2, Tsamico and Fugue, op.241, 1971; Dawn on the Mountain of Initiation, op.248, 1972

3 Sonatas, op.299, 1977; Sonata 'Fred the Cat', op.301, 1977; Sonata 'Ananda', op.303, 1977; Sketch Book of Mr Purple Poverty, op.309, 1977; Love Song Vanishing into Sounds of Crickets, op.328, 1979; Sonata 'Mount Chocorua', op.335; Sonata 'Blue Job Mountain', op.340, 1979; Sonata 'Caramount', op.345; Corruption in Office, op.351, 1981; Sonata 'Journey to Arcturus', op.354, 1981; Cascade Mt Dances, op.362; Sonata 'Hiroshige's Cat Barhng', op.366; Sonata 'On the Long Total Eclipse of the Moon July 6, 1982', op.367; Sonata 'Tsugouharu Fujita's Cat', op.368; Sonata 'Lake Sammamish', op.369; Lilydale, op.388, 1986; Sonata 'Cougar Mountain', op.390, 1985; Sonata, op.399, 1986; Sonata 'Mt Katahdin', op.405, 1987; Consolation, op.419, 1989

For 2 pf: Vijag, op.37, 1946; Mihr, op.60/1, 1945; Ko-Ola-U, op.136, 1962; O Lord, Bless thy Mountains, op.276, 2 pf tuned 1/4tone apart, 1974

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Hovland, Egil

(b Fredrikstad, 18 Oct 1924). Norwegian organist and composer. He studied the organ at the Oslo Conservatory and served as the organist of Glemmen Church, Fredrikstad, from 1949 until 1994. He studied composition with Brustad in Oslo, Holmboe in Copenhagen, Copland in Tanglewood and Dallapiccola in Florence. His first works date from 1944, but his breakthrough as a composer came in the mid-1950s. His chamber work *Music for Ten Instruments* was awarded the Koussevitzky Prize in 1957, and in the following year his *Concertino* for three trumpets and strings was performed at the ISCM music days in Strasbourg. During his long career Hovland has essayed several musical styles. His point of departure was the late Romantic nationalism still prevalent in Norway immediately after World War II. During the 1950s he was greatly influenced by Hindemith, Stravinsky and Bartók, and from then on the aesthetics and compositional techniques of neo-classicism marked most of his works, especially his concert pieces and his vast output of music written for the Lutheran Church. During the late 1950s he began to develop his personal form of dodecaphony, and his experiences, through the Darmstadt school, of electronic music and aleatory techniques, were also reflected in his works of the first half of the 1960s. Several significant compositions date from this period (*Lamenti per orchestra*, *Magnificat*, *Varianti per due pianoforti* and his *Wind Quintet*). When neo-romanticism began to dominate the Norwegian musical scene in the late 1960s, Hovland, who even in his most experimental periods favoured euphonious melodic writing, successfully fused elements of all his earlier styles. During the 1980s and 90s he dedicated himself increasingly to sacred music. While his instrumental concertos and chamber music are indeed popular, it is as a composer of church music that he has his present standing among Nordic composers. His output of more than 150 works encompasses almost all genres within the sacred repertory: this includes more than 100 hymns, 50 introits and 60 motets for the ecclesiastical year. As a consequence of this great quantity of work Hovland's music has appealed

to a variety of interpreters and listeners, and he is today one of the most frequently performed of Norwegian composers.

WORKS

(selective list)

Operas: Brunnen [The Well] (church op, B.K. Wall), 1972; Fange og fri [Captive and Free] (B. Hallquist), 1993

Orch: Sym., 1953; Concertino, 3 tpt, str, 1955; Sym., 1955; Lamenti per orchestra, 1962; Fanfare and Chorale, 1967; Sym., 1970; Trbn Conc., 1972; Vn Conc., 1974; Pf Conc., 1977; Tombeau de Bach, 1978; Pic Conc., 1986

Chbr: Music for 10 Insts, 1957; The Song of Songs, S, vn, pf, perc, 1962; Magnificat, A, a fl, hp, 1964; Varianti per due pianoforti, 1964; Wind Qnt, 1965; Pf Trio, 1977; Variations, ob, pf, 1969; Cantus IV, brass qnt, 1979; Wind Qnt, 1980; Cantus VIII, ob, str qt, 1986

Org: 7 chorale partitas: 1947, 1951, 1959, 1959, 1969, 1975, 1979; Elementa pro organo, 1965; Suite no.2 'Job', 1973; Il canto del mare, 1981; Cantus IX, org, perc, 1986

Choral: Motets, 1957–97; Missa vigilate, 1967; Missa misericordiae, 1973; Kyrkans eviga lovsång, 1974; Resurrection Mass, 1968; Thanksgiving Mass, 1969; All Saints Mass, 1970; Missa Verbi, 1973; Biblical Plays nos.1–10, op.113, 1980–87

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P.H. Ostern: 'Egil Hovlands orgelmusikk', *Studia musicologica norvegica*, vii (1981), 141–65

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G.H. Johannessen: *Egil Hovland: Englene danser på tangentene* [The angels are dancing on the keys] (Oslo, 1999)

HARALD HERRESTHAL

Hovunts, Gagik (Gedeoni)

(b Yerevan, 1 March 1930). Armenian composer. He first trained as a violinist at the Yerevan Conservatory with Karp Dombayev (1949–54) and then as a composer with Grigor Yegiazarian (1952–7). He later destroyed his early works and the String Quartet, written in 1960, became his op.1. It was awarded a prize in a Moscow Composition Competition in 1963. He taught harmony from 1964 at the Yerevan Conservatory, where he was later appointed professor. He was nominated Honoured Art Worker of Armenia in 1984, the year in which he was commissioned by the publisher Leduc to write a piece for flute and piano. He is involved in the study of harmonic theory; his views are set out in *Misli o garmonii* ('Thoughts on

Harmony'), published in 1995. Although a composer with rationalist views, he does not employ serial methods, preferring instead his own organizational means. By dividing the harmonic series into three segments, three intervallic sets are obtained which are then projected onto independent segments. This system forms the basis of the majority of his works, which largely fall within the genre of invention. Taking the etymology of this word as his starting point, major significance is given to chords based on thirds, ostinatos, symmetrical structures and monothematic development. Allusions to folklore and neo-classicism are also not infrequent.

WORKS

(selective list)

Orch: Invention, op.3, 1968; Invention, op.5, 1970; Invention, op.6, 1971; Concert Inventions, op.8, pf, orch, 1974; Concert Inventions, op.10, vc, orch, 1976; Vn Conc., op.12, 1980; Pf Conc., op.16, 1986; Khoreograficheskaya syuita, op.18, 1992

Chbr and solo inst: Str Qt, op.1, 1960; 12 Preludes, op.2, pf, 1965; 10 inventsionn'ikh p'yes [10 Inventive Pieces], op.4, ww, pf, 1969; 10 inventsionn'ikh p'yes, op.7, str, pf, 1972; 10 inventsionn'ikh p'yes, op.9, brass, pf, 1975; Pf Sonata 'Garmoniya lada' [The Harmony of the Mode], op.11, 1977; Sonata-Duet, op.13, vn, vc, 1981; Pf Sonata 'Lado-akusticheskaya garmoniya' [Modal and Acoustic Harmony], op.14, 1982; P'yesa dlya fleyti i fortepiano [Piece for Flute and Piano], op.15, 1984; 10 p'yes-monogramm [10 Pieces in the Form of Monograms], op.17, pf, 1989

Principal publishers: Sovetakan Grokh, Sovetskiy Kompozitor, Leduc

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K. Khudabashian: 'Rukoyu op'itnogo instrumentalista' [By the hand of an experienced instrumentalist], *SovM* (1968), no.9, pp.50–51

T. Ovsyannikova: 'Zhanri veraimastavorman dzgtum'ye' [Striving to rethink the genre], *Sovetakan arvest* (1984), no.11, pp.35–6

S. Sarkisian: 'Bartók Béla az új ormene zene', *Magyar zene*, xxvi (1985), 281–3

G. Hovunts: *Misli o garmonii* [Thoughts on harmony] (Yerevan, 1995)

SVETLANA SARKISIAN

Howard, Brian

(b Sydney, 3 Jan 1951). Australian composer and conductor. He studied composition at the universities of Sydney (BMus, 1972) and Adelaide (1973–6), where his teachers included Sculthorpe, Rands and Meale, and afterwards in Darmstadt at the Internationale Ferienkurse für Neue Musik and with Maxwell Davies at the Cantiere Internazionale d'Arte in Montepulciano (1976). He studied conducting with Tintner in Perth, Otterloo in Sydney and Gielen at the Musik-Akademie in Basle (1976). After being répétiteur with the Australian Opera, he conducted at the

Adelaide, Canberra and Perth festivals and in 1983 he became musical director of the West Australian Ballet Company. He has held teaching posts at the University of Melbourne and the NSW Conservatorium and in 1985 became head of the music department at the Conservatorium of Music within the Western Australian Academy of Performing Arts. He has also been composer-in-residence with the Royal Danish Ballet in Copenhagen and been the recipient of various awards, including, in 1988, the Don Banks Fellowship.

Howard's literary interests are the basis for much of his music in all forms and his four operas, *Inner Voices*, *Metamorphosis*, *Whitsunday* and *Wide Sargasso Sea*, as well as the musical *The Enchanted Rainforest* and the early music-theatre work, *Dodici schedi e musica*, demonstrate his particular strength in translating dramatic action into music. Stylistically, his work exhibits a rigorously structured formalism, graced by his response to the stimulus of the vocal line in choral and operatic music, but with a taut, cerebral quality pervading much of the instrumental pieces. Demanding as it is, the music remains accessible. Meticulously self-critical, Howard has destroyed much of his earliest work.

WORKS

Stage: *Dodici schedi e musica* (music theatre), 1972; *Inner Voices* (chbr op, 10 scenes, L. Nowra), 1979, rev. 1980, Melbourne, Grant Street, 2 Oct 1979; *Macbeth* (incld music, W. Shakespeare), str qt, 1982; *The Rainbow Serpent* (ballet), 1982, Sydney, Everest Theatre, Seymour Centre, 3 July 1982; *Metamorphosis* (chbr op, 6 scenes, S. Berkoff and Howard, after F. Kafka), 1983, Melbourne, St Martin's, 30 Sept 1983; *The Celestial Mirror* (ballet), 1987, Perth, His Majesty's, 8 July 1988; *Whitsunday* (chbr op, 3, L. Nowra), 1988, Sydney Opera House, Drama Theatre, 2 Sept 1988; *The Enchanted Rainforest* (musical, 2, N. Amadio), 1989–91; *Masquerade* (ballet), 1992–4, Perth, His Majesty's, Oct 1994; *Wide Sargasso Sea* (op, 2, Howard after J. Rhys), 1996, South Melbourne, Merlyn, 26 July 1997

Orch: *Variations for Orch*, 1967; *May Ov.*, 1968; *3 Haiku*, 1972; *Spring Snow*, 1974; *Il tramonto della luna*, 1976; *The Temple of the Golden Pavilion*, 1976; *Pan*, 1981; *Wildbird Dreaming*, 1988

Vocal: *A Fringe of Leaves*, choir, str, 1982; *Jean Rhys*, 1v, chbr ens, 1991

Chbr: *Fireworks*, perc ens; *Oboe Qt*, 1970; *Sonata for Wind Insts*, wind ens; *Ferns*, ens, 1973; *Elegies*, ens, 1977; *Chanson de la plus haute tour*, ens, 1980; *Fly Away Peter*, wind qnt, 1984; *The Secret Garden*, ens, 1984; *Sun and Steel*, 12 solo str, 1986; *The Song of Ice*, ens, 1986; *Nocturnes*, hn, ens, 1992

Solo inst: *Pf Sonata*, 1967; *Gracciano*, gui, 1976; *Nocturne*, gui, 1981; *Preludes*, pf, 1986

Principal publisher: Boosey & Hawkes

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B. Broadstock: 'Brian Howard', *Sound Ideas: Australian Composers Born Since 1950* (Sydney, 1995), 128–9

THÉRÈSE RADIC

Howard, John Tasker

(b Brooklyn, NY, 30 Nov 1890; d West Orange, NJ, 20 Nov 1964).

American writer on music and composer. He studied the piano as a child, and later attended Williams College (1910–13; honorary MA 1937). After further study of the piano and composition he served as managing editor of *The Musician* (1919–22), and then joined the Ampico Corporation as educational director and demonstrator of their mechanized piano. In 1928 he left Ampico and began an intensive involvement with American music which resulted in many articles in periodicals and reference works.

He served as music editor of *McCall's* magazine (1928–9) and *Cue* magazine (1936–8), and for the US George Washington Bicentennial Commission (1931) and the US Constitution Sesquicentennial Commission (1937). He was curator of the Musical Americana collection of the New York Public Library (1940–56), and lecturer in music at Columbia University (1950–54). He also served on the board of directors of the ASCAP, and continued to compose music.

His music has been characterized as romantic and sentimental. Many pieces are based on folksongs, and some on the music of Stephen Foster. He published many works for piano solo, including the *Calendar Suite* (on months of the year), numerous songs for chorus and for solo voice, *Mosses from an Old Manse*, Ballade (after Hawthorne) for String Orchestra, the music for *Wakefield, a Folk-Masque*, written for the George Washington Bicentennial, and several collections of early 19th-century American songs and piano music. He was better known as a writer than as a composer: his important book *Our American Music* (1931) was greeted with enthusiasm as the first comprehensive account of American music, for it included, in addition to a readable history, a discussion of folk music and biographical sketches of many American composers. It was criticized for its over-reliance on secondary sources, and much of the older material has become dated, but, with its biographies and bibliography, it retains a place as a useful reference work.

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Stephen Foster, America's Troubadour (New York, 1934/R, 2/1953/R)

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G.K. Bellows: 'John Tasker Howard', *Notes*, xiv (1956–7), 501–14
[biography, bibliography and list of compositions]

RAMONA H. MATTHEWS

Howard, Leslie

(b Melbourne, 29 April 1948). Australian pianist and composer. He studied with June McLean, Donald Britton and Michael Brimer in Melbourne, and made his début with the Melbourne SO in 1967. He taught at Monash University (1970–73) and in 1972 settled in London, where he studied composition with Franco Donatoni and piano with Noretta Conci; he also participated in Guido Agosti's piano masterclasses in Siena. From 1987 to 1992 he taught at the GSM, London. Howard has performed throughout Europe and Australia, and is an acknowledged exponent of Liszt. In 1985 he began recording Liszt's complete solo works and transcriptions, and a year later performed Liszt's complete original works in a series of concerts to mark the composer's centenary. He has been awarded the Ferenc Liszt Medal of Honour (1986 and 1989) and the Liszt Grand Prix du Disque (Budapest); in 1989 he became president of the Liszt Society in London. His extensive discography also includes the complete piano music of Grainger and Rachmaninoff, as well as virtuoso works such as the Rubinstein sonatas. Howard has composed several works, among them two operas, *Hreidar the Fool* and *Prague Spring*, chamber works and a sonata for piano, and has contributed several articles to the *Liszt Society Journal*.

CHRISTINE LOGAN

Howard, Samuel

(b 1710; d London, 13 July 1782). English composer and organist. As a boy he was a pupil of Croft in the Chapel Royal and had lessons from Pepusch. He sang tenor in the chorus for Handel from 1732 (a revival of *Esther*) until 1735 (*Alcina*), but later became an organist, holding appointments at both St Clement Danes and St Bride's. Apparently he did not write much church music. Three short anthems survive and a few hymn tunes were printed, including 'St Bride'. *This is the day the Lord hath made*, a splendid anthem for soloists, chorus and full orchestra was published posthumously in full score; as the title-page states that it was performed 'in the two universities', it was probably the exercise he composed in 1769 for his MusD degree at Cambridge. The style is Handelian, and the opening chorus, largely fugal, is remarkably vigorous. Howard helped Boyce prepare the three-volume anthology of English cathedral music (1760–73).

Most of Howard's published music is secular, and his early theatre music is so good that his later mediocrity is puzzling. The music for *Robin Goodfellow*, a pantomime, is lost, except for one song and three 'comic tunes' (music for miming), published with those in Lampe's *Orpheus and Euridice*. However, much of Howard's music for another pantomime, *The Amorous Goddess* (1744), appeared in vocal score, including a charming

song in gavotte rhythm and an outstanding overture. The latter, almost alone among English overtures of the period, was published in parts, and republished 20 years later in Walsh's set of Medley Overtures (though not in medley form). The powerful fugue owes something to the one in Handel's Concerto grosso op.3 no.4, and the attractive musette and minuet were so popular that they were soon arranged as songs. About 1785 Harrison & Co. published a new vocal score of *The Amorous Goddess*, though it had never been revived; presumably the music was still in demand.

Apart from one new song for Arne's pastiche *Love in a Village* (1762) and two songs for Richard Cumberland's *The Summer's Tale* (1765), Howard never again wrote for the playhouses. He continued to compose single songs for Vauxhall Gardens, but their merit declined as he grew older. 'This honest Englishman', wrote Burney, 'preferred the style of his own country to that of any other so much, that he never staggered his belief of its being the best in the world, by listening to foreign artists or their productions.' Howard was clearly unable to switch from the Handelian style in which he excelled to the *galant* style of Galuppi and Piccinni so admired in London in the 1750s and 60s.

Howard had admirable personal qualities, 'being ever ready to relieve distress, to anticipate the demands of friendship, and to prevent the necessities of his acquaintance' (*SainsburyD*). He was one of the founder-members of the Society of Musicians.

WORKS

(selective list)

Robin Goodfellow (pantomime), London, Drury Lane, 30 Oct 1738

The Amorous Goddess (pantomime), London, Drury Lane, 1 Feb 1744 (London, 1744)

A Cantata and English Songs (London, 1745)

This is the day which the Lord hath made (anthem), c1769 (London, 1792; parts, GB-Lcm)

Blessed is the man, Let my complaint, Wherewithal shall a young man (anthems), GB-Ob

Numerous single songs, some rounds, hymn tunes, chants

ROGER FISKE/R

Howarth, Elgar

(b Cannock, Staffs., 4 Nov 1935). English conductor. He studied at Manchester University and the RCM and began his career as a trumpeter in the Royal Opera House and other London orchestras, while also composing works for brass. An unplanned conducting début with the London Sinfonietta in Italy and further concert work led to his engagement by Ligeti to conduct *Le Grand Macabre* at its première at the Stockholm Royal Opera (1978); he then conducted the same work in Hamburg and Paris and in the ENO production (1982). He made his Covent Garden début with *King Priam* (1985), and was principal guest conductor for Opera North, 1985–8, where he also conducted the first British professional

production of Nielsen's *Maskarade* (1990). A close association with Harrison Birtwistle led to his conducting the premières of *The Mask of Orpheus* (1986) for the ENO, *Gawain* (1991) for the Royal Opera and *The Second Mrs Kong* (1994) for Glyndebourne Touring Opera. In 1996 he was much praised for his conducting of the first British production of Bernd Alois Zimmermann's *Die Soldaten* for the ENO. Howarth has recorded *Le Grand Macabre* and *Gawain*, together with orchestral works by Ligeti, Copland, Birtwistle and Keuris. His conducting is marked by powerful concentration, dramatic excitement, and clarity and precision in often complex scores. Howarth's own compositions (some written under the anagrammatical pseudonym W. Hogarth Lear) include concertos for trumpet and trombone, various instrumental pieces and works for brass band, notably a widely performed arrangement of Musorgsky's *Pictures at an Exhibition*.

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NOËL GOODWIN

Howchyn, Nicholas.

See [Huchyn, Nicholas](#).

Howe.

English family of organ builders. The most important organ builders of the family, father and son, were both called John Howe, and it is sometimes impossible to distinguish between the two. The elder John Howe was first mentioned in connection with repairs made to the organs at York Minster in 1485, then in London and at Eton College. It was possibly the younger John Howe (*d* London, 1571) who worked at Winchester College in 1521 and who built a new organ of seven stops at Holy Trinity, Coventry, in 1526 with John Clynmowe. The contract for this instrument survives. On the dissolution of the guild of organ makers in 1531 the younger John Howe became a member of the Skinners' Company. The appearance of the name Howe in almost all the surviving records from churches in the City of London and also in those at Westminster Abbey and elsewhere suggests that father and son were among the leading craftsmen of their day. In some records the younger John Howe is referred to as 'Father Howe' (a similar title was conferred on the 17th-century builder Bernard Smith and the 19th-century Henry Willis). There is evidence that the Howes were recusant Catholics and that the younger died in poverty. His son, Thomas Howe, appears to have abandoned organ building early in the reign of Queen Elizabeth I.

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STEPHEN BICKNELL

Howe, Elias

(b Framingham, MA, 1820; d Watertown, MA, 6 July 1895). American music publisher and music and instrument dealer. According to several accounts he was a farmhand and fiddler. He compiled a large collection of fiddle tunes popular at local dances and persuaded the Boston publishers Wright & Kidder to publish it as *The Musician's Companion*. As a result of his success in selling this collection from door to door, he opened a music shop in Providence, Rhode Island, in 1842, and set up a similar business in Boston in 1843. His books of arrangements and instrument instruction were popular: the *Complete Preceptor for the Accordeon* (1843) sold over 100,000 copies, and his violin self-mastery volumes sold over 500,000 copies. In 1850 he sold his catalogue to the Boston publisher Oliver Ditson and agreed not to publish music for ten years. During that period he lived on his newly acquired estate in South Framingham, managed the South Reading Ice Company and compiled editions of dance music and dance instruction books.

In 1860 Howe re-entered the publishing business in Boston at 33 Court Street, where he also sold drums, fifes and other instruments needed for Civil War bands. His expanded catalogue included numerous arrangements for band, orchestra, solo instruments and voice. By 1871 he was collecting rare string instruments, and by the late 1880s was one of the largest dealers in rare violins, violas, cellos, viols, violas d'amore, guitars and banjos in the USA. After his death his sons William Hills Howe and Edward Frank Howe carried on the business, specializing in the sale and repair of violins, plucked string instruments and their fittings. When the company was sold in 1931, the music catalogue plates were destroyed and the rare instrument collection was dispersed.

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CYNTHIA ADAMS HOOVER

Howe, Mary

(b Richmond, VA, 4 April 1882; d Washington, DC, 14 Sept 1964). American composer and pianist. Her early musical and piano training was under the private tutelage of Herminie Seron. In 1904 she briefly studied the piano with Richard Burmeister in Dresden; subsequently she became a pupil of Ernest Hutcheson and Harold Randolph at the Peabody Conservatory, and studied composition there with Gustav Strube. At the age of 40, married and the mother of three children, she took the diploma in composition at the Peabody Conservatory (1922). In 1933, having already amassed a considerable output, she studied for a short period with Nadia Boulanger in Paris.

During her early mature years, Howe gave solo recitals and appeared as accompanist in the Washington area. Her first professional performances

were as a duo-pianist with Anne Hull (1920–35). With her husband and others she helped found the National SO and served on the board of directors. She was also a founder, with Elizabeth Sprague Coolidge and others, of the Chamber Music Society of Washington (from 1928, the Friends of Music in the Library of Congress); and with Amy Beach she helped organize the Society of American Women Composers in 1925.

Howe's music is conservative in style; its harmonic and melodic material stem from what she called 'spanning and bridging', a style of composition reaching from the past through to the contemporary. Three of her best-known pieces are cast as tone poems, and demonstrate her expansive orchestral and instrumental writing: *Castellana* is based on four Spanish folk tunes remembered from Howe's childhood; *Three Pieces after Emily Dickinson* (1941) is a string quartet inspired by the last lines of three of Dickinson's poems; and *Sand* is described by Howe as evoking the 'granular consistency and grittiness and ... potential scattering quality' of sand on the shore. Her settings of Goethe, Rilke, Elinor Wylie, Amy Lowell and others demonstrate a combination of artistic and organizational ability in the interpretation of the text and its underlying feeling.

WORKS

(selective list)

Catalogue: *Mary Howe: Works*, ed. C. Howe (MS, 1992)

choral

published unless otherwise stated

Catalina, 1924; Chain Gang Song, 1925; Cavaliers, 1927, unpubd; Laud for Christmas, 1936; Robin Hood's Heart, 1936, unpubd; Spring Pastoral, 1936; Christmas Song, 1939; Song of Palms, 1939; Song of Ruth, 1939; Williamsburg Sunday, 1940; Prophecy, 1943; A Devotion, 1944; Great Land of Mine, 1953; Poem in Praise, 1955, unpubd; The Pavilion of the Lord, 1957, unpubd; Benedictus es Domine, 1960, unpubd; We Praise thee O God, 1962, unpubd

songs

published unless otherwise stated

Old English Lullaby, 1913; Somewhere in France, 1918; Cossack Cradle Song, 1922; Berceuse, 1925; Chanson Souvenir, 1925; O Mistress Mine, 1925; The Prinkin' Leddie, 1925; Reach, 1925; Red Fields of France, 1925; Ma douleur, 1929; Ripe Apples, 1929; There has Fallen a Splendid Tear, 1930; Der Einsame, 1931; Liebeslied, 1931; Mailed, 1931; Schlaflied, 1931; Abendlied, 1932, unpubd; Avalon, 1932; The Little Rose, 1932; The Rag Picker, 1932; The Lake Isle of Innisfree, 1933; Fair Annet's Song, 1934; Herbsttag, 1934

Little Elegy, 1934; Fragment, 1935; Now goes the light, 1935; Velvet Shoes, 1935; Go down Death, 1936; A Strange Story, 1936; Départ, 1938, unpubd; Soit, 1938; Viennese Waltz, 1938; Irish Lullaby, 1939, unpubd; You, 1939; Am Flusse, 1940; Die Götter, 1940; Heute geh' ich, 1940; Die Jahre, 1940; Ich denke dein, 1940; Trocknet nicht, 1940, unpubd; Zweifeln, 1940; The Bird's Nest, 1941; General Store, 1941; Horses of Magic, 1941; Song at Dusk, 1941

Traveling, 1941, unpubd; Were I to Die, 1941, unpubd; L'amant des roses, 1942; Mein Herz, 1942; Men, 1942; Nicht mit Engeln, 1942; Hymne, 1943; In Tauris,

1944; Look on this horizon, 1944, unpubd; To the Unknown Soldier, 1944; Lullaby for a Forester's Child, 1945; Rêve, 1945; O Proserpina, 1946; Spring Come not too Soon, 1947; The Christmas Story, 1948; The Bailey and the Bell, 1950; Horses, 1951; Einfaches Lied, 1955, unpubd; My Lady Comes, 1957; Three Hokku, 1958

other works

Orch: Poema, 1922; Stars, 1927 (New York, 1963); Sand, 1928 (New York, 1963); Castellana, 2 pf, orch, 1930; Dirge, 1931; Axiom, 1932; American Piece, 1933; Coulennes, 1936; Potomac River, 1940; Paeon, 1941; Agreeable Ov., 1948; Rock, 1954 (New York, 1963); The Holy Baby of the Madonna, 1958

Chbr: Fugue, str qt, 1922; Sonata, D, vn, pf, 1922 (New York, 1962); Ballade fantasque, vc, pf, 1927; 3 Restaurant Pieces, vn, pf, 1927; Little Suite, str qt, 1928; Pf Qnt, 1928; Suite mélancolique, vn, vc, pf, 1931; Patria, vc, pf, 1932; Quatuor, str qt, 1939; 3 Pieces after Emily Dickinson, str qt, 1941; Interlude between 2 Pieces, fl, pf, 1942; Wind Qnt, 1957

Pf (pubd unless otherwise stated): Andante douloureux, 1910; Nocturne, 1913 (New York, 1925); Prelude, 1920; Valse dansante, 2 pf, 1922, unpubd; Berceuse, 1924 (New York, 1925); Estudia brillante, 1925, unpubd; 3 Spanish Folk Tunes, 2 pf, 1925 (New York, 1926); Whimsy, 1931; Stars, 1934; Trifle, 1935, unpubd; Cards, ballet, 2 pf, 1936, unpubd; Le jongleur de Notre Dame, ballet, 2 pf, 1959, unpubd

Org: Elegy, 1939, pubd; For a Wedding, 1940, unpubd

Also transcrs. of works by J.S. Bach for 1 and 2 pf

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D. Indenbaum: *Mary Howe: Composer, Pianist and Music Activist* (diss., New York U., 1993)

DOROTHY INDENBAUM, CAROL J. OJA

Howell, Dorothy

(b Birmingham, 25 Feb 1898; d Malvern, 12 Jan 1982). English composer. She completed her general education early in order to study with McEwen and Matthay at the RAM. She was a talented pianist as well as a composer, and much of her work is for the piano, most notably the concerto. She gained recognition in 1919 when her symphonic poem *Lamia* was given its première at the Promenade Concerts by Sir Henry Wood and was performed four more times that same season. Her style is essentially Romantic, often drawing on nature and landscape for inspiration. The music is tonal, coloured by rich harmonies and

chromaticism. The *Phantasy* for violin and piano won the Cobbett Prize in 1921. Her use of mainly small-scale genres in later works – for piano, voice or ensemble – was partly due to the restrictions of ill-health. From 1924 to 1970 she was professor of harmony and counterpoint at the RAM, and in 1971 was elected a member of the Royal Philharmonic Society. A catalogue of Howell's works (compiled by Celia Mike) is held at the British Library.

WORKS

(selective list)

printed works published in London

Stage: Christmas Eve, perf. 1922; Sanctity, perf. 1938

Orch: Lamia, sym. poem, 1918 (1921); Danse grotesque, 1919; 2 Dances, 1920; Humoresque, 1921; Koong Shee, 1921, rev. 1933; Minuet, str (1923); Pf Conc., 1923; 2 Pieces for Muted Strings, 1926; The Rock, 1928; Fanfare, ?1930; 3 Divertissements, ?1940; 1 sym., Concert Ov., Prelude, Valse caprice, all n.d.

Other inst: Pf Sonata, c, 1916; 5 Studies, pf (1919), Spindrift, pf (1920); Phantasy, vn, pf, 1921 (1925); The Moorings, vn, pf (1925); Sonata, vn, pf, 1947 (1954); Pf Sonata, e, 1955; 1 str qt, other inst pieces, n.d.

Choral and other vocal works

Principal publishers: E. Arnold, L.J. Casy, Cramer

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CELIA MIKE

Howell, Gwynne (Richard)

(*b* Gorseinon, 13 June 1938). Welsh bass. He studied at the RMCM, where he sang Leporello in concert and Hunding, Fasolt and Pogner on stage. In August 1968 he joined Sadler's Wells, making his début as Monterone (*Rigoletto*), and playing, among other roles, the Commendatore, Colline and the Cook (*The Love for Three Oranges*). Howell's Covent Garden début was as First Nazarene in *Salome* (1970); his many parts there have included Richard Taverner in the première of Maxwell Davies's *Taverner*, Timur, the Landgrave (*Tannhäuser*), Pimen, Padre Guardiano (*La forza del destino*) and the main Wagnerian bass roles. With the ENO he has sung many leading roles, notably Hans Sachs, Gurnemanz, King Philip II and Bartók's Bluebeard; his parts for the WNO have included the Ruler in the première of Maxwell Davies's *The Doctor of Myddfai* (1996) and Monteverdi's Seneca. A voice of mellow, well-rounded timbre (slightly less

imposing at the bottom of its compass) and a tall, dignified figure have aided his natural aptitude for *basso cantante* roles; his authority and quiet dignity have often provided performances with their bedrock of security. His recordings include Walter in *Luisa Miller*, Capellio in *I Capuleti e i Montecchi*, Jero in *Le siège de Corinthe* and the bass roles in choral works from Bach to Elgar.

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MAX LOPPERT

Howell, John

(*b* c1670; *d* 15 July 1708). English countertenor. He was a boy chorister and later a lay vicar at Westminster Abbey. He sang in the Chapel Royal from 1691, and the Royal Private Music and St Paul's Cathedral from 1697. His singing at St Paul's was satirized by Thomas Brown: 'H—ll was a stretching his Lungs in order to maintain a long white Wig, and a Hackney Coach'. Purcell wrote 'High counter tenor for Mr. Howell' against the countertenor and bass duet 'Hark, each tree' in the 1692 St Cecilia ode and included solos for him in two birthday odes, *Celebrate this festival* (1693) and *Who can from joy refrain?* (1695). These parts, rising to *c''* and above, are markedly higher than those Purcell wrote for his other countertenors.

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T. Morris: 'Voice Ranges, Voice Types, and Pitch in Purcell's Concerted Works', *Performing the Music of Henry Purcell*, ed. M. Burden (Oxford, 1996), 130–42

OLIVE BALDWIN, THELMA WILSON

Howells, Herbert (Norman)

(*b* Lydney, Glos., 17 Oct 1892; *d* London, 23 Feb 1983). English composer and teacher. The youngest of six children, he showed early musical promise and announced his intention of becoming a composer while still a young child. Although the Howells family was not wealthy, thanks to the generosity of a local landowner he was able to study with Brewer at Gloucester Cathedral. In 1912, after two years as Brewer's articled pupil, during which time he also befriended and was influenced by his fellow pupil Gurney, Howells won an open scholarship to the RCM where his principal teachers were Stanford (composition) and Charles Wood (counterpoint). There, he came under the influence of Parry, whose philosophy and humanity inspired a deep and lasting affection. Howells was one of the most brilliant and technically gifted students of a generation which included Bliss, Benjamin and Gurney, and after only a few weeks on Stanford's recommendation, his Mass in the Dorian Mode was sung in Westminster

Cathedral. Stanford was an important figure in his early career, describing him as his 'son in music'. He conducted the première of Howells's First Piano Concerto in 1913 and persuaded him to enter his Piano Quartet (1916) in the first of the Carnegie Trust's composition competitions, where it won an award.

Severe ill-health cut short Howells's first appointment (sub-organist at Salisbury Cathedral) in 1917, and for a time he was not expected to live. During his years of convalescence, 1917–20, the Carnegie Trust employed him as Terry's assistant in the editing of Tudor manuscripts, and procured for him a teaching appointment at the RCM (where he remained until well into his 80s). These years of enforced leisure were among his most productive, and much of his orchestral and chamber music dates from this time. In later years, teaching, examining and adjudicating left him with less time for composition; but these activities were always more than a means of earning a living, and he regarded contact with students and amateurs as an essential stimulus to his own creativity. From 1936 to 1962 he was director of music at St Paul's Girls' School, Hammersmith, where he succeeded Holst, and in 1950 he was appointed King Edward VII Professor of Music at London University, playing a central role in the establishment of a full-time honours school in music. From 1941 to 1945 he deputised for Robin Orr as organist of St John's College, Cambridge. He rose quickly to fame as a composer of songs, chamber music and orchestral pieces, but his extensive contribution to cathedral music, which in later years dominated his reputation, did not begin until the late 1940s.

Howells held many other appointments including the presidencies of the Incorporated Society of Musicians, the Plainsong and Mediaeval Music Society and the Royal College of Organists. In 1931 he became the first John Collard Fellow of the Worshipful Company of Musicians and in 1959 succeeded Elgar and Vaughan Williams as the third John Collard Life Fellow. He was Master of the Company in 1959–60. In 1937 he was awarded the degree of Doctor of Music at Oxford, and in 1961 was awarded an honorary doctorate at Cambridge, where he was made an honorary fellow of St John's College in 1966. Other honours included the CBE (1953) and CH (1972). He wrote a number of articles in a rich, allusive style, and delivered many radio talks.

Howells's mature style skilfully interweaves a number of strands. Of his formative influences, probably the most important were modal counterpoint, derived from Tudor models, Elgar in his elegiac aspects and Vaughan Williams, whose *Tallis Fantasia* had a galvanising effect on the young composer, and whose *Pastoral Symphony* (on which Howells wrote a seminal article) deeply influenced the string quartet *In Gloucestershire*, the most substantial of Howells's instrumental works. To these must also be added the topography of his native Gloucestershire, and his love of English literature. These quintessentially English ingredients are mixed with an un-English technical assurance and made piquant by richly sensuous harmonies, arguably more French in origin (he knew Ravel). The early chamber works, notably the Piano Quartet, the Phantasy String Quartet (1916), the Rhapsodic Quintet for clarinet and strings (1919, another Carnegie award winner) and *In Gloucestershire*, reveal both a natural poet in sound and a musician keenly alive to structural problems. The strong

melodic impulse is often vocal in feeling, the texture subtly distinctive. Here already are many of the qualities that made him the finest-grained of the Georgians. Howells, by the early 1920s with a string of successes behind him, was a composer of whom much was expected. Two major orchestral commissions, *Sine nomine* (1922) and the Second Piano Concerto (1925), saw him grappling with the problem of single movement form, but neither work was well received, and the failure of the concerto's première followed by its withdrawal (it was not revived until after the composer's death), brought about a creative crisis. Howells, immersing himself in teaching and adjudicating, produced few substantial works between 1925 and 1935, when personal tragedy unlocked his creativity.

There is in all of Howells's best music an underlying, elegiac sense of transience and loss. He was deeply affected by the human waste of World War I and his *Elegy* (1917), composed in memory of a close friend killed in the fighting, is an eloquent expression of personal grief. The death from polio of his own nine-year-old son in 1935 affected him at the deepest level, and it is arguable that most of his subsequent works were, to a greater or lesser degree, influenced by it. A cello concerto on which he was working at the time was particularly associated in his mind with the boy's death and, perhaps for this reason, Howells was unable to complete it, though the first and second movements survive as the *Fantasia* and *Threnody* for cello and orchestra. It is possible that the slow movement of the final version of *In Gloucestershire* was also composed in the aftermath of this tragedy. Partly in order to overcome his intense grief, and drawing on an earlier *Requiem* for unaccompanied voices (1932), Howells composed *Hymnus paradisi* for soloists, chorus and orchestra, generally accounted his masterpiece. Here, the sense of loss is found to be inseparable from a visionary splendour in a way that suggests a deep affinity with Delius. Largely complete by 1938, it remained a private document until 1950 when Howells, persuaded by Sumsion, Vaughan Williams and Finzi, conducted the first performance at the Three Choirs Festival in Gloucester Cathedral. The work's success led to the composition of other works for similar forces, the *Missa Sabrinensis* (1954) and *Stabat Mater* (1963–5), both scores which present amateur choraleists with prodigious difficulties. In these works, and in the equally fine Concerto for Strings (1938) whose slow movement is another elegy for Howells's son, there is a rare mastery of soft dissonance, intricately variegated texture and refined sonority. These qualities are evident in other works, including *A Maid Peerless* for women's chorus, the unaccompanied *Take him, earth, for cherishing* and *The summer is coming*, and in the music for the church to which he turned in his later years.

Howells had a lifelong love of cathedral architecture and most of his church music was written for specific buildings, choirs and individuals. In the sacred works, he found the perfect niche for his languid romanticism, a love of choral texture and resonant acoustics, in music of chromatic sensuousness. He created an ecclesiastical style for the 20th century as Stanford had done for the 19th. The essentially reflective, introvert and nostalgic nature of the office of Evensong found echoes in Howells's own persona, and at the heart of his religious music stand 16 settings of the canticles, of which those for King's College, Cambridge (*Collegium Regale*, 1945), Gloucester (1946) and St Paul's Cathedral (1951) have established

firm places in the repertory. There are a number of large-scale anthems, among which *The House of the Mind* (1954) and *A Sequence for St Michael* (1961) are outstanding examples.

Among the best of Howells's songs are his settings of verses by de la Mare, a personal friend. They include the cycle *Peacock Pie* (1919) and the collection *A Garland for de la Mare* (1919–73). For the poet, *King David* was the perfect setting. In setting the Georgian poets, his ingrained sense of the transience of beauty saved him from the clichéd style of some of his contemporaries. His distinguished body of organ music includes four rhapsodies, two sets of psalm-preludes and two sonatas, the second (1932) being his largest and most important solo work. The late *Partita* (1971–2), written in a spare, austere, almost neo-classical idiom, shares characteristics with the contemporaneous *Sonatina* for piano. In two sets of miniatures, *Lambert's Clavichord* (1926–7) and *Howells' Clavichord* (1941–61), and in *Master Tallis's Testament* (1940) for organ, Howells, who used flippantly to describe himself as a reincarnation of one of the lesser Tudor composers, alludes to the world of the Elizabethan virginalists, but placed in an unmistakably modern idiom.

Howells's star rose early and seemed to wane in the late 1920s. Although the success of *Hymnus paradisi* and the late outpouring of church music re-established his reputation – to the postwar generation, he was known for little else – he did not achieve the position at the pinnacle of English music that was predicted for him. However, the posthumous rediscovery of his early instrumental and orchestral music has revealed a composer of range and depth, and at the close of the 20th century his importance was becoming better understood.

WORKS
WRITINGS
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PAUL ANDREWS

Howells, Herbert

WORKS

orchestral

Pf Conc. no.1, c, op.4, 1913, unpubd; The B's, suite, op.13, 1914, unpubd; 3 Dances, op.7, vn, orch, 1915; Puck's Minuet, op.20 no.1, 1917; Suite, op.16, str orch, 1917, unpubd; Elegy, op.15, va, str qt, str orch, 1917; Thé dansant, 1919, lost; Merry Eye, op.20 no.2, 1920; Procession, op.36, 1922; Pastoral Rhapsody, 1923, unpubd; Pf Conc. no.2, op.39, 1925, unpubd; Paradise Rondel, op.40, 1925, unpubd; Mother's Here (incid music), 1929, collab. G. Jacob, lost; Penguinski (ballet), 1933, unpubd; Pageantry, suite, brass band, 1934; King's Herald, 1937, unpubd [1st movt of Pageantry, arr. orch]; Fantasia, vc, orch, 1937; Threnody, vc, orch, late 1930s, orch C. Palmer, 1992; Conc. for str, 1938; Folk Tune Set, 1940, unpubd; First Suite, str, 1942; Second Suite, str, 1942, lost; Fanfare for Schools, brass, timp, str, 1943, unpubd; Music for a Prince, 1948, unpubd; Corydon's Dance, Scherzo in Arden; 3 Figures: Tryptych, brass band, 1960; Fanfare to Lead into the National Anthem, brass, perc, org, 1977

chamber

3 or more insts: Variations for 11 solo insts, op.3, c1913, lost; Lady Audrey's Suite,

op.19, str qt, 1915; Piano Quartet, a, op.21, 1916; Phantasy Str Qt, op.25, 1916–17; In Gloucestershire (str qt no.3), 1916–c1935 [1st version lost, rev. 1920, final version early 1930s]; Rhapsodic Qnt, op.31, cl, str, 1919; The Old Mole, pf qnt, 1937, unpubd [folktune arr.]; Hunsdon House, pf qnt, 1937, unpubd [arr.]

1–2 insts: Sonata, b, vn, pf, 1911, unpubd; Comedy Suite, op.8, cl, pf, c1913, lost; Prelude no.1, hp, 1915, unpubd; 3 Pieces, op.28, vn, pf, 1917; Pastorale, 'Chosen' Tune, Luchinushka; Damsons, vn, pf, c1917, unpubd; Sonata no.1, E, op.18, vn, pf, 1917–19; Sonata no.2, E, op.26, vn, pf, 1917, unpubd; Cradle Song, vn, pf, 1918, unpubd; Sonata no.3, e, op.38, vn, pf, 1923; A Country Tune, vn, pf, c1925; A Croon, vn, pf, c1925; Slow Air, vn, pf, c1927; Lambert's Clavichord (3 transcrs), vc, pf, 1929; Sonata, ob, pf, 1942; Minuet (grace for a fresh egg), bn, pf, 1945; Sonata, cl, pf, 1946; A Near Minuet, cl, pf, 1946, 2 Pieces, fl, vn, unpubd; Air, Alla Menuetto; Lento, assai espressivo, vn, pf, unpubd

keyboard

Org: Sonata, c, op.1, 1911; Phantasy Ground Bass, c1915, lost; 3 Psalm-Preludes set 1, op.32, 1915–16; Rhapsody, op.17 no.1, 1915; Rhapsody, op.17 no.2, 1918; Rhapsody, op.17 no.3, 1918; Sonata (no.2), 1932; 3 Psalm-Preludes set 2, 1938–39; Fugue, Chorale and Epilogue, 1939; Master Tallis's Testament, 1940; Preludio Sine nomine, 1940; Saraband for the Morning of Easter, 1940; Paeon, 1940; Intrata (no.2), 1941; Saraband In Modo Elegiaco, 1945; Siciliano for a High Ceremony, 1952; Prelude De profundis, 1958; Rhapsody no.4, 1958; 2 Pieces, 1959: Dalby's Fancy, Dalby's Toccata; A Flourish for a Bidding, 1969; Partita, 1971–2; Epilogue, c1971; St Louis comes to Clifton, 1977; 6 Short Pieces (1987); 2 Slow Airs (1987); Miniatures (1993)

Pf: 4 Romantic Pieces, 1908, unpubd [only no.2 extant]; Marching song, 1909, unpubd; Summer Idylls, 1911, unpubd; Minuet, a, c1915, unpubd; Snapshots, op.30, 1916–18; Phantasie, 1917, unpubd; Sarum Sketches, op.6, 1917; Procession, op.14 no.1, 1918; Phantasy Minuet, op.27, pianola, 1919; Rhapsody, op.14 no.2, 1919; Jackanapes, op.14 no.3, 1919; The Chosen Tune, 1920; Once upon a time ..., suite (London, 1920); Gadabout, c1922; A Mersey Tune, 1924; 2 Pieces, 1926: Slow Dance, Cobler's Hornpipe; Country Pageant (London, 1928); A Little Book of Dances (London, 1928); A Sailor Tune (London, 1930); O Mensch beweine dein Sünde gross (arr. Bach: Chorale prelude, bwv 622); Triumph Tune, 1934, arr. 2 pf, 1941, unpubd; Promenade for Boys (London, 1938); Promenade for Girls (London, 1938); Minuet, 1939, unpubd; Polka, 2 pf, c1939; Puck's Minuet, 2 pf, c1941, unpubd [arr. of 2 Pieces for Small Orch, op.20 no.1]; Musica Sine Nomine, 1959; Pavane and Galliard, 1964, unpubd; Et nunc et semper, 1967, unpubd; Petrus Suite, 1967–73, unpubd; H-plus-H gavotte, 1970, unpubd; Sonatina, 1971 clvd: Lambert's Clavichord, op.41, 1926–7; Howells' Clavichord, 1941–61; My Lady Harewood's Pavane, 1949, My Lord Harewood's Galliard, 1949; Finzi: his rest, 1956

vocal

Vocal-Orch: When cats run home (A.L. Tennyson), SS, orch [orig. version 1907]; The Lord shall be my help (fugue), 5vv, str, 1914, unpubd; Sir Patrick Spens (trad.), op.23, Bar, SATB, orch, 1917; Sine nomine: a Phantasy, op.37, S, T, SATB, orch, 1922; The Trial of Jesus (J. Masefield), vv, pf, str, 1926, unpubd; In Green Ways, op.43, S, orch/S, pf, 1928: 1. Under the greenwood tree (W. Shakespeare), 2. The goat paths (J. Stephens), 3. Merry Margaret (J. Skelton), 4. Wanderer's night song (J.W.v. Goethe, trans. Howells), 5. On the merry first of May (Parker, Aveling); A Maid Peerless (medieval poem), SSAA, orch, 1931, rev. 1951; A Kent Yeoman's Wooing Song (T. Vautor, T. Ravenscroft), S, Bar, SATB, orch, 1933; Hymnus Paradisi, S, T, SATB, orch, 1938, rev. 1950; Behold O God, Our Defender (Ps

lxxxiv), SATB, orch, 1952; The House of the Mind (J. Beaumont), SATB, org, str, 1954; Missa Sabrinensis, S, A, T, B, SATB, orch, 1954; An English Mass, SATB, orch, 1955; Stabat Mater, T, SATB, orch, 1963–65; Michael: A Fanfare Setting, vv, org, orch, 1970, completed C. Palmer, 1992; TeD (Collegium Regale), SATB, orch, 1977 [version of TeD, 1944]

Sacred Choral: Missa Sine Nomine (Mass in the Dorian Mode), SATB, 1912; Even Such is Time (W. Raleigh), SATB, SATB, 1913; Nunc dimittis, SSAATTBB, 1914; 4 Anthems to the Blessed Virgin Mary, op.9, SATB, c1915 [only Regina coeli and Salve Regina extant]; Haec Dies, SSATB, c1918; Here is the little door (F. Chesterton), SATB, 1918; Mag and Nunc, G, SATB, org, c1918; A Spotless Rose (14th-century carol), SATB, 1919; Blessed are the dead, SATB, SATB, 1920; Sing Lullaby (F. Harvey), SATB (London, 1920); Lord, who created man (G. Herbert), 3vv, pf, 1923; My master hath a garden (anon.), SS, pf, 1923; Morning Service, E♭, unison vv, org, 1924; Evening Service, E♭, unison vv, org, 1924; TeD, E♭, unison vv, 1924; Communion Service, E♭, unison vv, org, 1924; When first thine eies unveil (H. Vaughan), T, SATB, org, 1925; My eyes for beauty pine (R. Bridges), SATB, org, 1925; Requiem, S, A, T, B, SATB, 1932; Mag and Nunc, TTBB, org, 1935; Mag and Nunc, TB, org, 1941; 4 Anthems, SATB, org, 1941: O pray for the peace of Jerusalem, We have heard with our ears, Like as the hart, Let God arise; Great is the Lord, SATB, org, 1941, unpubd; arr.: Sussex Mummers' Carol, vv, str, org, c1942; God is gone up (Ps xxxvii), SATB, org, 1944; TeD and Jub (Collegium Regale), SATB, org, 1944; Mag and Nunc (Collegium Regale), SATB, org, 1945; Mag and Nunc (Gloucester), SATB, org, 1946; TeD and Bs (Canterbury), SATB, org, 1946; Where Wast thou? (Motet for Canterbury), Bar, SATB, org, 1948; King of Glory (Herbert), SATB, org, 1949; Mag and Nunc (New College, Oxford), SATB, org, c1947; Long, Long ago (J. Buxton), SATB, 1950; Mag and Nunc (Worcester), SATB, org, 1951; Mag and Nunc (St Paul's), SATB, org, 1951; TeD and Bs (St George's Chapel, Windsor), SATB, org (London, 1952); Mag and Nunc, b, SATB, org, c1955; Office of Holy Comm (Collegium Regale), SATB, org, 1956; Mag and Nunc (St Peter in Westminster), SATB, org, 1957; Mag and Nunc (Collegium Sancti Johannis Cantabrigiense), SATB, org, 1957; Missa Aedis Christi, SATB, 1958; Aubade for a wedding (Levavi oculos meos) (Ps cxxi), S, org, 1959, unpubd; A Hymn for St Cecilia (U. Vaughan Williams), SATB, org, 1960; Coventry Antiphon (Bible: *Isaiah, Haggai*), SATB, org, 1961; A Sequence for St Michael (Alcuin, trans. H. Waddell), SATB, org, 1961; Take him, earth, for cherishing (Prudentius, trans. Waddell), SATB, 1964; God be in my head (Pynson), SATB, 1965, unpubd; TeD (St Mary Redcliffe), SATB, org, c1965; Mag and Nunc (Sarum), SATB, org, 1966; TeD (Columbia University), SATB, org, 1966; Bs es, Domine (Apocrypha), SATB, org, 1967; Jubilate Deo, SATB, org, 1967; Mag and Nunc (Winchester), SATB, org, 1967; Mag and Nunc (Chichester), SATB, org, 1967; Mag and Nunc (St Augustine, Birmingham), SATB, org, 1967; Preces and Responses, SATB, 1967; One thing have I desired (Ps xxvii), SATB, 1968; The Coventry Mass, SATB, org, 1968; Mag and Nunc (Hereford), SATB, org, 1969; Mag and Nunc (Collegium Magdalenae Oxoniense), SATB, org, 1970; Thee will I love (R. Bridges), SATB, org, 1970; A Grace for William Walton (R. Armstrong), SATB, 1972; Now abideth faith, hope and charity (Bible: *1 Corinthians*), SATB, org, 1972; Come my soul (J. Newton), SATB, 1972; Mag and Nunc (York), SATB, org, 1973; TeD (West Riding Cathedrals), SATB, org, 1974, unpubd; Exultate Deo (Pss of David), SATB, org, 1974; Mag and Nunc (Dallas Canticles), SATB, org, 1975; The fear of the Lord (Apocrypha: *Ecclesiasticus*), SATB, org, 1976; Sweetest of sweets (Herbert), SATB, c1976; Antiphon (Herbert), SATB, c1976; I love all beauteous things (R. Bridges), SATB, org, 1977; Hills of the north, rejoice (Oakley), SSS, org, 1977; Tryste noel (L.

Guiney), SATB, pf, c1977; I would be true (H. Walter), SATB, org, c1978; O salutaris hostia, SATB (1933); TeD (Washington Cathedral), SATB, org, no date (London, 1991) [completed J. Buttrey]; Remember O thou man (Ravenscroft), SATB; TeD, Bs, Jub and Comm Service, G, SATB, org [inc.]

Hymn Tunes: God of our England: Hymn for the Coronation (O God of Britain hear today), 1911, unpubd; St Briavel's (My God, I thank thee who hast made the earth so bright), c1925; Father of Men: a hymn for Charterhouse, 1930; Michael (All my hope on God is founded), c1930; Severn (My God, I thank thee who hast made the earth so bright), c1931; David (Hills of the north, rejoice), 1937, unpubd; Twigworth (God is love, let Heav'n adore Him), c1937; Love divine, all loves excelling, c1962, unpubd; Newnham (Lord Christ when first Thou cam'st to men), c1962; Salisbury (Holy spirit, ever dwelling), c1962; Sancta civitas (O holy city seen of John), 1962; Erwin (Lord by whose breath), 1966; In manus tuas (This world, my God, is held within your hand), c1968; Norfolk (With wonder, Lord, we see your works), c1968; Kensington (To the name of our salvation), c1970; Jesu dulcis memoria (Jesu, the very thought is sweet), unpubd; Jesu, guide our way, unpubd; Urbs beata (Blessed city, heavenly Salem), unpubd; 9 Anglican double chants

Secular Choral: To the owl (Tennyson), SS, pf, 1909; 5 Partsongs, op.5, male vv, TTBB, pf, c1914: 1. Love's secret (W. Blake), 2. Is the moon tired? (C. Rossetti), 3. Weep you no more (J. Dowland), 4. The winds whistle cold (D. Terry), 5. A Dirge (Shakespeare) [nos. 1 and 2 lost]; The Tinker's song (trad.), SS, pf, c1916; In youth is pleasure (R. Wever), SSATB, 1915; 5 Partsongs, op.11, female vv, SA, pf, 1915–17: 1. The shepherd (Blake), 2. The pilgrim (Blake), 3. A croon (trad.), 4. A sad story (trad.), 5. Come all ye pretty fair maids (trad.); The Skylark (J. Hogg), SS, pf, 1916; An old man's lullaby (T. Dekker), SS, pf, 1917; 3 Songs, op.24, female vv, SS, pf, 1917: 1. Under the greenwood tree (Shakespeare), 2. A north-country song (trad.), 3. A true story (T. Campian); Before me, careless, lying (A. Dobson), SSATB, 1918; A golden lullaby (T. Dekker), SS, pf, c1920; The duel (E. Field), SS, pf (London, 1922); The wonderful Derby ram (trad.), unison vv, pf, 1922; All in this pleasant evening (trad.), unison vv, pf, 1923; Creep afore ye gang (J. Ballantine), SATB, 1923; The Shadows (S. O'Sullivan), SATB, 1923; Spanish lullaby (trad.), unison vv, pf, 1923; Bells (trad.), SS, pf (London, 1924); First in the garden (trad.), SS, pf, 1924; Holly song (trad.), unison vv, pf, 1924; Irish wren song (trad.), SS, pf, 1924; Mother Mother (trad.), unison vv, pf (London, 1924); Robin Hood's song (A. Munday), SS, pf, 1924; Sing ivy (trad.), SS, pf, 1924; Singe lully by, lully (trad.), SS, pf (London, 1924); Swedish May song (trad.), SS, pf, 1924; The days are clear (C. Rossetti), unison vv, pf, c1925; Eight o'clock the postman's knock (C. Rossetti), unison vv, pf, c1925; Mother shake the cherry tree (C. Rossetti), unison vv, pf, c1925; The Saylor's song (trad.), SS, pf, 1927; Tune thy music (Campion), unison vv, pf, 1927; Good counsel (G. Chaucer), unison vv, pf, 1928; Delicates so dainty (trad.), unison vv, pf, 1931; Sweet content (R. Greene), unison vv, pf, 1931; Bunches of grapes (W. de la Mare), unison vv, pf, 1933; To music bent (Campion), SS, pf (London, 1933); Sea Urchins (song set for children, G. Balcomb), SS, pf (London, 1935); A Song of Welcome (F. Harvey), unison vv, pf, 1935; Piping down the valleys wild (Blake), SS, pf, 1938; The History of an Afternoon (Howells), round for 3vv, 1939; A New Year Carol (trad.), SS, pf, 1939; Shadow March (R.L. Stevenson), SS, pf, 1939; The Key of the Kingdom (de la Mare), SS, pf (London, 1948); Walking in the Snow (Buxton), SATB, 1950; Inheritance (de la Mare), SSAATTBB, 1953; Four Horses (trad.), unison vv, pf (London, 1954); The Scribe (de la Mare), SATB, 1957; I mun be married a Sunday (N. Udall), unison vv, pf, 1957, unpubd; New Brooms (A. Wilson), unison vv, pf, 1957, unpubd; Pink Almond (K. Tynan), SS, pf, 1957; A Christmas Carol (G. Wither), unison vv, pf (London,

1958); The summer is coming (B. Guinness), SATB, 1964; The Poet's Song (Tennyson), SS, pf, unpubd

Songs (for solo voice and piano unless otherwise stated): My Shadow (Stevenson), 1909, unpubd; Longing (McLeod), c1911, unpubd; 5 Songs, low v, 1911, unpubd: 1. The twilight people (O'Sullivan), 2. The devotee (Gore-Booth), 3. The waves of Breffny (O'Sullivan), 4. The Sorrow of Love (Keohler), 5. The Call (Roberts); 5 Songs, op.7 (McLeod), 1913, unpubd; The evening darkens over (Bridges), 1913, unpubd; 3 Rondeaux, op.12, 1915: 1. Roses (C. Tarelli), 2. A rondel of rest (A. Symons), 3. Her scuttle hat (F. Sherman); There was a maiden (W.L. Courtney), 1915; The Widow Bird (P.B. Shelley), 1915; A Madrigal (Dobson), 1916; Girl's Song (W. Gibson), 1916; By the waters of Babylon (Ps cxxxvii), Bar, vn, vc, org, 1917, unpubd; Here she lies a pretty bud (Herrick), 1917; Upon a summer's day (M. Baring), 1917, unpubd; arr.: 4 French chansons (trad.), op.29, 1918–19: 1. Sainte Catherine, 2. Le Marquis de Maine, 3. Le petit coutourier, 4. Angèle au couvent; Mally O! (trad.) (London, 1918); Old Skinflint (Gibson), 1918; The Restful Branches (W. Byrne), 1918; By the Hearth-Stone (H. Newbolt), 1919; Gavotte (Newbolt), 1919; King David (de la Mare), 1919; The Mugger's Song (Gibson), 1919; Peacock Pie (de la Mare), 1919: 1. Tired Tim, 2. Alas alack, 3. Mrs MacQueen, 4. The dunce, 5. Full moon, 6. Miss T; A Garland for de la Mare (de la Mare), 1919–73: 1. Wanderers, 2. The Lady Caroline, 3. Before dawn, 4. The old stone house, 5. The three cherry trees, 6. The old soldier, 7. The song of the secret, 8. Some one, 9. A queer story, 10. Andy Battle, 11. The old house; Goddess of night (Harvey), 1920; O garlands, hanging by the door (Strettell), 1920, unpubd; The little boy lost (Blake) (London, 1920); O my deir hert (trad.), 1920; Blawearry (Gibson), 1921; Old Meg (Gibson), 1923; Come sing and dance (trad.), 1927; 2 Afrikaans songs (Celliers), 1929, unpubd: 1. Vrijheidsgees, 2. Eensamheid; arr.: 3 Folksongs, 1931: 1. I will give my love an apple, 2. The brisk young widow, 3. Cendrillon; Flood (J. Joyce), 1933; Lost Love Song (Chin., trans. C. Bax) (London, 1934); Lethe (Doolittle), 1936, unpubd; Sweet Content (R. Greene), unpubd

MSS in GB-Lcm (principal collection), Cjc, Ckc, Lam, Lbbc, Lwa, Ob, Y

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Howen, Carl van der.

See [Hoeven, Carl van der](#).

Howes, Frank (Stewart)

(b Oxford, 2 April 1891; d Standlake, Oxon., 28 Sept 1974). English critic, editor, lecturer and writer on music. He was educated at Oxford High School and St John's College. After a period at the RCM he joined the staff of *The Times* in 1925 and succeeded H.C. Colles as chief music critic in 1943, a post which he held until 1960. He lectured on musical history and appreciation at the RCM (1938–70) and was Cramb Lecturer at Glasgow University in 1947 and 1952. He was awarded the FRCM and Hon RAM, and was made a CBE in 1954.

One of Howes's chief interests found expression in his first book, *The Borderland of Music and Psychology* (1926), and again in *Man, Mind and Music* (1948). Another lifelong interest was reflected in *Folk Music of Britain – and Beyond* (1969) and in his editorship of the *Folk Song Journal* and its successor (*JEFDSS*) from 1927 to 1945.

A champion of contemporary English music, he did much to further the music of Vaughan Williams and Walton between the wars, later writing excellent monographs on each (1954 and 1965). His study of *The English Musical Renaissance* (1966) declared natural affinities which made him out of sympathy with the movement which, after 1945, led away from national self-sufficiency in English music towards a more cosmopolitan attitude. He used his critical influence to support, for instance, the cause of opera in English and to combat new movements in music that he regarded as deleterious. A staunch champion of anonymous criticism (as in *The Times*), Howes possessed a personal style, in which the didactic was often concealed beneath an easy persuasiveness of manner, and strong individual opinions; and the combination served as effectively as any signature to identify his writing.

In the field of administration and organization he worked indefatigably for over 30 years. He was president of the Royal Musical Association (1947–58); chairman of the Musicians' Benevolent Fund (1936–55); and member of the Music Panels of the Arts Council and the British Council between 1945 and 1971.

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MARTIN COOPER/R

Howes [Hawes], William

(*b* in or nr Worcester; *d* Windsor, 21 April 1676). English singer, violinist, cornett player and composer. According to Anthony Wood he was 'bred up among the musicians or the waits in Worcester'. He was a lay clerk at St George's Chapel, Windsor, from November 1632 until the start of the Civil War in 1642, and was sworn a member of the Chapel Royal on 25 November 1643, when the court was based at Christ Church, Oxford. Wood also stated that 'when the wars were ceased he returned to Windsor and there by friends got the pay of a soldier from the persons there in Authority which kept him from starving'. He was certainly back in Windsor and had entered holy orders by the time his son John was baptised there on 27 June 1647. He was one of the musicians in Cromwell's household (probably 1656–8), and was among those who petitioned the Council for the Advancement of Musick on 19 February 1657 for the establishment of a music college. He is mentioned by John Batchiler in *The Virgin's Pattern: In the Exemplary Life, and Lamented Death of Mrs. Susanna Perwich* (London, 1661) as one of the 'most exactly skilful Brothers' who admired the musical talents of Susanna Perwich.

At the Restoration, Howes resumed his places at Windsor and in the Chapel Royal ('where he usually played on the cornet', according to Wood), and was given places in the Twenty-Four Violins and among the royal wind musicians. He died at Windsor on 21 April 1676, and 'was buried in the yard joining to the Royal Chapel of St. George's there'. His son Burgess (1649–80) was a bass at Windsor and in the Chapel Royal. Howes's catch *Good Simon, how comes it your nose looks so red* in *Catch that Catch Can* (RISM 1652¹⁰/R) probably refers to Simon Ives (i). In addition, there is a setting of *Super flumina Babylonis* for three sopranos and continuo (GB-Ob Tenbury 726), a chant (Lbl Add.34609), and the bass part of a song, *Fine young folly* (Ge R.1.61).

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PETER HOLMAN

Howet [Howett], Gregorio.

See [Huet](#), Gregorio.

Hoyer.

See under [Meinl](#).

Hoyland, Vic(tor)

(*b* Wombwell, Yorkshire, 11 Dec 1945). English composer. He studied music at the University of Hull and then composition with Rands at the University of York (DPhil 1974). Since 1981 he has been associated with the University of Birmingham, first as Haywood Research Fellow, later as lecturer and now as reader in the department of music. Throughout the 1970s Hoyland worked chiefly for Universal Edition, editing and preparing scores by Birtwistle, Rands and others. During this decade he composed a number of striking semi-theatrical and instrumental works which brought him to public attention, including *EM* for 24 voices (1970) and *Jeux-thème* for mezzo soprano and ensemble (1972). In 1980 he co-founded and directed the Northern Music Theatre company (along with the composer David Sawer and the conductor Graham Treacher), which gave a series of influential performances in London, Huddersfield and Bath, including UK premières of works by Kagel and Hoyland's extended monodrama *Michelagnolio* (1981). Hoyland's innovations in music theatre have been one of the most important aspects of his work. *Dumbshow* (1984) requires a male and female performer in Edwardian costume to execute minutely detailed actions on giant chessboards in exact synchronzation with a meticulously notated score for drum kit. The influence of Beckett and Kagel on his work of this period is as important as that of Stravinsky and Berio, but increasingly he has moved away from gestural preoccupations towards a more fluent and abstract musical language in which line and harmony play a greater part. Ensemble works such as *Fox* (1983) and the String Quartet (1985) began a series of instrumental pieces including *In Transit* for orchestra (1987), the Chamber Concerto (1993) and *Vixen (A-Vixen-A)* (1996) composed for the Cheltenham Festival, which achieve a powerful and emotional expression within a highly personal, modernist idiom. *Vixen*, inspired in part by the rhythmic theories of the medieval Arab scholar [Ibn Sīnā](#) (Avicenna), and the *Bagatelles* (String Quartet no.3) (1995) suggest a growing interest in non-Western music.

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ROGER MARSH

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Hoyoul [Hoyou, Hoyu, Hoyol, Hoyul, Hoyeux, Huiol, Huioul, Hujus], Balduin

(*b* Liège, 1547–8; *d* Stuttgart, 26 Nov 1594). Flemish composer, active in Germany. Although Fétis stated that he was born at Braine-le-Comte, Hainaut, incorrectly citing as the source of this information the dedication of his *Sacrae cantiones* (1587), Hoyoul is referred to as being from Liège both in the registration of his first marriage and in a letter of 13 February 1580 from Lassus to Duke August of Saxony. He was a choirboy in the Württemberg Hofkapelle at Stuttgart, and records there show that his voice broke in the summer of 1563, when he was 15. He evidently showed considerable musical promise, for the Kapellmeister, Philipp Weber, arranged with Duke Christoph for him to study with Lassus at Munich in 1564–5. After his return he worked as a composer and alto singer; court records include frequent payments to him. During his middle years at the court he also taught composition to younger musicians, and he compiled a complete inventory of the musical instruments and the music library. In 1589 he was appointed Kapellmeister at the court, after the death of

Ludwig Daser, whose daughter he had married. In 1593 he applied unsuccessfully for the position of Kapellmeister at the Saxon electoral court at Dresden. He was clearly a well-trained and competent composer, though his output is uneven and there are occasional awkward contrapuntal passages. His most impressive works are the German motets, which are based on chorale melodies and include his freshest inspirations, and the parody *Magnificat* settings, which are mostly based on works by Lassus and are important contributions to a genre that was comparatively little cultivated. Some of the Latin motets show considerable imagination, but in general they tend to be conservative in ideas and technique.

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DANIEL T. POLITOSKE

Hrabanus [Rabanus, Rhabanus] (Magnentius) Maurus

(*b* Mainz, c780; *d* Winkel im Rheingau, 4 Feb 856). Frankish churchman and scholar. He was educated at Fulda, and at St Martin in Tours (when it was directed by Alcuin), and was ordained in 814. He became a teacher at Fulda, and abbot there in 822. In 842 he retired from the abbacy but was named archbishop of Mainz in 847, and served in this position, the most prestigious in the east Frankish church, until his death.

In his voluminous writings on theology, liturgy and philosophy Hrabanus occasionally referred to music. His remarks are often verbatim borrowings from such writers as Cassiodorus and Isidore of Seville. In his comments on liturgical music, Hrabanus was more concerned with the spirit in which music is performed than with the technical materials of music (of which he revealed little knowledge). Nevertheless, he taught that music, rather than a luxury, was an essential part of creation, and his establishment of a liberal arts curriculum at Fulda contributed to the movement that would culminate in the application of music theory to plainchant.

At one time Hrabanus was thought to have composed a number of hymns (see Szövérfy, p.222). The most famous of them is *Veni Creator Spiritus*, widely sung at Pentecost; but many scholars now believe that it was not his. Although Hrabanus showed some skill as a versifier, Manitius felt that he had not the slightest talent for poetry; indeed his importance as a scholar rests principally on his work of collecting, relating, organizing and accurately restating the contributions of others, and on his establishment of an educational tradition in the eastern portion of the Frankish empire. For this latter achievement he became known as 'praeceptor Germaniae'.

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RUTH STEINER/BRADLEY JON TUCKER

Hrabovs'ky [Grabovsky], Leonid Oleksandrovych

(*b* Kiev, 28 Jan 1935). Ukrainian composer. While an economics student at Kiev University (1951–6) he entered the conservatory there, studying composition with Lyatoshyns'ky and Revuts'ky. He graduated in 1959 and his diploma was secured with the *Four Ukrainian Songs* for chorus and orchestra (1959) which won first prize in an all-union competition, and about which Shostakovich wrote: 'the *Ukrainian Songs* by Hrabovs'ky pleased me immensely ... his arrangements attracted me by the freedom of treatment and good choral writing'. During the early 1960s Hrabovs'ky taught theory and composition at the Kiev Conservatory. It was in this period that he, together with Hodzyats'ky, Huba and Sil'vestrov, formed the

so-called Kiev avant garde. These composers (later joined by Stankovych and Zahortsev), following the models of Stravinsky and Bartók, added the heritage of Schoenberg, the Polish postwar avant garde and other trends generated by post-serialism to cause a musical revolution in Ukraine. Of all of the Soviet composers who emerged on the international scene in the mid-1960s, Hrabovs'ky has gained the reputation of being the most adventurous, outrageous and, at the same time, most interested in formal experimentation which made liberal use of dissonant counterpoint, polytonal chordal complexes and polyrhythms. Although he began employing a neo-classical style tempered by a contemporary approach to ethnographic material, after completing two chamber operas (*The Bear* in 1963 and *The Marriage Proposal* in 1964) he broke with this style. Between 1962 and 1964 he had written a number of works that were bringing him closer to 12-tone aesthetics; at the same time he was studying not only the Second Viennese School but also the Polish avant garde, the ideas of Stockhausen and Xenakis, the music of Cage, Feldman, Lutosławski and Varèse. This gestation period resulted in a group of compositions written in 1964 in a phenomenal burst of activity. These compositions espoused the post-Webernian aphoristic manner alongside aleatory rhythms, spatial notation and exploitation of unusual timbres. Although many of these works were highly conceptual and appear skeletal on paper, they sound weighty and very colourful (even the *Microstructures* for solo oboe of 1964), in part because the gestures, although formally precise and 'classically' transparent, are so fitted that they result in a series of very long and complex lines that create a mood of spaciousness. The culmination of this stylistic stage was *La mer* (begun in 1964 but finished in 1970), in many ways Hrabovs'ky's most ambitious work of that period, which was first performed during the Gaudeamus Music Week in 1971. At about this time, with a cycle entitled *Homoeomorphia I–III* for piano (1968–9), *Homoeomorphia IV* for orchestra (1970) and *A Little Chamber Music no. 2* (1971), Hrabovs'ky began to develop a style that can be described as structural minimalism: this involved an algorithmic method of dealing with random numbers which reached full maturity in the *Concerto misterioso* for nine instruments of 1977. His music later began also to exhibit a complex synthesis of various styles. In 1981 he moved to Moscow, and in 1987 joined the editorial staff of the journal *Sovetskaya muzika*. In 1990, at the invitation of the Ukrainian Music Society, He moved to the USA, where several performances of his works have taken place. He was composer-in-residence at the Ukrainian Institute of America in New York (1990–94) and now lives in Brooklyn, working as a church organist.

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VIRKO BALEY

Hradec nad Moravicí.

Site of a castle near [Opava](#), Czech Republic, where concerts and an annual music competition are held.

Hrazdíra, Cyril Metoděj

(*b* Rájec nad Svitavou, Blansko district, Moravia, 16 Jan 1868; *d* Brno, 3 Dec 1926). Czech conductor and composer. He studied at the Brno Organ School with Janáček (1886–8) and held organ and conducting posts in Brno and Olomouc before settling in Ostrava (1891–8), where in addition to a church post he conducted the choral societies Záboj (1893–7) and Lumír (1894–8). Family reasons compelled him to join the Russian navy in 1898 but he returned to Moravia in 1899 and was appointed first conductor of the Brno Opera in 1903. During his four years there he introduced a number of new works, the most important of which was Janáček's *Jenůfa* (1904).

Janáček seems to have been pleased with his work and in his 1907 revision incorporated several cuts suggested by Hrazdíra. Conflicts with the management of the Brno theatre led to his departure (1 February 1907) and for the next few years he worked as conductor of various travelling opera companies based in Ostrava before taking up conducting posts in Split (1911), Ljubljana (1912) and Zagreb (1913–14). After World War I he continued working in Split; he finally retired to Moravia. His compositions, in a Romantic idiom, include three operas, notably *Ječmínek* ('Barleycorn', a Moravian folk hero), first performed in Brno a month after *Jenůfa*, and two operettas, as well as church music, cantatas and choruses, and arrangements of Silesian folksongs.

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JOHN TYRRELL

Hreol

(Anglo-Saxon).

See [Reel](#).

Hřímaly.

Czech family of musicians of Polish origin.

- (1) [Vojtěch Hřímaly \(i\)](#)
- (2) [Marie Hřímalá](#)
- (3) [Vojtěch Hřímaly \(ii\)](#)
- (4) [Jan Hřímaly](#) [[Ivan Voytekovich Grzhimali](#)]
- (5) [Jaromír Hřímaly](#)
- (6) [Bohuslav Hřímaly](#)
- (7) [Otakar Hřímaly](#)

JOHN TYRRELL

[Hřímaly](#)

(1) [Vojtěch Hřímaly \(i\)](#)

(*b* Blatná, nr Písek, Bohemia, 18 July 1809; *d* Moscow, 26 Oct 1880). Organist. Trained by the organist Josef Böhm, he was organist in his home town of Blatná and then in Plzeň (1835–75). Six of his children became musicians, four of them making up the family string quartet (first appearance, 1872): Jan (4), leader; Vojtěch ii (3), second violin; Bohuslav (6), viola; Jaromír (5) cello. On retirement he joined his son (4) Jan in Moscow.

[Hřímaly](#)

(2) [Marie Hřímalá](#)

(*b* Plzeň, 17 Sept 1839; *d* Salzburg, 13 May 1921). Pianist and singer, daughter of (1) [Vojtěch Hřímaly \(i\)](#). After touring as a prodigy and working as an opera singer in Olomouc and Brno, she taught singing and the piano at the Salzburg Mozarteum from 1881. Her sister Anna (1841–97), a singer and accompanist, also lived in Salzburg.

[Hřímaly](#)

(3) Vojtěch Hřimalý (ii)

(b Plzeň, 30 July 1842; d Vienna, 15 June 1908). Composer, violinist and conductor, son of (1) Vojtěch Hřimalý (i). He studied the violin with Moris Mildner at the Prague Conservatory (1855–61), after which he became the orchestral leader in Rotterdam (1861) and Göteborg (1862) and then returned to Prague as leader and director of the Provisional Theatre orchestra (1868–73). Leaving this post after disagreements with the management, he became second conductor of the German Theatre in Prague (1873–4) and chairman of the Philharmonic Society; he also wrote for Pivoda's *Hudební listy*. In 1874 he left Bohemia to become director of the Philharmonic in Czernowitz, Bukovina (now Chernovtsy, Ukraine), where his activities as orchestral and choral conductor, string quartet leader, teacher of harmony, singing, the violin and piano and, from 1902, as university lecturer did much to raise local musical standards. Most of his large output was left in manuscript, but his opera *Zakletý princ* ('The Enchanted Prince') remained in the repertory of the Provisional Theatre after its production in 1872 and his Violin Concerto was often played by František Ondříček. Another opera, *Švanda dudák* ('Schwanda the Bagpiper'), was produced in Plzeň in 1896; he also wrote incidental music, songs, choruses and a requiem, chamber music and teaching manuals.

Hřimalý

(4) Jan Hřimalý [Ivan Voytekovich Grzhimali]

(b Plzeň, 13 April 1844; d Moscow, 11/24 Jan 1915). Violinist, son of (1) Vojtěch Hřimalý (i). Like his brother (3) Vojtěch, he was a violin pupil of Mildner at the Prague Conservatory (1855–61), after which he became leader of the Amsterdam orchestra (1862–8). He then moved to Moscow to teach the violin at the Imperial Conservatory (1869) and in 1874 succeeded Ferdinand Laub as professor and married his daughter. One of his many pupils was Glier. He was leader, occasionally conductor, in the symphony concerts and leader of the string quartet that gave the first performance of Tchaikovsky's Third String Quartet (1876). He also played in the premières of Tchaikovsky's Second String Quartet (1874) and Piano Trio (1882); in the latter Tchaikovsky entrusted the bowing of the string parts to him. He wrote books of violin studies (*Doppelgriff-Übungen* and *Tonleiter-Studien*) and revised Mazas's violin school.

Hřimalý

(5) Jaromír Hřimalý

(b Plzeň, 23 Sept 1845; d Helsinki, 15 June 1905). Cellist, son of (1) Vojtěch Hřimalý (i). He studied the cello at the Prague Conservatory (1858–64), played in the Provisional Theatre orchestra (from 1871) and in 1872 moved to Helsinki as leader of the opera orchestra. He appeared frequently as a soloist, founded a string quartet and was well known as a teacher.

Hřimalý

(6) Bohuslav Hřimalý

(b Plzeň, 18 April 1848; d Helsinki, 11 Oct 1894). Violinist and conductor, son of (1) Vojtěch Hřimalý (i). He studied the violin with Mildner at the

Prague Conservatory (1858–64) and played the violin and viola in the Provisional Theatre orchestra (1868–72). He also conducted in Plzeň (1872–4) and in Prague. In 1875 he joined his brother Jaromír in Helsinki, where he became conductor of the Finnish Opera and later of a Swedish company. His works include a one-act opera, *Carevniny střevisčky* ('The Empress's Slippers'; 1885–6, after N.V. Gogol).

Hřímaly

(7) Otakar Hřímaly

(b Czernowitz, Bukovina [now Chernovtsy, Ukraine], 20 Dec 1883; d Prague, 10 July 1945). Composer, teacher and conductor, son of (3) Vojtěch Hřímaly (ii). After attending school in Czernowitz, he studied in Vienna at the conservatory and university (1903–8) and took the doctorate. In 1909 he joined his uncle Jan in Moscow and became conductor in the opera section of the conservatory (1910–16). After the Revolution he became conductor of the State Opera and music inspector (1919–22). He then returned to Czernowitz (by then renamed Cernăuți) to become professor and director (from 1933) of the music institute Societatea Filharmonică. On the Russian occupation of Bukovina he fled to Prague, where from 1940 he taught at the conservatory. His compositions, many of them based on Romanian themes, include seven symphonies, a violin concerto, a piano concerto, chamber music, two cantatas, an opera and two ballets.

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Hrisanide [Hrisanidis], Alexandru

(b Petrla, 15 June 1936). Romanian composer and pianist. He studied with Jora, Constantinescu and F. Musicescu at the Bucharest Conservatory (1953–64); while there he taught piano at the No.1 Music School in Bucharest (1952–62), becoming a junior lecturer at the conservatory in 1962. His studies were continued under Boulanger in Paris, at the American Conservatory in Fontainebleau (1965) and at the Darmstadt summer courses (1966–7). After a period spent teaching in the USA at the

University of Oregon (1973–4), he returned to Europe and became professor of piano and chamber music at the academies of music in Amsterdam and Tilburg. As a pianist he has promoted new Romanian music abroad, built up an immense repertory of contemporary music and given several important premières. In his composition he employs the most novel means (abundant and inventive effects of timbre, employment of sound masses and of electronics) in an essentially romantic spirit. In 1957 he received a distinction at the Young Romanian Students' National Competition and in 1965 he was given the Lili Boulanger Foundation Award for his *Volumes-Inventions*.

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VIOREL COSMA

Hristić, Stevan

(*b* Belgrade, 19 June 1885; *d* Belgrade, 21 Aug 1958). Serbian composer and conductor. From 1904 to 1908 he lived in Leipzig, where he studied at the conservatory with Stephan Krehl and Richard Hofmann (composition) and Nikisch (conducting). He continued his studies during the years 1909–12 in Moscow, Rome and Paris. From 1912 until the beginning of World War I he conducted at the National Theatre in Belgrade and taught at the Serbian music school and seminary. He was chief conductor of the Belgrade PO (1923–37) and director of the opera (1925–35) before becoming professor of composition at the academy of music (1937–51), and rector there (1942–4). For several years after World War II he was chairman of both the Yugoslav and Serbian Composers' Unions, and he was elected to corresponding (1948) and full (1950) membership of the Serbian Academy.

Drawn towards contemporary west European music, he adopted a late Romantic style, sometimes with Impressionist elements. Some of his works are inspired by folk music, while his sacred music is influenced by Russian music. His major contributions, however, were for the stage. The opera *Suton* ('Twilight') is successful both in creating atmosphere and in the vocal

underlining of psychological states; the revised version includes an extensive ballet divertissement. The summit of Hristić's output is the ballet *Ohridska legenda* ('The Legend of Ohrid', 1933), a work which brilliantly transforms folk motifs in a symphonic manner; its descriptive music is based on powerful folkdance rhythms. *The Legend of Ohrid* has achieved wide popularity, thanks to its brightly coloured orchestration and its plot embracing both patriotic struggle and idyllic episodes. Hristić's songs and choral pieces are written in a direct melodic style.

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(selective list)

Stage: Čučuk Stana [Little Stana] (incid music, M. Petrović), 1907; Uobraženi bolesnik (incid music, after Molière: *La malade imaginaire*), 1921; Suton [Twilight] (op, after I. Vojnović), 1925, rev. 1954; Hamlet (incid music, after W. Shakespeare), 1930; Ohridska legenda [The Legend of Ohrid] (ballet), 1933, enlarged 1947, 1958; The Tempest (incid music, after Shakespeare), 1933

Orch: Sym. Fantasy, vn, orch,

Choral: Vaskrsenje [Resurrection] (orat, D. Ilić), 1912; Dubrovnik Requiem, e, n.d.; a cappella songs

Songs, incl. Lastavica, Elegija [The Swallow]

Film music, few inst works

Principal publishers: Geca Kon, Prosveta, Savez Kompozitora Jugoslavije

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M. Živković: 'Značaj kompozitorske ličnosti Stevana Hristića', *Muzički glasnik*, no.4 (1933), 73–7

P. Bingulac: "Ohridska legenda" Stevana Hristića', *Muzika*, i (1948), 105–13

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N. Mosusova: "Ohridska legenda" Stevana Hristića', *Zvuk*, no.66 (1966), 96–114

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Srpska muzička scena: Belgrade 1993

R. Pejović: *Kritike, članci i posebne publikacije u srpskoj muzičkoj prošlosti* [Critiques, articles and other publications in the Serbian musical past] (Belgrade, 1994)

Hristić, Zoran

(b Belgrade, 30 July 1938). Serbian composer. He was a pupil of Castiglioni at the Milan Conservatory in 1959 and graduated from the composition class of Rajičić at the Belgrade Academy of Music in 1963. After working as a freelance composer he was editor-in-chief, consecutively, at Radio Belgrade (1982–9), Belgrade television and Serbian television. His musical language – which is reminiscent of the Polish school of Lutosławski, Penderecki and others – is characterized by bizarre sounds and the use of parody. Among his better-known compositions are *Genealogy*, the ballet *Darinka's Bestowal* and *The Step*, a work that verges on pure theatre. *Yugoslavica*, a dance score for chorus, orchestra and synthesizer, was written for the 1984 Winter Olympic Games held in Sarajevo. He has received many awards, including the State Prize for *Darinka's Bestowal*, an award from Dublin television for *Genealogy* and other prizes for stage and film scores.

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(selective list)

all dates are performance unless otherwise stated

Stage: Kameleon (TV ballet), 1972; Narcissus (TV ballet), 1976); Darinkin dur [Darinka's Bestowal] (choreog. V. Kostić), 7 Oct 1974; Adam i Eva (S. Pervan), Dubrovnik Festival, 18 Aug 1982; Koruk [The Step] (choreog. M. Mišković), 6 Oct 1980

Vocal: Naslovi [Titles] (B. Miljković, chorus, orch, 1964; Rodoslov [Genealogy] (S. Mitić), 5 groups of vv, folk insts, chbr orch, 1972; Opomena [Warning] (orat, Yugoslav poets), 2vv, orch, 1974; Yugoslavica (dance score), chorus, orch, synth, 1984

Orch: Cordes vides puis plus pleines, str, perf. 1968; U roku od 8 [8 is the Time Limit], 19 str, 1977; Anticoncert 'December X', vn, synth, orch, 1983; A Testament, gemshorn, va, orch, 1988

Chbr: 4 for E, pf trio, 1966; Tišina [Silence], db, 1981; Folklorna tokata, pf 4 hands, 1995

Sound workshops: Bitka [The Battle], 1989; Brod ludaka [Boat of Fools], 1991

Many film scores, incid music

Principal publisher: Udruženje kompozitora Srbije

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ROKSANDA PEJOVIĆ

Hrušovský, Ivan

(b Bratislava, 23 Feb 1927). Slovak composer and musicologist. From 1947 to 1952 he studied musicology, philosophy and aesthetics at Bratislava University (PhD) and composition with Alexander Moyzes at the Bratislava Conservatory; his studies under Moyzes continued at the Academy of Music and Dramatic Art in Bratislava (until 1957).

As a musicologist Hrušovský has specialized in 20th-century music and in Slovak music in particular. As a composer he was greatly influenced at first by Moyzes: he kept within the boundaries of an extended tonality containing modal elements and preferred rich instrumentation and epic scope, as in the *Pastorálna suita* (1955) and *Tatranská poéma* ('Tatra Poem', 1960). At around the same time he began to explore timbre, which resulted in an emancipation of sound from its subordination to harmonic structure (demonstrated in an especially original way in the choral compositions). In the course of the 1960s he also absorbed stimuli from serialism, which he applied in its purest form in *Combinazioni sonore*, and from controlled aleatorism, as in the Piano Sonata of 1965. With the aid of these techniques, and in a way reminiscent of Lutosławski or Górecki, he focussed on developing a new sound world and expressive means in works such as *Sen o človeku* ('A Dream about a Man') and *Tri madrigalové impresie* ('Three Madrigalian Impressions'). In their use of modality and polymodality as well as Slovak folk idioms, the later works are not unrelated to the music of Moyzes and his generation, though there is little to suggest links with late Romanticism or Impressionism. A typical feature of Hrušovský's works from the 1970s onwards in their use of historical forms such as the sonata, the madrigal and Baroque suite; aimed at bridging the gap between musical past and present, this combines with a deepening concentration of expression to project a suggestive though ideological message.

WORKS

(selective list)

Orch: *Pastorálna suita*, 1955; Pf Conc., 1957; *Tatranská poéma* [Tatra Poem], sym. picture, 1960; *Concertante ov., str*, 1963; *Passacaglia*, 1966; *Musica nocturna, str*, 1970; *Konfrontácie* [Confrontations], 1979; *Suita quasi una fantasia, str*, 1980; *Hudba k Vincentovi Hložníkovi* [Music to Vincent Hložník's Graphic Art], sym. fresco, 1986; *Sym. no.1, str*, 1988; *Sym. no.2 'Spomienková'* [Commemoration], pf, chbr orch, 1996

Vocal: *Červený mak* [Red Poppy] (M. Haľamová), song cycle, S (Mez), pf, 1959; *Hiroshima* (cant., R. Skukálek, 2 spkr, S, chorus, orch, 1961, rev. 1965; *Biela breza, sestra moja ...* [White Birch, my Sister ...] (cant., I. Kupec), Mez, female chorus, 1961; *Sen o človeku* [A Dream about a Man] (cant., V. Reisel), spkr, S, chorus, orch, 1964; 3 *madrigalové impresie* (Reisel), chorus, 1966; *Moja milá pani hmla* [My Dear Mrs Fog] (M. Drouet), spkr, children's/female chorus, 1970; *Májová flauta* [The May Flute] (J. Smrek), 2 female choruses, 1971; *Cesta ku svetlu* [The Way to the Light] (cycle, P. Horov), chorus, 1973; *Amor luventae* (song cycle, Ye. Yevtushenko, J. Prévert, Smrek), chorus, 1974; 3 *Etudes* (I. Hrušovský), chorus, 1974; *Madrigalová sonáta* (C. Pavese), chorus, 1974; *Ódy* [Odes] (P. Koyš, M. Rúfus), spkr, chorus, 1975; *Canti* (cycle, Virgil, Ovid), chorus, 1978; *Obrázky z prírody* [Pictures from Nature] (cycle, L. Feldek), children's chorus, tape, 1980; *Tá láska* [That Love] (cant., Prévert), Mez, chorus, 1984; *Triptych* (J. Hollý, Old Slavonic texts), chorus, 1984; *Canticum pro pace* (orat, Bible, Horov), spkr, Mez, B,

chorus, orch, 1985; Eja, studiosi (anon.), chorus, 1986; Mikropoézie (J. Iwaszkiewicz), chorus, fl, pf, 1987; Cantus de caritate (cant., New Testament), chorus, pf/org, 1990; Cantate Domino (cant., psalm), chorus, 1991; S radost'ou slúžte Pánovi! [With joy you serve the Lord] (triptych, pss), children's chorus, chorus, org, 1992; Missa pro iuventute, chorus, 1994; A tam za horami [And There Beyond the Mountains] (ballad, folk poetry), chorus, 1995; Rekviem na koniec tisícročia [Requiem for the end of the Millennium] (R. Dilong, P. Hudák), spkr, S, T, chorus, brass, perc, org, 1997–8

Chbr and solo inst: Sonatina, pf, 1953; Toccata, pf, 1958; Suita piccola, vc, pf, 1963; Combinazioni sonore, fl, ob, b cl, tpt, vib, pf, vn, va, vc, 1963; Pf Sonata, 1965; 3 skladby [3 Pieces] (Sonáta č.2), pf, 1968; Sonata, vn, 1969; Toccata chromatica, pf, 1970; Sonata in modo classico, hpd, 1977; 3 kánoy, vn, hpd/pf, 1980; Dialoghi in ritmo, org, perc, 1982; Str Qt no.1, 1983; Musica rustica, fl, 1984; Fantázia, introdukcia a fúga v starom slohu [Fantasia, Introduction and Fugue in Old Style], pf 4 hands, 1986; Suite, 2 pf/pf 4 hands), 1986; Str Qt no.2, 1990; Musica paschalis, suite, org, 1992; 2 romantické fúgy a postlúdiá [2 Romantic Fugues and Postludes], pf, 1993; 8 variácií na Beethovenu tému [8 Variations on Beethoven's Theme], pf, 1994; 7 bagatel, pf, 1994; Sonata no.2, vn, pf, 1995; Lamento 94/95, vn, va, 1995; Str Qt no.3, 1995

Tape: Invocation, 1973; Idée fixe, 1975

Principal publishers: Opus, Slovenský hudobný fond

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VLADIMÍR ZVARA

Hsaing-waing.

Burmese percussion ensemble. The term also refers to the leading instrument of the ensemble, the [Drum-chime](#) (also called *pat-waing*). The *hsaing-waing* ensemble accompanies theatre performances such as the *zat-pwè* (all-night drama) and is the main ensemble for *bala-zaing* or concert performances and for puppet shows. The ensemble also plays for most festive, outdoor, religious and secular occasions. The instrumentation for a full ensemble includes the *hsaing-waing* (drum-chime), the *kyi-waing* (circular gong-chime), the *maung-zaing* (gong-chime), the *hnè* (oboe), the *chauk-lòn-bat* (set of six drums), *walet-hkok* (bamboo clappers), *yagwin* (cymbals) and *sì* (small hand cymbals).

See also [Myanmar](#), §II, 1(i).

JUDITH BECKER/ROBERT GARFIAS

Hsiao Erh-Hua.

See [Xiao Erhua](#).

Hsien Hsing-hai.

See [Xian Xinghai](#).

Hsu, John (Tseng-Hsin)

(*b* Shantou, 21 April 1931). American cellist, viol player and conductor of Chinese birth. After emigrating to the USA in 1949 he studied the cello and chamber music performance at Carroll College, the Berkshire Music Center, and the New England Conservatory (BMus 1953, MMus 1955, hon. DMus. 1971). He began teaching at Cornell University in 1955 and was appointed professor there in 1967. From 1968 to 1983 he gave numerous viola da gamba recitals in Europe, and made several radio recordings. With Sonya Monosoff (violin) and Malcolm Bilson (fortepiano) he formed the Amadé Trio (1972–82), a pioneer ensemble in performing and recording the Classical piano trio repertory on period instruments. In 1982 Hsu formed the Haydn Baryton Trio with David Miller (viola) and Fortunato Arico (cello, replaced by Loretta O'Sullivan in 1985), and in 1991 he founded the Apollo Ensemble, a period instrument chamber orchestra with the primary aim of performing and recording the Haydn symphonies composed during the years of his baryton trios. He was appointed a faculty member of Aston Magna in 1972 and served as its artistic director from 1984 to 1990. A player of great refinement and masterly technique, Hsu is considered a leading exponent of the French solo viol literature of Marais, Forqueray and their contemporaries, and has made many recordings as a soloist and with his ensembles. He is the editor of the complete instrumental works of Marais (1980–) and the author of *A Handbook of French Baroque Viol Technique* (New York, 1981). Hsu owns a viola da gamba by Francesco Ruggeri, c1690, the only known Cremonese seven-string viol.

Hsu Po-Yun.

See [Xu Boyun](#).

Hsu Tsang-houei [Xu Changhui]

(*b* Zhanghua, 6 Sept 1929). Taiwanese composer and ethnomusicologist. After studying the violin in Japan in his teens he entered the music department of the National Taiwan Normal University in 1949, studying composition with Xiao Erhua. On graduation he moved to Paris, studying the violin with Collette de Lioncourt at the Ecole César Franck, the history of music with Chailley and composition with Jolivet at the Sorbonne, and analysis with Messiaen at the Conservatoire (1954–9). After his return to Taiwan he taught at several of Taiwan's music departments and introduced avant-garde ideas to the country. As Taiwanese audiences were accustomed to 'pentatonic Romanticism' rather than atonality, his first concert in 1960 was received with shock rather than enthusiasm. Nevertheless, Hsu continued to encourage his students to compose in advanced styles and co-founded several associations for the promotion of contemporary music: the Chinese Composers' Forum (1961), the Waves Group (1963), the Five (1965), the Chinese Society for Contemporary Music (1969) and the Asian Composers' League (1971). In the late 1960s he began to study Taiwan's traditional music. He founded the Centre for Chinese Folk Music Research (1967) with Shi Weiliang, undertook extensive fieldwork and published his findings, and initiated the first public concerts of Taiwanese folk music (1977). The most distinguished representative of the musical establishment in Taiwan, Hsu directs the Graduate Institute of Music and chairs the department of music at Taiwan Normal University; he is the country's foremost authority on Taiwanese traditional music. Among his many honours are the National Award of Literature and Arts (1992); he was made an Officier of the Légion d'Honneur in 1997.

His studies of Taiwanese traditional music have provided abundant stimulus for his compositions. His works exhibit a skilful synthesis of traditional style with Western contemporary compositional techniques. It is ironic that the increasing tolerance and interest for contemporary music in Taiwan that he himself sparked off in the 1960s has made his own work appear conservative. Although he was a central figure of the avant garde (for example, *Baishe zhuan* (1979–87) was the first modern opera by a Taiwanese composer), his music does not employ radical compositional techniques. In the piano pieces *You yitian zai Yelina jia* (1960–62), particular techniques of Chinese instruments provide the inspiration. The grace notes and phrasing of the slow third fugue capture the intricacies of *qin*-play, while the constant repetition of notes in the third toccata evokes the *lunzhi* (finger roll), a technique characteristic of the *pipa*. His more recent work for piano and Chinese orchestra *Baijia chun* (1981) also retains certain Chinese elements both in form and content, though it adheres to certain Western concepts such as the dialogue between the soloist and the orchestra. The dominance of pentatonicism, the use of a

theme evolving out of variations rather than variations evolving from a theme, and the employment of such techniques as heterophony all stem from the Chinese musical tradition; moreover, the entire piece is constructed as a *daqu* ('great suite'), a form developed during the Tang dynasty. Hsu's *Five Piano Pieces* (1975–84) testify to different episodes in the life of the composer and appear to sum up his compositional experience. The last piece in the series, *Xunzhao*, which progresses from polytonality to pentatonicism, could illustrate his return from a modernist aesthetic to the melodic idiom of Chinese folksong, which remains the dominant influence on his life and compositional style.

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Stage: Chang E ben yue [Chang E flies to the Moon] (ballet), op.22, 1968; Taohua kai [Peach Blossoms] (folk ballet), op.31, 1977; Baishe zhuan [The Legend of the White Snake] (op, Da Huang), op.33, 1979–87; Taohua guniang [Peach Blossom Girl] (folk ballet), op.28, 1983; Chen San Wu Niang [Chen San and Wu Niang] (folk ballet), op.39, 1985

Orch: Zuguo song zhi yi: guangfu [Ode to the Fatherland I: Restoration], op.11, 1963–5; Zhongguo qingdian xuqu [Chin. Festival Ov.], op.18, 1965–80; Xianyue erzhang [2 Movts for Str Orch], op.26, 1970; Baisha wan [White Sand Bay], sym., op.29, 1974; Baijia chun [Spring for All], op.36, pf, Chin. orch, 1981; Zuguo song zhi er: ererba [Ode to the Fatherland II: 28 Feb 1947], op.45, 1993

Choral: Bingche xing [Ballad of the Army Carts] (Du Fu), op.8, 1958–91; Bai Qiu shi wushou [5 Songs on Poetry by Bai Qiu], op.12, 1961; Zanghua yin [Song of Burying Flowers] (Cao Zhan), op.13, 1962; Guofu song [Ode to the Father of the Nation] (Huang Jiayan), op.15, 1965; Xibei minyao ji [Collection of Folksongs from the Northwest], 1965; Senlin de shi [Poem of the Forest] (children's cant., Yang Huan), op.25, 1970–81; Shitou shan de haizi [The Children of Lion's Mountain] (children's cant., M. Deverge), op.37, 1983; Wushou Zhongguo minyao [5 Chin. Folksongs]

Solo vocal: Gequ sishou [4 Songs] (Guo Moruo, Xu Zhimo, M. Manim, Hsu), op.1, 1v, pf, 1956; Ziduqu ershou [2 Songs] (Hsu), op.2, S, pf, 1957–8; Bai Qiu shi sishou [4 Songs on Poetry by Bai Qiu], op.4, B, pf, 1958–9; Liangshou shineiyue de shi [2 Poems for Chbr Ens] (Chen Xiaocui, Kora Rumi), op.5, S, chbr ens, 1958; Nü Guanzi (Wei Zhuang), op.14, S, str orch, perc, 1963; Taiwan minyao ji [Collection of Taiwanese Folksongs], 1v, pf, 1965; Yang Huan shi shi'er shou [12 Poems by Yang Huan], op.23, 1v, pf, 1969–73; Ertong gequ [Children's Songs] (Yang Huan), op.24, 1v, pf, 1970; Youyi ji diyi ji [First Friendship Collection], op.32, 1v, pf, 1978–9; Qiao [The Bridge] (Deverge), op.42, S, orch, 1986; Duchang [Solos], folksong arrs., 1v, Chin. insts

Chbr and solo inst: Sonatina, op.3, vn, pf, 1957; Sonata, op.6, vn, pf, 1959; Trio Xiangchou san diao [Nostalgia: 3 Tunes], op.7, pf trio, 1957–9; Qnt, op.10, fl, cl, vn, vc, pf, 1960–87; You yitian zai Yelina jia (Un jour chez mademoiselle Hélène), op.9, pf, 1960–62; 5 Preludes, op.16, vn, 1965–6; Mang [The Blind], op.17, fl, 1966; Suite Tongnian de huiyi [Reminiscences of Childhood], op.19, xun, 1967; 3 Huqin Pieces, op.20, huqin, 1977; Jin se [Beautiful Zither], op.21, pipa, 1977; Sonata, op.27, cl, pf, 1973–83; Trio Taiwan, op.28, pf trio, 1973; Rensheng chaqu wushou (5 Episoden aus dem Leben), op.30, pf, 1975–6; Zhongguo minge gangqin qu diyiben [First Book of Chinese Folksongs for Piano], op.34, 1980; Zhongguo minge gangqin qu dierben [Second Book of Chinese Folksongs for Piano], op.35, 1981; Taiwan zuqu [Taiwanese Suite], op.41, trad. Chin. insts, 1983; Dou E Yuan [Dou E's Lament], op.43, vc/va, 1988; 'Liusandiao' bianzou yu zhuti [Variations and Theme on the Folksong 'Catching the Umbrella'], op.44, vn, 1991

Principal publishers: Yueyun, Yueyou, Yuefu, Gérard Billaudot

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BARBARA MITTLER

Huang Xiangpeng

(*b* Nanjing, 26 Dec 1927; *d* Beijing, 8 May 1997). Chinese musicologist. After the Communist 'Liberation' of 1949 he joined the theory and composition department of the Central Conservatory of Music in 1950, moving to the Music Research Institute of the Chinese Academy of Arts in 1958. Although academic and social life were disrupted by the Cultural Revolution (1966–76), he managed to do some important work on archaeological finds in this period. He served as director of the Music Research Institute from 1985 until his retirement in 1988, taking over the mantle of [Yang Yinliu](#) as mentor for Chinese musicologists.

Huang is best known as a historical musicologist – his work on pre-Qin music archaeology, notably the set of bells from the 433 bce tomb of the Marquis Yi of the Zeng state, is seminal, and he was chief editor of the monumental *Zhongguo yinyue wenwu daxi* ('Compendium of Chinese musical artefacts'), which began to appear only after his death. However, his monographs offer great insights into a wide range of music throughout Chinese history, and the deepest enduring influence of his work is his constant concern to relate living folk Chinese traditions of vocal and instrumental music to early material on scales and temperament, melody and notations.

See also [China](#), §II, 1.

WRITINGS

- Chuantong shi yitiao heliu* [Tradition is a flowing stream] (Beijing, 1990)
- Suliu tanyuan: Zhongguo chuantong yinyue yanjiu* [Tracing the stream to its source: studies of traditional Chinese music] (Beijing, 1993)
- Zhongguo gudai yinyue shi, fenqi yanjiu ji youguan xin cailiao, xin wenti* [History of Chinese music: studies in periodization and new relevant material and issues] (Taipei, 1997)
- Zhongguorende yinyue he yinyuexue* [Music and musicology of the Chinese] (Ji'nan, 1997)

STEPHEN JONES

Huayno.

A social dance of pre-Hispanic Inca origin. It is found in Bolivia, Peru, northern Chile, Ecuador and northern Argentina. Of enormous popularity, its modern forms are part of the repertory of various ensembles. It is characterized by syncopated, anhemitonic pentatonic melodies beginning with a leap of a perfect 4th and ending with descending pendular motion. The *huayno* has a binary structure and duple metre, is in moderate tempo and often concludes with a *fuga* section that repeats the piece at twice the original speed. It is a scarf dance performed in couples, with limited *zapateo* (foot-stamping), and can be accompanied by *sicuri* bands or by harp, guitars, *bombo* (bass drum) and *charango* (small fretted lute) ensembles.

WILLIAM GRADANTE

Huba, Volodymyr Petrovych

(b Kiev, 22 Dec 1938). Ukrainian composer. Huba received his first music lessons from his father, a musician with one of the numerous brass bands in the Ukraine. In 1977 he graduated from the Kiev Conservatory where he studied composition with Lyatoshyns'ky and Shtoharenko. He then worked as music editor at Ukrainian State Television and Radio and at the Ukrainian Studio of Documentary Films. An extremely prolific composer, Huba has written works in all genres and has been very active in film. 'In my view', says Huba, 'a composer involved in filmmaking should create music capable of independent existence. What I mean is the kind of music that can be performed in concerts, on television or radio. The notion of "applied music" is alien to me'. In all, Huba has composed the music for 70 films. A member of two guilds – the Union of Filmmakers and the Union of Composers – Huba is also a poet and has appeared on the radio reciting his own verses. He achieved recognition in the West with the stunning sound-fresco for piano entitled *Poholos* (formerly *Panneau/Molva*), a movement from the *Kiev Suite*, and with *Autumn Music* for chamber orchestra. In such works as *Fata morgana* (after Kotziubyns'ky) for cello and organ, String Quartet no.3 (after Dostoyevsky) and *Autumn Music*, Huba makes original experiments with fantastic colours while an inward lyrical quality hangs over the obvious exuberance of the material. This style fits well into a category best described as 'mythopoetic realism', a common characteristic of Ukrainian culture as a whole. In *Autumn Music*, he explored the growing interest in neo-romantic simplicity that owes as much to naive art as to Erik Satie. Written in 1966 (in the middle of the most exuberant avant-garde explosion in Ukraine since the first two decades of the 20th century), *Autumn Music* is a tone poem of great simplicity and beauty, of lyricism and gentle contentment, but one that betrays within its glance some kind of horror or foreboding; extremely tonal – one could even say diatonic – melodies shift keys and colours magically.

WORKS

(selective list)

Orch: Osinnya muzyka [Autumn Music], sinfonietta, chbr orch, 1966–81; Zakhar

Berkut, 1968 [after I. Franko]; After Reading the Tale of Igor's Campaign, 1971; 6 Compositions after Albrecht Dürer, chbr orch, 1972; Orch Suite [no.1], 1973; Orch Suite [no.2], 1979; Orch Suite [no.3], 1980

Vocal: The Revelation of Sappho, S, chbr orch, 1980; For Kiev, vv, orch, 1982

Chbr and solo inst: 7 Poems, org, 1964–86; Elegy, vn, org, 1971; Fata morgana, vc, org, 1972 [after M. Kotziu'bynsky]; Duma, hn, org, 1973; Str Qt [no.1], 1975; DSCH 'Music in Memory of Shostakovich', vn, vc, pf, 1976; Dramatychnyi monoloh [Dramatic Monologue], vn, pf, 1976; Einstein's Violin, vn, 1976; Ukraïns'ki akvareli [Ukrainian Aquarelles], vn, vc, pf, 1976; Pf Qnt, 1978; Str Qt [no.2], 1979; Str Qt [no.3], 1980 [after F.M. Dostoyevsky]; Elegiac Music, fl, hn, vc, hp, cel, 1983; Str Qt [no.4], 1984; 3 pf sonatas; Kiev Suite, pf

70 film scores

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V.Baley: 'Orpheus Unleashed', *Soviet Ukranian Affairs*, ii/3–4 (1988) [2 pts]

VIRKO BALEY

Hubanov, Yakov [Yakiv] Ivanovich

(b Kiev, 8 Jan 1954). Ukrainian composer and musicologist. In 1970 he entered the composition faculty at Tchaikovsky Conservatory in Kiev where he studied with Shtogarenko. He continued his studies at the Moscow Conservatory with A.I. Pirumov, and after graduating in 1976 returned to the Kiev Conservatory firstly as a postgraduate in the music theory department, and then as senior lecturer (1979) and reader (1984). He teaches composition, analysis, harmony, polyphony and orchestration and has delivered lectures on the work of Denisov, Schnittke and Sil'vestrov. He is a member of the Union of Ukrainian Composers, and is active as both composer and musicologist. Among his research work is his dissertation *Architectonics on the compositions of D. Shostakovich*, and writings on the cluster as a harmonic phenomenon, jazz as a stylistic element in the music of Stravinsky and dodecaphony and diatonicism. Despite his employment of various contemporary compositional means and technical methods, one of the most noteworthy facets of his work is its eclecticism.

WORKS

Syms.: no.1, 1977; no.2, 1978; no.3, 1980; no.4, 1981; no.6, 1982

Other orch: Krugosvetnoye puteshestviye pionera Tima Sitnikova [The Round-the-World Journey of the Pioneer Tim Sitnikov], 1978; Chaconne, org, str, 1987; Dvizheniya [Movts], pf, perc, str, 1987; Vn Conc., 1989; Noktyurn [Nocturne], 1990; Vorspiel, 1990; 2 sonatas, 1991; Gimn [Hymn], 1992; 24 étyudov [24 Etudes], 1992–5

Chbr: Rok-kontsert [Rock Conc.], elec gui, synth, pf, perc, 1981; Str Qt, 1981; Osenyaya serenada [Autumnal Serenade], vn, pf, 1983; Qt, 4 trbn, 1987; Ww Qnt, 1987; Trio, pf, vn, va, 1988; Sonata, vn, pf, 1990; Duet, eng hn, va, 1995; Trio, eng hn, vc, pf, 1995

Solo pf: Sonata, 1975; Suite, 1977; Madagaskarskaya rapsodia [A Madagascar Rhapsody], 1977; Sonata, 1985

Works for dömbra, bayan; romances; music for jazz and rock ensembles

INESSA NIKOLAYEVNA RAKHUNOVA

Hubarenko, Vitaly Serhiyovych

(b Kharkiv, 13 June 1924; d Kiev, 5 May 2000). Ukrainian composer. After completing his training at the Kharkiv Conservatory in 1960 (class of Klebanov), he taught music theory at a children's music school (1958–60) and from 1960 he held the position of Director of Regional Radio. From 1961 to 1972 he taught theory and composition at the Kharkiv Conservatory and subsequently he has worked as an independent composer. A winner of the Ostrovsky Prizes and an Honoured Artist of Ukraine, in 1984 Hubarenko received the prestigious Shevchenko Prize. Vast and versatile interests characterize Hubarenko's creative personality; his output has thus been prolific and varied, including symphonies, ballets, sonatas, quartets and many vocal works. Especially productive in the field of opera, Hubarenko achieved fame immediately following the première of *Zahybel Ėstradry* ('The Destruction of the Squadron') of 1967 which exhibits the conflictive dramaturgy of a neo-romantic language modelled on the works of Lyatoshyns'ky and Shostakovich, in a style very close to the socialist-realist tradition. On the other hand, Hubarenko is quite adept at exploring the intimate. An excellent knowledge of orchestral colours enhances his essentially lyrical dramatic style that also has much in common with Barber and Vaughan Williams (a good example of this is found in the early, pre-*Zahybel Ėstradry* Concerto for flute and chamber orchestra). Carefully structured dramaturgy permeates his instrumental music as well as the operas. In two of his more successful and original ventures, *Samotnist'* ('Loneliness') for tenor and orchestra and the early *Lysty kokhannia* ('Love Letters' of 1971, a series of four monologues for soprano and chamber orchestra, Hubarenko achieves a truly dramatic synthesis of words and music, with a strong psychological portrait subtly exposed by the unusual orchestral fabric.

WORKS

operas

Zahybel Ėstradry [The Destruction of the Squadron] (music drama, 2, Hubarenko and V. Bychko, after O. Korniychuk), 1967, Kiev, 1 Oct 1967

Mamay (music drama, 3, Bychko and Hubarenko, after Yu. Yanovs'ky: *Duma pro Brytanku*), 1969, Kiev, 24 April 1970

Lysty kokhannia [Love Letters] (mono-op, Hubarenko, after H. Barbusse: *Tenderness*), S, chbr orch, 1971, Kiev, 29 Nov 1972

Vozvrashchonnnyi May [Reborn May] (lyric drama, 2, R. Levin and Hubarenko, after V. Yezhova), 1973–4, L'viv, 11 July 1974

Cherez polumya [Through the Flames] (3, Ye. Kushakiv, B. Paliychuk and P. Synhaïvs'ky), 1975, Donets'k, 15 May 1976

Pamyatay mene [Remember Me] (Levin and Hubarenko, after Yezhova: *Solov'yina nych*), op.22, 1980

Viy (op-ballet, prol., 3, epilogue, M. Cherkashyna and M. Mykhailova, after N.V. Gogol), 1980, Odessa, 19 Aug 1984

Svat mymovoli [The Reluctant Matchmaker] (lyric comedy, 2, Cherkashyna, after H. Kvitka-Osnovyanenko), 1982, Kharkiv, 24 March 1985

Al'pinska balada [Ballad of the Alps] (lyric scenes, 2, Cherkashyna, after N. Bïkov), 1984, Kharkiv, Kotlyarevs'ky Institute, 7 May 1985

V stepakh Ukraïny/Komu posmikhayut'sya zori [In the Steppes of Ukraine/On

Whom the Stars Smile] (lyric comedy, 2, Cherkashyna after Korniychuk), 1986–7
Zhadaite, bratiya moya [Remember, my Brothers] (op-orat, Cherkashyna, after T.H. Shevchenko), 1990–91

Samotnist' [Loneliness] (mono-op, after P. Mérimée: *Letters à une inconnue*), T, orch, 1992

Monolohy Dzhulietty [Monologues of Juliet] (lyrical scenes, after W. Shakespeare), 1998

other works

Ballets: Kamyanyi hospodar/Don Juan [The Stone Guest], 1968; Assol' (sym.-ballet, after A. Green: *The Scarlet Sails*), 1977; Zaporoshti [Zaporozhian Cossacks], 1978; Vira, nadiya, lyubov [Faith, Hope and Love], 1985; Zeleni svyatky [Green Yule-Tides] (sym.-ballet), 1992; Liebested (sym.-ballet), 1997

Inst: Small Sym., str orch, 1960; Sym. Poem 'In Memory of Taras Shevchenko', orch, 1962; Sym. no.1, orch, 1962; Concertino, orch, 1963; Conc.-Poem, vc, orch, 1963; Conc., fl, chbr orch, 1965; Str Qt, 1965; Sym. no.2, orch, 1965; Chbr Sym. no.1, vn, orch, 1967; The Feast of Kupalo, sym. scene, orch, 1971; Caprice, vn, chbr orch, 1973; Chbr Sym. no.2, vn, orch, 1978; Triptych, wind qnt, 1978; Conc. grosso, str orch, 1981; Chbr Sym. no.3, 2 vn, orch, 1983; In modo romantico, lyric poem, str, 1989; Poem, bn, str, 1992; Chbr Sym. no.4, vc, str, 1994; Ispans'ka syuita [Spanish Suite], vc ens, pf, 1994; Aria, cl, str, 1996

Vocal: Cycle (I. Utkin), 1962; Colours and Dispositions (I. Drach), 4 vocal sketches, 1965; Sym. no.3, male chorus, orch, 1974; Feeling of Kinship (cant., P. Tychyna), B, chorus, orch, 1977; Put Forth Your Hands (V. Sosyur), vocal cycle, 1977; Canto ricordo, chbr chorus, vn, 1983; Osinni sonety [Autumn Sonnets] (D. Pavlychko), song cycle, Bar, pf, 1983; Lyubit' Ukrainu [To Love Ukraine] (poem, Sosyur), chorus, 1992

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VIRKO BALEY

Hubay [Huber], Jenő [Eugen]

(*b* Budapest, 15 Sept 1858; *d* Budapest, 12 March 1937). Hungarian violinist and composer. He studied the violin with his father, Károly Huber, who was violin professor at the Budapest Conservatory and leader-conductor at the Hungarian National Theatre. Hubay made a highly successful début in June 1872, when, under the direction of his father, he performed Viotti's A minor Violin Concerto. From autumn 1873 he spent the next three years in Germany, studying the violin with Joachim (at the Berlin Hochschule für Musik) and composition with Benno Härtel. After his return to Budapest, Volkmann and Liszt played important roles in his development. He gave recitals with Liszt in Budapest on several occasions, and in 1878, on Liszt's advice, he travelled to Paris, where he soon became a favoured guest at musical salons. Subsequently he gave highly successful concerts in France, England and Belgium with Aggházy, a pupil of Liszt's. By 1879 he had adopted the more Hungarian-sounding name, Hubay.

In Paris he developed a close friendship with Henry Vieuxtemps, who saw the Hungarian youth as his artistic heir and successor. Before his death in Algeria in 1881, Vieuxtemps made Hubay his executor and entrusted him with the orchestration of his Seventh Violin Concerto. He also recommended Hubay as head of violin studies at the Brussels Conservatory, a post he took up in February 1882. In 1886 he returned to Hungary and accepted a similar position at the Budapest Academy of Music (concurrently he also taught at the Budapest Conservatory for about 15 years). Thanks to Hubay and his pupils – among them Arányi, Gertler, Geyer, Ormandy, Zoltan Székely, Szigeti and Telmányi – the Academy was for decades considered one of the foremost centres in Europe for the study of violin playing.

From the 1880s onwards, and for the next 25 years, Hubay went on European concert tours virtually every year. Among the pianists he worked with were Eugen d'Albert, Backhaus and Dohnányi. In 1886, with David Popper, he formed the Hubay Quartet, which for decades played a significant role in Hungary's musical culture; they gave first performances in Hungary of works by Brahms, including several world premières in which the composer himself participated. Following the communist take over in the spring of 1919, Hubay fled to Switzerland with his family; in September, after the collapse of the Soviet regime in Hungary, he was invited home by the new government and entrusted with the directorship of the Budapest Academy. He held this post until 1934, remaining as head of violin studies until 1936.

In the latter half of his career he became a prominent figure in Hungarian musical life. Having already been received into the ranks of the aristocracy through marriage to Countess Róza Cebrian, he was himself given a title in 1907. (His palace on the banks of the Danube was for decades one of the cultural centres of the Hungarian capital.) In 1913 he received an honorary doctorate from the University of Kolozsvár (now Cluj-Napoca).

Hubay's legacy includes a compositional output of considerable breadth. A significant proportion of his approximately 200 violin pieces and the majority of his songs date from 1880 to 1900. In the second half of his life he turned his attention increasingly towards large-scale genres. Liszt, Vieuxtemps and Massenet were decisive influences on the formation of his musical style, while his acquaintance with the music of Debussy and Richard Strauss contributed more modern elements to his compositional technique. Hubay adhered constantly, however, to the framework of triadic harmony and traditional tonality. His works betray also a sense of patriotism: the fantasias make use of Hungarian popular themes (sometimes from folksongs) and possess an improvisational quality, while the (Hungarian) art songs continue the tradition of popular song; in addition, the operas *A falu rossza* ('The Village Vagabond') and *Lavotta szerelme* ('Lavotta's Love') quote the world of popular theatre. However, the majority of his works are tied firmly to the west European Romantic tradition. *A cremonai hegedűs* ('The Violin Maker of Cremona') was produced at some 70 opera houses around the world, and was the first Hungarian opera to be staged outside Europe (New York, 1897).

In the first few decades after Hubay's death, only a few of his pieces remained in the repertory at large: the *Sonate romantique* and Zephir from *Blumenleben* op.30. In the 1990s, however, there was a revival of interest in Hubay's work, with the foundation (1999) of a Hubay society and several new recordings and publications of his music.

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(selective list)

operas

all first performed at the Royal Hungarian Opera House, Budapest

Aliénor (4, E. Haraucourt, trans. L. Dóczy, A. Váradi), op.28, c1886–1890, 5 Dec 1891

A cremonai hegedűs (Le luthier de Crémone) (2, F. Coppée and H. Beauclaire, trans. M. Kalbeck, E. Ábrányi), op.40, 1892, 10 Nov 1894

A falu rossza (Der Dorflump) (3, Váradi, E. Tóth), op.50, 1894–5, 20 March 1896

Moharózsa (Moosröschen) (4, M. Rothauser, after Ouida), op.85, 1897–8, 21 Feb 1903

Lavotta szerelme [Lavotta's Love] (3, epilogue, Á. Berczik and I. Farkas), op.96, 1904, 17 Nov 1906

Az álarc (Die Maske) (3, R. Lothar and S. Góth, after F. Martos), op.106, 1909–10, rev. 1924–30, 26 Feb 1931

A milói Vénusz (Die Venus von Milo) (prologue, 1, Góth and Farkas, after L. d'Assas and P. Lindau), op.107, 1908–9, rev. 1926 and 1932, 1 March 1935

Anna Karenina (3, Góth and A. Gábor, after L. Tolstoy), op.112, 1914, 10 Nov 1923

instrumental

Orch: Va Conc. (Morceau de concert), C, op.20, 1884–8, 1st movt arr. vc, orch; Vn Conc. no.1 (Conc. dramatique), a, op.21, 1884; Sym. no.1, B, op.26, 1885, rev. 1923; Vn Conc. no.2, E, op.90, c1900; Biedermeyer Suite, op.116, c1907–15; Sinfonie 1914 (Sym. no.2 'War Sym.'), op.93, 1914, rev. c1922; Vn Conc. no.3, g, op.99, 1906–7; Vn Conc. no.4 (Conc. all'antica), a, op.101, 1907

Chbr (all for vn, pf unless otherwise stated): Chant de plevna, op.1, 1878, orchd; Suite sur 'Le roi de Lahore' de Massenet, op.3 no.1, 1880, orchd; Carmen, fantasie brillante, op.3 no.3, 1877, orchd; Fantaisie tziganesque, op.4, 1879; Suite, op.5, 1877–8, rev. 1882, orchd; Pusztaklänge (Echos de la Puszta), op.7, 1880; Scènes de la Csárda no.1, op.9, 1879, rev. 1882, orchd; 3 morceaux, op.10, 1876–80; Kis furulyám ... [My Little Pipe] (Scènes de la Csárda no.2), op.13, c1880–81, orchd; Maggiolata, op.15 no.2, va/vc, pf, c1882, orchd; Sonate romantique, op.22, 1884; Romance, op.25, c1882–6, orchd; 6 poèmes hongrois, op.27, 1885; Blumenleben (La vie d'une fleur), op.30, 1887/89

Hejre Kati [Hey, Katie] (Scènes de la Csárda no.4), op.32, c1882–6, orchd; Hullámzó Balaton [Choppy Balaton] (Scènes de la Csárda no.5), op.33, c1887, orchd; Sárga cserebogár [Yellow May Bug] (Scènes de la Csárda no.6), op.34, c1887, orchd; Impressions de la Puszta, op.44, 1893; Ataïr, roman musical en 5 chapitres, op.47, 1893; 3 morceaux, op.48, 1894; Mosaïque, 10 morceaux, op.49, 1894; 5 morceaux caractéristiques, op.51, 1893; 3 morceaux, op.52, 1894; 2 mazurkas de concert, op.54, 1895; 3 poèmes d'après François Coppée, op.56, 1895; 3 morceaux, op.58, 1895; Fantaisie élégiaque, op.62, 1896, orchd; Szalatnai emlék [Souvenir of Szalatna] (Scènes de la Csárda no.10), op.69, c1897–8, orchd;

Variations sur une thème hongrois, op.72, 1897, orchd

6 nouveaux poèmes hongrois, op.76, c1899; 6 pièces caractéristiques, op.79, c1899; Arlequin, scherzo, op.81, c1899; Szomorúfűz hervadt lombja [The Weeping Willow's Faded Foliage] (Scènes de la Csárda no.11), op.82, c1900, orchd; Pici tubiczam [My Little Pigeon] (Scènes de la Csárda no.12), op.83, c1898, orchd; Scènes d'enfants (Kinderszenen), 10 pieces, op.84, 1898; Perpetuum mobile, op.88, 1899, orchd; Scènes de la Csárda no.13, op.102, 1908, orchd; Walzerparaphrase, op.105, 1911, orchd; Fliederbusch, op.109, c1915; 2 morceaux, op.110, c1919; Adieu, op.111, c1920; 5 Konzertetűden, op.115; Scènes de la Csárda no.14, op.117, c1920; Frühlings-Liebeslieder (Chanson d'amour printanier), op.120, 1923; 6 Stücke, op.121, 1925

vocal

Choral: Ara pacis (Friedens Sym.) (R. Rolland), op.114, solo vv, chorus, children's chorus, orch, c1916–1937; Dante Sym. (Vita nuova), op.118, 4vv, chorus, children's chorus, orch, 1921; Petőfi Sym., op.119, 4vv, chorus, male chorus, children's chorus, orch, 1922; other choruses

Songs: over 100, incl. 18 magyar dal [18 Hung. Songs] (S. Petőfi), op.2, 1877–8; 5 Lieder (F. Werner and others), op.8, c1876; 3 mélodies (V. Hugo), op.12, c1882; 5 mélodies (L. Paté, Sully Prudhomme), op.17, c1882; 5 Gedichte von Carmen Sylva, op.29, 1888; 5 Petőfi Lieder im ungarischen Styl, op.31, c1889; 5 Gesänge (E. Im Hof and others), op.53, 1894; 3 mélodies (F. Coppée, Hugo), op.71, c1898; 3 magyar dal (M. Szabolcska), op.77; Simon Judit (melodrama, J. Kiss), op.91, c1884; 7 dal [7 Songs] (I. Farkas, Szikra, S. Sajó, J. Kerner), op.100, c1906, nos.4–7 orchd; 2 Petőfi-dal, op.103, 1v, pf, orch; 6 neue Lieder (E. Halbert and others), op.122–3, 1v, pf, c1920–22

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LÁSZLÓ GOMBOS

Hubbard, Frank (Twombly)

(b New York, 15 May 1920; d Newton, MA, 25 Feb 1976). American harpsichord maker. He studied English literature at Harvard (AB 1942, MA 1947) where his growing interest in early music led him and his friend William Dowd to construct a clavichord. Its success encouraged them to abandon academic pursuits and to prepare for careers as builders of early keyboard instruments constructed on historical principles. In 1947 Hubbard went to England to learn the craft and worked briefly at the Dolmetsch workshop before joining Hugh Gough at his London premises. He also studied early keyboard instruments in British and continental collections. On his return to the USA in 1949 he and Dowd founded a workshop to build harpsichords on historical principles rather than in the modern fashion then practised by virtually all professional makers. Their firm produced models based on the surviving instruments made by the leading historical makers of Italy, Flanders, France and England. Numerous restorations of many such harpsichords from important public and private collections helped them evolve their own designs and refine their methods of construction. The partnership with Dowd continued until 1958, after which each continued to make instruments independently.

Meanwhile Hubbard had been doing the research that led to the publication in 1965 of his authoritative historical study of harpsichord making from the 16th century to the 18th. During 1955–7, partly supported by grants, he had been able to examine many more instruments in Europe and to establish close contacts with museums there. As a result he was asked in 1967 to set up the restoration workshop for the Musée Instrumental at the Paris Conservatoire, where he worked in 1967–8 and taught the restoration of historical instruments and the construction of harpsichords on historical principles.

Hubbard's own production of finished instruments was necessarily limited, but he also developed a harpsichord, based on a Taskin instrument of 1769, which could be produced in kit or semi-finished form. By the end of 1975 about 1000 of these kit instruments had been produced. As a dedicated amateur violinist and chamber musician Hubbard also restored a number of early violins to their pre-19th-century state and made bows of a pre-Tourte type for instruments of the viol and violin families.

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HOWARD SCHOTT

Hubeau, Jean

(*b* Paris, 22 June 1917; *d* Paris, 19 Aug 1992). French pianist and composer. He studied piano with Lazare Lévy at the Paris Conservatoire, receiving a *premier prix* in 1930, and also studied harmony with Jean Gallon and composition with Paul Dukas. He won second prize in the Prix de Rome in 1934, and in 1935 won the Louis Diémer Prize. In 1937 he studied conducting in Vienna with Felix Weingartner, and in 1942 was appointed director of the Versailles Conservatoire. From 1957 to 1982 he taught chamber music at the Paris Conservatoire, where his students included Catherine Collard, Michel Dalberto and Katia and Marielle Labèque. He performed with Pierre Fournier, André Navarra and Paul Tortelier and made notable recordings of Fauré's two piano quartets (with the Gallois-Montbrun Quartet) and two piano quintets (with the Via Nova Quartet). He also recorded the complete piano works of Fauré and Dukas. Hubeau's compositions include a violin concerto (1939, recorded by Henry Merckel), chamber music and songs.

CHARLES TIMBRELL

Huber, Ferdinand (Fürchtegott)

(*b* St Gallen, 31 Oct 1791; *d* St Gallen, 9 Jan 1863). Swiss composer and teacher. After spending much of his youth as a foster child in Lippstadt, he returned to his native town and resolved to become a musician. Sent to Stuttgart to study with Georg Nast, he learnt to play various instruments and taught himself the techniques of composing. He came into contact with the court musicians in Stuttgart and won the favour of Weber in particular. After completing his studies he joined the royal court orchestra as a trumpeter. In 1816 he returned to Switzerland, and the following year took a position as music teacher at the Fellenberg educational institute in Hofwil, near Berne. The next years of his life were the most successful. He was attracted to mountain landscapes and nature became the most powerful influence on his work. He was a keen student of folk music, and his songs (mostly for solo voice with piano or guitar accompaniment), though properly classified as art music on account of their form, derive wholly from Alpine folk music in spirit and expression. Huber was the first to tune several alphorns to the same pitch so that airs for alphorn in yodelling style could be played in three parts. He was commissioned to lecture in Grindelwald on the playing of alphorns; he also began to publish songbooks.

In 1824 Huber moved back to St Gallen and became a singing teacher at the town's schools and organist at St Catherine's; he also conducted an opera season there (1825–6). He founded and led a military band and a boys' band, as well as several male choirs for which he wrote many new works. He moved to Berne in 1829 and taught there for three years, but then returned once again to St Gallen to lead the Zum Antlitz choral society and to teach singing, the organ, the piano and the violin. He was

acquainted with Liszt, who used some of his melodies in his *Album d'un voyageur*; Mendelssohn also praised Huber's songs. He spent his last years composing and teaching a few private pupils.

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LUISE MARRETTA-SCHÄR

Huber, Hans

(b Eppenburg, Solothurn, 28 June 1852; d Locarno, 25 Dec 1921). Swiss composer, pianist and teacher. He learnt music from early childhood and at the age of ten became a choirboy at the collegiate church of St Ursula in Solothurn, at the same time attending the local Gymnasium. He had musical instruction from Carl Munzinger, accompanied at the piano in concerts of the choral union and played the organ at church services. Encouraged to become a professional musician, he went to Leipzig in 1870 for four years of study at the conservatory. His compositions soon met with public approval and his works began to appear in print. On completing his studies he became a private music tutor to the families of French industrialists in Wesserling, Alsace. He was the organist of the Protestant church there and shared in the teaching at the Thann music school. During his three years in Alsace he was able to compose to his heart's content, and his many new works met with increasing recognition. He wrote chiefly piano music and performed his works in recitals, many of which he gave in Basle.

Huber finally settled in Basle in 1877. His works were readily published, and he was soon active as a music teacher, pianist and composer, receiving commissions for new works. His openness and friendly character brought him wide popularity; his works were frequently performed (especially by the Allgemeine Musikalische Gesellschaft in Basle) and highly praised, the 'Tell' Symphony (no.1) and the choral work *Pandora* bringing him renown throughout Switzerland. Huber continued to perform as a pianist, and he was often joined in recitals by his wife, the singer Ida Petzold. From 1889 he taught at the music school in Basle, and in 1896 he was appointed its director; under his leadership the school attained a far-reaching significance and the conservatory which he founded was amalgamated with it. He also directed the Gesangverein in Basle from 1899 to 1902 and was active as an accompanist in his vocal quartet and in song and violin recitals until 1915. Illness forced him to take leave of absence from the music school in 1917, and the following year he retired from all public duties and moved to Locarno. In the last years of his life he composed mainly sacred music.

Uninfluenced by the conservative tendencies of the Leipzig Conservatory, Huber was a thoroughly Romantic composer. His first model was

Schumann; later he followed Liszt, Brahms and Richard Strauss. He composed in every musical genre rather than restricting himself, like almost every Swiss composer who preceded him, to writing for male chorus or for the piano; and it is for this reason that he can perhaps be regarded as the most important Swiss composer of the 19th century.

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Theatrical and large choral (first perf. in Basle, Stadttheater, unless otherwise stated): Festspiel der Kleinbasler Gedenkfeier, 1892; Weltfrühling (Liederspiel, 3, R. Wackernagel), 28 March 1894; Kudrun (op, 3, S. Born), 29 Jan 1896; Festspiel der Basler Bundesfeier, 1901; Der heilige Hain, orat, 1910; Der Simplicius (op, 3, A.M. Mendelssohn-Bartholdy), 1899, 21 Feb 1912; Weissagung und Erfüllung, orat, 1913; Der Weihnachtsstern (M. Lienert), incid music, 1916, unperf.; Die schöne Belinda (romantische Oper, 3, G. Bundi), Berne, Stadt, 2 April 1916; Frutta di mare (op, F. Kamin), 24 Nov 1918; Mass, D, 1919, unperf.; Festive Mass, E[flat]; Einsiedeln, 1920; Mass in Honour of St Ursula, Solothurn, 1921

Other vocal: cants.; other masses; choruses for male, female and mixed vv, orch, pf and org acc. and a cappella, incl. Pandora; vv, orch, qts, duets, numerous solo songs, pf acc.

Inst: 9 syms., 5 pubd; 4 pf concs.; Vn Conc.; Suite, vc, orch; Sextet, pf, winds; Qnt, pf, winds; 2 pf qnts; 2 pf qts; Str Qt; 5 pf trios; 9 sonatas, vn, pf; 4 sonatas, vc, pf; 3 pf sonatas

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LUISE MARRETTA-SCHÄR

Huber, Jenő.

See [Hubay, Jenő](#).

Huber, Klaus

(b Berne, 30 Nov 1924). Swiss composer. While training as a teacher (1940–44), he studied the violin with Theodor Klajnmann. He later attended the Zürich Conservatory, where his teachers included Stefi Geyer (violin, 1947–9) and Willy Burkhard (composition, 1947–55); he continued his composition studies with Boris Blacher in Berlin (1955–6). He taught the violin at the Zürich Conservatory (1950–60), music history at the Lucerne Conservatory (1960–63) and composition at the Basle Music Academy (1964–73) and the Freiburg Musikhochschule (1973–90). He also directed composition seminars at the international competition of the Gaudeamus Foundation (1966, 1968, 1972) and founded the international composition seminar in Boswil (1969). He has served as chair of the Swiss Composers' Association (1979–82), as a member of many ISCM festival juries and as a guest professor at institutions throughout the world.

The first public performances of Huber's works were given in Bilthoven by the Gaudeamus Foundation (1955, 1957) and in Strasbourg at the 1958 ISCM festival. It was his chamber cantata *Des Engels Anredung an die Seele* (first performed in Rome in 1959), however, which won first prize in the ISCM competition and gained him recognition as a composer. *Noctes intelligibilis lucis* was heard at Darmstadt in 1961, and the second, self-contained section of the oratorio *Soliloquia* (1959–64), which won the Arnold Bax Society medal, was performed at the 1962 ISCM festival in London. His orchestral work *Tenebrae* (1966–7) received the 1970 Beethoven Prize of the city of Bonn. Other honours and awards include the art prize of the city of Basle (1978), the Premio Italia (1985), membership in the Bavarian Akademie der Schönen Künste, the Berlin Akademie der Künste and the Mannheim Freien Akademie der Künste, and honorary membership in the ISCM (from 1995).

A common denominator in Huber's diverse creative work is the power of integration. His compositional influences have included Franco-Flemish vocal polyphony, Bach, Mozart, serialism, and the music of Latin American, Arab and Asian cultures. The cultural situation of the war years and the postwar period in which he grew up, however, convinced him to maintain a critical stance with respect to tradition. Critical selectivity and careful analysis of material, sometimes extending over many years, became the methodical basis of his appropriation. He initially observed the development of the avant garde in such centres as Darmstadt and Donaueschingen from a distance; later, when he adopted its innovations himself, he did so without dogmatism. Unimpressed by the taboo of orthodox serialism towards octaves and consonances, he explored the unification of serial structure and consonant intervals in such works as *Des Engels Anredung an die Seele* (1957) and *Auf die ruhige Nacht-Zeit* (1958); in *Oratio Mechtildis* (1956–7) and *Cuius legibus rotantur poli* (1959–60) he experimented with monumentalized octaves. In these works, structural thinking goes hand in hand with heightened sensitivity to timbre.

Huber's interest in mysticism, apparent in his fondness for medieval and Baroque texts, has been a constant factor in his work: his tendency towards introspection should not be seen as escapism, but as an acceptance into the sensitive inner being of the richness of the outer world. He resolves the basic tension inherent in his artistic and political views consistently in his work, presenting violent fractures to great dramatic effect. His inclination towards ideological criticism, evident in his musings on the conditions in which art is produced, becomes part of the musical expression. The conflicting duality of the internal and the external, of the aesthetic and the political, is reflected in the great diversity of genres and expressive forms present in his output: in the 1960s, for example, he composed both the subtle string quartet *Moteti-Cantiones* and the complex religious oratorio *Soliloquia*. 20 years later, that polarity reappeared with the second string quartet, *... von Zeit zu Zeit ...*, and the political oratorio *Erniedrigt-Geknechtet-Verlassen-Verachtet*, a work that in its complexity of detail, its interlocking temporal planes and the urgency of its social message can be seen as a summation of his compositions of the 1980s.

During the 1970s Huber was greatly influenced by the critical theology of Dorothee Sölle and J.B. Metz, and the Latin American liberation theology of

Ernesto Cardenal. The religious and existential content of his works intensified to project a political statement based on Christian ethics. This intensification was accompanied by a greater flexibility of form and more complex temporal organizations, such as the superimposition of distinct temporal planes in differing tempos. An emphasis on content did not detract from aesthetic unity or the composer's high artistic aims, however; extra-musical subjects were structurally assimilated through the concept of 'structural semantics' (Haefeli). *Senfkorn* (1975), for boy soprano and five instruments, centres on the cross motif from Bach's cantata bwv159, contrasting biblical verses from *Isaiah* with a politically utopian text by Cardenal. The work was later used as a centre of repose in the oratorio *Erniedrigt-Geknechtet-Verlassen-Verachtet*.

Having grown up in a country with no significant operatic tradition, the genre of oratorio, closely connected as it is to texts, was the natural place for Huber to explore the confrontation of content and form. The three oratorios composed at ten-year intervals, *Soliloquia, ... inwendig voller Figur ...* and *Erniedrigt-Geknechtet-Verlassen-Verachtet*, represent striking stages in his artistic development. In *La terre des hommes* (1987–9) he reduced the grand oratorio style to dimensions appropriate for ensemble writing without losing any inner complexity; at the same time, setting texts by Simone Weil and Ossip Mandelstam, he placed greater emphasis on mysticism. Mandelstam's aesthetic of the fragment and metaphor of the horizon (the frontier of perception between the internal and external; for Huber, the horizon of hearing) were crucial sources of inspiration after the end of the 1980s.

From the mid-1980s Huber's exploration and expansion of musical material was expressed in three ways: through a renewed and deepened interest in medieval and Renaissance music (*Cantiones de Circulo Gyrrante, Agnus Dei cum recordatione*); through the use of spatial acoustics to construct differentiated areas of sound (*Die umgepflügte Zeit, Spes contra spem*); and through the development of a new system of harmony and tonal polyphony based on modes in third-tones. His first structures in third-tones appear in *La terre des hommes*; in the string trio *Des Dichters Pflug* (1989) the system is applied exclusively. Huber's simple and efficient scordatura for string instruments made works in third-tones quite easy to play.

Attempts to break away from the tonal system continued into the 1990s. Huber studied the writings of classical Arab music theorists and composed works on the basis of the *maqām*; these include *Die Erde bewegt sich auf den Hörnern eines Ochsen* for Arab and European musicians, and the orchestral piece *Lamentationes de fine vicesimi saeculi*. Around the same time, he composed the Chamber Concerto 'Intarsi' (1993–4), which relates to Mozart's concerto k595, the string quintet *Ecce homines* (1998), which also confronts the legacy of Mozart, and *Lamentationes sacrae et profanae ad responsoria Iesualdi*, which is based on the responsories of Gesualdo and makes use of the enharmonic differentiation of his tuning system.

Huber's later works are distinguished by their structural sophistication, their greater intimacy of expression, their search for new consonances beyond diatonic-chromatic tonality and their freer temporal organization. They have all the qualities of a sublimated late style, questioning the classic postulates

of the European postwar avant garde under changed historical circumstances in a musical language matured by decades of experience.

Teaching has held a central place in Huber's concept of art, serving as a form of reflection that relates to practice. His ethical premises – belief in the ability to change the world through the power of utopian ideals – reappear in his teaching methods. In the essay 'Lässt sich eine Tätigkeit wie Komponieren unterrichten?' (*Musikfest Freiburg-Köln der KGNM*, Cologne, 1986, programme book; repr. in *Umgepflügelte Zeit*, Cologne, 1999), he considers his work at the Freiburg Institute of Contemporary Music, where he, André Richard, Brian Ferneyhough and Arturo Tamayo introduced far-reaching reforms to composition teaching. Doing away with desks and individual study in favour of solidarity, communal learning and practice, they aimed to free composition from its academic fetters. His many pupils have included Ferneyhough, Younghi Pagh-Paan, Wolfgang Rihm, Michael Jarrell, Uroš Rojko and Toshio Hosokawa. His lifelong reflections on the aesthetic and technical aspects of composition and its social implications have been expressed in countless articles and lectures.

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Huber, Klaus

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stage

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orchestral

Inventionen und Choral, 1957; Litania instrumentalis, 1957; Terzen-Studie, 1958 [after the finale of Brahms: Vn Conc.]; Cantio-Moteti-Interventiones, str, 1963; James Joyce Chbr Music, hp, hn, chbr orch, 1966–7; Tenebrae, 1966–7; Alveare vernet, fl, str, 1967; Tempora, conc., vn, orch, 1969–70; Turnus, 1973–4; ... ohne Grenze und Rand ... , va, chbr orch, 1976–7; Beati pauperes II, small orch, 1979; Protuberanzen, 3 pieces, 1985–6; Zwischenspiel, 1986; Lamentationes de fine vicesimi saeculi, Sufi singer ad lib, orch, 1992–4

choral

With orch: Antiphonische Kantate (Ps cxxxvi), chorus 1–4vv, unison chorus, orch, 1956 [rev. chorus 1–4vv, unison chorus, brass, perc, org, 1956–7]; Soliloquia (orat, Augustine of Hippo), S, A, T, Bar, B, 2 choruses, orch, 1959–64 [Pt II: Cuius legibus rotantur poli, 1959–60]; Musik zu einem Johannes-der-Täufer-Gottesdienst, chorus, congregation, org, orch ad lib, 1965; ... inwendig voller figur ... (Bible: *Revelation*, A. Dürer), chorus, orch, tape, 1970–71; Erniedrigt-Geknechtet-Verlassen-Verachtet (E. Cardenal, F. Knobloch, C.M. de Jesús and others), Tr, Mez, T + spkr, B-Bar, 16vv, SATB, orch, tape, video/slide projections, 1975–8, rev. 1981–2; Beati pauperes II (Cardenal, Bergpredigt), S, Mez, A, 2 T, Bar, B, orch, 1979; Die umgepflügte Zeit (O. Mandelstam), spkr, Mez, T, chorus, va d'amore, orch, 1990; Umkehr – im Licht sein (Mandelstam, M. Frisch, E. Canetti, M. Buber), Mez, chorus,

small orch, 1997

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other vocal

With orch or large ens: Oratio Mechthildis (Mechthild von Magdeburg), A, chbr orch, 1956–7; ... ausgespannt ... (St John of the Cross, Bible: *Job*, J. de Fiore and others), Bar, 5 ens, tape, org, 1972; Spes contra spem (R. Luxemburg, E. Canetti, G. Herwegh and others), 5 spkrs, 2 S, Mez, T, B-Bar, orch, tape, 1986–9; La terre des hommes (S. Weil, Mandelstam), Mez, Ct + spkr, 18 insts, 1987–9; Plainte – Die umgepflügte Zeit II (Mandelstam), Mez, T, va d'amore [third-tones], 13 insts, 1990

With 6 or more insts: Grabschrift (N. Sachs), Bar, 7 insts, 1967; Psalm of Christ (Ps xxii), Bar, 8 insts, 1967;

With 1–5 insts: Abendkantate (A. Gryphius), B, 2 fl, va, vc, hpd, 1952; Kleine Taufkantate für Christoph (Bible), S, fl, va/vn, 1952; Der Abend ist mein Buch (R.M. Rilke), A, pf, 1955; Das kleine Leid (R.G. von Sparr), A, va, 1955; 6 kleine Vokalisieren, A, vn, vc, 1955; 3 Lieder nach Gedichten aus dem Mittelhochdeutschen (Der Kurenberg, D. von Eist), low v, pf, 1956; Des Engels Anredung an die Seele (chbr cant., J.G. Albini), T, fl, cl, hn, hp, 1957; Auf die ruhige Nach-Zeit (C.R. von Greiffenberg), S, fl, va, vc, 1958; Askese (G. Grass), spkr, fl, tape, 1966;

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chamber and solo instrument

5 or more insts: Conc. per la camerata, rec, fl, ob, vn, vc, hpd, 1954–5; 2 Sätze, 7 brass, 1957–8; 3 Sätze in 2 Teilen, wind qnt, 1958–9; Erinnere dich an G ... , db, 18 insts, 1976–7; Ich singe dein Land, das bald geboren wird, 17 insts, 1978–9; Seht den Boden, blutgetränkt, 14 insts, 1983; Agnus Dei in umgepflügter Zeit, 8 insts, 1990–91; Plainte – Die umgepflügte Zeit I, va d'amore [third-tones], 13 insts, 1990; Chbr Conc. 'Intarsi', pf, ens, 1993–4; Ecce homines, str qnt, 1998; L'ombre de notre âge, a fl, va d'amore, hp [third-tones], ob, cl, vn, vc, 1999

2–4 insts: Sonata da chiesa, vn, org, 1953; Partita, vc, hpd, 1954; Noctes intelligibilis lucis, ob, hpd, 1961; Moteti-Cantiones, str qt, 1962–3; 6 Miniaturen, cl, vn, vc, 1963; Alveare vernat, fl, 2 str, 1965; Sabeth, a fl, eng hn, hp, 1966–7; Ascensus, fl, vc, pf, 1969; 3 kleine Meditationen, str trio, hp, 1969; Ein Hauch von Unzeit II, 2–7 players, 1972; Schattenblätter, b cl, vc, pf, 1975; Lazarus I–II, vc, pf,

1978; Beati pauperes I, fl, va, pf, perc, 1979; ... von Zeit zu Zeit ... , str qt, 1984–5; Petite pièce, 3 basset-hn, 1986; Des Dichters Pflug, str trio [third-tones], 1989; Plainte – Lieber spaltet mein Herz ... , va d'amore [third-tones], gui [third-tones], perc, 1990–92; Luminescenza, mand [third-tones], gui [third-tones], hp [third-tones], 1992; Rauhe Pinselspitze I, kayagum, būq, 1992; Rauhe Pinselspitze II, vc, būq, 1992; Black Paint, sho/accdn [third-tones], perc, 1996; L'âge de notre ombre, a fl, va d'amore, hp [third-tones], 1998

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Huber, Kurt

(*b* Chur, 24 Oct 1893; *d* Berlin, 13 July 1943). German musicologist and psychologist of Swiss origin. At Munich University he studied musicology under Sandberger and Kroyer and philosophy and psychology under Külpe and Becher, taking the doctorate under Kroyer in 1917 with a dissertation on Ivo de Vento. After failing to complete the *Habilitation* in musicology he nevertheless became assistant lecturer in the institute of psychology (1920) and completed the *Habilitation* in psychology the same year with a work on musical expression; subsequently (1926) he became reader. The German Academy commissioned him to collect and record old Bavarian folksongs (from 1925) and in 1937–8 he served as director of the newly established folk music department at the Staatliches Institut für Deutsche Musikforschung in Berlin during a leave of absence from Munich. After his return to Munich (1938) he again taught psychology at the university and was named supernumerary professor in 1940. Huber was lauded for his contributions to German folk music scholarship and practice, and he had joined the Nazi party in 1940, but the escalation of the war and revelations of Nazi atrocities caused him extreme disillusionment and led him to take a leading role in the White Rose student resistance movement. He was apprehended, tried and sentenced to death for high treason. He spent the last period of his life in prison awaiting execution, during which time he wrote the fragment for a biography of Leibniz.

Huber was an extraordinarily versatile scientist, as his writings on ethnological, aesthetic, philosophical and psychological questions indicate. Owing to the tragic circumstances of his life, some of his ideas survived only as students' lecture notes. In his *Habilitationsschrift*, a significant contribution to the field of musical psychology, he tried to realize the 'Ästhetik von unten' advocated by G.T. Fechner, an approach based on empirical observation of the subject as opposed to normative aesthetic postulates. Huber was also a pioneer in German folk music research, coming from a generation of musicologists inspired by the musical activities of the youth movement. According to Huber, the goal of folk music research was to reveal the 'spirit of the German people' (*deutsche Volksseele*), and he proposed a 'psychological typology' of folksong and dance that would broaden traditional categories. As director of the department of folk music at the Staatliches Institut he designed a network of regional archives to maintain close connections with the public. Huber's enthusiasm waned as he observed the development of pseudo-scientific trends, and he attacked the application of racial criteria to folk music analysis ('Wo stehen wir heute?', 1938). Initially captivated by the nationalist idealism offered by the Nazi party, Huber came to recognize the perversity of the regime. As the war appeared to be lost, he joined the small band of students attending his philosophy lectures and contributed to the writing of their flyers attacking the Nazi system. Huber's martyrdom stands out as one of the few acts of courage and conviction among German musicologists of the period.

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HELGA DE LA MOTTE-HABER/PAMELA M. POTTER

Huber, Nicolaus A.

(b Passau, 15 Dec 1939). German composer. He studied composition in Munich with Bialas (1964–7) and worked with Riedl in the Munich electronic studio. After participating in Stockhausen's composition workshop *Ensemble* at the 1967 Darmstadt summer courses, he concluded his studies in Venice with Nono. In 1969 he was appointed to a post at the Folkwang-Hochschule, Essen, where he became professor in 1974.

In his works from the mid-1960s Huber sought a purification of musical language that would give listeners a renewed intensity in their engagement with music. His critique of serialism, with its simultaneous organization of multiple parameters, and the failure of composers to take into account human behavioural patterns led him to adopt 'principles' rather than 'series' as the starting points for his compositions (*von ...bis ...*, 1966; *Traummechanik*, 1967). For musical coherence to result only one parameter need obey the operative principle, which is highlighted by the freer treatment of other parameters. In *Informationen über die Töne E–F* for string quartet (1965–6), for example, Huber limits his pitch material to

emphasize the notes E and F, changes in duration, timbre, volume and octave position contributing new information about these two notes, while other pitches simply form an aura around them. E and F, thus freed from their 'Phrygian' implications, are able to stimulate new modes of listening.

While Huber's approach to musical material was defined in relation to Stockhausen, he took from Nono an acute historical awareness, coming to view styles and compositional methods not simply as techniques at one's disposal, but as elements which carry residues of particular historical contexts. The influence of Marxist historical and dialectical materialism is particularly evident in his second compositional phase, beginning around 1969. In *Harakiri* for orchestra and tape (1971), for example, Huber offers a critique of the crescendo as an element of bourgeois music of the 19th century, with its teleological connotations of build-up and climax: in this work the eruption expected after one minute of steady crescendo is replaced by recorded crashes of thunder over the loudspeakers. The 'critical compositions' of this period therefore not only confront listeners with a purified form of musical material, but also propose 'progressive' changes in listening attitudes.

The concept of 'critical composing' embodies an element of destructiveness. In contrast, Huber's conception of 'rhythm composition', explored from the mid-1970s onwards in such works as *Darabukka* (1976) for piano, *Dasselbe ist nicht dasselbe* (1978) for small drum, *Vor und zurück* (1981) for oboe and *Trio mit Stabpandeira* (1983) for viola, cello and double bass, sets out to inherit and ultimately transcend the positive aspects of the past. Here basic rhythmic models serve as generators of all layers of the composition. In *Morgenlied* for orchestra (1980) the form, as well as the changes in harmony, density, volume and tone colour, largely correspond to a Cuban rhythmic model, the *guaracha*. Huber also incorporates within this work elements with overtly political significations: martial rhythms, a song of the French Resistance and an anti-Vietnam protest song.

After the mid-1980s, not only did hope of revolution fade, but it was also generally accepted that there was no longer a working-class public open to music with those kinds of 'progressive' meanings. Huber reacted to this by reflecting anew on musical material. Relieved of his obligation to purify music from bourgeois traditions of expression, the material at his disposal increased. While a reference to a 'bourgeois' composer such as Robert Schumann would have been scarcely conceivable hitherto, his third creative phase, dating from the mid-1980s, includes two pieces that reconsider works of Schumann under late 20th-century conditions. *Demijour* for oboe, cello and piano (1985–6) is an examination of Schumann's *Zwielicht* op.39 no.10, and *Air mit 'Sphinxes'* for chamber ensemble (1987) grew out of his fascination with the 'Sphinxes' from *Carnaval*.

Huber also made new terrain accessible for musical thought. The orchestral work *Go Ahead* (1988), opens with a 14-note melody, whose six modified repetitions each omit the first and last notes of the previous statement. Using this rational procedure Huber achieves something

irrational: the listener becomes disorientated, and this disorientation induces a kind of listening 'which shrugs its shoulders'. The principle of repetition, previously abnegated, brings about a disturbance of coherence; change does not mean variation, but something qualitatively new, which calls for a 'desubjectivized listening'. This preoccupation with discontinuity is taken up again in *En face d'en face* for orchestra and tape (1994), in which Huber confronts the listener with various possibilities for the 'multiple portrayal of a thought/train of thought' and so presents something coherent and continuous, but with 'no main and subsidiary ideas ... , nothing that blends, no narrative elements etc.'. It is always a question, paradoxically formulated, of bringing out the mysterious, the strange, the alienating through composition. In *To 'Marilyn Six Pack'* for orchestra (1995) he aims to salvage for music the notion of 'repetition as non-connection' which is directly presented in Andy Warhol's famous silk-screen *The Six Marilyns (Marilyn Six-Pack)* (1962). The work is 'really a project, which is made up of three piece-spheres': the original; a recorded 'filter version', which is broadcast over loudspeakers of varying quality; and a recording of the original in a 'version folded in time' (as three superimposed parts). Huber distinguishes several possibilities for combining these three versions in performance.

Huber's fourth creative phase, beginning in the mid-1990s, was signalled by a radicalization of the concept of 'aural unpredictability' already apparent in his treatment of repetition in the third phase. In *Als eine Aussicht weit ...* for flute, viola and harp (1996) sheets of crumpled tracing paper 'open out noisily' of their own volition over prescribed periods of time. The 'tarrying in front of the landscape which always remains the same but which changes unceasingly' (Huber) to which Hölderlin's poem *Der Herbst* refers is materialized here as a musical space in which the nature of the sound is independent of the will of composer or performer. Just as 'unintentional' is the 'prolonged crashing about' of a wooden music stand or chair specified in bar 182. In *Disappearances* (1995) for piano Huber considers the question: 'What does the piano make from and after the touch of the pianist (and vice versa)?' 'To disappear' also means, for example, 'to become absorbed into another sound, to influence a principal sound by colouring it using a barely audible one, to lead the listening away from the rhythm of each note's moment of attack'. Although in *Disappearances* sounds are to some extent left to themselves, this does not signify a renunciation of musical expression. The work's title also expresses an 'extreme human and political bitterness', recalling the 'human beings who disappear in inhumanity, torture, concentration camps, gas chambers'. The new chiaroscuro, which characterizes his third and fourth phases of creativity, is therefore not the servant of a politically blind, postmodern irrationality. His later works take nothing back from his implicit critique of the attitudes and methods of certain postmodern composers in the *Vier Stücke* (1986) for orchestra and tape. Instead they invite a sharpening of the sense of hearing, which makes possible new aesthetic discovery and political consciousness.

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orchestral

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1971; Lernen von, 1977; Morgenlied, 1980; Sphärenmusik, 1981; Nocturnes, 1984; 4 Stücke, orch, tape, 1986; Go Ahead, 1988; En face d'en face, orch, tape, 1994; To 'Marilyn Six Pack', 1995

vocal

Choral: 2 Chöre (P. Celan), 1965; Versuch über Sprache, 16 solo vv, Chin. cymbals, Hammond org, db, tape, 1969; Sein als Einspruch (G. Benn, R.M. Rilke), 8 solo vv, 1997; Ach, das Erhabene ... betäubte Fragmente, double choir, 1999

Other vocal: Gespenster (B. Brecht, P. Maiwald), spkr + 1v, orch, tape, 1976; Tote Metren, B-Bar, ens, 1989; 3 Stücke, 1v, orch, pf, 1990–91; Offenes Fragment, S, fl + pic, gui, perc, 1991; Covered with Music, S, fl, accdn, perc, db, 1997

chamber and solo instrumental

8 or more insts: Mimus, 2 hn, 2 tpt, 2 trbn, b tuba, 2 perc, pf, 1965; 6 Bagatellen, 10 insts, tape, 1981; Air mit 'Sphinxes', 15 insts, 1987; Seifenoper, 8 insts, 1989; Mit etwas Extremismus, 7 insts, 5 boxes, 5 caskets, 5 drawers, 5 tape recs, natural objects, 1991; An Hölderlins Umnachtung, 15 insts, 1992; Eröffnung und Zertrümmerung, 12 insts, tape, 1992

2–7 insts: Informationen über die Töne E–F, str qt, 1965–6; Chronogramm, cl, vn, vc, pf, 1966; von ... bis ..., vn, hmn, pf, perc, 1966; Traummechanik, perc, pf, 1967; Epigenesis I, 4 rec, 1967–8; Epigenesis II, rec, tape, 1967–9; Epigenesis III, str, 2 perc, 1968–9; Versuch zu 'Versuch über Sprache', improvising insts, tape, 1970; Trio mit Stabpandeira, va, vc, db, 1983; La force du vertige, fl + pic, cl, vn, vc, pf + perc, 1985; Demijour, ob, vc, pf, 1985–6; Doubles, mit einem beweglichen Ton, str qt, 1987; Töne suchen einen Autor, variable insts, wind machine, 1988; Herbstfestival, 4 perc, 1989; Ohne Hölderlin, db, pf, 2 or more tables, 1992; Don't Fence Me In, fl, ob, cl, 1994; Als eine Aussicht weit, fl, va, hp, 1996; Bagatelle mit Klosprüchen, fl/cl, cl, vc, gui/hp, perc, 1996

Solo inst: Spekräle, pf, 1964; Rituale, org, 1965; Sonata, vn, 1965; Darabukka, pf, 1976; Dasselbe ist nicht dasselbe, small drum, 1978; Presente, trbn, 1979; Solo für einen Solisten, vn, 1980–81; Vor und zurück, ob, 1981; Aus Schmerz und Trauer, a sax/B♭-cl/basset hn, 1982; Turmgewächse, hp, 1982–3; Der Ausrufer steigt ins Innere, vc, 1984; Auf Flügeln der Harfe, accdn, 1985; Clash Music, cymbals, 1988; Beds and Brackets, pf, opening doors and windows/tape, 1990; Statement zu einem Faustschlag Nonos, pf, 1990; First Play Mozart, fl, 1993; Disappearances, pf, 1995; Mit Erinnerung, bn, 1996; ... in die Stille, vc, 1998

mixed media

Aion, 4-track tape, scents, 1968–72; Anerkennung und Aufhebung, 4 films, 3 2-track tapes, mirrors, 1971–2; Banlieue, speaking chorus, sound props, tape, gui, synth, perc, 1972–3; 4 Politrevuen, 1976–80; Eröffnung und Zertrümmerung, ens, tape, 1992

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STEFAN ORGASS

Huberman, Bronisław

(*b* Częstochowa, 19 Dec 1882; *d* Corsier-sur-Vevey, 15 June 1947). Polish violinist. He studied with Michałowicz and then with Isidor Lotto at the Warsaw Conservatory. His father took him to Berlin in 1892 with the vain hope of his studying with Joachim, who referred the boy to his assistant, Markees. In Berlin Huberman studied secretly with Charles Grigorovich whom he later claimed 'taught him everything that could be learned from a teacher'. He then took a few additional lessons from Hugo Heermann in Frankfurt and Martin Marsick in Paris, but by then his artistry had already been acclaimed in the Netherlands and Belgium (1893), in Paris and London (1894). He attracted the attention of Adelina Patti, who engaged him for her farewell concert in Vienna in January 1895, when Huberman played Mendelssohn's concerto and created a sensation, and in January 1896 he played Brahms's concerto in the presence of the composer, who was greatly moved by the boy's performance and gave him a photograph signed 'from his grateful listener'. Following his first American tour (1896–7) he played with increasing success in Europe and the USA, being invited by the city of Genoa in 1903 to play the Guarneri violin once owned by Paganini. The city of Vienna put Hetzendorf Schloss at his permanent disposal from 1926. He also taught intermittently at the Vienna Music Academy. During the 1920s Huberman became interested in the idea of

'Pan-Europa'; his articles and lectures on this topic were published in book form in 1932. When the Nazis took power in 1933 he cancelled all his engagements in Germany and in September explained his viewpoint in an open letter to Furtwängler. He undertook to assemble persecuted Jewish musicians in Palestine and organized the Palestine SO (from 1948 the Israel PO) in association with the conductor William Steinberg; the inaugural concert in 1936 was conducted by Toscanini. He revisited Palestine in 1940 and spent the war in the USA, after which he returned to his home in Switzerland. After his death his library and papers were transferred to the Central Music Library in Tel-Aviv, where a street is named after him.

Huberman's greatness as a violinist is a controversial subject. He was admired by some eminent musicians (Toscanini, Furtwängler, Walter and Schnabel, among others) and deprecated by others, especially fellow violinists: Flesch criticized Huberman in his *Memoirs* as 'the most remarkable representative of unbridled individualism'. Huberman was indeed a towering personality who could fuse glowing intensity and visionary sensitivity into a grand classical design. His tone had a haunting quality, particularly in infinite shades of *pianissimo*, but his technique was not infallible and under stress he could produce rough and scratchy sounds. Perhaps it is this aspect which has promoted criticism by those who regard technical virtuosity more highly than interpretative talent. Huberman's ideas are summarized in a booklet *Aus der Werkstatt des Virtuosen* (Vienna, 1912). He also transcribed several Chopin and Schubert pieces.

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BORIS SCHWARZ/MARGARET CAMPBELL

Hubert, Christian Gottlob

(*b* Fraustadt [now Wschowa], 3 May 1714; *d* Ansbach, 16 Feb 1793). German maker of clavichords, organs, harpsichords and pianos, of Polish origin. He left Poland to work at Bayreuth in 1740 and in 1769 moved to Ansbach, where he had been appointed court instrument maker. Early in his life he built a number of organs: his earliest known instrument is a 1748 organ with five stops built for the Spitalkirche in Bayreuth. Meusel stated that his pianos were exported to France, England and the Netherlands, reckoning that while they were cheaper than English ones, they were equally good. His clavichords and pianos were deemed to be durable as well as beautiful in tone.

Hubert became one of the best-known clavichord makers of his time, and surviving instruments justify the praise of his contemporaries; most of these are clavichords (see Strack), including a number of fretted ones dating from as late as 1787. The Germanisches Nationalmuseum, Nuremberg, contains a small representative collection of Hubert's work including several clavichords and a transverse grand piano of 1785. The latter's compass is four octaves and a fourth and the action has no escapement. The compass of Hubert's clavichords varied from four octaves to five and a third octaves, the larger instruments dating from the 1770s. Johann Wilhelm Hoffmann (1764–1809), Hubert's assistant from 1789, took over the business on Hubert's death.

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MARGARET CRANMER

Hubert, Nikolay Al'bertovich.

See [Gubert, Nikolay Al'bertovich](#).

Huberti, Gustave (Léon)

(*b* Brussels, 14 April 1843; *d* Schaerbeek, Brussels, 28 June 1910). Belgian conductor, composer and writer on music. He studied at the Brussels Conservatory where he won prizes for piano, organ, harmony and chamber music in 1858, composition in 1859 and the Belgian Prix de Rome in 1865 with the cantata *La fille de Jephté*. After his stay in Rome he travelled in Italy and Germany, and on his return to Belgium became a

devoted follower of Peter Benoit, the radical director of the Antwerp Conservatory. In 1874 Huberti was appointed director of the music academy at Mons, but left in 1877 and became a conductor and private teacher in Brussels. He was later named inspector of singing in the state schools at Antwerp, and in 1879 music teacher in the same city, where he also conducted a choral society, 'Albert Grisar'. From 1889 he taught harmony at the Brussels Conservatory, and in 1893 he became director of the music school at St-Joost-ten-Noode (Brussels). He was music critic for various periodicals. In 1891 he was elected to the Royal Belgian Academy. His compositions, which include oratorios and songs, choral, symphonic and piano works, reflect his ardent admiration of Schumann, Berlioz and especially Wagner (he assisted at the French première of *Tannhäuser* in 1861 and at the première of the *Ring* cycle at Bayreuth, 1876).

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Choral: Een laatste zonnestraal (E. Hiel), orat, S, Bar, chorus, orch, 1874, vs (Brussels, ?1880); Verlichting [Fiat lux], dramatic poem, solo vv, chorus, org, orch, 1884; Kinderlust en -leed (Hiel), sym. poem, children's chorus, orch (Leipzig, ?1885); Bloemardinne, orat; Willem van Oranje's dood, orat; Christine (Leconte de Lisle), melodrama; Inhuldigingscantate; Van Maerlants zang, chorus, 4 male vv
 Other vocal: c80 songs, with Fr., Ger., Flemish texts (Brussels, n.d.)
 Orch: Symphonie funèbre (Brussels, 1909); Suite romantique; In den Gaarde; Triomffest, org, orch; Andante et intermezzo, 4 fl, orch; Pf Conc.
 Many pf works; solfège and harmony exercises

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PATRICK PEIRE/SYLVESTER BEELAERT

Hubertus de Salinis.

See [Hymbert de Salinis](#).

Huberty, Anton [Huberti, Antoine]

(b c1722; d 13 Jan 1791). Engraver and music publisher of Flemish descent. He worked in Paris from 1756 as a musician at the Opéra and performer on the viola d'amore, but became most prominent for his activities as an engraver and music publisher. He appears to have published works by Wagenseil in 1756 but the earliest privilege for publishing music is dated 2 April 1757. From February 1770 he made his publications available in Vienna as well, and is credited with introducing engraving to Viennese music publishing. It was probably the bookseller Hermann Josef Krüchten who persuaded him to move to Vienna, where at that time copper engraving had been little practised; Huberty and his family moved there at the beginning of 1777 and opened a music engraving and printing business in the Alstergasse, 'Zum goldenen Hirschen'. A detailed advertisement in the *Wiener Diarium* (11 April 1778) names the Gastl art shop on the Kohlmarkt as an agency for Huberty; later Trattner and Christoph Torricella also sold his publications.

Unable to compete with the younger rival firms of Torricella and Artaria, Huberty never succeeded in having his own shop. From 1781 he engraved for Torricella; later he worked increasingly for Artaria as well as other publishers. Much engraved music of the time is recognizable as his work, even without the frequent mark 'Huberty sculps:'. Geminiani's violin tutor and the *Fundamente von der Singstimmen* became particularly well known, the former a product of his own publishing firm, and the latter made for the fine-art dealer Lucas Hohenleitter.

In the last years of his life Huberty was reduced to total poverty and worked only on the technique of etching plates; his death certificate gives his occupation as 'chemist'. The benefits of his work went to the publishers Artaria, Hoffmeister and Kozeluch.

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ALEXANDER WEINMANN

Hucbald of St Amand

(b northern France, c850; d St Amand, 20 June 930). Benedictine monk, theorist, poet, composer, teacher and hagiographer. Though chiefly known as a theorist – ironically for works that have proven not to be his own – he was also a writer (of both verse and prose) and a composer, whose reputation has grown considerably with the progressive discovery of works that can positively be attributed to him. Coming immediately after Aurelian of Réôme (*Musica disciplina*, ?c840s), he was probably a contemporary of the anonymous authors of the *Musica enchiridis* and other related treatises to which his name was assigned (*Commemeratio brevis*, *Alia musica*, *De modis*), composed in the same area at the end of the 9th century. He remains one of the foremost expositors of music theory in the Carolingian era.

1. Life.

Apart from a few sketchy indications found in his own works or in the contemporary *Annales elnonenses*, most of what is known of Hucbald's life derives from the *Translatio S. Cyrici* of Guntherus of St Amand (d 1108). According to this highly rhetorical document, Hucbald, who probably entered the abbey of Elnon (later St Amand) as a *puer oblatus*, was first taught by his uncle Milo, an accomplished poet. A dispute having arisen between pupil and master about the former's success as a composer, Hucbald supposedly left for Nevers, where he became the confidant of the bishop; it was from Nevers that he returned to Elnon with the relics of St Quiricus and St Julitta. There is no evidence that he studied at Auxerre, but he was certainly familiar with the works of his fellow contemporaries Heiric and Remigius of Auxerre and with the ideas of the great philosopher of Charles the Bald's court, Johannes Scottus Eriugena. When Milo died in 872 Hucbald succeeded him as schoolmaster at St Amand, a position he held until the Norman invasion of 883, when he left for the abbey of St Bertin (formerly Sithiu) in St Omer. Remaining there until 893, he was then asked by Archbishop Fulco of Reims, together with Remigius, to revive the cathedral and rural schools that had been destroyed by the Vikings. After Fulco was murdered in June 900 Hucbald most likely returned to St Amand, where much of his output was accomplished. Two charts dated 24 September 906 confirm his presence at the abbey, where he later died.

2. The composer.

Only since Weakland's studies have Hucbald's liturgical compositions become known. They consist of (1) *Pangat simul*, a prose or sequence in honour of St Quiricus and St Julitta, whose words have been skilfully extracted from Hucbald's *Passio SS. Cyrici et Iulittae*: it belongs to a special group of about a dozen 'da capo' sequences, so called because they repeat the same melodic fragment for different verses in the middle of the piece; the melody itself is similar to the sequence tune 'Frigdola' found in northern France at the end of the 9th century, and has served as a model for a sequence for the feast of the Holy Innocents, *Pura Deum laudat innocentia*, in the Winchester and Cerne troparies. (2) *Quem vere pia laus*, a Gloria trope (probably for Eastertide) based on the melody of Gloria A possibly of Gallican origin, model of the actual Gloria I (LU, 16–18): preserved in at least 16 manuscripts and the earliest trope whose author has been identified, it consists of 10 dactylic hexameters, concluding with a long melisma on the prosula *Regnum, tuum solidum permanebit in aeternum* (also akin to Gloria A), frequently found in northern France from 850 onwards; it has served as *vox principalis* and *vox organalis* for one of the organa of the Winchester Troper (GB-Ccc 473, f.63v–4 and 141v–2) composed by Wulfstan, precentor of Winchester Old Minster, at the end of the 10th century. (3) *In plateis ponebantur infirmi*, a versified Office (*historia*) for the feast of St Peter on 22 February, probably composed during Hucbald's tenure at Reims: its main characteristic is the disposition of its 9 antiphons in sequential order of the modes (antiphons 1–8: modes 1–8; antiphon 9: mode 1), a practice also found in the Office of the Trinity composed by Stephen, bishop of Liège and friend of Hucbald. (4, 5) *O quam venerandus es egregie confessor Christi* and *Exultet Domino mente serena*, two hymns written for the canons of Mont d'Or near Reims:

these were inserted into an Office for the monastery's patron saint, St Thierry, on 11 December, but it cannot be ascertained that the entire composite Office preserved in 3 manuscripts, one only being notated (*F-DOU* 295, f.58v–64; 12th century), was composed by Hucbald. Guntherus also attributed other compositions to Hucbald, namely antiphons for St Andrew and an Office for St Cilinia, mother of St Remigius of Reims, but these works are yet to be identified.

3. The theorist.

Whatever his merits as a composer, Hucbald's fame still rests on his reputation as a theorist. Since he was not the author of the much-praised *Musica enchiriadis* and other treatises traditionally attributed to him, his achievement in the field is limited to a single work (*De Musica*, formerly *De harmonica institutione*, a title that derives from Gerbert's edition of 1784 (*Gerbert*S, i, 104–21, after a late 15th-century manuscript, *I-CEc* Plut. XXVI.1). Transmitted in ten manuscripts dating from the 11th to the 15th centuries, the *Musica* is not a speculative treatise after the Boethian tradition but a practical handbook for the education of young monks in the proper performance of psalmody, a function that is clearly evident in the 67 chant pieces and 22 charts, tables and diagrams, some of them ingeniously devised and elegantly designed, used to illustrate each theoretical concept.

The pedagogical nature and intent of the treatise is also reflected in its structure. There are no self-contained divisions into chapters as in Boethius's *De institutione musica*, Aurelian's *Musica disciplina* or in *Musica enchiriadis*, but rather a series of short propositions and concepts closely linked and articulated progressively: first, the definition of the notes (*voces*), subdivided into *voces aequales* (unison) and *voces inaequales* (all notes that move up and down); then intervals, grouped into nine species (minor and major 2nds, 3rds and 6ths, 4th, 5th, octave); consonances (three *simplices* – octave, 5th and 4th, and three *compositae* – octave + 5th, octave + 4th, double octave); *phtongus* and *sonus* (i.e. musical or rational sounds as opposed to simple acoustical noise); tone and semitone as found in the liturgical repertory and on musical instruments such as the organ and the crwth; tetrachords and systems, musical notation; and finally the tones or modes that regulate psalmody.

The subject matter of the *Musica* is not dissimilar to that of the treatises of Aristoxenus, Cleonides and Aristides Quintilianus, which were themselves unknown to Hucbald but whose contents were to a large extent reflected in Boethius, the leading source for Hucbald's treatise. Sources of lesser influence include: Martianus Capella – the etymology of the names of the strings of the Greek lyre; Calcidius – the distinction between 'phtongus' and 'sonus'; and Johannes Eriugena – the classification of the six consonances. Hucbald, however, retained from the 'doctor mirabilis' only those elements useful for the accurate performance of a Romano-Frankish repertory still in the making, and he laid the foundation of a musical 'grammar' based on the undisputed authority of the Boethian model. Thus the mechanism of the Greek tetrachords and systems and their difficult terminology are explained at length, for they lead to the construction of the diatonic scales used in instrumental music, and, with some modifications,

to the scheme of the eight modes based on four finals (*d–e–f–g*), closely tied to their fifth degree above by the principle of *socialitas* (tenor or upper finals – the text is not very explicit on this point). Again, the delicate question of the *b* (present in modes 5 and 6, for instance) is elucidated through the tetrachord of the *synēmmenōn* (conjunct notes) and illustrated with many charts and chants. The ‘modulation’ from *b* to *b* and conversely is accomplished through the passage of the tetrachord of the *diezeugmenōn* (disjunct notes) and vice versa, an important step before the introduction of the hexachordal system by Guido of Arezzo in the 11th century.

Another innovation, typical of Hucbald's pedagogical approach, concerns the notation of melodies. Stressing the ‘uncertainty of the road’ presented by neumatic notation – ‘useful as a guide for the memory’ and for the expression of some agogic and ornamental details of chants – Hucbald exposes the principles of Greek alphabetical notation and proposes to add some of these letters, in their lower-case forms, to the neumes to render their pitches accurately. In a manner even more graphical, he suggests placing the syllables of chants between the lines of a six-line staff, where the intervals of tone and semitone between each line are indicated in the manner of a clef (see [Notation, §III, 1\(v\)\(a\)](#)). Ingenious as they were, these notational devices, also found in the *Scolica enchiriadis*, did not gain general acceptance, owing to the progress and rapid dissemination of the various types of neumatic notation, such as the ‘Palaeo-Frankish’ (developed in St Amand), the Breton and the Messine.

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YVES CHARTIER

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(fl mid-16th century). Music printer. See under [Buglhat, Johannes de](#).

Huchet

(Fr.).

A hunting [Horn](#).

Huchons, Richard.

See [Hygons, Richard](#).

Huchyn [Howchyn], Nicholas

(b c1465; d 1513–19). English church musician and composer. During 1476–7 he was a chorister of Holy Trinity College, Arundel; he appears from 1485 to 1504 as one of the lay clerks of the choir there, and during 1490–91 as Instructor of the Choristers. Settings of *Salve regina* and *Ascendit Christus*, both for full choir of five voices, were included in the Eton Choirbook (*GB-WRec* 178; ed. in MB, xi-xii, 2/1973); the survival of the latter work is only fragmentary. The cantus firmus of *Salve regina* is appropriately Marian, being *Ne timeas Maria*, an antiphon at Lauds on the feast of the Annunciation; unusually, the verses are commonly for two voices rather than for three, suggestive possibly of somewhat strained resources at Arundel.

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ROGER BOWERS

Hucke, Helmut

(b Kassel, 12 March 1927). German musicologist. He studied school music at the Staatliche Musikhochschule (1947–8) and musicology with Gurlitt and Zenck at Freiburg University (1948–52); at the same time he worked as a research assistant at the Deutsches Volksliedarchiv with Wiora and attended Handschin's lectures in Basle. He took the doctorate in Freiburg in 1952 with a dissertation on the antiphon. After holding a scholarship in Rome and Naples from the Görres-Gesellschaft (1953–6), he became assistant lecturer at the musicology institute of Frankfurt University (1957–61, 1964–7) and director of the music department of the German History

Institute in Rome (1962–4), where he was also called to be the leading lay expert for the Second Vatican Council. In 1967 he completed his *Habilitation* in musicology at Frankfurt University with a work on Pergolesi. He became lecturer in Frankfurt in 1968 and professor in 1971. In 1969–70 he was visiting associate professor at Brandeis University and the state universities of New York (Stony Brook, 1977–8) and New Jersey (New Brunswick, 1985–6). Huckle wrote valuable studies on the origin and tradition of Gregorian chant, its repertory and performing practice. He discussed the position of contemporary church music in numerous articles and was an advisor on chant for the second edition of *Die Musik in Geschichte und Gegenwart* and an editor of *Musik und Altar*. He also wrote extensively on early opera and was a founder and general editor of the collected edition of Pergolesi's works.

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HANS HEINRICH EGGBRECHT/KARL-HEINZ SCHLAGER

Huddersfield Choral Society.

English choral society. It is the most famous, though not the oldest, of the Yorkshire choral societies. It was founded in 1836 by 16 local musicians, recruiting its members mainly from the mixed choirs of nonconformist churches. The original group of about 70 singers and instrumentalists gave quarterly performances for friends and subscribers. From 1881 the choir gave regular concerts in Huddersfield Town Hall. It employed professional orchestras regularly from 1942 and in 1993 began a collaboration with the BBC PO. It became well known for its performances of Handel's *Messiah*. Membership of the choir reached a peak of 400 in the 1930s; the beginning the 21st century it was around 200. It supports the Huddersfield Choral

Society Youth Choir and Children's Choir. Under distinguished conductors including Henry Coward, Malcolm Sargent, John Pritchard, Owain Arwel Hughes, Jane Glover and Martyn Brabbins, the choir developed an international reputation. It made the first of its regular visits to London in 1887; it took part in the Festival of Britain there in 1951 and has appeared in several Promenade concerts. It has performed in many other British cities and participated in festivals at Cardiff, Edinburgh, Leeds, Liverpool, Manchester and York. Since its first overseas tour, to the Netherlands in 1928, the society has often performed abroad, notably in Vienna, Berlin, Munich, Boston, Brussels, Bratislava and Brno. It has commissioned a number of works, including Vaughan Williams's *Dona nobis pacem* (1936), Walton's *Gloria* (for the society's 125th anniversary in 1961), Paul Patterson's *Stabat mater* and David Matthews's *Vespers*, and has made numerous recordings and broadcasts.

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Huddersfield Contemporary Music Festival.

It was established in 1978 on the initiative of Yorkshire Arts Association with Richard Steinitz, lecturer (later professor) in the music department of Huddersfield Polytechnic (later University), as artistic director. The major event of its kind in Britain, it attracts composers, performers and audiences from throughout the world to its annual 12-day programme of concerts, theatre performances, workshops and discussions. Its aims have remained the promotion of new music through a balanced policy of providing a platform for major recent works and commissioning new pieces. Its strong educational programme for students and local school children reflects its close links with the university. The opening of, first, the university's St Paul's Hall (1981) and later Huddersfield's Lawrence Batley Theatre (1994) provided additional venues for festival events.

Performance milestones in the festival's development have included Birtwistle's *Clarinet Quintet* (world première, 1981), Ferneyhough's *Carceri d'Invenzione* (UK première, 1987), Stockhausen's *Sternklang* (UK première, 1988) and three operatic commissions: Saxton's *Caritas* (Opera North, 1991), H.K. Gruber's *Gloria* (Opera North and Big Bang Theater, Munich, 1994) and Holt's *The Nightingale's to Blame* (Opera North, 1998). Many other major composers have visited the festival for performances of their works, including Berio (1985), Lutosławski and Holliger (1986), Xenakis (with UPIC computer) and John Adams (1987), Schnittke (1990), Tippett and Birtwistle (1991), Ligeti and Gorecki (1993) and Carter, Pärt and Reich (1998). In 1989 two key figures of the 20th century whose philosophical and aesthetic paths had diverged beyond reach, Boulez and Cage, met at the festival in a historic personal reconciliation (see illustration).

Hudební Matice.

Czech firm of music publishers, active in Prague. It was founded in 1871 at Ludevít Procházka's instigation; its aim was to publish works of Czech composers, especially piano-vocal scores of operas. Its first publication was Smetana's *The Bartered Bride* (1872), followed by *Libuše*, Fibich's *The Bride of Messina*, and Bendl's operas *Lejla* and *The Old Bridegroom*. In 1889 the firm disbanded and its assets were taken over by the Umělecká Beseda, which continued to publish operas and piano pieces by Smetana. In 1907 it created a special foundation for its publishing activity under the name of Hudební Matice Umělecké Besedy. Its editorial work expanded to include vocal scores of Dvořák's operas, operas by Foerster, Kovařovic, Ostrčil and Janáček, and the orchestral works of Suk and Novák. It also published non-operatic works by other composers as well as opera librettos and books on music. After World War I Hudební Matice began publishing new works by those Czech composers who until then had had to rely on publishers abroad, particularly encouraging composers of the younger generation such as Ježek. It also published the later works of Suk and many of Janáček's choral and instrumental works. Music literature produced by the firm includes Nejedlý's monograph on Smetana and Šourek's biography of Dvořák. The firm published several periodicals including the *Hudební revue* (1908–20), *Listy Hudební matice* (later renamed *Tempo*; 1922–38, 1946–8) and *Hudební noviny* (1930–38). From 1942 to 1947 it published the *Kalendář českých (československých) hudebníků*. Hudební Matice systematically publicized Czech music abroad by having foreign representatives, exchanging publications with foreign firms and advertising in foreign journals in exchange for space in *Tempo*; the firm also participated in foreign festivals (including the ISCM festivals at Florence, Geneva and Frankfurt) and opened a shop in Leipzig. It ended its printing and publishing activity on 31 December 1949 but continued in 1950 as the publishing house of the Czechoslovak Composers' Union. In 1951 it was merged with the firm Národní Hudební Vydavatelství Orbis (see [Supraphon](#)).

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ZDENĚK CULKA

Hudec, Vladimír

(b Olomouc, 10 Dec 1929). Czech musicologist. He studied musicology and music education under Robert Smetana at Olomouc University, where he took the doctorate in 1953 with a dissertation on Czech music and the works of Dvořák. After his studies he became Smetana's assistant, worked as a music critic and undertook regional research based on the musical life of Olomouc and northern Moravia. His work on the biography of Fibich, with which he obtained the CSc in 1969 and his lectureship in 1973, led to a systematic study of 19th-century Czech music with special emphasis on the historical and aesthetic aspects of musical neo-romanticism. On Smetana's retirement (1973) he took over the administration of the musicology department and also became vice-dean of the arts faculty of Olomouc University. Later he moved to Brno to become rector of the Janáček Academy (1987) and professor there (1990). He has also held a teaching post at the musicology department of Olomouc University since 1990.

WRITINGS

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- ‘Úloha písně v českém hudebním vývoji’ [The role of songs in the evolution of Czech music], *HRo*, viii (1955), 926–8
- ‘Smyčcový kvartet d moll Iši Krejčího’ [Krejčí’s String Quartet in D minor], *HRo*, ix (1956), 652–5
- ‘Symfonie in D Iši Krejčího’ [Krejčí’s Symphony in D], *HRo*, x (1957), 708–11
- ‘Zum Problem des “Lisztartigen” in Smetanas symphonischen Dichtungen’, *Liszt – Bartók: Budapest 1961*, 131–7
- ‘Nejedlý a Fibich’, *Václavkova Olomouc 1963* (1965), 229–38
- Fibichovo skladatelské mládí: doba příprav* [Fibich's artistic youth: a time of preparation] (diss., U. of Olomouc, 1969; Prague, 1966)
- Zdeněk Fibich* (Prague, 1971)
- ‘Zum Stil von Z. Fibichs kammermusikalischem Schaffen’, *Musica cameralis: Brno VI 1971*, 171–6
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- ‘Fibichs *Hippodamie*: ein tschechischer Beitrag zur Ästhetik des szenischen Melodramas’, *The Musical Theatre: Brno 1980*, 292–8
- ‘České hudební divadlo na Moravě 1860–1918’ [Czech music theatre in Moravia], *Hudební věda a výchova*, iii (Prague, 1984), 15–33 [with Ger. summary]

JOSEF BEK

Hudeček, Václav

(*b* Rožmitál, 7 June 1952). Czech violinist. He studied with Bohumil Kotmel and Václav Snítal at the Prague Academy of Musical Arts and in 1966 he won second prize in the 'Concertino Praga' radio competition. The following year he made his British début with the RPO in London, when he was heard by David Oistrakh, with whom he studied in Moscow from 1971 to 1974. From this time he toured as a soloist in Europe, Japan and the USA. His 1992 recording of Vivaldi's *Four Seasons* under Pavel Kogan and the Virtuosi di Praga remains the best-selling classical recording made in the Czech Republic. His other recordings include the violin concertos of Bach, Haydn, Mendelssohn, Dvořák, Tchaikovsky and Sibelius. Hudeček is also very supportive of the younger generation of Czech musicians through his activities in the Foundation Musica Noster Amor. His playing is distinguished by perfect control of the bow, powerful tone and a wide dynamic range. His violin is an Antonio Stradivari dated 1729. (*CampbellGV*)

MARGARET CAMPBELL

Hudgebut, John

(*fl* 1679–99). English music publisher and bookseller. He was one of the London music publishers to employ the printer John Heptinstall, who printed the five books of his *Thesaurus musicus*, a series of song anthologies (1693–6), and *A Collection of New Ayres: Composed for Two Flutes ... in 1695*. He is generally taken to be the author of a work printed for him by Nathaniel Thompson in 1679, *A Vade Mecum for the Lovers of Musick Shewing the Excellency of the Rechorder*, and he also published John Banister's *The Most Pleasant Companion or Choice New Lessons for the Recorder or Flute* (1681) and some of the songs from Henry Purcell's *The Indian Queen* (1695; neither Hudgebut nor his publishing partner, John May, appears to have asked the composer's permission in this venture). Hudgebut had several addresses during his career: he was first at the Golden Harp and Hoboy in Chancery Lane, then at St Paul's Churchyard and lastly in the Strand, near Charing Cross. (*Humphries-SmithMP*)

MIRIAM MILLER

Hudson [Hudgson], Mrs.

See [Hodgson, Mary](#).

Hudson, Eli

(*b* Manchester, 23 April 1877; *d* London, 18 Jan 1919). English flautist. His tragically short career was of unusual interest because of his versatility and for the respect he gained from colleagues in differing fields. Trained at the RCM, London, he became principal flute with the LSO and for a period professor of the flute and the piano at the Royal Military School of Music. He later formed the musical trio act Olga, Elgar and Eli Hudson, popular on the variety stage before World War I. In 1914–15 he toured the battle areas entertaining the troops, and his health was damaged. Hudson used the

Radcliff model flute, while his sister, Elgar, also flautist in the trio, played a standard Boehm system instrument. On phonograph cylinders and acoustic discs Hudson made over 120 recordings, which are still regarded as models of style.

PHILIP BATE

Hudson, George

(d London, 10 Dec 1672). English viol player, violinist and composer. Anthony Wood thought he was originally a dancing-master, but he is first heard of on 3 December 1641, when he was sworn in as an extraordinary member of the court 'lutes and voices'. He was listed in Playford's *Musicall Banquet* (RISM 1651⁶) as one of the 'excellent and able Masters' available in London for teaching 'Voyce or Viole', and in 1656 he composed instrumental music for two of Davenant's musical productions. In 1660 he inherited Stephen Nau's place for 'the composition and practice' of the royal violin band, though his position as one of the directors of the group, now enlarged as the Twenty-Four Violins, was usurped by John Banister after 1662. He was an active member of the Corporation of Musick, and served as its warden several times. He made his will on 10 December 1672, and died the same day. A portrait of him is in the Oxford Music Faculty.

Wood wrote that Hudson was 'Excellent at the lyra-viol and hath improved it by his excellent inventions'. The manuscript containing his suite for violin, lyra viol, bass and keyboard seems to be partly autograph, and was probably brought to Sweden in 1653 by musicians attending Bulstrode Whitelocke's embassy to Queen Christina's court. The three songs in Playford's *Catch that Catch Can* and *The Musical Companion* are by 'G.H.', and one of them, *Credo non poco*, is entitled 'M^r George Hudsons Waytes' in a manuscript copy (GB-Eu DC.I.69). He was a competent if unadventurous composer who seems to have confined himself to the lighter genres. None of the music he must have written for the Twenty-Four Violins survives, at least not in its orchestral form.

The violinist Richard Hudson (b 1617/18; bur. London, 17 Feb 1668) was probably George's brother. He was one of the musicians in Cromwell's household (c1656–8) and was among those who petitioned the Council for the Advancement of Musick on 19 February 1657 for the establishment of a music college. At the Restoration he joined the Twenty-Four Violins and was made keeper of the court lutes and viols; in March 1666 he was paid for 'mending and altering' instruments 'broken upon removes'. He died from 'a fall in a ditch'.

WORKS

23 pieces, lyra viol, 1651⁶, 1652⁷, 1669⁶, *D-Kl*, *IRL-Dm*, *F-Pc*, *GB-Lbl*, *Mp*, *Ob*

30 pieces, tr, b, 1655⁵, *Lbl*, *Mch*, *Ob*, *Och*

3 songs, 3vv, 1667⁶, 1673⁴

22 pieces, 2 tr, b, *Ob*, *Och*

Suite, g, vn, lyra viol, b, kbd, *S-Su*, ed. I.H. Stoltzfus (Ottawa, 1981)

3 songs, 3vv, 1667⁶, 1673⁴

3 suites, c, d, F, a 3, *GB-Och*

Instrumental music for: *The First Dayes Entertainment* (W. Davenant), 1656; *The Siege of Rhodes* (op. Davenant), 1656, all music lost

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BDA

BDECM

Day-MurrieESB

DoddI

J.D. Shute: *Anthony à Wood and his Manuscript Wood D 19(4) at the Bodleian* (diss., International Institute of Advanced Studies, Clayton, MO, 1979), i, 175

I.H. Stoltzfus: 'The Lyra Viol in Consort: An Example from Uppsala, Universitetsbiblioteket IMhs 4:3', *JVdGSA*, xvii (1980), 47–59

A. Ashbee: 'A Not Unapt Scholar: Bulstrode Whitelocke (1605–1675)', *Chelys*, xi (1982), 24–31

L. Hulse: 'John Hingeston', *Chelys*, xii (1983), 23–42

P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

Hudson, Richard

(b 1617/18; bur. London, 17 Feb 1668). English violinist, probably brother of [George Hudson](#).

Hudson, Robert

(b London, 25 Feb 1730; d Eton, 19 Dec 1815). English tenor and composer. One of Charles King's last pupils at St Paul's, he sang as a young man at Ranelagh and Marylebone Gardens in London, and in 1755 was assistant organist of St Mildred Bread Street (though see Dawe). In 1756 he was appointed vicar-choral of St Paul's Cathedral, in 1757 he was elected a member of the Royal Society of Musicians, in the following year a Gentleman of the Chapel Royal and in 1773 he was appointed almoner and master of the children of St Paul's, resigning the last two posts in 1793. He was also music master at Christ's Hospital from 1767 until 1808. He was buried at St Paul's on 28 December 1815, having been a vicar-choral there for 60 years.

Hudson's principal compositions were *A Psalm of Thanksgiving to be Sung by the Children of Christ's Hospital on Monday and Tuesday in Easter Week* (London, 1787), and *The Myrtle*, a collection of songs in three books (London, 1767). He also composed numerous songs (many published in the *Lady's Magazine*), a service (*GB-Lbl*), some chants and many hymn tunes. His works include a setting for five voices of the lines on Child's monument at Windsor, beginning 'Go, happy soul'. His daughter Mary Hudson (d London, 28 March 1801) was an organist and composer of hymn tunes.

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W. Shaw: *The Succession of Organists* (Oxford, 1991)

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W.H. HUSK/GERALD GIFFORD

Hudukkā [huruk, hurkī, hurko, utukkai, udukkai, udukku].

Variable tension drum, principally an hourglass drum, of India. The pitch of the heads is raised by pressure on the central cross-lacing. The names date from medieval times and are probably onomatopoeic. *Hudukkā* is Sanskrit, *huruk* (and its variants) Hindi and modern North Indian languages and *utukkai* (and its variants) is the modern southern form of the name. The older term for an hourglass drum in Sanskrit (*panava*) occurs in epic and classical texts. The three main medieval terms for variable tension drums are *hudukkā* (raised barrel drum), *dakkā* (hourglass drum), and *damaru* (hourglass-shaped rattle drum). There is some interchange of names and types in modern drums.

The northern *huruk* and southern *utukkai* have wide heads like those of the raised barrel drum *hudukkā* but they are true hourglass drums. Male *Hurukīyā* musicians used the *huruk* to accompany their singing of *karkā* (martial ballads associated especially with the Punjab and Rajasthan), and of *dhrupad*. In the North the names *huruk*, *hurkī* etc. alternate with the names *dāk*, Gujarati *dāklū* and the *dhāk* or *deru* of Rajasthan denoting similar drums. The *hurkī* of Garhwal, northern Uttar Pradesh, is an hourglass drum about 25 cm long. Its two heads, of goatskin attached to bamboo or figwood hoops, are about 15 cm in diameter and wider than the drum-faces; they are braced by cotton Y-lacing through six holes and by a central cross-lacing attached to the shoulder-strap. The left hand grips the waist of the drum under the lacing to vary the tension; only the right face is played. The instrument is used to accompany dance girls. The *guruki*, a similar drum of Maharashtra, is related in name.

The *utukkai* of Tamil Nadu and the *udukku* of Kerala are also hourglass drums. They are of similar size and construction to the northern *huruk* but their bodies are sometimes of brass or clay and they have a snare of two crossed hairs or wires under the left-hand skin. They are also called *tudi* or *idaisurangu parai* and are mostly played with the right-hand fingers. A larger size is the *davandai*, with thicker skins and lacing, played with a stick. These drums are played mostly in temples and are also used by professional fortune-tellers.

The instrument played in west Nepal and Kumaon is called *hudko*.

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K.S. Kothari: *Indian Folk Musical Instruments* (New Delhi, 1968)

A. Chandola: *Folk Drumming in the Himalayas* (New York, 1977)

B.C. Deva: *Musical Instruments of India* (Calcutta, 1978), 2/1987

ALASTAIR DICK/R

Hüe, Georges (Adolphe)

(*b* Versailles, 6 May 1858; *d* Paris, 7 June 1948). French composer. Born into a celebrated family of architects, he was encouraged by Gounod and later studied counterpoint with Paladilhe and the organ with Franck. In 1879 he won the Prix de Rome with a cantata, *Médée*, and two years later won acclaim for his comic opera, *Les pantins* ('The Jumping-Jacks'). Vocal music was to form the core of his output and the ambitious symphonic legend *Rubezahl* was one of his earliest large-scale successes, first given at the Châtelet. Its fairy tale atmosphere (Rubezahl is king of the gnomes) paved the way for Hüe's later works exploring similar themes, notably the operas *Titania* (favourably reviewed by Debussy), and *Riquet à la houppe*, both of which confirmed his refusal to follow the realist path taken by several of his contemporaries. Alongside his larger-scale pieces, Hüe produced songs continually throughout his life. The earliest are firmly grounded in the salon tradition, while the later songs use a more developed musical language to respond to his chosen texts: *Edith au col de cygne*, for example, uses bars of uneven length. Between 1910 and 1920 his harmonic language advanced considerably, absorbing the added-note harmonies and static effects of the Impressionists, while remaining essentially traditional.

His first full-scale opera *Le roi de Paris*, dealing with the unsuccessful attempt of the Duc de Guise to usurp the throne of Henry III, was first performed in 1901, and employed pastiche Baroque music to portray its historical setting. *Titania*, in direct contrast, was set in a world of fantasy and employed extended forest scenes using shimmering orchestral effects and static harmony. *Le miracle* concerns a sculptor who produced an image of a saint all too reminiscent of a local courtesan. As in *Dans l'ombre de la cathédrale*, Hüe makes extensive use of plainsong and organ music to evoke the liturgical setting. This was his most successful opera, exploring the conflicts between socialism and the riches of the church. Hüe travelled in East Asia, and his one-act chinoiserie *Siang-Sin* and the *Poèmes japonais* reflect his discovery of the music of that region.

WORKS

dramatic

all stage works first performed in Paris

Les pantins (oc, 2, E. Montagne), OC, Favart, 28 Dec 1881

Coeur brisé (pantomime, 1, M. Arbel), Bouffes Parisiens, 17 Dec 1890

Le roi de Paris (op, 3, H. Bouchut), Opéra, 26 April 1901

Titania (op, 3, L. Gallet and A. Corneau), OC, Favart, 20 Jan 1903

Le miracle (op, P.B. Gheusi and A. Mérane), Opéra, 14 Dec 1910

Dans l'ombre de la cathédrale (op, 3, M. Léna and H. Ferrare, after V. Blasco Ibañez), Opéra, 7 Dec 1921

Siang-Sin (ballet-pantomime, 2, P. Jobbé-Duval), Opéra, 12 March 1924

Riquet à la houppe (comédie-musicale, 3, R. Gastambide, after Perrault), OC, Favart, 17 Dec 1928

Le retour d'Ulysse (film score), ?1909

Les Romanesques (incid music)

vocal

for voice and piano unless otherwise stated

Médée (scène lyrique, Grimault), 1879; 6 mélodies (H. Heine), 1886; La merle à la glu (J. Richepin), 1886; Rubezahl (légende symphonique, G. Cerfberr and C. de l'Eglise), 1886; Extase (V. Hugo), 1887; La poète au calife (Hugo), 1887; Salut, ô beau jour (Cerfberr and de l'Eglise), 1888; A des oiseaux (E. Adenis), 1889; Chant de noces (H. Gréville), 1889; 20 mélodies, 1889; Villanelle (A. Ocampo), 1889; Résurrection (épisode sacré), S, SATB, 1891; Le sommeil d'Hercule, 1891; Le vol des heures, S, A, pf, 1891; Le bateau rose, Le bateau noir (J. Richepin), 1892; Le berger (A.-L. Hettich), 1892; Espérance (C. Joliet), 1892

Violettes (A. Silvestre), 1892; Le berceau (E. Pailleron), 1893; Enchantement (Silvestre), 1893; Les Tziganes (E. Guinand), SATB, 1893; L'absent (Silvestre), 1894; Les fleurs (Maris de la tour), 1894; J'ai pleuré en rêve, J'ai rêvé d'un enfant de Roi, Ma bien aimée (Heine), 1894; Réveil (Guinand), 1894; Sur les cîmes (Hettich), 1894; Les tristes ressemblances (C. Mendès), 1894; Les yeux morts (M. Rollinat), 1894; Novembre (P. Bourget), 1895; Nuit d'été (Bourget), 1895; Heures douces (Hettich), 1896; L'inutile regret (Hettich), 1896; Jeunesse (cant., Hettich), 3 solo vv, orch, 1897; Poèmes de regret (S. Bordèse), 1897

Chansons lointaines (A. Lebey), 1898; Brises d'autrefois (H. Gauthiers-Villars), 1899; Chers souvenirs (J. Bénédicte), 1899; Notre amour (Silvestre), 1899; Air au matin, Air du soir (J.M. Mestrallet), 1901; Chanson de Longnac (P. de Ronsard), 1901; Portrait d'enfant (M. Chassang), 1901; Ronde (Chassang), 1901; Les yeux et la voix (P. Bourget), 1901; Chansons printanières (J. Benedict), 1902; Dans le jardin multicolore (A. Samain), 1902; Edith au col de cygne (cant., Chassang), 1v, pf, 1902; 3 poèmes maritimes (Lebey), 1904; Vox populi, male vv, 1904, arr. military band; Croquis d'Orient (T. Klingsor), 1905; Lieds dans la forêt (A. Alexandre), 1906

Jeunes chansons sur des vieux airs (Alexandre), 1905; L'éternelle sérénade, SATB, pf (Hettich), 1906; Chimères (Lebey), 1909; Etrennes (Hettich), 1909; Farniente (Hettich), 1909; Ferveur (C. Marteau de Milleville), 1909; Vertige (Lebey), 1909; Chansons du valet de coeur (Klingsor), 1912; 3 nouvelles mélodies, 1912; 2 poésies de Jean Lahor, 1912; L'un et l'autre (G. Boyer), 1913; Vengeons nos morts (Chassang), 1916; Triptyque (A. Puget), 1918; Dans le parc (Samain), 1919; Esquisses marocaines (A. Droin), 1919; Versailles (Samain), song cycle, 1920; Les heures (P. Arosa), 1922; 2 poèmes japonais, 1922

Epiphanie (Leconte de Lisle), 1924; L'inconnue (de l'Eglise), 1924; Lied (H. de Régner), 1924; Madone (J. Lahore), 1924; Le mariage de Marion (Klingsor), 1924; Mélancolie (Lahore), 1924; Petites litanies de Jésus (Klingsor), Mez, SATB, 1924; Sonnez les matines, 1926; 2 chansons dans le style populaire (Arosa), 1927; Impressions d'Alsace (Alexandre), 1927; Mélancolie du souvenir (Arosa), 1930; Chanson, Mélodie (Arosa), 1931; La Polletaise (Arosa), 1931; Passereau, Passerose (Chassang), 1932; Berceuse pour les Gueux (Arosa), 1933; La nuit immortelle (Chassang), 1933; Volupté (P. Margaritis), 1933; 2 choeurs, 4vv, 1934; Ave Maria, 1v, org

instrumental

Orch: Rêverie, 1886; Sérénade, 1886; Causerie, 1893; Emotions, 1918, arr. pf 4

hands; *Le parfum des lis*, Recueillement, chbr orch, 1928

Chbr and Solo inst: *Tarantelle*, vn, pf, 1886; *Romance*, vc, pf, 1888; *Fantasie*, vn, pf, 1893; *Romance*, vn, pf, 1896, arr. vn, orch, 1899; *Andante*, vc, pf, 1898, arr. vc, orch; *Solo*, cornet, pf, 1900; *Nocturne*, fl, pf, 1901, arr. fl, orch; *Gigue*, fl, pf, 1904; *Impromptu*, pf, 1907; *Nocturne*, pf, 1907; *Le retour d'Ulysse*, pf, 1909 [arr. of film score]; *Fantasie*, fl, pf, 1913, arr. fl, orch, 1923; *Thème varié*, va, pf, 1920; *Petite pièce*, fl/ob/vn, pf, 1921; *Berceuse*, vn, pf, 1924; *Chasse et idylle*, pf, 1930; *Pèlerinage élégique*, pf, 1930; *Fantasie-ballade*, pf, 1932

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RICHARD LANGHAM SMITH

Hueber [Hüber], Martin.

See [Vetter](#), [Conrad](#).

Hue de la Ferté

(fl 1220–35). French trouvère. A supporter of Pierre de Dreux, dit Mauclerc, Duke of Brittany, Hue attacked the legitimacy of the regency of Queen Blanche of Castile, the widow of Louis VIII, in three bitter political serventois. These complain of the queen's neglect of French interests in favour of foreign ones, and single out Thibaut IV of Champagne as unworthy. *En talent ai que je die* is set to a simple tune with the form *ABABCDD¹D²*.

WORKS

En talent ai que je die, R.1129 [modelled on: Gace Brulé, 'En chantant m'estuet complaindre', R.126] (written 1228–30), ed. in CMM, cvii (1997)

Je chantasse volentiers liement, R.699 [modelled on: Chastelain de Couci, 'Je chantasse volentiers liement', R.700] (written 1228–30), ed. in CMM, cvii (1997)

Or somes a ce venu, R.2062 [modelled on: Anon., 'Quant li oisellon menu', R.2056], ed. in CMM, cvii (1997)

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For further bibliography see [Troubadours, trouvères](#).

THEODORE KARP

Hueffer, Francis [Hüffer, Franz (Xaver)]

(*b* Münster, 22 May 1845; *d* London, 19 Jan 1889). English author and music critic of German birth. A pupil of Schopenhauer, he studied philology and music in London, Paris, Berlin and Leipzig, gaining his doctorate at Göttingen for a critical study of the troubadour Guillem de Cabestanh (1869). As a free-thinker, an agnostic and an enthusiast for the avant garde, he became distanced from his prosperous Catholic family. Sharing Schopenhauer's anglophilia, in 1869, with events moving towards the Franco-Prussian war, Hueffer moved to London, where he quickly made several important acquaintances in the Pre-Raphaelite circle. He began writing for the *North British Review*, the *Fortnightly Review*, *The Academy* (of which he was assistant editor) and the *Musical World* (which he also edited). He was music critic of *The Times*, 1878–89, and for some time the London correspondent for *Le ménestrel*, *Die Frankfurter Zeitung* and the Italian *Tribuna*. In 1878 he published *The Troubadours*, a history of medieval Provençal life and literature, on which he lectured to the Royal Institution in 1880. His interest in Provençal studies led to his election to the Félibrige, the association of Provençal poets (among whom Mistral was prominent) which had been founded in 1854. He edited the earlier volumes in the Great Musicians series of composers' lives, initiating it with his own *Richard Wagner* (1881). He also wrote the librettos of *Colomba* and *The Troubadour* (originally entitled *Guillem le troubadour* and based on Cabestanh) for Mackenzie and of *The Sleeping Beauty* for Cowen, and made an adaptation of Verdi's *Otello* using as much as possible of Shakespeare's original. In 1872 he married Catherine, daughter of the artist Ford Madox Brown. Their son, the novelist Ford Madox Ford, left reminiscences of his father scattered through his quasi-fictional memoirs. Hueffer became a British citizen in 1882.

Hueffer was, with Dannreuther, one of the first critics to draw English attention to Wagner, Liszt and Berlioz, and his first book on Wagner (1874), reprinted from the *Fortnightly Review*, was one of the pioneering attempts, before the first Bayreuth Festival, to declare the nature of Wagner's genius in England. He followed this study of Wagner's artistic principles with a more popular life of Wagner designed to arouse wider interest, and with a translation of the Wagner-Liszt correspondence (1888/*R*) that very serviceably reproduces Wagner's prose on the many occasions when, as Hueffer wryly observed, 'his pen courses over the paper with the swiftness and recklessness of a racehorse, regardless of the obstacles of style and construction, and sometimes of grammar'. On Berlioz and Liszt he was respectful but more guarded. His *Half a Century of Music in England, 1837–1887* significantly dates the revival of music from Queen Victoria's accession: Hueffer was an essential Victorian, and regarded the queen as having personally reversed the Hanoverian discouragement of music by

patronizing Mendelssohn and Liszt, and her reign as having seen the establishment of music as an English national art.

Hueffer personified the move in music criticism to a more self-consciously intellectual level, basing his ideas on those of Schopenhauer, of whom he was an ardent disciple. His belief in a common Western musical culture and philosophy, rising above national rivalries, was progressive in comparison with the conservatism of British music critics before Shaw. He also composed piano music and some songs, a few of which were published in London.

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JOHN WARRACK/ROSEMARY WILLIAMSON

Huene, Friedrich (Alexander) von (Hoyningen-)

(b Breslau, 20 Feb 1929). American maker of recorders and flutes. He was the first American commercial maker of these instruments. He grew up on a farm in Mecklenburg, and emigrated to the USA in 1948 at the age of 19. After three years in a US Air Force band he attended Bowdoin College in Brunswick, Maine, and received his BA in music there in 1956. From 1956 to 1960 he worked in the shop of Verne Q. Powell, flute maker, in Boston,

and spent his spare time experimenting with the construction of recorders. In 1960 he began to build recorders and Baroque and Renaissance flutes in his own shop, first in Waltham, Massachusetts, and later in Brookline, Massachusetts, where he employed five people during the 1970s. In 1966–7 he held a Guggenheim Fellowship to study instruments built in the 16th, 17th and 18th centuries, preserved in various museums. Von Huene was one of the first modern makers of recorders to base his instruments on historic designs. He also designed recorders for mass production, including a model based on the work of Jean-Hyacinth-Joseph Rottenburgh (1672–1756), manufactured and distributed by Moeck in Celle, and a model based on the work of Bressan, manufactured and distributed by Zen-On in Japan. He has also designed and built recorders with modern keywork.

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HOWARD MAYER BROWN/ARDAL POWELL

Huet [Howet, Howett, Huewet, Huwet], Gregorio

(*b* Antwerp, before 1550; *d* ?Wolfenbüttel, c1616). Flemish lutenist. Although Dowland referred to him as 'the most famous Gregorio Howett of Antwerpe' (in *A Varietie of Lute-lessons*, 1610²³), he was long believed to have been English. Archival research has shown that the Huet family probably came from Huy near Liège. The composer's father, Gregorius, son of Guillaem, who became a citizen of Antwerp in 1560, was himself a lutenist; he must have died before 1582 because entries in records from 1582 to 1588 mention his wife as the widow of the 'luytslager'.

In or about 1590 Gregorio went to Wolfenbüttel, where in 1591 he took up a post as a court musician. From that date his name regularly appears in the accounts showing that he received a salary of 90 florins and subsidies for food, lodgings and clothing. Following a visit to the court in 1594, John Dowland praised Huet's kindness and talent in his *First Booke of Songs or Ayres* (London, 1597). In 1595 the two musicians travelled together to the court in Kassel to play for Moritz, Landgrave of Hesse. In a letter they brought back to Wolfenbüttel the prince praised Huet's playing as being perfect, especially in motets and madrigals. The Stobäus manuscript (GB-Lbl Sloane 1021) credits Huet with adopting a new right hand technique, and he may well have converted Dowland to the thumb-out technique at this time. In 1595 he was granted a gift of 1200 thalers to buy a house. After 1614, when a lutenist was no longer needed at the court, Michael Praetorius retained Huet in office to play with the orchestra. His name does not appear in the records after 1616.

All but one of Huet's surviving compositions are for solo lute. He is best known for his skilful and original fantasies, especially that in the *Varietie of Lute Lessons*, and his galliard on the Walsingham tune found in several

versions in numerous printed and manuscript sources. Several of his works are related to music attributed to Dowland.

WORKS

for lute unless otherwise stated

Edition: J. Robinson: 'The Complete Lute Solos of Gregory Howet', *Newsletter of the Lute Society*, nos.39–40 (1996), music suppl. [incl. introduction and commentary]

3 fantasias, 1594¹⁹, 1610²³, *D-DI, LEm*

2 pavans, 1600⁹

5 galliards, 1600⁶, *Bsb, LEm*

1 galliard for inst. ens, 1616²⁴

?2 galliards, *DI, LEm*

?1 passamezzo, *Mbs*

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R.B. LENAERTS/J. LE COCQ

Huete, Diego Fernández de

(*b* Naval Moral, Toledo, ?1633–43; *d* Toledo, before 21 July 1713). Spanish harpist, theorist, composer and teacher. Undoubtedly the theorist Andrés Lorente (see Jambou) and the Court harpist Juan de Navas were among his teachers. Huete was the harpist at Toledo Cathedral from 13 October 1681 to 14 June 1710; however he is remembered chiefly for his *Compendio numeroso de zifras armónicas, con theórica, y práctica para arpa de una orden y arpa de dos órdenes, y de órgano* (Madrid, 1702–4), which marks the climax of a golden period for the two harp types (single-rank diatonic and two-rank chromatic) predominant in Spain between 1550 and 1700. Part i of the treatise (1702), containing secular pieces, is divided into three books for the beginner, intermediate and advanced player. Part ii (1704), containing sacred pieces, also consists of three books; the first contains 26 *pasacalles* which demonstrate Huete's 11-mode system; the second presents the modes in descending and ascending octaves; and the third consists of psalm settings for voice(s), harp and/or organ (the organ is secondary to the harp in the treatise). The *Compendio numeroso* also reflects its author's familiarity with the ways of the Spanish court: the music of part i, dedicated to King Carlos II, is referred to as 'sones de la palacio'.

Huete was among the last Spanish composers to use the four-line tablature introduced by Venegas de Henestrosa in 1557. He prescribed the fingering system advocated by Ruis de Ribayaz in 1677, and introduced *dedos trocadas* (right-hand numeral exchanges) to avoid consecutive octaves and 5ths. He also joined the 17th-century theorists who broke away from the church modes. Huete's 11 modes are divided into two groups, five with

minor mediants and six with major mediants, anticipating Rameau's major–minor codification of some 18 years later.

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ALICE LAWSON ABER-COUNT

Hüffer, Franz (Xaver).

See [Hueffer, francis](#).

Hufnagel [Hufnagelschrift]

(Ger.: 'horseshoe-nail-script').

A style of notation found mostly in late medieval German chant manuscripts, so called because of the resemblance of its *virga* (single note of relatively higher pitch) to a *Hufnagel* (horseshoe-nail). Called 'Gothic' script by the humanists, it was written with a wide-headed pen cut across obliquely, and lacks curved lines, being done almost entirely in strokes at right angles to one another. It persisted long after the age of printing: manuscripts from as late as the 18th century used *Hufnagelschrift*. (See [Notation](#), §III, 1, figs.27–8; J. Wolf: *Musikalische Schrifttafeln*, Bückeburg, 1923, pl.40, is a facsimile of *D-Bs* 40235, f.154, from the 18th century.)

DAVID HILEY

Hufschmidt, Wolfgang

(*b* Mülheim, 15 March 1934). German composer. He studied church music and composition with Siegfried Reda in Essen (1954–8), and then worked as a church organist in that city until 1968, also teaching theory at the Folkwang Hochschule. In 1971 he was made director of the composition class there, and from 1988 to 1996 served at its Rektor. In 1973 he was awarded the Ruhr Prize by his home town. At first strongly influenced by Distler, J.N. David and Reda, he gradually freed himself from their adherence to the past, a liberation evidenced in the *Verwandlungen* for string quartet, where some movements display strongly declamatory serial polyphonic writing and others are dominated by a conception in terms of timbre, although the work is based on a theme from Reda's *Ecce Homo*. From the *Verwandlungen* onwards the characteristics of Hufschmidt's music became clear: a sensitivity to the expressive possibilities of harmonic tension, a desire for precise structural definition (here a serial technique he

developed from the analysis of church chorales played an important part) and a tendency to write in several layers (textual as well as musical) which comment on one another. Thus the *Meissner Te Deum* (commissioned for the millennium of Meissen Cathedral) confronts the canticle text with countering verses by Grass. In later years chamber and vocal music assumed a greater importance in his work; in his *Trios I, II* and *III* he aimed to stimulate a 'dialectical integrating thinking in various layers, material levels and modes of artistic expression'. Theatrical forms and multimedia projects have also claimed his interest, and he has embarked on a series of literary projects (after Grass, Heine, Brecht and Beckett), in collaboration with authors and actors.

WORKS

(selective list)

Choral works incl. Mass, S, T, SATB, 1961; Pfingstgeschichte, 4–16vv, 1961–4; Meissner TeD, S, Bar, vocal ens 4vv, chorus 12vv, wind qnt, pf, perc, orch, org, 1968; Texte über Frieden, male chorus, 2 pf, perc, 1969; Stephanus, mixed media, 1972; Agende, 4 choruses, 3 priests, org, slides, elec, 1973; We Shall Overcome (Texte über Frieden 2) (B. Brecht), spr/1v, chorus, 9 insts, 1984

Inst music incl. Ricercar, fl, 1966; Verwandlungen, str qt, 1969; Trio I, tape, perc, org, 1970; Solo, vn, 1972; Kontrafaktur I nach der Missa cuiusvis toni von Ockeghem, orch, 1973; Exercitien III 'Prinzip Hoffnung', 6 insts, 1974; Trio II, 7 Inventionen über Farben und Bilder, 6 insts, tape, 1982; Trio III, Texte, spkr/s, insts, 1975–7; Lieder ohne Worte, 24 Klavierstücke, tape, 1986; Engel der Geschichte I 'Sommermorgen an einem See', double ww qt, 1988–9; Trio IV ('danach'), fl, vc, pf, tape, 1995

Song cycles incl. 3 jiddische Lieder, 1v, fl, perc, 1978; 5 Lieder (B. Brecht, H. Heine), 1v, pf, 1980; an E., 1v, pf, 1995

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KLAUS KIRCHBERG

Hug.

Swiss firm of music publishers. Jakob Christoph Hug (1776–1855), a pastor at Thalwil, was financially associated with Hans Georg Nägeli's music publishing firm in Zürich from 1802, making possible Nägeli's important series, the *Répertoire des Clavecinistes*. Owing to the Napoleonic wars Nägeli was obliged, on economic grounds, to surrender the undertaking in 1807 to Hug and his brother Kaspar. Nägeli remained closely allied with the firm as adviser and proofreader until 1818; the firm Hans Georg Nägeli & Co. was renamed Gebrüder Hug in 1817. The firm had to contend with great financial difficulties, especially as by 1819 Nägeli had already opened a rival business; J.C. Hug resumed his office of pastor in order to earn a living. In 1831 his son J.C. Hug (1801–52) took over the firm's direction and managed to profit from, and to provide impetus to, a revival of Swiss musical life. By 1842 his own publishing house and the associated music and instrument trade had regained their importance, and in 1849 his firm absorbed part of Nägeli's business. After the younger J.C. Hug's death his wife Susanna, née Wild (1814–62), in partnership with the business manager Heinrich Müller, ran the firm until 1862 when it was taken over by Emil Hug (1842–1909). Besides publishing, notably Swiss vocal music (Abt, Wilhelm Baumgartner, Attenhofer), he dealt in instruments, principally German, French and American pianos, also incorporating a workshop for restoring instruments. Branches were opened in Basle (1865), St Gallen (1865), Lucerne (1871), Strasbourg (1871–1920), Konstanz (1880–1920), Leipzig (1885–1956), Lugano (1887), Winterthur (1892), Neuchâtel (1907), Lörrach (1907–30) and Solothurn (1909), among which the Leipzig branch was particularly important. In 1879 Emil Hug began publishing the *Schweizerisches Sängerbblatt* (*Schweizerische Musikzeitung* from 1879 to 1983). His sons Arnold (1866–1905) and Adolf (1867–1943) became partners in the firm in 1893. Arnold managed the St Gallen branch (1894–7) and the Leipzig branch (1902–5).

The firm published works by such leading Swiss composers as Hans Huber, Schoeck, Volkmar Andreae, Fritz Brun, Willy Burkhard and Moeschinger as well as Carl Reinecke and Reger, focussing attention on vocal music (especially songbooks), educational material and musicological works. During the 1930s teaching manuals for singing and the recorder were strongly promoted. Instruments from the Hug workshop also had a good reputation. Adolf Hug directed the establishment from 1909, and was one of the pioneers of Swiss copyright and performing rights in his capacity as co-founder of the Society of Swiss Authors and Publishers (SUISA). In 1909 he founded a collection of 220 instruments, presented to the Zürich Museum of Applied Art in 1963. His son Adolf (1904–79) took over the management in association with H. Wolfensberger (1903–74) in 1943, after which there was an increase in publishing new editions of early music, including a collected edition of Ludwig Senfl's works and the series *Das Kammerorchester*. In 1966 the firm was honoured with the Hans Georg Nägeli Medal of the city of Zürich. In 1973 the undertaking was converted into a joint-stock company with Adolf Hug as director; the following year he set up a foundation for the promotion of Swiss music, with the help of which the series *Schweizer Musik des 20. Jahrhunderts* was published. The firm took over Foetisch Frères SA in 1978. Directed from 1979 by Adolf Hug's daughter Erika Hug (b 1945) and then from 1995 by Stephan Mester, Hug & Co. has published the series *Musica Instrumentalis* and has embarked on a complete edition of the

works of Schoeck. The most important recent additions to Hug's composers' list are Martin Derungs, Daniel Glaus, Josef Haselbach, Heinz Marti, Roland Moser, Jacques Wildberger and the English composer Caroline Wilkins. The firm now holds a leading position in Switzerland for selling music, instruments and records.

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JÜRGEN STENZL

Hugard, Pierre

(*b* ?Paris, c1725; *d* ?Paris, after 1765). French composer. On the title-page of his *Missa 'Laudate pueri Dominum'* (Paris, 1744) he is described as a *spé* in the choir of Notre Dame, Paris, 'spé' being a term often used for the head boy of a choir school kept on by the choirmaster after his voice had broken in order to study composition; he would also act as supervisor and coach to the younger pupils. Hugard would thus have been 18 or 19 years old in 1744. In 1761 Ballard published another mass by Hugard, *Redde mihi laetitiam*, which he dedicated to 'the venerable chapter of the cathedral of Paris'. The title-page says nothing about the composer's function and duties at this date.

The two masses (both for four voices; ed. Centre de Musique Baroque de Versailles, Versailles, 1997) were published in choirbook format by Ballard but are in fact concertante masses requiring organ continuo. They demonstrate all the compositional techniques of the time: homophonic choruses, highly contrapuntal trios and quartets for soloists, short and melodious *réécits* and fine fugues at the end of the Gloria and in the Credo. (D. Launay: *La musique religieuse en France du Concile de Trente à 1804*, Paris, 1993)

JEAN LIONNET

Huggett, Monica

(*b* London, 16 May 1953). English violinist. She studied at the RAM, London, and with Manoug Parikian, Sigiswald Kuijken and Kato Havas. Specializing in the Baroque violin, she played with the English Concert during the 1970s and was leader of the newly formed Amsterdam Baroque Orchestra from 1980 to 1987. In 1982 she founded Trio Sonnerie with Sarah Cunningham (bass viol) and Mitzi Meyerson (harpsichord). The

ensemble made its London début in the same year. More recently, as a larger ensemble, Sonnerie, it has performed orchestral music, sometimes with voices, of the same period. In 1986 Huggett was a founder member of Hausmusik, a group which lays special emphasis on Classical and early to mid-19th-century music. She formed the Greate Consort in 1995. Her solo performances and recordings include Bach's unaccompanied sonatas and partitas, many concertos of the Baroque period and the violin concertos of Mozart and Beethoven. Warmth of tone and eloquence of phrasing are distinctive features of her playing.

NICHOLAS ANDERSON

Hugh, Robert ap.

See [Robert ap Huw](#).

Hughes, Andrew

(b London, 3 Aug 1937). English musicologist. He took the BA at Oxford in 1960 and the MA and DPhil in 1964, with a dissertation on English sacred music from 1400 to 1450. His first teaching position was at Queen's University, Belfast (1962–4). He taught at the University of Illinois from 1964 to 1967 and at the University of North Carolina from 1967 to 1969. In 1969 he joined the faculty of the University of Toronto where he became professor in 1975; he was named university professor in 1992. He was awarded a Guggenheim Fellowship in 1973, and from 1976 to 1979 received a grant from the University of Toronto for computer-aided research into the late medieval rhymed Office. His publications *Late Medieval Liturgical Offices* (Toronto, 1994–6) have made available electronic editions, a word concordance, catalogues of Offices and manuscript sources, and the encoding of several thousand chants. Hughes is also interested in various aspects of English medieval music, including theory, performing practices and *musica ficta*. His investigations of the Old Hall Manuscript have resulted in a new edition and additional information on the date and provenance of the source, and the influences of French and Italian styles on its music. His book *Manuscript Accidentals* (1972) is a detailed study of the purpose of accidentals in the Old Hall Manuscript and their use as a practical guide for *musica ficta*. Hughes has also proposed ideas concerning choral performing practices based on his examinations of the manuscripts.

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PAULA MORGAN

Hughes, Anselm [Humphrey Vaughan]

(*b* London, 15 April 1889; *d* Nashdom, 8 Sept 1974). English musicologist. Educated at Westminster School (1901–5), Keble College, Oxford (1908–11; BA 1911, MA 1915), and Ely Theological College (1911–12), he was ordained deacon in 1912 and priest in 1913. Between 1912 and 1922 he served as curate and choir director of various London churches and from 1915 to 1920 was clerical secretary of the Society of the Faith. In 1922 he joined the Anglican Benedictine community at Pershore Abbey and was professed the following year; he was director of music at Pershore (which in 1926 moved to Nashdom Abbey, Buckinghamshire) from 1922 to 1945 and prior from 1936 to 1945. He was long associated with the Plainsong and Mediaeval Music Society, serving as honorary secretary and treasurer (1926–35), chairman of council (1950–60) and from 1949 as vice-president. From 1945 to 1964 he was president of the Guild of St Gregory, and from 1951 to 1961 chairman of the Faith Press. He became an FSA in 1953 and vice-president of the Gregorian Association in 1960. His papers are preserved at Royal Holloway, University of London.

Dom Anselm was a pioneer in England in research into medieval and Renaissance music. He contributed much valuable material to *Grove's Dictionary* (3rd–5th edns), the second edition of *The Oxford History Of Music* and its successor *The New Oxford History Of Music*, of which he edited the second and, with Gerald Abraham, the third volumes.

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The Portiforium of St Wulstan (Leighton Buzzard, 1958–60)

Hughes, Arwel

(*b* Rhosllanerchrugog, 25 Aug 1909; *d* Cardiff, 23 Sept 1988). Welsh composer, conductor and administrator. He was educated at Ruabon Grammar School and at the Royal College of Music, where he studied with Kitson and Vaughan Williams. Following his studies at the RCM he became the organist at the church of St Philip and St James, Oxford, and in 1935 returned to Wales to join the staff of the BBC's music department. As well as composing and arranging for live radio broadcasts, his duties there included a great deal of conducting, and he directed the first performances of many works by Welsh composers, including Grace Williams, David Wynne and Alun Hoddinott. From 1965 to 1971, when he retired, he was head of music of BBC Wales. He was appointed OBE in 1969 for his services to Welsh music and for organizing the music for the investiture of the Prince of Wales. He was honorary music director of the International Eisteddfod at Llangollen (1978–86).

For many years Hughes conducted performances by the WNO, and his own two operas, *Menna*, a tragedy based on a Welsh folk legend, and *Serch yw'r doctor* ('Love's the doctor'), a comedy adapted from Molière, were produced by the company in 1954 and 1960. Demonstrating his melodic originality and lyricism, these works played an important role in the development of opera in Wales. He is held in the highest esteem for his music for chorus and orchestra. The large-scale oratorios *Dewi Sant* ('St David') and *Pantycelyn* exemplify his imagination and technical competence and combine the early 20th-century British choral tradition with his original harmonic language. A recognisably Celtic personality is revealed in the haunting melodies of such works as *Gweddi* ('A Prayer'). Hughes's orchestral writing includes the skilfully written and much-performed *Fantasia* for strings.

WORKS

(selective list)

Stage: *Menna* (op, 3, W. Griffith), 1950–51, perf. 1954; *Serch yw'r doctor* [Love's the Doctor] (op, 3, S. Lewis, after Molière: *L'amour médecin*), perf. 1960; *St Francis* (masque, G. James), S, T, nar, chorus, orch, 1965

Choral: *Tydi a Roddaist* (T. Rowland Hughes), chorus, pf, arr. female/male chorus, orch, 1938; *Gweddi* [A Prayer] (liturgical text), S, chorus, str/orch, 1944; *Dewi Sant* [St David] (A.T. Davies), S, T, B, chorus, orch, 1950; *Pantycelyn* (text arr. A.T. Davies), S, T, B, chorus, orch, 1963; *Mab y Dyn* [Son of Man] (cant., Bible), S, chorus, org, 1967; *The Beatitudes* (Bible), S/T, TTBB, org; *In memoriam* (Ps cxxi), chorus, org, 1969; *Ps cxlviii*, male chorus, 1970; *Mass for Celebration*, S, A, male chorus, orch without ww, 1977; *Gloria Patri*, SATB, orch, 1986

Orch: *Fantasia*, str, 1936; *Anatiomaros*, 1943; *Prelude*, 1945; *Suite*, 1947; *Sym.*, 1971; *Legend: Owain Glyndwr*, 1979

Other: 3 str qts, 1948, 1976, 1983; folksong arrs.; incid music for radio and TV

Hughes, David G(ratton)

(b Norwalk, CT, 14 June 1926). American musicologist. He was educated at Harvard University, receiving the AB in 1949, the MA in 1954 and the PhD in 1956, with a dissertation on line and counterpoint in Gothic music; he studied theory and composition with Irving Fine, Randall Thompson and Walter Piston, and musicology with A. Tillman Merritt, Stephen Tuttle and Otto Gombosi. Except for the academic year 1957–8, spent as visiting assistant professor at Yale, Hughes taught from 1956 until his retirement in 1994 at Harvard, where he was appointed Fanny P. Mason Professor of Music in 1964.

Hughes has worked primarily in the areas of Gregorian and post-Gregorian chant, liturgical music and medieval polyphony, notation, and modal theory. In compiling the *Index of Gregorian Chant*, he and John Bryden provided an important research tool for students of sacred music; the work, arranged by text incipit and again by musical incipit, is invaluable for scholars working with Gregorian chant and medieval and Renaissance sacred polyphony. He was editor-in-chief of the *Journal of the American Musicological Society* from 1959 to 1963. A Festschrift was published to mark his 70th birthday (*Essays in Medieval Music in Honor of David G. Hughes*, ed. G.M. Boone, Cambridge, MA, 1995).

WRITINGS

A View of the Passing of Gothic Music: Line and Counterpoint, 1380–1430 (diss., Harvard U., 1956)

ed.: *Instrumental Music: Cambridge, MA, 1957*

‘Liturgical Polyphony at Beauvais in the Thirteenth Century’, *Speculum*, xxxiv (1959), 184–200

‘Further Notes on the Grouping of the Aquitanian Tropers’, *JAMS*, xix (1966), 3–12

‘The Sources of *Christus manens*’, *Aspects of Medieval and Renaissance Music: a Birthday Offering for Gustave Reese*, ed. J. LaRue and others (New York, 1966/R), 423–34

with J.R. Bryden: *An Index of Gregorian Chant* (Cambridge, MA, 1969)

‘Music for St. Stephen at Laon’, *Words and Music: the Scholar’s View ... in Honor of A. Tillman Merritt*, ed. L. Berman (Cambridge, MA, 1972), 137–59

A History of European Music: the Art Music Tradition of Western Culture (New York, 1974)

‘Music and Meter in Liturgical Poetry’, *Medievalia et humanistica*, new ser., vii (1976), 29–43

‘Variants in Antiphon Families: Notation and Tradition’, *IMSCR XIII: Strasbourg 1982*, ii, 29–47

- 'Another Source for the Beauvais Feast of Fools', *Music and Context: Essays for John M. Ward*, ed. A.D. Shapiro and P. Benjamin (Cambridge, MA, 1985), 14–31
- 'Evidence for the Traditional View of the History of Gregorian Chant', *JAMS*, xl (1987), 377–404
- 'The Implications of Variants for Chant Transmission', *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Huckle zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 65–73
- 'An Enigmatic Neume', *Themes and Variations: Writings on Music in Honor of Rulan Chao Pian*, ed. B. Yung and J.S.C. Lam (Cambridge, MA, 1994), 8–30

PAULA MORGAN

Hughes, Edwin

(*b* Washington DC, 15 Aug 1884; *d* New York, 17 July 1965). American pianist and teacher. He studied with S.M. Fabian in Washington, DC, Rafael Joseffy in New York and Theodor Leschetizky in Vienna (1907–10), eventually serving as Leschetizky's assistant (1909–10). After teaching at the Ganapol School of Musical Art in Detroit (1910–12), he made his European début in Vienna in 1912 and spent the next four years teaching in Munich and performing throughout Germany. He then settled in New York where he taught at the Volpe Institute of Music (1916–17) and the Institute of Musical Art (1918–23) and was editor-in-chief of piano music for G. Schirmer (1920–25). He made his New York recital début on 14 March 1917 and thereafter performed extensively in Europe and the USA; he also gave two-piano recitals with his wife, Jewel Bethany Hughes. His memorabilia are held at the University of South Carolina.

R. ALLEN LOTT

Hughes [Hughs, Hues], Francis

(*b* 1666/7; *d* London, 16 March 1744). English countertenor. He was a singer at Drury Lane and in concerts from 1700. In 1705 he was the leading man in the first English opera in the Italian style, Clayton's *Arsinoe*. In 1706 he played the hero in Bononcini's *Camilla*, and in 1707 he sang in Clayton's *Rosamond* and *Thomyris*, arranged by Pepusch, but that year lost his roles to the castrato Valentini. His countertenor voice, reaching up to *b'* and occasionally *c''*, was no match for the Italian. He continued to sing English stage music for a while and sang opera arias at the Nottingham races in July 1707. In 1708 he left the stage and joined the Chapel Royal choir. He sang in the choirs of St Paul's Cathedral and Westminster Abbey, and appeared in London concerts for some years. He was named in Handel's manuscripts as a soloist in the *Ode for the Birthday of Queen Anne* (1713), anthems for George II's coronation (1727) and the *Funeral Anthem* for Queen Caroline (1737). Hawkins reported that Hughes's strong countertenor voice could 'with ease' break a drinking-glass. (*BDA*; *BDECM*; *BurneyH*; *HawkinsH*; *LS*)

OLIVE BALDWIN, THELMA WILSON

Hughes, Herbert

(b Belfast, 16 March 1882; d Brighton, 1 May 1937). Irish critic and arranger. He studied at the RCM (from 1901) with Walter Parratt, Herbert Sharpe and Charles Wood, among others. In 1904 he helped to found the Irish Folksong Society, whose stated purpose was to collect and publish traditional Irish airs and ballads; he served as co-editor, with Charlotte Milligan-Fox, of its early journals. He joined the staff of the *Daily Telegraph* in 1911 as music critic. His most valuable contributions to Irish music are his published collections of folksongs, including *Irish Country Songs* (4 vols.), *Old Irish Melodies* and *Historical Songs and Ballads of Ireland*. His collaboration with the poet Pádraic Colum resulted in the dissemination of old airs such as *The Star of County Down*, *I Know Where I am Going*, *She Moved through the Fair* and *O Men from the Fields*. While his settings were often criticized for the classical style of their accompanimental writing, his work gained considerable recognition in Britain and the USA through the singers Plunket Greene and John McCormack.

JOSEPH J. RYAN

Hughes, (James Mercer) Langston

(b Joplin, MO, 1 Feb 1902; d New York, 22 May 1967). American writer and poet. He attended Columbia University (1921–2) and Lincoln University, Pennsylvania (BA 1929). His writings include five gospel song-plays, a gospel play – *Tambourines to Glory* – adapted from his novel (with music by Jobe Huntley), a Christmas cantata, *The Ballad of the Brown King* (music by Margaret Bonds), and a song-play with gospel music and spirituals, *Black Nativity*. His dramatic musicals include *Street Scene* (based on a play by Elmer Rice, with music by Weill) and *Simply Heavenly* (music by David Martin); among his opera librettos are *Troubled Island* (music by William Grant Still) and *The Barrier* (music by Meyerowitz).

Hughes's work has been set by about 60 composers, and there are over 200 song settings of his poetry; these include John Alden Carpenter's *Four Negro Songs*, Still's *The Breath of a Rose*, Florence Price's *Songs to the Dark Virgin* and Bonds's *The Negro Speaks of Rivers*. Hughes often drew on the African American musical tradition for form and style in his poetry; he experimented with the jazz idiom in *Montage of a Dream Deferred* and cast other poems in blues form or as spirituals. The breadth of his appeal to musicians outside this tradition is reflected in the range of composers who have set his work – for instance, Samuel Adler, Jean Berger, William Schuman and Elie Siegmeister.

Hughes's books on music include *Black Magic: a Pictorial History of the Negro in American Entertainment* (with Milton Meltzer, 1967) and, for children, *Famous Negro Music Makers* (1955) and *The First Book of Jazz* (1955). The Langston Hughes archive is in the James Weldon Johnson Memorial Collection of Negro Arts and Letters at Yale University.

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- D.L. Martin:** 'Langston Hughes's Use of the Blues', *CLA Journal*, xxii (1978–9), 151–9
- F. Berry:** *Langston Hughes: Before and Beyond Harlem* (Westport, CT, 1983)
- M.A. Hovland:** *Musical Settings of American Poetry: a Bibliography* (Westport, CT, 1986) [incl. list of settings]
- A. Rampersand:** *The Life of Langston Hughes* (New York, 1986–8)

RAE LINDA BROWN

Hughes, Richard Samuel

(*b* Aberystwyth, 14 July 1855; *d* Bethesda, Gwynedd, 5 March 1893). Welsh composer and pianist. The son of an ironmonger, he was taught to sing and play from an early age. At four he performed in public on a miniature concertina and in 1862 won first prize in the piano solo competition at the National Eisteddfod in Caernarvon. Following the advice of Brinley Richards, he entered the RAM at about 16 and spent a year and a half studying the piano. He then became assistant organist to Roland Rogers at Bangor Cathedral for a brief period before returning to London for three years, where he supported himself by teaching and holding organist posts, and concentrated on developing his abilities in composition. He then returned to Bethesda as organist of the Congregational church. A fine pianist, Hughes was greatly in demand as an accompanist at competitive eisteddfods throughout Wales. His vocal solos and duets, which are among the best of his generation, are distinguished by attractive melodies and unusually well-written accompaniments. His most popular solos, well known to Welsh music lovers today, include *The Inchcape Bell*, *Y Tair Mordaith*, *Y Dymestl* and *Arafa Don*. His output also included a string quartet, *The Shepherds of Bethlehem* (cantata) and a number of anthems; he is, however, best remembered for his songs for voice and piano, for which he became known as 'The Sullivan of Wales'.

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- R.D. Griffith:** 'Hughes, Richard Samuel', *The Dictionary of Welsh Biography down to 1940*, ed. J.E. Lloyd and R.T. Jenkins (London, 1959)
- E. Roberts:** 'R.S. Hughes (1855–1893), organydd a chyfansoddwr caneuon' [R.S. Hughes, organist and composer of songs], *Welsh Music*, iv/4 (1972–5), 65–7
- R. Griffiths:** 'R.S. Hughes: Teyrnged Canmlwyddiant' [A centenary tribute], *Welsh Music*, ix/6 (1989–92), 27–33

OWAIN EDWARDS/A.F. LEIGHTON THOMAS

Hughes, Robert (Watson)

(*b* Leven, Scotland, 27 March 1912). Australian composer of Scottish birth. He emigrated to Victoria in 1930 and is largely self-taught. After submitting his early orchestral works to the Australian Broadcasting Commission in

1935, he was encouraged by Sir Bernard Heinze and Joseph Post to accept a bursary to study composition at the Melbourne University Conservatorium with A.E.H. Nickson (1938–40). After active war service he was appointed music arranger and editor to the ABC, Melbourne (1946–76), and made significant contributions to the development of Australian music through his membership of the Board of the Australasian Performing Rights Association (APRA) during 1958–85; he became chairman in 1977. Hughes was a founding member of the advisory board to the Commonwealth Assistance to Australian Composers and served on the board of the newly established Australian Music Centre in Sydney from 1975 to 1977.

Hughes is regarded as one of Australia's most distinguished composers and has won several important prizes, including the Commonwealth Jubilee Symphony Prize (1951) and the Hallé Orchestra Centenary Commission for his *Sinfonietta* (1957). Noted for his strong technique in orchestration, much of his work is written for the orchestral medium. Early compositions reveal a certain oriental exoticism, demonstrated by a fondness for sinuous melodic lines, narrow intervals, a pervasive modality and the choice of rhythmic and colouristic percussion elements (*Serenade* for small orchestra, 1952). Although essentially a conservative, Hughes was aware of contemporary trends and responded to them in his music – the *Symphony* of 1951 is in a jazz idiom, while the lyrical *Fantasia* for orchestra (1963, rev. 1968) employs serial techniques. His preference for sturdy, forthright allegros and an ability to create extended musical edifices from small cells is exemplified in the outer movements of the *Sinfonietta* and *Synthesis* for small orchestra; the tender lyricism prevalent in his slow movements is evident in the *Sea Spell* for orchestra. In 1978 Hughes was awarded an MBE, and in 1995 received the Centennial Award from the faculty of music, University of Melbourne, for his outstanding contribution to Australian music.

WORKS

(selective list)

Orch: *Farrago Suite*, 1949, rev. 1965; *Symphony*, 1951, rev. 1971; *Serenade*, small orch, 1952 [orig. version, 7 insts, 1951]; *Essay*, 1953; *Xanadu*, ballet suite, 1954; *Masquerade*, ov., 1956; *Sinfonietta*, 1957; *Fantasia*, 1963, rev. 1968; *Flourish*, 1968; *Synthesis*, small orch, 1969; *Ballade*, str orch, 1969; *Sea Spell*, 1973; *Essay* 2, 1982

Other: *The Forbidden Rite*, TV dance drama, 1961; *5 Indian Poems* (S. Naidu), chorus, small orch, 1971; *The Intriguers* (op. 2, M. Dixon), 1975, unperf.; *A Song for Exiles* (N. Munro), chorus, org, ob, 1991

Chbr music; incid music for radio and TV; over 30 film scores

MSS in AUS-Clu, Msl, Sb, Smc

Principal publishers: Chappell (Sydney and London), Australasian Performing Right Association, Australian Music Centre

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- J. Murdoch:** *Australia's Contemporary Composers* (Melbourne, 1972), 116–19
- P. Tahourdin:** 'Robert Hughes', *Australian Composition in the Twentieth Century*, ed. F. Callaway and D. Tunley (Melbourne, 1978), 52–7
- J. Murdoch:** *A Handbook of Australian Music* (Melbourne, 1983), 81
- M. Orlovich:** *The Music of Robert Hughes* (diss., U. of Sydney, 1994)

ELIZABETH WOOD/ADRIAN A. THOMAS

Hughes, Samuel

(*b* Trentham, 1825; *d* c1895). English ophicleide player. He was known as a virtuoso player in addition to his orchestral work. He played with the Cyfarthfa Band in south Wales and the major regional festival orchestras, and was a soloist for Louis Jullien during his 1853–4 American tour; he later became a member of Jullien's 'Model Wind Band'. Hughes was teaching at the Military School of Music at Kneller Hall in 1859 and was appointed ophicleide professor at the Guildhall School of Music in the late 1880s – the only ophicleidist to be appointed to such a post at a London conservatory. He was employed at Covent Garden; the instrument associated with him in the Bate Collection, Oxford (X601), is inscribed R[oyal] I[talian] O[pera], as is the recently discovered instrument at the Royal Opera House itself. Hughes was elected a member of the Royal Society of Musicians in 1861. He played at Michael Costa's Handel Festivals, but by the time of Costa's last festival (1880) was involved in brass band adjudication and was playing less. Hughes's solo performances, often at influential gatherings, included an *air varié* on *Yankee Doodle*; George Bernard Shaw remembered his performance of Handel's 'O ruddier than the cherry' (*Acis and Galatea*). Five instruments that were used by Hughes are extant in British collections, although his best ophicleide was reputedly lost in a fire at the Crystal Palace in 1866.

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- S.J. Weston:** *Samuel Hughes, ophicleidist* (Edinburgh, 1986)

STEPHEN J. WESTON

Hughes, Spike (Patrick Cairns)

(*b* London, 19 Oct 1908; *d* London, 2 Feb 1987). English composer and critic, son of the critic [Herbert Hughes](#). From 1923 to 1925 he studied composition in Vienna with Egon Wellesz and reported on Viennese musical activities for London periodicals. After leaving Vienna he spent some time in Cambridge and wrote incidental music for productions of Congreve's *Love for Love* (1926) and W.B. Yeats's *The Player Queen* (1927). An interest in jazz led him to form a dance orchestra with which he

made many recordings (1930–33); an offshoot of this was the jazz ballet *High Yellow* (1932).

From 1933 to 1936 he was music critic of the *Daily Herald*, and in the latter year his first radio plays were heard. He wrote the incidental music for a musical version of Ferenc Molnar's *The Swan* (broadcast 1937), and on 29 December 1938 his television opera, *Cinderella* (after Perrault), was first broadcast by the BBC. Although criticized for its lack of originality, this work was deemed 'a pleasant entertainment' by *The Times*. Excerpts from a later opera, *St Patrick's Day* (after R.B. Sheridan), were broadcast in 1947, and in 1950 his musical *Frankie and Johnny* was televised.

Hughes was best known as a broadcaster and writer on music: his handbooks on operas are successful in their popular approach and the two volumes of his autobiography contain much information on famous contemporaries.

WRITINGS

Opening Bars (London, 1946) [autobiography]

with B. McFadyean: *Nights at the Opera* (London, 1948)

Second Movement (London, 1951) [autobiography]

Great Opera Houses (London, 1956)

Famous Mozart Operas (London, 1957/R, 2/1972)

Famous Puccini Operas (London, 1959, 2/1972)

The Toscanini Legacy (London, 1959, 2/1969)

Glyndebourne: a History of the Festival Opera (London, 1965, 2/1981)

Famous Verdi Operas (London, 1968)

Kenneth Avery/David Scott/R

Hughes-Hughes, Augustus

(*b* London, 28 July 1857; *d* Temple Combe, Somerset, 2 Jan 1942).

English musicologist. Educated at Tonbridge School, he joined the staff of the Department of Manuscripts at the British Museum as an assistant in 1882 and remained there until his retirement in 1922. He was responsible for cataloguing music manuscripts and in this capacity compiled the monumental *Catalogue of Manuscript Music in the British Museum*, which included all music manuscripts acquired before 1908. This catalogue was one of the earliest of its kind and widely welcomed as such. His basic principle for cataloguing the material, grouping works of a particular genre together, was perhaps misconceived, but the work is of immense value for the wealth of information that it contains about the collections, particularly in its comprehensive indexes.

Though his literary output, apart from the catalogue, was small his musical interests were wide. He and his Hungarian-born first wife held fashionable drawing-room concerts in the early years of the 20th century. He was chairman of the London branch of the Internationale Mozart-Gemeinde from its foundation in 1890 until 1926, when in recognition of his services he was awarded a silver medal by the Internationale Stiftung Mozarteum. An album of documents relating to him and his family is now in the British Library (Add.MS 71538).

WRITINGS

'Music and Musicians of Italy in the Seventeenth Century', *Musical Standard*, xxviii (1885), 66, 82–3, 108–09, 115
'Henry Purcell's Handwriting', *MT*, xxxvii (1896), 81–3
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Catalogue of Manuscript Music in the British Museum (London, 1906–9/R)
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HUGH COBBE

Hugh of St Victor

(*b* ?Saxony, c1096; *d* 1141). Augustinian canon and theologian. After study in Saxony, he went to the abbey of St Victor in Marseilles, and later to the culturally eminent abbey of St Victor in Paris, where he became *scholasticus*. His diverse writings exerted an enormous influence on the liturgical arts of his time, perhaps affecting the formation of the style that later became known as Gothic. During the 1130s Adam of St Victor was one of his confrères, and it seems likely that Hugh's mystical theology played an important role in the development of the Victorine sequence. Among his numerous works is his early compendium, the *Didascalicon*, which contains a chapter on music. This is entirely concerned with the three standard divisions of music, *mundana*, *humana* and *instrumentalis*, and with the three kinds of musician, those who compose songs, those who play instruments and those who judge. The thought, and much of the language, is borrowed from Boethius.

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R. Baron: *Etudes sur Hugues de Saint-Victor* (Paris, 1963)
M. Fassler: *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* (Cambridge, 1993)

ANDREW HUGHES/RANDALL ROSENFELD

Hugh Primas of Orléans

(*b* ?Orléans, c1095; *d* ? after 1160). ?French poet. He was renowned for his writings and became known as 'Primas' because he surpassed his contemporaries. In addition to a few individual works, a collection of 23 Latin poems survives (*GB-Ob* Rawl.G 109, ff.3–30): it consists of learned pieces on classical themes as well as poems of fulsome praise or trenchant abuse. No melodies have survived for any of his works, but they certainly had a profound influence on lyric poetico-musical activity during the 12th and 13th centuries, and their style is mirrored in several Notre Dame conductus poems.

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GORDON A. ANDERSON/THOMAS B. PAYNE

Hugill, Stan

(*b* Hoylake, Cheshire, 19 Nov 1906; *d* Aberystwyth, 13 May 1992). British traditional singer. Hugill was the last British shantyman and a leading authority on sailors' songs and their contexts, as well as ships and their workings (see [Shanty](#)). With his pigtail, tattooed hands, hawk eyes, beard and curly pipe, he looked the part of an archetypal seaman of the great days of sail. Hugill followed in the tradition of his father and grandfather by going to sea at 14 years old. He traded around the Pacific and Caribbean islands for the next ten years where he learnt hundreds of work songs from old shantymen and whalers. Following the publication of his seminal collection *Shanties from the Seven Seas* in 1961, Hugill was 'discovered' by musicians, singers and audiences of the British Folk Music Revival (see England, §II). Unlike library-informed neo-traditionalist shantymen, Hugill's repertory of over 400 shanties was learnt in traditional contexts. He became a much loved figure both as singer and lecturer at folk clubs, festivals, and nautical conventions throughout Europe and America.

WRITINGS

Shanties from the Seven Seas (London, 1961, 2/1984)
Sailortown (London, 1967)
Songs of the Sea (New York, 1977)

recordings

Aboard the Cutty Sark, perf. Stan Hugill, Greenwich Village Records GVRX 207 (1979)
Stan Hugill Reminisces – Shanties and Stories of Life under Sail, perf. Stan Hugill, Greenwich Village Records GVR 217 (1979)

DAVE ARTHUR

Huglo, Michel

(b Lille, 14 Dec 1921). French musicologist. He studied philosophy and theology at Solesmes (1941–7) and lived at the Abbey of St Pierre until 1960. After working for 11 years on *Paléographie musicale* (1949–60) he was appointed chargé de recherche (1962) and then directeur de recherche (1972) at the CNRS. In 1969 he received the doctorat de 3ème cycle from the Sorbonne with a work on tonaries. He was responsible for the musicology conferences at the Ecole Pratique des Hautes Etudes de la Sorbonne (1973–86) and the medieval musicology courses at the Free University of Brussels (1974–87), and was founding director of the musicology section at the Institut de Recherche et d'Histoire des Textes in Paris (1976–86). He was guest professor of musicology at the University of Vienna (1990), Visiting Mellon Professor at Princeton University (1990–91) and visiting professor at New York University (1993). As a specialist in musical palaeography he has concentrated on the theoretical and musical manuscripts concerning medieval monophony and the beginnings of organum; and his experience of the repertory, coupled with his scholarly ability, has produced valuable contributions to this relatively unknown field. He gained the doctorat d'Etat from the University of Paris X in 1981, and received the CNRS silver medal for research in 1987 and the honorary doctorate from the University of Chicago in 1991. In 1997 he was elected corresponding member of the AMS.

WRITINGS

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CHRISTIANE SPIETH-WEISSENBACHER

Hugo, Richard.

See [Hygons, Richard](#).

Hugo, Victor(-Marie)

(*b* Besançon, 26 Feb 1802; *d* Paris, 22 May 1885). French author and politician. He achieved fame in all literary genres and also produced some original drawings. He modified Romanticism in a personal way, combining genres and tones. He equated expressions of the grotesque aesthetic with those of the sublime, recognizing the deformed and the hideous as well as the comic and the *bouffon*. A champion of liberty, he expanded his argument of artistic hierarchies to social and political domains, which led to much criticism and censorship, particularly in the theatre. He was banished for opposing Louis-Napoléon Bonaparte's *coup d'état*, and remained in exile for almost 19 years. During this time he fought for social democracy, to give dignity and voice to those to whom he dedicated his most famous novel, *Les misérables*. His work developed in all genres, deeply influencing the evolution of both poetry and the novel worldwide.

Since Hugo never gave way to the infatuation of his contemporaries with Italian music, and opposed the production of operas based on his plays, he acquired a reputation for hostility to music. This view is mistaken. In

maintaining in *Les rayons et les ombres* that 'music dates back to the 16th century', and in praising Palestrina, Monteverdi and Pergolesi, he showed (almost uniquely among contemporary writers) an interest in the 'retrospective music' which had been played by Fétis in several outstanding concerts between 1832 and 1835. He mentioned Mozart and, more often, Gluck (*Orphée*, *Armide*), betraying a preference for German music. He dearly loved Schubert's lieder and Weber's *Der Freischütz* and *Euryanthe*, but above all he admired Beethoven, whom he hailed as 'the greatest thinker' in all music and whom he always placed among the great geniuses of humanity (see especially *William Shakespeare*, Paris, 1864, and its 'Reliquat'). Berlioz, who was one of his friends, advised Louise Bertin on the scoring of her opera based on *Notre-Dame de Paris*. Liszt, with whom Hugo was closely acquainted, transcribed it for piano. The poet brought lawsuits against the productions of *Lucrezia Borgia* and *Rigoletto* simply to defend his copyright.

WORKS SET TO MUSIC

dramas and prose

Han d'Islande (novel, 1823): projected op by Musorgsky, 1856

Cromwell (verse drama, 1827): songs by Monpou and Bizet; RTF radio play by Barraud, Delannoy, Delvincourt, Ferroud, 1935

Marion de Lorme (verse drama, 1829): op by J.A. Heller, 1856; op by Bottesini, Palermo, 1862; op by Pedrotti, Trieste, 1865; op by P.E. Barbier, 1875; op by E. Perelli, c1880; op by Ponchielli, Milan, 1885; os by L. Tarantini, Trani, 1910

Hernani (verse drama, 1830): op by Bellini, 1830, inc.; op by V. Gabussi, Paris, 1834; op by Mazzucato, Genoa, 1843; op by Verdi, Venice, 1844; op by Laudamo (1851); incid music by Lange; scene from Act 5 by Lenepveu, 1881; ov. by Duvernoy, 1890; op by Hirschmann, 1907; incid music by Dutilleux, 1952

Notre-Dame de Paris (novel, 1831); as *La Esmeralda* (libretto, 1836): op by Bertin, Paris, 1836; Quasimodo, op by Rodwell, 1836; op by Mazzucato, Mantua, 1838; ballet by Monticini, Turin, 1838; op by J. Valero, Valencia, 1843; ballet by Pugni, London, 1844; op by Poniatowski, Florence, 1847; op by Dargomizhsky, Moscow, 1847; burlesque by W.C. Levey, London, 1850; Ermelinda, op by V. Battista, Naples, 1851; op by Lebeau, Liège, 1856; projected op by Bizet, 1859; *Notre-Dame de Paris*, op by E.P. Prévost, New Orleans; *Notre-Dame de Paris*, op by Fry, Philadelphia, 1864; op sketched by Massenet, 1865; op by Wetterhahn, Chemnitz, 1866; op by F. Müller, Laibach, 1867; op by Campana, St Petersburg, 1869; op by L. Diémer, 1871; Quasimodo, op by Pedrell, Barcelona, 1875; op by Camps y Soler, Montevideo, 1879; incid music by Massenet, Paris, 1879; scene by Chausson, c1880; op by A.G. Thomas, London, 1883; ballet by Drigo, 1886; op by C. de Mesquita, 1888; *Nuestra Señora de Paris*, op by M. Giro, Barcelona, 1897; Picarol, op by Granados, Barcelona, 1901; mimodrama by Simon, Moscow, 1902; op by Bosch y Humet, early 20th century; projected op by M. Zanon, 1912; *Notre-Dame*, op by Schmidt, Vienna, 1914; incid music by Alexandrov; *Notre-Dame de Paris*, film music by Auric, 1956; op sketched by Honegger; *Notre-Dame de Paris*, ballet by Jarre, Paris, 1965

Le roi s'amuse (verse drama, 1832): *Rigoletto*, op by Verdi, Venice, 1851; incid music by Delibes, Paris, 1882

Lucrece Borgia (prose drama, 1833): incid music for première by L.A. Piccinni, Paris, 1833; op by Donizetti, Milan, 1833; song by Lalo, 1855; incid music by Hahn, 1911

Marie Tudor (prose drama, 1833): romance by Berlioz, 1833, lost; *Rossane*, op by Schoberlechner, Milan, 1839; *Maria d'Inghilterra*, op by G.B. Ferrari, Venice, 1840; *Maria regina d'Inghilterra*, op by G. Pacini, Milan, 1843; serenade by Gounod, 1855; op by Bogner, Pest, 1856; op by Kashperov, Milan, 1859; *The Armourer of Nantes*, op by Balfe, London, 1863; *Marie de Bourgogne*, op by Blaraberg, 1878, Moscow, 1888; op by Gomes, Milan, 1879; *Der Günstling*, op by Wagner-Régeny, Dresden, 1935; incid music by Jarre, Avignon, 1955; song by Weckerlin

Angelo, tyran de Padoue (prose drama, 1835): *Il giuramento*, op by Mercadante, Milan, 1837; op by G. Villate, 1867; *La gioconda*, op by Ponchielli, Milan, 1876; *Andzhelo*, op by Cui, St Petersburg, 1876; *Der Improvisator*, op by E. d'Albert, Berlin, 1902; incid music by Hahn, 1905; op by Bruneau, Paris, 1928

Ruy Blas (verse drama, 1838): incid music for première by Strunz, Paris, 1838; ov. and chorus by Mendelssohn, 1839; op by Poniatowski, Lucca, 1843; op by Besanzoni, Placentia, 1843; *Folco d'Arles*, op by N. de Giosa, Naples, 1851; song by Weckerlin; op by G. Rota, Milan, 1858; duet by Massé, 1861; op by Glover, London, 1861; *Maria di Nuremburgo*, op by Chiaromonte, Bilbao, 1862; serenade by Chabrier, 1863; op by Zenger, Mannheim, 1868; op by G. Braga, 1868; op by F. Franchetti, 1868; op by F. Marchetti, Milan, 1869; serenade by Saint-Saëns, 1870; incid music by Massenet, Paris, 1872; serenade by Delibes, 1879; op by B. Godard, 1891; *Il signor Ruy Blas*, operetta by G. Pietri, Bologna, 1916; film music by Auric, 1947; incid music by Sviridov, 1952; incid music by Jarre, 1954

Les jumeaux (unfinished verse drama, 1839): song by Servoz

Le Rhin (essays, 1842): *Chasse fantastique*, sym. poem by Guiraud, 1887; *Le Chevalier Pécopin*, orch scherzo by T. Aubin, 1942

Les burgraves (verse drama, 1843): op by Salvi, Milan, 1845; incid music by Dobrzyński, Warsaw, 1860; op by d'Indy, 1869–72, inc.; op by Orsini, Rome, 1881; op by Podesta, Bergamo, 1881; *drame lyrique* by Lekeu, 1887, inc.; incid music by Saint-Saëns, Paris, 1902; *Lola*, op by L. Nielsen, 1917–20; op by Sachs, Paris, 1924

La légende des siècles (epic episodes, 1859): *Isora di Provenza* [after part xviii: *L'Italie-Ratbert*], op by Mancinelli, Bologna, 1884; *Zeevolk* [after part lii: *Les pauvres gens*], op by Gilson, Antwerp, 1904; *La conscience* [after part ii: *D'Eve à Jésus*], sym. poem by Servoz, 1927

Les misérables (novel, 1862): *Nedznicy*, op by Duniecki, Czernowitz, 1864; op by Bonsignore, Brooklyn, 1925; *Vagabonda*, op by Michetti, 1933; film music by Honegger, 1934; musical tragedy by C.M. Schönberg, Paris, 1980

La grand-mère (verse comedy, 1865): *comédie lyrique* by C. Silver, Paris, 1930

L'homme qui rit (novel, 1869): *Dea*, op by P. Ronzi, Vienna, 1894; *Komedianter*, op by Enna, Copenhagen, 1920; op by Pedrollo, Rome, 1920; ORTF radio play by A. Clostre, 1967; ORTF television play by J. Wiener, 1970

Quatre-vingt-treize (novel, 1874): *Los hijos del batallon*, op by Chapi, 1898; *prélude symphonique* by Casadesus, 1904; *épopée lyrique* by Silver, 1935; RTF television play by Wiener, 1962; op by Belov, Leningrad, 1973; op by Duhamel, Lyons, 1989

Actes et paroles (essays, 1875): *Un contre tous*, 4vv, orch, by I. Malec, 1972

Torquemada (verse drama, 1882): op by N. Rota, 1943, Naples, 1976

poetry

Odes et ballades (1818–28): *Le pas d'armes du Roi Jean*, song by Saint-Saëns, 1855; *La lyre et la harpe*, cant. by Saint-Saëns, 1879, by Roger-Ducasse, 1935; *La fiancée du timbalier*, song by Saint-Saëns, 1887, and sym. poem by Papadopoulos, 1936; *Moïse sur le Nil*, chorus by Letellier, 1921

Les orientales (1829): *Chanson de pirates*, song by Berlioz, 1829, lost; *La captive*, song by Berlioz, 1832, by Selmer, 1872; *Sara la baigneuse*, chorus by Berlioz,

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Les feuilles d'automne (1831): *Enfant si j'étais roi*, song by Liszt, 1844; *Ce qu'on entend sur la montagne*, sym. poem by Franck, c1846, by Liszt, 1848–54

Hymne (1831): song by Hérold, 1831, related patriotic pieces by Busser, Chailley, Goublier, Lenepveu, F. Leroux, X. Leroux, Letellier, Letorey, Pierné, Pugno, Rabaud

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Les voix intérieures (1837): *La tombe dit à la rose*, song by Liszt, 1844; *Puisqu'ici bas toute âme*, song by Saint-Saëns, 1852, by Lalo, 1855, by Fauré, 1879; *Soirée en mer*, song by Saint-Saëns, 1864

Les rayons et les ombres (1840): *Comment, disaient-ils*, song by Liszt, 1842, by Lalo, 1856, by Bizet, 1866, by Saint-Saëns, 1870, by Massenet, 1886, by Rachmaninoff, 1902; *Oh quand je dors*, song by Liszt, 1842; *Gastibelza*, song by Liszt, 1844; songs by Bizet, 1866–8; *Chant triomphal*, song with orch, by Doyen, 1913

Les châtiments (1853): *Le chant de ceux qui s'en vont sur mer*, chorus by Saint-Saëns (1868); *Patria*, song by Franck, 1871; *L'art et le peuple*, song by d'Indy, 1894

Dieu (1855): *L'oeil égaré dans les plis de l'obéissance au vent*, speaker, 3vv, orch, by B. Jolas, 1961 [with other Hugo texts]; *Dieu*, action-piece by P. Henry, 1977

Les contemplations (1856): *Viens*, duet by Saint-Saëns, c1855, song by Caplet, 1900; *Le rouet d'Omphale*, sym. poem by Saint-Saëns, 1871; *Si vous n'avez rien à me dire*, song by Saint-Saëns, 1896; *La fête chez Thérèse*, ballet-pantomime by Hahn, 1910

Other songs and choruses on Hugo texts by Adam, R. Bergman, Besanzoni, L. Bienvenu, Bizet, Boieldieu, N. Boulanger, Britten, Bruneau, Caby, Calmel, Caplet, Chabrier, Coppola, Cui, Dargomizhsky, Delibes, Delvincourt, Dieren, Donizetti, Doyen, Fauré, J.B. Faure, Franck, Gagneux, Gigout, Godard, Gounod, Grechaninov, Guimet, Hahn, d'Indy, Kalkbrenner, Koechlin, L. Kreutzer, Lalo, Lecocq, Letellier, Liszt, Massé, Massenet, Messenger, Mihalovici, Monpou, Niedermeyer, Pedrell, Pierné, Pizzetti, Pugno, Rabaud, Rachmaninoff, Ravel, Reber, Reyer, Saint-Saëns, Selmer, Sokolov, Sviridov, A.G. Thomas, Thomé, Tosti, Tournemire, Vierne, Weckerlin, M.V. White, Widor, Wormser

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Quintetto, str, ded. V. Hugo, by Urhan

Hymne à Victor Hugo, by Saint-Saëns, 1881

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ARNAUD LASTER

Hugo de Lantins.

See [Lantins, de](#).

Hugo of Reutlingen.

See [Spechtshart, Hugo](#).

Hugot, Antoine [*le jeune*]

(*b* Paris, 1761; *d* Paris, 18 Sept 1803). French flautist, teacher and composer. A pupil of Atys, he played frequently at the Concert Spirituel in the 1780s, establishing a reputation as a brilliant performer. Throughout the 1790s he played first flute in the celebrated orchestra of the Théâtre-Italien (Théâtre Feydeau). He joined the National Guard band in 1793, and became a flute teacher at the Paris Conservatoire on its establishment in 1795. He died before finishing the Conservatoire's official method, which his colleague J.-G. Wunderlich later completed. Hugot's concertos are not as virtuoso or as well crafted as those of his more famous contemporary, François Devienne. The sonatas, while less technically demanding than the concertos, rise to greater refinement in the typical *galant* style.

WORKS

all works published, in Paris and/or Leipzig, mostly with no date

Fl concs.: no.1, G; no.2, D; no.3, e (1810); no.4, D (1810); no.5, b (1805); no.6, G (1809)

3 trios, 2 fl, b, op.6

2 fl: 24 duos faciles; 6 sonates faciles [2nd fl added by J. Müller]; 6 duos, op.1, 6 duos concertants, op.2; 6 duos, op.4; 6 duos, op.7 [also arr. with b], 6 duos concertants, op.9 [also arr. with b]

Fl, b: 6 sonates, op.8; 6 sonates, op.12; Le célèbre polonoise (c1800); Sonates, op.posth.; 6 airs variés

Fl solo: 6 grands solos et rondos ou études (1824), Variations sur des thèmes connus, op.5, 3 sonates faciles, 25 grandes études, op.13 (1803)

Pedagogical: Méthode de flûte du Conservatoire (1804/R)

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MGG1 (R. Colte)

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SHERWOOD DUDLEY

Hugo [Haug, Hugg] von Montfort [Mompfort, Munfurt]

(*b* 1357; *d* Bruck an der Mur, 4 April 1423). German Minnesinger. Born into the family of the dukes of Montfort-Bregenz, he is mentioned in numerous documents and some chronicles. He played a considerable role as a politician and undertook several journeys in the service of the Habsburgs. In 1377 he took part in Duke Albrecht III's crusade against the Prussians and afterwards in Duke Leopold III's war against Francesco Carrara of Padua in which Hugo led an invading army to Treviso (1381–2). After the battle of Näfels (1388) he became Austrian governor in Thurgau, Aargau and the Black Forest; from 1395 to 1397 he was master of the household to Duke Leopold IV. Twice widowed, he married for the third time in 1402. After 1400 he lived mostly in Styria of which he was governor from 1413 to 1415. In 1414 he spent some time at the Council of Konstanz, perhaps as the representative of Duke Ernst.

Hugo's poems survive in *D-HEu* Pal.Germ.329, a volume prepared in Bregenz, possibly at the commission of the poet himself. There are 38 poems, eight of which have melodies by [Bürk Mangolt](#), Hugo's squire and minstrel. Two further poems, with music, added to the manuscript in a later hand, are in a different style and are probably not authentic (see especially Jammers, 1956).

Initially, Hugo's poetry showed links with the classical [Minnesang](#), but in its later phases it became typical of the later medieval age of realistic-didactic literature. As a writer Hugo was well read and talented, but as a poet he was untrained and without formal ambition. His thematic interests were love-poetry (mostly addressed to his wife), laments for the dead, renunciation of the world, criticism of his times and moral instruction.

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BURKHARD KIPPENBERG

Huguenet, Jacques-Christophe

(*b* ?Versailles, 1680; *d* Versailles, 29 June 1729). French violinist and composer. He studied with Jean-Noël Marchand and followed his father and uncle into royal service as a violinist when he entered the *chapelle* in 1704. It was probably he, designated 'fils', who was among the musicians attending the festivities for the marriage of Philip V in Spain, 1701–2. He was made an *ordinaire* of the royal chamber in 1710 and was in the *petits violons*. His *Premier oeuvre de sonates* (six for violin and continuo, six for two violins and continuo), dedicated to the king, was published in Paris in 1713. According to *HoneggerD* some trios for trumpets and timpani, dances, and fanfares attributed to 'Huguenet' in the Bibliothèque Nationale and the Bibliothèque de l'Opéra are probably by Jacques-Christophe; the opera cited in *EitnerQ*, *La mort d'Orphée*, is not referred to elsewhere.

His father Pierre (c1640–after 1721) and his uncle Sébastien (c1650–1721) were violinists who held various appointments in royal service from about 1659; a *passepied* in the Bibliothèque Nationale may be by Pierre. The Charles-Robert Huguenet cited as *trompette ordinaire* in 1740 and 1747 may be Jacques-Christophe's son.

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PEGGY DAUB

Hugues de Berzé [Bregi]

(*b* ?1150–55; *d* before Aug 1220). French trouvère. Ruins of the castle once occupied by the poet still stand at Berzé-le-Châtel, northwest of Mâcon, in Burgundy. The family, a powerful one, is traceable to the early 1100s; Hugues' uncle was archdeacon of the abbey of St Vincent. According to Villehardouin, Hugues IV and his father were among those who announced their taking of the cross at Cîteaux on 14 September 1201. Hugues spent several years in the Near East and returned to France sometime before 1216. Only Gautier, one of his two known sons, is named as the family head in a document of 1220.

Hugues is known as the author of eight chansons and a lengthy moralizing poem, *La bible au seigneur de Berzé*. The latter was probably modelled upon a similar work by the trouvère Guiot de Provins, who was for some time in the service of the Count of Mâcon. The work relates some of the brutal experiences of the poet and censures the conduct of both clergy and laity. Of the chansons, five are entirely decasyllabic, one primarily so. Hugues' most famous work, the *chanson de croisade S'onques nus hom*, which survives in 16 sources including two troubadour manuscripts, displays the structure *ABCDEB'C'D'*, while *Encor ferai* is *AA'BB'CEDE'*. The remaining melodies are cast in normal bar form. There is a tendency for Hugues to begin on the final and expand the melody upward, but *Nus hon* begins on the upper 7th and descends. *Ausi con cil* is in the third rhythmic mode in one source; no other melody survives in mensural notation.

Sources, MS

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Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

(R) indicates a MS (using Schwan sigla: see Sources, ms) containing a late setting of a poem

Ausi con cil qui cuevre sa pesance, R.238

Bernart, di moi Fouquet qu'on tient a sage, R.37a (no music) (?1220)

Encor ferai une chancon perdue, R.2071 (R)

Lonc tens ai servi en balance, R.207

Nus hon ne set d'ami qu'il puet valoir, R.1821 = 1608 (R)

Quant voi le tens felon rassoagier, R.1297

S'onques nus hom por dure departie, R.1126 [model for: Richart de Fournival, 'Oïés seigneur, pereceus, par oiseuse', R.1020a = 1022] (R)

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For further bibliography see [Troubadours, trouvères](#).

THEODORE KARP

Huiol, Balduin.

See [Hoyoul, Balduin](#).

Huisorgel

(Dut.).

See [Chamber organ](#).

Huitième de soupir

(Fr.).

A demisemiquaver [Rest](#); *demi-quart de soupir* is also used.

Huízar (García de la Cadena), Candelario

(*b* Jérez, Zacatecas, 2 Feb 1883; *d* Mexico City, 3 May 1970). Mexican composer. In 1892 he joined the Jérez municipal band as a saxophonist, taking lessons from its director, Narciso Arriaga. He played the viola in a string quartet (1906–7), then became a horn player in the State Band in Zacatecas, learning with its director Candelario Rivas. After military service Huízar settled in Mexico City and in 1918 entered the Conservatorio Nacional as a composition pupil of Campa. He eked out a precarious living in the capital until 1928, when Chávez invited him to join the Orquesta Sinfónica de México as a horn player (1929–37) and librarian (1929–48). All his major works were first performed by this orchestra. The première of

Imágenes (1927), a prizewinning four-movement impression of his home town, was given in 1929, the fresh carnival piece *Pueblerinas* in 1931 and the bucolic symphonic poem *Surco* in 1935; four symphonies in Classical sonata form but incorporating nationalist Amerindian or pseudo-Amerindian pentatonic themes were first performed in 1930, 1936, 1938 and 1942 respectively. His Symphony no.2 is subtitled 'Oxpaniztli' after the 11th month in the Aztec calendar; no.4 is named 'Cora' after the tribe that gave Chávez the main theme in his *Sinfonía india*. Moving away from the Debussian transparency instilled in him by Campa, Huízar became a pillar of uncompromising Mexican nationalism in his later works. He was remembered after his death as a hero who rose from humble provincial origins to artistic pre-eminence. His orchestral works are published by Ediciones Mexicanas de Música.

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ROBERT STEVENSON

Hujus, Balduin.

See [Hoyoul, Balduin](#).

Hula.

Generic name for Hawaiian dance, sometimes applied loosely to other dances of the Pacific Islands. In Hawaiian hula, gestures of the upper torso and limbs interpret the semantic content of poetic texts called *mele*, the mood and feeling being conveyed through facial expressions, eye contact and with the hands; named patterned dance steps are coordinated closely with hula-percussion beats. Hula categories reflect combinations of subject matter, choreographic motif and accompanying instruments, mostly played by separate musicians. Seated dances are classified by the name of hand-held implements dancers use in self-accompaniment, e.g. *hula pū'ili*, *hula 'ulī'ulī*.

See also Polynesia, §I, 3, fig.3

BARBARA B. SMITH/AMY STILLMAN

Huldt-Nystrøm, Hampus

(*b* Oddernes, 15 Jan 1917; *d* Oslo, 24 Dec 1995). Norwegian musicologist. He studied the piano (with Halfdan Cleve) and theory (with Bjarne Brustad and Trygve Lindeman) at Oslo Conservatory (début 1947) and musicology at Oslo University (MA 1953), where he took the doctorate in 1966 with a

dissertation on the national character of certain musical motifs, based on an analysis of a group of Norwegian and Swedish folkdances. After teaching music history at the Oslo Conservatory (1943–50) he joined the music staff of Norwegian Radio (1950–63), and then served on the faculty of music at Oslo University (1963–6). From 1966 to 1984 he was professor of musicology at the University of Trondheim, where his valuable study of the Trondheim-born composer T.D.A. Tellefsen provided a natural background for the organization of a more systematic investigation of the musical life of that ancient cultural centre. His *Fra munkekor til symfoniorkester*, which surveys the musical life of Oslo with particular emphasis on concerts, was commissioned by the Oslo PO in celebration of its 50th anniversary in 1969. He was a member of the committee responsible for the complete edition of the works of Grieg (1962–95).

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JOHN BERGSAGEL

Hull, Arthur Eaglefield

(*b* Market Harborough, 10 March 1876; *d* Huddersfield, 4 Nov 1928).

English editor and writer on music. He studied in London under C.W. Pearce and Tobias Matthay and took the DMus at Oxford in 1903. He settled at Huddersfield and did much for music in Yorkshire, founding the Huddersfield Chamber Music Society in 1900 and a college of music there in 1908. A wider public service was the foundation of the British Music Society in 1918; he was its honorary director until 1921. He was editor of the *Monthly Musical Record* from 1912 until his death, and edited the International Library of Books on Music for J.M. Dent, and the Music Lover’s Library and Library of Music and Musicians for Kegan Paul. His *Dictionary of Modern Music and Musicians* admirably served its purpose at the time, and his *Modern Harmony* was an enterprising and sympathetic attempt to find a logical basis for the practice of composers of his time.

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H.C. COLLES/PETER PLATT

Hullah, John (Pyke)

(*b* Worcester, 27 June 1812; *d* London, 21 Feb 1884). English teacher and composer. He was taught by Horsley and Crivelli. His first ambition was to be an opera composer, and *The Village Coquettes* (to a libretto by his friend Charles Dickens) enjoyed extended runs in London and Edinburgh in 1836, to be followed by two less successful ventures in *The Barbers of Bassora* (1837) and *The Outpost* (1838), both performed at Covent Garden. Dickens privately expressed regret about the collaboration. In 1837 Hullah first learnt of Joseph Mainzer's successful singing classes in Paris from an article by H.F. Chorley in the *Athenaeum*; and in 1839, hoping to imitate them in London, he visited Paris with Chorley to observe Mainzer at work. Finding the classes discontinued, the two men attended the rival singing classes of Wilhem. Returning to England, Hullah was introduced to James Kay (later Sir James Kay-Shuttleworth), secretary to the Committee of Council on Education, then planning to establish a training college for teachers. Kay believed that the introduction of continental teaching methods in general would revitalize English schools, and had already selected Wilhem's system for teaching music. He commissioned Hullah to prepare an English version of Wilhem's *Manuel musical*, appointing him music instructor when the new college (later St John's) opened at Battersea in February 1840. The impressive initial results of Hullah's teaching soon encouraged Kay to obtain government support for a 'singing school for schoolmasters' which began under Hullah's direction at Exeter Hall, London, in February 1841, separate enrolments for schoolmistresses being introduced a month later. 400 teachers attended weekly, and similar classes for the general public were formed by popular demand.

In the *Westminster Review* (1842) W.E. Hickson outlined the main disadvantages of the Hullah-Wilhem system: pupils identified notes on the staff only by sol-fa names permanently related to the key of C; initial progress encouraged false hopes, and when other keys were introduced,

pupils became baffled. Experience was to justify those criticisms, but not before Hullah's manual had become the official textbook for school use. The result was a battle of systems between Hullah and John Curwen, whose Tonic Sol-fa used a movable *doh* and had been designed shortly after Hullah's system appeared. Over the next 30 years, teachers increasingly adopted Tonic Sol-fa, though 'Hullah's method' was still taught to teachers in training.

Seen against that background, Hullah's career seems one of growing frustration and disappointment; but his achievement in securing a permanent place for music in the school curriculum in Britain must not be overlooked, and his influence on amateur music in Britain can hardly be exaggerated. The nationwide formation of amateur choral societies after 1840 demonstrated that, at least for adults with some natural talent, his system provided an adequate start. He held many important teaching appointments in London including those of professor of vocal music at King's College (1844–74), Queen's College and Bedford College; he taught in six London teacher-training colleges and was appointed government inspector of music in 1872.

Hullah published many music textbooks, essays and papers, edited several pioneer collections of early choral and vocal music, and wrote numerous songs, two of which, *O that we two were Maying* and *The Three Fishers*, were to enjoy popularity for a century.

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Hüllmandel [Hullmandel], Nicolas-Joseph [Jean Nicolas, James Nicolas]

(*b* Strasbourg, 23 May 1756; *d* London, 19 Dec 1823). Alsatian composer and performer on the harpsichord, piano and glass harmonica. His year of birth was generally given formerly as 1751, as attested by his death certificate. Strasbourg birth registers examined in 1959 record a Joannes Nicolaus born in 1756, out of wedlock, to Marie-Anne Diel and Michel Hüllmandel, violinist at the cathedral. Identification of Joannes Nicolaus and Nicolas-Joseph as the same person is likely, but not absolutely certain. Michel Hüllmandel's wife, Marie-Anne Rudolf, was a sister of the violinist and horn player Jean-Joseph Rodolphe, known in Paris circles as Hüllmandel's uncle. That Hüllmandel studied with C.P.E. Bach was reported by Fétis, but is otherwise undocumented. In 1771 he was in London in the employ of the Duke (Count) of Guines, French envoy to London and Mozart's patron. Six public performances, mostly of concertos, took place in London between 10 January 1771 and 13 May 1773. Presumably he was in Paris in 1773/4 for the publication of his op.1, dedicated to Dauphine Marie-Antoinette. After travelling to Italy in 1775, he settled in Paris in about 1776, enjoying immediate success, particularly in noble and fashionable circles. His op.2 is inscribed to the Baroness Talleyrand and op.4 to the Duke of Guines. In Paris his regular participation at the elegant salons held by the painter Elisabeth-Louise Vigée Le Brun and Abbé André Morellet is mentioned in their memoirs and his performance on the glass harmonica especially praised. Among his students were Georges Onslow, Hyacinthe Jadin, D.-F.-E. Aubert, J.-B. Désormery and Victoire Lemachois (mother of Charles Gounod).

When the Revolution erupted Hüllmandel and his wife (Camille Aurore Ducazan, niece of the Receiver-General) fled to London, where he joined the ranks of the more successful foreign musicians performing and teaching there. Apart from op.12, he wrote no further original works, nor did he perform in public. His son Charles Joseph (*b* London, 15 June 1789; *d* London, 15 Nov 1850) became a leader in the development of lithography; he wrote several books on stone printing, developed a colour-printing technique known as lithotint, and also published music. Hüllmandel's daughter (Adelaide Charlotte) Evalina, who married the flower painter Bartholomew in 1827, published a teaching method entitled *Musical Game, or New Year's Gift for Children* (1827) and several piano arrangements. Hüllmandel's death certificate in the Minutier Central of the Paris Archives Nationales calls him Joseph Nicolas, aged 72, and gives his address as Great Marlborough Street, St James's Parish, Westminster.

Hüllmandel's entire musical production is for harpsichord or piano, some of it with optional or obligatory violin accompaniment. Opp.1–11 were first published in Paris between 1773 and 1788, but were reissued during his lifetime in various European capitals. The simple binary and ternary airs of

op.5 (varying somewhat among editions) were by far the most popular. Despite their obvious didactic intent and the absence of dynamic markings, there is remarkable diversity in mood and texture and broad exploitation of keyboard techniques (passages in parallel and contrary motion, mordents, short and sustained trills etc.) on an elementary level.

The sonatas suffer from insufficient dynamism and passion, but imaginatively exploit the possibilities for contrast inherent in the sonata-allegro form, of which they are fully-developed prototypes. The texture is a graceful mixture of contrapuntal writing and accompanied melody, with the expected scales, octaves, broken chords and Alberti-type basses. But the parts are well distributed between the hands, and there are frequent passages of developed polyphony with hocket, canon and other fugal devices. The potential brilliance of the keyboard is not neglected and many passages require considerable technical mastery.

In the 21 sonatas for accompanied keyboard, the violin part remains relatively simple, only rarely exceeding the third position. In the works with optional accompaniment it serves mainly as a harmonic or rhythmic filler, occasionally engaging in short dialogues with the clavier, but frequently having successive bars of rests or long sustained notes. Even in the sonatas with *obligé* accompaniment, where thematic responsibility is divided between the instruments, and where the violin sometimes performs arpeggios, rapid scales or leading melodic passages, it is always technically simpler than the keyboard part, probably reflecting the composer's superior knowledge of the latter instrument. Although most of the accompanied sonatas written in Paris after 1775 are marked violin obligato, in practice they differ little from those with optional accompaniment. Hüllmandel's first sonata with obligatory accompaniment (op.6 no.3, 1782) broke new ground in making the violin a partner in fact as well as in name. The transformation of roles is apparent from the first notes of this work, where (despite its relative technical simplicity) the violin is not only the partner in thematic and melodic responsibility, but actually leads the way, in the manner of later Classical and Romantic sonatas.

Op.12 consists of 31 short pieces, arranged in increasing order of difficulty, which illustrate the didactic principles that are the main point of the work. The remarks on the basic elements of keyboard music, particularly 'The Terms and Signs used for the Expression and Ornaments of Music' are valuable for their reflection of contemporary performing practice. Hüllmandel's interest in music theory is also seen in his article 'Clavecin', written for the *Encyclopédie méthodique* of Diderot and D'Alembert (in the first of two volumes issued separately under the title *Musique*; Paris, 1791–1818). He was evidently prevented from fulfilling his commitment for the entry 'Piano' by his departure for England. N.-E. Framery explained in the editorial preface to vol.i that since the earlier sections of the *Encyclopédie*, on the arts and crafts, had discussed instruments with respect to their construction, the effects of which they are capable, and the methods of performing on them, the present work was limited to the most popular instruments,

and those to which we could add some historical details or interesting observations, or in order to correct some minor

errors which had escaped the authors of the volume mentioned. For this work we have obtained the aid of artists or amateurs whose authority is unquestioned, and whose name alone guarantees the merit of their work. Such are the articles 'clavecin' and 'forte-piano' which we owe to M Hüllmandel, who in addition to a capacity for a surprising performance on the two instruments, has knowledge rare in an artist.

The article 'Clavecin' shows Hüllmandel's intimate knowledge of the harpsichord, its historical evolution, and its strengths and weaknesses. He described the various attempts at improving or modifying its tone by mechanical means and cited its advantage as accompaniment for singer or orchestra and its usefulness for the composer. Nevertheless, according to Hüllmandel:

So many complications denote the imperfection of the harpsichord. It requires too much skill from craftsmen and too much patience from performers. The springs are too troublesome and repairs too often necessary, so that instruments which have had frequent repairs are not very rare. Moreover, why should we seek to cling to false and puerile imitations? An instrument in which evenness and purity of sound in all the desired degrees of strength and gentleness speak to the heart without hurting the ear, fulfills the aim of music to a much greater degree (see the article 'Piano-forte').

Here Hüllmandel's partiality for the piano and his role as one of its advocates is obvious. The changing attitude of the musical world towards the two instruments is reflected in the titles of his works: opp.1–5 (1773–80) are marked 'for harpsichord or piano', while opp.6–12 (1782–96), with a single exception, mention the piano in first place. But his manner of handling dynamics and his exploitation of pianistic sonorities prove that in all his works Hüllmandel favoured the piano.

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published in Paris unless otherwise indicated

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3	Trois sonates, hpd/pf, vn

	ad lib (1777); no.2 ed. in Saint-Foix (1923)
4	Trois sonates, hpd/pf (?1778); no.3 ed. in Benton (diss., 1961)
5	[31] Petits airs d'une difficulté graduelle, hpd/pf (1780); 7 airs ed. in Benton (diss., 1961); selections [O]
6	Trois sonates, pf/hpd (1782), nos.1–2 with vn ad lib, no.3 with vn obbl; no.3 ed. in Reeser (1939)
7	Six divertissements, ou 2e suite de petits airs, pf/hpd (1783); no.6 ed. in Benton (diss., 1961)
8	Trois sonates, pf/hpd (1785), no.3 with vn obbl; no.3 ed. in Benton (diss., 1961)
—	Sonate, hpd/pf, vn obbl, in Journal de pièces de clavecin par différens auteurs (1785); separately as op.10 (London, 1787)
9	Trois sonates, pf (1787), nos.1–2 with vn ad lib, no.3 with vn obbl
10	Trois sonates, pf/hpd, vn ad lib (1788); as op.11 (London, ?1790)
11	Sonate, pf, vn ad lib (1788)
12	Principles of Music ... with Progressive Lessons, pf/hpd (London, 1796)
Sextet, 2 vn, 2 va, 2 vc, <i>F-Pn</i> [arr. Hüllmandel from op.8 no.3, op.10 no.3]	
Arrs., hpd/pf, of excerpts from J.C. Bach's Amadis (?1780), Gossec's L'arche de l'Alliance (1782), Grétry's Panurge dans l'isle des lanternes (c1803)	
Arrs., pf, of Viotti vn concs: no.20, D (London, 1795); arr. pf, of Viotti vn concs. no.10 (movt 1), no.14 (movt 2), no.12 (movt 3) as single conc.	

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RITA BENTON/THOMAS MILLIGAN

Hülphers, Abraham Abrahamsson

(*b* Västerås, 27 Nov 1734; *d* Fredriksberg, 24 Feb 1798). Swedish music historian. A successful businessman and genealogist as well as one of the most significant Swedish topographers, he made an important collection of manuscripts (54 volumes) on topography, genealogy and music. His main musical contribution was the treatise *Historisk afhandling om musik och instrumenter särdeles om orgwerks inrättningen i allmänhet, jemte kort beskrifning öfwer orgwerken i Sverige* (Västerås, 1773/R1969, with introduction by T. Lindgren). This contains a general history of music (especially Swedish) as well as overviews of church music and organ building in Sweden; the most important section is the description of the organs, setting out the dispositions and history of every organ in Sweden and Finland at that time. He began collecting information in 1763 and was advised by both clergy and composers such as Henrik Philip Johnsen.

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THORILD LINDGREN/BERTIL H. VAN BOER

Hültz, A.C.

German 17th-century composer. He contributed to a collection edited by [Johann Christoph Arnschwanger](#).

Hültze glechter.

An obsolete German term for the [Xylophone](#).

Humanism.

A term introduced in the 19th century that refers to the activity of scholars in the *studia humanitatis* of grammar, rhetoric, poetics, history and moral philosophy. At its core, humanism is the study of the linguistic and rhetorical traditions of classical antiquity. Though used in a variety of contexts humanism is particularly identified with the [Renaissance](#) and is considered here chiefly within the limits of that period (1350–1600).

1. General.
2. The medieval background.
3. Humanist musical thought in the Renaissance.
4. Music as humanist art.
5. Humanism and musical composition.

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JAMES HAAR

Humanism

1. General.

Petrarch (*d* 1374) is traditionally thought of as the first important humanist, even though he had no great scholarly pretensions and was preceded in proto-humanist activity as early as the mid-13th century by Italian, particularly Paduan, scholars. By the early 15th century a number of humanist scholars were active in Florence and elsewhere. From Italy the movement spread northwards, first to Germany, through the activity of German students who flocked to Italian universities during the 15th century. In 1456 Peter Luder was appointed at Heidelberg to read ‘*studia humanitatis*, that is, books of poets, orators and historians’. In time all European culture was deeply affected by humanist education in literature, the visual arts, aesthetic theory, politics and religious thought.

Music, not central to the *studia humanitatis* (and not part of the medieval Trivium from which they were partly derived), had no tangible link to the musical practice of antiquity. Humanistic concerns nonetheless played a role in the development of music theory, aesthetics, composition and performance in the Renaissance. Classical writings about music, chiefly from Hellenistic Greece and late imperial Rome, survived in some number and were eagerly studied, valued in their own right and applied whenever possible to modern musical theory and practice.

Humanism

2. The medieval background.

Two aspects of ancient musical thought were of special interest to medieval scholars: the mathematical-musical science of harmonics and a stock of anecdotal literature about musical ethos, in particular the fabled powers of music to move the emotions. As part of the Quadrivium the first of these was studied in monasteries, then in cathedral schools from the Carolingian period. The main ancient authorities for medieval writers were late-antique (5th century) Latin sources, chiefly the *De nuptiis Philologiae et Mercurii* of Martianus Capella (its musical section derived from the work of Aristides Quintilianus) and the *De institutione musica* of Boethius (a

translation and paraphrase of the Hellenistic writers Nicomachus and Ptolemy). As a compendium of the liberal arts, the work of Martianus was particularly important in the Carolingian period; Boethius, who gave a much fuller account of the *scientia musicae*, remained a central source throughout the Middle Ages and into the Renaissance.

Thus a humanistic strain is evident in writings on music as early as the 9th century. From the essentially Pythagorean content of Boethius medieval theorists learnt on the one hand to measure pitch differences and to classify melody by mode; on the other they imbibed principles of arithmetic proportionality that were thought to govern the universe and everything in it, and thus made the academic pursuit of music relevant to virtually every other field of study. Medieval concepts of music preserved in their own way the feature of ancient thought that viewed the science of music as dealing with general ideas and principles rather than with their application by practical musicians (see [Theory, theorists](#)).

Carolingian writers such as John Scotus Erigena, Regino of Prüm and Remy of Auxerre commented on music from a late-antique perspective, adding Macrobius (the Commentary on Cicero's *Somnium Scipionis*) and Chalcidius (Commentary on Plato's *Timaeus*) to the classical authors cited above (along with St Augustine's *De musica*, revered if not fully understood).

Cultural changes in the 13th century, of which the establishment of universities is both cause and symptom, include a marked turn toward encyclopedic writing in many fields, a typical *summa* including a section on music. Though theorists were chiefly concerned with problems, especially notational ones, of their own time, few neglected ancient lore about music. They tended to include accounts of the invention and powers of music and to make much use of Boethius. This emphasis on a *musica theorica*, which remained an integral part of writing about music through most of the 16th century, is found in nearly all the important theorists of the period. Walter Odington (*fl* 1298–1316), whose *Summa de speculatione musica* is characteristic, wrote on all the subjects of the Quadrivium. The fullest exposition of *musica theorica* of the period is the *Speculum musice* of Jacques de Liège (c1260 – after 1330), which contains extensive treatment of Boethian topics.

Humanism

3. Humanist musical thought in the Renaissance.

Medieval cultivation of ancient musical thought and Renaissance musical humanism have much in common; 'medieval' traits linger in writings on music well into the 16th century, and if humanistic currents are to be seen in other fields as early as the 14th century, one is entitled to look for them in music as well. Elements that are new in the Renaissance include the discovery and study of classical sources not known before the 15th century; new emphasis on ancient accounts, often anecdotal in nature, of musical ethos, which had hitherto been less emphasized than Boethian harmonics; and a gradual penetration into musical writings of subjects of definably humanist nature such as rhetoric and poetics.

The Western discovery and dissemination of ancient musical writings began in the late 13th century with Pietro d'Abano's study of the Pseudo-Aristotelian *Problems*. In the early 15th century the *Deipnosophistai* of Athenaeus, a work full of gossip about musical topics, was brought to Italy. In 1416 the Florentine humanist Poggio Bracciolini unearthed the complete text of Quintilian's *Institutione oratoria*, which was to be of importance for musicians as well as rhetoricians. Vittorino da Feltre, an important Mantuan educator, possessed in 1433 a Greek manuscript containing Ptolemy's *Harmonics*, Pseudo-Plutarch's *De musica*, the work of Aristides Quintilianus and the Aristoxenian *Eisagōgē* of Bacchius. Other such collections were made by scholars in Florence and Venice. By the end of the 15th century those who wished to make a serious study of ancient musical thought had the materials to do so, providing they were equipped with the necessary philosophical background. Since most music theorists were practising musicians, however, few had this background. It is thus not surprising that some of the most important studies of ancient sources were made by scholars who were, so to speak, only part-time musicians, such as Lodovico Fogliano (*Musica theórica*, 1529), Heinrich Glarean (*Dodecachordon*, 1547), Ercole Bottrigari at the end of the 16th and G.B. Doni in the first half of the 17th century; or not really active musicians at all, such as the Neoplatonist scholar Marsilio Ficino (d 1499), Faber Stapulensis (Lefèvre d'Étaples; *Musica*, 1496) and Girolamo Mei (*De modis musicis antiquorum*, 1573).

Latin was the traditional language of theorists and remained so until the mid-16th century (longer in Germany). The availability of ancient Greek texts in Latin translation was therefore a necessary condition for the spread of a new brand of musical humanism. Such translations began to circulate in the late 15th century; some theorists, including Franchinus Gaffurius and Gioseffo Zarlino, commissioned translations of Ptolemy, Aristides, Aristoxenus and other Greek sources. Of great importance was the work of Ficino, whose translations and commentaries of Plato and of Neoplatonic literature were very influential, especially in the domain of musical ethos. The strong Platonic bent of much 16th-century musical humanism owes a great deal to Ficino. In the later 16th century Italian translations (of Boethius, Plutarch and Aristoxenus) appeared, extending the range of accessibility of classical literature on music.

By the end of the 15th century newly acquired knowledge of ancient musical writings was sufficiently familiar to be displayed in treatises. Giorgio Valla devoted five books to music in his immense *De expetendis, et fugiendis rebus opus* (1501). A mix of translation, paraphrase and rather uncritical commentary, Valla's work begins with accounts of the origin, uses and powers of music, followed by sections on *musica mundana* and *musica humana*; the science of harmonics and the tonal system of ancient music come afterwards, a pattern echoed in a number of 16th-century treatises.

Gaffurius chose this pattern for his Boethian *Theoricum opus* (1480), revised with expanded amounts of classical lore as *Theorica musicae* (1492). His *De harmonia musicorum instrumentorum* (published in 1518 but completed around 1500) shows command of the work of Ptolemy and Aristides but does not distinguish ancient tonal theory from modern practice nor question the Boethian tradition. The work of Fogliano, on the other

hand, shows departures from Boethian doctrine. Fogliano, who read Greek and reasoned in up-to-date Aristotelian fashion, treated music as 'sounding number', a physical as well as mathematical phenomenon. He found that simple proportions for determining 3rds and 6ths could be located on a sounding string through the use of Euclidean geometry, and settled on a tuning identical to one of Ptolemy's, the syntonic diatonic; what is now called just intonation.

This and the *numerus sonorus* were taken up by Zarlino in his widely read *Le istituzioni harmoniche* (1558). Zarlino was determined to expound the practice as well as the theory of his art. He knew that ancient music was fundamentally different from that of his own time. Zarlino was in essence a 'modern'; yet he cited a good deal of classical material (much more was added in his *Sopplimenti musicali* of 1588) and showed real concern over musical ethos. Without denying the fabled powers of ancient music, Zarlino was convinced that modern music could if not better at least equal that of antiquity in its ability to move human emotions, though he admitted that solo song might be more powerful than polyphony in doing so.

The Swiss humanist Heinrich Glarean, friend and colleague of Erasmus, had a strong interest in ancient musical thought, especially in modal theory. His 12-mode system (*Dodecachordon*, 1547), based on the 12 usable 5th–4th divisions of the seven octave species, was in his view closer to ancient thought than was the ecclesiastical 8-mode system (which, however, he did not clearly distinguish from Greek *tonoi*), and he gave classical names (the Aeolian and Ionian of Cleonides and other Greek writers) to his new A and C modes. Zarlino, who took up Glarean's scheme, realized that the modern modes were not the same as the ancient *tonoi* but was untroubled by this discrepancy. Practising musicians tended as writers to be 'moderns' and to use ancient musical writings for display or in furtherance of their own aims. Thus Vicentino's *L'antica musica ridotta alla moderna prattica* (1555) shows less interest in how the chromatic and enharmonic genera functioned in ancient music than in how they could be employed in his own day.

Study of ancient modal theory reached a peak in the work of Girolamo Mei. His *De modis musicis antiquorum*, unpublished but widely circulated and of great influence, especially upon Florentines such as Vincenzo Galilei and Giovanni de' Bardi, was based on close study of Ptolemy in preference to Boethius. Mei recognized that the Greek *tonoi* had nothing to do with the church modes but were instead transpositions of the whole ancient scale system. His writings may be taken as illustrative of a new level of critical inquiry and philological sophistication, and represent a final break with medieval concepts about ancient musical thought.

Humanism

4. Music as humanist art.

Consideration of music as a poetic art was slower to develop than the study of the science of harmonics, not only because of the traditional placement of music in the Quadrivium but because it involved treating musical compositions as works of art rather than as craftsmen's application of harmonic laws. The catalyst for thinking of music in new ways was the revived interest in Aristotle's *Poetics*, printed in a Latin translation by

Giorgio Valla in 1498. Aristotle did not speak at length about music but he did include it, even in purely instrumental form, among the imitative arts. From this brief text came the notion, expounded by theorists and composers, that music could, by means of its latent imitative powers, move human affections, or, in modern terms, be an expressive art.

In the second half of the 16th century music was being considered by writers such as Giulio del Bene as a liberal art allied with rhetoric and poetics in affective powers. Old parallels of music with grammar were revived and expanded, notably by the Venetian Giovanni del Lago (*Breve introduttione di musica misurata*, 1540). The sound of language as well as its structure could influence music; thus the theories of Pietro Bembo (*Prose della volgar lingua*, 1525) were important not only for students of Petrarch and writers of Petrarchistic verse but for madrigalists, beginning with Willaert and his Venetian circle in about 1540. Musical composition was coming to be considered as not merely allied with grammar and rhetoric in the *studia humanitatis* but as a poetic art in itself. So Adrianus Petit Coclico could describe the newest composers as 'musici poetici' (*Compendium musices*, 1552), and Nikolaus Listenius in a popular school text could refer to the art of composition as 'musica poetica', a process resulting in an 'opus perfectum et absolutum' (*Musica*, 1537).

Humanism

5. Humanism and musical composition.

Developments in the 14th-century motet might be identified with a kind of 'quadrivial' humanism. Beginning with the motets of the *Roman de Fauvel* (*F-Pn* fr.146) one finds a new textural and musical complexity. Some of the texts, by Philippe de Vitry and others, are full of classical allusions even if not written in a style later humanists would have countenanced. The music is organized according to principles that have in modern times been labelled isorhythmic; relationships of a Pythagorean nature abound in it. Whether one chooses to see this genre as medieval construct or as proto-humanist essay, these motets follow laws of the *scientia musicae* – as does the developing edifice of mensural notation. It is worth remembering that Petrarch regarded Vitry as a fine poet, perhaps as creator of the 'musique naturelle' (poetry) and 'artificielle' (music in our sense) by which Deschamps characterized the art of Machaut and his younger contemporaries. The state or ceremonial motet remained an important genre for poets and composers through the 15th and 16th centuries. Style, literary and musical, changed profoundly during this long period; but it seems useful to regard the whole genre as humanistic in intent and character.

During the 15th century music was cultivated in the curricula of Italian humanist schools run by Vittorino da Feltre and others. This seems to have included performance as well as Boethian study; but performance of what? We know only that it was music of a kind that Plato would have judged healthful and manly; perhaps it was something like monophonic *lauda* tunes supplied with classical texts, a sort of music that Ficino might have used to clothe his Orphic hymns. The flexible *arie* sung by poet-improvisors such as the Venetian Leonardo Giustiniani could have been used to perform classical and humanistic verse. Through the later 15th century

runs a current of anecdotal information about poet-singers who excelled in their art, a kind of music-making that fitted well with ancient accounts of solo performance. In the achievements of singer-poet-instrumentalists such as Pietrobono of Ferrara the humanistically minded could see the spirit – they neither knew nor cared for the letter – of ancient music reborn, just as they could in the (lost) music for Poliziano's *Orfeo* (1480), which must have included solo song as well as simply-declaired choruses. The slow but steady course of accommodation between 'abstract' counterpoint and text-dominated song, the central feature of humanist music, had begun.

The teaching of music as part of a humanist education, begun in Italy, was cultivated with great assiduousness in Germany, where a school curriculum on humanist lines began in the later 15th century and was codified by Erasmus and German humanists such as Melanchthon. The rhetorician Conrad Celtes (1459–1508) began after a youthful visit to Italy a pedagogical career in Ingolstadt and Vienna. In order to teach the quantitative aspects of classical Latin verse Celtes had block-chord settings of Horatian odes made by his pupil Petrus Tritonius for boys to sing. Thus began (1507) a tradition that continued in German schools for generations. The musical importance of German odes, even in the more sophisticated arrangements made by Senfl (1534) is not great; but if humanism in music may be identified with primacy of text, they represent a significant penetration of classicizing ideas into musical education (see [Ode \(ii\), §2](#)).

Another contribution to musical humanism made by German teachers is the adaptation of Quintilian-inspired rhetorical principles to discussion of music. Definition of musical ideas as rhetorical figures, along with analogies of compositions as orations, was brought to fruition in the work of Joachim Burmeister (*Musica autoschediastikē*, 1601). Rhetorical theory applied to music was to remain an important element in German pedagogy for several centuries.

Ecclesiastical Latin and vernacular languages could be treated as if they had quantitative values by setting accented syllables with longer notes; this principle came to be widely used in 16th-century polyphony. Efforts to reconceive modern languages as quantitative were made; the most determined was that of Jean-Antoine de Baïf and his Académie de Poésie et de Musique in the 1570s, who proposed adoption of long–short values for French texts and their musical settings. Such compositions could be woodenly artificial, but in the hands of a gifted composer such as Claude Le Jeune *musique mesurée* (setting [Vers mesurés](#)) achieved a high artistic level.

A superficial but telling aspect of humanist influence on music is seen in choices of terminology. Music publishers must have looked with envy at the printed output of classical and humanistic texts. They could not duplicate this in a literal sense, but they did their best by giving classical titles to secular (e.g. Petrucci's *Odhecaton* of 1501) and especially to sacred music. Masses based on pre-existing material were said to be written 'ad imitationem', a bow to rhetorical fashion. German printers were particularly given to 'classicizing' their titles. An early example is Grimm and Wirsung's *Liber selectarum cantionum quas vulgo mutetas appellant* (1520), which

contains a letter to the reader from the humanist scholar Conrad Peutinger; Nicolaus Faber's *Melodiae Prudentianae et in Virgilium magna ex parte nuper natae* (1533) is a particularly flamboyant title. Writers sometimes adjusted their vocabulary in this way. The Ciceronian Latinist Paolo Cortese wrote a section on music in his *De Cardinalatu* (1510) in which masses and motets are renamed 'carmina litatoria' and 'praecentoria'; Petrarch is said by Cortese to have found or refound the art of the *auledi* (solo singers) by singing his *carmina ad lembum* (to the lute). The whole passage is a discussion of the nature and powers of contemporary music viewed through a humanist lens.

Castiglione (*Il cortegiano*, 1528), generous in his defence of music against a set-piece humanist 'attack', gave highest place to the art of solo singing to the lute or viol. Praise of solo song during a period apparently dominated by polyphony was often linked with attack on contrapuntal music for its indifference to textual values. Using Plato's negative criticism of 'new' music, writers such as Jacopo Sadoletto (*De liberis recte instituendis*, 1533) criticized sacred polyphony for its disregard of proper attention to text accent and meaning. Even the canonic body of Gregorian chant was criticized for its faulty text-setting. Protestant chorales and psalm settings and the late 16th-century revision of Catholic chant books are phenomena linked primarily with religious reform. Yet the emphasis here on the importance of the word has its humanist side, a wish to recreate the church of early centuries when Christianity was a part of the classical world.

All or nearly all vocal music after about 1530 was affected by new attention to declamatory and expressive text-setting. This ever-increasing emphasis on text is at once near the centre of 16th-century musical thought and practice and its clearest connection with humanistic strivings. The madrigal in particular served as a kind of laboratory for ever more telling expression of text; the *seconda pratica* of Monteverdi is an explicit recognition of this movement as much as it is a revolutionary gesture.

For humanistically inspired musical reformers like Vincenzo Galilei this was not enough. The popularity of the solo aria and the *air de cour* in the late 16th century may be only in part the result of humanist influence; but the musical world was ready for full-scale experiment with monody, ancient Greek in spirit if not in language or style. Monody and simple chordal choruses appear in the *intermedi* performed at a Medici wedding in 1589, and choruses of impressive simplicity were supplied by Andrea Gabrieli for a performance in 1585 of Sophocles' *Oedipus rex* in Italian translation, given in the classically inspired Teatro Olimpico at Vicenza.

Opera has long been said to have risen from ideas spawned by the Florentine Camerata headed by Giovanni de' Bardi. This should be qualified in several respects. Though Bardi's group, which included Giulio Caccini and Vincenzo Galilei, was of great importance, it was not as tightly organized as was once assumed, nor was it the only interested party, even in Florence. Jacopo Peri, composer of *Euridice* (1600), worked with the poet Ottavio Rinuccini and the patron Jacopo Corsi, and a number of 16th-century scholars, including Francesco Patrizi, theorized independently about the musical nature of ancient drama.

The first operas turned for their subject matter not to Greek tragedy but to Ovidian pastoral themes. The musical styles employed include dance-song and choral writing as well as solo song, the aria and the new speech-song that Peri called 'recitar cantando'. A variety of musical forces, including independent instrumental music, combined with humanist ideas to create something its earliest enthusiasts could hardly have imagined, a lasting genre: the *opera in musica*. After all the reservations and qualifications introduced by modern scholarship, this new genre stands as the greatest monument to musical humanism.

Humanism

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Human League, the.

English pop group. It was formed in 1977 by Ian Craig-Marsh (*b* Sheffield, 11 Nov 1956; synthesizer) and Martin Ware (*b* Sheffield, 9 May 1956; synthesizer). Later Phil Oakey (*b* Sheffield, 2 Oct 1955; vocals) and Adrian Wright (*b* Sheffield, 30 June 1956; synthesizer) were added to the line-up. The band's first two albums, *Reproduction* (Virgin, 1979) and *Travelogue* (Virgin, 1980), contained industrial synthesizer-based pop (influenced by such groups as Kraftwerk), but were also distinctively melodic and theatrical, as shown in *Empire State Human*, *Circus of Death* and *The Black Hit of Space*. Nevertheless a penchant for mainstream pop was visible in their bizarrely spartan cover of the Righteous Brothers' *You've lost that lovin' feelin'*. In 1980 Craig-Marsh and Ware left to form the British Electronic Foundation (BEF) and its successful spin-off, Heaven 17.

Oakey recruited Ian Burden (synthesizer), Joanne Catherall and Suzanne Sully (both vocals) and Jo Callis (electric guitar). The album *Dare* (Virgin, 1981), produced by Martin Rushent, was a commercial success on both sides of the Atlantic and the band's new sound codified British synth-pop in the 1980s: Oakey's warbling, uncertain, but distinctive vocal was set against beautiful synthesizer lines and infectious dance grooves. *Don't you want me* reached number one in both the UK and US charts and paved the way for a fresh British invasion of America. After *Dare*, such albums as *Hysteria* (Virgin, 1984) and *Crash* (Virgin, 1986) were sporadic and inconsistent, although their UK top ten hit *Tell me when* (1995) showed that they had lost none of their songwriting skills.

Along with Culture Club, Adam and the Ants and Duran Duran, the group represented the 'New Pop', which was characterized by an ironic attitude towards glamour and celebrity and was a reaction to the earnest political position taken by many British new wave bands. With his eccentric presentation Oakey emerged as one of the biggest pop icons of his day. Their employment of film projections in early performances and intelligent use of synthesizers made the Human League one of the most important and successful bands of their time. Later in the 1980s, producers such as Stock, Aitken and Waterman borrowed much from and over-simplified the band's seamless sound from the era of *Dare*. For further information see D. Rimmer: *Like Punk never Happened: Culture Club and the New Pop* (London, 1985).

DAVID BUCKLEY

Humble, (Leslie) Keith

(*b* Geelong, 6 Sept 1927; *d* Geelong, 23 May 1995). Australian composer, conductor and pianist. Following success as a child-prodigy pianist, he studied this instrument with Roy Shepherd at the University of Melbourne Conservatorium (1947–9) and won many awards, including a scholarship to study at the RAM, where his composition teacher was Ferguson (1950–51). Before leaving Australia he was also a swing band pianist of repute, and this association with jazz subtly influenced his later approaches to composition and performance.

He studied at the Ecole Normale de Musique, Paris (1952–4), where Leibowitz (with whom he studied privately, 1953–5) and serialism became

seminal influences. In the 1950s he became musical assistant to Leibowitz and also toured Europe as accompanist to Ethel Semser, Robert Gartside and others. He always maintained this identification with the lieder tradition both as a composer and as a much sought-after accompanist. In 1960 he became founding director of the Centre de Musique, Paris, which performed a remarkable spectrum of contemporary music, including works by most of the leading figures in American and European new music and music theatre.

Humble returned to Melbourne in 1966 to lecture in composition at the Conservatorium. Armed with a vast knowledge of contemporary music repertory, concepts and techniques, he worked tirelessly to raise the profile of contemporary music in Australia, quickly becoming the acknowledged leader of Melbourne's avant garde. In the early 1970s he was involved in the establishment of the Centre for Music Experiment (University of California, San Diego), and he was founding professor (1974–89) of the Department of Music, La Trobe University, Melbourne, a major locus for the research and creation of contemporary (including electro-acoustic) music until its controversial closure in late 1999. He co-founded and directed the Australian Contemporary Music Ensemble (1975–9), which provided the impulse and model for later contemporary ensembles such as Flederman and Pipeline. His interest in improvisation culminated in his collaboration in the international improvising ensemble, KIVA (1982–90).

Notwithstanding Humble's work with open musical forms, his most intense musical exploration was for a musical language in which deep expressivity is mediated through an extraordinarily precise atonal syntax. His achievement in this respect is heard in, for example, the *Eight Bagatelles* (1992) and *Symphony of Sorrows* (1993). As a performer, introspective playing of exquisite sensitivity to the beauty of individual sonorities or textures was often interrupted by episodes of explosive intensity.

Humble has been described by Werder as 'without question the finest all-round musician this country has produced since Percy Grainger'. His career, which was often a complex multi-layering of contrasting activities, did bring recognition, including the Order of Australia (1982) but, like Grainger, his distinctive ideas about music were more readily accepted overseas than in Australia. Yet his impact on Australian contemporary music development was profound and continues strongly through his music and the many high achievers he has influenced.

WORKS

(selective list)

choral

ACCJ, Chorus, 1979; Choral pieces for children, 1982; 8 Cabaret songs (W.H. Auden, A.D. Hope, R. Graves, W.B. Yeats), S, pf, 1985–9; Soundscapes, chorus, chbr ens, 1987; Nocturnes (W. T'ing-Yun), SATB, pf/chbr ens, 1990; In pace, chorus, perc, hp, 1991

instrumental

Statico no.3, orch, 1974; Polysaccharides, pic, E♭-cl, cl, bn, hn, tpt, trbn, pf, vn, vc,

1977; Molly's lament, fl, cl, tpt, perc, vn, vc, 1978; arr.: F. Chopin: Etude, op.25/7, vn, vc, pf, 1979; Trio no.2, cl, pf, vn, 1980; A Festival Fanfare, orch/concert band, 1981; 5 short pieces in 2 pts, vc, pf, 1982; Trio no.3, fl, pf, perc, 1985; Ways, by-ways, fl, trbn, pf, cel, perc, vc, 1985; Sonata no.3, pf, 1985; Sonata, perc (1986); Trio no.4, transcr. vn, vc, pf [F. Liszt: Orpheus sym. poem], 1986; Etchings for Perc Qt, 1988; Four all seasons, str qt, 1989; Sonata no.4, pf, 1990; Sonata, fl, pf, 1990–91; Sonata, trbn, pf, 1992; 8 Bagatelles, pf, 1992; Little sonata in 2 pts for vc, 1993; Sym. of Sorrows, orch, 1993

Principal publisher: Universal

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J.C. Françoise: 'In Memoriam: Keith Humble', *PNM*, xxxiii (1995), 208–15
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J. Whiteoak: *Playing Ad Lib: Improvisatory Music in Australia, 1836–1970* (Sydney, 1999), 351–6, 396–412
J. Humble, J. Whiteoak: *The Keith Humble Collection Catalogue* (Canberra, 1999)
 Keith Humble Exhibition homepage <farben.latrobe.edu.au/humble/>

JOHN WHITEOAK

Humbucking pickup.

A type of pickup used on electric guitars, patented by Gibson's Seth Lover in 1955. See [Electric guitar](#), §3.

Hume, Paul (Chandler)

(b Chicago, 13 Dec 1915). American music critic. He studied music and English at the University of Chicago (BA 1937). During his time as music editor of the *Washington Post* (1946–82), he wrote more than 20,000 articles and reviews; his negative assessment of a song recital given by Margaret Truman, daughter of Harry S. Truman, elicited a vitriolic response from the president and made Hume nationally known. He contributed to such periodicals as *The Critic*, *The Sign*, *Americas* and *Dialogue*, and published several books including *Catholic Church Music* (New York, 1956/R), biographies of Paderewski and John McCormack, entitled respectively *The Lion of Poland* (New York, 1962) and *The King of Song* (New York, 1964), *Verdi* (New York, 1977) and *Harry Truman: the Man and his Music* (with others, Kansas City, MO, 1985). He was an established radio personality in the Washington area and consistently promoted serious

music in a city once notorious for its musical apathy. Hume also taught at Georgetown University (1950–77) and Yale University (1975–83).

PATRICK J. SMITH

Hume, Tobias

(*b* ?c1579; *d* London, 16 April 1645). English composer and viol player. As a professional soldier he served as an officer in the Swedish and Russian armies, and as a viol player published two important volumes of music, principally for the [Lyra viol](#). When in 1629 he entered the Charterhouse almshouse he was probably 50 (the minimum age of admission); he later died there.

The profession of arms, his vivid and personal literary style, his insistence that the viol 'shall with ease yeelde full various and as devicefull Musicke as the Lute', and the fact that most of his music, being in tablature, is inaccessible to most modern musicians, have been the cause both of modern neglect of Hume as a composer of talent, and of his reputation as a musical eccentric.

What is remarkable is that Hume regarded himself primarily as a soldier: 'I doe not studie Eloquence, or professe Musicke, although I doe love Sense, and affect Harmony: My Profession being, as my Education hath beene, Armes, the onely effeminate part of me, hath beene Musicke; which in mee hath beene alwayes Generous, because never Mercenarie'. Hume's addresses to the reader herald a new vigour that the 17th-century pamphleteers were to bring to English prose; his claim for the viol as a worthy rival to the lute as a solo, an ensemble and a continuo instrument, was an accurate forecast of change in English musical taste.

All of Hume's known compositions are contained in his *First Part of Ayres* (1605) and *Captaine Humes Poeticall Musicke* (1607), the former constituting the largest repertory of solo music for the lyra viol by a single composer in the early 17th century. Together, these works comprise instrumental dances, pieces with descriptive, fanciful or humorous titles, programmatic pieces and songs. Hume's *First Part of Ayres* contains what may be the earliest examples of pizzicato: 'play one straine with your fingers, the other with your Bow', 'to be plaide with your fingers ... your Bow ever in your hand' and *col legno*: 'Drum this with the back of your Bow'. This book includes a number of playfully suggestive titles – *My Mistresse hath a prettie thing, She loves it well* and *Hit it in the middle* – as well as a *Lesson for two to play upon one Viole* which requires one player to sit in the lap of the other. His second collection, dedicated to Queen Anne, is more staid in tone; it earned for the composer 'according to her highnes comandment and pleasure [by warrant, 6 June 1607]: 100 s[hillings]'. While making no great technical demands on the performer, the music displays much skill and invention, both in the exploitation of the potential of the viol and in the effectiveness and the variety of sonorities in the ensemble works.

WORKS

The First Part of Ayres, French, Pollish and others together ... with Pavines,

Galliards, and Almains (London, 1605/R); 3 songs, v, lyra viol, ed. in EL, 2nd ser., xxi (1969), 8 inst. works ed. in MB, ix (1955, 2/1962)

Captaine Humes Poeticall Musicke ... so contrived, that it may he plaied 8. severall waies upon sundry Instruments with much facilitie (London, 1607/R); 1 song, v, 3 viols, ed. in EL, 2nd ser., xxi (1969), 3 works, 3–4 viols, ed. in MB, ix (1955, 2/1962)

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K. Nemann: 'Captain Hume's *Invention for Two to Play upon One Viole*', *JAMS*, xxii (1969), 101–6

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MICHAEL MORROW, COLETTE HARRIS/FRANK TRAFICANTE

Humfray [?Humfraus]

(fl early 15th century). English composer. His name is known solely from the ascription of a Credo, the opening of which is preserved in *GB-Ctc* B.11.34 (olim B.10.5). In the light of royal musicianship at this time, it should not be forgotten that Henry V's brother was Humphrey, Duke of Gloucester. (See [Roy Henry](#).) The ascription 'quod d.h.' appears by a Sanctus square (see [Square](#)) in *GB-Lbl* Lansdowne 462.

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MARGARET BENT

Humfrey [Humphrey, Humphrys], Pelham

(b 1647/8; d Windsor, 14 July 1674). English composer. The most precocious of the brilliant first generation of choristers at the Chapel Royal after the Restoration, he spent the whole of his short adult life in its service. He had neither interest in nor aptitude for the old polyphonic style; instead he developed a distinctively English Baroque idiom, enriched by progressive French and Italian techniques, yet founded on the inflections of his native language, and far outstripping the experimental efforts of any

earlier English composer both in consistency of approach and in technical fluency.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

BRUCE WOOD

Humfrey, Pelham

1. Life.

He was a nephew of Colonel John Humfrey, a prominent Cromwellian who was resident in London. By the end of 1660 he had become a Chapel Royal chorister under Henry Cooke; when his voice broke, at the end of 1664, Cooke was assigned £40 annually for his maintenance – £10 more than was customary. This difference has been attributed to Humfrey's pre-eminence among his contemporaries; but that explanation is questionable, for the young Purcell, on leaving the choir nine years later, was allowed only the usual £30. It is clear, nonetheless, that Humfrey's prowess as a composer, surpassing that of fellow choristers John Blow, Robert Smith (ii), Thomas Tudway, William Turner and Michael Wise, among others, had attracted notice, including that of the king. 50 years later, Tudway recalled the days when some of the forwardest, & brightest Children of the Chappell, as Mr Humfreys, Mr Blow, &c began to be Masters of a faculty in Composing; This, his Majesty greatly encourag'd, by indulging their youthful fancys, so that ev'ry Month at least, & afterwards oft'ner, they produc'd something New, of this Kind ... for otherwise, it was in vain to hope to please his Majesty. On 22 November 1663 Pepys heard a setting of Psalm li, 'made for five voices by one of Captain Cooke's boys, a pretty boy'; the first version of Humfrey's *Have mercy upon me, O God* (which may be by Richard Henman) matches this description. The texts of five of Humfrey's anthems were included in the second edition of James Clifford's *The Divine Services and Anthems*, printed in January 1664. Only one of these, *Haste thee, O God*, has survived; another work belonging to this period is *I will alway give thanks*, composed jointly by Humfrey, Blow and Turner and designated the 'Club Anthem' because, as Boyce later explained, it was conceived 'as a memorial of their fraternal esteem and friendship'. One further anthem by Humfrey, *Almighty God, who mad'st thy blessed Son*, is undoubtedly a childhood composition. There is evidence that Humfrey also had a hand in reshaping one of Cooke's anthems: the opening symphony belonging to *The Lord hear thee in the time of trouble* (separated from it in the only surviving source through a binder's error) is in Humfrey's handwriting, and may be his work.

During his sojourn abroad Humfrey was supported by payments from secret service funds (a source routinely tapped for innocent as well as clandestine purposes). By the end of 1664 he had been paid £200 'to defray the charge of his journey into France and Italy', in 1665 he received a 'bounty' of £100, and this was followed by a further £150 in 1666. His travels and activities abroad are undocumented, but it is possible that, as Boyce asserted a century later, he became a pupil of Lully, who was then teaching Georg Muffat. Long before his return to England he was given

preferment in the royal service, being appointed a lutenist in the Private Music on 10 March 1666 and, in January 1667, a Gentleman of the Chapel Royal; he was sworn in on 26 October that year, and sang tenor.

On 1 November 1667 Pepys heard 'a fine Anthemne, made by Pellam (who is come over) in France, of which there was great expectation; and indeed is a very good piece of Musique, but still I cannot call the Anthem anything but Instrumental music with the voice, for nothing is made of the words at all'. This probably reflected a greater instrumental content than was usual in the anthems of Cooke or Locke, and represented the first fruit of Humfrey's recent studies. He had also, however, learnt other fashions besides musical ones, which Pepys found even less acceptable. On 15 November he invited Humfrey to dinner, and found him to be an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own ... to hear how he laughs at all the King's music here ... that they cannot keep time nor tune nor understand anything ... and that Grebus the Frenchman, the King's Master of the Musique, how he understands nothing and cannot play on any instrument and so cannot compose, and that he will give him a lift out of his place, and that he and the King are mighty great, and that he hath already spoke to the King of Grebus, would make a man piss.

Humfrey's scheming came to nothing, and after this encounter little is heard of him until 1672; he was doubtless kept busy composing for the Chapel Royal and the Private Music, and on occasion for the theatre too. In January 1670 he was elected an assistant, and in 1672 one of the annual wardens, of a guild, the Corporation of Music. In 1671 he composed an ode for the king's birthday, *Smile, smile again, twice happy morn* ('twice happy' because in that year the same date, 29 May, was designated as St George's Day). The following year he composed the ode for New Year's Day, *See, mighty Sir*, to a text by his friend Robert Veel, collaborating with him again on the ode for the king's birthday, *When from his throne*. On 10 January 1672 Humfrey was appointed to share with Thomas Purcell the post of composer for the violins. They, along with Matthew Locke, served as assistants to George Hudson; this appointment may have strengthened the mutual influence of Humfrey and Locke.

On 14 July 1672 Humfrey succeeded Cooke, who had died the previous day, as Master of the Children of the Chapel Royal and as a composer in the Private Music. He taught the choristers the violin, the lute and the theorbo, his pupils including Purcell, to whom he may also have given lessons in composition. Later in 1672 he married Katherine Cooke, the daughter of his old master; Veel celebrated the occasion with *An Hymeneal to my Dear Friend Mr. P.H.*, in which he referred to Humfrey as a 'Jolly Youth'. Humfrey's daughter was christened on 21 November 1673, but lived only a few weeks. In what were to be his own final months of life Humfrey provided some of the music for Thomas Shadwell's 'operatic' recasting of Dryden and Davenant's 1667 adaptation of *The Tempest*, which opened at the Duke's Theatre, Dorset Garden, at the end of April 1674. His health was already deteriorating; he had made his will (see illustration) on 23 April. He died at the age of 26, while at Windsor with the court, and was buried three days later in the south cloister of Westminster Abbey, near the grave of his late father-in-law. *A Pastoral Song ... in*

memory of his deceased Friend Mr. Pelham Humphrys was penned by Thomas Flatman, one of the court poets, and set by Humfrey's former colleague in the Private Music, William Gregory (ii). It allegorizes Humfrey as the shepherd Amintas, and testifies to the esteem in which he was held, and to the eloquence of his music.

Humfrey, Pelham

2. Works.

Humfrey's output reflects the prevailing aesthetic of his period, which held that music should both express and move the passions. He composed no purely instrumental music. It is clear that he needed the emotional stimulus of a text, to which he responded with music whose affective power stemmed chiefly from angularity of line and intensity of harmony, both often enhanced by chromaticism. His most important works are his verse anthems, which, while acknowledging earlier models by Cooke and Locke, are strikingly innovative in both language and structure. Most of these anthems include movements for violin consort; the style and formal outlines of the instrumental passages are indebted to the *ouvertures* and *ritournelles* of Lully's court ballets, but their inner parts are more active and the harmony richer, even though Humfrey wrote in only four parts (or occasionally three), never adopting the five-part French scoring. It is clear, moreover, that the French features of his adult music are not attributable solely to his studies abroad, for they are already present in the childhood anthem *Haste thee, O God*. His vocal writing owes much less to any French model. Here the debt is rather to Italian composers of the generation of Carissimi, and to those of Humfrey's English predecessors who had striven to emulate this Italian manner. Declamatory arioso in common time, irregular in phrase structure and harmonic rhythm and hence ideally suitable for tracing the emotional flux of a text, is the most strikingly italianate feature of his anthems, which consist chiefly of solo and ensemble verses. The solos include lyrical airs as well as arioso passages, and are often more eloquent than the ensembles, where expressive linear autonomy is sometimes constrained by Humfrey's limitations as a contrapuntist. As a structural thinker he was bold and innovative: more skilled in sustained thematic working than his contemporaries, he also exploited repetition of passages or entire movements, and was capable of effective tonal planning. The disposition of voices and instruments in his music is, in contrast, unadventurous: one anthem contains a short solo with an obbligato violin part, but elsewhere the only concerted passages are those in which the strings simply double the full choir.

Humfrey's emotional range was somewhat limited. Mournful or penitential texts, such as those of *By the waters of Babylon*, *Like as the hart* and *O Lord my God*, elicited his most memorable music, in places intensely poignant. His two longest anthems, however, are festive: *O give thanks unto the Lord* and *The king shall rejoice*, the former possibly and the latter certainly composed for the king's birthday. *O give thanks* is his grandest work, and its most striking features – the prominence of instrumental and choral passages, and of antiphonal exchanges between the verse group and the full choir (which, in the galleried Whitehall Chapel, were doubtless spatially separated) – reveal a close kinship with the French *grand motet*, and specifically with Lully's *Miserere* (1664). In sharp contrast, *Hear, O*

heav'ns is the most italianate of Humfrey's anthems, strongly indebted to Carissimi and in particular to his three-voice motets: scored for voices and continuo only, it is concise, tonally static, and formed of almost unrelieved declamatory writing in common time, including quasi-operatic exchanges among the three soloists. Humfrey's only service setting, in E minor, employs modern and colourful harmonic language, but its lack of metrical and textural variety makes for a stilted and monotonous overall effect.

In Humfrey's hands, as in Cooke's, the court ode was little more than a derivative of the symphony anthem, though some differences in approach are discernible. They contain a higher proportion of vocal solos, rather than ensembles; they rely more heavily on exact repetition than on development of material (the opening symphony of *Smile, smile again*, for instance, recurs three times); and the vocal writing, hobbled as it is by the unyielding metrical patterns and the impoverished imagery of the encomiastic verses Humfrey was obliged to set, is no match for that in the anthems. By way of compensation the variety of tempo and metre is greater in the odes, which include time-signatures that reflect the dance-like character of much of the vocal writing; one solo in *See, mighty Sir* is actually designated 'Gavot'.

Humfrey's solo songs are variable in quality. The secular examples, all settings of inconsiderable verse, are syllabic in character and mostly modest in scale, though several end with a 'chorus' for three voices. Many are straightforward dance-songs in triple time; those in common time are somewhat less formulaic. The few that set dramatic texts rather than simple lyrics are more diverse in style and structure, some of them including declamatory sections. The five devotional songs (four solos and a dialogue) are altogether more significant; as in his anthems, Humfrey was inspired by their texts to create arioso settings whose eloquence only Blow and Purcell were to match.

Composition for the stage occupied Humfrey only infrequently. Some of his songs were written for plays or court entertainments mounted between 1667 and 1674, but he composed only two pieces of dramatic music on a larger scale, both of them designed for incorporation into *The Tempest*. Shakespeare's play was adapted in 1667 by Davenant and Dryden to accommodate eight musical numbers; a revival in 1674 – with additional lyrics by Shadwell, much more instrumental and vocal music by several composers, and spectacular new sets and stage machines – was designated an 'opera' by some commentators. To the 1674 production Humfrey contributed a Masque of Neptune, *My Lord, great Neptune, for my sake*, in Act 5; its anglo-italianate style, alternating common-time arioso advancing the action, passages in triple time supplying lyrical relief, and short choruses, is strongly influenced by Locke. In contrast, a Masque of Devils in Act 2, *Where does the black fiend Ambition reside*, consists mostly of triple-time writing, which fluctuates between declamation and lyricism and is interspersed with brief declamatory passages in common time; this masque, much less assured in construction than the other, is derivative of Lully's *comédies-ballets* of the mid-1660s, and may have been composed for the 1667 production. For *The Tempest* Humfrey also composed one song, *Where the bee sucks*, and there is evidence that this, too, was not new in 1674. Humfrey's music was retained alongside that of his various colleagues in numerous revivals; even when, in 1695, the entire

score was replaced, the unidentified composer who provided almost all the new music borrowed elements from both of Humfrey's masques, thereby preserving the memory of them well into the 18th century.

Humfrey, Pelham

WORKS

The numbering follows that of the catalogue in P. Dennison: Pelham Humfrey (1986)

church

Edition: *Pelham Humfrey: Complete Church Music*, i-ii, ed. P. Dennison, MB, xxxiv–xxxv (1972) [D i–ii]

- 19 Morning, Communion and Evening Service in e (TeD, Jub, re, Cr, San, Gl, Mag, Nunc), S, S, A, A, T, T, B, B, SATB, org; D ii
- 20 Chant in C, S, A, T, B; D ii
- 1 Almighty God, who mad'st thy blessed Son, S, S, B, SATB, 2 vn, bc, org; D i
- 2 By the waters of Babylon, A, T, T, B, SATB, 2 vn, va, bc, org; D i
- 3 Haste thee, O God, A, T, T, B, SATB, 2 vn, va, bc, org; D i
- 4b Have mercy upon me, O God, A, T, B, SATB, org; D i
- 5 Hear my crying, O God, S, A, T, T, B, SATB, 2 vn, va, bc, org; D i
- 7 Hear, O heav'ns, A, T, B, SATB, org; D i
- 8 I will alway give thanks (The Club Anthem), A, T, B, SATB, 2 vn, va, bc, org, c1664, collab. Blow and Turner; D i
- 9 Lift up your heads, S, A, T, B, SATB, 2 vn, va, bc, org; D i
- 10 Like as the hart, S, A, T, B, SATB, str, org; D i
- 11 Lord, teach us to number our days, A, T, B, SATB, 2 vn, va, bc, org; D i
- 12 O be joyful, A, T, B, SATB, 2 vn, va, bc, org; D i
- 13 O give thanks unto the Lord, ? for the king's birthday, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
- 14 O Lord my God, A, T, B, SATB, 2 vn, va, bc, org; D ii
- 15 O praise the Lord, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
- 16 Rejoice in the Lord, O ye righteous, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
- 17 The king shall rejoice, for the king's birthday, ?1669, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
- 18 Thou art my king, O God, A, T, T, B, SATB, 2 vn, va, bc, org; D ii
- 4a Have mercy upon me, O God, S, S, A, T, B, SATB, 2 vn, bc, org, doubtful, ? by R. Henman; D i
- 6 Hear my prayer, O God, S, A, T, B, SATB, 2 vn, va, bc, org, doubtful; D i
- O praise God in his holiness, A, T, B, B, SATB, org, *GB-DRc* Mus.B.1, doubtful
- Symphony, s, s, a, b, for the opening of Cooke's *The Lord hear thee in the time of trouble*, *Bu*, doubtful

devotional songs

Edition: *Pelham Humfrey: Complete Solo Devotional Songs*, ed. P. Dennison (Sevenoaks, 1974) [H]

- 45 Hark how the wakeful cheerful cock, 2vv, *GB-Och*, chorus by Blow
- 46 Lord, I have sinned (J. Taylor); H
- 47 O, the sad day (T. Flatman); H
- 48 Sleep, downy sleep; H

49 Wilt thou forgive that sin (A Hymne to God the Father) (J. Donne), 1688¹; H

secular songs

- 24 Ah, fading joy, sung in *The Indian Emperor* (J. Dryden), 1667, 1675⁷
- 25 A lover I'm born and a lover I'll be, sung in a court masque, 1671, 1675⁷
- 26 As freezing fountains, 1681⁴
- 27 A wife I do hate, sung in a court masque, 1671, and in *Love in a Wood* (W. Wycherley), 1671, 1684³
- 28 A young man sat sighing (after W. Shakespeare); ed. J.S. Smith, *Musica antiqua* (London, 1812)
- 29 Cheer up, my mates, sung in *The Sea Voyage* (J. Fletcher and P. Massinger), 1668, 1673⁷
- 30 Cupid once when weary grown, 1679⁷
- 31 How severe is forgetful old age, 1676³
- 32a How well doth this harmonious meeting prove, *Och*
- 32b How well doth this harmonious meeting prove, 1679⁷
- 33 I pass all my hours (? King Charles II), sung in a court masque, 1671, 1675⁷
- 34 Let fortune and Phillis frown, 1673³
- 35 Long have I loved, *Lbl*
- 36 Nay, let me alone, 1673³
- 37 Of all the brisk dames Messalina for me, 1673³
- 38 Oh, that I had but a fine man, 1686³
- 39 O love, if e'er thou'lt ease a heart, sung in *The History of Charles VIII of France* (J. Crowne), 1671, 1673³
- 40 Phillis, for shame let us improve, 1673³
- 41 Though you doom all to die; ed. J.S. Smith, *Musica antiqua* (London, 1812)
- 42 Thus Cupid commences his rapes and vagaries, 1673³
- 43 When Aurelia first I courted, 1673³
- 44 Wherever I am and [or] whatever I do, sung in *The Conquest of Granada* (J. Dryden), 1670/71; ed. J.S. Smith, *Musica antiqua* (London, 1812)
- 52 Where the bee sucks, sung in *The Tempest* (W. Davenant, J. Dryden and T. Shadwell, after Shakespeare), 1674, 1675⁷, may also have been sung in 1667 production (Davenant and Dryden, after Shakespeare)
- 53 Hark, hark, hark, the storm grows loud, sung in *The Sea Voyage*, 1668, 1673³ (attrib. R. Smith (i)), 1676³ (attrib. Humfrey), doubtful

court odes and theatre music

- 21 See, mighty Sir (court ode, R. Veel) New Year's Day, 1672, A, T, B, SATB, 2 vn, va, bc, *GB-Lbl*
- 22 Smile, smile again, twice happy morn (court ode), king's birthday, 1671, S, A, T, B, SATB, 2 vn, va, bc, *Lcm*
- 23 When from his throne (court ode, Veel), king's birthday, 1672, S, A, T, B, SATB, 2 vn, va, bc, *Lbl*
- 50 Masque of Devils (Where does the black fiend Ambition reside), Act 2 scene iii of *The Tempest* (W. Davenant, J. Dryden and T. Shadwell, after W. Shakespeare), 1674, *F-Pn*, may have been composed for the 1667 production (Davenant and Dryden, after Shakespeare)
- 51 Masque of Neptune (My lord, great Neptune, for my sake), Act 5 of *The Tempest* (Davenant, Dryden and Shadwell, after Shakespeare), 1674, *Pn*

Humfrey, Pelham

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Humle [Hummel].

See [Hommel](#).

Hummel.

Dutch-German family of music publishers. Johann Julius Hummel (*b* Waltershausen, bap. 17 Dec 1728; *d* Berlin, 27 Feb 1798) and his brother Burchard (Burghard) (*b* Waltershausen, 16 April 1731; *d* The Hague, 27 Sept 1797) were both french horn players. In the 1740s they arrived at The Hague, where Johann Julius became a citizen in 1751. By 1753 he had apparently moved to Amsterdam and established himself as a music publisher and music dealer. His first address there was in Nes, and in May 1764 he moved to Vygendam. In 1770 he opened a branch in Berlin, where he himself moved in 1774 after receiving a privilege for publishing music from Frederick II in 1773. From 1774 the imprint of his firm reads 'Chez J.J. Hummel à Berlin, à Amsterdam au Grand Magazin de Musique', often with the addition 'et aux adresses ordinaires'. He evidently delegated the management of the business in Amsterdam to his daughter Elisabeth Christina (*b* The Hague, bap. 27 Feb 1751; *d* Amsterdam, 16 April 1818), who from 1791 was helped by her second husband, Carl Wilhelm von Mettingh. In 1776 the Amsterdam branch moved to Warmoestraat and at the end of 1780 to Rokkin. After Johann Julius's death his son Johann Bernhard (1760–c1805) took over the firm, although it was managed by a certain Annisius; in 1800 Johann Bernhard was excluded from the firm, according to a statement in the *Berlinische Nachrichten von Staats- und gelehrten Sachen* (4 September 1800). The firm continued its activities and in 1808 took over Siegfried Markordt's music business in Amsterdam. In August and September 1822 clearance sales of the firm's stock and equipment took place in Berlin and Amsterdam, and much of it passed to C. Bachmann in Hanover and Lischke and Trautwein in Berlin. At the

beginning of his activities in Amsterdam Johann Julius Hummel collaborated with the Dutch music publisher Arnoldus Olofsen. In 1754 they published *Sei nuove sinfonie* by Santo Lapis, but by 1757 a sharp conflict had developed between them. Hummel's cooperation with his brother, however, continued until the early 1780s.

J.J. Hummel was enterprising, capable and energetic, and developed his business into one of the leading music publishing firms of its kind. He imported music and had agents abroad for the sale of his own publications. It is true that he had no scruples about publishing pirated prints, but this practice was relatively common at the time. He and his brother published thematic catalogues of the works they issued; only the main catalogue (1768) and six supplements (1769–74) are known, although a seventh supplement and a thematic catalogue from 1780 apparently also appeared. The firm's many publishing catalogues contain mostly instrumental music by contemporary Austrian, Bohemian, Dutch, German and Italian composers as well as arias and ensembles from French and German operas and lieder; composers represented include Abel, J.C. and C.P.E. Bach, Boccherini, Dittersdorf, Haydn, Kozeluch, Mozart, Pleyel, Stamitz and Vanhal. Hummel's nomination to membership of the Royal Board of Commerce also testifies to contemporary recognition of his work.

Besides his short time in his father's firm, Johann Bernhard Hummel was a pianist and composer; he wrote *Modulationen durch alle Dur und Moll Töne* (Berlin, 1800) as well as some lieder and piano pieces.

Burchard Hummel settled in Agterom in The Hague, where in 1755 he received civic rights as a music dealer. In 1765 he moved his business from Agterom to Spuystraat and in 1771 he bought a house on the same street; he was active there until his death. His son Leonard Hummel (*b* The Hague, bap. 8 Feb 1757) became active in the firm at an early age. From the beginning of the 1780s it was called B. Hummel et fils or B. Hummel en Zoon; its activities were carried on in Warmoeestraat in Amsterdam and in Spuystraat in The Hague. In January 1801 Leonard Hummel sold a large collection of musical items, from which it can be assumed that B. Hummel's business ceased at this time. Besides orchestral and chamber music by contemporary composers Burchard Hummel published many collections of airs. His activities as a publisher were, however, not as extensive as his brother's.

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CARI JOHANSSON

Hummel, Ferdinand B.

(*b* Berlin, 6 Sept 1855; *d* Berlin, 24 April 1928). German composer, harpist and pianist. A child prodigy at the harp, he appeared in public at the age of seven and was given a subsidy by Wilhelm I of Prussia to study (1862–3) with Antonio Zamara in Vienna. In 1864–7 he toured Germany, Scandinavia and Russia with his father, a flautist in the Prussian royal chapel. From 1868 to 1875 he attended first Kullak's academy and then the Berlin Hochschule für Musik and the Akademie der Künste, studying the piano with Scharwenka, Kullak, Rudorff and Grabau, composition with Würst, Bargiel and Kiel, and the harp with Ludwig Grimm. After a period as harpist in Bilse's orchestra he became music director of the Königliches Theater in 1892, and royal Kapellmeister in 1897.

Hummel's compositions reach about 120 opus numbers, including seven *verismo* operas: *Mara* (Berlin, 1893), *Angla* (Berlin, 1894), *Ein treuer Schelm* (Altenburg, 1894), *Assarpai* (Gotha, 1898), *Sophie von Brabant* (Darmstadt, 1899), *Die Beichte* (Berlin, 1899) and *Die Gefilde der Seligen* (Altenburg, 1916); for fuller details see *GroveO*. Of these, *Mara* was quite successful, as was a Symphony in D op.105. He also wrote a film score *Jenseits des Stroms* (1922), incidental music, chamber works (including *Elfentraum* for cello and harp, op.27), music for piano and for harp and many charming songs, partsongs and choruses. His operatic success was overshadowed by d'Albert's *Tiefland* (1903); his works are all but forgotten.

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ALICE LAWSON ABER-COUNT

Hummel, Johann Nepomuk

(*b* Pressburg [now Bratislava], 14 Nov 1778; *d* Weimar, 17 Oct 1837). Austrian pianist, composer, teacher and conductor. He was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist.

1. Early career.
2. Vienna and the Esterházy.
3. Weimar.
4. Later tours and final years.
5. Character.
6. Performing and teaching.
7. Works.

WORKS

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JOEL SACHS

Hummel, Johann Nepomuk

1. Early career.

Hummel was a prodigy; he is described as having been more advanced at three than most children twice his age. At four he could read music, at five play the violin and at six the piano. When he was eight, the family moved to Vienna, where his father Johannes, a string player and conductor, became music director of the Theater auf der Wieden, a post that was to give his son useful theatrical experience.

Hummel made rapid progress as a pianist, becoming a pupil of Mozart soon after going to Vienna. According to his father, the boy so impressed Mozart that he taught him free of charge; as was often the arrangement at the time, Hummel lived with the Mozarts. He and Mozart apparently became close friends, frequently going about Vienna together. Hummel's first public performance is said to have been at a concert under Mozart's direction in 1787, but the evidence about this period in his life is contradictory. In 1788 Mozart had to discontinue the lessons and recommended that the boy make himself known to the musical world. Accordingly, father and son embarked on a tour that was to last four years. After a stop in Prague, where they met Dussek and Mašek, they went on to Dresden. There, on 10 March 1789, Hummel played a piano concerto, Mozart's variations on 'Lison dort' and a set of original variations that must have been one of his earliest compositions. His father later claimed, incorrectly, that Mozart was in the audience and exclaimed that the boy would become as a pianist what Raphael was to art (Mozart did in fact hear Hummel play at a concert in Berlin some ten weeks later). At any event, this beginning was auspicious enough to encourage the boy and his father to undertake a long series of appearances at Berlin, Magdeburg, Göttingen, Brunswick, Kassel, Weissenstein (where Hummel caught smallpox), Hanover, Celle, Hamburg, Kiel, Rensburg, Flensburg, Lübeck, Schleswig and Copenhagen, and on an island at Odense. These concerts were generally speculative ventures, and while Johannes Hummel's diary relates that some were badly attended, the overall results must have been satisfactory.

In spring 1790 the two arrived in Edinburgh, where they made a tremendous impression and acquired enough pupils (both were teaching)

to stabilize their finances and allow the boy to study English. After three months they headed south, giving concerts in Durham and Cambridge and arriving in London that autumn. Hummel's first verifiable concert there did not take place until 5 May 1792, at the Hanover Square Rooms, when he played a Mozart concerto and a 'new sonata' of his own. (The existence of a native prodigy, F.L. Hummell, tends to confuse information about this period.) William Gardiner, a manufacturer with a great interest in music, wrote many years later that Hummel 'as a youth ... was the most surprising performer that had ever visited [England], except the young Mozart' (fig.1). The interest he aroused is attested to by the subscription list for his op.2, which includes 92 names from Vienna and 159 from London.

The Hummels originally intended to follow their two years in London with a tour of France or Spain, but, deterred by the revolutionary turmoil, they embarked, some time in autumn 1792, for the Netherlands. For two months Johann Nepomuk performed every Sunday at the Prince of Orange's palace at The Hague, until the advancing French troops forced them on to Amsterdam, Cologne, Bonn, Mainz, Frankfurt and through Bavaria to Linz, where they rejoined Frau Hummel. By early in 1793 the family was back in Vienna.

[Hummel, Johann Nepomuk](#)

2. Vienna and the Esterházy.

Hummel's next decade was largely one of study, composition and teaching, with only rare public performances. From Albrechtsberger he learnt counterpoint, and from Salieri, vocal composition, aesthetics and the philosophy of music. When Haydn, with whom Hummel had become acquainted in London, returned from his second trip there (1795), he gave him organ lessons, warning him, however, that too much organ playing would ruin his hands for the piano. Hummel spent these years in great financial insecurity, giving nine or ten lessons a day, composing until 4 a.m., and building a large circle of devoted followers. The most momentous event of the period was Beethoven's emergence in Vienna, which nearly destroyed Hummel's self-confidence. Yet despite constant partisan warfare among their disciples, the two began a long, but stormy, friendship.

In 1803 Haydn recommended Hummel for the post of Hofkapellmeister at Stuttgart, but he was passed over for the Weimar Kapellmeister Johann Friedrich Kranz. He was also offered a job by the director of the Vienna court theatre, but on 1 April 1804 signed a contract as Konzertmeister to Prince Nikolaus Esterházy at Eisenstadt (this post was in effect that of Kapellmeister, although Haydn continued to hold the title). The suggestion that he was engaged because of the prince's interest in sacred music has been refuted on the grounds that Hummel had no previous experience in that field and almost none as an orchestral composer. He appears rather to have been selected partly because of his long connection with Vienna's theatres. Nevertheless, he had to serve the Esterházy's chapel; so far as is known, all his sacred compositions, as well as many of his dramatic ones, were written while he held this post.

Hummel received a salary of 1200 florins and lodging at Eisenstadt. In addition to composing and conducting the chapel, which had about 100 members, his duties included teaching the choirboys the piano, violin and

cello and assembling a Haydn archive. This last task gave rise to an accusation that he had sold the publication rights to 42 Haydn canons particularly treasured by the prince. This charge, although later refuted, was only one source of animosity, since Hummel, as successor to the much loved Haydn, was inevitably resented by some. He also became increasingly engrossed in composing music for Vienna. In addition to performances of sacred and dramatic works there, he had, through his father, director of the Apollonsaal, an outlet for annual sets of minuets and German dances. In short, he seemed not to be giving the Esterházy court the exclusive service it desired. At Christmas 1808 he was dismissed, but then re-engaged, possibly after Haydn's intervention; in May 1811 his contract was finally terminated. These years had given him valuable experience in sacred and dramatic music, in handling an orchestra and opera house and administering the affairs of a major musical establishment. The closeness of Vienna had also given him the opportunity to secure a lasting foothold in that crucial musical centre.

After returning to Vienna in 1811, Hummel did not appear publicly as a pianist, but was very active as a composer of piano, chamber and dramatic works. In 1813 he married the well-known singer Elisabeth Röckel, by whom he had two sons, Eduard, a pianist, and Karl, a painter. During these years his relations with Beethoven fluctuated. Friction between the two had developed as early as 1807, after a performance of Beethoven's C major Mass at which Hummel was thought to have tacitly agreed with Prince Nikolaus's adverse criticism; and Beethoven's supposed interest in Elisabeth Röckel may also have stood between them after the marriage. Nevertheless contact was not broken; in 1814 Hummel was percussionist in a performance of the Battle Symphony conducted by Beethoven, and a subsequent note from Beethoven shows that their friendship survived the event. But Hummel's arrangement of the overture to *Fidelio* (piano, four hands) did not satisfy Beethoven, who tore it up and gave the job of completing a piano score to Moscheles. The stylistic gap between Vienna's two idols was now very wide.

[Hummel, Johann Nepomuk](#)

3. Weimar.

About 1814 Elisabeth Hummel persuaded her husband to appear again as a pianist. Her sense of timing was excellent: at the many concerts and parties for the Congress of Vienna, Hummel was a sensation, playing for noblemen and bureaucrats, many of whom functioned peripherally as the equivalent of international booking agents for entertainers. A tour of Germany in spring 1816 gave him renewed confidence and made him a celebrity. But once again financial stability eluded him. Having a family to support, he resolved to seek a secure and permanent post. He appeared to reach his goal late that year as Hofkapellmeister in Stuttgart, but despite the splendid chapel and excellent orchestra, the position was unsatisfactory. He had no time for composing; touring necessitated a constant battle for permission to travel. He considered taste in Stuttgart abysmally low and stifling, and intrigues at the Opera, whose aristocratic management did not like the coarse Hummel, made life unpleasant. In November 1818 he resigned to become grand-ducal Kapellmeister at Weimar. The Weimar contract, dated 5 January 1819, was a decided

improvement on the Stuttgart one: it included a three-month annual leave, which could be taken in the spring, the height of the European concert season. Furthermore, the Catholic Hummel was relieved of the direction of sacred music for this Protestant court.

The Weimar years were pleasant and productive. Hummel settled into a thoroughly bourgeois existence, complete with house and garden. Through Goethe he met the leading figures of the intellectual world and soon became one of Weimar's tourist attractions: without seeing Goethe and hearing Hummel play, no visit to the town was complete. His primary job was to conduct at the court theatre. Here his contract was again favourable, divesting him of responsibility for 'trivial' operas and granting him full control over tempos, an object of constant dispute. The repertory was varied, including works by the most important composers of the past and, over the years, newer operas by Rossini, Auber, Meyerbeer, Halévy, Spohr and Bellini. The productions benefited considerably from Hummel's tours, during which he met and hired talented foreign singers. Probably as a result of his success with the opera company, he was a candidate for the directorship of the German opera in Dresden vacated by Weber's death in 1826. His other responsibilities at Weimar were diverse. He initiated and conducted at annual pension-fund concerts, celebrations, special performances in honour of the ducal family and local luminaries like Goethe, concerts by visiting artists such as Paganini (1829) and private parties (his orchestra was not large – strings 5.5.2.2.2, and double wind).

With ample time to teach privately and compose, Hummel made the 1820s one of his most productive periods. In addition to music for his tours, he wrote cantatas for the court and Masonic lodge, and numerous small works for publishers, including arrangements of overtures, symphonies and concertos for London publishers and Scottish songs for George Thomson of Edinburgh. Yet nothing occupied his time and imagination so fully as writing a comprehensive, multi-volume treatise on piano playing, a project so time-consuming that he eventually abandoned a commission from the Paris Opéra whose libretto in any case seems to have lost its fascination.

[Hummel, Johann Nepomuk](#)

4. Later tours and final years.

The 1820s were also busy for Hummel as a touring performer. He travelled as far afield as Russia (where he met John Field in 1822) and Poland (where he met Chopin in 1828), France and the Netherlands. In 1827 the Hummels and his pupil Ferdinand Hiller hastily made their way to Vienna to visit the dying Beethoven. Their meeting saw a final reconciliation; Hummel was a pallbearer at the funeral, and at the memorial concert, following Beethoven's wishes, he improvised on themes from the dead composer's works, most movingly on the Prisoners' Chorus from *Fidelio*. During this stay Hummel also met Schubert and gave him great pleasure on one occasion by improvising on *Der blinde Knabe*. Schubert dedicated his last three piano sonatas to Hummel, presumably hoping he would perform them, but because they were not published until after the death of both men, the publisher changed the dedication to Schumann.

Cancellation of his annual leave in 1829 gave Hummel six months in 1830 for a major trip to Paris and his first visit to London for nearly 40 years. This

tour was the climax of his career, since the later stays in London in 1831 and 1833 showed his reputation already on the decline. The first of these two was virtually ruined by competition from Paganini, while in the second Hummel functioned largely as director of the German opera season, which was not overwhelmingly successful. An equally lukewarm visit to Vienna in 1834 was his last tour. In the three remaining years of his life, illness reduced his activity to almost nothing. His death was regarded as the passing of an era and was appropriately marked in Vienna by a performance of Mozart's Requiem.

[Hummel, Johann Nepomuk](#)

5. Character.

Despite his great success, Hummel seems to have remained fundamentally a warm and simple person. Hiller described life in the Weimar household as regular and peaceful. Hummel believed in hard work, with intensive, but not excessive, daily practising, and daily periods of composition to nourish the skills and spirit. His main recreations were gardening and taking walks. A lover of conversation, he spoke a good German that retained a hint of his Viennese background. According to Hiller, he was very articulate, but disliked extra-curricular discussions of music because they made one stale. Grillparzer, who visited him in 1826, was amused by his command of Viennese dialect, which, in contrast to the conversation of the Weimar intellectuals, sounded like the worst German he had ever heard. Hummel's intermittent joviality seemed in keeping with his corpulence; Rellstab described his face as so arch-bourgeois that one hardly expected to find an artist behind it ([fig.2](#)). This pleasant picture was frequently spoilt, however, by the suggestion of excessive financial alertness. While there is doubtless truth in some allegations, it must be considered that they were made at a time of sensitivity created by Beethoven's and Mozart's poverty. It is beyond dispute that Hummel had an excellent business sense. He was ordinarily on good terms with his publishers C.F. Peters and Tobias Haslinger, who were helpful in managing his varied international transactions, and also kept watch on his many investments. It was Hummel who systematized multi-national publishing, led the composers' fight for uniform copyright laws in Germany and Austria, and showed composers that they could exploit the prevailing chaos in the music publishing world to their own advantage. He was always sensitive to the idea of success: on one occasion a harsh review in the *Allgemeine musikalische Zeitung* so infuriated him that he threatened to organize a boycott of it. And financial success was indeed his. Estimates of his estate vary, but it was by any reckoning very large – some 100,000 thalers (£20,000) and hundreds of rings, snuff boxes and other golden and bejewelled artefacts. He was a member of the Institut de France, the Société des Enfants d'Apollon, the Légion d'Honneur, the Société de Musique of Geneva, the Netherlands Society for the Advancement of Music, the Gesellschaft der Musikfreunde in Vienna, the Philharmonic Society of London (as one of its earliest honorary members) and the Weimar Order of the White Falcon.

[Hummel, Johann Nepomuk](#)

6. Performing and teaching.

Since Hummel was one of Europe's most famous pianists, the brevity of his concert career may be surprising. Apart from his years as a prodigy and the short period before the appointment to Stuttgart, it was concentrated in the 1820s and early 1830s. His playing was the subject of many an enthusiastic review in which, even allowing for the usual exaggeration and self-interest of the writers (especially in journals owned by Hummel's publishers), certain features remain constant: his clarity, neatness, evenness, superb tone and delicacy, as well as an extraordinary quality of relaxation and the ability to create the illusion of speed without taking too rapid tempos. Adverse reviews – for example, by Beethoven's admirers – accused him of lacking warmth and passion. This criticism, however, must be evaluated in the light of Hummel's preference for the light-toned Viennese piano, whose evenness and transparency perfectly suited his aesthetic. Hiller warned against being misled by the absence of Lisztian passion in Hummel's playing, because, like most virtuosos at that time, he rarely performed the music of other composers and was not interested in mastering their styles. The restrained character of Hummel's classicism did not preclude audience-rousing qualities: on one occasion an audience stood on their seats to see his double trills better.

Hummel's concert programmes followed the conventions of the day: his own works – chamber music and concertos – and an improvisation were the centrepieces, while opera excerpts and, sometimes, music by local composers filled out the evening. His companions in the chamber works and the singers were the leading performers of the day; however, the orchestras he encountered on his tours were of mixed quality, and on some occasions he was forced to play his concertos with only a rudimentary accompaniment. Hummel's activity as a conductor increased in the 1820s, and it was in this sphere that he performed the music of other composers. The few surviving comments on his conducting are very general: some complain of coldness, others praise his fiery nature; all commend his precision and his ability to instil great security into an orchestra.

Whereas accounts of Hummel's interpretations often reflect the observers' prejudices, comments on his improvising show almost unanimous enthusiasm. More at ease improvising than playing formal compositions, he particularly excelled at creating four- or five-part fugal variations. The typical improvisation included a fantasy-like introduction, themes from popular operas or from the evening's concert or party and a series of free variations, sometimes ending with a paraphrase of the finale of an opera such as *Don Giovanni*. In his autobiography Spohr described such an improvisation following a party for the Congress of Vienna: Hummel wove the themes of the concert into contrapuntal variations, a fugue and a bravura finale, all in waltz time to permit the last stragglers to dance.

For many years Hummel was one of the most important, and expensive, teachers in Germany. His pupils included many of the most notable musicians of the next generation: Hiller, Mendelssohn (briefly), Karl Eduard Hartknoch, Adolf Henselt, Karl Georg Mangold, Sigismond Thalberg and Giuseppe Unia. Schumann – who in the event did not study with Hummel – for several years considered taking lessons with him, feeling he should be able to list his name as an instructor, even though he considered him ten years behind the times. According to Hiller, Hummel was primarily

concerned that the main voice sing, that the texture be clear and that fingering be secure. He used only his own compositions for teaching, but his pupils frequently performed the works of others. Although Hummel usually taught only the piano, Hiller found him even more gifted as a composition teacher. His teachings are summarized in his piano method, the *Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel*. This three-volume work, which is said to have sold thousands of copies within days of its publication in 1828, is one of the most important sources of information about the late Viennese style of performing and, in particular, ornamentation. A curious amalgam of expert knowledge and pedantry, it embraces such diverse topics as fingering exercises, improvisation, and large and small semitones. Although some of the information about ornaments seems to reflect Hummel's personal style more than the common practice, it nevertheless gives an invaluable insight into the aesthetics of his generation. Its educational intent is clearly far above that of the usual commercialized instruction books so characteristic of the 19th century, for whereas dexterity was the sole aim of most manuals, Hummel, stressing musicianship, placed the performance of Bach's music as the highest goal.

Hummel, Johann Nepomuk

7. Works.

As a composer Hummel stands on the borderline between epochs. For more than a century his reputation has been that of a typical 19th-century virtuoso specializing in piano music. This view of him, however, is grossly incorrect. When his little-known unpublished works and the bulk of his printed ones are placed beside his better-known compositions, it becomes clear that his work embraced virtually all the genres and performing media common at the turn of the century: operas, Singspiele, symphonic masses and other sacred works, occasional pieces, chamber music, songs and, of course, concertos and solo piano music, as well as many arrangements. Only the symphony is conspicuously absent (and this fact alone testifies to his deeply felt rivalry with Beethoven). He was, furthermore, a curious combination of the old composer-craftsman and the new composer-entrepreneur. Enormous quantities of music were written as part of his employment, but he was also a freelance who rarely lacked commissions and who could not satisfy all the demands of his publishers. His extraordinary ability to respond to the needs of the musical market-place is illustrated by his relationship with George Thomson, the Edinburgh folksong collector. The arrangements done by Beethoven for Thomson were too difficult and did not sell, but those by Hummel were just right. Yet Hummel, like Beethoven, was a composer whose music normally demanded the highest virtuosity.

Stylistically, Hummel's music is among the finest of the last years of Classicism, with basically homophonic textures, well-spun, ornate Italianate melodies, and virtuoso embroidery supported by modernized Alberti accompaniments. His style, which is most modern in works employing the piano, followed a straight path of development throughout his lifetime, although after his return to the concert stage in 1814 his compositions expanded considerably in expressive range, harmonic and melodic variety, and brilliance. Despite these proto-Romantic elements, however, this new

style is still clearly Classical in essence, and the consistency of mood within large sections is quite the opposite of the emotional contrasts exploited by the younger generation. Clarity of transitions between phrases and between sections is still of primary importance, and the relatively slow harmonic rhythm that generally prevails ensures that the listener is not swept away by the harmonic flux, as the young Romantics so often seem to have intended. The presence in his manuscripts of such formulae as figured bass indications suggests that Hummel conceived of music as the decoration of harmonic progressions. This seemingly archaic procedure did not, however, preclude a modern and imaginative harmonic vocabulary. Particularly after 1814, he was very fond of 3rd-relationships, secondary and tertiary dominants, and chromatic passing notes. (Good examples of these appear in the Piano Trio op.83 and the Sonata op.81.)

In spite of his orientation towards harmonically conceived structures, Hummel excelled in melodic writing, particularly in his mature works, where the lines became less predictable and symmetrical, and the finely wrought ornamentation and new harmonic variety resulted in long phrases that stand at the highest level of the era (Beethoven excepted). Because his melodies are supported by a thoroughly accompanimental texture, and because the accompaniment is so rarely placed anywhere but below the melody, his music can easily be described as a pianist would experience it physically – ‘right-handed’. But in fact, because of his Viennese piano's clarity of sound (which influenced all his music), the effect produced by his note-blackened pages was delicate and transparent, permitting extensive counterpoint even in virtuoso sections. This counterpoint is of two types, one strictly decorative (such as the multi-level filigree prominent in the later compositions, which became an important part of Schumann's repertory of pianistic techniques), the other more truly structural (as in the inevitable fugato that rescues so many flagging development sections).

Like so many composers of his generation, Hummel's undoing often came in the construction of large musical units. Because of this, his variation sets are frequently the most successful of his longer works in this regard, even when the ideas are weak. In ‘sonata-allegro’ movements and in rondos – Hummel's two favourite large forms – one often has the impression that the structure is a mosaic of melodies and textures. (There is actually a strong resemblance to the methods of Domenico Scarlatti, given the difference in style and scope.) While the charm of Hummel's ideas generally lies in their freely unfolding melodiousness, this very gift for melodic writing was treacherous. Unlike Beethoven's ideas, which could organically generate structures of monumental proportions as they gradually revealed their potential, Hummel's, being long and self-contained, offered little scope for true development and, because of their diffuseness, tended to generate movements that were excessively long. This was particularly true in chamber music, where the sympathetic Hummel often further weakened the overall shape by giving each player a turn at the long melodies. He attempted to overcome this weakness by contrasting songlike and virtuoso passages, but the continual domination of the topmost part often caused success to elude him. He did, however, achieve a lyricism and brilliance that paralleled Rossini's accomplishments for the voice.

Even with his shortcomings, Hummel's generally superb craftsmanship made him one of the most important composers of the European mainstream. His studies with Mozart and his style – called classical even during his lifetime – made him an elder statesman of Viennese Classicism. When Classicism came to be regarded as old-fashioned, however, he began a rapid descent in public esteem. Suddenly he was an anachronism. His own virtuosity had helped to create a new class of spectator-audience that, far more than the old one of cultivated amateurs, demanded titillation by ever more spectacular virtuosity. As a teacher, too, he was considered *passé*: Czerny's simple exercises were far more accessible than Hummel's counterpoint; his use of the metronome to teach exactness of tempo was more readily grasped than Hummel's insistence on developing the impalpable quality of 'musicianship'. It is possible that Hummel's decline in productivity in his last years resulted not from his comfortable life at Weimar (as Liszt thought), but from his recognition that his time was over. There is perhaps a parallel to be found in Rossini.

Hummel's music reached the highest level accessible to one who lacks ultimate genius. Yet while his compositions have not fulfilled the promise of immortality, they and his style of performing had a lasting importance. As perhaps the finest and, in his time, the most renowned representative of late Classicism, he clearly linked the styles of Clementi and Mozart, in a line that bypassed Beethoven, with those of Schubert, Mendelssohn, Chopin, early Liszt and Schumann, some of whom came to rebel against the very man whose music did so much to form their own. Hummel's essential conservatism brought the Viennese style to its ultimate fruition and decay, for in completing the work of the 18th century he prepared the way for the violent reaction of his juniors. His final significance, however, depends not on the fame of those who followed him, but on his own position as the true representative of his age. Through Hummel, not Beethoven, may be seen the crucial phase in which the Classical style outlived its usefulness, as the old virtues of clarity, symmetry, elegance and 'learnedness' yielded to the new 'inspiration', emotionalism, commercialism and bombast.

[Hummel, Johann Nepomuk](#)

WORKS

Since the chronology of much of Hummel's music is impossible to determine, each genre in the following list, except for stage works, is arranged as follows: works published in Hummel's lifetime, in op. no./date order; works not published in Hummel's lifetime but available in modern editions; unpublished works in conjectural chronological order. For detailed list of first editions, MS sources and doubtful works, see Sachs (1973–4). Unpublished works are in *GB-Lbl* unless otherwise stated. Op. and woo nos. are from the Zimmerschied catalogue (1971).

+	op. posth., from Zimmerschied catalogue (1971)
s	suppl. no., from Sachs (1973–4)

[operas](#)

[incidental music](#)

ballets and pantomimes

sacred

cantatas

songs and other solo vocal music

partsongs and other works with chorus

orchestral

solo instrument(s) and orchestra

chamber

piano solo

other keyboard

pedagogical works

other works

Hummel, Johann Nepomuk: Works

operas

Op.

s25/woo30	Il viaggiator ridicolo (komische Oper), 1797, inc.
s29	Dankgefühl einer Geretteten (monodrama), 21 March 1799
s41	Demagorgon (komische Oper), c1800, frag.; used in Don Anchise Campione
s42	Don Anchise Campione (ob, ? G.B. Lorenzi), ?c1800, inc.
s56/woo26	Le vicende d'amore (ob, 2), 1804; rev. as s71/woo27
s65	Die beyden Genies (Lustspiel), 1805, lost
s61/woo29	Die Messenier (grosse heroische Oper, 3), ?c1805–10
s62/woo33	Pimmalone (azione teatrale, after J.-J. Rousseau), ?c1805–15
s71/woo27	Die vereitelten Ränke, Eisenstadt, Sept 1806
100	Mathilde von Guise (op, 3, after L.E.F.C. Mercier-Dupaty), Vienna, Kärntnertor, 26 or 27 March 1810; rev. Weimar, 17 Feb 1821, vs (Leipzig, c1826)
s85	Stadt und Land (Spl), Vienna, An der Wien, c1810, inc.
s90/woo28	Dies Haus ist zu verkaufen (Spl, 1, A. Klebe, after A. Duval: <i>Maison à vendre</i>), Vienna, Leopoldstadt, 5 May 1812 [based on music from s71/woo27]
s95	Aria in Fünf sind Zwey (Posse, J.V.P. Castelli), Vienna, Kärntnertor, 21 March 1813
s97	Der Junker in der Mühle (Spl, 1, ? H. Schmidt), Nov 1813

s101 [60]	Die Eselshaut, oder Die blaue Insel (Feenspiel, 3, Geway), Vienna, An der Wien, 10 March 1814; excerpts arr. pf as op.60 (Vienna, c1814); see also piano solo [opp.58–9]
s103 [61]	Overture, quartet, duet, trio with vv, in Die gute Nachricht (Spl, 1, F. Treitschke), Vienna, Hofoper, 11 April 1814, with music by Mozart, Gyrowetz, Weigl, Kanne, Beethoven; ov. arr. pf as s148
69	Die Rückfahrt des Kaisers (Spl, 1, E. Veith), Vienna, An der Wien, 13 or 15 June 1814, vs (Vienna, c1814)
72	Duet, quartet in Isouard: Jeannot et Colin, Vienna, Hof, 9 Nov 1815 (Vienna, c1815–16)
106c	March inserted in Weigl: Hadrian, 16 Sept 1819
s163	Attila (op, V.J. Etienne de Jouy), c1825–7, probably never completed; lost
s198	Epilogue to Gluck: Armide, Weimar, 16 Feb 1832
s200	Act 3 finale in Hérold: Zampa, London, His Majesty's, 19 April 1833 [in Ger.], lost
s204	Finale (M.J. Seidel) in Auber: Gustave III, Weimar, 16 Feb 1836 [in Ger.]

Hummel, Johann Nepomuk: Works

incidental music

s31	Marpha, c1800–10
43	Ov., d, to Johann von Finnland (J. von Weissenthurn), ?c1812; arr. pf 4 hands (Vienna, c1812)
s99/woo35	Der Löwe von Kurdistan (J. von Auffenberg), 1812
s201	Additional nos. to s99/woo35, 1834
s100	Romanza in the play Angelica, c1814
s105	Prelude, chorus in Die Ahnfrau (F. Grillparzer), Vienna, An der Wien, 31 Jan 1817

Hummel, Johann Nepomuk: Works

ballets and pantomimes

26	Helene und Paris (ballet), Vienna, before May 1807 (Vienna and Pest, n.d.)
33	Das belebte Gemählde (ballet), 1809; arr. pf (Vienna, c1810)
41	Quintuor des nègres in Paul et Virginie (ballet), c1809; arr. pf (Vienna, c1810)
s84	Three numbers for a ballet or pantomime, c1810
46	Der Zauberring, oder Harlekin als Spinne (pantomime, 2, N. Angiolini), Vienna, An der Wien, 10 July 1811; arr. pf (Vienna, c1811)
s92/woo34	Der Zauberkampf, oder Harlekin in seiner Heimat (pantomime, 2, F. Kees), Vienna, An der Wien, 23 May 1812
68	Sappho von Mitilene (ballet, 6, choreog. G. Viganò), Vienna, An der Wien, 11 Sept 1812; arr. pf (Vienna, c1814)
s88/woo32	Four numbers in Das Zauberschloss, oder Das aufgelöste Rätsel (ballet, 2, choreog. Viganò), Vienna, An der Wien, 2 July 1814
s206/woo31	Final ballet in Hérold: La clochette, Weimar, 2 Feb 1837

Hummel, Johann Nepomuk: Works

sacred

for solo voices, chorus and orchestra unless otherwise stated

77	Mass, BL, c1804–10 (Vienna, c1818); vs, ed. J. Floreen (Oxford, 1989)
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80	Mass, E♭, 1804 (Vienna, c1819–20); ed. J. Floreen (Vienna, 1993)
88	Quod quod in orbe (grad), c1808–11 (Vienna, c1827)
89a	Alma virgo (off), 1805 (Vienna, c1827)
111	Mass, D, May 1808 (Vienna, c1830)
s51/woo17	Kyrie [Litania lauretana], a, c1804–10; ed. K. Schouten (thesis, U. of Iowa, 1986)
s33	Der Durchzug durchs rote Meer (orat), ?c1800–10
s50/woo14	Dominus Deo (mass movt), c1804–10; formerly in Berlin, Sing-Akademie
s52/woo22	Pro te respiro (off), E, c1804–10
s53	Sub tuum praesidium (ant), B♭, c1804–10
s54	Salve regina (off), G, c1804–10
s55	Plus non timet (recit), S, T, 2 vn, va, b inst, c1804–10
s64	Ja der Himmel (recit), T, vc, db, c1805, frag.
s66/woo21	Alma virgo mater (off), F, 1805, A-W/L [perhaps same as op.89a]
s67/woo13	Mass, d, Aug 1805; formerly M. Hummel's private collection, Florence, now <i>D-DÜk</i>
s68/woo19	O virgo intemerata (off), A [key], T, orch, before 1806; formerly M. Hummel's private collection, Florence, now <i>DÜk</i>
s70/woo16	Te Deum, D, 1 Jan 1806
s74/woo12	Missa solennis, C, March 1806
s74	In aeternum jubilantes, F, before 25 May 1806
s79/woo18	Salve regina (off), B♭, 1809; formerly M. Hummel's private collection, Florence, now <i>DÜk</i>
s96/woo20	Offertory, F, June 1813; formerly M. Hummel's private collection, Florence, now <i>DÜk</i>

Hummel, Johann Nepomuk: Works

cantatas

for solo voices, chorus and orchestra unless otherwise stated

s32	Irene, ?c1800–10
s73/woo25	Diana ed Endimione (L. Brizzi), Vienna, 15 April 1806
s69	Das Fest des Dankes und der Freude, Vienna, 29 June 1806, lost
s76	Cantata for the nameday of Prosper von Sinzendorf, 1807
s77/woo36	Lob der Freundschaft, March 1807
s87	Cantata for the wedding of Napoleon and Marie Louise, 1 April 1810
s91/woo38	Euterpens Abschied, May 1812
s159	Cantata for the birthday of the hereditary Grand Duke of Saxe-Weimar, 2 Feb 1823, <i>D-WRtl</i>
s160	Cantata for 18 May 1823, <i>GB-Lbl</i> [text only; rev. of s159]
s170/woo37	Morgenopfer, 3–6 Sept 1825
s172	Cantata for the birthday of the Grand Duke of Saxe-Weimar, 2 Feb 1827, rev. from s73 and s77
s179	Cantata, acc. pf, harp, for the engagement of Princess Augusta of Saxe-Weimar, 16 Feb 1829, <i>D-Bsb</i>
s199	The Orphan's Ode to the Patriots, S, pf, 1833 pubd privately (England, c1833)

Hummel, Johann Nepomuk: Works

songs and other solo vocal music

with piano accompaniment unless otherwise stated

48	Le portrait d'amour (Vienna, 1810)
71	La sentinelle, 1v, vn, gui/vc, vc, db ad lib (Vienna, c1815)
84	Five songs: 1 An die Entfernte (Berlin, ?c1816), 2 Der Schiffbruch, ed. Reissig, <i>Blümchen</i> (Berlin, ?1820s), 3 Des Jünglings Klage, 4 Bewunderung, ed. Reissig, <i>18 deutsche Gedichte</i> (Berlin, ?1820s), 5 Meine Geliebte, ed. Reissig, <i>Blümchen</i> (Berlin, ?1820s)
118	Air à la tirolienne avec variations, 1v, orch, c1829 (Vienna, Paris and London, 1830)
s151	Accompaniments to 2 chansons by P. Hédouin, ? early 1820s (Paris, 1824)

Unpubd, *GB-Lbl* Add.32189: Schmauchlied, s6, 1790s; Die Sehnsucht, s7, 1790s, also *F-Pn*; Peuple nacqueres, aria, s15, early 1790s; Per te d'eterni allori (Bravour Arie, P. Metastasio), 1v, orch, c1795; Tu me dis refrain, romance, s34, early 1800s; Toute la vie, air caractéristique, s35, early 1800s; Couplets d'accazie, s36, early 1800s; L'amore, s37, early 1800s; 2 songs, s38, early 1800s; Kurze Beschreibung der Stadt Wien, Passion eines bayerischen Dorf Schullehrers; Ich ward zu Wien, s43, c1800; Der Whistspieler, s44, c1800; Romanze, E¹, s149, 1820s [text lacking]; Song, B¹, s177, for Goethe's birthday, 28 Aug 1829 [text lacking]; Figlio, le femmine son falsissime, s22, 3 Dec 1795

Unpubd, *GB-Lbl* Add.32190: Amis connaissez-vous, s57, 1804; Froh locket Freunde, 1v, vn, pf, s102, Feb 1814; Strahlen die aus Osten stammen, s171, for 15 Sept 1826, inc.; Lieblich war der Traum, s195, for Goethe's birthday, 28 Aug 1831, inc.; Per pietà bel idol mio (Metastasio), s8, 1790s; Caro adorabile, 2vv, bc, s45, ?c1800

Other songs, *GB-Lbl* unless otherwise stated: Beneath the laurel's friendly shade, 1v, orch, s17, 1791–3; aria from Die eingebildeten Philosophen, s24, ?late 1790s; Doubt not love, romance, s192, perf. London, 29 June 1831, lost

Hummel, Johann Nepomuk: Works

partsongs and other works with chorus

62	Patriotic Chorus and Canon, SATB, orch, 1814, vs (Vienna, 1814)
82	Polymelos russischer national Lieder, solo vv, SATB, orch, 1818 (Leipzig, c1819–20)

Unpubd, *GB-Lbl* Add.32190: 12 lt. partsongs, 3–6vv, s10, ?1790s; Mentre dormi amor (Metastasio), SSTB, s11, 1790s; Se lontan, TTBB, s12, ?1790s; Je gut gesinnter Freunde, TTBB, s13, ?1790s; Wieder seh' ich, S, S, T, T, B, SATB, s58, 1804, rev. 1835; Des bergers de nos hameaux, S, S, SS, pf, s59, for Princess L. Esterházy, 15 Nov 1804; Le bonheur de vivre au village, S, S, SS, s60, for Count K. Zichy, Dec 1804; Einmal nur in unserm Leben, T, unison vv, s166, 1825; Volkslied aller Deutschen, S, A, T, B, SATB, orch, s176, c1829; Klarster Stimmen, SATB, pf, s193, for 11 Feb 1831; Muntre Gärten, canon, SST, s202, cJan 1834; Landestreu, SATB, s203, 1835

Others, *GB-Lbl* unless otherwise stated: Placa gli sdegni tuoi (?Metastasio), SSATB, s9, ?1790s; Chantons l'ami (air), S, SATB, pf, s14, 1790s; O ihr Geliebten, romance, high v, female vv, s86, ?c1810; Ich gratulir' zum Namensfest, canon, 4vv, s89, 7 Oct 1811, *D-WRgs*; Vernahmst du (scena), S, T, B, orch, s94, in memory of Haydn, 1813; Heute lasst in edlen Kreis, T, B, SATB, s158, for Goethe's birthday, 28 Aug 1822; Herauf Gesang, solo vv, vv, s187, for Goethe's Weimar Jubilee, 1825, lost; Kehrt der frohe Tag, 1v, vv, s173, for Goethe's birthday, 28 Aug 1827; Have, TTBB, brass, s175/woo39, 1828, formerly M. Hummel's private collection, Florence, now *DÜk*; Wir steigen fröhlich, 1v, vv, s180, for Goethe's birthday, 28 Aug 1829, lost; Think on your friend, canon, SATB, s186, c1830–33; Beständiges, S, S, T, B, SSTB, s196, 1832, *WRgs*

Hummel, Johann Nepomuk: Works

orchestral

s26	March for 'das Löbl. Bürgl. Artillerie Corps in Wien', 1798 (?Vienna, n.d.)
16	Six German Dances, 1804, arr. pf (Vienna, c1805)
23	Seven Hungarian Dances, arr. pf (Vienna, c1806)
24	Twelve Minuets, 22 Dec 1806, arr. pf (Vienna,

	c1807)
25	Twelve German Dances with Battle Coda, for 1807, arr. pf (Vienna, c1807)
27	Twelve Minuets and Trios, for the Apollosaal, 1808, arr. pf/(2 vn, b inst, va ad lib) (Vienna, c1808)
28	Dance for the Apollosaal, no.2, 1808, arr. pf (Vienna, c1808)
29	German Dances for the Redoutensaal, 1808, arr. pf/(2 vn, b) (Vienna, c1808)
31	Dances for the Apollosaal, no.3, 1809, arr. pf (Vienna, c1810)
39	Ten Dances for the Apollosaal, no.4, 1811, arr. pf (Vienna, c1811)
40	Twelve German Dances 'vom römischen Kaiser', 1811, arr. pf/(3 vn, b inst) (Vienna, c1811)
44	Twelve German Dances and Coda 'zur St Catherinen Redoute', 1811, arr. pf (Vienna and Pest, c1812)
45	Twelve Dances for the Apollosaal, no.5, 1811, arr. pf (Vienna and Pest, c1812)
70	Six Polonaises, arr. pf (Vienna, c1815)
91	Six Waltzes for the Apollosaal, Nov 1820, arr. pf 2/4 hands/(2 vn, b inst)/2 vn/2 fl/(fl, gui)/2 csákány (Vienna, c1821)
101	Overture no.1, B \flat , arr. pf (Leipzig, c1826)
s104	Twelve Waltzes and Coda, 1817, 4 pubd in op.112, arr. pf (1828)
s148	Overture, D, arr. from opera op.61 (Vienna, c1815), rev. 1820s
s47/woo2	O du lieber Augustin, variations, C, c1803 (Kassel, 1959)

Unpubd: Contredance, B \flat , s80, ?c1810; 5 Ecossaises, s81, ?c1810; 7 Ländler, s82, ?c1810; 3 Military Marches, s83, ?c1810 [no.1 = op.45/1]

Hummel, Johann Nepomuk: Works

solo instrument(s) and orchestra

6	Variations, F, on theme from Vogler: Castore e Polluce, pf, small orch (Vienna, c1798)
17	Concerto, G, pf, vn (Vienna, c1805)
34a	Piano Concerto, C (Vienna, c1811) [also as op.36]
56	Rondo brillant, A, pf (Vienna, c1814)
73	Concertino, G, pf, small orch (Vienna, c1816) [arr. of Mand Conc., s28]
85	Piano Concerto, a, c1816 (Vienna, c1821)
89	Piano Concerto, b, Oct 1819 (Leipzig, c1821)
94 [95]	Potpourri, g, va, Sept 1820 (Leipzig, c1821–2); arr. vc as op.95 (Leipzig, c1821–2)
97	Variations, F, pf, small orch, c1820 (Leipzig, c1821–2)
98	Rondo brillant, B \flat , pf, before 2 Feb 1823 (Leipzig, c1824)
102	Variations, F, ob (Leipzig, c1824) [arr. of Nocturne, op.99, pf 4 hands]
110	Piano Concerto, E, Nov 1814 (London, Paris and Leipzig, 1826)
113	Piano Concerto, A \flat , 1827 (Vienna, Paris and London, 1830); ed. in RRMNETC, iii–iv (1980)
115	Variations, B \flat , on theme from Berlin Singspiel Das Fest der Handwerker, Jan 1830 (London, Paris and Vienna, 1830)
116	Oberons Zauberhorn, fantasy, pf, Nov 1829 (London, Paris and Vienna, 1830)

117	Gesellschafts Rondo, D, pf, Sept 1829 (London, Paris and Vienna, 1830)
127	Le retour à [de] Londres, rondo brillant, F, pf, aut. 1830 (London, Paris and Vienna, 1831)
+1	Piano Concerto, F, Feb 1833 (London, Paris and Leipzig, 1839)
s49/woo1	Trumpet Concerto, E, 8 Dec 1803 (Leipzig, 1957) [transposed to E \flat ed. E.H. Tarr (Vienna, 1972) [in orig. key]
s28 [73]	Mandolin Concerto, G, 1799 (Vienna, c1960) [rev. as Concertino, G, pf, small orch, op.73 (Vienna, c1816)]

Unpubd: Pf Conc., A, s4/woo24, 1790s; Pf Conc., A, s5/woo24a, ?1790s, formerly M. Hummel's private collection, Florence, now *D-DÜk*; Bn Conc., F, s63/woo23, c1805, ed. R.W. Tyree (diss., U. of Iowa, 1957)

Hummel, Johann Nepomuk: Works

chamber

2a/1	Trio, B \flat , pf/hpd, fl/vn, vc (London, 1792)
2a/2	Sonata, G, pf/hpd, vn/fl (London, 1792)
5	3 Sonatas (Vienna, c1798): B \flat , pf, vn; F, pf, vn; E \flat , pf, va
12	Piano Trio, E \flat (Vienna, c1803)
14	Variations, G, pf, fl/vn, on a romance by Méhul (Vienna, c1803)
22	Piano Trio, F, 3 March 1799 (Vienna, c1807)
30	Three String Quartets, C, G, E \flat , before 1804 (Vienna, c1808)
35	Piano Trio, G (Vienna, 1811)
37a	Sonata, c, hpd/pf, mand/vn (Vienna, c1810)
50	Sonata, D, pf, vn/fl (Vienna, c1810–14)
53	Potpourri, g, pf, gui (Vienna, c1810–14)
54	Variations, d, pf, vc (Vienna, c1810–14)

63	Sérénade en potpourri, G, (pf, vn, gui, cl/fl, bn/vc)/(pf, fl, vc)/(pf, vn, cl, bn) (Vienna, c1814–15)
64	Sonata, A, pf, fl/vn (Vienna, c1814–15)
65	Piano Trio, G (Vienna, c1814–15)
66	Sérénade no.2, pf, vn, gui, cl/fl, bn/vc (Vienna, c1814–15)
74	Septet, d (pf, fl, ob, hn, va, vc, db)/(pf, vn, va, vc, db) (Vienna, c1816)
78	Adagio, Variations and Rondo, A, pf, fl, vc, on 'Schöne Minka' (Vienna, c1818)
79	Grand potpourri national, pf, gui (Vienna, c1818), collab. M. Giuliani
83	Piano Trio, E (London, 1819)
87	Quintet, E, pf, vn, va, vc, db, Oct 1802 (Vienna, c1822)
93	Piano Trio, E, June 1821 (Berlin, c1822) [based on work of late 1790s]
96	Piano Trio, E, Leipzig, c1822)
s146	Rondoletto, E, hp, pf (Paris, ?1820s)
104	Cello Sonata, A, 1824 (London, 1826)
108	Amusement, F, pf, vn, May 1825 (London, Paris and Leipzig, 1826)
114	Septett militaire, C, (pf, fl, vn, cl, vc, tpt, db)/(pf, vn, va, vc, db), Oct 1829 (London, Paris and Vienna, 1830)
126	Rondo brillant, G, pf, vn, Sept 1834 (London, Paris and Vienna, 1835)
+2	Variations, F, vn, pf (Leipzig, c1839)
+4	Piano Quartet, G (London and Leipzig, c1839) [2 movts only]
s30/woo3	Trio, E, va/vn, va, vc, 9 Nov 1799 (Leipzig, 1958)
s46/woo4	Trio, G, va/vn, va, vc, 21 July 1801 (Leipzig, 1958)
s78/woo5	Quartet, E, cl, vn, va, vc, Sept 1808 (London, 1958)
s48	Parthia, E, 2 cl, 2 ob, 2 hn, 2 bn, 27 Oct 1803 (London, 1970)

Unpubd: Quartet, D, hpd/pf, vn, va, vc, s3, 1790s
Hummel, Johann Nepomuk: Works

piano solo

Edition: *Johann Nepomuk Hummel: The Complete Works for Piano*, ed. J. Sachs (New York, 1989–90)

1	Variations (London, 1791): 1 The Ploughboy, C, 2 A German Air, G, 3 La belle Catherine, C
2	Variations (London, 1791): 1 The Lass of Richmond Hill, G, 2 Jem of Aberdeen, G
2a/3	Sonata, C (London, 1792)
3	Variations (London, ?1794): 1 Air écossais, G [= op.2/2], 2 Air anglais, G [= op.2/1], 3 Air allemand, G
7	Three Fugues, d, E♭, f, after 1793 (Vienna, c1799)
8	Variations, G, on an 'oberländische Melodie' (Vienna, c1801)
9	Variations, E, on march from Cherubini: Les deux journées (Vienna, c1802)
10	Variations, D, on 'God Save the King' (Vienna, c1804)
11	Rondo, E♭ (Vienna, c1804)
13	Sonata, E♭ (Vienna, c1805)
15	Variations, a, on march from Dalayrac: Les deux petits Savoyards (Vienna, c1804)
18	Fantasie, E♭ (Vienna, c1805)
19	Rondo quasi una fantasia, E (Vienna, c1806)
20	Sonata, f (Vienna, c1807)
21	Variations, B♭, on a 'Chanson hollandaise' (Vienna, c1806)
34	Variations (Vienna, c1810): 1 La sentinelle, C, 2 Partant pour la Syrie, D, 3 Vivat Bacchus [Mozart], C

37	Choix des plus beaux morceaux de musique, 8 pieces (Vienna, c1811)
38	Sonata, C (Vienna, c1808)
40a	Variations, C, on march from Isouard: Cendrillon (Vienna, c1811)
47	Potpourri, C, 1st edn unknown; with motifs from Der Freischütz (1820s)
49	Capriccio, F (Vienna, c1811–15)
52	Six pièces très faciles, 1811 (Vienna, c1811–15)
55	La bella capricciosa, polonaise, B♭ (Vienna, c1811–15)
57	Variations, F, on theme from Gluck: Armide (Vienna, c1811–15)
58	Potpourri, c, from Hummel: Die Eselshaut (Vienna, c1814–15)
59	Potpourri no.2, C, from Hummel: Die Eselshaut (Vienna, c1814–15)
67	Twenty-Four Preludes (Vienna, c1814–15)
75	Adagio, Variations and Rondo on 'The Pretty Polly' (Vienna, c1817)
76	Variations, A, on an orig. theme (Vienna, c1817)
81	Sonata, f (Vienna, 1819)
103	Three Waltz-Rondos, C, A, B♭, before 3 May 1823 (Vienna, c1824)
105	Trois amusements en forme de caprices, E, A♭, D, before 3 May 1823 (Leipzig, 1824)
s161	Variation in 50 Veränderungen über einen Walzer [by Diabelli] (Vienna, 1824)
s162	Marche à la romaine, E♭, in <i>The Harmonicon</i> , ii (1824), 97
106	Sonata, D, March 1824 (Vienna, c1825)
s164	Variations, E, in <i>The</i>

107	<i>Harmonicon</i> , iii (1825), 1 Six Bagatelles (Leipzig, c1825)
s165	Rondoletto, C, in <i>The Harmonicon</i> , iv (1826), 217
109	Rondo brillant, b, Sept 1825 (1826)
109a	Deux rondolettos en valse, F, F (Vienna, c1824–6)
111	Trois pièces faciles, E, E, C (Leipzig, c1828) (= s162, 164, 165)
112	Zwölf neue favorit Ländler (Walzer à la Sonntag), partly composed March 1817 (Leipzig, Paris and London, 1828)
s168/woo7	Impromptu in canone, g, facs. in Hummel: <i>Ausführlich theoretisch-practische Anweisung</i> (1828)
s187/woo10	Variation on 'Rule Britannia', ?c1830, in <i>Apollo's Gift</i> for 1831 (London and Vienna, 1830), collab. Cramer, Kalkbrenner, Moscheles
s188	Piano piece, A, 1830, in <i>Apollo's Gift</i> for 1831 (London, 1830)
s190/woo8	Recollections of Paganini, fantasia, C, ?1831 (London, Paris and ?Vienna, 1831)
119	Les charmes de Londres (London, Paris and Leipzig, 1831), variations on same themes as op.1 [also as op.120]
120	La galante, rondo, E, June 1831 (London, Paris and Leipzig, 1831) [also as op.121]
122	Rondo villageois, C (Halle, London and Paris, 1831)
123	Fantasie, g, on themes of Neukomm and Hummel (Vienna, Paris and ?London, 1833)
124	Fantasina, C, on themes from Mozart: <i>Le nozze di</i>

	Figaro, 1833 (Vienna, Paris and London, 1833)
125	Twenty-Four Etudes, sum. 1833 (Vienna, Paris and London, 1833)
s145	Variation on 'God Save the King', ?1820–30, in <i>Wiener musikalisches Pfennig Magazin</i> (1835), with Beethoven, Kalkbrenner [= op.10, variation 4]
+3	Scotch Contradance Rondo (Leipzig, 1839)
+6	Capriccio, e♭, 1839)
+9	Two rondinos, 2 caprices, 2 impromptus (1839)
s191	Etude, B♭, ?c1831, in F. Fétis: <i>Méthode des méthodes</i> (Paris, 1840)
s181/woo9	Piano piece, D♭, ?after 1830 (Vienna, ?1850–60)

Unpubd, *GB-Lbl* Add.32236 unless otherwise stated:
 Variations, A, hpd/pf, s1, ?1789; Variations, C, on 'Malborouck', s2, ?1790s; Variations, B♭, on theme by Count von Brühl, s16, ?1791–3; Variations, D, s18, ?c1794; Variations C, on theme from ?Aline, s19, ?c1794; Sonata, f [1st movt = early version of op.20; 3rd movt = early version of op.7/1], s23, ?later 1790s; Fantasia, c, on themes by Haydn, Mozart, s20, ? April 1799; Fantasia A♭, s27, c1799; Piano piece, G, s39, c1800, inc.; 3 pieces for Orfica, s40, c1800, inc.; Impromptu, F, s194, 16 July 1831, A-Wgm*, D. Garvelmann's private collection, New York*

Hummel, Johann Nepomuk: Works

other keyboard

4	Cadenzas to 7 Mozart pf concs., ?unpubd
51	Sonata, E♭, pf 4 hands (Vienna, c1811–15)
92	Sonata, A♭, pf 4 hands, Nov 1820 (Leipzig, c1821)
99	Nocturne, F, pf 4 hands, 2 hn ad lib, 1822 (Leipzig, c1824)
+5	Introduction and Rondo, E♭, 2 pf (Leipzig, c1839)
+7	Prelude and 2 Fugues, org (Leipzig and London,

	c1839)
+8	Ricercare, G, org, arr. pf (Leipzig and London, 1839)

Unpubd: Impromptu, C, 2 pf, s205, 24 Dec 1836, GB-Lbl, formerly M. Hummel's private collection, Florence, now D-DÜk

Hummel, Johann Nepomuk: Works

pedagogical works

s157 Ausführlich theoretisch-practische Anweisung zum Piano-forte Spiel, c1822–5 (Vienna, 1828; Eng. trans., 1829; Fr. trans., 1838/R)

Hummel, Johann Nepomuk: Works

other works

Arrs.: [20] Scottish Songs, arr. 1v, fl, vn, vc, pf (Edinburgh, 1826–32), 4 unpubd; arrs., pf, fl, vn, vc, of Mozart, Haydn, Beethoven syms., Mozart pf concs., 24 ovs.; other arrs.

Miscellaneous: Piece, G, fl, s147, ?1820s; Canon, 3vv, s189, for Vincent Novello, 1 July 1830 (London, n.d.)

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Hümmelchen

(Ger.).

A term for a bagpipe used by Praetorius (*Praetorius*TI). See [Bagpipe](#), §7(ii).

Humoreske

(Ger.; Fr. *humoresque*).

The term first appeared in Germany early in the 19th century, when it was used for literary sketches. It seems to have been derived from the Latin word 'humor', used in its medieval sense; so the nature of these early sketches was not humorous in the modern sense of the word but pertained to human disposition. Schumann, the first composer to use the term as a musical title, may have had this original meaning in mind when he called his op.20 (1839) 'Humoreske'; it is an extended work for piano solo in five contrasted sections and one of his most individual creations. The second of his four *Phantasiestücke* for piano, violin and cello op.88 is also a Humoreske. With later composers the style became more formalized, involving strongly marked rhythms and the frequent repetition of short-breathed tunes: the style is not unlike that of the scherzo but is less grotesque and more melodious. Most were written for the piano: the most famous example is Dvořák's Humoreske in G \flat , the seventh of eight Humoresken published in 1894 as his op.101. The form was a popular vehicle for a composer's more genial and relaxed side, as in the following examples: Grieg, op.6 (1865), the pieces in which are dance-like in intention, as is shown by indications such as 'di Valse'; Tchaikovsky, op.10 no.2 (1871); Humperdinck, *Humoreske* (1879); and Reger, *Fünf Humoresken* op.20 (1896), whose style is very scherzo-like. Probably the most unusual use of the form was by Loewe, who composed *Fünf Humoresken* for male-voice quartet op.84 (1843).

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MAURICE J.E. BROWN/R

Humperdinck, Engelbert

(*b* Siegburg, 1 Sept 1854; *d* Neustrelitz, 27 Sept 1921). German composer and teacher.

1. Life and works.
2. Style, reception.
WORKS
BIBLIOGRAPHY

IAN DENLEY

Humperdinck, Engelbert

1. Life and works.

Humperdinck received piano tuition at an early age, and produced his first composition, *Zu Mantua in Banden*, for piano duet, at the age of seven and his first attempts at works for the stage, the Singspiele *Perla* and *Claudine von Villa Bella* at 13. Having attended elementary school in Siegburg (until 1869), he completed his schooling at the Theodorianum Gymnasium in Paderborn. He sang occasionally as a chorister in performances by the choirs of Paderborn Cathedral and music society. Musical influences at the time were wide-ranging, from the standard symphonic works of Mozart and Haydn to Mendelssohn and, particularly, Weber. During the Paderborn years, in addition to a *Jubelhymnus* for choir and orchestra he composed an *Ave Maria* for tenor and string quartet (both 1871); these and other youthful works were destroyed by a fire at the family home in November 1874.

In spite of his obvious talent, his parents did not approve of the developing conflict of interest between music and other school commitments and, after passing the Abitur in August 1871, he was made to study architecture. However, after a year he was allowed to change to a course at the Cologne Conservatory, through the influence of the director, Ferdinand Hiller.

During the next four years at the conservatory, his teachers included Hiller, Gustav Jensen and (until 1874) Friedrich Gernsheim for harmony and counterpoint, Eduard Mertke for piano and Franz Weber for organ. He was also able to hear Wagner's operas for the first time (*Die Meistersinger* and *Die Walküre*) and received the Frankfurt Mozart Prize in 1876.

With the help of this stipend, Humperdinck travelled to Munich in June 1877. There he entered the Königliche Musikschule, becoming a pupil of Joseph Rheinberger for counterpoint and fugue and, on Hiller's personal recommendation, a private pupil of Franz Lachner for composition. During his time at the Musikschule he composed the first versions of the cantatas *Die Wallfahrt nach Kevlaar* and *Das Glück von Edenhall*, which were given at end-of-term concerts in July 1878 and 1879 respectively. A *Humoreske* for small orchestra (1878–9), acquired by the court theatre at Munich as a comedy overture, also significantly featured as part of his work at the Musikschule. In December 1878 he became a member of the 'Orden vom Gral', a society led by his fellow student Oskar Mertz, consisting of young musicians, budding artists and academics, which, with the Munich Wagner Society, promoted Wagner's music and ideals. Through his membership, he was able to experience the first performance in Munich of *Der Ring des Nibelungen*.

On 13 October 1879, Humperdinck won the Berlin Mendelssohn Prize, designed to finance a year's study in Italy, and on 6 December he left for Rome, where he met and befriended the composer Giovanni Sgambati. On

9 March 1880, in Naples, he met Wagner for the first time. He then travelled around southern Italy and Sicily, absorbing local folksong and completing his incidental music for Aristophanes' comedy *Die Frösche*, which he had begun in Munich at the request of Karl von Perfall, Intendant of the court opera. In May he returned to Wagner's Villa Angri in Naples, spending several weeks there, and Wagner invited him to Bayreuth to assist with the preparation of *Parsifal*. From January 1881 until August 1882 he lived at Bayreuth, copying the score to *Parsifal* and, having become director of Anton Seidl's Bayreuther Musik-Dilettantenverein, introducing orchestral and chamber works into the normal programmes of choral music. When Wagner left for Italy during the winter of 1881–2, Humperdinck became responsible for training a boys' chorus for *Parsifal*.

After the first performance of *Parsifal* (26 July 1882), Humperdinck visited Rome briefly, then moved to Paris, where he gained acceptance into the Cercle St Simon, founded by Jean Jacques Gabriel Monod, thereby making contact with Chabrier, Lamoureux, Saint-Saëns and d'Indy. In December 1882 he was summoned by Wagner to Venice to replace Seidl in assisting with the preparation of Wagner's Symphony in C, which was performed on 24 December. Humperdinck was to have conducted the work, but in the event, Wagner conducted it himself. Wagner intended that Humperdinck be offered a teaching post at the Venice Conservatory, but because of anti-German feelings in Italy at the time it was not thought wise to appoint a young German. In January 1883 Humperdinck returned to Paris. There the news of Wagner's death on 14 February deeply affected him, although he had always acknowledged that his own creative impulses were being stifled while he remained under Wagner's wing; over the next seven years he allowed time for Wagner's influence to recede.

In spring 1883, he undertook a scholarship tour of Spain, Gibraltar, Morocco and Tangiers, absorbing both Arabian culture and Moorish architecture, which held a special interest for him. In July he entered into an arrangement which involved duties as deputy Kapellmeister at the municipal theatre in Cologne. He took up the post in November, but was deprived of the inaugural works he was entitled to, including *Tannhäuser*. As a result, he withdrew from his contract after the first performance of his stage music for Calderón's *Der Richter von Zalamea*. About this time his applications for other posts, including municipal and university music director in Bonn, were unsuccessful, so he returned to Cologne (where he met Brahms for the first time). Franz Wüllner had succeeded Hiller at the Cologne Conservatory and had arranged for the first performance of the revised version of Humperdinck's *Das Glück von Edenhall*; Wüllner himself conducted the performance on 25 November, to great acclaim.

Towards the end of 1884, in recollection of his trip to Morocco, Humperdinck began to work on an orchestral suite, which he later reworked as *Maurische Rhapsodie* (ehwv 87.2). On 12 January 1885 he and Richard Strauss met at a rehearsal of Strauss's Symphony in F minor, establishing a lifelong artistic friendship. Acting on Strauss's advice, Humperdinck visited the industrialist Alfred Krupp on 24 January and was engaged by him as pianist at the Villa Hügel (he stayed there until 1 August). In March Wüllner suggested that he take up the position of tutor in theory and composition at the Barcelona Conservatory; he began his duties

in November 1885, though soon wearied of the careless attitude of both staff and students, who regarded German music as merely a science. In spite of these conditions (Beethoven's piano sonatas were unheard of there) Humperdinck produced an elementary harmony tutor, *Ensayo de un metodo del armonia*, and worked on the second version of *Die Wallfahrt nach Kevlaar*. Beset by illness he quickly tired of Spain and left in July 1886. Humperdinck taught harmony and directed the choir at the Cologne Conservatory until Easter 1887. The second performance of *Wallfahrt nach Kevlaar* took place in Cologne (27 June), this time as part of the 24th festival of the Allgemeiner Deutscher Musikverein. The audience included not only Brahms and Sgambati (who had come from Italy) but also Dr Ludwig Strecker, the chief executive of Schott, the Mainz publishing house, which acquired the rights to *Wallfahrt nach Kevlaar*. Later that year Humperdinck worked on the *Maurische Suite* and arranged parts of Wagner's *Tristan und Isolde* for two pianos, eight hands, with voices. He suffered pulmonary disease during the winter of 1887–8 but occupied his time as concert critic for the *Bonner Zeitung*. After spending the summer of 1888 involved in the Bayreuth festival, he became a reader and editor for Schott's (the post lasted until May 1890). During his time with Schott's he edited new versions of Auber's opera *La cheval de bronze* (as *Das eiserne Pferd*, ehvv 214) and a two-piano version of Bach's *Das wohltemperirte Clavier*. Having moved to Mainz, he also wrote opera critiques for the *Mainzer Tageblatt*.

In October 1889 Humperdinck became private tutor to Wagner's son Siegfried for a year; the teacher-pupil relationship developed into friendship, evidenced by extensive correspondence. During the winter Humperdinck undertook guest engagements as a conductor; at the same time his attempt to obtain the post of municipal director in Düsseldorf was unsuccessful.

Hugo Wolf's music was a major discovery for Humperdinck in April 1890 and he recommended the Mörike songs to Schott's for publication. This period also saw the germination of *Hänsel und Gretel*: four songs composed to his sister's words (ehvv 93.1), although there was then no indication that these might develop into an opera. In August, he took an apartment in Poppelsdorf, near Bonn, and spent September composing the Singspiel version of *Hänsel und Gretel* (ehvv 93.2), which consisted of 16 songs with piano accompaniment. On 23 October he and Wolf met; they became firm friends, and Wolf inspired in Humperdinck an interest in Bruckner's music. Also in October, he went to Frankfurt to take up a professorial post at the Hoch Conservatory that had been offered to him by its director, Bernhard Scholz. He spent several years there; he was also consultant for opera at the *Frankfurter Zeitung* and taught theory at Julius Stockhausen's school for singing.

Humperdinck became engaged to Hedwig Taxer at Christmas 1890 and presented her with the Singspiel version of *Hänsel und Gretel* as an engagement present. In January 1891 he started orchestrating it and began to consider turning it into a full-scale opera. From June to August he was occupied at Bayreuth both as a critic for the *Frankfurter Zeitung* and as a backstage helper for opera production. In December Humperdinck presented Hedwig with the draft of the full version of *Hänsel und Gretel* as

a Christmas present. In January 1892 he began work on the full score. Around this time he developed a hearing affliction and remained partially deaf for the rest of his life.

On 19 May he and Hedwig were married and spent the summer at the Bayreuth festival. Humperdinck's duties as a teacher and critic, his marriage and fatherhood (his first child, Wolfram, was born on 29 April 1893), delayed the completion of the final version of *Hänsel und Gretel* until 17 September 1893. The first performance was given in Weimar on 23 December under Richard Strauss; its success was immediate and spread throughout Europe. Mahler, whom Humperdinck met in Weimar on 1 June 1894, gave the first performance in Hamburg on 25 September. Further performances of significance were under Felix Weingartner on 13 October in Berlin in the presence of the Kaiser and his wife, who granted Humperdinck an audience; on 30 November in Dessau, directed by Cosima Wagner; and on 18 December in Vienna, attended by Humperdinck, Brahms and Wolf.

In December Humperdinck met Heinrich Porges, who asked him to compose incidental music to *Königskinder*, a poem turned into a fairy tale play by his daughter, Elsa Bernstein-Porges (writing under the pseudonym Ernst Rosmer). After Humperdinck and his wife returned from a trip to Italy and Sicily in June 1895, he decided to revise *Königskinder* as a melodrama (ehwv 106.1). This melodrama features the first appearance of notated Sprechgesang (in which the voice approximates the position of the notated pitch without truly centring it). During July and August he continued working on it and from 21 to 30 September took part in the International Copyright Congress in Dresden, where he met the conductor Arthur Nikisch. He completed *Königskinder* the melodrama on 2 January 1897; its highly successful première was given in Munich on 23 January. By the time it appeared in its revised version as a full opera in 1910, it had received performances in 130 theatres.

Between 1897 and 1900 Humperdinck's compositions were almost exclusively songs for voice and piano, although he wrote sketches for a comic opera, *St Cyr* (which later became *Die Heirat wider Willen*), and completed the final, three-movement version of the *Maurische Rhapsodie* for large orchestra. He went to England to conduct the first performance of the *Rhapsodie* at the Leeds Musical Festival on 7 October 1898.

In November 1900 Humperdinck was made a member of the Royal Academy of Arts in Berlin and appointed principal of one of its associate schools of composition: as a teacher he was exceptionally tolerant, encouraging students to depart from formal rules in pursuit of their own style. At the same time he became a governor of the Allgemeiner Deutscher Musikverein and of the Genossenschaft Deutscher Tonsetzer. In December the whole family moved to Berlin, retaining their home in Boppard as a summer residence.

In April 1901 Humperdinck began work on the opera *Dornröschen* but, in general, compositions during the years 1901 to 1905 were sparse, consisting of several songs, an item for male-voice choir (*Rosmarin*) and a prelude for small orchestra (ehwv 129). *Dornröschen* was completed in July 1902; Humperdinck constructed an orchestral suite from it and,

anticipating the full opera, it was performed in Krefeld later that month. The opera received its first performance in Frankfurt, on 12 November, to poor reviews.

In Berlin, Richard Strauss was influential in Humperdinck's life during 1905; on 1 January he conducted the first performance of Humperdinck's version of Auber's *Le cheval de bronze* and on 14 April the first performance of *Die Heirat wider Willen*, which Humperdinck had completed on 1 March. 1905 also saw the beginning of a series of fruitful collaborations with the Berlin-based director Max Reinhardt, which involved writing incidental music to the plays of Shakespeare that Reinhardt was presenting at the Deutsches Theater. The first was *Der Kaufmann von Venedig*, which had its first performance on 9 November. Later in the series were *Das Wintermärchen* (1906), *Der Sturm* (1906) and *Was ihr Wollt* (1907). Towards the end of 1905, at the invitation of the director of the Metropolitan Opera in New York, Humperdinck and his wife went to the USA for the first performance there of *Hänsel und Gretel*, conducted by Alfred Hertz. At this time Humperdinck's only stage offering, apart from the incidental music, was *Bübchens Weihnachtstraum* (a setting of a nativity play, first performed on 30 December 1906).

In 1907 Humperdinck, his wife and their two eldest children visited Italy, where in Venice they met and made friends with the composer Wolf-Ferrari. On his return, Humperdinck continued to compose incidental music for Reinhardt's Shakespeare productions and wrote *Parsifal-Skizzen* (ehwv 237), a series in memory of his relationship with Wagner. In December, Elsa Bernstein-Porges gave Humperdinck permission to turn *Königskinder* into a fully fledged opera (ehwv 106.2) and on 20 March 1908 he made arrangements with the Metropolitan Opera, New York, to give the first performance. The composition and orchestration took another two years and it was not completed until 24 June 1910. During that time Humperdinck composed little else, but he was made an honorary member of the Académie Française (1908) and received an honorary doctorate from the University of Berlin (1910).

Humperdinck, his wife and his eldest daughter (Edith) set sail for New York on 28 November 1910. The first performance of *Königskinder*, conducted by Alfred Hertz, took place on 28 December before a hugely appreciative audience (fig.1). The opera completely outshone Puccini's *La fanciulla del West* which was also playing in New York (under Toscanini), but the two composers were generous in their praise for each other and became firm friends. The family returned to Berlin in early January 1911 and the first, equally successful, German performance took place there on 14 January at the Royal Opera House, conducted by Leo Blech. In February Humperdinck was appointed director of the department of theory and composition at the Königliche Hochschule für Musik in Berlin, in succession to Max Bruch. He spent most of 1911 composing the 'mystery pantomime' *Das Wunder* (also known as *Das Mirakel*) in collaboration with Karl Vollmöller and Max Reinhardt, and in December he was in London with his wife and his son Wolfram for its première in the Grand Hall at Olympia, conducted by Gustav Hollaender.

On 5 January 1912 Humperdinck suffered a severe stroke and, although he made a recovery, his left hand remained permanently paralysed. Shortly afterwards he was elected to the vice-presidency of the Prussian Academy of Arts in Berlin and he resumed his duties in October. Only two compositions emerged from 1913: a song and the two-act Singspiel *Die Marketenderin*, although this did not have its (successful) first performance until 10 May 1914, in Cologne, conducted by Gustav Brecher. On 7 February 1914 (with Debussy, Elgar, Goldmark, Pedrell and Saint-Saëns) Humperdinck was granted honorary membership of the Accademia di S Cecilia in Rome.

In the summer of 1915 Humperdinck began to compose what would be his final work for the stage, *Gaudeamus*, a three-act opera based on student life; even with the assistance of his son Wolfram, it was not completed until the end of 1918 (its first performance, on 18 March 1919 in Darmstadt, was conducted by Erich Kleiber). Humperdinck's wife died in March 1916, and the succeeding years saw a further deterioration in his own health. A new production of *Königskinder* was given at the Royal Opera House, Berlin, on 1 January 1919 (Richard Strauss was now Intendant), again under Leo Blech. Humperdinck continued to compose sporadically, producing several more songs and a three-movement String Quartet (ehwv 164), before finally retiring from his duties early in 1920.

In March 1921 he suffered another slight stroke, but this did not prevent him from composing, while convalescing, Six Children's Songs (ehwv 169) for chorus and piano, and his last work, a *Sonatine* in G major for four violins (ehwv 170). On 24 and 26 September, at the municipal theatre in Neustrelitz, he attended the opening and second-night performances of his son Wolfram's first production as a director, of Weber's *Der Freischütz*. He was taken ill with a heart attack during the second performance and during the night suffered another attack, with complications from pneumonia, and died shortly afterwards. He was buried on 1 October in Stahnsdorf, near Berlin. In his memory, *Hänsel und Gretel* and the last act of *Königskinder* were given a few weeks later by the Berlin State Opera.

[Humperdinck, Engelbert](#)

2. Style, reception.

The majority of Humperdinck's output is vocal, from early works written as a 13-year-old, to the penultimate work, the Six Children's Songs. Members of his family – his father (Gustav), his wife, his brother-in-law Herman Wette and, most significantly, his sister Adelheid Wette – were his most fruitful collaborators and provided the majority of his texts. Adelheid, in particular, focussed upon the fairy tale genre ([fig.2](#)), and in *Hänsel und Gretel* her decision to alter the story so that the mother is the children's real mother, rather than a wicked stepmother, paved the way for a more optimistic plot and happy ending than is suggested in the original by the Grimm brothers. Given that the mother and the witch are never on stage at the same time, some performances – as a compromise between Adelheid Wette's plot and the Grimm – have had the parts of the mother and the witch taken by the same singer, implying that they are really one character.

Humperdinck drew upon many other contemporary writers for his sources. Outside the family, the most significant was Elsa Bernstein-Porges, the

librettist for both versions of *Königskinder*. Later collaborators such as Elisabeth Ebeling, Bertha Filhès and Robert Misch were not able to provide texts to match the quality of Humperdinck's music and it is the texts that are considered to be the reason why works such as *Dornröschen*, *Die Marketenderin*, *Bübchens Weihnachtstraum* and *Gaudeamus* did not enjoy lasting success.

Although in *Hänsel und Gretel* the fairy tale had proved an effective foil to the prevailing trends of Wagnerian music drama and Italian *verismo*, Humperdinck was unable to repeat the formula in *Dornröschen* (1902, based on the tale of the Sleeping Beauty), because the work was undermined by the imperfections of the libretto as well as the extravagance of its setting. He did succeed, however, in the opera version of *Königskinder* (1910), also based on a fairy tale and regarded by Humperdinck as his best work ('written with my life's blood').

Problems with librettos set a pattern for Humperdinck's later stage works, which were not well received in spite of the beauty of the music and the immaculate instrumentation. An exception is *Die Heirat wider Willen* (1905), where Humperdinck abandoned the fairy tale to try his hand at comic opera. Although his wife adapted Dumas' tale expertly for the libretto, it was very long (the third act in particular) and required a lavish, extravagant production; it did, however, enjoy a brief revival in the 1930s, after Wolfram Humperdinck, with Adolf Vogl, produced a slightly shortened version.

Much of Humperdinck's instrumentation, both in the stage works and in the small quantity of music for orchestra, ranges from straightforward to highly complex and difficult, but shows great insight into the capabilities and colours of the instruments of the time. Humperdinck wrote a concise, thorough manual of orchestration (ehwv 235).

Although his music is regarded as a synthesis of many prevailing styles, Humperdinck was very much an individual. Wagner clearly had a great influence on him, but he was always conscious of this influence, notably during Wagner's lifetime, and sufficiently circumspect not to allow it to affect his output indiscriminately. His harmonic language and instrumentation do recall Wagner occasionally, but also Richard Strauss and Mahler, who were his contemporaries. Humperdinck's debt to Wagner and Strauss has been well documented, but he was not above paying discreet homage to other composers who had influenced him, by occasionally quoting them in his works.

Interest in Humperdinck's music was rekindled during the later years of the 20th century, thanks to the pioneering work and exhaustive researches by (among others) his granddaughter, Dr Eva Humperdinck (Sr M. Evamaris of the Schönstatter Marienschwester in Koblenz), and Dr Hans-Josef Irmen of the University of Essen. *Hänsel und Gretel* has remained a worldwide favourite in opera houses, and in recordings. *Königskinder* enjoyed significant stagings in Aachen (1978) and in London (1992, ENO). *Die Heirat wider Willen* and much of Humperdinck's orchestral music (including the overtures to the stage works) was recorded. A three-week Humperdinck Festival in September each year in the composer's

birthplace, Siegburg, presents music from all periods, incorporating as much of the smaller-scale music as is practicable.

Humperdinck, Engelbert

WORKS

many MSS in D-F

ehwv [number in Humperdinck catalogue \(1994\)](#)

operas

incidental music

choral

songs

orchestral

chamber

keyboard

editions and arrangements

writings

Humperdinck, Engelbert: Works

operas

ehwv

4	Peria, Spl, lost
5	Claudine von Villa Bella (Spl, after J.W. von Goethe), 1868–72, lost except for ov., see orchestral [ehwv5.1]
80	Fedelma (op, E. von Wolzogen), 1883–4, frag.; see also songs [ehwv80.1, 80.3]
91	Schneewittchen (Liederspiel, A. Wette), 1888; see also songs [ehwv91.2]
93.3	Hänsel und Gretel (Märchenoper, A. and H. Wettte and G. and E. Humperdinck, after J.L. and W.C. Grimm), Weimar, Hof, 23 Dec 1893 (Mainz, 1894) [rev. of Spl ehwv93.2, 1890]; see also songs [ehwv93.3.4]
100	Die sieben Geislein (Liederspiel, 1, A. Wette, after Grimm), Berlin, Schiller, 19 Dec 1895 (Magdeburg, 1895)
106.1	Königskinder (melodrama, 3, E. Rosmer [E. Bernstein-Porges]), Munich, Hof, 23 Jan 1897 (Leipzig, 1897), rev. as Märchenoper, see ehv160.2; see also orchestral [ehwv106.1.1], songs [ehwv101, 106.1.4]
121	Dornröschen (Märchenoper, 3, E. Ebeling and B. Filhès, after C. Perrault), Frankfurt, Stadt, 12 Nov 1902 (Leipzig, 1902); see also songs [ehwv121.1.1]
130	Die Heirat wider Willen (komische Oper, 3, H. Humperdinck, after A. Dumas: <i>Les demoiselles de Saint-Cyr</i>), Berlin, Kgl, 14 April 1905 (Leipzig, 1905); see also songs [ehwv130.3, 130.5]
136	Bübchens Weihnachtstraum (melodramatisches Krippenspiel, G. Falke), Berlin, Zirkus Busch, 30 Dec 1906 (Berlin, 1906)
160.2	Königskinder (Märchenoper, 3, Rosmer), New York, Met, 28 Dec 1910

	(Leipzig, 1910) [rev. of ehvv106.1]
151	Das Wunder (Das Mirakel) (Mysterienpantomime, 2 and Zwischenspiel, C. von Heisterbach and M. Maeterlinck, London, Olympia, 23 Dec 1911 (Berlin, 1912)
155	Die Marketenderin (Spl, 2, R. Misch), Cologne, Stadt, 10 May 1914 (Berlin, 1914); see also songs [ehvv155.2]
162	Gaudeamus: Szenen aus dem deutschen Studentenleben (Spieloper, 3, Misch), Darmstadt, Landes, 18 March 1919 (Berlin, 1919); see also songs [ehvv162.1]

Humperdinck, Engelbert: Works

incidental music

61	Die Frösche (Aristophanes), 1879–86, frag.
82	Der Richter von Zalamea (P. Calderón de la Barca: <i>El alcalde de Zalamea</i>), Cologne, Stadt, 19 Nov 1883; see also songs [ehvv82.1–4]
133	Der Kaufmann von Venedig (W. Shakespeare, trans. A.W. von Schlegel), Berlin, Deutsches, 9 Nov 1905 (Leipzig, 1906)
135	Das Wintermärchen (Shakespeare, trans. L. Tieck), Berlin, Deutsches, 15 Sept 1906 (Leipzig, 1907)
138	Der Sturm (Shakespeare, trans. Schlegel), Berlin, Neues Schauspielhaus, 26 Oct 1906 (Leipzig, 1907)
140	Was ihr wollt (Shakespeare: <i>Twelfth Night</i> , trans. R.A. Schröder), Berlin, Deutsches, 17 Oct 1907 (Leipzig, 1908)
141	Lysistrata (Aristophanes, trans. L. Greiner), Berlin, Kammerspiele, 27 Feb 1908
150	Der blaue Vogel (Maeterlinck, trans. S. Epstein), 1910, Berlin, Deutsches, 23 Dec 1912, ed. (Leipzig, 1942); see also orchestral [ehvv150.1, 150.7]

Humperdinck, Engelbert: Works

choral

mixed chorus unless otherwise stated

7	Jubelhymnus (Hymnus), chorus, orch, 1871
12	Siegeschor, chorus, pf 4 hands, 1872
27	Die wunderschöne Zeit (G. Humperdinck), B, chorus, fl, str qt, 1874–8, frag.
33	Scheiden und Vergessen (Das ich im Lenz vom Lieben scheide) (G. Humperdinck), chorus, 1875/7
34	Mein Herz ist am Rhein (G. Humperdinck), chorus, 1875/7
40	Rheinisches Kaiserlied (Heil, König, heil), chorus, 1876
44	Rizzios Tod (dramatic cant.), 4 solo vv, chorus, orch, 1876, frag.
45	Credo, B♭, S, A, T, B, double chorus, orch, org, 1877, frag.
46	Die ganze Welt ist Glanz und Freud (E. Geibel), chorus, 1877
47	Frühlingssehnsucht (Uns hat der Winter geschadet überall) (Walther von der Vogelweide), chorus, 1877, rev. 1892–3 (Berlin, 1895)

49	So winterlich noch schauern (Geibel), chorus, 1877
50	Weihelied (G. Humperdinck), chorus, pf ad lib, 1877
53, 53.1	Herbstlied (Im Herbst; Sommerstunden, seid ihr geschwunden) (G. Humperdinck), 1st version, chorus, pf, 1878, perf. Munich, Musikschule, 7 April 1878; 2nd version, chorus, orch, 1885
55, 55.1	Die Wallfahrt nach Kevlaar (cant., H. Heine), A, T, chorus, orch, 1st version 1878, perf. Munich, Musikschule, 15 July 1878; 2nd version 1885–6, perf. Cologne, 18 Jan 1887 (Mainz, 1888)
56	Jeanne d'Arc, soloists, chorus, orch, 1878, frag.
60, 60.1	Das Glück von Edenhall (cant., L. Uhland), chorus, orch, 1st version 1879, perf. Munich, 15 July 1879; 2nd version 1883, perf. Gürzenich, 25 Nov 1884 (Berlin, 1885)
67	Auf dem See (Der Abend ist gekommen) (F. Halm), chorus, 1879, frag.
74	Die Fischerin (dramatic cant., Goethe), 3 solo vv, orch, 1880–81, ?lost
76	Achtstimmige Vokalfuge, 2 choruses, 1881
81.1	Die schöne Insel (G. Humperdinck), male vv, 1888
97	Chor der Gäste (H. Ibsen), chorus, 1890
98	Abschied (Seemanns Abschied) (Ibsen), 4 male vv, 1893 (Berlin, 1895)
116	Ave Maria, S, A, female vv, 1900/01
124.1	Rosmarin, male vv, 1903 (Leipzig, 1903)
134	Festgesang (Endlos und machtvoll durch die Zeiten) (J. Wolff), S, T, chorus, orch, org ad lib, 1905–6, perf. Berlin, Musikhochschule, 24 Feb 1906
115.3	Wiegenlied (E. Ebeling), male vv, 1907 (Leipzig, n.d.) [arr. of ehvv115, see songs]
155.1	Pionier-Chor (R. Misch), 4 male vv, 1914 (Berlin, 1915) [from ehvv155, see operas]
156	Sang an den Kaiser (Als jüngst den Dreikampf zu bestehn) (H. Sudermann), male vv, 1914
157	Christnacht 1914 (L. Thoma), chorus, 1914
158	Benedictus, 4 male vv, 1915 (Zürich, 1919)
155.3	Deutsche Hymne (Misch), male vv (Berlin, 1915) [from ehvv155, see operas]
160	Das Lied vom schwarzen Adler (Mächtig rauschen deine Schwingen) (cant., H. von Treitschke), chorus, orch, 1916
169	Six Children's Songs (V. Lehmann/E. Humperdinck), chorus, pf, 1921 (Philadelphia, 1924)
See also songs [ehvv92, 96, 111]	

Humperdinck, Engelbert: Works

songs

for 1 voice and piano unless otherwise stated

2	Bahnwärters Abendlied (Das Signalglöckchen; Ting-tang, ting-tang) (E. Humperdinck), S, A, pf, 1861
6	Muttergotteslied (Sei gegrüsst viel tausend Male) (? E. Humperdinck), 1v, unacc., 1870/72
10	Ave Maria, T, str qt, 1871 (Paderborn, 1871)
13	Der Garten (Die Liebe kam als Maiensonne) (F.W. Grimme), 1872, facs. in F.W. Grimme: <i>Ausgewählte Werke</i> , ed. G. Grimme-Welsch (Aschendorf, 1983)
14	Vom Häselein und vom Mägdlein (Wenn sich kaum die Häselein wuschen) (Grimme), 1872 (Siegburg, 1872)
17	Von hoher Warte schau ich neider (J. Degen), B, pf, vc, 1872 (Cologne, 1872)
27	Die wunderschöne Zeit (Und wieder kehrt die schöne Zeit) (G. Humperdinck), B, chorus, fl obbl, str qt, 1874 (Cologne, 1874)
28	Romanze (Wess' es, Blanka, meine Tochter) (E. Geibel), 1v, orch, 1874 (Cologne, 1874)
32	Deutschland, Deutschland über alles (A.H. Hoffmann von Fallersleben), B, pf, 1875, frag.
35	Herz und Wald (O wie schön ist der Wald) (A. Humperdinck), 1875
36, 36.2	Ballade (Der Herbstwind seufzt) (H. Arnold), 1875, frag.; arr. A, orch, 1916
41	Der Ungenannten (Auf eines Berges Gipfel) (L. Uhland), 1876
42	Oft Sinn' ich hin und wieder (W. Bodenstedt), 1876, in <i>Lieder-Strauss: Sammlung beliebter Lieder</i> (Siegburg, 1876)
43	Das zerbrochene Ringlein (In einem kühlen Grunde) (J. von Eichendorff), 1876 (Siegburg, 1876)
51	Lied vom Glück (Mir tönt ein Lied im Sinn) (E. Gregor), 1st version, S, pf, 1877; 2nd version, 1895 (Berlin, 1895)
57	Lied, S, 1878 (Xanten, 1878)
58	Die Wasserrose (Es hat ein todeswunder Schwann) (J. Giehl), 1878 (Munich, 1878)
69	Ständchen (G. and E. Humperdinck), 4 solo male vv, 1880 (Naples, 1880)
72	Holzschulied (Wer hat wohl die schöne Tracht) (G. Humperdinck), 1880 (Xanten, 1880)
73	Schmetterlingsjäger (Es hüpfet durch blumige Wiesen) (G. Humperdinck), 1880 (Xanten, 1880)
78, 78.1	Lied der Margaretha (Jetzt ist er hinaus) (J.V. von Scheffel), 1st version, S, pf, 1882; 2nd version, 1v, orch, 1884
79	Fischerlied, 1882 (Bayreuth, 1882)
80.1	Fedelma-Lied (Weh dem, der Böses von ihr spricht) (E. von Wolzogen), 1883 (Cologne, 1883) [from ehvv80, see operas]
82.1–4	songs from <i>Der Richter von Zalamea</i> ehvv82 [see incidental music], 1v, pf/gui/mand, 1883 (Cologne, 1883): 1 Jetzt soll, tralala, erschallen; 2 Des Rosmarines Blüten; 3 War einst einer, hiess Sampayo; 4 Von den Höh'n entgegen leuchtet Morgenglut
81	Die Insel (Die schöne Insel) (G. Humperdinck), 1883–4

80.3	Zigeunerlied (Siehst Du dort unten tief im Tal) (Wolzogen), 1884 (Munich, 1884) [from ehvv80, see operas]
83	Röslein-Walzer (Ich weiss ein schönes Röselein) (A. Wette-Humperdinck), 1884 (Cologne, 1884), arr. 1v, orch, 1896 (Hanover, 1896)
84	Festreigen (Lasst uns zu des Festes Lust) (G. Humperdinck), 2vv, pf, 1885 (Xanten, 1885)
85	Ursel-Lied (H. Wette), 1885 (Xanten, 1885)
86	Sonnenhymne des heiligen Franziskus (Mein Gott, ich preise Dich im Stillen) (St Francis of Assisi), 1887 (Cologne, 1887)
88	Weihnachtsliedchen, 1887 (Cologne, 1887)
90	Winterlied (Geduld, du kleine Knospe) (A. von Platen), 1887 (Poppelsdorf, 1887), arr. 1v, orch, 1920, in Erste Liebe (Berlin, 1920)
91.1	Im Freien zu singen (Schneewittchens Waldlied; Im Grünen, im Walde) (A. Wette-Humperdinck), 1888, in Vier Kinderlieder (Leipzig, 1901) [from ehvv91, see operas]
91.2	Sechs Zwergenlieder (A. Wette-Humperdinck), children's choir, pf, 1888, in <i>Für's Haus</i> [Mainz] (1888): 1 Ankunft und Abschied; 2 Schlummerlied; 3 Tanzlied; 4 Klage; 5 Schlusslied 1; 6 Schlusslied 2 [from ehvv91, see operas]
92	'S Strässle (Glei hinter mei'm Häusle) (G. Seuffer), 1889 (Mainz, 1889), rev. male chorus, 1895 (Berlin, 1895)
93.1.3	Gute Nacht (Schlummerliedchen; In den Zweigen die Vögelein) (A. Wette-Humperdinck), 2vv, pf, 1890 (Cologne, 1890)
94	Die Lerche (Kleine Lerche, du steigst) (J. Sturm), 1890 (Mainz, 1890)
95	Sonntagsruhe (Sei mir willkommen) (Sturm), 1890 (Berlin, 1895), arr. 1v, orch, 1892 (Boppard, 1892)
96	Sonne lacht in Hain und Hage (H. Ibsen), 1v, pf, chorus (refrain only), 1890 (Frankfurt, 1890)
93.3.4	songs from Hänsel und Gretel ehvv93.3 [see operas], 1893–5 (Mainz, 1895) : 1 Tanzliedchen (Brüderchen, komm tanz mit mir), S, A, pf, 1893; 2 Lied des Sandmännchens (Der kleine Sandmann bin ich), 1893; 3 Abendsegen (Abends, will ich schlafen gehn), S, Mez, pf, 1895
101	Rosenringel (Roter Ringelrosenbusch) (E. Rosmer [E. Bernstein-Porges]), 1895, in Daheim (Bielefeld and Leipzig, 1895) [also used in Königskinder ehvv106.1]
102	Jagar und Senn'r'in [Büable, hör mi ân], 1895 (Berlin, 1895)
103	Romanze (Es muss ein eigen Ding sein) (E. Bunze), 1895 (Berlin, 1895)
104	Liebesorakel (Ob ich den Blumen trauen soll?) (T. Stromberg), 1895 (Berlin, 1895)
105	Der Kinder Abendlied (E. Brausewetter), 1897 (Munich, 1897)
106.1.4	songs from Königskinder ehvv106.1 [see operas], 1897 (Leipzig, 1897): 1 Lied der Gänsemagd (Ach, bin ich allein); 2 Lied des Spielmanns
107	Junge Lieder (Acht-Lieder-Zyklus) (M. Leiffmann), 1898 (Leipzig, 1898): 1 Blumensprache (Ob Blumen reden können?); 2 Mein Gruss (Will ich der Liebsten schicken); 3 Blauveilchen (Am stillen Pfad); 4 Lenzknospen (Im Blütensegen der Lenznatur); 5 Flattern (Schmetterling, niedich Ding); 6 Geheimnis (Den Hain durchrauscht der klare Bach); 7 Entsagung (Ob ich weine, ob ich klage); 8 Maiahnung (Es weht durch hellschimmernde Wipfel)

110	Kennt ihr die Heimat trauter Seelenlust? (G. Humperdinck), 1898, in Preisgekrönte und andere ausgewählte Moselweinelieder aus dem Trarbacher Sängerkrieg (Berlin, 1899)
111	Weihnachten (Leise weht's durch alle Lande) (A. Wette), 1v, pf, chorus ad lib, 1898, in Weihnachtslieder des Berliner Lokalanzeigers (Berlin, 1898)
108	Dein grünes, stilles Tal (Mosellied) (C. Hessel), 1899 (Berlin, 1899)
112	Lahnlied (Du lustige Lahn) (Hessel), 1899, in Weihnachtsbeilage des Berliner Lokalanzeigers (Berlin, 1899)
113	Weihnachtskinderliedchen (Laut schall unser Lied empor) (A. Wette-Humperdinck), 1899, in Weihnachtsbeilage des Berliner Lokalanzeigers (Berlin, 1899)
114	Der Stern von Bethlehem (Ein Sternlein funkelt) (H. Humperdinck), 1900, facs. in <i>Die Woche</i> [Berlin] (22 Dec 1900), and (Leipzig, 1901)
115	Wiegenlied (Es schaukeln die Winde) (E. Ebeling), 1900, in Vier Kinderlieder (Leipzig, 1901), arr. 1v, str qnt, 1906 (Leipzig, 1906); see also choral [ehwv115.3]
117	Oi' Schwalb macht ko'i'n Sommer (Seuffer), 1901 (Berlin, 1901)
118	Die Schwalbe (Frau Schwalbe ist 'ne Schwätzerin) (G.C. Dieffenbach), 1901, in Vier Kinderlieder (Leipzig, 1901)
119	Ein Lied von Christian de Wet (Wer ist's, der für sein Vaterland) (J. Trojan), 1901 (Leipzig, 1901)
120, 120.1	Am Rhein (Wenn im sonnigen Herbste) (J. von Wildenradt), 1902, in <i>Die Woche</i> [Berlin] (1902), festival issue, and (Leipzig, 1902); arr. 1v, orch, 1916
122	Zeitlied I (Die Träumer und Propheten) (O.J. Bierbaum), 1902 (Berlin, 1902), 2nd version, 1903, in <i>Die Zeit</i> [Vienna], xxxiv (1903), New Year suppl.
123	Zeitlied II (Sag nicht, das dir des Glückes Wagen) (H. Humperdinck), 1902
121.1.1	Gesang der Rosmädchen (Ebeling and Filhès), 2vv, pf, 1903 (Leipzig, 1903) [from ehwv121, see operas]
124	Rosmarin (Es wollt ein Jungfrau früh aufstehn) (Des Knaben Wunderhorn), 1903, in <i>Im Volkston</i> , no.3 (Berlin, 1903) [suppl. to <i>Die Woche</i>], and (Leipzig, 1903)
125	Unter der Linden (Walther von der Vogelweide), 1903, in <i>Die Woche</i> [Berlin] (20 June 1903), and (Leipzig, 1903), arr. 1v, orch, 1920 (Berlin, 1920)
126	Verratene Liebe (Amore denunziate; Des Nachts wir uns küssten) (A. von Chamisso), 1904 (Milan, 1904)
127	Die Lerche (Lerchelein, lieb und klein) (A. Wette-Humperdinck), 1904 (Leipzig, 1904)
128	Das Waldvöglein (A. Wette), 1904 (Leipzig, 1904)
130.3	Kommt daher ein Edelmann (H. Humperdinck), 1905 (Leipzig, 1905) [from ehwv130, see operas]
130.5	Lied der Luise (Offen und frei) (H. Humperdinck), S, pf, 1905 (Leipzig, 1905) [from ehwv130, see operas]
131	An das Christkind (Nun zieht mit seinem hellen Schein) (H. Karstein), 1905, in <i>Die Woche</i> [Berlin] (1905), and (Leipzig, 1906)
132	Das Licht der Welt (Es strahlt am Himmelsrande) (O. Jakobi), 1905, in <i>Die Musik-Mappe</i> , i/15 (1905)
137	Christkindleins Wiegenlied (O Jesulein zart) (Des Knaben

	Wunderhorn), 1906, in <i>Die Musik-Mappe</i> , i/27 (1906)
139	Weihnachtsfreude (Aus trauter Kindheit Tagen) (R. Dehmel), 1907, in Autographen-Album in Liedern moderner Meister (Leipzig, 1907), 19–21
140.1	Fünf Narrenlieder (W. Shakespeare), 1v, pf/hp/gui, 1908 (Leipzig, 1908) [from ehvv140, see incidental music]
142	Bunte Welt (Drei-Lieder-Zyklus) (A. Sergel), 1909 (Berlin and Reutlingen, 1909): 1 Reiterlied (Hü und hott); 2 Abendlied (Langsam wird mein Kindchen müde); 3 Weihnachten (Über die Hütte weht der Wind)
143	Dideldumdei (Drei-Lieder-Zyklus) (Sergel), 1909 (Reutlingen, 1909): 1 Auf Vaters Knien (Hopp, mein Reiter); 2 Abzählen (Eins, zwei); 3 Wiegenliedchen (Suse, suse Kindchen)
144	Käferlied (Fliege, kleiner Käfer) (E. Strasburger), 1909, in <i>Sang und Klang fürs Kinderherz</i> , ed. E. Humperdinck (Berlin, 1909)
148	Der Winter ist ein rechter Mann (M. Claudius), 1909, in <i>Sang und Klang fürs Kinderherz</i> , ed. E. Humperdinck (Berlin, 1910)
145	Katt un Mus (Katze und Maus; Mi-ma-Müseken) (H. Wette), 1910 (Leipzig, 1910)
146	Wiegenlied (Su, su, su du Windchen) (A. Wette-Humperdinck), 1910 (Mainz, 1910) [after pf piece by H. Wolf]
149	Hab ein Blümlein gefunden (H. Bodenstedt), 1910, in <i>Zeit im Bild</i> , viii (1910)
154	Deutsche Weihnacht: Glöckners Christfest (A. Wette-Humperdinck), 1v, pf/hmn, 1911, in <i>Musik für Alle</i> , no.87 (1911)
153	Altdeutsches Weihnachtslied (Nun sind die lieben Engelein), 1912, in <i>Zeit im Bild</i> , x (1912), Christmas suppl.
155.2	Lied im Volkston (Ein Bursche sah ein Mägdelein stehn) (R. Misch), 1914 (Berlin, 1914) [from ehvv155, see operas]
156.1	Das Kaiserlied (Der freie Mann, der deutsche Mann) (H. Sudermann), 1914, facs. in <i>Die Kriegszeit, Künstlerflugblätter</i> , ed. P. Cassirer and A. Gold (Berlin, 1914)
159	Schatzhauserlied (H. Wette), 1915 (Berlin, 1915)
161	Altdeutsches Liebeslied (Du bist mein, ich bin dein) (W. von Tegernsee), 1917, in <i>Sang und Klang: Almanach</i> , ii (1921)
161.1	Altdeutsches Minnelied (An Matilde), 1917
162.1	Lied der Fanny (Es weiss und rät es doch keiner) (Misch), 1v, gui, 1918 (Berlin, 1918) [from ehvv162, see operas]
163	An die Nachtigall (Warum klagst du, Nachtigall?) (M. Hartmann), 1919, facs. in W. Schmieder: <i>Musikerhandschriften in 3 Jahrhunderten</i> (Leipzig, 1939)
165	Lied für die 'Kröne' in Assmannshausen (Der Pfarr' von Assmannshausen sprach) (J.V. von Scheffel), 1920 (Assmannshausen, 1920)
166	Schlafliedchen im Sommer (An der Wand) (M. Bruch), 1921, in <i>Mosse-Almanach</i> (1921)
167	Taubenlied (Gru, gru, gru) (Bruch), 1921 (Berlin, 1921)
168	Holzmann und Holzfrau (Der Holzmann und die Holzfrau) (Bruch), 1921 (Berlin, 1921)

orchestral

5.1	Overture, d/D, 1872 [from ehvv5, see operas]
20.1	Overture, E♭, 1873, frag.
24	Sommerabend im Dorf (Ländliche Szenen), suite, 1873
52	Uriel Akosta, ov., 1877/8, frag.
59	Humoreske, E, 1879
61.1	Der Zug des Dionysos, ov., F, 1880/81
64	Polonaise, small orch, 1879
83.2	Röslein-Walzer, E♭, 1896 [orig. for pf, see ehvv83.1]
87	Maurische Suite, 1887
87.1	Maurische Symphonie, 1890 [rev. of ehvv87]
87.2	Maurische Rhapsodie, 3 movts, 1898 [rev. of ehvv87, 87.1]
93.3.4	Traumpantomime, 1895 [from ehvv93.3, see operas]
106.1.1	Suite, 1897 [3 preludes from ehvv106.1, see operas]
121.2	Tonbilder, suite, 1902 [from ehvv121, see operas]
129	Die Glocken von Siegburg (Prelude for Small Orchestra), F, 1905
150.1	Prelude to Der Weihnachtstraum, 1910/11 [from ehvv150, see incidental music]
150.7	Sternenreigen, A♭, 1910/11 [from ehvv150, see incidental music]

Humperdinck, Engelbert: Works

chamber

18	Piano Quintet, E♭, 1872
15	string quartet movt, d, 1872
22	string quartet movt, e, 1873
29	Sonata, A/D, vn, pf, 1874
37	Piano Quintet, G, 1875
38	string quartet movt, c, 1875
39	Scherzo, C, str qt, 1876, inc.
48	Piano Trio, G, 1 movt, 1877
63	Notturmo, G, vn, pf/vn, str qt, 1879
65	movement, a, vc, pf, 1879
66	Romanze, G, vn, str qt, 1879
77	Nachtstück, A♭, hp, 1881
147	Albumblatt, F, vn, pf, 1910
164	String Quartet, C, 1920
170	Sonatine, G, 4 vn, 1921

Humperdinck, Engelbert: Works

keyboard

for piano 2 hands unless otherwise stated

1	Zu Mantua in Banden, pf 4 hands, 1861
8	Hochzeitsmarsch, E♭, pf 4 hands, 1871
11	Fantasie in Walzerform, 1872
16	Namenstagspolonaise, D, 1872
19	Polka, 1873
20	Overture, E♭, pf 4 hands, 1873, frag.
21	Il bacio primo, idyll, pf 4 hands, 1873
23	Rondo, B♭, 1873
25	Concert Waltz, b, 1873

26	Festmarsch, F, pf 4 hands, 1874, frag.
30	Capriccio, E, 1874/5, frag.
31	Mina-Schottisch, G, 1875
54	Notturmo, 1878
62	Suite after F. von Schiller: <i>Lied von der Glocke</i> , 1879
68	Klavierstück, g, pf 4 hands, 1880
70	Albumblatt, 1880
71	Toccata, pf 4 hands, 1880
62.1	Tonbilder after Schiller: <i>Lied von der Glocke</i> , F, pf 4 hands, 1884
83.1	Röslein-Walzer, E, 1890; also for orch, see ehvv83.2
99	Albumblatt, C, 1894/5
152	Perpetuum mobile, 1912

Humperdinck, Engelbert: Works

editions and arrangements

210	R. Wagner: Tristan und Isolde, excerpts arr. vv, 2 pf 8 hands, 1887
214	D.-F.-E. Auber: Le cheval de bronze [as Das eherne Pferd] (Mainz, 1889)
216	J.S. Bach: Das wohltemperirte Clavier, 2 pf (Mainz, 1889/90)
227	Deutsches Kinderliedbuch (Gotha, c1900) [ed. with A. Wette-Humperdinck]
228	Sang und Klang fürs Kinderherz: eine Sammlung der schönsten Kinderlieder (Berlin, 1909; many reprs., incl. Munich, 1983)
Other arrs., incl. works by Wagner (excerpts from Götterdämmerung, Parsifal, Tannhäuser), Bach, Beethoven, Mozart and others	

Humperdinck, Engelbert: Works

writings

229	Skizzen zu einem transzendental-ästhetischen System der Plastik (MS, 1879–81, rev. 1887)
230	Über die Berechtigung der musikalischen Tonmalerei und ihre Grenzen in der Musik (MS, 1880)
231	Chronik der Familie Humperdinck, 1883 (Bonn, 1891)
232	Lebenslauf Engelbert Humperdinck (Cologne, 1884)
233	Ensayo de un metodo del armonia (MS, 1885)
235	Instrumentationslehre von Engelbert Humperdinck, 1892, ed. H.-J. Irmen (Cologne, 1981)
236	Joseph Haydn: Symphonie in Es-Dur (Frankfurt, 1895)
237	‘Parsifal-Skizzen: persönliche Erinnerungen an Richard Wagner und an die erste Aufführung des Bühnenweihfestspiels’, <i>Die Zeit</i> [Vienna], xxxviii (1907),

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Humperdinck, Engelbert

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Humpert, Hans Ulrich

(b Paderborn, 9 Oct 1940). German composer. He took German studies at Cologne University and also attended the Musikhochschule, studying composition with Petzold, electronic music with Eimert and percussion with Caskel, and in 1963 and 1965 he attended the Darmstadt courses, where he was greatly influenced by Boulez, Ligeti and Brün. In 1969, with Dimov, Kröll, Lonquich, Niehaus, Riehm and York Höller, he was a co-founder of the composers' association Gruppe 8, which aimed to promote collective composition and group improvisation; he also played percussion and synthesizer in its ensemble. In the same year he was appointed lecturer at the Cologne Musikhochschule, and in 1972 became director of its electronic studio and professor of electronic composition, succeeding Eimert. In 1971 he received the Förderpreis of the Annette von Droste-Hülshoff prize. As a composer his reputation rests chiefly with music for tape, live electronic works and compositions combining electronic and instrumental music. One of the main emphases in his recent work is on

radiophonic compositions and musical environments. With Dani Karavan, he was commissioned by the German government to develop the *KunstKlangRaum* project for the 1997 national garden show of in Gelsenkirchen.

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MONIKA LICHTENFELD

Humphrey [Humphrys], Pelham.

See Humfrey, Pelham.

Humphreys, Samuel

(b c1698; d Canonbury, London, 11 Jan 1738). English author. He had a reputation as a translator (*Peruvian Tales*, London, 1734, 'from the French', was reprinted into the 19th century), in which capacity he worked for Handel, providing the translations printed in the wordbooks of his operas *Porro*, *Rinaldo* (1731 version), *Ezio*, *Sosarme* and *Orlando*, and of two produced under his management, the pasticcio *Venceslao* and Leo's *Catone in Utica*. Handel also commissioned him to provide (at short notice) additional text for the extended version (1732) of his oratorio *Esther* and the librettos of his two subsequent oratorios, *Deborah* and *Athalia* (both 1733). Humphreys's most substantial work was his three-volume *The Sacred Books of the Old and New Testament, Recited at Large* (London, 1735), compiled from the major commentaries 'and a variety of other eminent authors, ancient and modern', but with considerable comment from Humphreys himself, which yields interesting glosses on many of the subjects of biblical oratorio. He tended often to choose politically sensitive subjects for his works, for example he wrote a life of the 'Tory martyr' poet Matthew Prior, which prefaced an edition of his poems (London, 1733). Awareness of their political implications lends sense and interest to his librettos for Handel, his poems praising the Duke of Chandos (1728) and Sir Robert Walpole (in the 1733 edition of Prior), and his libretto for J.C. Smith's opera *Ulysses* (1733). His own political views remain opaque.

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RUTH SMITH

Humphries, John [J.S.]

(b c1707; d 26 March 1733). English composer and violinist. The op.1 trio sonatas were published as by J.S. Humphries, and the other works as by John Humphries; however, the sonatas and the concertos have enough in common to suggest that they are by the same composer. An introductory note to the *Six Solos* (1726) describe them as:

the first fruits of a young Gentleman now not above 19: and as no man, tho' of much longer Study, need be asham'd to own them, 'tis hoped the ingenious Author will meet with Incouragement suitable to his merit; and at length prove, in his profession, a credit to the English nation.

Hawkins stated that Humphries was 'a good performer on the violin', and that:

His success in that publication encouraged him to farther attempts, and in the year 1728 he published by subscription twelve Sonatas for two violins and a bass, of a very original cast, in respect that they are in a style somewhat above that of the common popular airs and country-dance tunes, the delight of the vulgar, and greatly beneath what might be expected from the studies of a person at all acquainted with the graces and elegancies of the Italians in their compositions for instruments.

This clearly refers to the set of sonatas published in about 1733 as *Six Sonatas* and later as *Twelve Sonatas*. They were issued in several editions, including one published by Thomas Cobb (c1734), in which there is a subscription list of 94 names, including those of seven dancing-masters. The death of 'Mr Humphreys, a master of music' is listed in the *Gentleman's Magazine* of 1733 (part 1, p.158).

The two sets of concertos were issued posthumously. The op.2 set is primarily for strings, although the title-page of the first edition, published by Benjamin Cooke (i), nos.2, 5, 7, 10 and 11 may be played with oboes or flutes in place of concertino violins, and that no.12 is 'proper for a Trumpet or French Horn'. The second set of concertos, also published by Cooke, is more specific regarding the use of wind instruments: nos.3, 6, 8 and 10 are for strings only, with the usual concertino group of two violins and cello; nos.2 and 4 include two oboes, though as part of the ripieno texture rather than as solo instruments; no.1 is for two trumpets and drums; no.12 is for one trumpet; no.7 includes a solo flute or oboe; nos.9 and 11 are for bassoon; and no.5 is for oboe and bassoon. About half of both the trio sonatas and concertos contain fugal writing, often in the form of a French overture, and sometimes with effective use of chromatic progressions. Generally the musical idiom is strongly influenced by Italian models: op.2 no.6 ends with a long pastorale in the style of Corelli's op.6 no.8, and Vivaldi is clearly the model for the bassoon concerto op.3 no.11, with its strong unison ritornellos. Phrase lengths are often uncomfortably short, but characteristic of all the music is a rhythmic energy, and the use of syncopation and repeated notes.

WORKS

6 Solos, vn, bc (London, 1726)

6 Sonatas, 2 vn, bc, op.1 (London, c1733), pubd with addl 6 pieces as 12 Sonatas, 2 vn, bc, op.1 (London, 1734), some movts arr. anon., kbd, GB-CDu, Ob Tenbury

12 Concertos, 4 vn, t, vc, bc, op.2 (London, c1740)

12 Concertos, a 7, op.3 (London, 1741)

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RICHARD PLATT

Humstrum.

An English bowed string folk instrument, now extinct, that resembled a [Rebec](#). The hollowed-out soundbox of the rebec was replaced by a tin canister and the four strings were of wire. Apparently it was last in use in Dorset – see William Barnes's *Poems in the Dorset Dialect*, 1862 – and a specimen exists in the County Museum, Dorchester. Ritson, in 'Observations on the Ancient English Minstrels', *Ancient Songs and Ballads* (1829), wrote of a man playing the humstrum in the streets of London about 1800.

The humstrum is not the same as the 'bladder and string' or [Bumbass](#), a drone instrument.

FRANCIS W. GALPIN/HOWARD MAYER BROWN

Hünefeld, Andreas

(*b* Halberstadt, 1581; *d* Danzig [now Gdańsk], 1666). German publisher and bookseller. He began printing in Danzig in 1609, and soon became the principal Reformation printer in Poland, with the support of King Władysław IV. He was a specialist in historical and linguistic books, although he also published a good deal of music. Much of this comprised monophonic songbooks, printed in a single impression using a Gothic notation typeface. In 1652 he transferred his printing house to Andreas and Ernest Müllers. Hünefeld's output includes Lutheran songbooks by Maciej Rybiński, Lobwasser, Schnitzkius, Opitz and Artomius, polyphonic songs by Hakenberger (1610) and Schnitzkius (1618) and treatises by Schnitzkius (1619) and Peter Johann Titz (1642).

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TERESA CHYLIŃSKA

Huneker, James Gibbons

(*b* Philadelphia, 31 Jan 1857; *d* New York, 9 Feb 1921). American critic and essayist. He studied the piano with Georges Mathias, Edmund Neupert and Rafael Joseffy, and taught it at the National Conservatory in New York (1888–98). As a journalist he worked on the New York dailies *Recorder* (1891–5) and *Morning Advertiser* (1895–7) and made his reputation largely as 'The Raconteur' columnist for the *Musical Courier* (1889–1902); he was also music critic for the weekly magazine *Town Topics* (1897–1902), and at the *New York Sun* was successively music critic (1900–02), drama critic

(1902–4), art critic (1906–12) and general critic (1916–17). For two years, beginning in 1912, he was foreign correspondent for the *New York Times*, then he wrote the 'Seven Arts' column for *Puck* magazine (1914–16). Subsequently he was music critic for the *Philadelphia Press* (1917–18), the *New York Times* (1918–19) and the *New York World* (from 1919).

Of Huneker's books (of which there are more than 20), most consist of material reprinted from newspapers and magazines. He popularized modern European composers in America, especially Richard Strauss; his friends included G.B. Shaw, Arthur Symons and Havelock Ellis. He was an authority on piano music, and championed Chopin, Liszt and MacDowell. *Chopin* (1900) is probably his best book on music; his most important non-musical books were *Iconoclasts* (New York, 1905; drama criticism), *Egoists* (New York, 1909; literary criticism) and *Promenades of an Impressionist* (New York, 1910; art criticism). His style was original, lively and witty, though somewhat over-allusive, diffuse and (to some tastes) sensational and too obviously clever. He also edited songs by Brahms, Strauss and Tchaikovsky and piano pieces by Chopin.

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ARNOLD T. SCHWAB

Hungarian mode [Hungarian scale].

See [Gypsy scale](#).

Hungarian Quartet (i).

String quartet. It was founded in Budapest in 1909 by Imre Waldbauer (*b* Budapest, 13 April 1892; *d* Iowa City, 3 Dec 1953), János Temesváry (*b* Szamosújvár, 12 Dec 1891; *d* Budapest, 8 Nov 1964), the composer and musicologist Antal Molnár (*b* Budapest, 7 Jan 1890; *d* Budapest, 7 Dec 1983) and Jenő Kerpely (*b* Budapest, 1 Dec 1885; *d* Los Angeles, 1954).

Known locally as the Waldbauer-Kerpely Quartet, it had some 100 rehearsals before giving the premières of the first quartets of Kodály and Bartók in Budapest on 17 and 19 March 1910. Later that year Debussy's Quartet was performed with the composer present (his only Budapest concert) and in 1911 the ensemble toured the Netherlands. In 1912 Molnár was replaced on viola by another musicologist, Egon Kornstein (*b* Nagyszalonta, 22 May 1891; *d* Paris, 3 Dec 1987). The Hungarian Quartet became its country's leading chamber ensemble, performing the standard repertory as well as introducing home audiences to a wide range of new music. Its other premières included Bartók's Second, Third and Fourth Quartets and Kodály's Second. After 1923, when Kornstein emigrated to the USA (changing his name to Egon F. Kerton), it had difficulty in keeping a regular violist and its playing slightly declined; but Temesváry stayed until the mid-1930s and the leader and cellist (who both taught at the Liszt Academy of Music) remained constant throughout. Its last concert, including the Hungarian première of Bartók's Sixth Quartet, was given in 1946. Waldbauer and Kerpely then emigrated to the USA. Although of enormous significance both locally and internationally, the quartet made no recordings; its playing style reportedly continued the tradition of emotional warmth and Romantic verve established by its teachers Hubay and Popper.

TULLY POTTER

Hungarian Quartet (ii).

String quartet. It was founded in 1935 in Budapest as the New Hungarian Quartet by [Sándor Végh](#), Péter Szervánszky (soon replaced by László Halmos), Dénes Koromzay (*b* Budapest, 18 May 1913) and Vilmos Palotai (*b* Budapest, 21 May 1904; *d* Switzerland, 1972). In 1936 it gave the Austrian and Hungarian premières of Bartók's Fifth Quartet. In 1937 Zoltán Székely (*b* Kocs, 8 Dec 1903) – a close associate of Bartók – became leader, Végh replacing Halmos as second violinist for a year before giving way to Alexandre Moskowsky (*b* Kerch, Crimea, 22 Oct 1901; *d* Manchester, 1969). Trapped in the Netherlands under German occupation during World War II, the group's members played in orchestras and made an intensive study of Beethoven's quartets. After the war they re-emerged as the Hungarian Quartet, made their US début in 1948 and based themselves at the University of Southern California from 1950. Gábor Magyar (*b* Budapest, 5 May 1914) took over as cellist in 1956 and Mihály Kuttner (*b* Budapest, 9 Dec 1918; *d* Bloomington, IN, 1975) as second violinist in 1959. In its final phase before disbanding in 1972, the ensemble played in an even more homogeneous fashion, with a warmer, less tense approach than hitherto, winning plaudits for its 1961 recording of Bartók's quartets. The Beethoven cycle was recorded twice, with more profundity in 1965 than in 1953. Celebrated for playing Mozart, Haydn, Schubert and Brahms, the Hungarian Quartet gave the premières of works by Alan Bush, van Dieren, Pijper, Veress, Milhaud, Effinger and Castelnuovo-Tedesco.

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TULLY POTTER

Hungary

(Hung. Magyarország).

Country in Central Europe. It was settled in the late 9th century by the Magyars. The introduction of Christianity was completed in the early 11th century by Stephen, who took the title of king. In the 14th century, under kings of various dynasties, its territory included much of central Europe; however, in the 16th century it was invaded and partly conquered by the Turks. By the end of the 17th century the Turks were expelled and the country was united under Habsburg rule. In 1867 the Austro-Hungarian dual monarchy was established, but after World War I the Habsburgs were dethroned and the territory of the monarchy was divided; large parts of Hungary were lost, Transylvania being ceded to Romania and the area now known as Slovakia becoming part of the new state of Czechoslovakia. The communist People's Republic was established in 1949 and dissolved in 1989. For a map of the Austro-Hungarian Empire, see [Austria](#), [fig.1](#).

[I. Art music](#)

[II. Folk music](#)

JANKA SZENDREI (I, 1), DEZSŐ LEGÁNY (I, 2–4), JÁNOS KÁRPÁTI/MELINDA BERLÁSZ, PÉTER HALÁSZ (I, 5), BÁLINT SÁROSI (II, 1, 2, 4, 5, 7), IRÉN KERTÉSZ WILKINSON (II, 3, 6)

[Hungary](#)

I. Art music

- [1. To 1500.](#)
- [2. 16th and 17th centuries.](#)
- [3. 18th century.](#)
- [4. 19th century.](#)
- [5. 20th century.](#)

[Hungary, §I: Art music](#)

1. To 1500.

The Hungarian tribal alliance first occupied the sparsely populated Carpathian Basin in 895–6. Christianity was adopted there by Prince Géza after 970 and was fully established by his son Stephen (St Stephen), who was crowned king in 1000 using a crown sent by Pope Sylvester II. This date marks the beginning of the Hungarian state and of the recorded history of art music in Hungary. The musical life of the preceding period is only hinted at in historical sources, although analysis of folk music has revealed musical styles which may be remnants of that Eastern heritage.

The adoption of Latin Christianity brought with it the Roman liturgy and liturgical chant, while the introduction of the school system of the Western church created a solid institutional framework for their cultivation. A report

of choral singing and instruction is found in the description of the visit to Hungary of the Benedictine Arnoldus of Regensburg (Arnold von Vohburg) in about 1030, and Bishop Gellért of Csanád (*d* 1046) requested a teacher from Székesfehérvár to share the duties of singing and reading instruction in his newly established school at Csanád. King Stephen had issued orders that every ten villages build a church, and on the basis of early registers it seems that these churches were provided with liturgical chantbooks.

The earliest surviving documents of Gregorian chant in Hungary are the codices that Ladislaus, King of Hungary, donated to the bishopric of Zagreb on the occasion of its establishment between 1090 and 1095. The earliest complete musical codex is the Codex Albensis from the first third of the 12th century, an antiphoner that was probably made for the church of the bishopric of Gyulafehérvár in Transylvania, and that also contains the earliest antiphons in honour of King Stephen. These codices were all written in German (mostly southern German) neumatic notation, but in one early 12th-century manuscript a diastematically-arranged mixed notation assimilating Messine signs can also be observed.

On the evidence of the late 12th-century Pray Codex (*H-Bn* Mny 1), the introduction of staff notation to Hungary occurred during the mid-12th century. The signs put on the staff were not the German neumes which had been used until then, but an independent set of neumes showing Messine, Italian and German influences. This 'Esztergom' or 'Hungarian' notation is found in documents from the mid-12th century to the 18th, and the scriptoria devoted to its cultivation were exclusively in the territory of medieval Hungary. It emerged along with liturgical and musical developments through which a characteristic Gregorian repertory, including a system of melodic variants based on earlier traditions, was established in the archdiocese of Esztergom; this use of Esztergom was later adopted by the archdiocese of Kalosca, to which Transylvania, Várad, Csanád and Zagreb also belonged in the Middle Ages, and the thus established *mos patriae* remained virtually unchanged until 1630.

Chant composition in Hungary goes back to the 11th century, and the creative process continued uninterrupted well beyond the Middle Ages in almost all genres. The most distinguished item in this repertory, by virtue of its literary and musical merits, is Raimundus's rhymed Office for St Stephen of Hungary, composed in the 13th century.

Benedictine monks had played an active part in establishing the Hungarian church, and maintained a school at their monastery of St Martin (now Pannonhalma), which was well provided with books in the 11th century and which also gave instruction in *musica theoretica*. Nonetheless, of their subsequent musical practice only sporadic documents survived. The Dominicans, Franciscans and Augustinians, on the other hand, continued to cultivate their own repertories and chant variants, assisted by their own musical notation, even in their Hungarian monasteries; thus their liturgical musical activities were not influenced by Hungarian musical customs.

In the later Middle Ages social development, trade relations, visits to universities, urbanization and settlement policy led to changes in liturgical musical culture within the Hungarian diocesan structure itself. The influence of the liturgical chant repertory, melodic variants, and notational

practices of central Europe first affected liturgical singing in urban parish churches, especially in regions with mixed populations. By the end of the Middle Ages traditional notational practices had declined in rural regions of Hungary as well. The old Esztergom notation became a cursive script for everyday use widely practised in schools (see Szendrei B1983, B1988 *SMH*), but was preserved as a codex script only by extremely conservative scriptoria. For notating ornamented codices, a new neume mixture was developed in the 15th century which combined the Esztergom and the gothicized Messine-German mixed notations; this was stylized in the course of the century in accordance with Renaissance tastes.

The cathedral, parish and monastic schools remained the chief institutions of music education until the end of the Middle Ages. Chapter statutes fixed regular times for practising Gregorian chant and for learning to read and write it. All students sang with a Gregorian choir at church every day (selected choirboys excelled in polyphonic singing and provided music for the most important masses). László Szalkai's tract with tonary of 1490 documents the high level of instruction in music theory and notation at the school in Sárospatak. Conclusions for the teaching of *musica theoretica* in Hungary can be drawn from medieval book-lists and fragmentarily surviving sources. Apart from the *studium generale* of the Dominican friars in Buda, studies at universities abroad (Paris, Padua, Prague, Vienna, Kraków) offered the best possibilities to pursue higher music theoretical studies.

Polyphony may have started with *binatim* singing, which is mentioned from the 13th century onwards, although the first extant records with musical notation are later. Some fragmentary 14th-century sources survive (e.g. *H-Bs* S.Fr.1.m. 146, Mezey L. 1988), and examples from all over the country and from a variety of social settings crop up in the 15th century (*H-Efkö* I, *Efkö* 178, *Bn clmae* 366, etc.). The next group of polyphony is made up of two- and four-part *cantiones*, conductus-like Benedicamus tropes and rondelli, some of which are also known from sources copied outside Hungary. This repertory, in which some pieces show the indirect influence of the Ars Nova, belonged to the urban *litterati*. The two most essential (though fragmentary) sources emerged in Kassa (now Košice) (*Bn clmae* 534, *SK-BRu* Inc.318-I and *BRmp* Inc.33).

From the end of the 14th-century there survive an Italianate cantelina mass and a fragmentary polytextual motet, and from the second half of the 15th century there are three-part liturgical compositions which elaborate a cantus firmus with two rhythmically more complex parts. Some favourite western European items of this kind, such as Walter Frye's *Ave regina celorum*, were also known in Hungary. The most important sources for this tradition are the so-called Kassa fragments now preserved in Bratislava. There are two fragmentary sources of secular polyphony, one each from the 14th and 15th centuries, and some examples of the four-part Renaissance motet based on common chord foundation surviving in peripheral or occasional sources. It is confirmed by various witnesses that polyphony was widespread by the end of the Middle Ages; for example, Szalkai's tract discusses *cantus planus* and mentions *musica composita*, *cantus organus* and *mensuristae*. According to a sermon in Hungarian from the same period, the saints sing praises in heaven with tenor, discantus and contratenor.

In the 12th and 13th centuries the royal court of Hungary at Esztergom frequently welcomed musicians from abroad. (In earlier times the order of singers known as the *regösök* or *combibatores* had played a decisive role at court and had kept alive the ancient eastern traditions.) At the turn of the 12th century the two famous troubadours Gaucelm Faidit and Peire Vidal were in King Emerich's entourage. A steady court chapel was established in the 14th century, by which time Buda was the seat of the royal court (the Angevins entertained German Minnesinger like Peter Suchenwirt, Heinrich der Teichner and Heinrich von Müglen at their court). Members of the court chapel of Sigismund of Luxembourg, who reigned in the early 15th century, are known by name, as are other Hungarian-born and immigrant singers. In the same century Oswald von Wolkenstein and later Michel Beheim were the guests of and worked for the Hungarian kings. During the reign of King Matthias Corvinus (1458–1490), who married Beatrix of Aragon in 1476, the choir of the royal court could vie with the best European ensembles, as the papal legate Bartolomeo de Maraschi reported. According to the historian Bonfini, the king engaged singers from France and Germany for his famous ensemble. In several descriptions of court ceremonies and festive masses, mention is made of the high standard of polyphonic music provided by the court chapel. Its repertory comprised polyphonic music from the Netherlands, Burgundy, Germany and Italy. At the court of King Matthias and his successors singers and instrumentalists from all over Europe enlarged Hungarian musical horizons, among them Master Philip of Holland, Georg Kurz, Johannes Stockem, Erasmus Lapidica, Verjus, Sandrachino, Jacobus Barbireau, Johannes Bisth, Thomas Stoltzer, the organist Grimpeck and Wolfgang Grefinger. However, sources emphasize the activity of native Hungarian choirboys too. The radiating force of the musical culture of Buda Castle is borne out by reports saying that in Buda and in other Hungarian towns students greeted prominent guests by singing Gregorian chant or mensural polyphony.

Evidence of instrumental music can be found only in charters and chronicles. The earliest surviving information concerns the organization of court musicians (wind players and drummers): the kings of the House of Árpád settled the musicians and their families in separate villages and organized them in military structures. Chronicles repeatedly mention the excellent performance of Hungarian military bandsmen when they marched up as members of the royal escort abroad, or welcomed foreign visitors to Hungary.

The charters mention organists next. The first reference to an organ dates from the end of the 13th century. Later, in the course of the 14th and 15th centuries, a number of town churches had organs built, renewed or extended. The Pauline friars gained particular distinction in organ building and playing.

From the 14th–15th centuries information on instrumentalists survives from almost every region of the country: in the more traditional regions pipers, violinists and bagpipe players are mentioned most often, while in towns in the process of modernization lute and virginals also appear. Evidence of virginals studies at a school towards the end of the Middle Ages can also be found. The high standard of lute playing in Hungary can be inferred from

the international success of Hungarian-trained lutenists such as Valentin Bakfark.

The highest level of instrumental culture was that of the royal and pontifical courts. At the end of the 15th century excellent instrumentalists, often of foreign origin, were active primarily in the queen's entourage (for example, the lutenist Pietrobono de Burzellis in around 1486); there is also evidence of domestic music-making. It seems that these instrumentalists performed the most advanced vocal polyphonic items of the time in a chamber music-like manner.

Written evidence on singing in the vernacular can be found in two areas. Indirect evidence on the popularity of epic singing ('heroic songs') survives from the age of the Árpáds; the 15th-century chroniclers added some particulars about vernacular singers. Bonfini stressed that there was no essential difference between reciting a song at the royal court or among the people. An ancient epic-singing tradition seems to have survived until the end of the Middle Ages and to have been enlarged by topics from the Christian tradition, recent Hungarian history, and European mythology, as well as by European-style musical elements. The few poetic works written down around 1500 may be expressions of this epic tradition, which survived, though in a transformed state, in the 'historic' poetry which emerged in the mid-16th century. Its literary style can be reconstructed, by and large, by means of the latter, while the melodies associated with some texts (for example, the song of praise of King Ladislaus) can be determined fairly precisely.

Another important sphere of vernacular song was congregational singing in church. As elsewhere in Europe, the pieces in question were mostly used at the periphery of the liturgy (sermons, processions) rather than during the liturgy itself. Although this repertory was not large, it spread throughout the country. The majority of pieces were translations of *cantiones* known in other countries as well, but there are also Latin-Hungarian or exclusively Hungarian songs documented from Hungary alone. Within this group there survive also a number of Latin-Hungarian songs known only in a narrow circle and sung for the most part in devotional societies influenced by monks, and some songs known exclusively in the Hungarian language. Some of these pieces were later more widely distributed, and became popular sacred folksongs of the 16th century.

The only written document of secular vernacular song is a fragmentary *virág-ének* or 'flower song' (so called because of the subject matter of its refrain) from Sopron. However, folk music research has traced 20th-century remnants of a rich medieval secular musical culture by looking at texts, functions, musical styles and parallels from other countries. The first group is constituted by ancient ritual songs associated with the calendar year (for example, the summer solstice, 26 December and the beginning of the year, Pentecost etc.). The second group consists of court or middle-class musical customs: indoor games accompanied by singing that found their way to the general populace and became transformed through use by them (elements of dramatic games, the songs associated with certain children's games, verse recitation at school, the cries of nightwatchmen etc.). The third group comprises remnants of the medieval *virág-ének*,

which survives in peasant wedding and matchmaking songs. The fourth and final group incorporates the music of entertainments and medieval dance melodies, and can be reconstructed by means of the bagpipe songs and swineherds' dances of Hungarian folk music; it has several counterparts in the 'lower-style' European material which survives in written notation.

A characteristic of these musical genres is that although they can be clearly separated from the ancient styles of Hungarian folk music and are presumably of western European origin, they have survived in the process of assimilation to a continuous musical taste. Their range is narrow, usually no more than five or six notes, modal melodies are used, though sporadically, and the tonality is variable. As far as form is concerned, a striking feature is the frequency of two- and three-line forms, asymmetric structures, pre-strophic formations and forms with refrain, as compared with the typical isosyllabic-isorhythmic four-section structure of Hungarian folksongs.

[Hungary, §I: Art music](#)

2. 16th and 17th centuries.

In 1526 János Szapolyai, the most powerful noble in the country, was chosen to replace King Lajos II, who fell at the battle of Mohács. In the west of the country the opposing party, hoping for assistance from the Habsburg dynasty against the Turks, soon afterwards raised the Habsburg Ferdinand to the throne. The choice of these two kings and the ensuing struggle between them divided Hungary's strength and made it possible for the Turks to march into Buda in 1541 and dominate the large southern and central part of the country for 150 years. The eastern part of the country (Transylvania) became an independent Hungarian principality, while the western and northern parts became a Hungarian monarchy governed by the Habsburgs from Vienna. For two centuries Hungary became a battleground, both against the conquering Turks and in defence of Transylvania and the kingdom of western Hungary, where the Habsburgs were attempting to Germanize the area and oppress the Protestants. As a result there was great economic, social and cultural degeneration. With the fall of Buda there was no longer a Hungarian royal court to transmit Western music to the country, and the few episcopal residences collapsed. In non-Turkish areas the spread of Protestantism caused the polyphonic music of the Catholic Church to decline, and musical literacy suffered greatly with the closure of monastery schools.

Although foreign musicians were interested in Hungary, only a few notable musicians visited the country (Capricornus was in Pozsony (now Bratislava, Slovakia) in 1651–7, and Andreas Rauch was in Sopron, 1629–56). Transylvania was occasionally an exception, partly through Polish and German musicians at the princely courts of János Zsigmond Szapolyai (1556–71) and Gábor Bethlen (1613–29), but mainly through musical interest of the princely Báthory family, at whose court in Gyulafehérvár (now Alba Iulia, Romania) contemporary Italian and Dutch works were performed by Italian singers and musicians under G.B. Mosto. This was not, however, typical of these two centuries; native musicians emigrated to avoid the dangerous and difficult conditions at home. Of the 16th-century

musicians who did so, the lutenist Hans Neusidler moved from Pozsony to Nuremberg about 1530; Stephan Monetarius, born in Körmöcbánya (now Kremnica, Slovakia), the first Hungarian writer to have a musical theory printed (*Epitoma utriusque musices practice*, Kraków, 1515), went to Vienna; the great lute virtuoso Valentin Bakfark left Szapolyai's court after 1540 and, although he briefly returned to Hungary (1568–71), died in Padua; Georg Ostermayer emigrated from Brassó (now Braşov, Romania) and became organist in Tübingen in 1558 and later in Stuttgart. This emigration continued in the 17th century: after studies in Pozsony the composer G.C. Strattner stayed in various German towns and finally settled in Weimar; Michael Bulyovszky (*d* Durlach, 1711), a theologian, philosopher and organist, went to study in Wittenberg and Strasbourg; and J.S. Kusser emigrated to Stuttgart as a child with his father, an organist and composer in Sopron and Pozsony.

Less significant non-Hungarian musicians who visited Hungary, and the hundreds of Hungarian students who went to study at foreign universities, transmitted to Western countries the dance music which survived there under titles which recorded their Hungarian origin (e.g. *Hayduczky*, *Ungerischer Tantz*, *Passamezzo ongaro*, *Ungarescha* etc.). Although they appeared abroad in a stylized and more subdued fashion, these dances conquered even the highest circles in Hungary in their original form, whether danced by cattleherds or as a military *hajdútánc* ('soldier's dance').

The first music printed in Hungary was vocal: a collection by the Transylvanian Saxon reformer Johannes Honterus, *Odae cum harmoniis* (Brassó, 1548, 2/1562); Sebestyén Tinódi's *Cronica* (Kolozsvár, now Cluj-Napoca, Romania, 1554/R); and the Hofgreff Songbook (Kolozsvár, c1553). The ballad-like epics contained in these last two are the most characteristic form of 16th-century Hungarian music, and are closely related both in poetry and music to the psalms of the Protestant Hungarian assemblies. Further sources containing the melodies of about 250 historical songs and psalm settings (variants excepted) include Gál Huszár's printed Protestant songbook and gradual (Debrecen, 1560, 2/1574); the manuscript Eperjes Gradual; *Cantus catholici* (1651, 5/1792, 6/1935–8), the first printed Hungarian Catholic hymnbook; the collection of Catholic psalms and funeral chants *Soltári ... és halottas énekek* (1693, 12/1904); and the first printed Calvinist hymnbooks in Hungary (Kolozsvár, 1744, 3/1761; Debrecen, 1774; 1778, 4/1806). Alongside vernacular songs and psalm settings with Hungarian music, the Gregorian repertory continued to be used in Latin in Catholic churches and in the vernacular in Protestant services (before the 17th-century Counter-Reformation). Nevertheless, Gregorian chant was gradually ousted from Protestant churches by the German chorale and in the Reformed Church by the Geneva psalms.

Scarcely any trace has survived of the lyrical love songs of the period, the *virág-ének* ('flower song'). Because of the decline in musical literacy and the familiarity of the music, no written or printed music of the 16th- and 17th-century princely and aristocratic courts has survived. However, some information about their ensembles (between 16 and 29 musicians) has been recorded: the style of playing in string ensembles is described in *Ungarische Wahrheitsgeige* (Freiburg, 1683), a translation from Hungarian

of a political pamphlet justifying the Hungarian uprising, while musical occasions are related in both *Ungarischer oder dacianischer Simplicissimus* (Göppingen, 1683/R), a novel based on the experiences of Daniel Speer, a visitor to Hungary, and in Péter Apór's description of the age, *Metamorphosis Transylvaniae* (written in 1736; Budapest, 1863/R). It is possible to draw conclusions from Speer's two collections of the music performed (*Musicalischer Leuthe-Spiegel*, 1687, and *Musicalisch Türckischer Eulen-Spiegel*, 1688) and even more from virginal books written in Hungary: the Kájoni Manuscript (1634–71, now lost), the Sopron Virginal Book (1689), the Lőcse (Levoča) Virginal Book (c1670) and the Vietórisz Manuscript (c1680). The Lőcse Virginal Book and the Vietórisz Manuscript are important collections of both Hungarian and Slovak music. Apart from the transcription of native folklike songs and dances and church music, these collections include a variety of international dance types included in the Baroque suite.

Folklike songs and dances and Western Baroque music also influenced the important collections of János Kájoni (1629–87; see [Căianu, Ioan](#)), a Transylvanian organist and organ builder, botanist, linguist and historian. His main collections are: the Kájoni Manuscript (which was begun by others); the *Cantionale Catholicum* (Csíksomlyó, now Șumuleu, Romania, 1676, 3/1805), comprising 555 Hungarian songs, 259 Latin songs and four Credo melodies that were translated into Hungarian; the *Organo-missale* (1667), a manuscript consisting of 39 masses and 53 litanies in organ tablature; the *Sacri concentus*, a manuscript of church songs, chiefly from the works of Viadana (1669); and the Csíkcsobotfalvi Manuscript, which contains Hungarian church songs (c1651–75, by Kájoni or his circle). These influences were also apparent in western areas and shaped the musical individuality of Duke Pál Esterházy, whose *Harmonia caelestis* (1711) is a printed collection of 55 one-movement sacred pieces for solo voices (or chorus) and orchestra, some of which combine popular Hungarian sacred songs with Italian and German forms.

Hungary's connection with Western music was not broken even in these two difficult centuries; the centre of activity, however, shifted to the towns at the western edge of the country, and north and east in the Carpathians, which were far from the Turkish conflict and inhabited largely by Germans. Documents in various music libraries (Brassó from 1575; Körmöcbánya, 1599; Kassa, 1604; Pozsony, 1616) show that there was no decline in church music in these towns and that they embraced the polyphonic music of the 15th and 16th centuries; the works of Lassus were widely disseminated, and works by Janequin, Willaert, Vecchi, Giovanni Gabrieli and Vulpus (in Brassó), Finck, Josquin, Senfl and Handl (in Körmöcbánya) and Blasius Ammon and Hassler (in Pozsony) were known. Many works by these and other composers have survived in collections made in the areas around Bátfá, Eperjes and Lőcse (now Bardejov, Prešov and Levoča, all in Slovakia), some of which are in the Hungarian National Library. The works of local composers are also in the collections: about 20 compositions by Zacharias Zarevutius, an organist in Bátfá (until 1665), and 42 by Johannes Schimbracki (c1640), who worked in several northern towns. In the Eperjes Gradual (1635–50), which contains 53 four- to six-part choral works in Hungarian, there may also be works by native composers. Baroque works have survived by Johannes Spielenbergh, chorus master in

Lőcse (in the Kájoni Manuscript), Gabriel Reilich, who worked in Nagyszeben (now Sibiu, Romania), and Daniel Croner, an organist from Brassó.

Hungary, §I: Art music

3. 18th century.

The recapture of Buda from the Turks in 1686 marked the beginning of a new era in Hungary. The Turks lost the territories that they had occupied and Transylvania was no longer independent; thus, after the tripartite division which had lasted for over 150 years, the country was once more united under Habsburg rule. Despite the War of Independence (1703–11) under the leadership of Rákóczi, Hungary became linked with the Habsburg empire, and immigrants (mainly German) settled in the areas retaken from the Turks. There was an influx of foreign musicians, chiefly German and Vienna-influenced, in the course of the 18th century: for example, Albrechtsberger went to Győr, Krommer to Pécs and Mederitsch to Buda. Western art music was re-established in places from which it had disappeared: Michael Haydn (c1757–62), Dittersdorf (1765–9) and Pichl were engaged at the episcopal residence in Nagyvárad (now Oradea, Romania), and concerts were held in Hungarian aristocrats' palaces in Pozsony, where the young Mozart appeared by invitation in 1762. Among the various courts, the residences of the Esterházy dukes in Kismarton (now Eisenstadt, Austria, where G.J. Werner had been Kapellmeister) and Eszterháza were outstanding, the latter becoming the centre of Haydn's activity for three decades (1761–90). Haydn's symphonies and church music soon spread from there to the rest of the country (to Pécs and Pozsony as early as the 1770s). The opening of the opera house at Eszterháza in 1768, under the direction of Haydn, also saw the beginning of regular operatic life in Hungary. The earliest opera performances in Hungary had been those of Ferdinand III's Viennese court opera in Pozsony (1648) and (from 1740) occasional performances by visiting Italian companies.

The changes in musical style that had already taken place in the West, and especially in Germany, spread to the towns of Hungary and were adopted by the local musicians, for example in Pozsony by the town musical director Ferenc Tost (1754–1829), the composer and conductor Anton Zimmermann (1741–81) and the keyboard player F.P. Rigler. The first performance of a Mozart opera in Hungary was in Pozsony (*Die Entführung aus dem Serail*, 13 June 1785), given by Count Erdődy's resident opera company conducted by József Chudy (1753–1813), who later composed the first Hungarian Singspiel. A more modest but similar role was played by the organists and composers Benedek Istvánffy (1733–78) in Győr and János Wohlmuth (1643–1724) in Sopron, and by János Sartorius (1680–1756), J. Knall and Peter Schimert (a pupil of J.S. Bach) in Nagyszeben; a cathedral orchestra was founded in Pécs in 1712. The most talented of this group was János Fusz (1777–1819), who spent his life in Pozsony, Vienna and Buda as a composer and music historian.

All these influences had a considerably stronger effect on the development of musical life and taste in Hungary than on the music itself. The music was influenced by German and Italian forms and melodic styles, promoted by

the poets László Amade (1704–64) and especially Ferenc Verseggy, who wrote texts to pre-existing melodies in those styles. More significant to the development of Hungarian music, however, were the folk traditions, which influenced both vocal and instrumental idioms.

In Protestant colleges choruses had long existed. They were further stimulated by the work of the mathematician György Maróthi (1715–44), who published two short theories of music as appendices to psalters (Debrecen, 1740 and 1743) to develop music-reading techniques he had learnt while he was in Switzerland and the Netherlands; he also organized a chorus in the Debrecen college (1739) and published Goudimel's four-part arrangement (1565) of the Geneva psalter in a Hungarian translation by A. Szenci Molnár (1743, enlarged 4/1774). Maróthi's influence was far-reaching, although a short Hungarian music theory had already been written by J. Apáczai Csere in his *Magyar Encyclopaedia* (Utrecht, 1655/R), the Goudimel psalter had already been in use in Hungary, and the practice of having the melody in the tenor was already old-fashioned. Choruses were formed in Calvinist colleges. In Debrecen and Sárospatak choirmasters compiled *melodiárium* (choirbooks), in somewhat clumsy notation, to which many Hungarian songs were added between 1762 and 1820; besides their polyphonic development of Hungarian folksong, the chief merit of these 18th-century choruses was the preservation of the folk tradition, on which the folk-influenced songs of the 19th century were based.

The schools also laid the foundations of Hungarian musical theatre. The earliest step in this direction was the first drama in Hungarian set to music throughout, an anonymous *Comico-tragoedia* (Nagyvárad, 1646, repr. 1914). In this and similar instances the Protestant colleges in their school dramas were concerned primarily with the support of the Hungarian language (Nagyenyed, now Aiud, Romania, 1676), and the Catholic colleges with the music. In the Pécs Jesuit School, sung school dramas were also performed from 1717. The earliest surviving melodies (1736, Beszterce, now Bistrița, Romania) are from the school dramas of the prolific Piarist teacher K. Kátsor (1710–92); among them are folk melodies that also survive in the oral tradition. Another Piarist teacher, the philosopher, linguist and writer B. Benyák (1745–1829), also composed the music for his own school dramas.

Alongside the Hungarian musical theatre a new type of instrumental music evolved, which was called a 'Hungarian dance' by those who notated it, and not *verbunkos* ('recruiting music'), as it was incorrectly named later. Used for military recruitment, introduced in 1715, it was not created for that purpose and was widely familiar in its own right. Part of its musical material can be traced back to Hungarian dance music of the 16th century and to folk music. As a type it was not created by Gypsy musicians, although they later played an important role in disseminating it and in the style of its performance once they were permitted entry to the towns after 1765. Of the three outstanding *verbunkos* composers, only János Bihari was a Gypsy (János Lavotta and Antal Csermák were virtuoso violinists); it was chiefly with him that the genre was further enhanced by Hungarian popular music and the melodies of the Rákóczi period and remained essentially heroic dance music. The *verbunkos* helped to initiate a process whereby

Hungarian music began to erode the influence of the German population settled by the Habsburgs in Buda and Pest after the departure of the Turks.

These immigrants started to build up the musical culture of the capital. Hungarian institutions began gradually to appear in Buda and Pest, and as early as 1733 Hungarian musicians were also in evidence; they were probably called Hungarian rather on the basis of the music they played than on their ancestry. However, church music and the more developed secular music, instrument making and regular opera performances (introduced in German in 1773) all remained the exclusive domain of immigrant musicians. Despite Emperor Joseph II's efforts at Germanization, the first Hungarian acting company, that of László Kelemen, was formed in the capital (1790–96), and was expanded to include some music productions, including the first Hungarian opera, *Pikkó Hertzeg és Jutka Perzsi* ('Duke Pikko and Judy Perzsi'), by their conductor Chudy. For a time Lavotta and Csermák worked with this company, also giving concerts of their *verbunkos*; a few years later Bihari appeared in Pest. With them, and with the opera performances, Hungarian music, if only modestly, moved into Buda and Pest.

[Hungary, §I: Art music](#)

4. 19th century.

The 18th century effectively ended in Hungary in 1825 with the beginning of the 'reform period' associated with Count István Széchenyi. The War of Independence, led by Lajos Kossuth in 1848–9, was suppressed, and the subsequent oppression ended in 1867 with an agreement by which Hungary regained relative independence within the framework of the Habsburg monarchy. The population of the capital (Buda and Pest were united in 1873) increased from 60,000 inhabitants at the beginning of the century to 733,000 by the end. This general growth was also reflected in the development of musical institutions, mainly during the reform period and after the agreement of 1867.

Visits to Hungary by Haydn, Beethoven and, later, Schubert (traces of *verbunkos* style have survived in works by all three) were followed by other composers and performers from further away, some of whom settled there: Marschner (1817–21), Louis Lacombe (1838), Schindlmeisser (1838–46), Robert Volkmann (1841–53, 1858–83) and Mahler (1888–91) all worked in Hungary; Anton Rubinstein (several times after 1842), Berlioz (1846), Wagner (1863, 1875), Brahms (many times after 1867), Delibes (1878, 1881, 1885), Massenet (1879, 1885), Saint-Saëns (1879) and Richard Strauss (1895) performed or conducted there. This reflected a greatly increased interest in music which, until the last quarter of the century, led many gifted native musicians to emigrate in their childhood or youth because of inadequate training and limited opportunity (e.g. József Böhm, Liszt, Heller, Filtsch, Joachim, Goldmark, Hans Richter, Auer, Joseffy, Nikisch, Etelka Gerster and Tivadar Nachez).

In the first decades of the century the aristocratic orchestras typical of the preceding period were still in evidence in Kismarton, Tata and Esztergom. The Hungarian nobility was particularly interested in instrumental playing, but the weight of musical activity shifted from the aristocracy to the bourgeoisie. In Pest a new Hungarian drama and opera company was

formed and for some years (1807–15) vied with the German company; its conductor Gáspár Pacha (1776–1811) wrote several Hungarian operas. But the German company moved into a fine new theatre in 1812 with an up-to-date repertory that quickly incorporated new Italian and French operas. The Hungarian company was confined to giving performances in the provinces for two decades along with several Hungarian and German companies who had already been working there for the first half of the century; the main centres of the Hungarian companies were Kolozsvár (now Cluj-Napoca) and Kassa (now Košice), and of the German companies, Pozsony and Temesvár (now Timișoara, Romania). The role of the aristocratic courts was taken over by theatres and music societies (Pest, 1818; Kolozsvár, 1819; Veszprém, 1824; Sopron, 1829; Pozsony, 1832): the Veszprém society published the first big collection of *verbunkos* music; and the Kolozsvár society organized a music school, which developed into the country's first conservatory (1837). This conservatory and the Nemzeti Színház (National Theatre), opened in 1821, made Kolozsvár an important centre of Hungarian art music. József Ruzitska, conductor of the National Theatre, wrote *Béla futása* ('Béla's Escape', 1822), the most popular Hungarian opera before those of Ferenc Erkel (whose career also began in Kolozsvár). The predominantly German ensemble at Pozsony Cathedral gave historically important concerts, including Beethoven's *Missa solemnis* in 1835.

Pest finally became the country's musical centre in the 1830s with a rapidly developing concert life, the building of the National Theatre in 1837 and the opening of the Conservatory of the Pestbuda Society of Musicians in 1840. Erkel became the leading musician at that time: he was principal conductor of the opera from 1838 to 1874; his early works include the earliest significant Hungarian Romantic operas (*Bátori Mária*, 1840; *Hunyadi László*, 1844); he composed the national anthem in 1844; he was a concert pianist; and he directed many concerts, notably those of the Filharmóniai Társaság (Philharmonic Society) from their beginning in 1853 until 1871. The operas by Erkel's subordinates at the theatre – Károly Thern, György Császár (1813–50), Franz and Karl Doppler and Károly Huber, Jenő Huby's father – did not, despite their brief success, compare with Erkel's. Yet Hungarian musical sources were common to them all, including Erkel: the *verbunkos*, already past its zenith; the *csárdás*, which emerged around 1835, and was closely related to the *verbunkos*; and the folk-influenced art song.

There was no lack of initiative in other areas of musical life: György Arnold, *regens chori* in Szabadka (now Subotica, Yugoslavia), wrote church music, Hungarian dances and opera (*Kemény Simon*, 1826), published a Yugoslav songbook and wrote a music encyclopedia (1826, followed only in 1879 with József Ság's Hungarian music encyclopedia); Gábor Mátray was important for his research into Hungarian music history and his collections of folk-style music; András Bartay, a forerunner of Erkel with the first Hungarian comic opera *Csel* ('Ruse', 1839), was a pioneer of oratorio and in music education; and Lajos Beregszászy founded an internationally renowned piano factory.

At his childhood farewell concert in Pest (1823) Liszt played *verbunkos* music and the Rákóczi March, dating from around 1810 and arising from

tunes of the Rákóczi War of Independence (1703–11). At his 1839–40 and 1846 concerts in Hungary, however, he turned mainly to the melodic sources of the folk-influenced art songs and *csárdás*. Liszt made use of these themes within the formal structure of the *verbunkos* in his Hungarian Rhapsodies (nos. 1–15). His later visits to his native Hungary, apart from being connected with some important cultural or political event, often coincided with the first performance of one of his significant works with Hungarian connections or in a Hungarian style (e.g. *Missa solennis*, 1856; *Hungaria*, 1856; *Die Legende von der heiligen Elisabeth*, 1865; Hungarian Coronation Mass, 1867). His Hungarian Rhapsodies provided the model for a school but among the many compositions by his followers, it was only those of Imre Székely (1823–87), the finest Hungarian pianist of the time apart from Liszt, and of Jenő Hubay that were outstanding. Erkel wrote Hungarian symphonic music before Liszt (*Hunyadi László* overture, 1845), but Liszt's influence was deeper and more lasting, and can be traced in the works of Mihály Mosonyi and Ödön Mihalovich through the turn of the century (Károly Aggházy, Mór Vavrinecz) up to Bartók. Despite such early efforts as Mátyás Engeszer's Hungarian Mass (1841) Liszt's influence was felt more slowly in church music. He had relatively little influence on his contemporaries, but his church works alluding to Hungarian origin (he used the motivic material of the Rákóczi March in the Hungarian Coronation Mass, and old church modes and newer themes in folk style in the *Die Legende von der heiligen Elisabeth*), and those using Gregorian chant and alluding to a 16th-century polyphonic style (*Missa choralis* and the second version of the four-part Mass) had a strong impact on 20th-century Hungarian composers (Kodály, Artúr Harnat, Lajos Bárdos).

Liszt did not write chamber music or opera, and his influence was scarcely apparent in these genres. After the innovations of Lavotta and Csermák and some early Erkel works there had been only sporadic attempts at composing chamber works with a Hungarian character (Székely's string quartets and Violin Sonata; Ede Reményi's string quartets; Géza Allaga's Serenade for string sextet and cimbalom, 1882). The German Romantic music of Goldmark, who lived in Vienna, and Volkmann, who settled in Pest, was highly appreciated and dominated the repertory until Brahms's chamber works began to appear in the 1870s and Dohnányi's at the end of the century. But the thematic and harmonic character of Hungarian opera showed some influence of Liszt. The most important opera composer was Erkel, whose works, after the success of *Bánk bán* (1861), were of two contrasting types: the historical music drama with recitatives and choruses (*Dózsa György*, 1867; *Brankovics György*, 1874), and the lyrical-comic type, with arioso and many folk scenes (*Névtelen hősök*, 'Unknown Heroes', 1880). *Szép Ilonka* ('Pretty Helen', 1861), a lyrical fairy-tale opera by Mosonyi, used *verbunkos* and folklike art song elements and was also a significant contribution to the genre.

The 1867 agreement made it possible for societies and institutions to be set up. That year many of the song-circles joined the Országos Magyar Daláregyesület (National Hungarian Choral Association), which organized a national choral festival in different towns every two years with Erkel as chief conductor. In the capital two mixed choirs were formed, each with orchestra, initiating the performance of large-scale works. In 1873 the country celebrated the 50th anniversary of Liszt's first public concert in

grand style with a performance of *Christus* conducted by Richter. From 1869 to his death, Liszt spent considerable time each year in Hungary, and through his appearances as pianist and conductor, his encouragement to local musicians and the visiting musicians drawn to Hungary by his presence, he played an important part in making Budapest a musical centre of Europe.

The country's musical culture was greatly advanced by the founding of the Országos Magyar Királyi Zeneakadémia (National Hungarian Royal Academy of Music) in Budapest (1875), with Liszt as president and principal of the piano performing faculty, and Erkel as director and one of the piano professors. Most of Liszt's outstanding Hungarian pupils came from the academy: Aggházy, Aladár Juhász, I. Ravasz, Árpád Szendy and István Thomán, who later taught both Bartók and Dohnányi.

In the Népszínház (People's Theatre), built in Budapest in 1875, the folk play was revived chiefly through the efforts of the talented composer of folk-influenced songs Elemér Szentirmay, the opera conductor Gyula Erkel and the theatre conductor Elek Erkel, who then developed from the folk play the Hungarian operetta. In 1884 the opera section of the National Theatre moved to the new Opera House, under the direction of Sándor Erkel (1876–86), Mahler (1888–91), Nikisch (1893–5) and Gyula Káldy (1895–1900). The general development and prosperity of the capital also reached the country towns, where the new or rebuilt theatres (Debrecen, 1865; Arad and Székesfehérvár, 1874; Szeged, 1883; Pozsony, 1886; Pécs, 1895; Kassa, 1899) welcomed the Hungarian opera groups as well, chiefly those based in Debrecen, Kolozsvár and Arad.

Although it offered excellent professional training, the Academy of Music had no effect on the evolution of compositional styles and musical scholarship. Research into Hungarian music history was carried out on the initiative of Gábor Mátray, and later by István Bartalus and János Seprődi (1874–1923) (in addition to their folk music publications) as well as Ábrányi (who wrote on the history of 19th-century Hungarian music). The new generation of Hungarian composers after Liszt and Erkel were unable to continue the late style of Liszt, in which an increasingly large role was played by Hungarian music in its stricter sense (e.g. *Sunt lacrymae rerum*, three *csárdás*, Hungarian Rhapsodies nos. 16–19, *Historische ungarische Bildnisse*) and whose bolder features pointed towards the 20th century. Ferenc Erkel's last opera, *István király* ('King Stephen', 1885), written to a large extent by his son Gyula, was in a style closely approaching Wagner. Excessive respect for Wagner was detrimental to the operas of the talented Mihalovich; Géza Zichy's operas, based on Hungarian traditions and the works of Ödön Farkas (1851–1912) were also short-lived. Only one of Hubay's operas, *A cremonai hegedűs* ('The Violin Maker of Cremona', 1894), had an international success. Among the earliest Hungarian ballets were those on music of the 18th-century *verbunkos* composers Lavotta and Csermák (1829) and the ballet inserts in Erkel's operas; these were followed by Jenő Sztojanovits's *Csárdás* (1890), a ballet using folkdance throughout, and Károly Szabados's *Vióra* (1891), both of which were particularly successful in Hungary. It was Liszt's pupil Aggházy, rather than the conservative J.G. Major, Béla Szabados or the experimental Sándor Bertha, who became historically significant to early 20th-century Hungarian

music through combining elements of Liszt with French and Baroque influence.

Hungary, §I: Art music

5. 20th century.

At the turn of the century Hungarian music and musical life were marked by a characteristic dichotomy: trained musicians were influenced by German Romantic composers while the national tradition was represented by the popular art songs of semi-dilettante composers. Szabolcsi concluded that 'European culture and national tradition had become unhealthily separated from each other and even appeared as adversaries'.

The Budapest Academy, run by Liszt and Erkel together during its first decade, had the neo-Wagnerian Ödön Mihalovich as its director from 1887 to 1918, with composition being taught by German musicians such as Robert Volkmann, and later Hans Koessler, whose classes produced the generation of Hungarian composers who opened new horizons for Hungarian music: Dohnányi, Bartók, Kodály and Weiner. From the outset, Dohnányi's music was unambiguously Germanic and largely remained within the framework of Brahmsian Romanticism, although during the decades of his activities in Hungary his use of Hungarian folk melody became more significant. Weiner's music also adheres to German Romanticism, though he went further than Dohnányi in the use of the Hungarian folk material, which became the main feature of an identifiable late period of his style (1931–51). His activities as a teacher of chamber music at the Budapest Academy influenced several generations of Hungarian musicians. Among his students were Antal Dorati, Georg Solti, György Pauk, György Sebők and Janos Starker.

Bartók also began his career with experiments aimed at combining Germanic musical style with the 19th-century Hungarian *verbunkos*, and only later realized that the melodies of Hungarian popular art song and the *verbunkos* (forcibly transplanted from its own period) were not compatible with the German Romantic symphonic forms and instrumentation. However, the discovery of ancient peasant melodies that had survived practically unchanged in Hungarian villages led to the solution of this problem. Kodály started collecting folksongs on a wide-ranging, scholarly basis in 1905, and Bartók followed his example; their use of the melodic material they found, which differed both from Western European folksongs and from Hungarian popular songs (which had until then been thought of as folksongs) gave new direction to the development of Hungarian music. Also, again on Kodály's initiative, composers had become orientated towards France rather than Germany and discovered, especially in the works of Debussy, new possibilities for the harmonization of pentatonic and modal melodies. While a sort of national classicism emerged in Kodály's music, Bartók interpreted folk music sources in a wider sense, absorbing into his music the influences of the folksongs that he subsequently collected in Romania, Slovakia and North Africa. Bartók also reacted more sensitively than Kodály to Western influences, approaching Schoenberg's atonal style in the early 1920s, while later in the decade he briefly followed Stravinsky in neo-Baroque experimentation. In his last creative period,

alongside his robust classicizing tendencies he ensured an even broader context for the interpretation of traditional music.

Bartók's and Kodály's younger contemporaries Sándor Jemnitz, György Kósa and László Lajtha consciously struggled to forge their individual styles and incorporate new influences; Jemnitz, a pupil of Reger and Schoenberg, assimilated German expressionism and stood apart from Kodály's nationalism; Kósa drew his inspiration from Hungarian literature and dance, while Lajtha followed Kodály and Bartók in their use of folk music but went his own way under the influence of such French composers as Schmitt and d'Indy and the Triton society in Paris.

Besides his compositions and folk music research, Kodály's activity as a teacher also contributed to the establishment of a national school. From 1907 he taught music theory and later composition at the Budapest Academy, where he had a powerful influence on two generations of young composers. If Kodály did not force his personal style on his pupils, he trained Hungarian musicians to master the most valuable elements of European art music and to make use of Hungarian folksongs in establishing a national style. In the 1920s and 30s the Kodály school not only laid the foundations of a new sort of national musical classicism, but became the progressive opposition of the chauvinistic pro-German musical culture that flourished between the wars.

The first generation of Kodály's pupils, born around the turn of the century, came to international attention in the 1920s and 30s, and included Jenő Ádám, Lajos Bárdos, Tibor Serly, Ferenc Szabó, Pál Kadosa, Zoltán Horusitzky, Géza Frid, István Szelényi, Mátyás Seiber, Zoltán Gárdonyi, Antal Dorati, János Viski, György Ránki, Sándor Veress and Mihály Hajdu. Kodály's influence was so great that it left its mark on composers who did not study with him, among them Ferenc Farkas, a pupil of Albert Siklós.

Although the composers of the Kodály school all shared the same musical training, central to which was the creation of a national music language, each one left works that reflected his own personality. Kadosa, who composed chiefly instrumental works, always showed great individuality, despite some influence of Bartók and Kodály. Szabó's early works are characterized by the austere sounds and Baroque forms of functional art; however, from the 1930s onwards, his vision and his choice of genre were decisively influenced by his left-wing political sympathies (from 1932 to 1945 he lived in the Soviet Union). The works of Ádám and Bárdos were closely linked to the development of the new Hungarian choral movement, while the continuation of the Liszt tradition emerged as an important element in the music of Szelényi and Gárdonyi. In the 1950s Horusitzky and Hajdu each attempted to revive Hungarian opera, the former composing the historical opera *Báthory Zsigmond*, the latter the folk-based opera *Kádár Kata*. The most original and successful attempt at reviving the genre of operetta was Ránki's *Pomádé király új ruhája* ('King Pomádé's New Clothes') Veress, who succeeded Kodály in the composition faculty at the Budapest Academy, was rated the most successful composer of the generation following Bartók and Kodály. His early chamber works, initially neo-classical, then folk-based were followed in the 1940s by such large-scale compositions as the Violin Concerto, the ballet *Térszili Katicza*

('Katica from Tórszil') and *Szent Ágoston psalmusa az eretnekek ellen* ('St Augustine's Psalm Against the Heretics').

The evolution of Veress's output was similar to those of his contemporaries whose development was decisively influenced by emigration. Both before and after World War II, a number of Hungarian composers, including Tibor Harsányi, Frid, Seiber, Dorati, Veress, Miklós Rózsa and Jenő Takács, were forced to emigrate. The effect of a new cultural environment on the creativity of the emigrant composers was usually stimulating, although most of them retained their distinctive Hungarian voice.

Both made use of the language of Hungarian vocal music that Kodály had cultivated to refine his personal style. He deliberately trained a group of competent musicians with whose help he hoped to achieve his main objective – the creation of a musically cultured Hungary. Many of his pupils became teachers, while a number of his colleagues and pupils (Lajtha, Veress and György Kerényi) were engaged in the collection and study of folk music.

The second generation of Kodály's pupils (the group of composers born around 1920), like young composers elsewhere, were hampered in their development during the war years. The social and political transformation of the country in 1948–9 brought with it a cultural policy that turned musical life against the trends in Western Europe and, in the spirit of socialist realism, made a composer's primary task that of serving the cultural needs of the masses. This over-simplified cultural policy won easy acceptance in Hungary, for even between the wars Kodály had hoped that he and his pupils would 'bring art closer to the people, and the people closer to art'. The three most prominent features of the Kodály school – a national outlook based on Hungarian folk music, the need for correct Hungarian prosody and the rejection of experiments in language and technique – thus became the dominant trends in Hungarian music in the first decade after the war. It was characteristic of the situation around 1950 that while Bartók's music was officially praised, some of his works, mostly from his avant-garde middle period, were banned.

In the ongoing arguments about the politics of music in the late 1940s and early 50s there were frequent shifts in emphasis. The first few years after the war were dominated by lighter genres: serenades and cantatas in a conservative, highly accessible idiom and songs for the masses, whose texts reinforced the prevailing socialist ideology. After a few years, however, composers began to turn to more substantial genres, notably the oratorio, the symphony and the concerto. Significant works of this period include Rezső Sugár's *Hősi ének* ('Heroic Song', 1951), Pál Járdányi's *Vörösmarty-Symphony* (1952), Endre Szervánszky's *Concerto in Memoriam Attila József* (1954) and András Mihály's Cello Concerto (1953), all of them written in a neo-Romantic nationalist idiom incorporating elements of folk music.

After the 1956 uprising there was a call for greater liberalization in musical life. Although nominally an official political ideology for the arts continued to exist, it could no longer be consistently enforced. Composers soon sensed the liberalized atmosphere and began to compensate for the ground lost during the years of isolation. Through foreign radio broadcasts and

recordings and scores obtained from abroad, they began to broaden their horizons; and from Bartók, whose most radical works were no longer banned, they learnt how to synthesize Hungary's native musical language with modern European techniques into an individual expression.

Composers of the middle generation such as Járdányi, Rudolf Maros, Mihály, Endre Székely and Szervánszky were able to lay down a new path for Hungarian music, free of the strictures of the past. The first and most natural orientation lay in the belated imitation of the Second Viennese School, from which Hungarian musical life had been cut off both before and after the war. An emblematic work of this period was Szervánszky's *Six Pieces for Orchestra* (1959), strongly influenced by Webern. Strict 12-note technique was used in only a few works (e.g. Imre Vincze's *String Quartet no.2*), while a freer application became fairly common.

Two particularly gifted composers of the generation born in the 1920s proved capable of moving in a fundamentally new direction: György Ligeti and György Kurtág, both of them pupils of Veress and Farkas at the Budapest Academy. Ligeti settled in Vienna in 1957 and soon became an influential composer of avant-garde music. Kurtág's studies in Paris (1957–8) were a turning-point in his career; without departing from the subtly rethought Bartók tradition, his style underwent radical reform on the basis of the serial techniques of Webern and Stravinsky. Kurtág discovered the 'microform', and through his concentration, extreme expressive capacity and fertile exploration of previous traditions he has created a unique musical style, the scope of which won belated international recognition following the 1981 première of his *Poslaniya pokonoy R.V. Trusovoy* op.17 ('Messages of the Late R.V. Troussova'). Another distinguished composer of this generation is András Szöllősy, who studied with Kodály, Viski and Petrassi and established his individuality in orchestral works from the mid-1960s.

About 1960 a new generation of young composers appeared whose studies had been completed in the new freer atmosphere at the academy, and who were offered the chance of continuing their studies abroad. Two opera composers of this generation whose works are known abroad are Emil Petrovics and Sándor Szokolay whose *Vérnász* ('Blood Wedding', 1964) was probably the most successful Hungarian opera since *Bluebeard's Castle*. Many of these musicians gave Hungarian music new direction at the beginning of the 1960s: although they were all influenced by a recognizably Hungarian tradition (not necessarily using folksong), the influence of free 12-note technique and of the 'Warsaw school' helped them to achieve results that brought the attention of the musical world back to Hungary (Decsényi, Kalmár, Károlyi, Kocsár, Láng, Lendvay, Papp and Soproni). Balassa, Bozay and Durkó, in particular have achieved an international reputation. They have not bound themselves to any single trend, but have drawn on all of them – from serialism to techniques based on timbres, clusters, note rows and aleatory procedures. In instrumental music their preferred genres have been works for a solo instrument and for chamber ensembles, sometimes using experimental instrumental combinations. In the 1980s most composers of this generation turned increasingly to a neo-Romantic idiom.

The works of the generation that became established in the 1970s showed that Hungarian music had broken free of national tradition and could move closer to both the older and newer avant-garde trends. The young musicians of the group known as the Új Zenei Stúdió (New Music Studio) – Jeney, Sárosi, Vidovszky, Eötvös and Dukay – completed their studies in Hungary; most of them then worked under Petrassi, Messiaen or Stockhausen, experimenting with principles of organization in musical time and space, chiefly on the basis of the ideas of Cage. After the gradual dissolution of the group in the 1980s the individual characteristics of each of its composers became clearer: Eötvös's theatrical temperament, Jeney's strict rationalism, Sárosi's lyricism and Vidovszky's wit. Among other composers of this generation who were unconnected with the New Music Studio, József Sári founded a non-dramatic style following the example of Ligeti, and László Dubrovay brought the techniques of electronic music to his instrumental works.

The generation of Hungarian composers that emerged around 1980 did not form a unified group, although many of them studied with Petrovics. Iván Madarász's eclectic style shows an affinity with minimalism, István Márta uses collage techniques and incorporates elements from pop music, and the experimental 180-as Csoport (Group 180) of László Melis, András Soós and Tibor Szemző were influenced by Steve Reich. Many younger composers have adopted a neo-Romantic, tonal idiom, among them Miklós Csemiczky, György Orbán, György Selmeczi and János Vajda. Some composers of this generation (e.g. Máté Hollós) cultivate a specifically Hungarian style, while others such as László Tihanyi, a disciple of Eötvös, are more cosmopolitan in outlook.

The birth and relatively rapid expansion of Hungarian musicology in the 20th century was closely related to the development of modern Hungarian music. The pioneering role was not played by historical and theoretical research, as in most western European countries, but by ethnomusicology, initiated by Béla Vikár at the turn of the century, followed by Kodály, Bartók, Lajtha and Veress. While Kodály founded a school of ethnomusicology (Járdányi, Kerényi, Kiss, Olsvai, Rajeczky, Sárosi, Vargyas, László Vikár), Bence Szabolcsi and Dénes Bartha carried out pioneering work in the field of music history. Many branches of musicological research are carried out at the Magyar Tudományos Akadémia (Hungarian Academy of Sciences), under whose auspices the first collections of folk music were systematized (Bartók, 1934–40), and the Népzene Kutató Csoport (Folk Music Research Group) established under Kodály's direction in 1953. Under Kodály's guidance the systematic publication of Hungarian folk melodies was begun in 1951 in the series *Magyar Népzene Tára (Corpus Musicae Popularis Hungaricae)*. This has been continued by the new generation of folk music scholars.

In 1951 Bartha and Szabolcsi founded the department of musicology at the Liszt Ferenc Zeneművészeti Főiskola (Liszt Academy of Music). They taught several generations of music historians. Besides Bartha and Szabolcsi, important musicologists have included Gárdonyi, Bárdos, Rezso Kókai and, later, György Kroó, László Somfai, János Kárpáti, Tibor Tallián, László Dobszay, Janka Szendrei, Katalin Komlós, A. Batta, Sándor Kovács and I. Ferenczi. In 1961 the Bartók Archives, an independent department of

the Academy of Sciences, were opened under the directorship of the Belgian scholar Denijs Dille. The archive's activities were expanded under Somfai's direction from 1972, and have included the preparation of a thematic catalogue and a complete critical edition of Bartók's works.

The Magyar Tudományos Akadémia Zenetudományi Intézete (Institute for Musicology of the Hungarian Academy of Sciences) is a centre of musicological research in Hungary. In 1974 the previously independent Népzene Kutató Csoport (Folk Music Research Group) was annexed to this institution. The institution's activities have included important research into Gregorian chant and the history of early music in Hungary; the series of musical editions *Musicalia Danubiana* (16 volumes) and the congress reports *Cantus Planus* have gained international recognition. Since the early 1980s Hungarian scholars have been involved in the production and publication of the five-volume series *Magyarország Zenetörténete* ('The History of Music in Hungary'), the first two of which appeared in 1988 and 1990. The results of recent decades of research into the history of music in Hungary are published in the series *Magyar Zenetörténeti Tanulmányok* ('Studies in Hungarian Music History', ed. F. Bónis). Two important institutions opened since the 1980s are the Liszt Memorial Museum and Research Centre, under the direction of Mária Eckhardt (1986), and the Kodály Memorial Museum and Archives, directed by István Kecskeméti. The distinguished tradition of Hungarian music criticism established in the first half of the 20th century by Bartha, Antal Molnár, Aladár Tóth and Jemnitz has been continued by such critics as Járdányi, András Pernye and Kroó.

The principal institution for the teaching of music in Hungary is the Liszt Academy of Music, founded in 1875 as the National Hungarian Royal Academy of Music, and named after Liszt in 1925. The Nemzeti Zenede (National Conservatory) was founded in 1840 and was renamed the Bartók Béla Zeneművészeti Szakiskola (Béla Bartók Musical Training College) in 1949; it provides training at an intermediate level together with affiliated colleges in provincial towns (Debrecen, Győr, Miskolc, Pécs, Szeged etc.). There is a broad network of elementary music schools; music is taught in all schools according to Kodály's principles. The centre for the teaching of the 'Kodály method' is the Nemzetközi Kodály Intézet (International Kodály Institute) in Kecskemét. (For further information on Hungary's principal institutions see [Budapest](#).)

See also [Braşov](#); [Bratislava](#); [Cluj-Napoca](#); [Eszterháza](#); [Szeged](#).

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For further bibliography see [Budapest](#).

Hungary

II. Folk music

The Hungarian people, who belong to the Finno-Ugric language group, arrived in their present homeland from the east and occupied it definitively in the 9th century. Earlier, their residence on the borders of Europe and Asia had brought them into contact not only with closely related peoples (the Vogul and the Ostyak in western Siberia, the Mari in the Volga valley) but also with many other groups, especially Turkic peoples. The roots of Hungarian music go back to this period of direct contact with Asians. In their new central European home they adopted Christianity during the 10th century, and thus came into closer touch with the musical life of Europe. This had an increasingly decisive influence on the later evolution of their music.

According to the definition of Kodály and Bartók, Hungarian folk music is the unwritten music surviving in the peasant tradition. It is generally distinguished from those melodies created in the 19th century (mainly in the second half of the century) by middle-class amateur composers which also spread largely in unwritten form: in contemporary collections these songs were also called folksongs. The modern specialist term for them is *népies dal* ('song in the folk style'), though they are also known as *nóta* (popular melody) or *magyar nóta* (Hungarian melody). As Gypsy bands led

the way in popularizing them, they are also referred to as *cigányzene* (Gypsy music). The musical aspect of Hungary's working-class folklore – apart from its obvious international connections – is related partly to the folk tradition and partly to popular art song.

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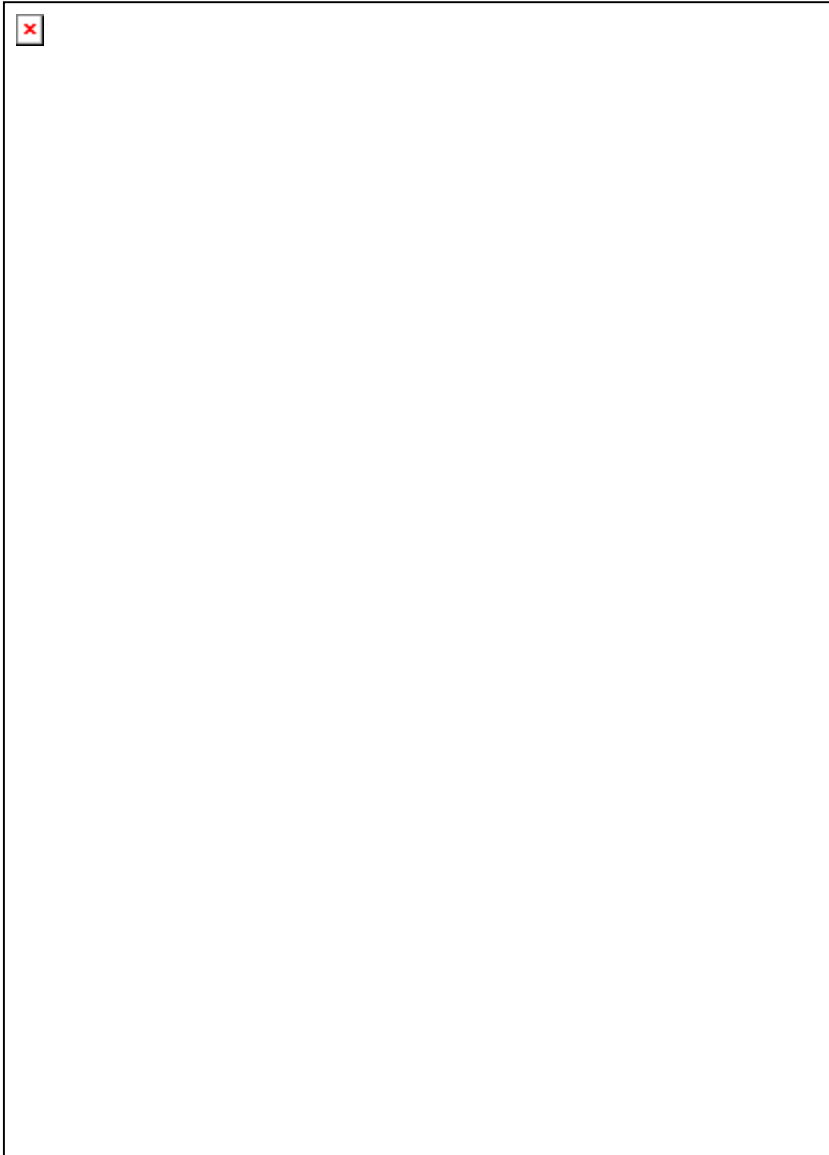
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1. Vocal music.

Children's songs and some ritual songs are performed in rhythmically inflected speech. The most characteristic tonal system of such songs is that of the major hexachord, although two-note, three-note, tetrachordal and pentachordal melodies are also common. The pentatonic system is not found in children's songs and *regös* songs. Units of two 2/4 bars, or motifs, are repeated in varied form according to the rhythm demanded by the text, and are supplemented by fresh motifs according to the demands of the action (in children's games). Among ritual songs, similar in structure to the children's songs, are the *regös* songs. The *regölés* ritual takes place between Christmas and the New Year (preferably the day after Christmas Day): a group of older boys or men go from house to house, greeting the villagers with the good wishes expressed in the *regös* song. Like the Slav *koleda* and the Romanian *colindat* customs, the *regölés* once formed part of fertility rites performed at the winter solstice.

The only totally improvised genre in vocal Hungarian folk music, the [Lament](#), is performed during mourning of the deceased by the adult female relatives. They use traditional formulae, improvising both text and melody in recitative style. Descending melodic formulae used in laments are either penta/tetrachordal or pentatonic. In a considerable number, a descending melody based on a major pentachord is repeated a variable number of times arriving by irregular sequence on the second or first note of the pentachord. This melodic pattern may be extended downwards through the whole octave ([ex.1](#)). The pentatonic model in its wider form may fall by a major 9th and in its narrower form by a 5th or 6th. In laments with a wider compass, recitation generally takes place between the third degree and the tonic, whereas in those with a narrower compass it tends to occur on the fifth and fourth degrees below the tonic.



Folksongs not linked to specific occasions, together with some of the ritual songs (mainly wedding and matchmaking songs), are strophic in form. With relatively few exceptions the verses consist of four lines and are mostly lyrical. The loosely connected lyrical verses can be sung to various melodies. The songs – as is usual in Hungarian folk music – are monophonic. In traditional Hungarian singing there is no shading of dynamics except in the laments. The ideal voice is steady and vigorous, slightly harsh or tense (as if forced from the throat), free of sentimentality, chiefly male and high in register.

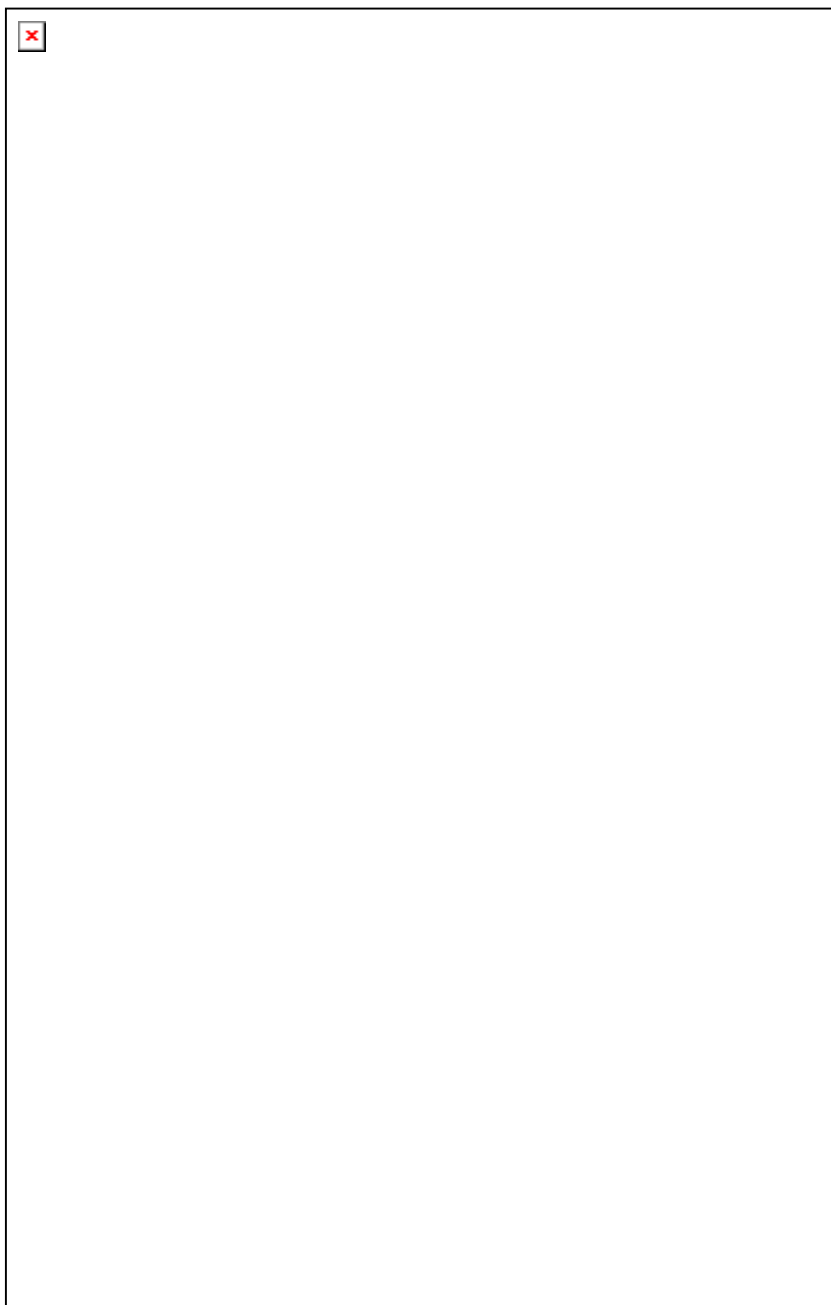
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2. Bartók's classification of musical style.

Bartók distinguished two main styles of Hungarian folksong, the 'old' ('class A') and the 'new' ('class B'). However, according to Bartók's statistics, these two types comprise barely 40% of the corpus of songs. The most distinctive features of the 'old style' are the anhemitonic pentatonic scale and a descending melodic structure, in which the second half of the melody is a transposition (if not always exact) of the first, a 5th lower. Following Bartók and Kodály, it has been speculated that the 5th-shift structure was a result of direct contact between the Hungarians and ethnic communities

from East Europe, such as the Mari and Chuvash of the Volga region. This remains speculation.

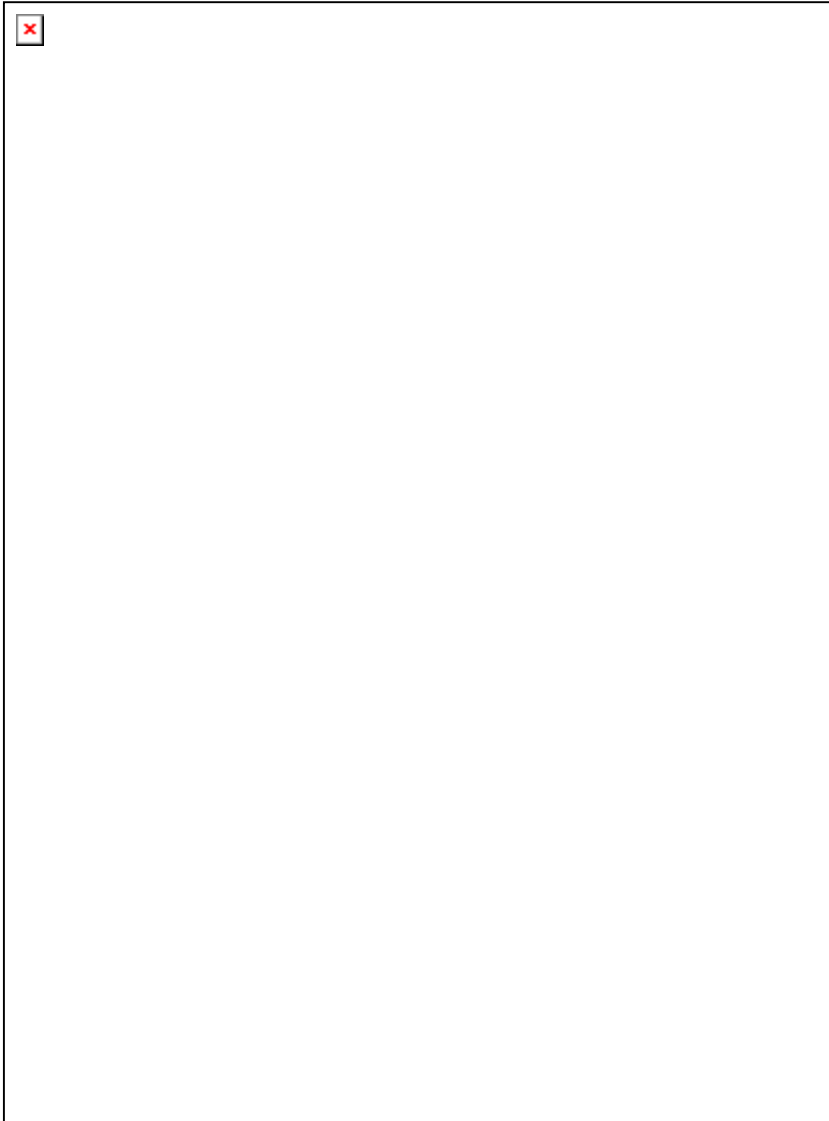
Recent research indicates that even in Bartók's 'old style' diverse strata may be discerned. In addition, 60% of vocal melodies referred to by Bartók as a mixed class ('class C') could be arranged in definite style categories. In his work *A magyar dal könyve* ('An anthology of Hungarian songs', 1984), László Dobszay distinguishes about 17 style-classes of Hungarian melodies including orally-transmitted hymns. These style-classes include the diatonic lament, 'psalmodizing', descending (5th-shifting) pentatonic songs, bagpipe and 'swineherd' songs, ecclesiastical and secular songs from the 16th to 18th centuries, 18th-century student songs, 19th-century popular art songs and Bartók's 'new style' songs. The diatonic lament and the pentatonic lament with its 'psalmodizing' parts relate also to strophic songs ([ex.2](#)).



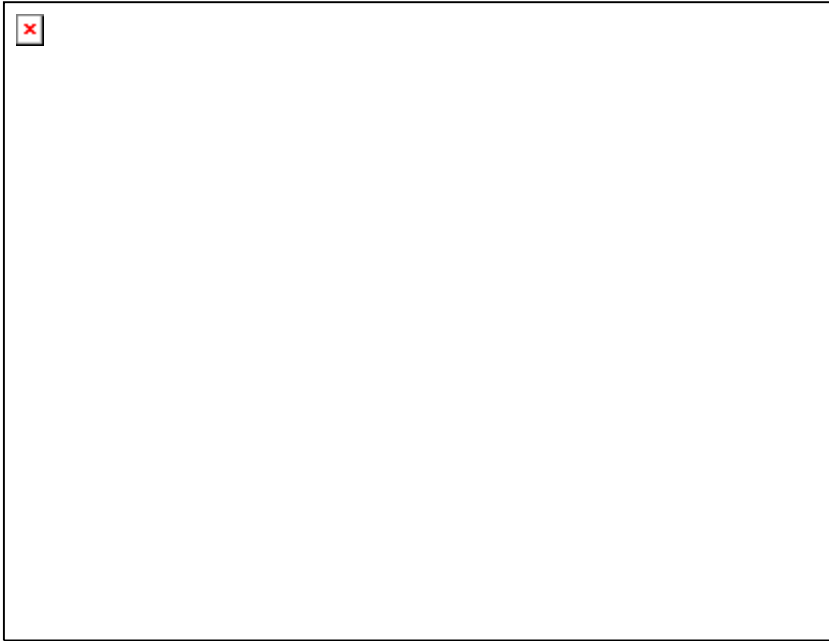
Similarities with Gregorian chant are found in the 'old style' which may stem from an earlier common source. The roots of folk hymns also lead back in part to Gregorian chant. The folk hymn, which has not yet been adequately investigated, basically followed the same path of development as the folksong: if the texts of the hymns were to some extent laid down by ecclesiastical practice, their melodies varied considerably, intermingling with secular tunes over the centuries and repeatedly coming under new influences. In this way not only did a specific Hungarian repertory evolve, but (as with secular folk music) distinct regional dialects developed within it.

The musical currents and fashions of western Europe from the Middle Ages onwards also influenced Hungarian folk music ([ex.3](#) shows a *volta* tune printed in 1588 and its variant as a Hungarian children's song), as did the music of neighbouring peoples – Czechs, Slovaks, Poles, South Slavs, Romanians and Germans. The sparse and largely incomplete written records of Hungarian music history can be supplemented or even reconstructed with the aid of folk music (in [ex.4](#) for instance, a 17th-century melody is shown in its early 18th-century notation and in the version that has survived in oral tradition).





A decisive majority of more recent Hungarian folksongs can be classified in Bartók's 'new style'. According to his calculations some 800 groups of variants, or basic melody types, belong to it. The chief characteristic of the style is the repetitive, arched melodic structure. The main types of structure are AA^5A^5A , $ABBA$, AA^5BA and $AABA$ (A^5 indicates an upward transposition by a 5th). In this style the rhythm is almost exclusively of the rigid, dance-like variety, adapting to the text as it goes. The modes may be pentatonic, D, A or G mode, or even the common major scale. At the beginning of the 20th century Kodály and Bartók witnessed the flourishing of the 'new style', particularly among the young villagers. The style's roots, however, reach far back into European and Hungarian tradition. The upward transposition of a 5th and the symmetrical, arched melodic structure probably belong to the European tradition; there are examples to be found in the sequences and hymns in Hungary from the 12th century onwards. The upward transposition of a 5th can also be considered a reversal of the downward 5th-shift structure of the 'old style'. Pentatonic patterns, common in 'new-style' folksongs ([ex.5](#)), similarly provide an organic connection with the 'old style'.



An important part in the definitive evolution of the 'new-style' folksong was played by the popular art song, the *magyar nóta*, which was a characteristic urban song of the second half of the 19th century. It is distinguished from the folksong in musical approach rather than form; its melodic figures are determined by the system of functional harmony based on the major–minor system (ex.6). In practice, however, there is no sharp division between folksong and popular art song. A number of these popular art songs have spread into rural areas, have been altered and simplified, have been adapted to traditional folksong patterns and have merged into the mass of newer folksongs; they have also influenced traditional folk music in moving towards the major–minor system and they have accelerated the development of the 'new style'.



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3. Roma music.

Vlach Gypsies migrated to Hungary in large numbers after the abolition of bond-serfdom in Romania in the mid-19th century. There they encountered

a substantial population of Romungre Gypsies, who had become partly or ostensibly 'Magyarized' during four centuries of settlement in Hungary. Many of the Romungre were already professional music-makers celebrated by their Magyar 'hosts' as active participants in the creation of *Verbunkos* instrumental music, a key element in Hungary's emerging national culture and music after the 1848 Revolution. In this more Westernized cultural milieu, the still Romany-speaking Vlach Gypsies, who chose to continue their Transylvanian Hungarian- and Romanian-influenced vocal traditions each of which were complex fusions, were marginalized. This produced at one level in Hungary a strong cultural–musical division between three main Roma groups: the Romungre, who play instrumental music; the Vlach Gypsies, with their fusion of vocal traditions; and the Boyash, who entered Hungary at around the same time as the Vlach Gypsies but were more strongly linked to Romanian culture, language and musical traditions. However, as recent research into the domestic traditions of the Romungre and Boyash Gypsies show, these three practices overlap at another level.

(i) Boyash.

The Boyash Roma of Hungary, who divide into three groups – Ard'elans, Muncans and Ticans – speak an antiquated Romanian dialect in addition to Hungarian. Available information predominantly concerns the Ard'elans. As with the Vlach Roma, their society is structured in endogamous 'clans' and order is maintained through their own community laws. There is, however, no trace of Romany in Boyash language. The traditional economic occupation of the Ard'elans centres around making wooden tubs for household use, which ties them more than the Vlach Roma to land. Boyash song lyrics and life stories tell of hard labour for no reward, a topic which is absent from Vlach or Magyar Roma song lyrics, and which suggests a closer relationship to the experiences and ethos of peasant cultures.

The Boyash Roma repertory includes a diminishing number of Christmas carols in a narrow pentachordal range (variants of Romanian *colindas*), children's songs and lullabies. Their 'slow song' repertory, called 'listening songs', 'sad songs', 'tearful songs' or 'modest songs', is performed *parlando rubato* and differs from Vlach and Romungre repertories. It comprises ballads and lyric songs. Ballad melodies consist of five descending lines of eight syllables; the older lyric songs have three descending octosyllabic lines, often with a cadence of VII, which is characteristic of Romanian music. Four-line melodies relate to laments and are in pentatonic, Aeolian or Mixolydean modes originally with a descending contour, but this has increasingly changed into an arch form under the influence of 'new-style' Hungarian songs.

Boyash dance tunes include some Romanian material but the majority are linked to the 'new-style' Hungarian folksong genre. The 'rolling' typical of Vlach Gypsy performance is found only among the Ticans who live close to the Vlach Roma. There is usually one textual verse; the rest of the melody is hummed. A selection of Romanian and Hungarian songs (*magyar nóta*) is also used, the latter with texts translated into Romanian and, in southern Hungary, adaptations from southern Slav materials.

Traditionally, the Boyash distanced themselves both culturally and musically from other Roma groups, but following the political changes of

1989 and in response to calls from Roma politicians for unification of all Hungarian Roma, they have joined the Roma political organization. The popular Vlach Roma group Kalyi Jag included a Boyash song on their LP of 1987, followed by two more in 1989, one of which became the Anthem for Hungarian Roma. As a result, several Boyash popular groups formed, such as Fracilor ('Brothers') and Kanizsa Csillagai ('Stars of Kanizsa') who fused Vlach Gypsy material and elements of performance style with their own in acknowledgment of the newly-found unity.

(ii) Vlach Gypsies.

Vlach Gypsies divide their repertory into slow-songs (*loki djili*), also more recently referred to as listening- or revelling-songs (*halgatošo* or *mulatošo djili*), and dance- or cracking-songs (*khelimaski* or *pattogošo djili*). In the slow genre, they differentiate between their own Gypsy songs (*Romani djili*) and other songs (*Ungriko djili*), which are largely comprised of Hungarian *nóta* but include some Romanian and Serbian folk and Gypsy songs. In predominantly Romany contexts, they prefer to sing their own songs in Romany. This language choice, together with performance styles and Romany subject matter, are essential elements of what they refer to as 'true speech'.

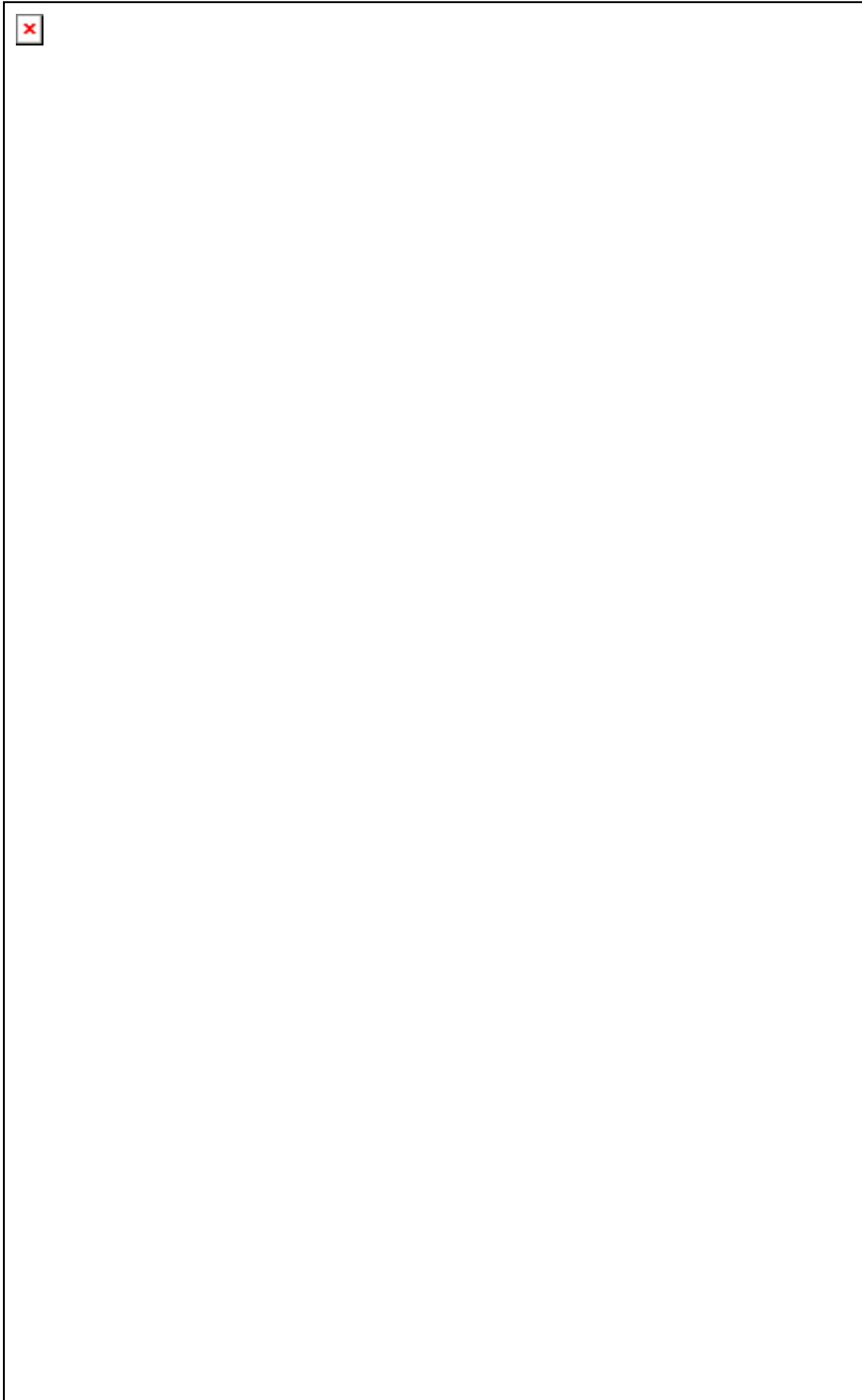
The tonal structure of their songs is diverse: not just major and minor scales are used but also modes akin to Aeolian, Mixolydian and Dorian and their reduced hexa- or pentachordic equivalents, though not the shifts of a 5th associated with older pentatonic Hungarian songs. Contours are mostly descending but individual performances may feature 'octave breaks' that create a much larger tonal space. The *rubato* tempo used is common to lyrical songs of Hungary and other parts of eastern Europe. However, there is a trochaic lilt within the poetical line and in the pauses before the last tones of the second and especially fourth cadences (ex.7) that relates to the Romany language and its concept of 'silence'. Cadences are marked tonally by a characteristic descent from the fourth to the second to the tonic, and a lower leading note before the tonic may be used as ornamentation. The melodic structure is harmonically based rather than based on the traditional Hungarian structure of 4ths and 5ths. These overall features of traditional Vlach Gypsy songs are also incorporated into adapted songs.



The performance style of Vlach Gypsy *loki djili* in Hungary is predominantly unison singing in subtle heterophony with a lead support structure, which near the Ukrainian border changes to partial polyphony at the cadences of 'lead' and 'chorus'. In the last decades of the 20th century, professional urban Vlach Gypsy performers developed this into full polyphony.

Performance roles are interchangeable, with leaders taking supportive roles in turn, as in [Flamenco](#). Some Vlach Gypsies suggest a parallel between their own performance structure and that of professional Romungre instrumental playing, which calls upon the band (*banda*) to follow the leader (*primás*), a practice also discernible in the Manush and Sinti jazz tradition with its alternation of solos within a piece and change of instrumental lead in different compositions. A similar concept of group support has also been noted in the solo-dominated Irish Traveller tradition in which group members hold hands during the performance.

Hungarian Vlach Gypsies, like other Roma, seem to be less concerned with distinguishing 'ours' and 'theirs' in dance-songs (fig.1) as both the performance and the dancing transform what are frequently adapted Hungarian songs into forms closer to their own Romany aesthetics. Performances of *khelimaski djili* include a strong emphasis on quaver divisions of a 2/4 or 4/4 metric structure, with a vocal accompaniment that uses various techniques on the off-beat. Most prominent of these are the *szájbőgő* ('mouth bass'), which incorporates aspects of the bass and/or viola parts of Romungre instrumental traditions, and *pergétés* ('rolling'), which metrically divides longer values into smaller ones, using slight alteration of the melody and accentuation of off-beats. Additional sounds created by dancers reinforce or counterpoint the vocal metrical structure ([ex.8](#)): men slap their bodies, women snap their fingers (*pittyegetés*), and both shout exclamations, chant rhythmically (with vocal encouragement from the audience) and stamp.



The overall effect of these Hungarian Vlach Gypsy dance-songs is similar to that of the *chico* genres of flamenco, such as *alegrías* or *rumba flamenco*, where *zapateado* ('foot-work'), *palmas* ('clapping'), *pitos* ('finger-snapping') and *jaleo* ('shouts of encouragement') add an orchestral dimension to the performance of the *cantaor* and guitar. Both in Hungarian Vlach Gypsy and Spanish Gitano genres, this results in an emotionally intense performance similar to that of 'sad' songs but which by contrast affirms extreme joy and happiness. The provision of rhythmic accompaniment to dance-songs by using household utensils such as spoons, water-cans (fig.2) and table-tops among Hungarian Vlach Gypsies or baking pans (*tepšija*) among the Balkan Roma, also has echoes in the flamenco tradition, where an anvil, box or box-top may be struck to provide

the pulse for the otherwise solo vocal performance of the *tonás* and *martinetes*.

(iii) Romungre (Magyar Gypsies).

For centuries, the Romungres have performed for the dominant society, playing primarily instrumental rather than vocal music. However, their in-group practice comprises predominantly vocal music accompanied by acoustic or amplified guitar(s). Synthesizers are becoming popular and fewer musicians are playing traditional instruments such as the violin or double bass.

The Romungre vocal repertory comprises a mixture of Hungarian and Gypsy songs (*nóta*), which the older generation clearly differentiate from one another. Some Gypsy songs are the same as or similar to those in the Vlach Gypsy repertory. Dance-songs are similar to Vlach Roma songs but less 'rolling' and mouth bass is used. A selection of current popular hits is performed, with an underlying rhythmic pattern, *beguin* (similar to the 'tango' among Vlach Gypsies). In this genre, unlike Gypsy dance proper, couples hold each other as they dance. The basic steps are simple and executed on the main beats with off-beats marked by subtle body movements. The dance includes quasi-choreographed turns or half turns. This type of song may also be danced by couples individually in a traditional 'Gypsy' manner, with hands held high, and rapid footwork by both women and men (the latter using more elaborate figures). Romungre dance is similar to Vlach Roma dance in that both emphasize quaver pulses and off-beats with light steps; they differ in that Romungre men do less jumps, thigh- or heel-slapping.

Singing in 3rds (*terc*) – which also involves parts in lower 3rds, 4ths (*quarts*) and 5ths (*quints*) thereby creating a whole 'choir' to accompany the main melody – is a feature that Romungres emphasize as uniquely their own. Singers cite traditional string bands as the conceptual model behind their polyphonic singing, pointing out that the guitar accompaniments of the younger generation alter the 3rds. In both generational sub-traditions, however, a good singer must be able to deliver the main melody well and provide a good 3rd when others are singing, an aspect which correlates with the performance practice of the Vlach Roma. In the north-eastern community, the term 'viola third' (*brácsa terc*; referred to as 'a "minor oriented" third') supports a relationship with the Gypsy band tradition. Some professional instrumentalists, however, feel that there is little correlation between the harmonies of traditional Gypsy bands and vocal polyphony.

Romungres, like Vlach Romas, shape their musical practice according to their social structure. Social division among Romungres is expressed by localities, including the town or village in which they reside and their own Roma settlement. Community members are divided according to extended families, marked by a specific name or characteristics of an ancestor (e.g. the Puci family) and trace their lineages both matri- and patrilineally. The kinship system also regulates who is invited to social gatherings.

In contrast to Vlach musical practice, performances usually start with a period of discussion without verbal signalling to begin or end. However,

both Romungres and Vlachs require that participants behave respectfully towards each other, that all may be allowed to take their turn in lead singing, that a performance is not interrupted by taking over the lead, and that 3rds should be supplied. Taking the lead without knowing all the lyrics is frowned upon because there is a strong link between a particular melody and its text. A new combination, which is one of the attributes of a good singer among the Vlach Roma, is reprimanded among the Romungre.

The musical practices of north-eastern Romungres are similar to those described above with three main differences: they have an adapted genre of religious songs, some of which may only be sung at wakes; they perform a few *regös* songs; and, being poorer than south-eastern Romungres, they use a smaller range of accompanying instruments.

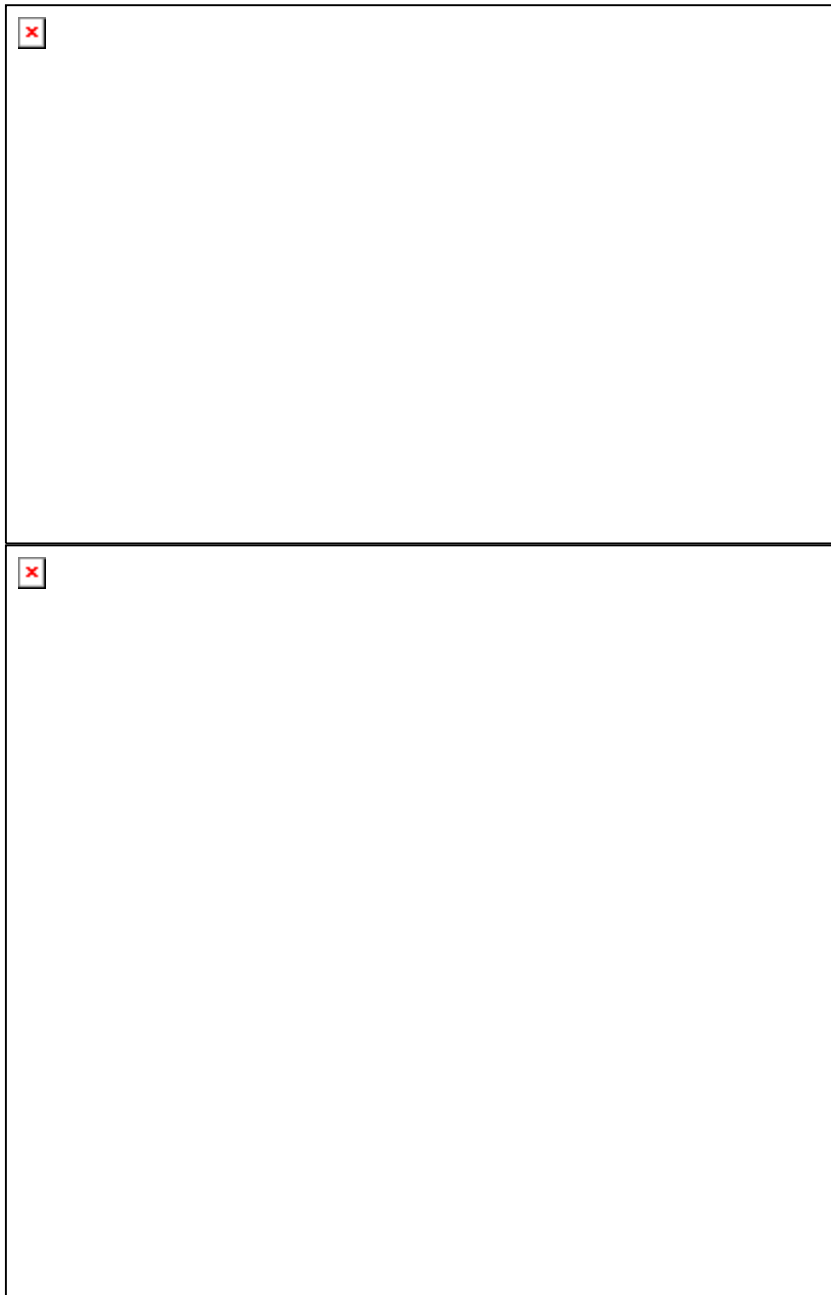
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4. Instrumental music.

Traditional instrumental music, used in village communities mainly to accompany dances, is played by shepherds, agricultural labourers and village craftsmen. During the 20th century the Moldavian Csángó (a Hungarian ethnic group in Moldavia-Romania) used the flute to accompany dances, while dances performed on the farms of the Hungarian Plain were accompanied by a zither played by each dancer in turn. In the early 20th century those performed at weddings and other major events in the Hungarian Plain were accompanied by a single reed instrument (clarinet) and hurdy-gurdy.

In addition to Gypsy bands, 'peasant bands' were fashionable in all parts of Hungary during this period. These were mostly brass bands comprising six to eight members, but many also incorporated the string instruments of Gypsy bands. Professional Gypsy musicians replaced the bagpipe, the traditional dance instrument of past centuries, with the violin. The bagpipe is known to have survived only in northern Hungary, where it was still being played in the period between World War I and II to accompany wedding dances. An ancient melodic motif occurs in the bagpipe repertoire: an interlude called *aprája* ('diminishing') in which loose two-bar structures are repeated at random (ex.9). Most instrumental melodies are based on vocal tunes. Some vocal melodies, such as *duda nóta* ('bagpipe song', ex.10) and *kanász nóta* ('swineherd song', ex.11), are also used to accompany dances.





Knowledge of dissemination of the Gypsies in Hungary prior to the 19th century is incomplete. According to the adventure story *Ungarischer oder Dacianischer Simplicissimus* (Konstanz, 1683), almost every Hungarian nobleman in Transylvania (now a Romanian province) had a Gypsy violinist or locksmith. Kodály's comment that at the beginning of the 20th century a Gypsy fiddler, also the blacksmith of the village, was the only musician at a Székely-Hungarian wedding in Transylvania, suggests that these two skills were probably combined in a single person. Gypsies also performed as duos.

Transylvanian village Gypsy bands performed dance melodies that have been influenced by 18th- and 19th-century *verbunkos* music as well as by ancient Hungarian melodies. In the second half of the 18th century, the influence of 18th-century Viennese serenade ensembles is evident in the instrumentation of the Gypsy bands, to which extra bowed instruments and, from the third decade of the 19th century, one or two clarinets were sometimes added. To satisfy the demands of the developing Hungarian

bourgeoisie and particularly the Hungarian nobility, who were the promoters and patrons of Gypsy orchestras, an increasing number of musicians acquired skill in western European musical styles, learning to read music and to apply the rules of classical 18th-century functional harmony. By the end of the 18th century *verbunkos* (derived from Ger. *Werbung*: 'recruiting'), a new genre of instrumental music, had developed. Of the many *verbunkos* composers the following three are considered most outstanding: a Hungarian nobleman [János Lavotta](#) (1764–1820), the Gypsy virtuoso bandleader [János Bihari](#) (1764–1827) and [Antal Csermák](#) (c1774–1822), presumably of Bohemian origin.

From the mid-19th century, the instrumental *verbunkos* fashion was succeeded by a vocal one: *magyar nóta* ('Hungarian song'), also referred to as *népies dal* ('popular song') or *népies műdal* ('popular art song'). Like *verbunkos* music, it was composed, produced by amateurs, and disseminated mostly by Gypsy bands. Consisting of the slow, rhythmically free *hallgató* ('for listening', see ex.6) and *csárdás* with duple-metre dance rhythm, this genre made up the bulk of the 'Gypsy music' repertory until the late 20th century. The best known composers are [Béni Egressy](#) (1814–51), [Kálmán Simonffy](#) (1831–88), Elemér Szentirmay (1836–1908), the Gypsy Pista Dankó (1858–1903), József Dóczy (1863–1913), Lóránd Fráter (1872–1930) and Arpád Balász (1874–1941).

A Gypsy band consists of at least four members: two violins, one double bass and one cimbalom. The *prímás* ('leader') plays the melody on the violin, while the *kontrás* (a violinist or more recently a viola player) adds part of the harmonic accompaniment by double-stopping in the required rhythmic pattern. The cimbalom is used primarily as a harmonic instrument, although it also lends itself to playing the melody or a virtuoso variation of it. A representative Gypsy band, however, has at least seven or eight members, including a clarinetist and cellist. The composition of the Gypsy band established in the *verbunkos* period is characteristic of late 20th-century village Gypsy bands.

In Central Transylvania, three-member ensembles were established consisting of a violinist, a *kontrás* player (using a viola rather than a violin) and a bass (mostly the size of a cello). The harmonization used by these ensembles is, however, not functional as with urban Gypsy bands but by a modal succession of chords that allows retention of old, even pentatonic melodies. These bands have preserved the style of improvised dance music to a greater degree and have been used as a model for the 'dance house movement' of urban youth (see §7 below).

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5. Instruments.

This section considers instruments that played a role in traditional musical life, whether home-made in the traditional way or manufactured commercially. The simplest and oldest instruments (such as the reed-pipe, flute, bagpipe, wooden trumpet and the swineherd's cow horn), which were easily made at home, were played mainly by shepherds. Day labourers, farmhands and poor peasants (the poorest social stratum of the villages) also used the most inexpensive means of music-making, from improvising rhythmic accompaniments (by tapping or rubbing pots or furniture), to

playing the *citera* (zither), *furulya* (shepherd flute) and the *gombos harmónika* (button accordion).

(i) Idiophones.

The *facimbalon* ('wooden dulcimer' or xylophone, fig.3) is primarily the instrument of cimbalom players. The position of its keys is like that of the cimbalom, hence its name. It is chromatically tuned, with a range of $g'-a'''$. Some simpler and more developed types of struck idiophone are also used, for signalling and for frightening away animals. Of these the *kalapácsos kereplő* (hammer-clapper, fig.4a), a wooden hammer swinging in a shaft and banging on a wooden board, is used in Catholic church services. The *szélkereplő* or *szélkelep* (wind-clapper, fig.4b), used to frighten birds, is operated by a wooden propeller, and its clappers can be made of metal or wood.

Jingles fastened to a stick are sometimes used by shepherds for frightening away animals and are also included in the *regőlés* ritual (traditional New Year greeting; see §2 above). Copper bells and all kinds of iron cattle bells were especially important in the days of extensive animal husbandry. They had not only a signalling but also an aesthetic function: bells of varying shape and size, hence of different pitch, were hung on the animals' necks, giving an idea of harmony. Cog rattles of different size and shape are used as ritual instruments in the Catholic Church before Easter, as a means of frightening away animals and as children's toys. The jew's harp (*doromb*) was used by country children at the beginning of the 20th century. In regions where the population was poor, troughs were used as scraped idiophones for the accompaniment of dances.

(ii) Membranophones.

Smaller double-headed cylindrical drums (*dob*) are used by the public announcer to attract attention in villages. The *nagydob* (bass drum) with cymbals is used in country brass bands. Traces of the *zörgősdob* (frame drum with jingles), the successor to the shamanic drum and used for ritual purposes, have been found by ethnographers among peasants even in the 20th century. There are two types of friction drum: the *köcsögduda*, consisting of a pot (*köcsög*) with a wooden stick that pierces the skin; and the *bika* ('bull'), the size of a bucket, with a horsehair cord. The latter is used only by the Csángó people, a Hungarian ethnic group living in Romania. Friction drums are mainly restricted to rituals of the New Year greeting. Mirlitons are usually children's toys and include a reed tube about a span long, whose hard covering is cut off at one side so that only a thin layer remains underneath, and the tubular part of a hollowed-out gourd with one end covered by a membrane and a round opening at one side serving as a mouth-hole.

(iii) Chordophones.

The *kukoricahegedű* or *cirokhegedű* ('corn fiddle') is an idiochord instrument about a span long (with one to three strings) made of sorghum stalk or corn stalk, serving as a toy for children. Two are used together, one as the 'fiddlestick', the other as the 'fiddle' itself. The *citera* (zither; fig.5), the most widely used instrument among Hungarian peasants, is closely

related to the 17th-century German *Scheitholt*, the Swedish *hommel* or *hummel* and the Norwegian *langeleik*; diatonic variants have a single row of frets, while chromatic variants have two. The strings for the drone accompaniment are tuned to the note of the melody strings, and to the 4th above and the 5th below. The cimbalom (fig.6) is the same type of instrument as the *santūr* of the Middle East, the German *Hackbrett* and the English dulcimer. Its use in Hungary may be traced back to the 16th century. The present type of cimbalom used by Gypsy bands was established by Schunda, a manufacturer of musical instruments, in about 1870 in Budapest. The range of this chromatic instrument, equipped with a damper pedal, is usually *D* to *e'''*.

The *tekerő* (hurdy-gurdy; fig.7) became popular in the central regions of Hungary, on the Great Plain, most probably in the 18th century. Semi-professional peasant musicians play mainly traditional dance music on it, either as a solo instrument or, more often, with a melodic instrument (usually the clarinet). If its melody string is tuned to *f*, the tuning of the two accompanying strings, which provide a drone accompaniment, is *B* and *b*: characteristic 'brayed rhythm' tunes are produced using the *b* string (ex.12).



Hungarian peasant or Gypsy violin players in Transylvania sometimes fit on to their violins (of standard shape and tuning) a sympathetic string tuned to *a'*. Gypsy bands also use the viola, cello and double bass (tuned to standard pitch). Central Transylvanian ensembles put a flat-cut bridge on to the viola performing harmonic and rhythmic accompaniment, so that a triad can be played on its three strings at the same time. In this case the tuning of the viola is *g–d'–a*.

The *gardon*, a cello-like instrument, is used as a percussion instrument, with a violin performing the melody, by the Székelys, a Hungarian ethnic group in Transylvania (fig.8); its three or four strings, in most cases tuned to *d* and *D*, are on the same level and are sounded with a stick (not a bow), providing a rhythmically articulated drone accompaniment.

(iv) Aerophones.

The pliant 'bark whistle' or 'leaf' (the leaf of a tree, a piece of birch bark, a piece of celluloid etc.) is used as a melodic instrument mostly by shepherds: the leaf is placed against the lips and blown on its edge. The bullroarer (*zugattyú*) is a children's toy. The tube formed by removing the bark of willow branches in spring is used by children to make an end-blown duct flute without finger-holes. Some of the small pottery globular flutes (*cserépsíp*) made by potters are provided with one or two finger-holes: most of them are in the shape of animals, such as birds or bulls.

The duct flute (*furulya*) with six finger-holes is the flute most often used to perform melodies: it is 30–50 cm long and its diameter is 14–18 mm. It produces a diatonic major scale. The rarely found double flute (*kettős furulya*) consists of two pipes, one like that of the *furulya* and the second of the same size and structure but without finger-holes. The long flute (*hosszú furulya*; fig.9), the instrument of Trans-Danubian shepherds (i.e. from

south-western Hungary) and a characteristic member of the family of fipple flutes, has five finger-holes, a diameter of 16–18 mm, and is 90 cm long. Its basic scale is *f–g–a* (or *a–b–c*).

Apart from its blowing mechanism, the side-blown flute (*harántfurulya* or *oldalfuvós furulya*) has the same structure as the *furulya* with six finger-holes. Instruments more rarely found are the small *peremfurulya* or *szélfurulya* (rim-blown flute) with six finger-holes and, among the Csángó people, the larger rim-blown flute with no finger-holes ('overtone flute'). In the south-east of the Great Hungarian Plain notched flutes were found, made of calabash or sunflower stem.

Children make single-reed idioglot instruments from a goose feather or reed. The *nádsíp* (reedpipe with a single reed) with six to eight finger-holes is used as a melody instrument by shepherds (fig.10). Modern A and B \flat clarinets are favoured by Gypsy bands while E \flat clarinets are preferred by peasant brass bands. The *Tárogató* is an instrument similar to the ordinary clarinet in structure but with a conical bore and accordingly overblows at the octave. It was constructed by Schunda at the end of the 19th century. The Hungarian *duda* (bagpipe) with three pipes is also a single-reed instrument. Its melody pipe can produce a mostly diatonic G mode with an octave range. If its basic note is *g'*, the one-holed second pipe, called *kontrá* (with the melody pipe forming a double chanter), sounds *g'* and *d'* alternately; the note made by the separate bass pipe (called the *bordó* pipe) is G. Mouth-blown bagpipes are played in northern Hungary, while bellows-blown types are found in southern Hungary and the Great Hungarian Plain.

The end-blown cow horn (*tülök* or *kanásztülök*) and the wooden trumpet (*fakürt*) – 1.5 metres or more in length – are chiefly a means of signalling for shepherds. The *fakürt* was also used, again for signalling, by isolated peasants on the Great Hungarian Plain. Of the brass wind instruments manufactured in factories, peasant brass bands mostly use the B \flat saxhorn or trumpet, the B \flat bass saxhorn, the euphonium, the E \flat trumpet and the F helicon.

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6. Recent trends.

(i) Dance house movement.

The early 1970s gave birth to the 'dance house' movement, which aimed to revitalise the Hungarian folk music tradition. Its name is rooted in the Transylvanian tradition, where 'dance house' refers both to the occasion of dancing and its location.

The movement emerged as young intellectuals and artists searched for modern Hungarian expressions to resist the materialistic and individualistic ideologies accompanying the recent socioeconomic changes. Groups such as Illés and Omega fused Western pop-rock music with Hungarian folk melodies and lyrics, creating local permutations of an international form. Amateur folk dance groups, although initiated during the 1950s 'revival' movement under the political terror of Stalinist cultural policies, also

remained popular among the urban population. Other 'official' Hungarian popular musics included *magyar nóta*, enjoyed by the older lower-middle classes and urbanising rural audiences, and Hungarian folksongs, which had been taught in a simplified way by the Kodály method of music education (emphasizing musical structure rather than performance) and had consequently not become widely accepted.

The two originators of the dance house movement, Béla Halmos and Ferenc Sebő, were trained musicians who experimented with different musical styles. Initially, Sebő set the poems of Attila József to his own compositions for guitar. Halmos researched into László Lajtha's pre-World War II collections (mostly transcriptions) from Szék in Transylvania, encouraged by the Transylvanian musicologist Zoltán Kallós, the Hungarian dance researcher György Martin and the musicologist Bálint Sárosi. Sebő and Halmos then spent long periods in Transylvania with musicians (mostly Roma) whom they regarded as respected teachers, a practice followed by succeeding dance house musicians.

In Budapest, Sebő and Halmos accompanied the dance groups of the choreographer Sándor Tímár, and in 1972 Ferenc Novák with the Bihari Dance Group created the first dance house in association with other folk dance ensembles, which later opened to the general public. The first two dance houses were accompanied by the Sebő-Halmos duo, later joined by the Muzsikás, Jánosi, Téka, and the south-Slav group, the Vujcsis. The ensemble of three string instruments, Szék, became the model for dance house, achieving an 'avant-garde', 'exotic' and 'modern' musical expression which was nevertheless Hungarian. Dance house also encouraged collective music-making and dance which entailed years of committed learning rather than instant, passive consumption.

Although the aim was to maintain the genre's rural form and function, the move to an urban environment necessarily involved change. For instance, the onus of decision-making for music-making, repertory and teaching methods moved from dancers to musicians. Dance house musicians, as with their Transylvanian equivalents, are mostly semi-professionals but are Hungarian rather than largely Roma as in Transylvania.

Most of the initiators of the early dance house movement continue to combine field and archival research, performance, dance and music-making, teaching and analysis. In the early 1990s, the Muzsikás recaptured aspects of an extinct tradition through their study of old Roma musicians (who played for Jewish communities in Transylvania). In their recent musical activities, inspired by the relationship between Bartók's composition and his folk music research, they have been joined by the Romanian born violin player Alexander Balanescu. In 1985, Sebő edited Lajtha's collection from Szék; in recent years, Halmos has made documentaries (in co-operation with the film director György Szomjas) on Transylvanian musicians, such as the Hungarian Márton Maneszes, the cantor and *prímás* from Magyarorszáta, and János Zurkula, the Roma *prímás* of Gyímes.

In contemporary Budapest, dance houses are held daily for Hungarian, Transylvanian, Romanian, Bulgarian and even Irish and Scottish dances. In the mid-1990s a new dance house venue, the Fonó, was established. It

launched 'Last Hour', which invited musicians from Transylvania and other Hungarian-speaking parts to play for Budapest dance house enthusiasts. Many of these were produced on CD by Fonó.

The flourishing of the dance house movement into the 21st century has fulfilled the aspiration of Bartók and Kodály to create not only a Hungarian or central-eastern-European tradition but one that expands beyond national and geographical boundaries. Its success lies in making a rich local music and dance tradition the basis of an urban and international form that allows the participation of all.

(ii) Lakodalmas (wedding rock).

If the dance house movement is a continuation of Hungarian folk music by the urban intelligentsia, wedding rock is a continuation of the *magyar nóta* tradition by 'ordinary' Hungarians. This genre originated in 1985 in the Hungarian-speaking areas of Vojvodina (Serbia) and quickly spread to Hungary by the late 1980s. It forms part of an urban tradition of mixing and modernizing popular vernacular musics and is comparable to wedding music genres found in Bulgaria, Macedonia, Serbia and other parts of the Balkans.

Older Hungarians enjoy its *nóta*-based repertory and young people its synthesizer and drum instrumentation. Its thick sound texture is similar to that of the traditional Gypsy band, with bass lines moving in glissandos, and chordal portamento filling the musical space with ornamentation. The melody may be provided by a singer or additional keyboard instrument; a traditional clarinet or violin may also be added. Dance-songs are accented on the off-beat. Although it shows some affinities with the in-group practices of the Romungro (see §4(iii)), *lakodalmas* rock, mostly performed by and for Hungarians, is a distinct genre. Song lyrics range from sex to computers and black-market activities resulting in the genre being excluded from the state run radio and recording industry for over a decade. It was propagated entirely through privately recorded cassettes sold at local markets and by band performances at concert venues, restaurants and weddings. Political changes since 1989 have had little effect on the attitudes of cultural bureaucrats; it is only in recent years that one of its long-ignored proponents, Lajcsi, has been granted a weekly television programme on which wedding rock is performed by himself and invited musicians.

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7. Collectors, collections, research.

Interest in folk music in Hungary developed in roughly the same way as it did in western Europe. Before the 19th century Hungarian folk music was noted down infrequently and haphazardly, although there are a few printed collections of religious songs including folk hymns from the 16th and 17th centuries – some of them Hungarian in origin, some of foreign origin but adapted to Hungarian taste. Dance melodies noted down and published at the end of the 16th century by foreigners, following the west European fashion for Hungarian dances under such titles as *Ungarescha*, *Heiducken dantz* or *Ungarischer tantz*, show striking resemblance to Hungarian bagpipe melodies collected in the 20th century. There are also

miscellaneous Hungarian manuscript collections from the 17th and 18th centuries with notations or tablatures. In terms of vocal folk music, the student songbooks that have survived from the end of the 18th century are important; these were compiled in simple notation by students for their own use. In its melodic scope and its method of notation, Ádám Pálóczi Horváth's great manuscript collection of 357 melodies, completed in 1813, can also be classified among these student manuals. Besides the fashionable Hungarian songs of the period and Pálóczi Horváth's own compositions, it contains many songs from previous centuries, and can thus be considered the first great achievement in Hungarian folk music collection. Information about the wealth of songs current in the first half of the 19th century, mainly in middle-class circles is, with the exception of that noted by János Arany (Kodály and Gyulai, 1952), still found only in manuscript collections such as those of István Tóth, Sámuel Almási, Dániel Mindszenty, Dénes Kiss and János Udvardy Cserna.

Since 1832 the Hungarian Academy of Sciences has undertaken the collection and publication of folksongs. The most impressive 19th-century publication was the seven-volume *Magyar népdalok egyetemes gyűjteménye* ('Universal collection of Hungarian folksongs', 1873–96), prepared by István Bartalus. This extensive collection contains some 730 melodies; most of them are 19th-century tunes, including recent popular Hungarian ones by known composers. Earlier, in 1865, Károly Színi's collection *A magyar nép dalai és dallamai* ('Songs and tunes of the Hungarian folk'), containing 200 melodies, had appeared. It presents a range of songs without piano accompaniment. Only Áron Kiss's *Magyar gyermekjáték gyűjtemény* ('Collection of Hungarian children's games', 1891) was a pioneering work.

Béla Vikár (1859–1945) was the first to collect folksongs with a phonograph, starting in 1896. János Seprődi (1874–1923) began noting down folksongs methodically in 1897. Modern Hungarian folk music scholarship commenced with the systematic collecting trips of Kodály and Bartók in 1905 and 1906 respectively. The recordings and original transcriptions of Vikár, Kodály and Bartók are held in the Ethnographic Museum in Budapest. It also holds the only collection of Hungarian folk instruments that can be considered complete. They divided the area geographically: Kodály was concerned primarily with Hungarian musicological considerations while Bartók dealt with international comparative study. After they jointly edited a collection of 'old-style' Transylvanian folksongs (1923), Bartók summarized the results of their joint collecting; in his work *A magyar népdal* ('Hungarian folksong') of 1924, he gave a methodical exposition of the vocal material. Ten years later, after a thorough observation of the music of neighbouring countries, he wrote a detailed analytical account of the relationship between Hungarian folk music and that of neighbouring peoples (*Népzénénk és a szomszéd népek népzeneje*). Kodály's study *A magyar népzene* ('Hungarian folk music', 1937), besides presenting the various branches and strata of Hungarian folk music and their interrelationship, also illuminates the most important links that connect Hungarian folk music organically with Hungarian and international culture: it remains the basic textbook of Hungarian folk music. According to a plan outlined in 1913, between 1934 and 1940 Bartók completed the editing of Hungarian folk melodies (about 14,000) collected

up to that time on behalf of the Hungarian Academy of Sciences; publication of the general edition (as *A Magyar Népzene Tára/Corpus Musicae Popularis Hungaricae*) was delayed until after World War II.

In 1953 the Folk Music Research Group of the Hungarian Academy of Sciences was formed under Kodály's leadership. Since January 1974 this institution has continued its activities as the Folk Music Research Department of the Institute for Musicology, publishing among other things the *Corpus Musicae Popularis Hungaricae*. The first ten volumes, completed by 1999, include children's songs grouped according to melodic motifs, together with their related games, songs connected with folk customs, and folksongs grouped according to melodic contours.

The archives of the Folk Music Research Department have expanded rapidly and now contain about 150,000 melodies. It is still possible to gather substantial amounts of rural vocal and instrumental music in Hungary, Hungarian-speaking Transylvania and Romanian Moldavia. The Institute of Musicology also contains a department of dance research.

Since 1950 research perspectives have included the history of Hungarian folk music (by Rajeczky, Dobszay, Vargyas, Szendrei); the systematization of folk music (Járdány, Dobszay, Szendrei, Sárosi); and study of instrumental folk music (by Lajtha and Sárosi). Outside Hungary intensive research into folk music has been carried out notably by the Romanian Hungarians, especially in the 1950s, at the Cluj section of the Institute of Ethnography and Folklore under János Jagamas.

The first series of Hungarian folk music discs, the Patria series, began to be produced in Budapest in 1936. Under the original direction of Bartók and Kodály, and later of Lajtha, 250 discs in the series had been completed by the end of the 1950s. The first disc for widespread distribution was issued in 1964 in honour of the conference of the International Folk Music Council held in Budapest; this disc was followed by three series, edited by Rajeczky, to give a cross-section of Hungarian folk music styles and genres. An anthology from material in the Institute of Musicology began to be published in 1985 representing the musical styles of the Hungarian language area accompanied by informative multilingual documentation. By 1992, four series had been issued, a further two series followed in 1993 and 1995, and one more series is intended to complete it.

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Hüni-Mihacsek, Felice

(*b* Pécs, 3 April 1891; *d* Munich, 26 March 1976). Hungarian soprano. She studied in Vienna with Rosa Papier, making her début there at the Staatsoper in 1919 as the First Lady (*Die Zauberflöte*). She remained a member of the Vienna company until 1926, when she joined the Staatsoper in Munich, singing there regularly until 1944 with occasional postwar appearances until 1953. Originally a lyric soprano, taking such roles as the Queen of Night, Fiordiligi and Mařenka, she gradually assumed more dramatic roles, including Donna Anna, Elisabeth, Antonia, the Marschallin, Eva and Elsa. Hüni-Mihacsek, who was also an accomplished concert artist, was generally considered one of the outstanding Mozart sopranos of the inter-war period.

HAROLD ROSENTHAL/R

Hunnis [Ennis, Honnys, Hunys, Hynnys etc.], William

(*d* London, 6 June 1597). English poet, dramatist and composer. By 1552 he was a Gentleman of the Chapel Royal under Edward VI. He was a zealous Protestant; he had an eventful career that included alchemical practices and a liaison with the wife of an Exchequer official. In 1556 he was implicated in plots against the Catholic regime and imprisoned; he mysteriously escaped execution and was restored to his position by Elizabeth I, who gave him various additional appointments. In 1566 he became Master of the Children of the Chapel Royal in succession to Richard Edwards and held the post until his death. He probably wrote some of the plays performed by the Children during this period, and was certainly one of the authors of *The Lady of the Lake*, an entertainment for Elizabeth produced at Kenilworth in 1575. He published *Certain Psalms Drawen into English Meter* (1550; without music) and several later devotional volumes, including a verse translation of Genesis (*A Hyve Full of Hunnye*, 1578). For music his most important work is the compilation *Seven Sobs of a Sorrowfull Soule for Sinne* (London, 1583 – a possible earlier edition has not survived; 14 later editions appeared, the last in 1636); it includes *A Handfull of Honisuckles*, *The Poore Widowes Mite* (both perhaps originally published in or before 1578) and *Comfortable Dialogs betwene Christ and a Sinner*. The volume contains devotional verses, among them a series of prayers (*O Iesu sweet* etc.), and some single-line tunes (in Frost). Hunnis was the author of several poems in Edwards's *The Paradyse of Daynty Devises* (1576), and it is possible that

he composed some songs, for example a setting of his own poem *In terrors trapp'd*, for solo voice and four viols (in *GB-Och*, Mus.984–8; lute arrangement in *AB Brogyntyn* 27; ed. in MB, xxii (1967)). His work is not of great merit but it illustrates a kind of devotionism characteristic of the late 16th and early 17th centuries. Poems by Hunnis were set by Morley, Weelkes, William Mundy, Ravenscroft, and Byrd, whose verse anthem *Alack when I look back* uses Hunnis's tune as well.

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MICHAEL SMITH

Hunold, Christian Friedrich [‘Menantes’]

(*b* Wandersleben, nr Arnstadt, 29 Sept 1681; *d* Halle, 6 Aug 1721).

German writer, poet and librettist. After the death of his parents in 1691, he was sent to school in neighbouring Arnstadt, and in 1697 first to the Lateinschule and then the Gymnasium in Weissenfels. In 1698 he entered the University of Jena as a law student; but a rather extravagant student life left him in dire financial circumstances and he was forced to abandon his studies. He moved to Hamburg in February 1700, where he worked for a while in a law office and also began to establish himself as a critic and writer. His first novel, *Die verliebte und galante Welt* (1700), brought him considerable success. In 1703 he was commissioned by Reinhard Keiser to adapt the libretto to *Salomon*, which earlier had been performed in Brunswick with music by Schürmann. He received greater acclaim for the libretto to *Der gestürzte und wieder erhöhte Nebucadnezar* (1704), also with music by Keiser, and in 1705 he wrote the text for Keiser's oratorio *Der blutige und sterbende Jesus*. In 1706 Hunold published *Satyrischer Roman, a roman à clef*, that recounted the scandalous affairs of singers and others connected with the Hamburg opera, not the least of whom was the famous soprano Mme Conradine. The resulting uproar, as members of

Hamburg society recognized themselves in the novel, grew so large, and Hunold was threatened with so many legal processes and even assassination, that he fled the city and returned home to Wandersleben. From 1708 he taught poetry and rhetoric at the University of Halle, and, after completing the doctor's degree in 1714, law as well.

In addition to his librettos for Keiser's operas and an oratorio, Hunold published a number of cantata texts in *Auserlesene und theils noch nie gedruckte Gedichte* (1718–20), some of which were used by J.S. Bach while serving as Kapellmeister at Cöthen (see Smend); altogether he is known to have written for Bach the texts of BWV 66a, 134a, 204 and Anh. 5–7. Beyond these associations with music history, his main importance lies in his extensive comments regarding poetic theories governing opera librettos, texts to oratorios, cantatas and other musical forms, especially in *Theatralische, galante und geistliche Gedichte* (1706). His ideas were largely based on those of Erdmann Neumeister, which for the most part are preserved only by Hunold. Neumeister's lecture-notes on poetry and opera were handed on by his brother-in-law, Meister, to Hunold, who published them in his *Die allerneueste Art, zur reinen und galanten Poesie zu gelangen* (1707). Also of some importance to an understanding of the rhetorical orientation of some music treatises is Hunold's *Einleitung zur teutschen Oratorie* (1715), which is particularly useful in clarifying literary and rhetorical terminology of the late German Baroque.

WRITINGS

only those on music

Satyrischer Roman, oder Allerhand wahrhaffte lustige, lächerlichen und galante Liebes-Begebenheiten (Hamburg, 1706)

Theatralische, galante und geistliche Gedichte (Hamburg, 1706) [incl. librettos of *Salomon*, *Nebucadnezar*, *Der blutige und sterbende Jesus*]

Die allerneueste Art, zur reinen und galanten Poesie zu gelangen (Hamburg, 1707)

Einleitung zur teutschen Oratorie (Halle and Leipzig, 1715)

Auserlesene und theils noch nie gedruckte Gedichte unterschiedener berühmten und geschickten Männer zusammen getragen und nebst seinen eigenen an das Licht gestellt von Menantes (Halle, 1718–20/R)

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G. Flaherty: *Opera in the Development of German Critical Thought*
(Princeton, NJ, 1978)

GEORGE J. BUELOW

Hunt, Arabella

(*b* London, 27 Feb 1662; *d* London, 26 Dec 1705). English soprano. Hawkins mentions that 'she was unfortunate in her marriage: nevertheless she lived irreproachably, and maintained the character of a modest and virtuous woman'. In fact, her 'marriage' was to another woman (Amy Poulter, already legally married but disguised as a man under the name of James Howard) and took place on 12 September 1680 at St Marylebone Church, London. Whether she was deceived, or had connived at the liaison, cannot be determined, though it was she who petitioned for annulment after apparently cohabiting for about six months.

She may have been the Mrs Hunt who took the part of an African woman in Crowne's masque *Calisto*, performed at court in 1675. She was a favourite of both Queen Mary and Queen Anne (to whom, as Princess, she had given singing lessons). Hawkins tells the well-known anecdote:

The Queen [Mary] having a mind one afternoon to be entertained with music, sent to Mr. Gostling ... and Mrs. Arabella Hunt, who had a very fine voice, and an admirable hand on the lute, with the request to attend her; they obeyed her commands; Mr. Gostling and Mrs. Hunt sang several compositions of Purcell, who accompanied them on the harpsichord; at length the queen beginning to grow tired, asked Mrs. Hunt if she could not sing the old Scots ballad 'Cold and Raw', Mrs. Hunt answered yes, and sang it to her Lute.

Purcell, 'not a little nettled at the queen's preference of a vulgar ballad to his music', later used the tune as a bass to one of the songs in *Love's goddess sure was blind*, written for the queen's birthday in 1692. Congreve wrote an ode *On Mrs Arabella Hunt singing*, and other verses on her death. Kneller painted her portrait, but it cannot now be identified. There is much contemporary evidence for the beauty of her voice, but she does not appear to have sung on the public stage. In her will, proved on 6 February 1706, she is described as of the parish of St Martin-in-the-Fields.

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IAN SPINK

Hunt, Jerry (Edward)

(*b* Waco, TX, 30 Nov 1943; *d* Canton, TX, 27 Nov 1993). American composer and performer. He studied the piano and composition at the University of North Texas (1960–61) and worked as a pianist up to 1969, performing in concerts of contemporary American and European music. Many of these concerts featured premières of works that are now considered standard repertory. His own composition was sponsored by such groups as the National Center for Experiments in Television, the Rockefeller Foundation, the National Endowment for the Arts and the Foundation for Contemporary Performance Art. A commission from the Scottish Arts Council and the British Computing Society resulted in *Haramand Plane: Parallel/Regenerative* (1973) in which aural and visual images relate and interact.

After 1978 Hunt's main work was a series of interrelated electronic, mechanical and social theatrical events. Telephone transmission of electronic signals provided the impetus behind his series *Quaquaversal Transmission* (1973–83), a collaborative work with the Merce Cunningham Dance Company and a separate bilateral interactive satellite electronic performance (Washington DC–Austin, TX). (*Field*): *CYRA* (1983–4) also emphasized the interactive nature of an electronic system, but its performance in 1985 involved larger forces: the Brooklyn Philharmonic SO, conducted by Lukas Foss.

His last works included collaborations with the performance artist Karen Finley (New York), the visual and conceptual artist Maria Blondeel (Belgium), the performer and composer James Fulkerson (Netherlands), the visual and sound artist Paul Panhuysen (Netherlands) and the composer and software designer Joel Ryan (Netherlands). Always searching for new technologies to use or manipulate, Hunt was working on an interactive optical disc performance series at the time of his death.

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STEPHEN HOUSEWRIGHT, ROD STASICK

Hunt, Richard

(*d* ?London, 1683). English instrument maker, music dealer and publisher. He worked in London ‘at the Sign of the Lute’ in St Paul's Churchyard, where his customers included the diarist Samuel Pepys. References to Hunt are found in Pepys's diary between October 1661, when he converted Pepys's lute to a theorbo with double strings, and August 1664, when he sold Pepys a lute for his servant to learn on. After he retired from making instruments Hunt turned to publishing. In 1676 he issued Nathaniel Noel's *The Circle, or Conversation on Love and Gallantry ... with Several New Songs*, and in 1683 *The Genteel Companion* was printed ‘for Richard Hunt and Humphry Salter’. This publication bears witness to the growing popularity of the jointed French *flûte douce* (see [Recorder](#), §II, 2(iii)) which had been introduced into England in 1673.

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FRANK KIDSON/R

Hunt, Sophie Anne.

See [Thillon](#), Sophie Anne.

Hunt, Thomas

(*b* Canterbury, 1580; *d* Madley, Hereford, 1658). English composer and organist. Son of John Hunt, a Canterbury tailor, Thomas was a chorister at the Cathedral in the late 1580s. He became servitor and organist to Richard Bancroft (successively Bishop of London and Archbishop of Canterbury) and married Bancroft's niece, Joyce Gough, about 1609–10.

He supplicated for the degree of MusB at Cambridge in 1601, and is described as Bachelor of Music in Morley's *Triumphes of Oriana* (RISM 1601¹⁶). He was 'Professor for Music' in Sir Francis Kynaston's short-lived 'Musaeum Minervae', a London college for young gentlemen, in 1635.

Hunt's extant work comprises the six-part madrigal *Hark! Did you ever hear so sweet a singing* (in 1601¹⁶) and a four-part full service with considerable canonic and contrapuntal writing, probably written for Bancroft (GB-Ob Tenbury 786: signed but not copied by the composer). The anthem *Put me not to rebuke*, attributed to 'Thomas Hunt Organist of Wells' in its source (GB-Lcm), is by Wilkinson. There is no other evidence that he was ever organist at Wells. Of the anthem *O light, O blessed Trinity*, only the words survive (in GB-Ob Chapel Royal Anthem Book, c1635, and Lbl Harl. 6346).

PETER LE HURAY/ROBERT FORD

Hüntten, Franz

(b Koblenz, 26 Dec 1793; d Koblenz, 22 Feb 1878). German composer and piano teacher. He was the son of Daniel Hüntten, court organist and piano teacher at Koblenz, who gave him his earliest musical instruction. He showed precocious talent as a composer but was discouraged by his father from taking up music; in 1819, however, he entered the Paris Conservatoire at the suggestion of his friend Herz, studying the piano with Pradher and composition with Reicha and Cherubini. On completing his studies in 1821 he settled in Paris, quickly establishing a reputation as a fashionable piano teacher with prestigious aristocratic pupils and as a composer of salon music for the piano. He was regarded as the successor to Henri Karr in the genre of lightweight music, though more lively and elegant in style. Like his contemporary Czerny, he amassed a fortune from publication and teaching. He returned to Koblenz in 1835 but lived again in Paris from 1839 to 1848. In 1848, having outlived his greatest fame and been overtaken by the new generation of Chopin and Liszt, he retired to Koblenz.

Of Hüntten's 267 published works, all but a handful were written for piano solo or duet and were of ephemeral value. As with Czerny, Herz, Kalkbrenner and Moscheles, the bulk of his output consisted chiefly of variations on the works of others, especially on popular operatic themes and dances of the day, which he both exploited and brought to a wider audience, and on national airs and other well-known melodies. His forms ranged from single presentations or selections to varied elaborations of increasing scope, including rondos, fantasias and variations brilliants. His own piano compositions, for four hands as well as solo, are in popular dance and related forms, sometimes with picturesque titles (including a popular Marche Militaire for duo, also arranged for solo piano) and some arrangements of his own songs. His chamber works include four piano trios, though they do not follow classical formal tradition, remaining in the genre of the character piece. He wrote no concertos or sonatas. He wrote mostly for amateurs; his music presented no great technical difficulties or formal elaboration, hence its wide circulation and popularity. Fink described Hüntten in the *Allgemeine musikalische Zeitung* (1837) as the favourite piano composer of the day, played by more pianists than any other and at

the peak of fame. Despite the brilliance of his works, he was better known as a teacher and composer than as a virtuoso. His *Méthode nouvelle et progressive pour le piano* op.60 (1833) was widely used in its day and went through many editions, including supplements (published in German as *Klavier-Schule*); he also published *Vingt-cinq études progressives et soigneusement doigtées pour le piano* op.114 (London, 1841).

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Chbr: 4 pf trios, opp.14, 91, 172, 175; variation set, rondo, polonaise, duo, quadrilles, contradances, waltzes, galops, vn, pf; nocturne, divertimento, 12 duettini, fl, pf

Pf 4 hands: variations, rondos, fantasias, dance and character-pieces

Pf solo: numerous variation sets, rondos and fantasias; waltzes, airs, melodies, polonaises, quadrilles, contradances, bagatelles, rondinos, rondolettos and other dance and character-pieces

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JOHN RUTTER/MICHAEL MUSGRAVE

Hunter, Alberta [Alix, May; Beatty, Josephine]

(bMemphis, 1 April 1895; d New York, 17 Oct 1984). American jazz and blues singer. From 1914 she sang in night clubs and cabarets in Chicago, and in 1921 she began recording and performing in theatres in New York, where she finally moved in 1923; because she was under contract to Gennett she sometimes recorded for other labels under the pseudonym May Alix and the name of her half-sister Josephine Beatty. She was accompanied most often by Fletcher Henderson, as well as by Louis Armstrong, Fats Waller and Sidney Bechet. In 1922 she composed and recorded *Downhearted Blues* (Para.), which was recorded in the following year by Bessie Smith and became a popular classic. Another fine recording by Hunter is *Texas Moaner Blues* (1924, Gen.). Between 1927 and 1937 she worked chiefly in Europe, and in 1934 appeared in the film *Radio Parade*; at the same time she continued to sing occasionally in the USA. She took part from 1944 to 1953 in several tours sponsored by the United Service Organizations, including one of Europe and Korea with Snub

Mosley (1952–3). After beginning a career as a nurse in 1954, she worked infrequently in music, apart from recording with Lovie Austin (1961) and Jimmy Archey (1962). From 1977 she again worked full-time as a musician and made recordings, and until the summer of 1984 she sang regularly at the Cookery in New York.

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RONALD M. RADANO

Hunter, Charles

(*b* Columbia, TN, 16 May 1876; *d* St Louis, 23 Jan 1906). American ragtime composer. He was born almost totally blind, and learnt piano tuning at a school for the blind. He later worked as a tuner for the Jesse French Piano Co., and taught himself to play and compose ragtime. In 1902 the company transferred him to St Louis, where he played in various bordellos in Chestnut Valley and contracted the dissipated habits which, despite belated attempts to reform, hastened his early death from tuberculosis.

Hunter was a pioneer among white ragtime composers. His rags are syncopated country marches with a distinctive folk flair that seem to celebrate rural life, though tempered with the same touch of melancholy that characterizes country band breakdowns and fiddle tunes. Within the traditional march form he delightfully combined the more complex syncopations of sophisticated piano rags with the simpler rhythms of the cakewalk. Like most folk ragtime composers and performers who begin playing by ear, he had a predilection for the flat keys, especially A♭. His most popular rag, *Tickled to Death* (1899), was still available on piano rolls as late as the 1920s. Unpredictable form and key changes abound in *Cotton Bolls* (1901), *Just Ask Me* (1902) and his last piece, *Back to Life* (1905), the title of which is said to be indicative of Hunter's decision to return to a normal life. All but his last rag were published in Nashville, and evidence points to the existence of a distinctive school of ragtime composition in that city. Hunter also wrote a song, *Davy* (1904), 'from the opera *Josephine*', but the complete work was probably never published.

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Pf rags: *Tickled to Death* (1899); 'Possum and 'Taters (1900); A Tennessee Tantalizer (1900); *Cotton Bolls* (1901); *Queen of Love* (1901); *Just Ask Me* (1902); *Why we Smile* (1903); *Back to Life* (New York, 1905)

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TREBOR JAY TICHENOR

Hunter, Rita (Nellie)

(*b* Wallasey, 15 Aug 1933). English soprano. She studied with Edwin Francis in Liverpool and Redvers Llewellyn in London. After a two-year period in the Sadler's Wells chorus, and a tour with the Carl Rosa Company, a scholarship enabled her to study in 1959 with Eva Turner. In 1960 she became a principal at Sadler's Wells, making her début as Marcellina; other roles included Senta, Santuzza and Odabella (*Attila*). However, it was not until the first vernacular performance of the *Ring* at the Coliseum (beginning with *Die Walküre*, 1970), in which she was Brünnhilde, that the potential of her well-defined, vibrant dramatic soprano began to be realized: her tone, style and inflections, at once powerful and delicate, seemed to revive the spaciouly noble manner of Wagner singing of an earlier era. Flexibility, of both style and timbre, allowed her to encompass Verdi roles with marked success – in particular Amelia (*Un ballo in maschera*) and Leonora (*Il trovatore*); despite a figure of ample proportions, she proved herself a touching actress. Her first original-language Brünnhilde was at the Metropolitan, in December 1972; she returned there as Santuzza and Norma, and also sang in San Francisco, Munich and Nice. She recorded Brünnhilde, in German and English, and Eglantine in the first complete *Euryanthe*. She spent the latter part of her career in Australia, where she added the roles of Isolde and Elektra to her repertory. She was made CBE in 1980 and has published an autobiography, *Wait till the Sun Shines, Nellie* (London, 1986).

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MAX LOPPERT

Hunting horn

(Fr. *cor de chasse*, *huchet*, *trompe de chasse*; Ger. *Hiefhorn*, *Hifthorn*, *Jagdhorn*, *Waldhorn*; It. *corno da caccia*, *tromba da caccia*; Sp. *trompa da caza*).

See [Horn](#). See also [Signal](#) (i).

Hunt-Lieberson [Hunt], Lorraine

(b San Francisco, 1 March 1954). American mezzo-soprano. She first studied the violin and viola, changing to singing in 1981 when she won competitions sponsored by the Metropolitan and the Boston Opera. Since then her stage career has been mainly, although not exclusively, concentrated on Baroque repertory. One of her earliest successes was as Sextus in Peter Sellars's controversial staging of *Giulio Cesare*. She also appeared in his productions of *Oedipus rex* as Jocasta, *Don Giovanni* as Donna Elvira, *L'incoronazione di Poppea* as Octavia, and *Serse*, in which she took the title part. Hunt later scored major successes as Irene in Sellars's 1996 staging of Handel's *Theodora* at Glyndebourne, and in the title parts of Charpentier's *Médée* with William Christie's Les Arts Florissants and of *Ariodante* at Göttingen, and as Myrtle Wilson in Harbison's *The Great Gatsby* at the Metropolitan. In 1996–7 she sang Charlotte (*Werther*) at the Lyons Opéra, Sextus at the Paris Opéra and Phèdre (*Hippolyte et Aricie*) with Christie at the Palais Garnier, Paris. She also undertook Carmen at the Opéra Bastille in 1998 and the title role in a concert performance of *The Rape of Lucretia* at the 1999 Edinburgh Festival. On the concert platform Hunt's repertory includes *Les nuits d'été*, Berg's *Sieben frühe Lieder*, Britten's *Phaedra* (which she has successfully recorded) and Mahler's *Lieder eines fahrenden Gesellen*, with which she made her Proms début in 1998. Her other recordings include the title roles in *Médée* and *Theodora*, and a disc of Schumann lieder. Her deeply eloquent Irene at Glyndebourne is preserved on video and discloses her warm, vibrantly expressive tone at its best, while the flexibility and dramatic involvement of her singing are vividly revealed in her recording of *Ariodante*.

ALAN BLYTH

Hunys, William.

See [Hunnis, William](#).

Hupfeld.

German firm of [Mechanical instrument](#) makers. In 1892 Ludwig Hupfeld acquired J.M. Grob's family business of mechanical instrument dealers in Leipzig (founded in 1872), renaming it Hupfeld Musikwerke; it was later incorporated as Ludwig Hupfeld AG in 1904. The firm became the world's largest manufacturer of disc music boxes, organettes, home player-pianos, expression pianos, reproducing pianos, orchestrions, violin players, theatre photoplayers and theatre pipe organs; they controlled up to 75% of the market in Germany. In 1926 Hupfeld merged with Gebrüder Zimmermann, and the name was changed to Leipziger Pianoforte & Phonolafabriken, Hupfeld-Gebrüder Zimmermann AG. As a consequence of the economic depression the manufacture of pneumatic instruments ceased in 1930, but the production of piano rolls was continued and the company survived by marketing other products such as radios, gramophones, billiard tables and gambling machines; they also made weapons during World War II. In 1946

the company was expropriated as a result of Soviet occupation, but continued to make upright and grand pianos under the name VEB Deutsche Piano Union. The firm was privatized again after the reunification of Germany.

Hupfeld began experimenting with pneumatic instruments in the 1890s. One of the more important models was a [Player piano](#) known as the Phonola. This originally used 73-note rolls, but from 1908 models with 88-note mechanisms were also produced. Player pianos incorporating theme perforations were marketed under the name 'Solodant'. The firm was also noted for its models of [Orchestrion](#). The 'Universal' was a simple orchestrion with piano, mandolin, a ten-note section of bells and sometimes other instruments. The 'Helios' was the best-selling classic orchestrion. In contrast, the 'Pan Orchester' was the most expensive and sophisticated model ever built, featuring a 124-hole tracker bar, enabling it to combine various instruments and registers. During the late 1920s the 'Sinfonie Jazz' orchestrion featured saxophone and flute pipes in addition to rhythm instruments. Most orchestrions could be equipped with remote control roll-switching mechanisms. Hupfeld also produced the most successful violin players, such as the 'DEA-Violina' (from 1908; a combination of the DEA reproducing piano with up to four real violins) and the 'Phonoliszt-Violina' (from 1910) which combined the Phonoliszt expression piano with up to six violins (for illustration see [Violin player, automatic](#)). Hupfeld also competed with Welte in manufacturing expression pianos (1904–30). The five expression holes of the Phonoliszt expression system are: the sustaining pedal, the piano, the mezzo-forte, the crescendo and the bass hammer rail. The DEA reproducing piano mechanism, marketed from 1905, uses very wide (40.5 cm) rolls and has a 106-hole tracker bar. It was replaced in the 1920s by the 'Duophonola' (electrically operated) and the 'Triphonola' (with an auxiliary foot-pump). The DEA was the only Hupfeld reproducing system that was also available as a 'Vorsetzer' (i.e. a push-up automatic player). Features of the Triphonola system were incorporated into the piano part of the Hupfeld 'Pan Orchester'.

The Hupfeld automatic musical instrument catalogues offered a wide repertory ranging from Romantic, parlour, operatic and light classical music to popular songs, dances, marches, carols and a limited selection of 'modern music'. The most important sound documents are undoubtedly the DEA rolls recorded by over 200 of the most prominent pianists and composers, including Backhaus, Busoni, Cortot, Friedheim, Godowsky, Grieg, Humperdinck, Landowska, Mascagni, Reger, Reinecke, Saint-Saëns and Skryabin. Others, such as Bruch and Richard Strauss, participated in producing rolls for the 'Pan Orchester'. The firm's classical repertory included works by Mozart, Beethoven, Brahms, Chopin, Tchaikovsky, Verdi and Wagner, often produced as sets or series of rolls.

See also [Reproducing piano](#).

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RAINER E. LOTZ

Hupfeld [Houbfeldt, Houpfeld, Huppfeld], Bernhard

(b Kassel, 24 Feb 1717; d Marburg, 22 Jan 1796). German composer and violinist. The son of a servant at the Kassel court, he became a choirboy in the court chapel and had violin lessons there with Johann Agrell. His first appointment was as music director to the Count of Sayn-Wittgenstein at Berleburg in 1737. In 1740 he became director of the band of oboes in the Waldeck regiment of the imperial army, and accompanied the regiment on several campaigns in western and central Europe. In 1749–51 he studied the violin with Domenico Ferrari and Tranquillini in Italy, where he also studied composition with Barba. He was appointed Kapellmeister to the Waldeck court at Arolsen in 1751, and in 1753 director and Konzertmeister at Berleburg to Prince Ludwig Ferdinand of Sayn-Wittgenstein, for whose birthday, on 31 December 1755, he put on a German opera. From 1775 until his death he was director of music at the University of Marburg, where he was aided by his eldest son, also a violinist.

Hupfeld was esteemed by his contemporaries as a violinist and teacher; his compositions are mostly instrumental. The symphonies bear all the hallmarks of the Mannheim and Viennese pre-Classical styles; though they still require continuo accompaniment, some of them are already in four-movement form. The violin trios betray Hupfeld's Italian training, and the harpsichord sonatas are in the *empfindsamer Stil* of C.P.E. Bach. Stylistically the songs belong to the Berlin school.

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CHRISTIANE BERNSDORFF-ENGELBRECHT

Hupfeld, Charles Frederic

(*b* Germany, ?1788; *d* Philadelphia, 15 July 1864). American violinist, conductor and composer of German birth. Perhaps a descendant of the composer and violinist Bernhard Hupfeld (1717–96), he arrived in America in 1801. He probably lived in Baltimore before 1812, and then moved to Philadelphia. In 1815 he married Constantia Hommann, sister of the composer Charles Hommann. He gave annual concerts in Philadelphia between 1810 and 1818, and in 1816 tried to establish a society for regular chamber and orchestral music. As 'the best performer on the violin in Philadelphia until about 1835' (Grider), he participated in evenings of chamber music that led to the foundation of the Musical Fund Society (1820); he conducted the society's orchestra from 1820 to 1844. He composed some piano music, including *President Monroe's March* (c1817); some years later he composed and conducted a *Concerto militaire* for flute and orchestra for a concert of the city's Female Association.

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JOANNE SWENSON-ELDRIDGE

Hupfertanz

(Ger.).

See [Saltarello](#).

Huqin (pron. hoochin).

Generic term for Chinese fiddle, literally 'barbarian string instrument'. The majority of Chinese fiddles are two-string instruments with the bow hair inserted between the strings, but three- and four-string variants are also found. Varieties of *huqin* are employed in many genres of Chinese music, including opera, regional ensembles and the 'national music' orchestra.

The rise of bowed string instruments in China may have begun around the mid-8th century, the date of the first records of lute-form instruments

scraped with a bamboo strip rather than bowed with horsehair. The most prominent variety of this early instrument was the *xiqin*, an instrument associated with the northern Xi people, many of whom migrated to central northern China at this time. One form of *xiqin* is illustrated in Chen Yang's music encyclopedia *Yueshu*, completed in 1105. The lower end of a neck of bamboo is set into a squat tubular resonator, which is covered with a wooden soundboard. Attached to the frontal tuning pegs were two strings, which, according to Chen's description, were sounded by a bamboo slip. Chen noted that the *xiqin* was already popular among the Han Chinese as well as the Xi, and it appears to have become a fashionable entertainment instrument, subsequently introduced to both Korea and Japan. The *erxian* of *nanguan* in southern Fujian is thought to be a descendant of the *xiqin*.

First references to an instrument bowed with horsehair are contemporaneous with Chen's encyclopedia. The late-11th-century traveller and chronicler Shen Kuo wrote a poem describing the plaintive sounds of the *mawei* (horsetail) *huqin* played by prisoners-of-war captured on a Han Chinese military expedition to Central Asia. Horsehair bows appear to have gradually replaced the bamboo slip used on instruments like the *xiqin*. Many distinct forms of fiddle have since arisen, including the *tiqin*, used to accompany *Kunqu* vocal music since the 17th century.

The Chinese bowed fiddle most commonly encountered today is the *erhu* (see illustration). During the 20th century, it has been redesigned and standardized. For example, steel strings have replaced the traditional ones of silk, altering the tone quality of the instrument and allowing new performance techniques. The *erhu* has a long round neck of hardwood with two tuning-pegs dorsally mounted at the upper end, while the lower end is inserted into a hardwood resonator. The resonator may be either hexagonal, octagonal or tubular in shape, and one end is covered with the skin of a python (or other snake), glued around the outer edges. The two strings run from the pegs through an adjustable sliding upper nut (of silk or nylon cord) and over a lower bridge mounted on the surface of the snakeskin; they are attached to the stub of the neck where it emerges on the underside of the resonator. The strings are of differing diameters and most commonly tuned a 5th apart to $d'-a'$. The bow is of horsehair, supported by a bamboo stem. The bow hair of the *erhu* is inserted between the two strings and rosined on both sides, a characteristic shared with most other forms of *huqin*. The *erhu*, which is about 80 cm in length, is rested on the left thigh in performance. The player's right hand pushes the bowhair inward to sound the lower string or outward to sound the higher – the two are not normally sounded together. The strings are lightly stopped with the left hand fingers, but are not pushed back to touch the neck.

One of the principal instigators of the development of the *erhu* was [Liu Tianhua](#) (1895–1932), who had also learnt the Western violin. In a series of exercises and solo pieces, Liu extended considerably the instrument's conventional range of one-and-a-half octaves and introduced new fingering and bowing techniques. Just as significantly, Liu established the *erhu* as a solo recital instrument and distanced it from its traditional associations with village music groups and itinerant musical beggars. The *erhu* is presently used in the 'national music' orchestra and also in numerous local opera

and ballad forms. The alto *zhonghu* ('middle fiddle'), pitched a 5th below the *erhu*, is sometimes found as a solo or ensemble instrument.

Many dozen other forms of *huqin* occur in present-day China. Of smaller, higher-pitched fiddles, best known is the *jinghu* ('capital fiddle') used primarily in Beijing opera (see illustration). Its neck and resonator are constructed of bamboo, and it has retained silk strings. Its tone is strident, with an energetic bowing style. The *jinghu*-player doubles the vocal melody in Beijing opera and provides melodic interludes between vocal segments. He (but recently also she) also directs the melodic instrumental ensemble in Beijing opera performance.

The leading instrument of some traditional opera forms, notably the northern *bangzi*, is known generically as *banhu* ('board fiddle'). In fact, there are many distinct types of *banhu*; their common characteristic is use of a wooden board in place of the snakeskin found on other Chinese fiddles.

In southern China several regional traditions, notably those of the Chaozhou and Hakka people, have preserved early forms, called *erxian* ('two-string [fiddle]'). The specific construction of the *erxian* varies by region, but all have tubular resonators and silk strings. The Cantonese *gaohu* ('high fiddle'), introduced from Shanghai in the 1920s to the Cantonese ensemble, where it soon became a leading instrument, has the same basic construction as the *erhu*, but is somewhat smaller and usually has a tubular resonator. A dragon-head may decorate the scroll. Its steel strings are typically tuned to *g'-d''* or *a'-e''*. It is held vertically with the resonator supported between the knees.

An older relative of the *erhu* is the *sihu* ('four-stringed fiddle') whose four strings are tuned in pairs a 5th apart (for instance, *d'-a'-d'-a'*). The bow hair of the *sihu* is divided into two strands, one of which sounds one of each pair of strings. This instrument is found particularly in northern China. Ethnic minority peoples also have a rich variety of bowed fiddles. Bowed zithers have been found in both northern and southern China.

Larger and lower-pitched fiddles (called by names such as *chehu* or *dapa*) have been used in regional ensembles in southern China since the early 20th century, but since the 1930s, alto, tenor and bass versions of the *erhu* have been developed for the 'national music' orchestra. In the 1950s, instruments such as the *gehu* ('reformed fiddle') attempted to solve the weakness of tone of the tenor and bass forms of *erhu*. This four-stringed instrument (tuned as a cello) grafts a cello fingerboard onto a large tubular resonator; the bow hair is not fed between the strings.

See also [China, §III, IV](#); [Taiwan, §3](#).

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ALAN R. THRASHER/JONATHAN P.J. STOCK

Huray, Peter le.

See [Le Huray, Peter](#).

Hurd, Michael

(b Gloucester, 19 Dec 1928). English composer and writer on music. Despite an early interest in music, his formal musical education did not begin until 1950 when, at Pembroke College, Oxford, he had tuition from Thomas Armstrong and Bernard Rose. From 1953 to 1959 he studied composition with Berkeley, at the same time teaching theory at the Royal Marines School of Music. Since that period he has worked as a freelance composer, writer and lecturer. As a composer, he is a traditionalist; his lyrical invention, sensitivity to words and understanding of the voice are equally evident in the widely performed *Jonah-Man Jazz* and the more serious *Missa brevis*, while his operas show a decided gift for dramatic writing.

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GEOFFREY BUSH

Hurdy-gurdy [organistrum]

(Fr. *vielle à roue*, *chifonie*, *symphonie*; Ger. *Leier*, *Drehleier*, *Bauernleier*, *Bettlerleier*, *Radleier*; It. *lyra tedesca*, *ghironda*, *sambuca*, *rotata*, *sinfonia*; Lat. *symphonia*).

A mechanically bowed chordophone with three basic elements: a set of melody and drone (or bourdon) strings, a resin-coated wooden wheel which when made to rotate by a crank acts as a bow, and a keyboard with tangents that bear on the melody string or strings when depressed. Its origin remains unclear: source material provides no specific proof that the instrument was used in the East before its appearance in Europe. With its ability to sound two or more notes simultaneously while producing a continuous drone, it became widespread during the Middle Ages in many social contexts, both religious and secular.

1. History.

During the Gothic period a large hurdy-gurdy (*organistrum*) was used in many cloisters and monastic schools to teach music, perform religious polyphony and provide correct intonation for singers. Indeed, the name 'organistrum' was probably derived from 'organum', meaning in its broadest sense an instrument on which several parts could be rendered simultaneously. It was not represented in art before the 12th century, when the *organistrum* was depicted, among other places, in sculpture over the portico of the cathedral of Santiago de Compostela (fig.1) and on a capital in the abbey church of St Georges at Saint Martin-de-Boscherville; it was shown as fiddle-shaped, between 1.5 and 2 metres long, and set horizontally across the two players' laps. One man operated the tangents while the other turned the crank, making the three strings sound simultaneously. The *organistrum* is described in a 13th-century treatise, *Quomodo organistrum construatur* ('How an organistrum should be constructed'), previously attributed to Odo (9th or 10th century), where it is characterized as having its eight tangents positioned according to Pythagorean principles, providing a diatonic octave (with B \flat as well as B) from C. The outer drone or bourdon strings were tuned an octave apart, and the centre melody string a 4th or 5th below the highest drone.

The most important role of the hurdy-gurdy was its function in secular music. During the 13th century the instrument was completely altered into a much smaller, portable device known as a *chifonie* (Fr.) or *symphonia* (Lat.), played by a single musician (fig.2). The term 'symphonia' probably came from contemporary music theory, having been used originally to describe consonance or simultaneity of sounds. It has been argued that the terms 'symphonia' and 'organistrum' may have been interchangeable (Page, 1983) but this view has been challenged (Rault). As with all instruments during the Middle Ages, the hurdy-gurdy was classified by its sonority and was grouped with the soft, or *bas* instruments. Many literary references from this period show that it was found among the other string instruments, usually paired with the plucked varieties. Sometimes it was associated with bourdon instruments such as the *vielle* (a medieval fiddle).

The hurdy-gurdy was used to accompany *chansons de geste* with instrumental preludes and interludes and, when appropriate, to double the vocal line at the unison or octave. Eventually it left the cloister altogether and became firmly established as a minstrel instrument. Its spread was

facilitated by the wandering players who found employment in increasing numbers as court and town life flourished and the church began to accept their participation in religious processions and similar events. In this way the hurdy-gurdy insinuated itself into every level of Western society from palace to village green. It was used as a melodic instrument in dance music, especially during festivities and church holidays; it was found in the 'orchestra' at mystery plays; it was played by pilgrims and above all by itinerant minstrels, peasants, beggars and blind musicians.

The hurdy-gurdy's fortunes have fluctuated not only with partiality or distaste for its rather rasping sound, but also with attitudes towards dance-type instruments generally and the player's social position. For example, Mersenne in his *Harmonie universelle* (1636–7) referred to the ignoble nature of the instrument in the hands of beggars and blind musicians. Paintings by Brueghel and Bosch also reflect the negative symbolic value imputed to the hurdy-gurdy by emphasizing a supposed connection between physical and moral blindness. Paintings by Georges de La Tour and Rembrandt begin to treat figures in a more human and sympathetic way (see Hellerstedt).

The hurdy-gurdy first appeared at the French court in the 'Entrée des aveugles' of Lully's *Ballet de l'impatience* in 1661. During the late 17th century the hurdy-gurdy was used by the French aristocracy to evoke rusticity, but about 1720 the Versailles maker [Henri Bâton](#) developed the classic lute and guitar shapes used on hurdy-gurdies to the present day, and improved the sound and appearance of the instrument, making it suitable for chamber music. The instrument first appeared in this context on the title page of Jean-Jacques-Baptiste Anet's *Deuxième oeuvre* of 1726. Composers such as Boismortier, Naudot, Michel Corrette and [Charles Bâton](#), the son of Henri, wrote numerous suites and sonatas for one or two hurdy-gurdies with and without continuo, and chamber concertos for the hurdy-gurdy together with other instruments. Naudot's concertos op.17, dedicated to the great virtuoso Danguy *l'ainé*, are true concertos in the style of Vivaldi. Jean-Baptiste Dupuits pushed the harmonic and technical limits of the instrument in his sonatas for hurdy-gurdy and obbligato harpsichord, the sonatas for two hurdy-gurdies and the *Pièces de caractères* for hurdy-gurdy and basso continuo. Rameau used the hurdy-gurdy in *Les fêtes d'Hébé* and also imitated it in a humorous fashion in *Platée*. Couperin satirized the instrument in *Les fastes de la grande et ancienne Mxnstrxndxsx*. Members of the royal family, including Queen Marie Leszcynska, played the hurdy-gurdy. The instrument appeared at the Concert Spirituel and was used in the *théâtres de la foire*. Makers such as Pierre and Jean Louvet, François Feury and Jean-Nicolas Lambert sought to improve the capabilities of the instrument. During the 18th century it shared its repertory with the small bagpipe, the musette. However, since the compasses of the two instruments were different (*g'*–*g'''* for the hurdy-gurdy, as opposed to *f*–*d''* for the musette) their repertoires, though overlapping, were not interchangeable. Furthermore, while the hurdy-gurdy remained largely an amateur instrument, the musette had a permanent place in the opera orchestra.

By 1760 the hurdy-gurdy had begun to decline as a salon instrument, but it continued to be used for playing arrangements of popular tunes, especially

by street musicians. One of the most famous of these was Fanchon, who became the centre of a number of stage works such as Bouilly's *Fanchon la vielleuse* (1803) with music by Doche, Kotzebue's singspiel *Fanchon, das Leyermädchen* with music by Himmel, and Donizetti's *Linda di Chamounix* (1842) which includes two arias and other music for hurdy-gurdy. The tradition of the Savoyard who escapes the poverty of his homeland to make his living on the streets playing the hurdy-gurdy provided the stories for many other works. Poems by Keats and Lewis Carroll include references to street musicians playing the hurdy-gurdy, but by this time the term was also applied indiscriminately to the barrel organ or barrel piano in England.

Other works which use the hurdy-gurdy include Leopold Mozart's divertimento *Die Bauernhochzeit*, which requires a folk instrument in D. His son used the French hurdy-gurdy in a set of minuets (K601) and some German dances (K602). Schubert imitated the instrument in his song 'Die Leiermann' from *Die Winterreise*.

By the middle of the 18th century, the hurdy-gurdy had become a regional folk instrument in France. Laurence Sterne noted its use in this way in 1768. In the 19th century it was found throughout central France (the Auvergne, Berry, Bourbonnais, Limousin and the Morvan); it was also used in parts of Brittany, northern France and Belgium. It was played with bagpipes for public dances and at weddings where the repertory consisted of waltzes, mazurkas, bransles and bourrées. Groups of players formed bands and took part in local parades for which a repertory of marches appeared; its use was observed by George Sand and Chopin. 19th-century makers included the Coulsons and Thouvenels at Mirecourt and the Pajot family of Jenzat, near Vichy (from 1795).

By the 20th century the hurdy-gurdy had begun to die out, and the Pajot firm closed in 1939. However, by the 1960s the revival of folk traditions led to a renewal of interest in the instrument. Players of the older generation, such as Gaston Rivière, Georges Simon and Henri Vasson, served as teachers for a growing group of young players. The festival of Saint Chartier, organized by Michèle Fromenteau, begun in 1976, brings together hurdy-gurdy players from many countries. The hurdy-gurdy museum at Montluçon has one of the largest collections of instruments and serves as a centre for study. Valentin Clastrier and Gilles Chabenat have endeavoured to create a more contemporary idiom, while the Briton Nigel Eaton and others have developed a more popular style incorporating elements of rock and jazz.

Usually the hurdy-gurdy was shaped rather like a viol, and its strings passed through the box that housed the tangents (fig.3). Instruments with strings arranged in that way continued to be made in Portugal until the 18th century, furnished with three rows of tangents that indicated there were three melody strings and one drone. It became more common for the drone strings to be deflected to either side of the bridge, however, and the instrument was found throughout most of Europe in this form. In the 17th century the French increased the number of strings to six (two melody, four drones) and the compass to two chromatic octaves. Some of these instruments possessed a remarkable beauty, inlaid with pearl and

surmounted by a carved head. Those by Pierre and Jean Louvet (c1750) were particularly fine examples.

2. Construction, tuning and variants.

The hurdy-gurdy is hung around the neck or strapped to the body at such an angle as to allow the keys to fall back under their own weight. The bridges and tailpiece are usually glued in position. The tangents can be swivelled around for tuning purposes. The wheel is usually of pearwood and coated with resin. Cotton wool is spun around the strings where they contact the wheel in order to soften the sound and encourage the drone strings to speak. The French hurdy-gurdy plays in either the key of C or G, but the two melody strings are always tuned to *g'*. The four drone strings (*gros bourdon*, *bourdon*, *mouche* and *trompette*) pass over small subsidiary bridges to the right and left of the main bridge. The two larger drones are overspun; the *gros bourdon* sounds G an octave below the *mouche* and is used only when playing in that key, whereas the *bourdon* sounds the intermediate *c* and is employed when playing in the key of C. The *trompette*, tuned either to *c'* or *d'* according to key, causes its bridge to tremble like that of a trumpet marine: by fine adjustment from a peg in the tailpiece a leg extending down to the instrument's belly is encouraged to rattle continually against it. By minute interruptions of the wheel's rotation a clearly articulated rhythm can be produced without disturbing the melody. The left hand, at the keyboard, can play staccato, as well as performing all manner of grace notes. Other tunings include the 'Bourbonnais' tuning in D, and tunings in A and E found in Hungary and Eastern Europe.

Variants of the hurdy-gurdy include the *Schlüssel Fidel*, which is played with an ordinary bow in place of the revolving wheel and has survived in Sweden under the name [Nyckelharpa](#). Another Swedish hurdy-gurdy, the *vevlira*, is also enjoying a revival. In another form the hurdy-gurdy was fingered like a violin (i.e. having no tangent keyboard); such an instrument (called a *Bauern Lyren*) and the *Schlüssel Fidel* were illustrated in Praetorius's *Theatrum instrumentorum* (1620). Some instruments were based on a more conventional keyboard: Leonardo da Vinci's *viola organista* was designed as a keyboard instrument the strings of which would be set in vibration by an endless friction band; Hans Haiden's [Geigenwerk](#) (also illustrated by Praetorius) had many parchment-covered wheels turning at once and metal strings pulled down onto the wheels by means of a keyboard (see also [Sostenente piano](#), §1). 20th-century applications of the hurdy-gurdy principle include Luigi Russolo's *intonarumori*, in which a wheel rotated against a string whose tension was controlled by a pitch lever; the radiotone, a monophonic keyboard instrument using a movable wheel on a single string to give a three-octave range; and several large keyboard instruments with one or two strings bowed by treadle-operated rosined wheels, constructed by Bob Bates.

See also [Lira organizzata](#).

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Huré, Jean

(b Gien, 17 Sept 1877; d Paris, 27 Jan 1930). French composer, organist, pianist and teacher. He studied music in Angers before moving to Paris in 1895. He was on the founding committee of the Société Musicale Indépendante in 1910 with Ravel, Koechlin, Fauré and Vuillermoz. A supporter of Debussy, his *Dogmes musicaux* (1904–07) reflected the aesthetic divide between the SMI and the Société Nationale. In 1910 he founded the Ecole Normale de Musique and the following year he started a Société Mozart (1911). He travelled widely as a pianist and organist throughout Europe. In *Défense et illustration de la musique française* (1915) he argued for a French music free from foreign influence and revealed an interest in Celtic French identity, also reflected in his *Chansons et danses bretonnes* and *7 chants de Bretagne*.

As an organist, Huré succeeded Gigout at St Augustin in 1925 and founded the periodical *Orgue et les organistes* (1924), although he published very little for organ. However, there are many works for chamber ensemble, including the Sonata for piano and violin and two string quartets. Whereas the harmonic language of *La cathédrale* extends to the use of a 12-note chord, the Sonata reveals his attachment to triadic harmony, virtuoso piano writing and cyclic construction. The First String Quartet is also cyclic; the outer movements share homophonic textures and ostinato patterns. By contrast, the middle movement is chromatic and contrapuntal. The Second String Quartet is overtly modal and folk-like in character. The rhythmic incisiveness, repetition, narrow range and ubiquitous perfect 4ths are reminiscent of early Stravinsky. Huré was a teacher and examiner at the Conservatoire; he taught Manuel Rosenthal and Fred Barlow. He

suffered from poor health, spending much of his last 15 years in a sanatorium.

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(selective list)

Stage: La cathédrale (élégie théâtrale), 1910, unpubd; Au bois sacré (ballet, Huré), Paris, Opéra-Comique, 1921

Orch: Sym. no.1, 1896, unpubd; Sym. no.2, 1897, unpubd; Air, vc/vn, orch/pf/org (1902); Nocturne, pf, orch, 1903; Sym. no.3, 1903; Vn. Conc. unpubd

Sacred vocal: Te Deum, S, vv, org (1907); Ave Maria, 2 female vv (1924); masses and motets, unpubd

Secular vocal: 7 chants de Bretagne, 1v, pf (1910), 3 nos. orchd; L'âme en peine, 4 solo vv (1925); 3 mélodies, 1v, pf (1925); 4 lettres de femmes, 1v, pf (1929); 4 poèmes (A. Grénuilly), 1v, pf (1929); 3 chansons monodiques (A. Spire) 1v (1930)

Chbr: Sonata, vn, pf, 1900–01; 3 sonatas, vc, pf (1907, 1913, 1920); Sonatine, vn, pf (1909); 2 str qts, 1913–17 (1921); Suite sur des chants bretons, pf trio (1913); Pf Qnt (1914); Sonata, fl, vc, pf (1914); Serenade, pf trio (1920); Sonata, vn, pf (1920); Petites Chansons, vc/vn/va, pf (1923)

Pf: Poèmes enfantins (1906); Sonata (1920); Sonata, pf/hp (1920)

Org: Communion sur un Noël (1914)

Principal publishers: Mathot, Senart

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BARBARA L. KELLY

Hurel, Charles

(fl c1665–1692). French lutenist, theorbo player and composer. He came from a family of master craftsmen, which included some of the principal instrument makers in Paris in the 17th century. A document of 7 April 1676,

which gives his signature and those of several other members of the family, describes him as *joueur de luth*. From at least the 1660s he was known as a composer of airs, and in 1680 Le Gallois, academician and founder and editor of the *Journal des Savants*, ranked him among the most famous theorbists. In 1684 he was *officier ordinaire de l'Académie de musique*, and in 1690 he composed music for Florent Carton Dancourt's comedy *L'été des coquettes*. He is last mentioned in 1692, as *maître pour le théorbe* with an address in Paris. He described his *Meslanges d'airs* as having diminutions for the second verses, but these amount to no more than occasional ornaments in repeated phrases. The main source of his theorbo works is a manuscript dating from about 1685 (*US-NYpm*), which contains 34 pieces divided into five key groups. Apart from the dances usual in the solo suite and three settings of pieces by Lully, the most interesting items are seven semi-measured preludes and a richly harmonized chaconne in rondeau form.

WORKS

Meslanges d'airs sérieux et à boire à 2, 3, bc (Paris, 1687)

Airs in 1673¹, 1679³, 1679⁴, 1693², *Mercur de France* (Paris, 1678, 1691)

Airs de cour, 1v, bc, c1665, *F-Pn*

34 pieces, theorbo, *US-NYpm* E.34.B (facs. (Geneva, 1996)); concordances, *A-ETgoëss*, *F-B*, *J-Tma*, *S-Uu*

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DAVID LEDBETTER

Hurel, Philippe

(*b* Domfront, 24 July 1955). French composer. After studying with Ivo Malec and Betsy Jolas at the Paris Conservatoire, he took a course in musical computer science with Tristan Murail in 1984. He was a member of the musical research team at IRCAM, 1985–90, winning a scholarship to the Villa Medici in Rome, 1986–8. He was awarded the prize of the Siemens Foundation, Munich, in 1995.

Hurel is associated with so-called **Spectral music**, initiated by Grisey and Murail in the late 1970s; his music employs processes that allow progressive transition from one given state of sonic material to another. An equal interest in counterpoint has led him to reconcile this principle of continuous transition with the more classical one of variation form. As a result his works since *Pour l'image* and *Fragment de lune* (both 1986–7) combine globally perceived timbres with polyphony perceived. Since *Six miniatures en trompe l'oeil* (1990–1) he has been striving for greater

stylistic heterogeneity, and integrates rhythmic motives clearly influenced by jazz.

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Eolia, fl, 1982; Trames, 6 vn, 2 va, 2 vc, db, 1982; Memento pour Marc, orch, 1982–3; Opcit, t sax, 1984, version for cl, 1993; Diamants imaginaires, diamant lunaire, ens, elec, 1985–6; Pour l'image, 14 insts, 1986–7; Fragment de lune, ens, elec, 1986–7; Mémoire vive, orch, 1988–9

Rémanences, 6 miniatures en trompe l'oeil, 14 insts, 1990–1; b cl, t sax, hn, tuba, synth, 1991–2; La célébration des invisibles (drame lyrique, P. Raymond-Thimonga), shadow theatre, perc, chorus, 1992, concert version: chorus, 6 perc, 1993; Leçon des choses, ens, elec, 1992–3; Pour Luigi, fl, cl, vn, vc, pf, 1993–4; Kits, 6 perc, db, 1996; ... à mesure, fl, cl, va, vc, vib, pf, 1997

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GUY LELONG

Hurford, Peter (John)

(b Minehead, Somerset, 22 Nov 1930). English organist, lecturer and composer. Harold Darke was his first teacher, and he graduated with degrees in music and law from Jesus College, Cambridge. André Marchal, with whom he studied in Paris briefly, was a major influence at this time. Hurford emerged as a master interpreter of 18th-century French music and of Bach (particularly the trio sonatas) and an improviser in strict forms of a calibre rarely heard in England. After being appointed master of the music at St Albans Cathedral in 1958, he had the organ rebuilt to incorporate the tonal ensembles he believed necessary for authentic performances. In 1963 he founded the International Organ Festival at St Albans (a discussion of which can be found in S. Webb: 'Peter Hurford and the St Albans International Organ Festival', *Gramophone*, xlvii (1969–70), 13–14); it has since provided a biennial forum for all aspects of the organ renaissance. Several compositions for organ and for choir date from this time; somewhat French-influenced, they are attractive and rhythmical, and some, including *Litany to the Holy Spirit* and the suite *Laudate Dominum* (dedicated to Ralph Downes), remain popular. He left St Albans in 1979 to pursue a solo career.

Hurford has an acutely intelligent and informed approach to the whole organ repertory. As a virtuoso recitalist he has won wide acclaim on three continents, and his influence on organ design has been significant. His

teaching of interpretation rests on a philosophical base which has brought him many gifted students and which he expresses in his book *Making Music on the Organ* (Oxford, 1988/R). His recordings of Bach on modern organs in Europe, Canada and Australia exploit the resources of modern mechanical actions. He was made an OBE in 1984.

STANLEY WEBB/PAUL HALE

Hůrka, Friedrich Franz [Franciscus Wenceslaus; František Václav]

(*b* Merklín, nr Přeštice, Bohemia, 19 Feb 1762; *d* Berlin, 10 Dec 1805). Czech tenor and composer, active in Germany. He studied with his father, a village Kantor who probably also composed. As a boy he went to Prague and trained as a chorister at the Crusaders' monastery, where he studied with Blasius Campagnari ('Biaggio'). In 1783 he joined Pasquale Bondini's theatrical troupe in Prague, making his début as a tenor the following year during the Leipzig Fair. He was a successful opera and concert singer for 20 years and a highly regarded singing teacher. He was initially active in Dresden, as a Kammersänger and teacher of the Hofkapelle choirboys, 1785–8. He also sang in oratorios under C.E. Weinlig, Kantor of the Kreuzschule. In 1788 Hůrka was singing at the Schwedt Court Theatre, with a monthly salary of 58 talers. He went to Berlin before July 1789, and was engaged as a tenor at the Königliches Theater for a salary of 1000 reichstalers; but he was more active as a concert performer, for although he had an excellent, technically accomplished and very expressive voice its volume was not great. He was co-organizer of the subscription concerts in the Stadt Paris hotel, 1792–7, and a member of the Sing-Akademie, 1791–1802; he was a freemason from 1794, and edited a collection of masonic songs dedicated to August Frederic, Earl of Sussex. His wife Therese (née Jäger), edited some of his songs after his death, and his brother, Josef Martin Hůrka, was a cellist and possibly also a composer.

Hůrka was one of those Czech composers who assimilated the German lied tradition, and for the most part he followed the aesthetic principles of the Berlin lieder school without being very original in form or expression. His music, naive and of little merit, was very well known and popular in his time. Two assessments of his songs written six years after his death are of interest: J.F. Reichardt (*Spencersche Zeitung*, 23 March 1811) praised the 'Muse of the delightful singer Hůrka, to whom the singing world of Germany is indebted for so many pleasing and beautiful melodies'; H.G. Nägeli (1811), although acknowledging Hůrka's achievements, criticized him for 'a noticeable straining for originality, for the striking and remarkable effect'.

Hůrka is significant for his pre-Romantic traits. He was one of the first to oppose the practice of singers accompanying themselves at the piano, by placing the vocal line on a separate staff and by specifying separate performers for the vocal and piano parts of his songs (preface to *Scherz und Ernst*, 1787). Besides the verses of ephemeral poets, he set texts by Herder, Goethe and Schiller. Although he did not want his songs to be considered folksongs, some of them came to be regarded as such in 19th-century Germany.

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Songs pubd singly (1v, pf; selective list): Die Geburtstagsfeier (Mainz, 1795); Ehelicher guter Morgen und gute Nacht (Schubart) (Berlin, 1796); Das Lied vom Grabe (J.J. Mniöch) (Hamburg, c1800); Die brennende Stadt (O.F.T. Heinsius) (Berlin, 1801); Die Glocke (Schiller) (Hamburg, after 1802; also Brunswick, n.d.); Liedchen an Minna bei Überreichung einer Blumengirlande (Oranienburg, c1803); Der Totengräber (Hölty) (Berlin, 1806)

Other vocal: Ecce quomodo moritur, E♭, 4vv, 1785–8, *D-DI*; Das wütende Heer (op. 3, C.F. Bretener), Schwedt, 1788, ?lost; Die drei Rosen (F.D. Gräter, after Guldberg), solo, chorus, pf/gui (Berlin, 1799; also Hamburg, n.d., Bonn, n.d.); 39 songs in Auswahl mauerischer Gesänge (Herder, Schiller, Goethe and others), solo vv, chorus, pf, ed. F.F. Hürka (n.p., 1803); 6 deutsche Gesänge oder sogenannte Canons (Goethe, Lessing and S. Mereau) (n.p., n.d.); other songs and vocal works, some pubd in contemporary collections, some unpubd (mostly *A-Wgm*, *D-Bsb*; 2 Litaniae Lauretanae, A, B♭, SATB, orch, org, *CZ-Pnm* [doubtful, probably by Hürka's brother, Josef Martin Hürka, or his father])

Inst: 6 Divertimentos, vn, va, vc, op.4, ?before 1783, *A-Wgm** [only 3 extant]

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MILAN POŠTOLKA/UNDINE WAGNER

Hurlebusch, Conrad Friedrich

(bap. Brunswick, 30 Dec 1691; *d* Amsterdam, 17 Dec 1765). German composer, harpsichordist and theorist. He had his first musical education from his father, Heinrich Lorentz Hurlebusch, who was a scholar and an accomplished harpsichordist and organist; through him he became acquainted with the music of Buxtehude, Reincken and the French harpsichordists. In 1715, he left Brunswick and went to Hamburg and Vienna, where he spent two years; from 1718 he travelled in Italy as a harpsichord virtuoso, visiting Massa and Venice among other places. Early in 1721 he returned to Germany and spent several weeks at the court of the Elector of Bavaria, but declined a position at that court for religious reasons. In August 1721 he returned to Brunswick, where he composed his first Italian opera, *L'innocenza difesa*; there too he refused an offer, repeated in 1722, of a post as court musician in the service of the Duke of Brunswick. At the end of the year he accepted the King of Sweden's invitation to become Kapellmeister at his court, but he had resigned by Easter 1725 because he was not given a promised appointment as court organist. In Sweden he wrote several occasional works for the court; an Italian opera, *Arminio*, is either lost or (according to Mattheson) was never completed because of the poor libretto. After his resignation he travelled in Germany, visiting Hamburg (where he became acquainted with Telemann and Mattheson) and Hanover (where he tried to make contacts enabling him to work in England), as well as Kassel, Eisenach and Gotha. He returned briefly to Brunswick, where again he declined an offer of a court appointment. In 1726 he was in Bayreuth, where the margrave invited him to write dramatic music for the carnival; the music for *Gunderich*, *Dorinda* and *Etearchus*, now lost, may have been written there. Once again he refused a court post. Back in Brunswick, he finished his opera *Flavio Cuniberto* and his treatise and in November 1727 he moved to Hamburg, hoping to establish himself there. But he was disappointed: his opera remained unperformed and there are records of only two concerts that he gave at the beginning of his stay. He failed to obtain the post of organist at the Petrikirche in Hamburg, and also a post at St Petersburg. In 1736 Hurlebusch, who was a lonely man, was attacked in an anonymous pamphlet (*D-Bsb*). Nothing is known of his activities over the next seven years except that at some point he was again in Brunswick. On 22 February 1743 he was appointed organist at the Oude Kerk in Amsterdam, where he remained until his death. He was a keyboard teacher to wealthy amateurs and assisted the musical-clockmaker Nicolaas Wijlandt. In 1746 he obtained a privilege for the publication of his music; not all the works

mentioned were realized. His last years cannot have been happy: Lustig, his former fellow townsman in Hamburg who by then was in Groningen, published slanderous articles about him (under the pseudonym Conrad Wohlgemuth), and he suffered from ill-health.

Many of Hurlebusch's works (including all of his organ music) are lost, so only a partial picture of him as a composer may be drawn. His technically undemanding keyboard works, of varying quality, seem to have been intended for the musical amateur. French and Italian elements co-exist in the suites, sometimes negating the particular character of individual dance movements; in order to counter a difficulty in structuring an entire section around a single motif or theme, Hurlebusch often resorted to excessive repetition and sequence. His talent is best seen in small forms. Among his odes (praised by Mattheson) and his few surviving cantatas (admired by Mattheson and Gottsched), those showing melodic and harmonic simplicity, good declamation, and regard for the content of the text are among the best of the time, despite the lack of extended melodic writing. The *150 Psalmen Davids*, reprinted twice within 20 years, were evidently used extensively in the Reformed Church.

WORKS

vocal

72 odes in J.F. Gräfe, *Samlung verschiedener und auserlesener Oden* (Halle, 1737–43), incl. *Glaubt es nicht ihr falschen Blicke, Ich wähle die Freiheit und fliehe die Liebe, Mein Vergnügen ist gestorben*, and *So wahr ich redlich bin*, all ed. O.E. Lindner, *Geschichte des deutschen Liedes im 18. Jahrhundert* (Leipzig, 1871); *Angenehme grüne Zweige, Glaube nicht, dass ich dich hasse, Komm Doris mein Verlangen*, and *Schönste Augen holde Kerzen*, all ed. M. Friedlaender, *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/R); *Melindens Auge seh ich nicht*, ed. G. Adler, *Handbuch der Musikgeschichte* (Berlin, 2/1930/R); *Wer raubt mir Freiheit und das Herz*, ed. in *Alte Meister des deutschen Liedes*, xxx, xxxi (Leipzig, 2/1931)

Cants.: *Due cantate*, 1v, bc, op.3 (Amsterdam, c1735); *Tu parti amato Tirsi* (chamber cant.), S, bc, *S-Uu*; *Fête musicale à l'anniversaire de l'arrivée dans le royaume de Sa Majesté Frédéric I, Roy de Suède* (festival cant.), Stockholm, 15 Jan 1725, Sk; *Festeggiamento musicale per il di natale di sua Real Maestà Ulrica Eleonora* (festival cant.), Stockholm, 23 Jan 1725, Sk; *Lascia l'amato lido* (*hät oss nu alla frögdas*), S, ob, 2 vn, *D-SI*

VI arie dell'opere intitolate *Flavio Cuniberto* e *L'innocenza difesa*, i/op.3, ii/op.4 (Amsterdam, 1753)

instrumental

Opere scelte per il clavicembalo, op.1 (Amsterdam, c1733) [pirate edn]

Composizioni musicali per il cembalo, divise in 2 parti (Hamburg, ?1735), vol.1 rev. (Hamburg, n.d.); ed. in UVNM, xxxii (1912)

De 150 Psalmen Davids met derzelver lofzangen voor clavier en orgel (Amsterdam, 1746) [acc. only]

VI sonate di cembalo, op.5 (Amsterdam, 1755); ed. A. Jambor (Philadelphia, 1965)

VI sonate di cembalo, op.6 (Amsterdam, 1755); ed. A. Jambor (Philadelphia, 1966)

Kbd pieces, in *Clavierboek Quiryn van Bambeek, 1752, NL-DEta*

Conc., a, str, hpd, *D-SWI*; *Concerto grosso*, a, *DI*, ed. in DDT, xxix–xxx (1905);

Conc., B♭₂, vn, orch, *DI*; Conc., B♭₂, vn, Högre Musikalisk Utbildungsanstalt,

Stockholm [possibly identical with that in *D*!]; sonata, a, vn, *D*!; sonata, D, hpd, *W* [identical with 1 from op.5]

lost works

L'innocenza difesa (dramma per musica, 3, F. Silvani), Brunswick, ?1722

Arminio (op), ?Stockholm, 1722–5

Dorinda (op), Etearchus (op), Gunderich (op): all ?Bayreuth, carn. 1726

Flavio Cuniberto (dramma per musica, 3, M. Noris), Brunswick, ?1727

Ov., recits., chorus, in *Il perdono nella vendetta*, Hamburg, 1736

Arias, in *Hochzeit der Statira*, Hamburg, 1737

Chamber cantatas

Minuet di S.A.S. di Massa e le variazioni, hpd, formerly *D-DS*, destroyed

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WRITINGS

theoretical works

Vaststelling en leere dat de oneindige veranderde musicq uit drie grondbeginnelsen of principia afkomstig is (MS, *D-Bsb*) [may have been written in Dutch after an earlier German version]

AREND KOOLE

Hurlstone, William (Yeates)

(*b* London, 7 Jan 1876; *d* London, 30 May 1906). English composer and pianist. At the age of nine his father published his set of Five Easy Waltzes for piano, and at 18 he won a scholarship to the RCM. There he studied until 1898 under Stanford for composition, and Ashton and Dannreuther for the piano. He left as a brilliant pianist, but asthma prevented a concert career. He produced three substantial orchestral works – Five Dances for Orchestra (1895), a Piano Concerto (1895), which was also given at St James's Hall under Stanford in 1896, and the Variations on an Original Theme (1896) – as well as numerous chamber pieces including a Piano Sonata (1894), a Violin Sonata (1897), a Quintet for Piano and Wind (1897) and a Piano Quartet (1898). He also collaborated in 1895 with Fritz Hart on a short two-act comic opera, which was never performed.

After leaving the RCM in 1898, Hurlstone's reputation as a composer continued to flourish as his chamber works were produced at the series of British Chamber Concerts in 1897–9. Stanford, who thought him his best pupil, continued to be a staunch advocate, conducting first performances of the Variations on a Hungarian Air in 1899 and the orchestral suite *The Magic Mirror* in 1901. Richter also conducted the Hungarian Variations at the Hallé Concerts in Manchester. With the founding of the Patron's Fund concerts in 1904, the Fantasie-Variations on a Swedish Air was chosen for the first orchestral concert in May and the Piano Quartet in E minor for the first chamber concert in December. In 1906 his Phantasie string quartet won the first of the Cobbett prizes. Despite his success as a composer, Hurlstone's financial circumstances were meagre; he eked out a living teaching, conducting and arranging in Norwood, Anerley and Croydon. In September 1905 he was appointed professor of counterpoint at the RCM.

As a composer, Hurlstone was happiest when working in the province of instrumental music. His chamber works, particularly the Cello Sonata, the Piano Quartet and the Phantasie Quartet, exude a confidence in their fertile treatment of structure and thematic manipulation which drew enthusiastic praise from Parry and Cobbett. A similar boldness is evident in the Piano Concerto. After his death many of his works were published with financial assistance from friends and from the Society of British Composers.

WORKS

(selective list)

MSS at GB-Lcm

all printed works published in London

Orch works, incl. Pf Conc., D, 1895; *The Magic Mirror*, suite (1896); *Fantasie-Variations on a Swedish Air* (1904)

Chbr works, incl. Sonata, vn, pf, F (1897); Pf qt, e, 1898 (1906); *Phantasie Str Qt* (1906); Sonata, vc, pf, D (1909)

Pf works, incl. Sonata, f, 1894; *Capriccio*, b; 2 sets of variations

Vocal works: *Alfred the Great* (cant., F. Attenborough), 4vv, orch, 1901; 14 partsongs; 32 songs

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K. Hurlstone, ed.: *William Hurlstone, Musician: Memories and Records by his Friends* (London, 1947)

R.J. PASCALL/JEREMY DIBBLE

Hurník, Ilja

(b Poruba, nr Ostrava, 25 Nov 1922). Czech composer and pianist. After attending the music institute in his native town he moved to Prague, where he studied the piano with Kurz (1938) and composition with Vítězslav Novák (1941–4); after the war he continued his piano studies at the Conservatory (1945–8) and at the Academy of Musical Arts, from which he graduated in 1952. By this time he had already established himself as a concert pianist, as an interpreter of works by Janáček and Debussy (he made numerous recordings) and as a champion of concertos arranged for piano duo; initially he worked with the pianist Pavel Štěpán and later with his wife Jana. His greatest achievements also include writings, particularly his fictional essays such as *Trubači z Jericha* ('The Trumpeters of Jericho'), *Múza v terénu* ('The Music in the Field') and *Muzikální Sherlock*, which were aimed at popularizing the classics. Hurník has also written film scripts, radio plays and devised concerts for children, the latter having been recorded as a series of LPs entitled *Umění poslouchat hudbu* ('The Art of Listening to Music'). Together with Petr Eben he published the Czech translation of Orff's *Schulwerk*. From the early 1970s he taught at the Prague Conservatory and at the Bratislava Academy. He joined the staff of Ostrava University shortly after receiving an honorary doctorate there in 1992.

Hurník's early works were inspired by Novák and by folk music of his native Silesia; apart from *Slezské písně* ('Silesian Songs') instances of this can be found in *Ondráš*, the cantata *Maryka* and the song cycle *Květiny* ('Flowers'). Initially he wrote vocal and chamber works bearing the hallmarks of neoclassicism, examples being the *Sonata da camera* (1953) and *Nový clavecin*. In the 1960s his language assimilated modern principles of composition (dodecaphonic music, serial and timbre music), particularly in the *Moments musicaux* and *Cyclops*. After the success of his opera *Dáma a lupiči* ('The Lady and the Robbers'), a work that reflects his sense of humour as well as his skill at depicting characters, he concentrated on dramatic genres. His many honours include the Vercelli Prize (1955, for the *Sonata da camera*) and the Grand Prix from the Piano Duo Association of Japan (1990, for *Variationen auf Pergolesi*).

WORKS

(selective list)

Stage: *Ondráš* (ballet), 1950, Ostrava, 1951; *Dáma a lupiči* [The Lady and the Robbers] (op, Hurník, after W. Ros), 1967, Pilzer, 1966; *Mudrci a blodi* [Wise Men and Fools] (op) 1972

Orch: Conc., ob, str, pf, 1959; *Cyclops*, 1965; Conc., pf, small orch, 1972; *Věci* [The Things], divertimento, chbr orch, 1977; *Nový clavecin* [New Harpsichord], pf, str, 1982; *Sinfonietta*, 1995

Chbr: Str Qt no.1, 1949; *Sonata*, va, pf, 1952; *4 ročních dob* [The 4 seasons], 12 insts, 1952; *Sonata da camera*, fl, ob, vc, hpd, 1953; *Muzikanti*, nar, 18 str, 1961; *Esercizi*, fl, ob, cl, bn, 1958; *Moments musicaux*, 11 wind, 1963; *Concertino*, vn, pf, 1973; *Malý faun* [Little Faun], fl, pf

Vocal: *Květiny* [Flowers], lv, pf, 1941; *Slezské písně* [Silesian Songs], S, orch, 1946; *Maryka* (cant., Silesian trad.), chorus, orch, 1948; *Sbory o matkách* [Choruses about Mothers], chorus, 1955; *Noe* (orat), 1958; *Šalamoun* [Salomon], Bar, str qt, 1961; *Šulamit*, A, pf, orch, 1963; *Aesop* (cant.), S, chorus, orch, 1964; *Pastorela*, children's chorus, chbr ens, 1965; *Minutové písničky* [One-Minute Songs], S, fl, pf,

1972; *Missa venea crucis*, children's chorus, org orch, 1991

Pf: *Sonatina*, 1952; *Domáci hudba* [Music for Home], pf 4 hands, 1963; *Fantasy*, pf 4 hands, 1973; *Voršilská ulička* [Voršilská Street], instructive Pieces, 1976; *Jžezík* [Little Jazz], instructive Pieces, 1977

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I. Hurník: *Dětství ve Slezsku* [Childhood in Silesia] (Prague, 1979)

J. Malina, ed.: *Ilja Hurník* (Brno, 1995)

KAREL STEINMETZ

Hurok, Sol(omon Israelovich)

(*b* Pogor, 28 March/9 April 1888; *d* New York, 5 March 1974). American impresario of Russian birth. He emigrated to the USA in May 1906 and soon began to organize concerts for labour clubs and workers' organizations. Within a decade he was presenting top stars at the huge Hippodrome arena in New York. In succeeding years he became, both because of the artists he represented and because of his energetic, flamboyant nature, the legendary prototype of the impresario in the USA to such a degree that his life became the subject of a Hollywood film, *Tonight We Sing*. He managed many of the great artists of his time, including Chaliapin, Isadora Duncan, Pavlova, Segovia, Rubinstein, Stern and Elman, and was responsible for introducing Marian Anderson to a wide public. He was also instrumental in presenting ballet on a broader scale in the USA, first with the Ballet Russe de Monte Carlo and later with the Sadler's Wells (now Royal) Ballet. In later years he was most proud of his success in presenting Russian performers – including the Bol'shoy Ballet and numerous soloists – to the American public. He also presented theatrical troupes from many parts of the world. He was made a Chevalier of the Légion d'Honneur (1953), created CBE (1960) and was awarded the Austrian Ehrenkreuz (first class), the Handel Medallion and, in a ceremony honouring him at the Metropolitan Opera House in 1973, the Diamond Jubilee Medal. His funeral service was held, fittingly, at Carnegie Hall, with the public invited.

PATRICK J. SMITH

Hurt, Mississippi John

(*b* Teoc, MS, March 1894; *d* Mississippi, 3 Nov 1966). American songster and guitarist. He sang in church as a child and taught himself the guitar from the age of ten, developing an original finger-picking style. He made a

few excellent recordings in New York in 1928, then for the next 35 years lived obscurely as a farmer and railroad worker. His rediscovery in 1963 proceeded from the slender clue of the title to his *Avalon Blues* (1928, OK 8759). From then he recorded extensively, including more than 90 titles for the Library of Congress, and re-created with uncanny similarity many of his 1928 performances. Although much admired by eastern audiences for his accomplished playing and wistful blues as well as his agreeable disposition, he soon tired of publicity and lived out the rest of his life quietly in Mississippi. Before his rediscovery Hurt had never played professionally, which attaches special importance to his work; apart from its intrinsic merit, it preserved an old African-American tradition. His earliest recordings, including *Frankie* (1928, OK 8560), *Stack o' Lee Blues* (1928, OK 8654) and *Spike Driver Blues* on the 'John Henry' theme (1928, OK 8692), were long-established ballads. Hurt's guitar playing was characterized by a light thumb-picked beat and rapid fingerwork, and ideally complemented his gentle, almost whispering singing style. Notable among his later recordings were the little-recorded Mississippi theme *Sliding Delta* (1964, Piedmont 13161), demonstrating his nimble fingering, *Petra-Lee* (1963, Flyright 553), on which he played slide guitar, the mildly erotic *Candy Man Blues* (1964, Van. 9220) and the ballad *Louis Collins* (1963, Piedmont 13157).

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D. Waterman: 'John Hurt: Patriarch Hippie', *Sing Out!*, xvii/1 (1967), 4

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L. Cohn: disc notes, *Mississippi John Hurt: Avalon Blues: the Complete 1928 Okeh Recordings*, Col. CK64986 (1996)

PAUL OLIVER

Hurtado de Xeres

(*b* ?Jerez; fl 1500). Spanish composer. Anglès read 'Xeres' incorrectly as Exerea or Exereo. The Pietro Furtado documented at the court of Naples in 1455 seems too early for confident identification with Hurtado de Xeres. Two three-voice canciones by Hurtado, *No tenga nadie speranca* and *Con temor de la mudança*, are in the Cancionero Musical de la Colombina (ed. in MME, xxxiii, 1971). Both are conventional lover's laments; they seem to have been added to the manuscript (ff. 60v–63v) after 1490 by a single hand otherwise found only in the preceding piece by Gijón. The superius of the first closely follows the melodic contour of the *estribillo* of Urreda's famous canción *Nunca fué pena mayor*. This gesture of homage to Hurtado's predecessor is composed in an accomplished contrapuntal style. The comment 'buena' (good) appears in contemporary handwriting beside both pieces.

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ISABEL POPE/DAVID FALLOWS

Hurteur, Guillaume le.

See [Le Heurteur, Guillaume](#).

Hurum, Alf

(*b* Christiania [now Oslo], 21 Sept 1882; *d* Honolulu, 12 Aug 1972).

Norwegian composer. He studied composition with Holter and the piano with Knutzen in Christiania, furthering his composition studies in Berlin (1905–10) with Kahn and Bruch, and the piano with Vianna da Motta. He studied in Paris in 1911 and in St Petersburg (1916–17) with Shteynberg. In 1917 he was one of the founders of the Norwegian Composers' Association, and later became its chairman (1923–4). He lived in Honolulu, his wife's place of origin, between 1924 and 1927, and reorganized the Honolulu SO, a small orchestra (30 members) at that time, into a full symphony orchestra and conducted it during the 1924–5 season. He settled permanently in Honolulu in 1934 and pursued his major interest other than music, that of painting.

His *Impressions* op.4 (1911) shows him to be the first Norwegian composer to have been profoundly influenced by Debussy. The influence was, however, gradually absorbed into a personal, musical language. From *Impressions* onwards Debussy's influence may be traced in almost all of Hurum's works, particularly in opp.9, 10 and 13–17. In his last works the influence is reduced, modality and Norwegian musical elements being the most prominent.

WORKS

(selective list)

Orch: Eksotisk suite, vn, pf, 1915, orchd 1917; Eventyrland, pf (1920), orchd 1921; Norron suite, pf (1920), orchd 1931; Bendik og Aarolilja, sym. poem, op.20, 1923; Sym., d, 1927

Choral: Lilja, op.15, male vv, org, 1918; 6 sanger, op.21, male vv (1929), Mottet, op.25, solo v, chorus, org (1930)

Chbr: Sonata, d, op.2, vn, pf, 1909–10; Sonata, a, op.8, vn, pf, 1914–15; Str Qt, a, op.6, 1912–15

Songs: opp.11–14 (1918), op.19, 1919, rev. 1954, op.26

Pf: Impressions, op.4, 1911; Akvareller, op.5 (1912); For Piano, op.7, 1914; Pasteller, op.10 (1916–18); Gotisk suite, op.17 (1920)

RUNE J. ANDERSEN

Hurwitz, Emanuel (Henry)

(*b* London, 7 May 1919). English violinist. He studied at the RAM on a scholarship awarded by Bronisław Huberman, whose coaching was the chief influence on his playing. After the war he became prominent as leader of the Goldsbrough (later English Chamber) Orchestra (1948–68) which he occasionally directed, and of the New Philharmonia (1969–71); he was the first violinist of the Hurwitz String Quartet (1946–51), the Melos Ensemble (1956–72) and the Aeolian Quartet (1970–81), with which he recorded the complete Haydn quartets in the edition by Robbins Landon. In 1968 he formed the Hurwitz Chamber Orchestra, renamed Serenata of London in 1972, which played without a conductor. A gifted and tactful leader, and a responsive ensemble violinist, he plays an Amati violin dated 1603. He was made a CBE in 1978.

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NOËL GOODWIN

Hus, Jan

(*b* Husinec, Bohemia, ?1371; *d* Konstanz, 6 July 1415). Czech reformer. He was one of the most influential preachers and teachers at Prague University at the beginning of the 15th century. He was burnt at the stake by order of the Council of Konstanz. He has been associated with a number of Latin and Czech hymns, but there is very little evidence to support his authorship; it seems that he arranged the medieval melody 'Jesu Kriste, štědrý kněže' ('Jesus Christ, thou bountiful prince') in the Jistebnice Hussite hymnbook, and he may also have arranged or translated the texts of several other hymns, but the best-known one attributed to him, 'Jesus Christus, nostra salus', is clearly not by him. Some Czech musicologists (e.g. Nejedlý) have described Hus as the innovator of congregational singing in church, but this practice arose in 15th-century Bohemia only after his death. Hus's aesthetic views on music and singing did not deviate from those of the medieval tradition. Thus musical history was influenced only indirectly by him: the Hussite reformation, of which he was the inspiration, constitutes the first significant chapter in the history of Protestant church music in Europe.

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- J. Kouba:** 'Jan Hus und das geistliche Lied: ein Literaturbericht', *JbLH*, xiv (1969), 190–96
- J. Fojtíková:** 'Hudební doklady Husova kultu z 15. a 16. století' [Musical documents on the Hussite cult of the 15th and 16th centuries], *MMC*, no.29 (1981), 51–142

Hus, Walter

(b Mol, 2 July 1959). Belgian composer and pianist. He studied the piano at the Brussels Conservatory and obtained the Higher Diploma with Robert Steyaert. From 1984 to 1989 Hus was co-founder, pianist and composer of the group Maximalist!, a group whose aim was to break down the barriers between high and low culture with accessible new music. His activities as an improviser (especially as a member of the Belgian Piano Quartet) lead him towards composition. His music is characterized by direct utterance, without any intellectual or theoretical substructure. It is idiomatically conceived and based on the continuous elaboration of terse, startling formulas. This direct emotionalism can be seen in the title of *Le désir*, while other titles reveal such qualities as immediacy (*Hic et nunc*) and irony or the negation of theoretical foundations (*La théorie*). His style can be called 'Romantic' for its emotional intensity, impassioned and tonally ambiguous melodies, simultaneous combination of repetition and variation, and for the choice of Romantic poetry (such as Rilke's *Der Mann im blauen Mantel*). Hus has written theatre music for Maatschappij Discordia and Niek Kortekaas, and ballets with choreography by Roxane Huilmand (*Muurwerk*, *Hic et nunc*).

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Dramatic: *Muurwerk* (ballet), str trio, 1985; *Die Nacht* (op, W. Kolb), 1987 [1st act completed]; *Atzavara* (incid music), 1991; *Hic et nunc* (ballet), pf, 1991; *Orfeo* (op, M. Bouchot, J. Lauwers, Hus), 1993; *Suite 16* (film score, D. Deruddere), orch, 1994; *Kopnaad* (incid music, S. Hertmans), 1995

Orch: *For a Leather Jacket* (Vn Conc.), 1990

Chbr and solo inst: *Five to Five*, sextet/str qt, 1984; *Str Qt no.1* (*La théorie*), 1988 [also for 2 pf]; *Etudes*, vn, 1989; *Leather Jacket Trio*, vn, cl, pf, 1990 [transcr. of *For a Leather Jacket*, orch]; *Cadenza*, vc, 1991 [also for vn, cl, mar]; *Str Qt no.2* '*Le désir*', 1991

Pf: *Toccata*, 1994 [transcr. of *Five to Five*]; *4 Préludes*, 1995 [transcr. of *Le désir*, orig. *Hic et nunc*]; *Sonata*, 2 pf, 1994; *Nox aeterna*, 1994

Songs: *Jalousies* (3 songs, A. Keseman), S, A, T, B, 1989; *Der Mann im blauen Mantel* (R.M. Rilke), Mez, cl, str qt, pf, 1994

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YVES KNOCKAERT

Husa, Karel

(b Prague, 7 Aug 1921). American composer and conductor of Czech birth. After initial training as a pianist and violinist, he attended the Prague

Conservatory (1941–5), where he studied composition with Jaroslav Řídký and conducting with Pavel Dědeček and Václav Talich. While a student at the conservatory, he composed his first published piece, a Sonatina for piano (1943). From 1946 to 1951, on a French government scholarship, he attended the École Normale de Musique in Paris, studying composition with Honegger and conducting with Fournet. He then continued his studies in conducting at the Paris Conservatoire with Eugène Bigot, and took private lessons with Boulanger and Cluytens. Husa gained international recognition with the first performance of his String Quartet no.1 (1948) in Paris. The quartet was repeated at the ISCM Festival in Brussels (1950) and at Darmstadt (1951), and was awarded first prize at the 1951 Gaudeamus Festival. In 1954 he joined the music faculty at Cornell University (he became an American citizen in 1959). As Kappa Alpha Professor of Music he taught composition, conducting and orchestration until his retirement in 1992. He appeared frequently as a guest conductor with major orchestras in Europe and America. His honours include two Guggenheim Fellowships (1964, 1965), the Pulitzer Prize (1969), the Friedheim Award of the Kennedy Center (1983) and the Grawemeyer Award (1993). He was elected to the American Academy of Arts and Letters in 1994, and was awarded the Gold Medal of Merit of the Czech Republic in 1995.

After early works in a broadly neo-classical idiom, Husa experimented, in such works as the *Poème* (1959) for viola and chamber orchestra and *Mosaïques* (1961) for orchestra, with serial techniques. These he adapted to his own expressive purposes, writing with characteristic vital rhythms and an unerring dramatic flair. He also explored extended instrumental sonorities in the Concerto for alto saxophone and concert band (1967), the String Quartet no.3 (1968) and the Violin Sonata (1973). Husa is best known for a series of large scores that derive their considerable power from the combination of coruscating orchestration and formal invention with an emotional depth that reflects his political, ethical and humanitarian concerns. Foremost among such works are *Music for Prague 1968*, *Apotheosis of this Earth* (1971, rev. 1972) and the ballet *The Trojan Women* (1981). After the large-scale Concerto for Orchestra (1986), commissioned by the New York PO, Husa composed concertos for organ (1987), trumpet (1987), cello (1988) and violin (1992). The intense lyricism and refined economy of these scores is also evident in the chamber works completed during this period, which include *Recollections* (1982) for woodwind quintet and piano, the Variations (1984) for piano quartet and the poignant String Quartet no.4 'Poems' (1990). Husa has composed for an impressive array of instrumental combinations, and has explored virtually every important musical genre except opera. In his search for colourful and novel sonorities, he creates vividly expressive musical canvases, filled with arresting timbres and startling juxtapositions of texture.

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(selective list)

ballets

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1976, Indianapolis, 26 March 1976; *The Trojan Women*, orch, 1981, Louisville, 28 March 1981

instrumental

Orch: *Divertimento*, str, 1948; *Concertino*, pf, orch, 1949; *Portrait*, str, 1953; *Sym. no.1*, 1953; *4 Little Pieces*, str, 1955; *Fantasies*, 1956; *Poème*, va, chbr orch/pf, 1959; *Elégie et rondeau*, a sax, orch, 1961, arr. a sax, pf; *Mosaïques*, 1961; *Fresque*, rev. 1963; *Serenade*, ww qnt, str, 1963; *Conc.*, brass qnt, str/pf, 1965; *2 Sonnets from Michelangelo*, 1971; *Pastoral*, str, 1979; *Sym. no.2 'Reflections'*, 1983; *Sym. Suite*, 1984; *Conc. for Orch*, 1986; *Org Conc.*, 1987; *Tpt Conc.*, 1987; *Vc Conc.*, 1988; *Ov. 'Youth'*, 1991; *Vn Conc.*, 1991; *Celebración*, 1997

Wind: *Divertimento*, brass, perc, 1959; *Conc.*, a sax, concert band, 1967; *Music for Prague* 1968, arr. orch, 1968; *Perc Conc.*, 1970–71; *Apotheosis of this Earth*, 1971, arr. SATB, orch, 1972; *Al fresco*, 1973; *Tpt Conc.*, 1973; *Intradas and Interludes*, 7 tpt, perc, 1980; *Conc.*, 1982; *Smetana Fanfare*, 1984; *Les couleurs fauves*, 1994

Chbr: *Suite*, va, pf, 1945; *Str Qt no.1*, 1948; *Evocations of Slovakia*, cl, va, vc, 1951; *Str Qt no.2*, 1953; *2 Preludes*, fl, cl, bn, 1966; *Divertimento*, brass qnt, 1968; *Str Qt no.3*, 1968; *Studies*, perc, 1968; *Sonata*, vn, pf, 1973; *Landscapes*, brass qnt, 1977; *3 Dance Sketches*, 4 perc, 1979; *Intradas and Interludes*, 7 tpt, timp, 1980; *Sonata à tre*, vn, cl, pf, 1982; *Recollections*, ww qnt, pf, 1982; *Variations*, str qt, pf, 1984; *Str Qt no.4 'Poems'*, 1990; *5 Poems*, ww qnt, 1994

Kbd: *Sonatina*, pf, 1943; *Sonata no.1*, pf, 1949; *8 Czech Duets*, pf 4 hands, 1955; *Elégie*, pf, 1957; *Sonata no.2*, pf, 1975; *Frammenti*, org, 1987

vocal

Festive Ode (E. Blackall), mixed/male chorus, orch/band, 1955, arr. chorus, wind; *12 Moravian Songs* (folk, trans. R. Martin), 1v, pf, 1957; *An American Te Deum* (H.D. Thoreau, O. Rølvaag, O. Březina), Bar, chorus, band, 1976, arr. chorus, orch, 1978; *Every Day* (Thoreau), SATB, 1981; *3 Moravian Songs* (folk, trans. Martin), SATB, 1981; *Cant.*, TTBB, brass qnt, 1983

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BYRON ADAMS

Hüsch, Gerhard (Heinrich Wilhelm Fritz)

(*b* Hanover, 2 Feb 1901; *d* Munich, 21 Nov 1984). German baritone. He studied with Hans Emge and made his début at Osnabrück in Lortzing's *Der Waffenschmied* in 1923. Engagements followed at Bremen, Cologne (1927–30) and Berlin (1930–42), first at the Städtische Oper and then at

the Staatsoper. He sang at Covent Garden in 1930 as Falke in Bruno Walter's production of *Die Fledermaus*, then as Papageno the following year, and again in 1938 under Beecham, with whom he also recorded the role. At Bayreuth in 1930 and 1931 he sang an outstanding Wolfram in *Tannhäuser*. His repertory included Count Almaviva, Germont, Sharpless and Storch (*Intermezzo*). Hüsch possessed a lyric baritone which could be soft and sweet in Italian opera, sonorously warm and resonant in German. He had a notable feeling for words, and his performances of Schubert's song cycles, which he also recorded, remain models of style. His other recordings include Wolf lieder, and excerpts from his operatic roles.

HAROLD ROSENTHAL/ALAN BLYTH

Hüsch, Heinrich

(b Moers, 2 March 1915; d Bad Oeynhausen, 20 July 1993). German musicologist. He studied church music (1938–40), music education (1938–41) and musicology (with Fellerer and Bücken) at Musikhochschulen and universities in Cologne and Berlin, and took the doctorate at Cologne in 1943. After five years in the army and as a POW, he became an assistant lecturer at Cologne University in 1948, completing his *Habilitation* there in 1955 with a work on textual concordances in musical literature of the Middle Ages. After a term as acting professor at Heidelberg University (1957–8), he was appointed supernumerary professor at Cologne in 1961. He became full professor at Marburg University in 1964 and was appointed professor at Cologne University in 1970. He retired in 1983.

Hüsch was an adviser to Das Erbe deutscher Musik from 1955 and a member of the advisory committee of the Deutsches Musikgeschichtliches Archiv in Kassel from 1959; from 1962 to 1971 he was on the editorial committee of *Acta musicologica*. He edited the Marburger Beiträge zur Musikforschung (1967–70), the Kölner Beiträge zur Musikforschung (1971–84) and the Studien zur hessischen Musikgeschichte (1969–71). His work, published mainly in Festschriften and the *Kirchenmusikalisches Jahrbuch* (see vols.xxxv–xxxvii), focussed on neglected theoreticians of the Middle Ages and Renaissance (such as Handl, Puteanus, Quercu, Schornburg, G.J. Vossius), late Renaissance classifications of music and early German music publishers.

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HANS HEINRICH EGGBRECHT

Hus-Desforges, Pierre-Louis

(b Toulon, 14 March 1773; d Pont-le-Voy, nr Blois, 20 Jan 1838). French cellist and composer. His actress mother was a daughter of the violinist Giornovich. He was a choirboy in the cathedral school at La Rochelle at the age of eight, and later studied the trumpet and the cello. In September 1792 he became a French cavalry trumpeter, remaining in the service until losing a right-hand finger from a bullet wound. He then took a post as a cellist in the Grand Théâtre at Lyons, but left after six months to study with Janson at the Paris Conservatoire. He was also engaged in the orchestra at the Théâtre des Troubadours.

Leaving the Conservatoire in 1800, Hus-Desforges became orchestral director of the French opera in St Petersburg, with an additional orchestral post at the Petersburg Theatre in 1805. He left Russia in 1812 and performed in Cassel on 25 April; *Allgemeine musikalische Zeitung* reports place him in the French provinces by the end of 1812. He returned to Paris

between 1817 and 1820, where he was appointed principal cello and house composer at the Théâtre de la Porte-St-Martin. Relocating to Metz, he established a music conservatory, but shortly resumed touring. He returned to Paris around 1827, where he was granted membership of the Société Académique des Enfants d'Apollon. He became orchestral director at the Théâtre du Gymnase-Dramatique in 1828, the Théâtre de Madame in 1829 and the Théâtre du Palais-Royal in 1831. His final employment was as a cello instructor at the music school at Pont-le-Voy.

Hus-Desforges published an elementary cello method which received favourable comment in the *Revue musicale* in October 1829. His concertos demonstrate comfortable virtuosity, the melodic construction illustrative of his association with opera. As historical works their interest lies in their high tessitura (*f*) and Hus-Desforges's adoption of fingering techniques developed by Romberg. According to Weber, the op.12 concerto, dedicated to Romberg, similarly parallels Romberg's compositional style. While emulation of the German cellist extended to performing without music, he maintained the French-style bow grip with the hand above the frog. His modernistic use of slurred staccato and accented bowstrokes, including *martelé*, demonstrates an affinity for the bowing practices of the French violin school. As a performer, he was commended for his musicality, but criticized for a thin, weak tone. His pupils included L.(J.) Jacquard and Louis Decortis.

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Vocal: Messe, 3vv, orch, op.68; Romance (?romances)Orch: Symphonie concertante, vn, vc, orch; vc concs., op.2 (1804), op.12 (Leipzig, c1811), op.23 (c1827), 1 other, lostChbr: 9 qnts, 2 vn, va, vc, db, opp.24, 26, 32–5, 46 [7th and 9th without op.no.]; Grand trio, vc, vn, b acc., op.15 (c1812); Trio, vc/vn, vn, b acc., op.16 (c1812); Trio, vc, vn, b acc., op.17; 12 duos 2 vc, opp.7, 47, 53; 6 duos, 2 vc/(vn, vc), opp.30–31; 3 [?6] grandes sonates, vc, b, op.3 bks 1–2 (c1804), sonatas, vc, b, op.5 (1805); 3 sonatines brillantes, vc, b/bn, op.49 (c1825); 9 soirées musicales, thèmes variés (vc, acc. vn, b)/(vc, pf); other worksPedagogical: Méthode de violoncelle à l'usage des commençants, op.56 (1829)

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Huseinov [Goussenov], Farhang [Farkhang] (Rahim Oglu)

(b Baku, 16 July 1949). Azerbaijani composer. He studied composition with Karayev and the violin with Dombayev at the Azerbaijan State Conservatory (1969–71). He continued his education at the Moscow Conservatory as a composer (under Aram Khachaturian) and violinist (under Leonid Kogan). He then taught the violin at the Azerbaijan Conservatory (1975–92) before becoming an associate professor in 1992 and chair of the string department of the Çukurova University State Conservatory in Adana, Turkey. He is a member of the Board of the Azerbaijani Composers' Union.

As a violinist, Huseinov excels in the interpretation of modern music having been the first performer of many Azerbaijani compositions. As a composer, he developed under the influence of his teacher, Karayev, and of musicians such as Enescu and especially Bartók. He eventually arrived at the highly expressive individual style in which the balance of the Western and Eastern varies in different works. The ecstatic expression found mainly in codas of some instrumental compositions could be associated with the Sufi tradition. Formal organization is based on Western 20th-century traditions, but both the spiritual aspect of his music and the thematic material (which frequently alludes to Eastern modes) lead us to the East. An interesting quality of Huseinov's conception of the East is its expanding nature: initially located in Azerbaijan, the space later widened from Turkey to Japan.

International recognition came to Huseinov in 1991 when he became a laureate of the Japanese Silk Road competition with his concerto for orchestra *Travelling through Time*. He was subsequently commissioned to write the opera *Kodayu* (after the novel *Hokusa Bunryaku* by Katsuragawa Hoshu, a story based on the adventures of a Japanese sailor in 18th-century Russia). The first performance took place in Tokyo in 1993 and was very successful. In 1995 Huseinov received a UN prize for the oratorio *May Peace Prevail on Earth*. His works have been published and performed in Azerbaijan, Germany, Japan, Russia, Switzerland and Turkey.

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Ops: Malen'kiy prints [The Little Prince] (A. Efendiyev, after A. de Saint-Exupéry), 1991; *Kodayu* (E. Aoki, after K. Hoshu: *Hokusa Bunryaku*), 1993 [Russ. version by A. Efendiyev and K. Yamashita]

Orch: Vn Conc., 1969; Serenada, str, 1981; *Travelling through Time*, conc. for orch, 1991

Vocal: Gimn solntsu [Hymn to the Sun] (ancient Egyptian, trans. Doblhofer), S, str qt, 1981; The Sixth Paragraph of Hammurabi's Laws (Akkadian text), B, 13 insts, 1981; Pesn' o pobede [Song of Victory] (cant., F. Godzha, R. Rza, S. Vurghun), S, B, chorus, orch, 1985; Antivoyennaya kantata [Anti-War Cant.] (T. Aslanli), S, chorus, orch, 1987; Stabat mater, S, str qt, 1992; Jesus redemptor, chbr cant., S, 8

insts, 1994; 4 Songs (D. Rathaus, A.S. Pushkin, A.K. Tolstoy), Bar, pf, 1995; May Peace Prevail on Earth (orat, R. Fielding, N. Newhall, hymn: *Veni creator spiritus*), S, B, tape, org, orch, 1995

Chbr and solo inst: 5 Pieces, vn, pf, 1973; Pf Sonata, 1974; Prelude and Toccata, pf, 1974; Sonata, vn, 1975; Pieces for Children, pf, 1978; Sonata, vc, 1978; Fuga, pf, 1979; Pamyati shug Ali [In Memory of Ashug Ali], ob, str, 1981; Str Qt, 1988; Concertino, 10 insts, 1989

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YURY GABAY

Husk, W(illiam) H(enry)

(*b* London, 4 Nov 1814; *d* London, 12 Aug 1887). English music scholar. He earned his living as a clerk to a firm of solicitors. In 1832 he joined the Sacred Harmonic Society; in 1853 he was appointed its librarian and began to compile a *Catalogue of the Library of the Sacred Harmonic Society* (London, 1862, rev. 2/1872, suppl. 1882). He also published *An Account of the Musical Celebrations on St Cecilia's Day in the Sixteenth, Seventeenth and Eighteenth Centuries* (1857) and a collection of Christmas carols, with many of their airs, as *Songs of the Nativity* (1864/R). He wrote a reminiscence of *Templeton & Malibran* (London, 1880) 'with original letters & anecdotes', and contributed many careful and conscientious biographical articles to the first edition of Grove's *Dictionary of Music and Musicians* (London, 1879–89).

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Obituary, *MT*, xxviii (1887), 539

BRUCE CARR

Hüsker Dü.

American hardcore punk rock band. Formed in 1979 by Bob Mould (*b* New York, 16 Oct 1960; guitar and vocals), Grant Hart (*b* Grantsburg, WI, 18 March 1961; drums and vocals) and Greg Norton (*b* Illinois, 13 March 1959; bass); they disbanded in 1988, and Mould and Hart subsequently produced solo albums. Hüsker Dü made typically energetic, raucous punk

music, but with more conventional song structures, greater emphasis on melody and melodic hooks, and more thoughtful, introspective, emotionally revelatory lyrics. Their popularity was built through touring and college radio; their album *Zen Arcade* (SST, 1984) was a critical success, and the precedents they set were important for the punk-pop hybrids of the 1990s.

ROBERT WALSER

Husla [husle].

A bowed instrument played by the Wends or Sorbs of eastern Germany and Slavonic countries certainly since the 17th century and possibly earlier. In general outline it somewhat resembles a medieval fiddle (from which type it is derived), the bouts being less pronounced than on the violin. The back is flat, the belly curved and the ribs of uneven depth. The soundholes consist of a rose by the fingerboard, and two narrow rectangular holes near the curved bridge. The short neck ends in a flat pegholder into which the pegs are set from behind; the tailpiece is long. The 18th-century example at the Boston Museum of Fine Arts has a soundpost but no bass-bar. The instrument is held across the chest and supported by a strap, as were many fiddles in that part of Europe during the Middle Ages. The traditional tuning of the three gut strings is *d'*–*a'*–*e*". The performer plays the melody with his fingernails against the top string, leaving the others free to drone, thus accounting for the derivation of the word *husla* from the Slavonic root *gusti*, meaning to drone or resound.

By the early 20th century the greater potentialities of the violin had made the *husla* almost extinct, and in 1923 there remained only one master of the old tradition, Jan Kusík (whose portrait, by Ludvík Kuba, is in the National Museum at Prague). Through his efforts, and those of the clockmaker J. Mencl (Menzel), the instrument managed to survive, and since 1950 it has acquired a new lease of life, as a result of the revival of interest in folk culture of eastern Europe. An evocative illustration of the *husla* can be seen in the woodcut *Sorbian Fiddler* by Conrad Felixmüller (1897–1977; see [illustration](#)).

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MARY REMNANT

Husmann, Heinrich

(*b* Cologne, 16 Dec 1908; *d* Brussels, 8 Nov 1983). German musicologist. He attended the Realgymnasium in Deutz, near Cologne, and from 1927 studied musicology at Göttingen University with Friedrich Ludwig, and at the University of Berlin, where his teachers included Wolf, Schering, Blume and Hornbostel. At the same time he studied mathematics, philosophy and psychology as well as old French and medieval Latin. In 1932 he took the doctorate in Berlin with a dissertation on the organa tripla of the Notre Dame school. In 1933 he became assistant lecturer at the musicological institute of Leipzig University, where he completed the *Habilitation* in musicology in 1939, was appointed lecturer in 1941 and was named acting director in 1944. Following the war, he taught privately but lost his livelihood under Soviet occupation and fled to Hamburg. In 1948 he completed the *Habilitation* at Hamburg University and in 1949 he founded the musicological institute there through the union of the university music institute with the department of comparative musicology of the Institute for Phonetics. He directed this institute from 1949 as supernumerary professor, from 1956 as reader and from 1958 as professor. In 1960 he was appointed to the chair of musicology at Göttingen University and developed a department for music psychology and ethnomusicology. In the spring semesters of 1962 and 1966 he was visiting professor at Princeton University and for the academic year 1967–8 he was Carl Schurz Professor at the University of Wisconsin. He was editor of the series *Musicologia* (from 1955) and of the *Schriftenreihe des Musikwissenschaftlichen Instituts der Universität Hamburg* (1956–66).

Husmann's research was distinguished by its universality, both in its methods and its subject matter. He combined the working methods of the systematic musicologist with those of the historian. His analytical work, including studies on the nature of consonance and the structure of auditory perception (both 1953), is as fundamental as his ethnomusicological studies. These concerned the relationships between the musical cultures of the orient and antiquity and those of Europe (1956, 1961). He usually proceeded from a comprehensive survey of source material to textual and stylistic analysis. He contributed important studies to medieval scholarship, on the repertory of organa and motets as well as the problem of rhythm in lyric genres. He also published basic studies of the sources, concepts and material of sequences and tropes. He is likewise noted for his work on Bach, especially the late works. In his later years he examined in detail the tonal system, genres and styles of Byzantine music and its oriental roots. Here also his work is characterized by exhaustive exploration of sources and careful attention to textual interpretation.

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HANS HEINRICH EGGBRECHT/DAVID HILEY, PAMELA M. POTTER

Husmannus, Valentin.

See [Haussmann, Valentin](#).

Husnī, Da'ūd

(*b* Cairo, Aug 1870; *d* Cairo, 10 Dec 1937). Egyptian composer. Attracted to classical Arabic music, he left his family at the age of 11 to join musical troupes. The 1890s saw his first attempts at composition; he wrote over 500 songs, all in the 'Āmmiyya dialect. He wrote songs for some of the most famous singers of his time, including Umm Kulthum, and it is for these that he is now chiefly remembered. In 1917, when Salāma al-Hijāzī (1852–1917), a pioneer of musical drama in Egypt, became ill, Husnī completed two of his operettas, *Romeo and Juliet* and *Aida*. Thereafter he largely abandoned song in favour of the new medium; he wrote over 25 operettas.

In 1922 he was commissioned to compose the first full-length opera written in Egypt, *Shamshoun wa Dalīla* ('Samson and Delilah'). Its overwhelming success was more sociological and patriotic than artistic, reflecting Egypt's longing for liberation from Western influence, but it marked a turning-point in Arabic music. Its success led to the commission of his second opera, *Laylat Kilubātra* ('The Night of Cleopatra'), influenced by the biblical dialogues of King Solomon and the Shulamite, written in verse and in the 'Āmmiyya dialect. In 1923 he revised *Huda*, an operetta by Sayyid Darwish, as an opera, as a tribute on Darwish's untimely death. His fourth opera, *Semiramis*, was a joint venture, initiated by the singer and actress *Munīra al-Mahdīyya*, who commissioned three composers to write a three-act opera (c1935); Husnī completed the second act.

WORKS

(selective list)

operas

Shamshoun wa Dalīla [Samson and Delilah], Cairo, Azbekiyya, 1922

Laylat Kilubātra [The Night of Cleopatra] (H. Fawzī, after A. Shawqī: *Antūniyu wa Kilubātra*), mid-1920s

Huda, 1923 [completion of operetta by S. Darwish]

Semiramis (3), mid-1930s [Act 2; Acts 1 and 3 by Kāmil al-Khulī and Riyād al-Sunbātī]

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'Dawāra Da'ūd Husnī', *Al-Gumhuriyya* (14, 21, 28 June, 5 July 1973)

WILLIAM Y. ELIAS/R

Huss, Henry Holden

(*b* Newark, NJ, 21 June 1862; *d* New York, 17 Sept 1953). American composer, pianist and teacher. He studied the piano and harmony with his father, George John Huss (1828–1904), then with Otis B. Boise, before

studying with Joseph Rheinberger and Josef Giehl at the Munich Musikschule (1882–5). After his return to the USA he maintained a career as a concert pianist, and later gave recitals with the soprano Hildegard Hoffmann, whom he married in 1904. He taught at Hunter College, New York, and at the Masters School, Dobbs Ferry. A founder of the American Guild of Organists, he also published numerous articles on piano pedagogy; a full account of his life is given in G.A. Greene: *Henry Holden Huss: an American Composer's Life* (Metuchen, NJ, 1995).

WORKS

(selective list)

Vocal: Ave Maria, op.4, S, A, female chorus, org, orch (1890); Crossing the Bar, chorus, kbd (1901); 4 Songs, op.22, 1v, pf (1907), 2 Songs, op.28, 1v, pf (1917); Shed No Tear, 1v, pf (1949)

Orch and chbr: Pf Trio, op.8, 1887; Pf Conc., B, op.10 (1898, rev. 1910); Sonata, op.19, vn, pf (1903); Romance, vn/vc, pf (1907); Str Qt, b, op.31 (1921); Pf Trio no.2, op.34, 1926

Pf: Etude mélodique (1889); Prelude Appassionata (1891); 3 Intermezzi (1894); 4 préludes en forme d'études, op.17 (1901); Menuet et gavotte capricieuse, op.18 (1901); 3 Pieces, op.20 (1904); La Nuit, op.21 (1904); Condensed Piano Technics (1904), collab. G.J. Huss; Polanaise brillante (1912); Lake Como by Moonlight (1923)

RICHARD ALDRICH/GARY A. GREENE

Hüssler, Johann.

See [Weck, Johann](#).

Huston, (Thomas) Scott

(*b* Tacoma, WA, 10 Oct 1916; *d* Cincinnati, 2 March 1991). American composer and teacher. After a brief period of study at the University of Puget Sound (1934–5), he attended the Eastman School of Music (BM 1941, MM 1942, PhD 1952), where his principal teachers were Burrill Phillips, Bernard Rogers, Howard Hanson (analysis) and Gustave Soderlund (counterpoint). After periods of teaching at the universities of Puget Sound and Redlands, and at the Kearney State Teachers' College, he joined the staff of the Cincinnati Conservatory in 1952. When the conservatory was merged with the Cincinnati College of Music, he served for a year as dean (1955–6) and then continued to teach at the College-Conservatory until his retirement in 1987. In his early career his music was influenced by the harmony of Chopin, the polyphony of Bach and the formal integration of Brahms. Huston's later music is more eclectic: some works are tonal while others are atonal, and his approach to timbre is suggestive of both Schoenberg and Debussy. His later style is characterized by an increasing formal freedom, a terseness of expression and a controlled warmth and lyricism that is enhanced by attention to subtleties of timbre and nuance. His opera *Blind Girl* was commissioned by the New York City Opera in 1980, and the Fifth Symphony was commissioned by the St Louis SO.

WORKS

(selective list)

Stage: Blind Girl (op, 1, D. Bredemann), 1982

Orch: Toccata, pf, orch, 1952; Tpt Conc., 1963; 2 Images, str, 1964; Sym. no.3 '4 Phantasms', 1964; Sym. no.4, str, 1972; Fanfare for the 200th, 1975; Sym. no.5, 1975; Sym. no.6 'The Human Condition', 1981; several other works, some withdrawn

Vocal: Ante mortem (R. Jeffers), TTB, brass, org, perc, 1965; The Song of Deborah (Bible: *Judges* v), orat, nar, SATB, 1969; American Trilogy (C. Sandburg, Wolf, W. Whitman), 1v, ob, hpd, 1970; Devinely Superfluous Beauty and Natural Music (R. Jeffers), S, chbr ens, 1971; Tamar (monodrama, Jeffers), S, prepared pf, 1974; Vocal Supremacy (Huston), S, A, 1975; Ecstasies of Janus (J. Lloyd), Ct, chbr ens, 1978; Time/Reflections (B. Thomas), chorus, chbr orch, 1978; Songs of Innocence (W. Blake), T, pf, 1979; Songs of Experience (Blake), Mez, pf, 1981; No More War (Bible: *Isaiah*), SATB, 1983; Pss xxv/xxxiv, SATB, org, 1990; liturgical and other choral works

Chbr and inst: 3 sonatas: fl, pf, 1959, va, pf, 1960, org, 1960; Intensity I, wind ens, 1962; Suite, timp, 1963; Suite of 3, hp, 1963; Pro vita, pf, brass qnt, 1965; Penthatholoi, pf, 1966; Phenomena, fl, ob, hp, db, 1967; Mercury and Venus, sonata, vn, pf, 1968; Diorama, org, 1968; Life-Styles I–IV, pf trio/cl, vc, pf, 1972; 3 Temperaments, org, 1972; Cool to Hot, jazz qt, 1973; For our Times, suite, 6 brass, 1974; Eealtron, va, pf, 1975; Intensity II, wind ens, 1975; Quiet Movt, Kanon, Fantasy, 2 mar, 1975; Impressions from Life, chbr ens, 1976; Fragments, Disputes, Mirrors, 2 ob, 1977; Shadowy Waters, cl, vc, pf, 1977; Trichroma, t sax, 1977; Vc suite, 1977; Variables, 4 sax, 1979; Phonenix, tpt, pf, 1980; Brevity is the Soul, pf, suite, 1982; In memoriam, pf, ens, 1983; Time in Mind, gui, 1983; Tribune, hn, org, 1983; 5 Notes for Ada, 2 pf, 1984; Optimism: a Way of Life, brass qt, 1986; 5 Pieces, org, 1988; many others

Principal publishers: Canyon, General, Marks, Willis

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D.Z. Kushner: 'A Profile of Scott Huston', *Music Journal*, xxx/7 (1972), 26–7, 52

DAVID Z. KUSHNER

Huszár, Lajos

(b Szeged, 26 Sep 1948). Hungarian composer. He studied composition with István Vántus in Szeged, with Szervánszky and Durkó in Budapest (1967–73) and with Petrassi in Rome (1975). In 1973 he joined the Szeged Conservatory as lecturer in theory and composition, of which he was appointed head in 1993. Between 1983 and 1989 he taught various courses at the Liszt Academy and the Academy of Dramatic and Film Arts in Budapest, as well as at the Békéscsaba music school. He has organized

events of the Szeged Contemporary Hungarian Music Week and in 1994 was awarded the Erkel Prize.

Huszár's work is characterized by a lyrical tendency and by expressive and meditative effects. Accordingly, he has retained a link with Romanticism while excluding the extremes of the avant garde. The first period in his output is influenced by Polish and Hungarian music of the 1960s, namely the works of Lutosławski, Kurtág and Durkó; it is characterized by atonal harmony and asymmetric rhythms. *Musica concertante*, on the other hand, employs aleatory technique, the result of his studies in Rome. The summit of this period of atonality is *69.zsoltár* ('Psalm Ixix', 1976), a work in which the text's expressive arch form of prayer–protest–damnation–praise is punctuated by variants of a single chord comprising e, a and f. Works from the late 1970s onwards use simpler rhythms, followed in 1981–2 by a return to tonality. (Huszár's decision to simplify his style was also influenced by the music of Górecki.) After 1983, and particularly in *A magány dalai* ('Songs of Solitude') and *Notturmo*, his music strives for a synthesis of traditional and modern elements, aiming for a logical combining of tonality and atonality. In *Concerto rustico* (1985) he charts the harmonic gradations between these two possibilities. His most important works in this period of assimilation are the Chamber Concerto (1987), *Libera me* (1993) and the opera *A csend* ('The Silence', 1994–7).

WORKS

Stage: *A csend* [The Silence] (op. 2, L. Darvasi, after B. Balázs), op. 27, 1994–7, unperf.

Orch: *Serenata concertante*, fl, str, 1981; *Conc. rustico*, op. 18, 2 hn, str, 1985; *Chbr Conc.*, op. 20, vc, 17 str, 1987

Choral: *Caligaverunt*, female chorus, 1976; 2 madrigál, SATB, 1981; *Ave Maria*, female chorus, 1983; *A csönd virága* [The Flower of Silence], op. 23, SATB, 1990; *Agnus Dei*, op. 28, SATB, 1996; *Az ezüst rózsza alatt* [Under the Silver Rose], male chorus, 1983; *Dies sanctificatus*, op. 15, female chorus, 1983

Solo vocal: *69. zsoltár* [Ps Ixix], op. 4, T, kbd, 1976; 2 dal [2 Songs] (E. Ady), op. 6, B, kbd, 1977–83; 3 dal [3 Songs] (E. Lasker-Schüler), op. 13, S, va, 1981–9; *A magány dalai* [Songs of Solitude] (Quechua texts, trans. J. Tornai), op. 16, S, perc, 1983–95

Chbr and solo inst: *Csomorkány*, op. 2, pic, fl, ob, cl, bn, hn, tpt, kbd, perc, 1974; *Musica concertante*, op. 3, pic, fl, cl, a sax, b cl, hn, tpt, trbn, kbd, hp, perc, 1975; 5 *zongoradarab* [5 Pf Pieces], op. 5, 1977; *Scherzo e adagio*, op. 8, 11 str, perc, 1978; 5 *változat* [5 Variations], vc, op. 9, 1979; *Hpd Sonata*, op. 11, 1979–85; *Brass Qnt*, op. 12, 1980; *Notturmo*, op. 17, kbd, 1984; *Ének virradatkor* [Song at Daybreak], op. 19, fl, vib, 1987–95; *Ov.*, op. 22, 3 tpt, 1989; *Libera me*, op. 26, org, 1993

Principal publishers: Editio Musica Budapest, Rieks Sodenkaup

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M. Hollós, ed.: *Az életmű fele: zeneszerzőportrék beszélgetésekben* [Half a life's work: portraits of composers in conversation] (Budapest, 1997)

MÁRIA ILLÉS

Huszka, Jenő

(*b* Szeged, 24 April 1875; *d* Budapest, 2 Feb 1960). Hungarian composer. At the National Hungarian Royal Academy of Music he studied with Hubay (violin) and Koessler (composition), and he also studied law. He was for a time a first violinist in the Lamoureux Orchestra, and then worked in the Ministry of Culture in Budapest, where he met Ferenc Martos, who became his librettist. Huszka's first operetta, *Tilos a bemenet* ('No Entry'), was produced in 1899. With *Bob herceg* ('Prince Bob', 1902), set in London and later produced in Vienna, Italy and the USA, he successfully challenged the dominance of Viennese and British works and helped pave the way for a Hungarian school of operetta. Huszka was held in high esteem in Hungarian artistic circles; he served as president of the Hungarian Society of Composers and Authors and was vice-president of the International Composers' Federation congress in Budapest in 1930.

WORKS

(selective list)

all operettas, first performed in Budapest, unless otherwise stated; for more detailed list see GroveO

Tilos a bemenet [No Entry], 1899; *Bob herceg* [Prince Bob], 1902; *Aranyvirág* [Golden Flower], 1903; *Gül-Baba*, 1905; *Tündérszerelem* [Fairy Love], 1907; *Rébusz báró* [Baron Rebus], 1909; *Nemtudomka* [Night-club Girl], 1914; *Lili Barónő* [Baroness Lili], 1919; *Hajtóvadászat* [Riding to Hounds], 1926; *Erzsébet* [Elizabeth], 1939; *Gyergyói bál* [Ball at Gyergyoi], 1941; *Mária főhadnagy* [Corporal Maria], 1942; *Szabadság szerelem* [Freedom, Love], 1955; *Szép Juhászné* [Beautiful Mrs Juhasz], 1955

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J. Huszka: *Szellő szárnyán ...* [On the wings of the breeze] (Budapest, 1977) [bibliography; incl. list of works]

R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

ANDREW LAMB

Hutchens, Frank

(*b* Christchurch, New Zealand, 15 Jan 1892; *d* Sydney, 18 Oct 1965). Australian educationist, composer and pianist. He was a pupil of Tobias Matthay and Frederick Corder at the RAM, where he won many awards both as pianist and composer, including the Thalberg Scholarship and Chappell Gold Medal. He was made an Associate in 1913 and a Fellow in 1930. After a recital tour of Britain and the USA he returned to Australia in 1915 and was appointed professor of piano at the NSW State Conservatorium. He was well known for his educational music programmes for the Australian Broadcasting Commission, and with his colleague Lindley Evans gave many piano duo recitals. For his services to Australian music

education he was awarded an OBE in 1962. Probably his lasting contributions are over 60 piano pieces designed for educational purposes. Within a traditional tonal idiom, these are Impressionist miniatures exploring a wide variety of keyboard techniques.

WORKS

(selective list)

Ballade, orch, 1941; Song of Victory, ov., orch, 1945; The Voyage, orch, 1946; 3 pf concs; numerous other orch works

4 works for pf and insts, several pieces for 2 pf, over 60 pf pieces; choral works

MSS in *AUS-CAN*

Principal publishers: Boosey & Hawkes, Nicholson, Paling, Allans Music, Novello, Chappell

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E. Ogilvie: 'Frank Hutchens – a Tribute', *Canon*, xvii/6 (1964–6), 13–14

A.D. McCredie: *Catalogue of 46 Australian Composers and their Works* (Canberra, 1969), 13 only

S. Jobson, ed.: *Frank Hutchens: Notes on an Australian Musician* (Sydney, 1971)

ELIZABETH WOOD

Hutcheson, Ernest

(*b* Melbourne, 20 July 1871; *d* New York, 9 Feb 1951). American pianist of Australian birth. He studied with Vogrich in Australia, then entered the Leipzig Conservatory as a student of Reinecke and Jadassohn, graduating with the Mozart prize. After further study with Stavenhagen, he toured the Continent and England, and went to the USA (1900) as head of the piano department of the Peabody Conservatory (Baltimore). He resigned (1912) to resume his concert career, appearing in recitals, with major orchestras and in a notable series of radio broadcasts. His playing was unpretentious but characterized by technical proficiency and intellectuality. Some critics also noted a lack of warmth and emotion but he was considered among the finest pianists of his generation. A respected teacher and administrator, he joined the Juilliard School piano faculty at its inception (1924), becoming dean (1927) and later president (1937–45). His compositions did not receive wide recognition.

WRITINGS

The Elements of Piano Technique (Baltimore, 1907)

The Literature of the Piano (New York, 1948, rev. 2/1964/R)

JOHN G. DOYLE

Hutcheson, Francis.

See [Ireland, Francis.](#)

Hutchings, Arthur (James Bramwell)

(b Sunbury-on-Thames, 14 July 1906; d Exeter, 13 Nov 1989). English musicologist and composer. His musical education was not formal, but consisted of a thorough grounding in violin and piano playing, and as a chorister in church music. After a number of years spent teaching, studying and composing, he was appointed professor of music at Durham University in 1947. In 1953 he was awarded the doctorate for a thesis on Mozart's piano concertos. In 1968 he left Durham to become the first professor of music at Exeter University; he retired in 1971.

Hutchings's first articles on musical topics appeared in 1935; from then on he produced a constant stream of penetrating and often controversial articles and books. His *The Invention and Composition of Music* (1958) did much to improve attitudes to the academic study of composition. It is written, as are his other books, in an exuberant style, free from dogmatic echoes of the lecture hall. His 18th-century studies include the first substantial English-language study of the Baroque concerto (1961) and a lively survey of Mozart's piano concertos (1948).

Hutchings's compositions were mostly written before his teaching and writing activities became dominant. *The Royal Arms*, a comic opera to a libretto by C.A. Alington, then Dean of Durham, was written in 1949; another comic opera, *Marriage à la Mode* (based on Dryden), was produced in 1956. His largest sacred work is *O quanta qualia*, set for double chorus, brass band and orchestra.

WRITINGS

- 'The Chamber Works of Delius', *MT*, lxxvi (1935), 17–20, 214–16, 310–11, 401–5
'Edmund Rubbra's Second Symphony', *ML*, xx (1939), 374–80
'Nietzsche, Wagner and Delius', *ML*, xxii (1941), 235–47
Schubert (London, 1945, 4/1973)
'Music in Bengal', *ML*, xxvii (1946), 26–44
'Edmund Rubbra', *British Music of our Time*, ed. A.L. Bacharach (Harmondsworth, 1946), 200–08
Delius (London, 1948)
A Companion to Mozart's Piano Concertos (London, 1948, 2/1950)
The Invention and Composition of Music (London, 1958)
The Baroque Concerto (London, 1961, 3/1973)
'Rameau's Originality', *PRMA*, xci (1964–5), 33–43
Church Music in the Nineteenth Century (London, 1967)
'Music in Britain: 1918–1960', *NOHM*, x (1974), 503–68
Mozart: the Man, the Musician (London, 1976)

DAVID SCOTT

Hutchings, Ashley (Stephen)

(*b* Southgate, 26 Jan 1945). English folk-rock guitarist. He began playing the bass guitar at the age of 16 and formed a series of amateur bands that played American rock classics at a youth club in Muswell Hill, North London. He was living in Fairport House, owned by the family of Simon Nicol, when one of his bands, the Ethnic Shuffle Orchestra, evolved into [Fairport Convention](#). An eponymous album (1967) was recorded with the vocalist Judy Dyble and consisted largely of cover versions, including songs by Joni Mitchell and Bob Dylan. The band changed direction with the arrival of the vocalist Sandy Denny, who brought with her a repertory of traditional songs. This was reflected on the album *Unhalfbricking* and the classic British folk-rock set *Liege and Lief*, (both Isl., 1969). Although *Liege and Lief* was in the top twenty album charts, Hutchings left the band and formed [Steeleye Span](#) who recorded *Hark the Village Wake* (RCA, 1970). He then left Steeleye Span to form the [Albion band](#) and concentrate on English music – though his repertory still included some of the American pop favourites of his youth. The retrospective album *The Guv'nor Vol. 1* (HTD, 1994) included a track by the Ethnic Shuffle Orchestra, while *Twangin' 'n' A-Traddin'* (HTD, 1994) included a selection of favourite rock and roll instrumentals, recorded with a band that included Richard Thompson.

ROBIN DENSELOW

Hutchings, George Sherburn

(*b* Salem, MA, 9 Dec 1835; *d* Cambridge, MA, 1 June 1913). American organ builder. Trained as a carpenter, Hutchings entered the Hook firm of Boston in 1857 as a case maker, and was soon appointed foreman of his department. In 1861 he took a two-year leave of absence to serve in the Union Army, and shortly after his return was appointed factory superintendent. In 1869, with fellow employees from Hook (Mark Plaisted, G.V. Nordstrom and C.H. Preston), he formed the J.H. Willcox Co., named after its chief financial backer, a prominent organist and design consultant. A reorganization in 1872 resulted in a change of name to Hutchings, Plaisted & Co. Their first important commission was a large organ for Old South Church, Boston (1876). With Plaisted's withdrawal in 1883 Hutchings carried on under his own name. He was an astute businessman, a good mechanic and a leader in the growing trend towards the Romantic style in organ building, with the result that by the 1890s the volume of his firm's work vied with that of the older [Hook & Hastings](#) Company. In 1901, having purchased the organ interests of [Edwin Scott Votey](#), the firm reorganized under the name of the Hutchings-Votey Organ Co., and a large new factory was built. Following this, various business difficulties caused a gradual decline, and the company failed entirely in 1919. Some of their large and important instruments include those in the Mission Church, Boston (1898), and Woolsey Hall, New Haven, Connecticut (1903).

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O. Ochs: *The History of the Organ in the United States* (Bloomington, IN, 1975)

B. Owen: *The Organ in New England* (Raleigh, NC, 1979)

E.T. Schmitt: 'Letters: Geo. Hutchings & Pilgrim Congregational, St. Louis',
The Tracker, xxxiii/1 (1989), 21–6

BARBARA OWEN

Hutchins, Carleen (Maley)

(b Springfield, MA, 24 May 1911). American violin maker and acoustician. After studying biology at Cornell University (AB 1933) and taking an MA in education, she went on to study violin making with Karl A. Berger (1954–9) and Simone Sacconi (1960–63), and violin acoustics with Frederick A. Saunders of Harvard University (1949–63). Her work on violin design and construction techniques has been funded mostly from the sale of her own instruments. She is co-founder of the Catgut Acoustical Society, an organization which co-ordinates and disseminates information on violin acoustics. Hutchins is known internationally for her revolutionary work on the design and construction of the [New Violin Family](#) (or violin octet), a musically successful acoustically-matched consort of eight new instruments of the violin family. She has developed two electronic testing methods for violin makers, namely 'free plate tuning' for violins before assembling and 'mode tuning' for finished instruments, which provide measurable parameters to augment and quantify traditional violin-making techniques. As well as receiving a number of honorary doctorates, in 1998 she was given the Acoustical Society of America's highest award, an honorary fellowship, for her work on violin design.

WRITINGS

ed.: *Musical Acoustics* (Stroudsburg, PA, 1976)

ed.: *The Physics of Music: Readings from Scientific American* (San Francisco, 1978)

'The Acoustics of Violin Plates', *Scientific American* (1981), 170–86

'A 30-Year Experiment on the Acoustics and Musical Development of Violin-Family Instruments', *JASA*, xcii (1992), 639–49

with O.E. Rodgers: 'Methods of Changing the Frequency Spacing (Delta) between the A1 and B1 Modes of the Violin', *Journal of the Catgut Acoustical Society*, 2nd ser., ii/1 (1992), 13–19

ed.: *Research Papers in Violin Acoustics 1975–1993* (Woodbury, NY, 1996)

See bibliography of [Acoustics](#), §II, for further articles.

CLIVE GREATED

Hutchinson.

American family of singers. They were active from 1840 to the 1880s. Emulating the Austrian Rainer family, the Hutchinsons achieved an unprecedented popularity in the mid-1840s. The first and most influential of their numerous configurations of family, relatives and friends consisted of siblings Judson, John, Asa and Abby. At the beginning, the Hutchinsons

sang glees using a close, 'sweet' blend of voices, and placed great emphasis on a 'natural' (uncultivated) tone and perfect intonation, delivered in an informal manner. They appealed to 'respectable' middle-class audiences who believed in the importance of family life, Protestantism, liberalism and improved well-being through the power of education. By 1843 the Hutchinsons began appearing at anti-slavery meetings and temperance conventions, causes they came to advocate through their song. Their political and social leanings, which included communitarianism and women's rights, eventually alienated more conservative audiences. Nevertheless, their espousal of radical ideas established a pattern in popular music that continued through the 20th century.

The Hutchinsons' early musical reputation was built largely on the performance of the songs of others. By the mid-1840s, however, they were publishing songs under their own names. Almost all this music was reworked from existing melodies, with new texts and arrangements; the most famous example is *The Old Granite State*, which used the Millerite hymn tune *Old Church Yard*. Abby, who composed nothing while a member of the quartet, became the most successful writer, and was known particularly for her arrangements of African American spirituals, her *Kind Words Can Never Die* (1855) and her setting of Tennyson's *Ring Out, Wild Bells* (1891).

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- J.W. Hutchinson:** *Story of the Hutchinsons (Tribe of Jesse)*, ed. C.E. Mann (Boston, 1896/R)
- H. Nathan:** 'The Career of a Revival Hymn', *Southern Folklore Quarterly*, vii (1943), 89–100
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- C. Brink:** *Harps in the Wind: the Story of the Singing Hutchinsons* (New York, 1947/R)
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- D. Cockerell, ed.:** *Excelsior: Journals of the Hutchinson Family Singers* (New York, 1989)

DALE COCKRELL

Hutchinson, Brenda

(b Trenton, NY, 15 June 1954). American composer. She studied under Oliveros, Roger Reynolds, Rands and Erickson at the University of California, San Diego (MM 1979), and received additional instruction in electronic and computer music from John Chowning and Allen Strange. She has served as artist-in-residence at the Exploratorium in San Francisco, at Mills College in Oakland and at Harvestworks, New York, and

has worked as an engineer and adviser on a series of recordings for Harvestworks-Tellus. Hutchinson became interested in sound and electronics from an early age. Much of her work focusses on the development of sound-altering instruments, among them the 'long tube', her own creation on which she performs with the improvisation group Vorticella. Her output encompasses a variety of media with emphasis on vocal performance, pre-recorded sounds and stories, and invented instruments. She is the co-writer of the soundtrack for the film *Liquid Sky*.

WORKS

(selective list)

Installations: Everyone was a Captain, mixed media, Staten Island, NY, 1992; Listen for a Change, installation and radio series, San Francisco, 1992; Norris, elevator shaftway installation, New York, 1992; Giant Music Box, interactive exhibit, San Francisco, 1992; Whistling Walls and Windows, mixed media, San Francisco, 1994, collab. M. Olexo

Concert pieces: (el-ac): Fly Away All (op, T. Shank), solo vv, mime, sampler, 1987–8, MN, 1988; A Grandmother's Song, 1v, pre-rec. stories, ambiances, 1979; Apple Etudes, 1v, pre-rec. stories, ambiances, 1982; Liquid Sky (film score, dir. S. Tsukerman), elecs, 1982, collab. C. Smith; Joy Chorus, female chorus, sampler, 1988 [from Fly Away All]; EEEYAH!, 1v, bass drum, bell, tape, 1989; Voices of Reason, Giant Music Box, elecs, pre-rec. stories, 1991; Long Tube Trio, vv, long tubes, 1993; Every dream has its number, live elecs, pre-rec. stories, 1996; How do you get to Carnegie Hall?, pf, pre-rec. stories, 1998

Principal recording company: Tellus

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- K. Gann:** 'Totalism and the 1990s', *American Music in the Twentieth Century* (New York, 1997), 352–86

ELIZABETH HINKLE-TURNER

Hutchinson, John

(d ? York, c1657). English cathedral musician and composer. He was organist of Southwell Minster from about 1622 until at least January 1634 (he is named in the 1628 marriage registers and in the baptismal registers for January 1634); he is likely to have been the John Hutchinson who became organist of York Minster on 24 March 1634 and remained there until cathedral services were interrupted by the Long Parliament in 1646. It is unlikely that he was the son of Richard Hutchinson, as has sometimes been suggested.

WORKS

3 full anthems, *GB-Cp, Cu, DRc, Lbl, LF, Mp, Y, US-BEm*

8 verse anthems (1 with text only), *GB-Cp, DRc, Lbl, LF, Mp*

Lift up your heads, attrib. Hutchinson in *Lbl*, is by John or Thomas Mudd; Out of the deep, attrib. Hutchinson in *Lbl*, is by Adrian Batten

BIBLIOGRAPHY

P. Aston: *The Music of York Minster* (London, 1972)

W. Shaw: *The Succession of Organists* (Oxford, 1991)

PETER LE HURAY/WATKINS SHAW

Hutchinson, Richard

(bap. Durham, 4 Oct 1590; *d* Durham, 7 June 1646). English organist and composer. A former chorister at Durham Cathedral, he became Master of the Choristers there in 1613. He was not enamoured of the High Church innovations introduced into services by John Cosin, and gave a statement to parliament in March 1628. He had his own troubles too, for on 8 April 1627 William Smith (i) was paid 40s. 'for his painestaking in the tyme Mr Hutchinson orgainest was in the Gaole'. In May 1628 he was deprived of his post as Master of the Choristers though he was allowed to continue as organist. He was also still required 'to teach the Quiristers to play upon the virginalls or orgaines'. This situation persisted until certainly 1634, and it is not known whether he had been restored to his former post by the time choral services ceased in 1644. Three verse anthems, *Lord, I am not high-minded, O God, my heart prepared is* and *O Lord, let my complaint* (only one voice remains) and one five-part anthem, *Ye that fear the Lord*, are extant (in *GB-Cp, DRc, Lbl* and *Y*).

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P. Smart: *Canterburie Crueltie* (London, 1643) [see the addl matter in the copy at *GB-Ctc*]

G. Ornsby, ed.: *The Correspondence of John Cosin, D.D., Surtees Society*, lii (Durham, 1868); iv (Durham, 1870)

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B. Crosby: *The Choral Foundation of Durham Cathedral c1350–c1650* (diss., U. of Durham, 1992), i, 182–6; ii, 74

PETER LE HURAY/BRIAN CROSBY

Hutt, Robert

(*b* Karlsruhe, 8 Aug 1878; *d* Berlin, 5 Feb 1942). German tenor. He studied in Karlsruhe, where he made his début in 1903. Düsseldorf and Frankfurt claimed him from 1910 to 1917, and he then began a ten-year engagement

with the Berlin Staatsoper. Though he sang a wide range of heroic parts, such as Manrico in *Il trovatore*, he became principally associated with Wagner and Strauss. At Covent Garden in 1913 and 1914 he sang Walther in *Die Meistersinger* and Parsifal (at the British stage première), and at Drury Lane appeared as Bacchus in the last four of the performances in which Beecham introduced *Ariadne auf Naxos* to English audiences. In 1920 he sang the Emperor in the Berlin première of *Die Frau ohne Schatten*. He was also a member of the German opera company led by Leo Blech which played at the Manhattan Opera House, New York, in 1923, and the following year he sang there in the New York première of d'Albert's *Die toten Augen*. His recordings include songs by Richard Strauss in which he is accompanied by the composer, and excerpts from a performance of *Die Meistersinger* showing his style assured and his voice still sturdy at the age of 50.

J.B. STEANE

Hüttel, Josef

(*b* Mělník, 18 July 1893; *d* Plzeň, 6 July 1951). Czech conductor and composer. He studied at the Prague Conservatory (1908–12) with Rudolf Černý (piano), Štěpán Suchý (violin) and Novák (composition), and in Moscow (1912–13) with Taneyev for composition. Remaining in Russia, he worked as choirmaster in a Moscow theatre (1912–17) and conductor of the Voronezh State Opera (1918–20). In 1921 he moved to Egypt, where he stayed until 1946, apart from a gap of three years. He taught music in Alexandria (1921–3, 1926–9) and directed the Alexandria Philharmonia (1929–34), his repertory including Czech and Russian music of the 19th century, as well as works by contemporary composers (Stravinsky, Hindemith and himself). From 1929 he was also a member of the Institute for Oriental Music, Cairo, and of the Commission for the Study of Arabic Music at the Ministry of Culture. Between 1934 and 1944 he headed the European music department of Egyptian State Radio in Cairo, conducted the radio orchestra and was co-founder of the first Egyptian string quartet. After the liberation of Czechoslovakia he returned there and worked in Plzeň as an editor and archivist for the music department of Czech radio (1946–50).

Most of Hüttel's works are for chamber or orchestral forces. He was at first influenced by Skryabin, whom he came to know during his stay in Moscow, but in his later works, while retaining certain Romantic features, he tended more towards Stravinsky (e.g. the orchestral *Arlequinade*), jazz (e.g. *Ragtime* for violin and piano) or stylized elements of Arab music (e.g. the *Images égyptiennes* for orchestra). Hüttel received several prizes, including the award of the Prague Society for Chamber Music (1927, for the String Quartet), the Coolidge Prize (1929, for the *Divertissement grotesque*) and the Smetana jubilee foundation prize (1935, for the Symphony in G minor). (ČSHS)

WORKS

(selective list)

Orch: Sinfonietta, 1923; Images égyptiennes, 1928; Arlequinade, 1930; Amon Ra,

sym. poem, 1931; Sym., g, 1935; Egyptská rhapsodie, 1937; Malá suita [Little Suite], chbr orch, 1940; Divertimento, 1943

Chbr and solo inst: Str Qt, 1927; Danse lente, pf, 1929; Chant nostalgique, vc, pf, 1929; Divertissement grotesque, wind qnt, pf, 1929; Ragtime, vn, pf, 1929; Fantasia, pf left hand, 1948

Principal publishers: Edition Orientale, Kotrba, Sénart

OLDŘICH PUKL

Hüttenbrenner, Anselm

(*b* Graz, 13 Oct 1794; *d* Ober-Andritz, nr Graz, 5 June 1868). Austrian composer. He was educated at the Graz Lyzeum and studied law at the University of Graz. An accomplished pianist and by that time already a composer, he went to Vienna in April 1815 on the advice of Count Moritz von Fries to study with Salieri. Almost immediately he began to publish songs and piano pieces; his first string quartet op.3 appeared in 1816. As a recognized pupil of Salieri, he took part in the Salieri 50th Jubilee Celebration (June 1816) and with his brother Josef (1796–1882) became friendly with Beethoven and Schubert. After completing his studies in 1818 he returned to Graz, then worked in Vienna as a civil servant from 1819 to 1821. In 1821 he inherited the family estate in Styria and married Elise von Pichler. The same year he published a set of waltzes on melodies from Schubert's *Erlkönig*, a song which he often accompanied in public during the 1820s; he also composed his own setting of the poem. He was appointed director of the Steiermärkischer Musikverein in 1825, but was unsuccessful in his application for the post of assistant Kapellmeister at the Imperial Court in 1826. In March 1827 he visited the dying Beethoven, and later in the year helped to make Schubert's stay in Graz a happy one. He relinquished his post at the Musikverein in 1829, but served a second term as its director from 1831 to 1839. After his wife's death in 1848, he gradually sank into the habits of a recluse. His memoirs of Schubert, set down for Liszt in 1854 but not published until 1906, are unreliable as source material.

His reputation as a friend of Schubert has suffered severely from the assertions surrounding his role in the history of the 'Unfinished' Symphony. A grandson of Josef, Felix Hüttenbrenner, attempted to bring a fairer judgment to bear on Anselm, but his defence has never been fully accepted. Schubert in fact gave the manuscript of the symphony to Josef, probably in 1823, to pass on to Anselm as a token of thanks for securing for him honorary membership of the Steiermärkischer Musikverein. Josef kept the score for many years before it was taken to Graz, where Anselm arranged it for piano duet. As Anselm was not appointed Kapellmeister of the Musikverein until 1825, he could not himself have mounted a performance in 1823; nor did Schubert apparently envisage that possibility. It was not until 1865 that Johann Herbeck, in a visit to Ober-Andritz (described in the biography by his son Ludwig), took the score of the symphony from Anselm and conducted the first performance of the work in Vienna in December of that year.

The son of a wealthy landowner, and with influential friends, Hüttenbrenner was able to avoid the struggles of an impoverished composer. His compositions include operas, sacred and secular vocal music, symphonies, overtures, chamber music, keyboard music and solo songs; few of his works were published, though most survive in manuscript. Many of his songs are melodious and have accompaniments that reflect the text; they appear to have been modelled on Beethoven's songs, rather than those of Schubert. His first requiem, in C minor, was performed on a number of occasions in tribute to Schubert, including the memorial service on 23 December 1828.

WORKS

(selective list)

most MSS in Felix Hüttenbrenner's private collection, Graz

MS catalogue of works in Hüttenbrenner collection and A-Wst

theatrical

Die französische Einquartierung (comic op, K. Schütz), 1819, lost

Armella oder Die beiden Viceköniginnen (op, I. Kollmann), Graz, Franzenstheater, 6 Feb 1827, lost except for ov., 1 aria and lib

Genovefa (incid music, J.B. Frey), 1828

Lenore (op, 2, K.G. von Leitner and Kollmann, after G.A. Bürger), Graz, Franzenstheater, 22 April 1835

Oedip zu Colonos (op, N.F. Guillard, trans. C. Herklots), 1836, ?unperf.

Der Rekrut (op, 3, Schütz), lost, mentioned in *Grazer Tagespost* (7 Aug 1863)

Die Drachenhöhle zu Röthelstein (comic operetta, Kollmann), lost

Claudine von Villa Bella (op, J.W. von Goethe), inc., lost except for ov. arr. pf 4 hands

other vocal

10 masses (4 lost); 4 requiems (1 lost); 7 grads, 3 offs, other sacred works

Grosser patriotischer Chor (Kollmann), 1825; Das Rolandslied, solo v, chorus, orch, 1830; Fest-Cantate zur Feier der Enthüllung der Franzens-Statue in Graz, vs (Graz, 1841); Oesterreichische Friedenshymne, 1850; c250 choruses, male vv, 1846–57 (some lost); choruses, qts, trios, duos (some lost); c220 solo songs to texts by Goethe, L. Uhland, Bürger, C.G. von Leitner, J.N. Vogl etc. (some lost)

instrumental

Orch: 8 syms. (4 lost); numerous ovs. (some lost); vn concertino, 1846

Chbr music: qnt, c, 2 vn, 2 va, vc; str qt no.1, E, op.3 (Vienna, ?1816); str qt no.2, c, 1847; 2 caprices, vc, pf, op.6 (Vienna, 1822); Impromptu, vc, pf, 1852; Ungarisches Rondo, vn, pf, 1849; Elegie, vn, pf; Duett, 2 vn

Pf 4 hands: Rondo pastoral, op.8 (Vienna, c1825); Grande sonate, 1826; other works

Pf solo: 2 sonatas; preludes; fugues; variations; fantasias; character pieces; dances, incl. écossaises, polonaises and allemands; other works

Org: MSS in A-Wgm, Wn

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- D. Glawischnig:** *Anselm Hüttenbrenner, 1794–1868* (Graz, 1969)
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- E. Hilmar and M. Jestremski, eds.:** *Schubert-Lexikon* (Graz, 1997)

MAURICE J.E. BROWN/EWAN WEST

Huttenlocher, Philippe

(*b* Neuchâtel, 29 Nov 1942). Swiss baritone. He studied at Fribourg with Juliette Bise and became a professor of singing at the Musikhochschule in Saarbrücken. He began his career as a member of the Ensemble Vocal de Lausanne under Michel Corboz, and in 1975 sang the title role in the famous Ponnelle production of *L'Orfeo* (Monteverdi) conducted by Nikolaus Harnoncourt at the Zürich Opera, which toured throughout Europe and was recorded both in sound and video. Although known especially for his performances of Baroque music (Bach cantatas, operas by Monteverdi and Rameau), his repertory ranges from Monteverdi and Schütz to contemporary Swiss composers. Huttenlocher has participated in numerous recordings, singing mainly under Corboz, Harnoncourt and Helmuth Rilling. He is admired for his warm, light baritone, his clear articulation and his keen sense of style.

MARTIN ELSTE

Hüttenrauch, Karl August

(*b* Lichtenstein, nr Zwickau, 21 March 1794; *d* Glauchau, 26 Feb 1848). German organ builder. He came from a family of Kantors and scholars in Waldenburg (Saxony) of which five members were enrolled at Leipzig University between the years 1716 and 1779. He lived in Oberlungwitz from about 1800, when his father became pastor there. He learnt organ building in Lichtenwalde from Johann Christian Günther, who in 1803–4

had built the new organ for St Martin in Oberlungwitz. He also studied mechanics and mathematics at the academy in Budapest and worked abroad for several years. From 1816 he again lived in Oberlungwitz, then moved to Glauchau, where he obtained citizenship on 24 November 1823. Hüttenrauch was a master organ builder, conscientious and skilled, who constructed excellent register combinations and tasteful façades. In the specification for his 1821–2 organ at Oberwiera an inclination towards a newer concept of tone is evident, in that the *Hauptwerk*, of solemn, rather broad scaling, was contrasted with an *Oberwerk* of rather narrower string-like scaling. The organ at Waldenburg (Lutherkirche, 1822–4; two manuals and pedal, 22 speaking stops, manual and pedal couplers), a valuable specimen of its type, has a light, silvery and yet strong and clear tone, with a suggestion of a pleasantly warmer timbre. Hüttenrauch also built pianos.

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F. Krummacher: 'Zur Sammlung Jacobi der ehemaligen Fürstenschule Grimma', *Mf*, xvi (1963), 324–47
W. Hüttel: *Musikgeschichte von Glauchau und Umgebung* (Glauchau, 1995), 101, 103, 109–10

WALTER HÜTTEL

Hutter, Josef

(*b* Prague, 28 Feb 1894; *d* Prague, 2 Dec 1959). Czech musicologist. His musicological studies under Nejedlý and Otakar Zich at Prague University (from 1913) were interrupted by four years of military service. After taking the doctorate in 1920 with a dissertation on the history of instrumental music in 17th-century Bohemia, he became music critic for the daily newspaper *Tribuna* (1920–28) and worked as librarian at the Prague Conservatory (1922–8). From 1925 he also served as Nejedlý's assistant, and completed his *Habilitation* in 1927 with a work on Czech notation. Promotion was delayed by the prevailing economic conditions until 1935, when he was appointed assistant professor, taking over more of Nejedlý's duties from 1938. The German occupation and closing of the Czech universities (1939) halted Hutter's teaching career, although he continued to publish. He was imprisoned by the Gestapo on 6 July 1944 for his part in the resistance movement; released on 5 May 1945, he resumed his duties at the faculty and was appointed full professor in September 1947 (retrospectively from 1939). On 4 March 1948, a few days after the Communist putsch, he was forbidden to teach. He was dismissed from his post (1949), imprisoned (1950) and in 1952 tried and condemned to 24 years in jail for 'treason and espionage'. Despite a plea for clemency (1955) signed by leading figures in Czech culture and education, he remained in prison until the general amnesty of 1956. His health broken, he nevertheless produced a substantial work on Czech gothic song. His full political rehabilitation was granted in 1990; a conference devoted to reassessing his life and work took place in Prague in 1992.

Hutter was one of the leading Czech musicologists of his day. He trained his Communist successors such as František Mužík (whose negative

judgment on his last works effectively proscribed them) and wrote pioneering studies of medieval music, in particular laying the foundations for modern palaeography. He also wrote theoretical works in which he applied his knowledge of ancient music theory to later music to illuminate what he saw as constant musical phenomena such as melodic and harmonic principles. His removal from Czech musicological life is generally (see Volek) laid at the door of his former teacher, Nejedlý, who was then minister of education. Hutter's crimes may have been merely that he had begun to work with Nejedlý's rivals (such as Helfert) and praised figures of whom Nejedlý disapproved, such as Suk and Talich; or perhaps that with his fastidious and thorough scholarship, he was evidently a finer medievalist than Nejedlý.

WRITINGS

'Hudba v sovětském Rusku' [Music in Soviet Russia], *Smetana*, x (1920), 76–8

K dějinám instrumentální hudby v Čechách v XVII. století [The history of instrumental music in Bohemia in the 18th century] (diss., U. of Prague, 1920)

Otakar Zich a jeho hudební drama 'Vina' [Zich and his music drama *The Fault*] (Prague, 1922)

Česká hudba [Czech music] (Prague, 1925)

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Ferdinand Vach a PSMU [Ferdinand Vach and the Moravian Teachers' Choral Society] (Prague, 1928)

'Stilprinzipien der modernen tschechischen Musik', *Melos*, vii (1928), 133–6
Melodický princip stupnicových řad [The melodic principles of scales] (Prague, 1929) [with Fr. summary]

Notationis bohemicae antiquae specimina selecta (Prague, 1931)

Chroai v hudbě monofonické [Chroai in monophonic music] (Prague, 1935)

Harmonický princip [Harmonic principles] (Prague, 1941)

ed. with Z. Chalabala: *České umění dramatické*, ii: *Zpěvohra* [Czech dramatic art, ii: Opera] (Prague, 1941) [incl. 'Otakar Zich', 301–8]

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JOHN TYRRELL

Hutton, Joe

(*b* Halton Lea Gate, Northumberland, 16 Aug 1923; *d* 17 July 1995).

Northumbrian smallpipe player and fiddler. Joe Hutton's father, Jake Hutton, was a hill farm shepherd and fiddle player. Hutton's mother died when he was young and for a while he lived with his paternal aunt and uncle, John Little, also a fiddler. Hutton began by playing the fiddle and accordion and regularly stepdanced. He first heard the small pipes played by P.J. Liddell of Haltwhistle and George Armstrong of Hexham at a concert in Henshaw in 1936 and, while still a schoolboy, took lessons from the latter. The first tunes he played on the pipes had been learnt from his father and his own piping reflected the rhythms of fiddle music. Practised at playing by ear, he also learnt much of his repertory from manuscripts. In 1937 he began competing and won first prize as a novice. When competitions were discontinued at the outbreak of the war, Hutton reverted to playing the fiddle at monthly dances. He returned to the pipes in 1950 and competed again, for instance at Bellingham and Rochester. For two years he won all the open competitions. He met his wife Hannah through her brother John Robson, a piper who played his grandfather's instrument and whose great aunt, piper Mary Anderson, had played before Edward VII. Hutton's pipes, made in 1870 by T.E. Thompson of Sewingshields, were of ivory and silver with a 17-key chanter. After he retired, Hutton did committee work for the Alnwick Pipers' Society and taught in Rothbury and Alnwick. Along with his contemporaries Will Atkinson and Willy Taylor, he found a new outlet for his music at festivals around the country, on records and occasionally on the radio.

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REG HALL

Huuchir.

A two-string [Spike fiddle](#). It is widespread in Gobi areas of central Mongolia and among Eastern Mongols, including Buryats. It is also played by Darhats in Hövsgöl *aimag* (province), north-west Mongolia, who call it *hyalgasan huur*, and by predominantly female ensemble-performers. The instrument is similar to Chinese fiddles, such as the *huqin* (*hu* means

'barbarian', suggesting that, from the Chinese perspective, the instrument came from foreign parts). The 12th-century *Yüan-Shih* describes a two-string fiddle, *xiqin*, bowed with a piece of bamboo between the strings, used by Mongols. During the Manchu dynasty, a similar two-string instrument bowed with a horsehair bow threaded between the strings was used in Mongolian music.

The *huuchir* has a cylindrical or polygonal open-backed body of wood or metal, through which is passed a wooden spike. Among herders, it is made from readily-available discarded items such as brick-tea containers, with a table of sheep- or goatskin. Traditional instruments made in Ulaanbaatar used snakeskin brought from China by migrant workers; modern urban and ensemble instruments also use snakeskin. A bridge, standing on the skin table, supports two gut or steel strings, which pass up the rounded, fretless neck to two posterior pegs and down to the bottom, where they are attached to the spike protruding from the body. A small metal ring, attached to a loop of string tied to the neck, pulls the strings towards it and can be adjusted to alter the pitch of the open strings, usually tuned to a 5th. The thick, bass string is situated to the left of the thin, high string in frontal aspect.

In performance, the musician rests the body of the instrument on the left upper thigh, close to the belly, with its table directed diagonally across the body and the neck leaning away from it. The thumb of the left hand rests upright along the neck of the instrument. Horsehairs of the arched, bamboo bow are divided into two sections so that one section passes over the bass string and the other over the top string. The bow is held underhand with a loose wrist. The index finger rests on the wood, and the bow hairs pass between middle and ring finger to both regulate the tension of the hairs and direct them. To sound the thick string, it is necessary to pull (*tatah*) one section of bow hairs with the ring finger, and to sound the thin string, to push the other section. Strings are touched lightly on top by the fingertips. In modern ensemble orchestras, there are small-, medium- and large-sized *huuchir*.

The Buryat Mongol *huchir* is a two- or four-string spike fiddle which is constructed with a cylindrical, hexagonal or octagonal resonator and mostly made of wood rather than metal. Buryats use silk or metal strings, tuned in 5ths; in the case of the four-string instrument, the first and third, and second and fourth strings are tuned in unison. The bow hair is threaded between the strings. On four-string types, the bow hair is divided into two strands, one fixed between the first and second strings, the other between the third and fourth. The *huchir* is related to the Nanai *ducheke*, the Nivkhi *tigrik* and the Mongolian *huuchir*.

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CAROLE PEGG

Huun-Huur-Tu.

A musical ensemble from Tuva, in southern Siberia, which emerged in the 1990s as the pre-eminent international representative of Tuva's musical culture. The name (Tuvan *xün xürtü*) means literally 'sun propeller' and refers to the vertical separation of light rays that in Tuva often occurs just after sunrise or just before sunset. For the members of Huun-Huur-Tu the refraction of light that produces these rays seems analogous to the 'refraction' of sound that produces articulated harmonics in Tuvan overtone singing.

Original members of Huun-Huur-Tu (founded in 1992) included Kaigal-ool Khovalyg (*b* 1960), Albert Kuvezin (*b* 1965), Sayan Bapa (*b* 1962) and Aleksandr Bapa (*b* 1958). Later, Kuvezin and Aleksandr Bapa formed their own ensembles and were replaced by Anatoli Kuular (*b* 1967) and Alexei Saryglar (*b* 1966). Huun-Huur-Tu's song arrangements and performance style were shaped by its members' experience in ensembles organized under the aegis of the Soviet Ministry of Culture to perform Tuvan 'national' music in pop-inspired forms. Huun-Huur-Tu, however, differs in important ways from its Soviet predecessors. Eschewing the standard Soviet template for 'national' music ensembles of electric guitars, bass and drum kit combined with amplified traditional instruments and pop-style vocals, Huun-Huur-Tu emerged as a folk music group much like revivalist folk groups in the West. While all of the members of Huun-Huur-Tu have direct experience of Tuva's pastoral way of life, they learnt most of their repertory from recordings, song collections and fieldwork expeditions rather than through oral transmission from family or neighbours. Huun-Huur-Tu's hallmark musical style is characterized by a seamless mixture of overtone-singing (*xöömei*), lyrical 'long songs' (*uzun yry*) and instrumental accompaniment on the *igil*, *byzaanchi* and *doshpuluur*, arranged for stage performance.

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THEODORE LEVIN

Huur [Khuur].

A Mongolian term for chordophone used to refer to bowed string instruments and jew's harps. The two-string spike fiddle is called *huur* by Horchins, Buryats, Dörbets and Hotons, *morin huur* by Central and Western Khalkhas, and *hil huur* by Chahar, Manchu and Sünit Mongols of Inner Mongolia. In 1933 Berlinsky noted that the instrument was called *khil*

in Khalkha; the term *huur* became standard during the communist era. The classical Mongol term *hugur* has occurred in Mongolian texts from the 13th century onwards. Whether this term referred to a two-string spike fiddle played with horsehair bow is not clear, although bowed instruments of the *huqin* type were included in the court orchestra of Khubilai Khan. The instrument found among groups in west Mongolia is predominantly referred to as *likil*.

1. Spike fiddles.

Mongolian fiddles with the general name *huur* comprise a variety of spike box-, bowl- or tube-bodied lutes, sounded by bowing. These occur among all Mongol groups but their modes of construction, styles and tunings differ.

(i) Box-bodied *huur*.

Traditionally, this instrument is used primarily by Eastern Mongols, including Central and Western Khalkhas, to accompany *urtyn duu* (long-song) and by Western Mongols to accompany the *biy*-dance and to imitate natural phenomena and animals. The *huur* were inherited within families, usually by the youngest son, who also inherited the family home. Players learnt by imitation; special teaching did not occur.

The box-bodied *huur* is usually trapezoidal in shape with the lower width greater than the upper. Manchu fiddles, with a body frame that broadens to meet the neck of the instrument, are an exception. A wooden handle pierces the wooden frame of the body which traditionally supports a hide soundtable and sometimes complete hide bodies. Instruments with skin tables produce soft, muted sounds suitable for playing inside the tent. In Inner Mongolia, snakeskin is used for the table. Two horsehair strings run from the end of the spike at the base over a bridge on the body, and then over a smaller bridge on the neck to two lateral tuning pegs. The instrument is bowed underhand using an arched bow. Tension of bow hairs is regulated by the little finger of the bowing hand.

The Mongolian musicologist Erdenechimeg listed 12 traditional *huur* tunings, converting the intervals between strings into pitches of western European notation (Table 1). Traditionally, these pitches were variable.

Although West Mongolian tuning (*hög*) is referred to as 'left-handed' or 'wrong' tuning (*solgoi hög*) in this classification, the same string position was described by Emsheimer for the fiddles of Zakchin, Chahar and Edsen-Gol Mongols.

The term *moriny tolgoitoi huur* (fiddle with horse's head) is shortened in common usage to *morin huur* (horse's fiddle) and is used to refer to those box-bodied spike fiddles with a horse's head carved at the upper end of the pegbox (see fig.1). Whether this practice is ancient or relatively modern is debated. Those arguing an ancient origin, suggest it was originally a shamanic instrument; those who argue for relatively recent use stress that Mongols decorate instruments with symbols relevant to era, and suggest that earlier symbols included moon, sun, Garuda, swan, sea-serpent, and the mythical half sea-serpent, half bee (*matarzögii*) of Mongolian folktales. Among some Eastern Mongol groups, for instance Chahar Mongols, the

head of a dragon or sea-serpent is carved below the horse-head. This is situated either immediately above the place where the strings emerge or appears to spew the strings from its gaping mouth. The necks of Borjigin Khalkha fiddles are traditionally constructed in a swooping arch, which facilitated hanging it from the roof-ring in the round felt tent (*ger*).

Traditionally, Khalkha craftsmen make the body of the instrument from pine and use the hide of suckling camel, sheep or goat for the *hairtsagny nūūr* (literally box's face) or to wrap around the body. The two strings are made from strands of black – or, less commonly, white – horsehair which run parallel to each other, rather than being woven. The thicker, deeper-sounding string, situated on the right in frontal aspect, has about 130 hairs and is traditionally referred to as 'male' (*er*). The thinner one, left of the deep string in the same aspect, has 105 hairs and is called 'female' (*em*).

Every Khalkha family decorated their *morin huur* with a silk ritual-scarf and situated it respectfully in the north-west of the *ger*, facing the hearth. Any male guest coming to the *ger* had to take the instrument in hand, whether able to play or not, because it symbolized success in his life.

During the communist periods in Mongolia and Inner Mongolia, the *morin huur* became promoted to the level of a 'national' instrument. It was standardized in size and provided with *f*-shaped soundholes in a lacquered wooden soundboard, a soundpost inside and a tailpiece. As Emsheimer (1943) described, in the traditional playing position '[The instrumentalist] supports the instrument on the ground with his left hand between his thighs, allowing it to rest lightly against his left thigh with the deep string towards him' (fig.2). The neck of the instrument often rested on the player's left shoulder. A new playing position was devised in which the player sat on a chair, gripped the body of the fiddle between two knees and held the neck of the instrument at an angle to the body.

During the period of the Mongolian People's Republic (1924–90), Soviet specialists were brought in to produce instruments considered to be 'modern' and 'improved' to enable them to be played in orchestras along with western European instruments. The pitch was raised by about an octave and the tone was brought close to that of the violoncello. The wooden body and straight bow changed the tone of the instrument and enabled production of louder sounds suitable for the theatre. The famous *morinhuurch* Jamiyan, working with the Russian musicologist Smirnov, was pivotal in introducing the national style into schools, higher educational institutions and the theatre.

Similarly, at the onset of the Cultural Revolution in Inner Mongolia in 1966 changes in construction and tunings were made to adapt the horse-head fiddle to a western European sound-ideal. This included a reversal of the positions of the two strings and changes in finger technique for stopping strings (from using the inside of the finger to using the outside of the finger). In both Mongolia and Inner Mongolia, notes are now produced predominantly by a combination of lateral string-stopping, usually by the index and middle fingers, and stopping them from above by the annular and little fingers. The thumb is also used. Playing styles vary. Eastern Mongols, including Borjigins, Khalkhas and Darigangas, follow the vocal line of the *urtyn duu* and replicate its style.

In contemporary Mongolia and Inner Mongolia, the *morin huur* has developed a solo instrumental repertoire.

(ii) Ladle-bodied huur.

Although the two-string ladle fiddle, *shanagan huur*, is often cited as an ancestor of the *morin huur*, its construction is quite different. Distributed mainly among Central Khalkhas during the 19th and early 20th centuries, the body of the *shanagan huur* was made from a single piece of wood in the shape of the large ladle used to stir mare's milk during the fermentation process with a skin table. In Sain Noyon Khan *aimag* (province), a type of *shanagan huur* was used called *hunt huur* (swan *huur*). The instrument represented a swan with the back of the body carved in the shape of a swan's wings and the neck of the instrument representing its neck. An instrument transmitted by several generations of a family in Arhangai *aimag*, central Mongolia, has the head of a dragon or sea-serpent (*matar*) carved at the upper end of the neck (fig.3). A two-string dragon-headed instrument sounded by a horsehair bow is described in the 14th-century *Yüan shih*. The contemporary instrument is made for use by folk ensembles in theatres and at folk festivals.

(iii) Tube-bodied huur.

Found predominantly in southern and Inner Mongolia, the tube-bodied four-string spike fiddle is played by males to accompany praise-songs (*magtaal*) and tales (*üliger*, *holboo*). The instrument's primary function is to accompany the vocal line but it also expresses musically the events and characters in the story. Texts, and consequently the music, are improvised to suit the occasion. The instrument was therefore never incorporated into folk-ensemble orchestras of the communist period.

The instrument is known by a variety of names: *dörvön chihteí huur* (literally four-eared fiddle) by Gobi Mongols, *biwa* (with bladder for body) by 18th-century Kalmyks, *bisaanz* by Baits, *hyalgasan huur* (literally horsehaired fiddle) by Darhats, *hiil* by Khalkhas and *aralt huur* (literally fiddle with an axle) by south-east Mongol groups. In some parts of Inner Mongolia, it is called *huur* or (when the hairs of the bow are not threaded through the strings) *choor*. It is also called 'grandfather' (*övög etseg*) of the *huur*.

Sometimes decorated with a horse's head, the instrument's four gutstrings are tuned in unison pairs, a 5th apart. The first, high string, on the right in frontal aspect, is paired with the third string, the second and fourth being paired bass strings. The strings pass over a small bridge – standing on a skin table – to four rear-inserted tuning-pegs at the top of the instrument; the neck, having traversed the body, protrudes at the bottom. As with the [Huuchir](#), a string loop and metal ring, midway between pegs and body, pull the strings towards the neck. The cylindrical, octagonal or hexagonal body is wooden. Horsehairs of the curved bamboo bow are divided into two sections and threaded between the strings.

The musician uses the inside of the top knuckles, as well as the fleshy tips of the fingers, to produce a full, rich sound (*hüngeneh*, literally to make a

hollow sound), and flicking or pizzicato-like (*nyaslalt*) actions that produce sounds similar to that of *topshuur*.

2. Jew's harps.

In contemporary Mongolia, the *aman huur* (literally mouth *huur*) is made either from bamboo (*huls*) or from cast and forged iron (*tömör*) and hence called *hulsan huur* or *tömör huur* (for the latter, see Pallas 1776). When it is decorated with a many-coloured tassel, it is called *tsatsagt huur* (tasselled *huur*). Dörbets of west Mongolia refer to it as *aman topshuur* (mouth *topshuur*). Manuscript references suggest that the *aman huur* was also constructed with bone and horsehair. In 1990 a metal jew's harp was discovered in one of 24 burial sites of the Hun era (3rd century bce – 1st century ce) close to Morin Tolgoi, Töv *aimag* in Central Mongolia.

In order to produce melodies, the player grasps the metal or wooden frame between the jaws, so that the lamella or 'tongue' is free to vibrate between the teeth. The oral cavity amplifies one of the harmonics produced by this action. On the bamboo instrument (see [Jew's harp](#), [figs.2](#) and [3](#)), the lamella is a strip cut in and framed by a piece of bamboo. It is made to vibrate by jerking at a thin cord attached to the end of the base of the lamella. The lamella of the 'forged' metal jew's-harp is plucked with the finger and produces a louder sound than the 'cut out' bamboo type but is less rich in harmonics.

Occasions of performance vary. Among Southern Khalkhas, the *aman huur* is played in domestic celebrations instead of the *morin huur*, whereas among Dörbets of west Mongolia, the instrument is played within the tent but never in a celebration. It may be played while simultaneously enunciating the text of a *yeröö* (wish-prayer).

The *aman huur* is one of the few instruments played in secular and religious contexts by both men and women in all groups. It is frequently women who teach children to play. In southern Khalkha areas, where the playing-style is distinctive because of the influence of dance tunes (*tatlaga*), children learn by exciting the lamella in imitation of the gait of horses or movements of camels. Shamans play the jew's harp in a variety of contexts (see [Mongol music](#), §5).

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See [Robert ap Huw](#).

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See [Huet, Gregorio](#).

Huybrechts, Albert

(*b* Dinant, 12 Feb 1899; *d* Brussels, 21 Feb 1938). Belgian composer. He studied at the Brussels Conservatory with Marchand, Du Bois and Joseph Jongen. In 1926 he won the Coolidge Prize for his Sonata for violin and piano and his First String Quartet took first prize at the Ojai Valley Festival. He was put in charge of the harmony course at the Brussels Conservatory in 1937. Reacting against his Franckian training, he at first followed Debussy and, more particularly, Ravel: these influences are evident in the Quartet no.1. At the Pro Arte concerts in Brussels he encountered the music of Berg, Stravinsky and Bartok; the vehemence of their work led him to make his music an open proclamation against injustice, adopting a polytonal style with the aim of delivering a blow to bourgeois conformism. The cadenza of the Cello Concertino (1932) expresses his anger, although some pieces have a tender delicacy (e.g. the Second Quartet, 1927) and a feeling of joy bursts through in the neo-Classical Serenade (1929). Other works include the orchestral *Chant d'angoisse* (1930), a Wind Quintet (1936) and other instrumental music, *mélodies* and incidental scores. His works are published by CeBeDeM, Sénart and Schott (Brussels).

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HENRI VANHULST

Huygens, Christiaan

(*b* The Hague, 14 April 1629; *d* The Hague, 8 July 1695). Dutch mathematician, physicist, astronomer and music theorist, second son of [Constantijn Huygens](#). He received a broad education in languages, mathematics and music and learnt to play the viola da gamba, lute and harpsichord. He attended the University of Leiden from 1645 to 1647 and the Collegium Auriacum in Breda from 1647 to 1649, by which time he was well known as a mathematician. He visited Paris in 1655, 1660–61 and 1663–4, and London in 1661 and 1663. He invented the pendulum clock

and discovered the rings round Saturn. In 1663 he was elected a Fellow of the Royal Society, London, and in 1666 he was one of the founder-members of the Académie des Sciences, Paris. He stayed in Paris on an annuity from Louis XIV from 1666 to 1670, 1671 to 1676 and 1678 to 1681. When not in France, he lived in The Hague with his father. His *Traité de la lumière* (1690) and the posthumous *Cosmotheoros* (1698) are the most important scientific works of the later period.

During his travels to Paris and London Huygens became familiar with musical life there and came into contact with various important musicians, among them Chambonnières, Pierre de La Barre (v), Du Mont and Gobert. He attended performances of stage works such as Cavalli's *Xerse*, the ballet *L'impatience* (1661) and the Lully–Molière *comédies-ballets* *Le mariage forcé* (1664) and *Le sicilien, ou L'amour peintre* (1667). During his later years in The Hague he was in contact with Quirinus van Blankenburg. His relationships with musicians were often more congenial than those of his father, who could never forget the social gap between the musician and the gentleman. Many notes, drafts and scribbles about music are to be found among his manuscripts, which were donated to the University of Leiden in 1697. Among these papers there is one musical composition, a brief courante for harpsichord (ed. in Rasch, 1986).

Huygens developed a scientific interest in music in summer 1661, when his father brought home the tuning instructions for the Antwerp carillon, which described the then current mean-tone tuning system. He developed a mathematical description of the system, including the calculation of string lengths and tuning instructions, entitled *Divisio monochordi*. This was complemented by the development of logarithmic measurements of intervals and the analogy between mean-tone tuning and the equal division of the octave into 31 parts. During the period 1676–8 he studied intensely the theories of Mersenne, Zarlino, Salinas, Kircher and others, especially with regard to tonal systems, scales, intervals etc. His *Lettre touchant le cycle harmonique* (1691) summarizes the ideas he had already formed 30 years earlier. It includes a description of an imaginary transposing harpsichord, with 31 strings to the octave and a 12-note, shifting keyboard which could call on various selections from the full 31-note set. Transposing instruments are referred to more often in his letters and miscellaneous manuscript notes which also include remarks on solmization, a letter-based form of notation, the determination of frequency, soprano recorder fingerings and rules for continuo realization.

Huygens was the first to use logarithms as a means of working out the mathematical basis of the old theory of the division of the octave into 31 equal parts. 18th-century theorists such as Saveur, Mattheson, Blankenburg (*Elementa musica*, 1739/R) and Robert Smith (*Harmonics*, 1749/R) paid tribute to his work. In the 20th century his ideas were taken up by the Dutch physicist Fokker (and after him by several others) and used as the basis for observations on microtonal intervals and systems.

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RUDOLF A. RASCH

Huygens, Constantijn

(*b* The Hague, 4 Sept 1596; *d* The Hague, 29 March 1687). Dutch poet, diplomat, amateur musician and composer, father of [Christiaan Huygens](#). He was the second son of Christiaan Huygens, secretary of the Council of State of the Dutch Republic, and Susanna Hoefnagel, niece of the Antwerp painter Joris Hoefnagel. He grew up in The Hague, receiving a broad humanistic education, including languages, the sciences and the arts, as well as dancing, fencing and horseback-riding. His lute teacher was Jeronimus van Someren (*b* c1580; *d* The Hague, 1651), a local musician, his viola da gamba teacher an Englishman called 'William H.' (perhaps the English military man William Heydon), and his keyboard teacher Pieter de Vois (*b* ?Maassluis, c1580; *d* The Hague, 1654), organist of St Jacobskerk, The Hague. Travels during his youth and early adolescence made him familiar with musical practices in the southern Netherlands, England (various visits, 1618–24, from 1621 as secretary of diplomatic missions) and Venice (1620, as secretary of a diplomatic mission). From 1625 to 1647 he was personal secretary to the stadholder, Prince Frederick Henry of Orange, and from 1647 to 1650 to the latter's son and successor, William II; from 1627 until his death he was a member of the Counsel of the Domaines of the House of Orange, which provided him with a permanent connection to the Orange Nassau family. Later diplomatic missions took him to Brussels (1656, 1657), Paris (1661–5) and London (1663, 1664,

1670–71). In 1627 he married Susanne van Baerle, daughter of a rich Amsterdam merchant, and they had five children.

Huygens strictly separated his *negotium* (his employment) from his *otium* (his leisure time, devoted to the arts, especially poetry and music). His surviving correspondence, poems, diaries, journals and memoirs give us detailed insights into his musical activities. He considered music first and foremost to be a pastime; however, he also saw it as a means of promotion in both personal and professional circles. He adhered to the traditional concept that music should be viewed as a realization in sound of the harmony present in all facets of creation. Music played an important role in his contact with several musical amateurs in high society in both the northern and the southern Netherlands, for example the Haarlem priest J.A. Ban, the Duarte family of jewellers from Antwerp and the Orange nobleman Sébastien Chièze (envoy to William III in Madrid). In his correspondence with Mersenne and Descartes, music was also touched upon frequently. His contact with professional musicians seems often to have been rather short-lived: they sought him for career advice, patronage and employment, and he sought them for musical advice and their newest compositions. Among these people were Antoine Boësset, Hayne, Steffkin, Nicholas Lanier (ii), Gobert, Foscari, Jacques Gautier, Chambonnières and Froberger. Sometimes Huygens used them as intermediaries when purchasing musical instruments; he also used his diplomatic contacts and the amateurs he had befriended for this purpose.

In 1641 he published anonymously a short treatise advocating the use of the organ to accompany psalm singing in the Dutch Reformed Church, a practice already gaining acceptance in the Dutch Republic at that time. The treatise aroused many (sought-after) positive responses from scholars and literary figures, collected by Huygens and published as *Responsa prudentum ad autorem dissertationis de organo in ecclesiis Confoederati Belgii* (Leiden, 1641); it also attracted fierce opposition, particularly from Jan Janszoon Calckman in his pamphlet *Antidotum, tegen-gift vant Gebruyck of on-gebruyck vant orgel in de kercken der Vereenighde Nederlanden* (The Hague, 1641).

Huygens composed music throughout his life, but most of it is lost. His only published work is *Pathodia sacra et profana*, the bass part of which is an adaptation of an accompaniment originally written for lute or theorbo. The pieces are in an expressive, personal style, which combines elements of the Italian solo madrigal and the French *air de cour*, in fact the format of the publication conforms to that of Ballard's books of *airs de cour*. Huygens himself claimed to have composed almost 1000 instrumental pieces, probably all of which were small scale, and most of which were stylized dances, such as pavans, allemandes, courantes, sarabandes and giges.

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Pathodia sacra et profana (20 Lat. ps motets, 12 It. and 7 Fr. airs), 1v, bc (Paris, 1647); ed. F. Noske (Amsterdam, 1957, 2/1975)

2 Fr. airs, 1v, lute, 1614, 1619, *NL-DHK*, ed. in Kossmann and Annegarn, and Grijp, *TVNM* (1987)

Allemande, va da gamba, A-Ksc, ed. in Crawford (1987)

Lost, referred to in autobiographical and poetical sources: other vocal pieces;

numerous solo pieces for lute, theorbo, va da gamba, hpd, gui, collected in autograph vols. according to inst, Post cites an 18th-century description of 3 lute vols.; pieces for 3 va da gamba

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- Gebruyck of ongebruyck van 't orgel in de kercken der Verenighde Nederlanden* (Leiden, 1641/R, 2/1659–60); ed. D.N.J. van de Paauw (Rotterdam, 1937); Eng. trans. (New York, 1964)
- Kerck-gebruyck der psalmen* (MS, 1658, *NL-DHk*), ed. in Moll and de Hoop Scheffer
- Lat. autobiography covering 1st 20 years of his life (MS, *DHk*), ed. in Worp (1897); Dutch trans. (Rotterdam, 1946 and Amsterdam, 1987)
- Notes in almanacs, coll. Constantijn Huygens Lodewijkszoon (MS, c1730, *DHk*), ed. J.H.W. Unger, *Dagboek van Constantijn Huygens* (Amsterdam, 1885)
- Poems, ed. J.A. Worp (Groningen, 1892–9) [incl. allusions to music, music-making, insts, musicians, comps.]
- Correspondence, ed. J.A. Worp (The Hague, 1911–17)

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- F. Noske:** 'Rondom het orgeltractaat van Constantijn Huygens', *TVNM*, xvii/4 (1955), 278–309
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- F. Kossmann and A. Annegarn:** '*Amour blesse mon sein*: een frans lied onder de handschriften van Constantijn Huygens', *TVNM*, xix (1961), 89–93
- W. Kalkman:** 'Constantijn Huygens en de Haagse orgelstrijd', *TVNM*, xxii/2 (1971), 167–77
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- R.A. Rasch:** 'The Transpositions of Constantijn Huygens's *Pathodia sacra et profana* reconsidered', *Tijdschrift voor Muziektheorie*, iv (2000)

RUDOLF A. RASCH

Huyn, Jacques

(*b* Beaune, bap. 19 Jan 1613; *d* Beaune, bur. 27 May 1652). French composer. He was a priest and worked at Notre Dame, Beaune, from at least May 1631 until his death. He is recorded first as a singer and then as *sous-maître*, and in 1650, when he refused a post at Autun Cathedral, he became director of the choir school; he had also turned down the offer of a similar position at Châlon seven years earlier. His only known music is the six-part *Missa ad imitationem moduli 'Tota pulchra es'* (Paris, 1648), which survives only in copies of the second edition (1676). It is a conventional work whose textures vary between quite complex polyphony for the shorter texts and homophony for the longer.

NIGEL FORTUNE

Hūzāyā, Joseph

(*f* Nisbis, c530). According to tradition, the inventor of Syriac [Ekphonic notation](#).

Hvar

(*lt*. Lesina).

Town on the eponymous island in southern Croatia. Being on an important trade route between Venice and Dalmatia, its cultural significance increased in the 15th century, becoming an important literary and musical centre by the 17th century. Mystery plays flourished there: the earliest surviving text dates from the 15th century, and performances are documented as late as 1837. Gregorian and original melodies were included, and annotations in two plays by Marin Gazarović, who brought the form to its apogee in the 17th century, indicate that some plays were sung throughout. They can therefore be regarded as the earliest Croatian

oratorios. The first public theatre, still intact, opened in 1612, probably to present an operatic repertory comparable with those in Dubrovnik and Venice. During this period the most important local musician was the choirmaster, organist and teacher Tomaso Cecchino (c1580–1644), who was associated with the cathedral from 1614. In the early 19th century a music society and town band, the Gradska Muzika, were formed, of which the latter remains active.

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ZDRAVKO BLAŽEKOVIĆ

Hvorostovsky, Dmitry

(b Krasnoyarsk, Siberia, 16 Oct 1962). Russian baritone. He studied in Krasnoyarsk, making his début there in 1986. After appearing at the Kirov the following year he made a concert tour of the USA with a group of Russian singers, then, in 1989, won the Singer of the World Competition at Cardiff and made his west European début at Nice as Yeletsky (*The Queen of Spades*). Subsequently he sang Yevgeny Onegin in Venice, Yeletsky in Amsterdam and Silvio (*Pagliacci*) in Barcelona, then in 1992 made his Covent Garden début as Riccardo (*I puritani*), returning as Onegin. He made his stage début in the USA as Germont in Chicago (1993) and his Metropolitan début as Yeletsky (1995). His other roles include Rossini's Figaro, Alphonse XI (*La favorite*), Don Giovanni and Count Almaviva, both of which he has sung at Salzburg, and the Marquis of Posa, the role in which he made his La Scala début (1992). Hvorostovsky has made notable recordings of Onegin, Yeletsky and Germont, and is also a distinguished recitalist, as can be heard in several recordings of Russian songs. His beautiful, cultivated voice is of moderate size but strongly projected, while his dramatic involvement has grown steadily with experience.

ELIZABETH FORBES

Hvoslef, Ketil (Saeverud)

(b Bergen, 19 July 1939). Norwegian composer. He studied the viola and the organ at Bergen Conservatory, continuing his composition studies at Stockholm Conservatory, where his teachers included Blomdahl and Lidholm. He received additional tuition from Thomas Rayna and Lazarof in London. He taught theory at Bergen Conservatory until 1979, and during that time he both inspired and composed for various Bergen-based groups that performed contemporary music. His music frequently incorporates elements from rock and jazz music and using unusual instruments in unusual combinations. The larger part of his output is instrumental music, and in his later works he often uses modified traditional forms, applying a subtle form of motivic interplay in the creation of larger-scale connections. His unconventional music has won great acclaim, and he has four times been awarded the prize for Norwegian work of the year.

WORKS

Dramatic: Medmenneske (TV score, O. Dunn), 1980; The Revelation of St John, Chap.12, nar, dancer, org, 1984; Dead Sardines (mimic criminal op), slides, 1986, rev. 1987; Peer Gynt (TV score, H. Ibsen), 1993

Orch: Concertino, pf, orch, 1964; Tpt Conc., 1969; Mi-Fi-Li, sym. poem, 1971; Db Conc., 1973; Variations for Chbr Orch, 1976; Double Conc., fl, gui, str 1977; Vc Conc., 1977; Concertino for Orch, 1979; Conc., bn, str, 1979; Antigone, sym. variations, 1981–2; Air, 1983; Vind, conc., fl, wind, perc, 1983; Il compleanno, sym. orch, 2 sextets, 1985; Vn Conc., 1988–9; Vc Conc. no.2, 1990, rev. 1991; Concertino, tpt, 1991; Serenata, str, 1991; Pf Conc., 1992, rev. 1993; Conc., vn, vc, pf, orch, 1995; Conc., sax qt, orch, 1996

Chbr: Wind Qnt, 1964; 6 Pieces for 6 Strings, gui, 1966; Str Qt no.1, 1969; Flauto solo, 1970; Rondo con variazioni, pf, 1970; Tromba solo, 1971, rev. 1989; Str Qt no.2, str qt, Hardanger fiddle, 1973; Kvartoni, S, rec, gui, pf, 1974; Organo solo, 1974; KIM, 4 crumhorn/rec, viols, 1975; Vc Conc. no.1, 1976, rev. 1987; Brass, 9 brass, 1978; Fl Octet, 1978; Conc., vn, pop band, 1979; Miniboogietriwoogie, pic, fl, pf, 1981; Qnt, cl, str qt, 1982; Duodu, vn, va, 1982; Chitarra solo, 1983; Dano tiore, qnt, S, 3 str, hpd, 1985; Easter Variations, org, 1986; Scheherazade Continues her Stories, vn, hp, 1986; Sextet, fl, perc, 1986, rev. 1989; Framenti di Roma, ob, cl, bn, 1988; Church Duo, gui, org, 1988; Toccata – Fontana dell'organo, Villa d'Este, 1988; Duo due – Duo Two, vn, vc, 1993, rev. 1995; Chbr Play, wind qnt, str qnt, pf, 2 perc, 1995; Passacaglia, org, 1997, rev. 1998; Str Qt no.3, 1998; Quartetto percussivo, 2 pf, perc, 1998

Vocal: So einsam ist der Mensch (N. Sachs), 1971; Or Håvasmål (cant.), 1971; From 'Håvamål' (Old Norse poem), chorus, orch, 1974; Conc., chorus, chbr orch, 1977

Principal publishers: Norsk musikforlag, Norwegian Music Information Centre

ARVID O. VOLLSNES

Hwang Byung-ki [Hwang Pyŏnggi]

(b Seoul, 31 May 1936). Korean composer and performer of the *kayagŭm*, a 12-string long zither. After learning the *kayagŭm* with Kim Yŏngyun, Kim Yundŏk and Shim Sanggŏn, he became an instructor at Seoul National University and the National Center for Korean Traditional Performing Arts. In 1974 he joined the music faculty at Ewha Women's University. He has won national prizes as both a performer and composer, and has been influential as a board member of the Cultural Properties Management Committee. He led South Korean performance troupes sent to North Korea. Abroad, he has been artist-in-residence at the universities of Hawaii and Washington, and a visiting scholar at Harvard. He has established his own school of the traditional genre *sanjo*, publishing a related score and CD in 1998.

He claims, with some justification, to have composed the first contemporary music for a Korean instrument in 1963. This was *Sup*, four programmatic movements blending court music and folk music with ostinati imitating rain and cuckoos. His mature style emerged in his most popular work *Ch'imhyangmu* (1974), which is built in three sections linked through the

common tonal centres of A and E. The *kayagŭm* uses a special tuning derived from Buddhist chants, and Hwang claims to have been inspired by ancient sacred art. The first section utilises characteristic rhythmic cycles reminiscent of *sanjo*. The second introduces arpeggios, microtonal shading (similar pitches sounded on two adjacent strings) and left-hand melodies, while in the third the melody is supported by arpeggiated chords.

Traditionally only the right hand plucked *kayagŭm* strings and there was no harmony. *Migung* (1975), a theatrical piece for *kayagŭm* and voice, is more progressive, notated graphically on a single sheet. This, however, remains an isolated experiment, and Hwang has since continued to consolidate but only gradually expand the language of *Ch'imhyangmu*. His compositions are always linked to the language of traditional Korean music. One later piece, the lyric song *Pyŏgŭl nŏmŏsŏ*, commissioned for a martial arts demonstration at the 1988 Seoul Olympics, is suggestive of a more meditative and reflective approach.

WORKS

mostly for Korean instruments

Orch: Mandaeyŏp haet'an, 1974; Unhak [Crane in the Clouds], 1978; Saebom [Early Spring], 17-str *kayagŭm*, orch, 1992

Solo inst: Sup [The Forest], *kayagŭm*, 1963; Kaül [Autumn], *kayagŭm*, 1963; Sŏngnyujip [The Pomegranate House], *kayagŭm*, 1964; Pom [Spring], *kayagŭm*, 1967; Karado [Kara Town], *kayagŭm*, 1967; Mansangman hwanip [Slow–Fast–Slow], taegŭm, 1971; P'ungyo [Fertility], p'iri, 1972; Ch'imhyangmu [Dance in the Perfume of Aloes], *kayagŭm*, 1974; Pidan'gil [The Silk Road], *kayagŭm*, 1977; Chashi [Midnight], taegŭm, 1978; Chŏnsŏl [The Legend], *kayagŭm*, 1979; Yŏngmok [The Haunted Tree], *kayagŭm*, 1979; Harimsŏng [Harim Castle], taegŭm, 1982; Pam ũi sori [Sounds of the Night], *kayagŭm*, 1984; Namdo hwansanggok [Southern Fantasy], *kayagŭm*, 1988; Soyŏp sanbang [The Hermit's Pavilion], kŏmun'go, 1990; Ch'unsŏl [Spring Snow], 17-str *kayagŭm*, 1991; Talha nop'igom [A Prayer to the Moon], *kayagŭm*, 1996

2–4 insts: Aibogae [Children's Games], 2 *kayagŭm*, taegŭm, changgo, 1978; Sanun [Mountain Rhyme], kŏmun'go, taegŭm, 1984

Vocal: Kukhwa yŏp'esŏ [Beside a Chrysanthemum], 1v, *kayagŭm*, taegŭm, changgo, 1962; Ch'ŏngsando, SATB, 1974; Migung [The Labyrinth], 1v, *kayagŭm*, 1975; Kanggangsullae, SATB, 1974; Chŏnyŏk songju [Evening Chant], male chorus, perc, 1983; Pyŏgŭl nŏmŏsŏ [Beyond All Barriers], 1v, 1988; Kohyang ũi tal [Moon of My Hometown], 1v, *kayagŭm*, changgo, 1990; Urinŭn hana [We are one], 1v, org, perc, 1990; Confucius, 1v, taegŭm, changgo, 1992; Alsu ŏpsŏyo [Who knows?], 1v, orch, 1996; Taeju [Offering of Wine], 1v, ens, 1998; Ch'ihyangije [2 Themes for Tea Fragrance], 1v, 17-str *kayagŭm*, 1998

Dramatic: Kayagum (film score), 1964; Sujŏl [Faithfulness] (film score), 1973; Pari kongju [Princess Pari] (music for dance), 1978; Yŏne pult'a olla [Flaming up in Karma] (music for dance), 1983; Eternal Empire (film score), 1994

Principal publisher: Ehwa Women's University Press

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'Kayagŭm chakkokpŏbe taehan yŏn'gu' [Composing for the zither], *Yesul nonmunjip*, xvii (1975)

‘The Aesthetic Characteristics of Korean Music in Theory and Practice’,
Asian Music, ix/2 (1978), 29–40
 ‘Chõnt'ong ŭmakkwa hyõndae ŭmak’ [Traditional and contemporary music],
Han'guk ũi minjok munhwa (Sõngnam, 1979)
 ‘Ŭmakchõk shigan'gwa ridũm’ [Time and rhythm in music], *Wõlgan ŭmak*,
 iii (1983)
 ‘Some Notes on Korean Music and Aspects of its Aesthetics’, *World of Music*, xxvii/2 (1985), 32–48
 ‘The Influence of Asian Music on Western Composition’, *Nonch'ong*, lvii
 (1987)
Kip'un pam, kũ kayagũm sori [Deep-rooted night, the sounds of the zither]
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 xxv/5 (1985), 58–60

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 Hwang Pyõnggiũi ŭmakkwa sasang’ [The music and influence of
 Hwang from *The Forest* to *The Legend*], *Kaeksõk*, iii (1985)

Kang Sõkkyõng: ‘Kayagũm chakkokka Hwang Pyõnggi’ [Zither composer
 Hwang Byung-ki], *Ilhanũn yesulgadũl* (1986)

Pak Yonggu: ‘Ojik han saram: Hwang Pyõnggi’ [Only one man:
 Hwang], *Onũl ũi ch'osang* (Seoul, 1989)

A. Killick: *New Music for Korean Instruments* (diss., U. of Hawaii, 1990)

KEITH HOWARD

Hycart, Bernar.

See [Ycart](#), [Bernhard](#).

Hyde, Miriam Beatrice

(*b* Adelaide, 15 Jan 1913). Australian pianist and composer. Her mother was a professional pianist and her first teacher. At the age of 12 she won a scholarship to enter the Elder Conservatorium, Adelaide, where she studied piano with William Silver and graduated with the MusBac in 1931. An Elder Scholarship enabled her to study in London at the RCM (1932–5), where her teachers were Howard Hadley (piano), and R.O. Morris and Gordon Jacob (composition), and where she won three composition prizes and achieved both the ARCM (composition and piano) and the LRAM (piano). While studying she wrote two piano concertos, which she performed with the LPO and the LSO. Hyde returned to Adelaide in 1936, South Australia's centenary year, during which the *Adelaide Overture* (conducted by Sargent) and incidental music for the South Australia Centenary Pageant, ‘Heritage’, were performed. She taught at Kambala school, Sydney, married Marcus Edwards and returned to Adelaide in 1939 to teach at the Elder Conservatorium. After World War II she lived in Sydney, performing, broadcasting, teaching, examining, writing, and composing in a lyrical, post-Romantic style. She wrote about 100 works for piano, about a quarter of which are published. Hyde was awarded the OBE

in 1981. Her autobiography, *Complete Accord*, was published in 1991, the year in which she was awarded the Australian Order.

WORKS

(selective list)

Dramatic: Heritage (incid music), 1936; Village Fair (ballet), 1943

Orch: Heroic Elegy, 1933–4; Lyric, 1933–5; Pf Conc. no.1, e, 1934; Adelaide Ov., 1935; Prelude and Dance, 1935; Pf Conc. no.2, d, 1935; Fantasy Romantic, pf, orch, 1938–9; The Symbolic Gate, tone poem, 1945; Happy Occasion Ov., 1957; Theme and Variations, f, 1958; Kelso Ov., 1959

Chbr and solo inst: Fantasy-Trio, b, op.10, pf trio, 1932–3; Suite, a, str trio, 1933; Fantasy–Qt, A, 2 vn, vc, pf, 1934; Dryad's Dance, op.39, vn/fl, 1936; Fantasia on 'Waltzing Matilda', op.40c, pf trio, 1936; Va Sonata, b, 1937; Scherzino, va, 1946; Trio, G, fl, cl, pf, 1948; Cl Sonata, f, 1949; Canon and Rhapsody, op.88, cl, pf, 1950, rev. 1955; Prelude and Scherzo, fl, ob, pf, 1952; Str Qt, e, op.77, 1952; Nightfall and Merrymaking, ob, pf, 1955; Scherzetto, op.112, sax, 1957; Sonata, g, fl, pf, 1962; Sea Shell Fantasy, op.144/2, fl, 1975; Legend, cl, 1982

Choral: Motet (Ps xcvi), op.33, 5vv, 1935; Mary of Bethlehem (M. White), op.57/3, 4vv, 1936; The Illawarra Flame (P. Francis), op.97, 4vv, 1955; Sea Shells (M. Kenna), SSAA, pf, 1956; 6 Carols (M. and D. Dowling), unison vv, pf, 1969

Solo vocal: Dreamland (C. Rossetti), op.15, S, pf/orch, 1933; The Wind in the Sedges (H. Hammond-Spencer), op.43a, orch, 1937; The Cedar Tree (V. Counsell), op.58a, Mez, orch, 1944; Bridal Song (V. Barton), op.123, S, fl, 1962; c50 songs (Hyde and others), 1v, pf

Kbd: Rhapsody, f, op.25, pf, c1933; 11 Concert Studies, pf, 1934–82; Pf Sonata, g, op.121, 1941–4; Bridal Entry and Wedding March, org, 1973; Variations on Hungarian Rhapsody no.14, pf, 1985 [from Liszt]; Scherzo fantastico, pf, 1988; many tutors and miniatures for pf

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R. Crews: *Miriam Hyde and the European Heritage of Australian Music* (BA thesis, U. of New England, 1987)

M. Hyde: *Complete Accord* (Sydney, 1991)

GRETA MARY HAIR

Hyde, Walter

(b Birmingham, 6 Feb 1875; d London, 11 Nov 1951). English tenor. He studied at the RCM under Gustave Garcia and as a student appeared in *Euryanthe* and Stanford's *Much Ado about Nothing*. He made his début at Terry's Theatre, London, in *My Lady Molly* (1903), and in 1906 sang in the première of Liza Lehmann's *Vicar of Wakefield*. In 1908 he sang Pinkerton, and Siegmund in the English *Ring* under Richter, at Covent Garden, where he appeared regularly until 1923–4; he also sang Siegmund in his Metropolitan début in 1910. A distinguished Mozartian, he was a member of the Beecham and the British National Opera companies. He sang Sali in

the first London performance of Delius's *A Village Romeo and Juliet* (1910) and took part in the première of Holst's *The Perfect Fool* (1923). His repertory also included *Walther* and *Parsifal*. He made a number of acoustic recordings, on which his clear articulation of the text and firm tone are evident.

HAROLD ROSENTHAL/R

Hydraulic organ.

See [Water organ](#).

Hydraulis

(from Gk. *hudōr*: 'water' and *aulos*: 'pipe' or *aulē*: 'chamber').

The ancient water organ (an [Aerophone](#)), an important musical instrument of later classical antiquity and the direct ancestor of the modern pipe organ. It is to be distinguished from the hydraulic or [Water organ](#). In the latter the wind supply comes from air compressed by continuously flowing water. The hydraulis is bellows blown (by hand or by windmill), but water is used to stabilize the wind pressure.

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3. [History](#).

[BIBLIOGRAPHY](#)

JAMES W. McKINNON

[Hydraulis](#)

1. [Invention](#).

Ancient Greek writers on music, for example, Athenaeus, Pseudo-Plutarch and Pseudo-Aristotle, very often named the inventors of musical instruments; these inventors, however, are generally mythical figures or men who long postdate the instrument's first appearance. The inventor of the hydraulis is a significant exception, for all the evidence suggests that it was an Alexandrian engineer named [Ctesibius](#), who lived in the 3rd century bce and was less remarkable for his theoretical ability than for his highly ingenious solutions to practical problems. He was the first to use air pressure to operate mechanical devices, in particular the pump with plunger and valve, the water clock, the pneumatic catapult and the hydraulis. He described his work in the *Commentaries*, a book frequently cited in classical times (for example by Vitruvius and Pliny the Elder) but no longer extant.

The invention of the hydraulis was first attributed to Ctesibius by Philo of Byzantium, an engineer of the late 3rd century bce, who if not actually Ctesibius's pupil was much under his influence; he described the hydraulis as a 'syrinx played by the hands'. Vitruvius, the famous technical writer of the 1st century ce, also attributed the hydraulis to Ctesibius and gave one of the two extant descriptions of the instrument. The other description is by Hero of Alexandria, a mathematician and engineer of the late 1st century

ce; although he did not mention Ctesibius explicitly, both ancient and modern authors generally believe that Hero's description of pneumatic devices was dependent upon Ctesibius.

Taking into account these facts and the absence of any references to the hydraulis predating Ctesibius, there is strong evidence for attributing its invention to him. Moreover, it is particularly plausible that the hydraulis should have been the invention of a single individual and should have originated in Alexandria at the time in question. The invention was not, as Sachs suggested, simply a matter of joining a panpipe to a new wind mechanism, since it also involved a highly sophisticated wind chest and keyboard. The hydraulis, then, did not have the elemental evolutionary origin of most ancient musical instruments. It was a complex machine involving more new elements than old, and therefore precisely the kind of invention that might be expected from the 3rd-century Alexandria of Euclid, Eratosthenes, Archimedes and Ctesibius. Accordingly it was first looked upon as a mechanical marvel as much as a musical instrument.

Hydraulis

2. Description.

Approximately 40 representations of the hydraulis survive in mosaics, vases, coins and sculptures. Judging from these, the overall height of the typical instrument was about 165–85 cm, the base, often octagonal in shape, being about 30 cm high and 90 cm in diameter. On top of the base was a brass cistern seemingly covered with decorated wood; it might be cylindrical, octagonal or rectangular, 60–90 cm in height, of a diameter somewhat less than that of the pedestal, and was usually flanked by a pair of cylindrical pumps. Resting on the cistern was a rectangular wind chest, of about the same size as the base, topped by the pipes whose overall height represented from a third to half the total height of the instrument. The number of pipes appearing in a rank ranged from four or five to 18, eight being roughly the average. There were no more than four ranks. Normally only the front of the instrument was shown, with the organist looking out over the pipes. On the exceptional three-dimensional views, such as that on the Carthaginian lamp (see fig.1), the player is seen seated at a keyboard which extends from the wind chest.

There are two complementary descriptions of the mechanical aspects of the organ, that of Vitruvius (*De architectura*, x.8.3–6) and that of Hero of Alexandria (*On Pneumatics*, i.42). Vitruvius, writing in the 1st century bce, included developments such as the use of two pumps rather than one and of a wind chest that allowed ranks of pipes to be played separately. Hero, though writing in the 1st century ce, described the original, somewhat simpler instrument of Ctesibius. The description below is a composite of the two; it deals first with the wind-producing mechanism and then with the keyboard and wind chest.

It is from the wind-producing mechanism that the instrument derives its name, since Ctesibius used the tendency of water to seek its own level to supply a steady flow of air as opposed to the ebb and flow produced by bellows. Fig.2 shows a pump-handle A operating the plunger B within the cylinder C and forcing air into the conduit D. The valve E allows air to enter the cylinder when the plunger is depressed and prevents it from escaping

when the plunger is raised; the valve F prevents air from returning to the cylinder when the plunger is depressed. The air then entering the pnigeus G forces the water level in the cistern H upwards, since the water has access to the pnigeus by apertures I at its base. While the plunger is being depressed in preparation for the next stroke the weight of the receding water maintains air pressure in the pnigeus and consequently a steady flow through the conduit J to the wind chest.

Fig.3 shows how the air, once it has reached the wind chest, is distributed to the pipes. The finger depresses key A which, pivoting on point B, pushes slider C along a track in the chest until hole D is in alignment with the bottom of the pipe and hole E, thus allowing the compressed air within the wind chest to enter the pipe. When the player lifts his finger from the key, spring F returns the slider to its original position.

Vitruvius described a chest with four, six or eight channels, each running beneath a separate rank of pipes and opened or closed by a valve fitted with an iron handle. This stop action is very simple in conception, being nothing more than a division of the wind chest into separate compartments. However, it creates serious practical difficulties, particularly for the slider, which is subject to an increase in both friction and the leakage of air. Modern experiments, particularly those of Jean Perrot, indicate that the difficulties become insuperable with more than four ranks, a conclusion confirmed by ancient iconographic and archaeological evidence. Vitruvius, using the terms tetrachordal, hexachordal and octochordal, was evidently indulging in a kind of theoretical symmetry.

Vitruvius and Hero were technical writers who limited their descriptions to the instrument's mechanical functioning; it is possible to speculate only on the most basic musical aspects, of which timbre and pitch are the most significant.

The central question concerning timbre is whether the hydraulis had not only flue pipes but also reeds (as several organologists have maintained). On the positive side is the name of the instrument, with its ostensible reference to the aulos, a reed pipe instrument. On the other hand, the name may refer to *aulē*, a chamber, and thus be a reference to the instrument's distinctive 'water chamber'. There are also literary references to the instrument's widely differing tone quality, at one time sweet, at another powerful. Organologists have tended to associate the latter quality with reed pipes. Yet, surviving representations do not at all suggest reed pipes. The absence of anything resembling the bulbous *holmos* of the aulos is particularly noteworthy. Also very much to the point is Walcker-Mayer's reconstruction of the Aquincum organ's pipes with the same kinds of metal as were used in the original pipes. The organ has four ranks, all of flue pipes, three being stopped and one open. He found both open and stopped to be entirely unlike any modern pipes in timbre, the open being particularly harsh and shrill and the stopped being only somewhat less harsh with a kind of throaty rattle. The case for reed pipes, therefore, has yet to be proven, and it is seriously anachronistic to assume that the variety of tone suggested by the literary sources takes the form of a contrast between, for example, a soft flute stop and a loud reed stop in a modern organ.

The question of pitch and its corollary tonality is even more difficult to resolve. Archaeological remains might be expected to provide a firm basis for a hypothesis, but Walcker-Mayer and Perrot, who studied the pipes of the Aquincum organ, came to radically different conclusions, the former maintaining that the instrument was diatonic, the latter that it was chromatic. Study of the pictorial evidence is similarly inconclusive. The method normally employed consists of measuring the longest and shortest pipes to determine the instrument's range, counting the number of pipes and then filling in the intermediate pitches and establishing the tonality. Underlying this method, however, is the fallacious assumption that each representation was a precisely scaled depiction of a particular instrument rather than a conventional schematization. Perhaps the most serious specific problem concerns the angle of the slanting line, which is nearly always straight, described by the tops of the pipes. If the artists had been attempting realistic depictions, the line, while not necessarily reproducing the logarithmic curve created by a chromatic rank of equal-tempered pipes, would certainly have described something other than a straight line. Moreover, only a minor variation in the length or number of pipes is required to change the presumed tonality from one genus to another. This is particularly true if the organologist presumes to decide whether conjunct or disjunct tetrachords are involved.

Theoretical sources provide what is possibly the least valuable evidence for determining pitch, since a wide gap separates the theory of late antiquity (with its mathematical bias) from musical practice. But even ignoring this gap and taking the sources literally, as several historians of the organ have done, leads to unsatisfactory conclusions. The conventional starting point is Bellermann's Anonymous (28; ed. Najock), which asserts that the hydraulis players use only the Hyperlydian, Hyperiastian, Lydian, Phrygian, Hypolydian and Hypophrygian *tropoi*. But the accommodation of even these six *tropoi* would seem to have required more pipes than that provided by the typical Roman hydraulis. In attempting to cope with this problem organologists have tended to opt for one of two alternatives, both of them unsatisfactory. According to the first, each organ was tuned in one *tropos* only; there were thus Hyperlydian organs, Hyperiastian organs etc. According to the other, each rank represented a different *tropos*; in this case an instrument would have been confined to four of the six desired *tropoi* and in fact less than their entire ambitus. Moreover, there would have been an uneconomical duplication of pitch and the preclusion of using more than one rank at a time.

In summary, it seems that the state of the evidence allows for only the most general of conclusions. Pictorial evidence indicates a relatively high tessitura for the pipes and a relatively small compass for each rank; and literary sources suggest a certain amount of versatility in dynamics if not in timbre. Except for the remarkably precise knowledge gained from Vitruvius and Hero of the instruments's mechanical functioning, the degree of uncertainty surrounding the hydraulis is similar to that concerning other ancient instruments. Whether the hydraulis was used to play polyphonic music is, again, uncertain; it appears to have had the capacity to play at least in two parts. All literary, pictorial and archaeological evidence indicates that the keys were depressed by the fingers, and with relative facility. Yet to what extent such possibilities were exploited or in what

musical direction they tended (for example, drones, parallelisms) is not known.

Hydraulis

3. History.

Although the hydraulis was at first viewed as a marvel of mechanical ingenuity, its musical potential was realized in a relatively short time. The claim of Athenaeus that Ctesibius's wife Thais was the first organist has an apocryphal air about it, but there is no reason to doubt a Delphic inscription describing the success of the hydraulis player Antipatros in the *agones* of 90 bce.

Texts mentioning the hydraulis, particularly at Rome, multiplied during the following centuries. Suetonius wrote of Nero's infatuation with the instrument; the *Aetna* poem placed it in the theatre, and Petronius referred to its being played at chariot fights in the arena.

There are approximately 50 known literary references to the instrument and rather fewer pictorial representations. The impression they create is of an instrument in rather general usage, if not so common as the smaller and presumably less expensive kithara and tibia. It was found in the homes of the wealthy, the theatre and the arena, this last setting being the most characteristic, particularly in pictures, where it is shown sometimes alone but more often playing with brass instruments like the [Cornu](#) and tuba (see [Tuba \(ii\)](#); see also [Organ, §IV, 1](#), fig.22).

Another type of hydraulis, replacing Ctesibius's hydraulic pump with bellows, was at first less prominent than the hydraulis proper. Bellows had been in use long before the invention of the hydraulis but were not practical for musical purposes because they could supply only intermittent air pressure. However, it seems to have been simple to adapt Ctesibius's principles by replacing the cistern with a flexible leather reservoir, weighted on top, fitted with valves to prevent the escape of air and fed by one or more bellows. This device had the advantages of being lighter in weight, cheaper, and less liable to corrosion.

The earliest extant reference to the pneumatic instrument is from Pollux, the rhetorician of the 2nd century ce, who described it as smaller and less powerful than the hydraulis. The Aquincum organ, with its dedicatory plate from 228 ce, was probably of this type, since there is no trace of a bronze cistern and pnigeus associated with the substantially preserved pipes and wind chest (see [Organ, §IV, 1](#), fig.23). Julian the Apostate (332–63) seemed to be describing the pneumatic organ when he mentioned a bag of bull-hide feeding the pipes, as is the case with the 5th-century bishop Theodoret of Cyrrhus, who compared the bellows of the organ to the human lungs.

These texts suggest that the more practical pneumatic organ came to replace the hydraulis in the Eastern Empire during late classical times. Meanwhile the hydraulis disappeared in the West with the collapse of the Western Empire in the 5th and 6th centuries. The pneumatic organ maintained a place of some prominence in the court at Byzantium and

found its way into the West when Emperor Constantine Compronius in 757 presented a small organ to Pepin the Short, King of the Franks.

From that time there began the dramatic development of the Western pipe organ. Pictorial and documentary evidence overwhelmingly demonstrates that it was a pneumatic organ; the hydraulis was mentioned only in confused invocations of the classical past. For example, the 11th-century Berne Anonymous, after a careful description of the bellows organ, states that the pipes can be made hydraulic by simply placing beneath them a cistern of water, which the air sucks through the pipes causing them to sound. Even after Vitruvius's *De architectura* was popularized in the Renaissance, an expert such as Bédos de Celles, confusing the hydraulis with the water organ, was able to believe that the hydraulis was powered by a waterfall, and he marvelled at the alleged construction by the 10th-century monk Gerbert of a hydraulis in a church in an area where rivers and streams are rare.

The first author to give an accurate description of the instrument may have been the architect Claude Perrault in his *Abregé des dix livres d'architecture de Vitruve* (1673, 2/1684). The general confusion, however, was not dispelled until early in the 20th century by projects such as Galpin's reconstruction (c1900) and Degering's excellent monograph. Jean Perrot and Werner Walcker-Mayer have produced modern reconstructions of considerable accuracy.

For further discussion of the hydraulis see [Organ, §IV, 1](#).

Hydraulis

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Hyggyns, Edward.

See [Higgins, Edward](#).

Hygons [Higons, Huchons, Hugo], Richard

(*b* c1435; *d* Wells, c1509). English composer. He seems to have spent his entire working life – some 50 years – at Wells Cathedral. He became a probationary vicar-choral in 1458, and on 18 September 1459 he was collated to a house in the Vicars' Close. He was ordained acolyte on 29 March 1460, and in 1461–2 he was one of five joint organists of the cathedral. On 7 December 1479 he was appointed *informator*; the deed of appointment, which describes him as 'skilled in song', sets out his duties and emoluments in great detail. In return for his annual salary of 93s. 4d. and a rent-free house outside the cathedral close worth 26s. 8d. (in addition to the 20s. or 26s. 8d. which he continued to receive as a vicar-choral), he was to instruct the choristers in plainchant, mensural music and discant, and to teach organ-playing to those who had the inclination and talent for it. He was also required to be present at the singing of the daily Lady Mass and the Marian antiphon, to direct the singing of the Jesus antiphon on Sundays, and to take his place in choir at Mass and Vespers on Sundays and feast days and at Matins on major feasts. If he wished to absent himself or if he was ill he had to provide a competent deputy, and in the case of longer-term incapacity (as was to occur towards the end of his life) he had to pay a substitute out of his own salary. On 2 May 1487 he was granted an additional annual payment of 26s. 8d. in recognition of his diligence and good service; it was probably at about this time that he became sole organist of the cathedral. The appointment of Richard Bramston as deputy *informator* and organist on 23 July 1507 suggests that by this time Hygons was in failing health. He was still alive on 15 May 1508 when John Clawsy (or Clavellshay) became his deputy.

At Wells Cathedral (*GB-W*) is part of a single leaf from a choirbook dating from about 1500, which bears on one side the endings of two voices from a setting of *Gaude virgo mater Christi*, followed by the name 'Ric Hygons'. The only other composition known to be by Hygons is a complete five-part setting of *Salve regina* in the Eton Choirbook (*GB-WRec* 178, ed. in MB, xi, 1958, 2/1973, p.39). Written in all probability for Hygons's own choir, this well-crafted and elaborate work testifies to the high musical standards that prevailed at Wells in the later 15th century.

Hygons's *Salve regina* is of particular interest because it shares its cantus firmus – the final melisma to the word 'caput' of the Sarum antiphon *Venit ad Petrum* – with the three [Caput](#) masses by Ockeghem, Obrecht and an anonymous composer once thought to be Du Fay. The hypothetical existence of a lost English model for these three masses was first postulated in the 1950s; more recently, the attribution to Du Fay of the

earliest of the 'Caput' Masses has been discarded, and it has been generally accepted that this work is itself the English original, probably dating from the 1440s. Hygons's *Salve regina* must have been written at least a generation after this – indeed it probably postdates all three 'Caput' Masses – and the reason for the choice of cantus firmus is no less obscure. It may, however, be significant that the concept of anointing is central to Maundy Thursday, not only during the Maundy ceremony itself (during which the antiphon *Venit ad Petrum* is sung) but also in the pontifical Mass on that day (during which the oils of the sick, of baptism and of chrism are consecrated for distribution to the churches of the diocese). A votive antiphon sung on Maundy Thursday could hardly have a more appropriate cantus firmus.

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NICHOLAS SANDON

Hykes, David (Bond)

(*b* Taos, NM, 2 March 1953). American composer and singer. He was trained as a filmmaker at Antioch College, Yellow Springs, Ohio (1970–74), and received an MFA in arts administration from Columbia University (1984). From 1975 to 1977 he studied classical Azerbaijani and Armenian music on the *tār* with Zevulon Avshalomov, and in 1982 became a pupil of Sheila Dhar, studying North Indian raga singing. In 1975 Hykes founded the Harmonic Choir, an ensemble of five to seven singers trained in his techniques of harmonic chant, in which strongly resonated upper partials are produced by the singer in addition to the fundamental tone – techniques he evolved from Tuvan folk music, the Höömii ('throat') singing of Mongolia and the 'subharmonic' low tones (*dbyangs*) of Tibetan chant. Unprecedented and of a haunting beauty, Hykes's virtually wordless, partly improvised, devotional music was received with much enthusiasm, mixed with amazement that the human voice could produce so wide and varied a spectrum of sound. From 1979 to 1987 the Harmonic Choir was in residence at the Cathedral of St John the Divine, New York, and toured extensively. In 1987 Hykes moved to France, establishing at Autainville (Loir-et-Cher) a centre for performance, research and teaching and forming there the Choeur Harmonique. He has been awarded grants by the NEA (1978, 1982, 1985), the Rockefeller Foundation (1980–83) and UNESCO (1983); in 1981 he travelled to Mongolia under the auspices of the Asian Cultural Council. *Windhorse Riders*, created in 1989 in collaboration with

the Iranian percussion virtuoso Djamchid Chemirani, inaugurated a period of solo vocal performance (sometimes using poetic texts) that integrated harmonic chant into an often impassioned, highly ornamented performance style influenced by India and the Near East; *Earth to the Unknown Power* (1996) marked a return to Hykes's earlier balance of solo voice and chorus. The recordings constitute the primary documentation of his music.

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(selective list)

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DOUGLAS LEEDY

Hyla, Lee (Leon Joseph)

(b Niagara Falls, NY, 31 Aug 1952). American composer. After graduating from the New England Conservatory (BMus 1975), he studied at SUNY, Stony Brook (MA 1978). In 1992 he returned to the New England Conservatory to teach. His numerous fellowships and honours include the Stoeger Prize from the Chamber Music Society of Lincoln Center, the Prix de Rome, grants from the Fromm and Koussevitzky foundations, and a Guggenheim Fellowship. His music finds common ground between the

postwar American expressionism of Stefan Wolpe and Elliott Carter and the avant-garde jazz style of musicians such as Cecil Taylor, also integrating aspects of rock music, especially punk. Despite their high energy and raw surface, his works are fully notated. A meticulous attention to pitch organization and dramatic structure allows raucousness to achieve elegance.

Among Hyla's works for chamber orchestra, *Pre-Pulse Suspended* (1984) marks the first thorough integration of the various elements of his musical style. In this pivotal work, the motivic treatment of short-breathed riffs develops a Beethovenian intensity. This rhythmic force enables Hyla to juxtapose music of contrasting tempo and affect. At the same time, a powerful sense of drama unfolds through an adroit manipulation of pedal points, presented either as fixed chords or as extended repeated notes. Hyla develops these techniques in the Concerto for Piano no.2 (1991) and *Trans* (1996). Hyla's chamber music is notable for three highly original string quartets and a sensitive setting of Allen Ginsberg's poem *Howl*.

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SCOTT WHEELER

Hylaire [Hilaire, Hyllayre, Illayre]

(fl early 16th century). French composer. The first evidence for him is literary: in *Le plainte du désiré*, written in memory of the French courtier Louis de Luxembourg, who died on 24 December 1503, Jean Lemaire de Belges wrote that Luxembourg bade 'Hillaire' 'cause his ... lament to be sung in mournful words and artful music'. Further, a number of works first appear in musical sources between about 1508 and 1514 ascribed to 'Hylaire' (or a variant) without any surname. This person must be distinct from [Hilaire Penet](#), who was born in 1501 and whose surname is always given in the sources of his music. There are two chief candidates for identification with Hylaire.

Hilaire [Illario] Turluron [Toleron, Turleron] became a singer in the Ferrarese court chapel at the same time as Obrecht in September 1504. He travelled to France in April 1507 to recruit singers for Ferrara. In December 1510, along with several other Este singers, he moved to the Gonzaga court in Mantua. He seems to have scented opportunity when the music-loving Leo X became pope in 1513; in November of that year a letter was addressed to him as a singer in the papal chapel in Rome, although in February 1514 the Marquis of Mantua was still trying to get him to return by the middle of Lent. Turluron remained in Rome, however, at least until September 1522. A papal document of 1520 refers to him as 'Hylarius Daleo alias Turluron, cleric of the diocese of Clermont'; if Daleo was a surname it may refer to the town of Alès, bordering on that diocese (*Grove*6), but Lockwood thought it was merely an indication of the singer's service with Leo X.

Hilaire Bernoneau [Bernnoneau] was *maître de chapelle* of the French royal chapel from 7 February 1510 at the latest until some time between September 1514 and April 1515, when he was succeeded by Etienne Guillot *dit* 'Verjust'. In 1516 he is recorded as first chaplain of the royal chapel, and in 1519–20 he was a *valet de chambre* or private musician to François I. Though not a priest, he was dean of Poitiers Cathedral and treasurer of St Sauveur, Blois. Bernoneau is more likely than Turluron to be the composer of Hylaire's music. All factors point to the French royal court and chapel as Hylaire's milieu: besides Lemaire's poem mentioned above, 'Hilaire hilaris' is listed among other French royal musicians in Moulu's occasional motet *Mater floreat*; the principal manuscripts of his two chansons originated at the French court, and the poem of *Non mudera* is based on the motto of Queen Anne of Brittany; the chief Italian sources of his two sacred works present them in the context of music by French royal composers; and the style of his rather bland music is distinctively that of the royal chapel as typified especially by Févin. Bernoneau was clearly an important member of this musical community, whereas there is no evidence connecting Turluron with the French court.

In a revision of *La plainte du désiré* Lemaire substituted Josquin's name for Hylaire's; the resulting five-voice chanson, *Cueurs desolez/Plorans ploravi*, survives only under Josquin's name and has nothing in common with Hylaire's music. Two four-voice motets ascribed to 'Illario' or 'Ylario' in Iberian manuscripts (*O admirabile commercium*, E-Bc 454, TZ 2–3, P-Cgu 12, 32, 48, 53, US-BLI Guatemala 4, 8; *Conceptio tua*, E-TZ 2–3; both ed. in Calahorra) are likewise in a different style and are probably the work of the Johannes Illarius cited by the theorist Cristóbal de Escobar about 1496.

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JEFFREY DEAN

Hyllary, Thomas

(*fl* c1520). English composer. He is known only from a motet, *Tota pulchra es*, of which only the medius part survives (*GB-Lbl* Harl.1709, dated c1525–30). A chanson by 'Hyllayre' in *GB-Cmc* Pepys 1760 (attributed to Thomas Hyllary by Eitner, and to Hilaire Penet in *MGG*1) is probably by Hilaire Daleo alias Turleron.

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SYDNEY ROBINSON CHARLES

Hylton, Jack

(*b* Great Lever, nr Bolton, 2 July 1892; *d* London, 29 Jan 1965). English bandleader, pianist and impresario. He worked as the director of a touring pantomime company (1909), as a cinema organist in London (1913) and as a freelance musician in various clubs. After military service he was appointed relief pianist for the dance band of the Queen's Hall Roof; later he became this group's arranger and director. Hylton made a number of

recordings for HMV (from 1921), of which the early example *Wang-Wang Blues* (1921) is representative. He performed at various venues, including the Grafton Galleries, Piccadilly Hotel (1922–3), before enlarging his band to full orchestra size for a highly successful residency at the Alhambra Theatre (1924). In 1925 he set up a booking agency. During the late 1920s his orchestra became the English equivalent of Paul Whiteman's show band and achieved huge commercial success. Between 1927 and 1938 it completed 16 European tours and numerous substantial engagements in the UK; it was also the earliest British band to broadcast direct to the USA (1931).

In 1935–6 Hylton led a band briefly in the USA. He was responsible for the negotiation of the first British visits of Duke Ellington (1933) and Coleman Hawkins (1934) and made two recordings with Hawkins, including *The Darktown Strutters Ball* (1939). After his orchestra disbanded in 1940, he became involved in the production of various London stage shows, starting with *Lady Behave* (1941). He was successful with *The Love Racket* (1943) and its sequel *Bet your Life* (1951), and especially with *Salad Days*, which he took over three weeks after its initial opening in 1954, and presided over until its run ended in 1960. He also produced revivals including *The Merry Widow* (1943), revues, such as *Take It from Us* (1950), and British productions of US musicals, notably *Camelot* (1964). From 1933 to 1937 Mrs Jack Hylton led a variety band which toured in the UK and Europe.

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DIGBY FAIRWEATHER/ALYN SHIPTON

Hymaturgus, Johann.

See [Wircker, Johann](#).

Hymbert [Hubertus, Hubertys, Humbertus, Ubertus] de Salinis [Psalinis]

(*b* ?Salins[-les-Bains], nr Besançon, 1378–84; *f* 1403–9). French composer. He was born the illegitimate son of a priest; his toponymic probably refers to the town of Salins, south of Besançon. Two papal letters of response, discovered by John Nádas and Giuliano Di Bacco, trace his ecclesiastical career. A letter of 29 May 1403, from Boniface IX in Rome, names him as a deacon and grants him a canonicate and prebend in Braga Cathedral. His residence in Portugal seems to have been well established, since he exchanged a prior benefice in the Braga diocese for one at 'Sancti Salvatoris de Taaghilde'. A letter from Alexander V, dated 10 July 1409, three days after his inauguration at the Council of Pisa, names

Hymbert as a familiar of the pope and singer in the papal chapel. The composer no doubt attended the large embassy from the King of Portugal at the council. He was granted an additional canonicate and prebend *in absentia* at Lisbon Cathedral, worth the considerable sum of 80 pounds per year. The letter implies that Hymbert was by this time ordained as a priest and was at least 25 years of age, which places his birth date between 1378 and 1384. The length of his service in the papal chapel is unknown, but ended it prior to January 1413.

Nearly all the music, with the exception of the ballade *En la saison* (F-CH 564), can be traced to Hymbert's service at the Council of Pisa and in the papal chapel, to judge from the style, texts and source distribution (all the Latin music is transmitted in I-Bc Q15). He seems to have travelled provided with ready-made texts, which explains the re-use of 13th-century French motet or conductus texts in *Psallat chorus/Eximie pater* and *Si nichil/In precio*. The troped *Salve regina* 'Virgo mater ecclesia' is otherwise set only by English composers; it reflects the international milieu at the Council of Pisa, and was probably composed in the *divisi* notation current in papal circles. Hymbert's three other motets show an uneasy appropriation of Italian 14th-century motet style. The Gloria *Iubilacio* celebrates the hoped-for end of the Great Schism at Pisa, rather than at Konstanz, as previously suggested.

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Gloria, 3vv

Credo, 3vv

Credo, 3vv

Salve regina 'Virgo mater ecclesia', 3vv

Ihesu salvator seculi/Quo vulneratus scelere, 3vv

Si nichil actuleris/In precio precium, 3vv

Psallat chorus in novo carmine/Eximie pater et regie, 3vv

En la saison que toute riens (ballade, J. Cuvelier), 3vv [facsimiles in Günther]

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ROBERT NOSOW

Hymenaios

(Gk. *hymenaios*, *humenaos*; Lat. *hymenaeus*).

Greek wedding song praying for a prosperous life and a marriage of tender affection. Proclus (*Useful Knowledge*) classes the *hymenaios* and *epithalamion* in the general category of love songs (*erotika*) because they 'sing of the circumstances of love of women, boys and maidens'. The *hymenaios* was sung at the wedding itself (cf *Iliad*, xviii.490–96; *The Shield of Heracles*, 272–85), while the *epithalamion* was sung to the newly-weds (*arti thalameuomenoi*) by a group of young unmarried men and maidens at the door of the wedding chamber. Proclus recalls two traditional explanations for the singing of the *hymenaios*: in commemoration of the yearning and searching for Hymenaios, the son of Terpsichore, who becomes invisible after marriage; or in honour of the Attic Hymenaios, who once pursued a group of pirates to rescue the Attic maidens they had abducted. Photius, however, prefers a more complex etymology: the term is derived from Aeolic dialect, where *humenaiein* is equivalent to *homonoiein*, which means 'to live together in harmony' (Bekker, 321a15–28).

The *hymenaios* is characterized by the presence of a refrain and was certainly strophic. The exact form of the refrain varies; it is often 'Hymen, Hymenaie' but in any case always includes some form of the name. Hephaestion (*On Poems*, 7) provides an example from a *hymenaios* of [Sappho](#) as part of his description of refrains that occur within rather than at the ends of stanzas: 'On high the roof – Hymenaeus! – raise up, you carpenters – Hymenaeus! The bridegroom is coming, the equal of Ares, much larger than a large man' (Campbell, frag.111). *Hymenaios* sometimes appear in drama for tragic or comic effect. In Euripides' *Daughters of Troy*, Cassandra incorporates the typical refrain of a *hymenaios* into her monody, but this may be intended to convey a sense of despair rather than the precise form and content of a *hymenaios*. The beginning of Cassandra's mad *hymenaios* (307–14) illustrates the use of a typical refrain: 'Bring the light, uplift and show its flame! I am doing the god's service, see! see! making his shrine to glow with tapers bright. Hymen, O Hymenaios Lord! Blest is the bridegroom; blest am I also, the maiden soon to wed a princely lord in Argos. Hymen, O Hymenaios Lord!' In *Iphigenia in Aulis*, the chorus (1036–97) refers to the *hymenaios*, but the absence of a refrain suggests that it is describing a *hymenaios* rather than singing one. Moreover, the dramatic effect is tragic because the audience knows there will be no wedding. Both of these are strophic, the latter with an epode. A fuller example appears in Aristophanes' *Peace*, which concludes (1329–57) with an elaborate antiphonal *hymenaios* for two semi-choruses and Trugaïos in celebration of his wedding to Opora. While the innuendo and erotic word play of this example are perhaps exaggerated for purposes of comedy, the structure of the example, with its use of refrain and antiphonal choruses, accords with Proclus's description of the type. In addition to the wedding songs, an instrumental solo for the aulos, the *gamelion aulema*, was played at weddings, according to Pollux's *Onomasticon* (iv.75 and 80). Since the aulos was commonly used in processions and to accompany the chorus, a solo could well have been performed on the aulos as part of the wedding music, but it may have been a later addition to the traditional wedding songs. Unlike other instrumental compositions, the *gamelion* aulos music is attested only by Pollux.

See also [Fescennini](#).

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THOMAS J. MATHIESEN

Hymn

(from Gk. *humnos*).

A term of unknown origin but first used in ancient Greece and Rome to designate a poem in honour of a god. In the early Christian period the word was often, though not always, used to refer to praises sung to God, as distinct from ‘psalm’. The Western and Eastern (Byzantine) Churches developed widely differing hymn traditions. This article discusses the ancient Greek hymn, and the Western Christian repertory (Catholic and Protestant). For the Byzantine hymn and its various genres see [Byzantine chant](#), §§9–11; [Kanōn](#); [Kontakion](#); [Stichēron](#); and [Troparion](#).

- I. Ancient Greek
- II. Monophonic Latin
- III. Polyphonic Latin
- IV. Protestant

WARREN ANDERSON/THOMAS J. MATHIESEN (I), SUSAN BOYNTON (II), TOM R. WARD (with JOHN CALDWELL) (III), NICHOLAS TEMPERLEY (IV, 1–3) HARRY ESKEW (IV, 4)

[Hymn](#)

I. Ancient Greek

1. Nature of the hymn.

Pindar and Bacchylides connected the term *humnos* with *huphainein*, meaning ‘to weave’ or ‘to combine words artfully’ (as in the *Iliad*, iii.212). In the Homeric poems, however, the term itself refers to a bard’s narrative of

the fall of Troy (*Odyssey*, viii.429, the only occurrence of the noun); in the *Eumenides* of Aeschylus (306, 331), it is a terrifying incantation; in Sophocles' *Antigone* (815), it is a marriage song; in Aristophanes' *Birds* (210), it is a lament. Moreover, the dance often formed an important element.

This imprecise and frequently elusive term can be associated, in a great many instances at least, with a liturgy, and during the early classical period the hymn came to represent a special category within a general liturgical context. No longer religious song taken generally (and freed almost wholly from its origins in magic), it became a specific type of such song. Its nature was defined negatively, however, to the extent that it lacked the particularizing characteristics of certain choral songs that also had a part in religious usage and were also called *humnoi*. These included several important forms, notably the paeon (a propitiatory song or hymn of thanksgiving offered to Apollo and later, to other gods such as Artemis, Dionysus, Asclepius or Hygieia), the dithyramb (honouring Dionysus) and the processional. When the Neoplatonic philosopher Proclus (5th century ce) defined the hymn proper ('ho kuriōs humnos', as he called it) as a composition 'sung by a stationary chorus to kithara accompaniment' (*Useful Knowledge*, in Photius, *Bibliotheca*, ed. Bekker, 320a19–20), he was attempting to differentiate it from such specialized forms as the processional, in which auletes had early replaced kithara players. The context has often been overlooked. His definition, a highly influential one, nevertheless remains inadmissible if taken to mean that the chorus remained absolutely stationary. Perhaps he intended the word 'stationary' in a relative sense, making allowance for the precise and limited choreography of 'turn' and 'counterturn' (*strophē*, *antistrophē*).

The positive feature of the hymn proper was its association with libation and sacrifice; further description must be directed to the broader sense of the term *humnos*. Taken in this way, the hymn may be said to have existed in both monodic and choral forms from the earliest period of which there is any knowledge. Hesiod referred on many occasions to the singing of hymns, and in *Works and Days* (654–62), he spoke of winning a prize for his solo performance of a hymn at the games of Amphidamas in Chalcis. Usually clear, the distinction between monodic and choral hymns was never absolute. In the *Laws* (iii, 700a8–e4), Plato noted that hymns, dirges, dithyrambs and paeans were once distinct genres, adding that over time the distinction was blurred.

Originally, the kithara accompanied the Hellenic hymn; during the early part of the 7th century bce the aulos began to claim a position of importance. The two instruments were at times used together, as in the triumphal odes of Pindar. Broadly speaking, the choice of instrument varied with the conventions and practical demands of the individual religious occasion. The orgiastic liturgies of the non-Hellenic deities honoured in Greece called for a variety of foreign instruments, very generally non-melodic: cymbals, tympana, rhombi, and crotala or rattles of various kinds. In contrast, followers of the Greek cults usually found the melodic capacities of lyre and aulos adequate for their needs, with occasional recourse to the syrinx or the simple reed pipe (*kalamos*). As in secular music, until the 5th century

bce all instrumental accompaniments were kept subordinate to the vocal melodic line, which is thought to have been uncomplicated.

2. Surviving hymns.

In the surviving examples of cult song, the metres display a comparable simplicity. What may well be the oldest of these songs, a processional ascribed to the Corinthian poet Eumelus (8th century bce; Campbell, frag.1), has only dactyls and spondees in the two surviving lines; the text of Eumelus's poem would have been set to a solemn melody in the Dorian *harmonia*, with only one note to a syllable. The only other examples of the hymn that survive from the early period are a number of the so-called [Homeric hymns](#). Representative of epic hymn composition, they differ markedly from the lyric type. They were composed later than the actual poems of Homer and were often used as preludes to the performance of lengthy excerpts taken from them; the metre of the hymns is the Homeric hexameter. Later sources, such as Pausanias's *Description of Greece*, mention the names of hymn writers, including Olen, Pamphus, Orpheus and Musaeus, who were thought to have preceded Homer. An important truth underlies this seeming fantasy. The pre-Homeric hymn did in fact leave clear traces of its essential constituents both in the *Iliad* and in the *Odyssey*: first the god's name, lineage, attributes and cult centres; then various deeds accomplished by the god; and finally the worshipper's request, often preceded by a reminder of past acts of piety or divine aid granted. In varying degrees the Homeric Hymns embody this pattern, which has exerted a powerful influence on the shaping of the classical tradition in poetry.

Greek choral lyric and monody came to their full development during the 6th century bce. The encomium, praise of a living man combined with praise of a god or hero, first appeared at this time (see [Ibycus](#)). This form became increasingly common; at the very close of the Hellenic period it was exemplified in Aristotle's *Hymn to Virtue* (*Aretē*, virtue deified), where it is actually a device for eulogizing the memory of a friend. Later writers produced works of undeniable majesty; the Hymn to Zeus by the Stoic Cleanthes (3rd century bce) is justly famous. Nevertheless, the abstract and metaphysical nature of such compositions, literary productions in which music had long since ceased to have any part, reveals the vast distance separating them from the Hellenic *hymnos* as a feature of communal worship.

3. Surviving hymns with music.

A few hymns with musical notation have survived from the Greco-Roman period and from late antiquity. The two Delphic hymns, engraved in stone, are essentially paeans in sectional form. The first is given in vocal notation, the second in instrumental. The first paeon, composed in 138 bce (although the date has recently been called into question and an author proposed; see Bélis), contains three of the typical sections: an invocation to the Muses, a laudatory epithet to Attica and a description of some of the deeds of Apollo. The sections are articulated by modulations between the Phrygian and Hyperphrygian *tonoi*. The second section is typical in making specific musical references, in this case contrasting the sounds of the aulos and kithara, while the third section recalls the famous contest between

[Apollo](#) and the python. The sequence of pitches may suggest the *spondeion* scale, a special type of gapped scale described in Pseudo-Plutarch's *On Music* (1134f–35b and 1137b–d) and mentioned briefly by Aristides Quintilianus and Bacchius. The second paean, composed by [Limenius](#) in honour of the Artists of Dionysus (see [Technitai](#)), also comprises three large sections: an invocation, a narrative of several of the deeds of Apollo, and a final prayer to the god. The sections, subdivided into several smaller sections, modulate between the Lydian and Hypolydian *tonoi*. The tone of the text is elevated, as would be expected of a paean, and musical allusions abound. The correspondence between accentual and melodic pitch in this paean – as in some other late Greek musical compositions – probably reflects an archaizing tradition. Five compositions – three short and two longer hymns – by Hadrian's court musician Mesomedes are preserved in several manuscripts, and the so-called Berlin Paean, is preserved on a papyrus of the 2nd century ce, although the piece itself may be older. It is the most obviously archaic in metre, with an unbroken sequence of long syllables, but the choice of Hyperiastian *tonos* is anomalous.

Genuine aspects of the ancient style may appear in the musical inscriptions found at Delphi, where tradition was uniquely powerful. Perhaps these are the last traces, fading and all but vanished, of the Hellenic hymn.

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For recordings see [Greece](#), §I (bibliography, (ii)).

[Hymn](#)

II. Monophonic Latin

The Latin hymn is a strophic composition, sung in the Divine Office, with a metrical poetic text and a predominantly syllabic melody. 'Hymn' here designates compositions for the Office, as distinguished from other liturgical poetry. In the Middle Ages some hymns were also sung outside the Divine Office, such as *Pange lingua* for the Veneration of the Cross on Good Friday, and stichic hymns for processions.

1. [History of the repertory.](#)
2. [Metre.](#)
3. [Melodies.](#)
4. [Hymn sources and transmission.](#)
5. [Influence.](#)

[Hymn](#), §II: Monophonic Latin

1. History of the repertory.

The strophic hymn emerged in the West in the 4th century. The earliest writer of Latin hymns was Hilary of Poitiers (d c367), whose *Liber hymnorum*, of which only fragments survive, consisted of long, complex narrative texts that did not remain in liturgical use. St Ambrose's hymns for the church at Milan were more accessible, consisting of eight iambic strophes of four lines each, usually with eight syllables per line. St Augustine, in the *Confessions*, recounts that the custom of singing hymns and psalms 'in the Eastern manner' began in 386, during the siege of Ambrose's basilica by the troops of the Arian imperial family. Exactly what Augustine meant is not clear: nothing is known of the hymn melodies at the time of Ambrose. While Ambrose's hymns are thought to form the basis of the Milanese hymn repertory, only a few texts are attributed to him. In his critical edition (1992) Fontaine proposed that four texts are certainly authentic (*Aeterne rerum conditor, iam surgit hora tertia, Deus creator*

omnium, Intende qui regis Israel); four are probably authentic (*Splendor paterne glorie, Agnes beatae virginis, Victor, Nabor, Felix pii, Grates tibi, Iesu*), three are possibly authentic (*Amore Christi nobilis, Apostolorum passio, Aeterna Christi munera*) and 3 others are probably inauthentic (*Illuminans altissimus, Hic est dies verus Dei, Apostolorum supparem*).

Hymns were sung in the cathedral Offices of Gaul and Iberia in late antiquity; the Gallican hymn repertory has been reconstructed by Huglo (see Gallican chant, §11). Apparently for the first time in the Western monastic Office, the 6th-century Rules of Caesarius of Arles and Aurelian of Arles prescribe specific hymns for each canonical hour. In these Rules (which are evidently based on the liturgical practices of the monastery of Lérins) the use of hymns seems to be an innovation, perhaps borrowed from the cathedral Office of southern Gaul. Hymns are also mentioned in the Rule of Isidore of Seville (the earliest description of the Spanish monastic Office), but not in the 6th-century Italian Rule of the Master or in the Rules of Cassian or Augustine. The singing of hymns played an important role in the liturgy of the Celtic church (see Celtic chant, §6).

The influential Rule of Benedict (c530) prescribes hymns at all the Hours, without specifying which texts. Benedict used the term ‘ambrosianum’ only for the three Hours at which authentic Ambrosian hymns were sung: *Aeterne rerum conditor* at Matins, *Splendor paterne glorie* at Lauds, and *Deus creator omnium* at Vespers (Gneuss, forthcoming). For the other Hours, he used the term ‘hymnus’, contributing to the misattribution of many iambic hymns (called ‘ambrosiani’) to Ambrose in the Middle Ages.

The current historiography of the hymn repertory was established by Gneuss (1968), who named the hymn repertory of late antiquity and the early Middle Ages the ‘Old Hymnal’ (OH); this repertory is reconstructed from early Milanese sources, Bede’s *De arte metrica*, and the Rules of Caesarius, Aurelian and Benedict, none of which contains more than 16 hymns. A second early collection of between 20 and 26 hymns, which Gneuss (1974) called the ‘Frankish hymnal’ (FH), is preserved in six 8th-century manuscripts from north-west France and south-west Germany.

Beginning in the early 9th century, both the OH and FH were replaced (except at Milan and on the Iberian peninsula) by an expansion of the FH, the ‘New Hymnal’ (NH). The basic repertory of 41 hymns in the NH was expanded in the course of the 9th century by at least 21 texts, resulting in a variety of hymns for Vespers, Lauds and Matins, and for feasts. The core repertory in 10th-century sources numbers about 100 hymns; some 11th-century manuscripts contain between 200 and 300 hymns.

The NH is generally viewed as part of the renewal of liturgy during the reign of Louis the Pious (814–40; although Jullien, 1992, suggested a connection to Alcuin). It may be related to the reforms of Benedict of Aniane (d 821), or may have been compiled by Walahfrid Strabo, whose history of the liturgy (*Libellus de exordiis ... ecclesiasticis rerum*, trans. with commentary by A.L. Harting-Corrêa, Leiden, 1996), written in about 829, shows his deep interest in the hymns (Bullough and Harting-Corrêa).

Many anonymous texts in the NH do not appear in earlier sources, and several were probably written in the Carolingian period. *Ut queant laxis* and

Veni creator spiritus are generally considered to be Carolingian works, although their attributions (to Paul the Deacon and to Hrabanus Maurus, respectively) are uncertain. Other texts in the NH are by well-known authors of late antiquity such as Sedulius (*A solis ortus cardine*) and Venantius Fortunatus (*Pange lingua ... proelium, Vexilla regis*). Some NH hymns are excerpts from Prudentius's *Liber cathemerinon*.

The NH became the standard repertory on the Continent and in England (where it arrived with the Benedictine reform in the 10th century), except at Milan. The Hispanic hymn repertory remained distinct until the liturgical reforms of the late 11th century. The hymns were not common in cathedral liturgies between the Carolingian period and the 12th century, and in the Roman liturgy, hymns are first transmitted in the 12th-century Old Roman antiphoner *I-Rvat S Pietro B 79* (*Nunc sancte nobis spiritus, Te lucis ante terminum* and *Veni creator spiritus*).

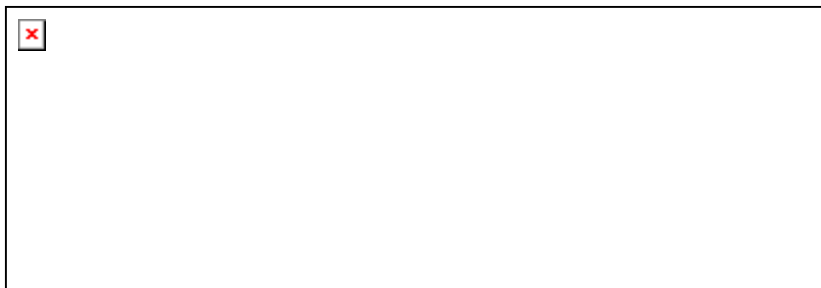
In the 12th and 13th centuries, the new religious orders compiled their own hymn repertories. In an attempt to recover the repertory of 'ambrosiani' prescribed by the Rule of St Benedict, the Cistercians adopted a collection of 34 hymns from the use of Milan, which was revised between 1140 and 1147 and supplemented by 18 further hymns. Peter Abelard wrote hymns for the convent of the Paraclete (where Heloise was abbess), 90 of which were used there; only one of his melodies survives.

[Hymn, §II: Monophonic Latin](#)


2. Metre.

Some hymns are quantitative, with fixed patterns of long and short syllables whose quantity is determined by the rules of classical Latin versification. Others are accentual, with alternation of stressed and unstressed syllables and a fixed number of syllables in each line. Many accentual texts imitate the accent patterns and syllable groupings of quantitative metres. The three most common metres in medieval hymns are the iambic dimeter, trochaic tetrameter and the Sapphic strophe.

Most hymns are in iambic dimeter, with lines of four iambs:..[Frames/F920592.html](#)




The first and third feet in an iambic hymn could be spondees:..[Frames/F920593.html](#)




Conflicts of ictus and accent arose when the stressed syllables were short in quantity, or unstressed ones were long, as in the following verses from *Aeterne rerum conditor*:

[..\Frames/F920594.html](#)[..\Frames/F920595.html](#) Accentual iambic hymns imitate the stress patterns of a quantitative iambic but lack the required sequence of feet: [..\Frames/F920596.html](#)







Trochaic metres were also common, as in *Ave maris stella* and the following quantitative septenarius (trochaic tetrameter catalectic) of Venantius Fortunatus: [..\Frames/F920597.html](#)



Another frequently employed metre was the Sapphic strophe, consisting of three lesser Sapphic lines and an Adonic:

[..\Frames/F920599.html](#)..[\Frames/F920600.html](#)..[\Frames/F920601.html](#)






In the 16th and 17th centuries the hymns were revised to fit the standards of classical prosody, producing the altered versions of the texts in modern printed liturgical books.

[Hymn, §II: Monophonic Latin](#)

3. Melodies.

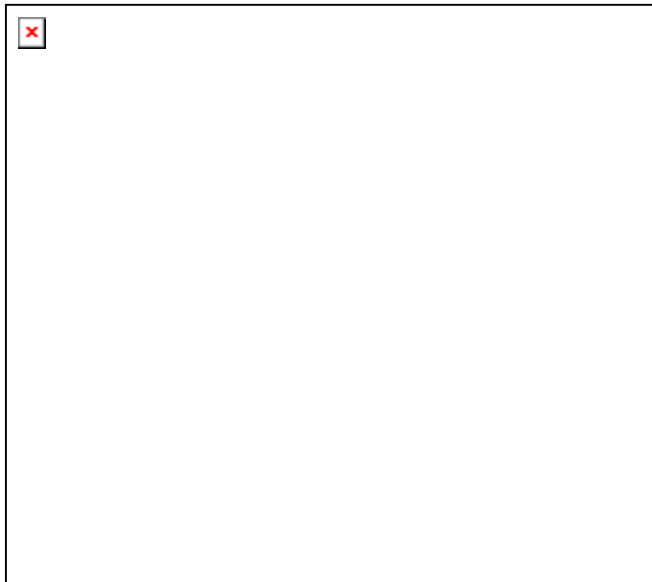
Hymn melodies typically consist of four lines of equal length, corresponding to the lines of text; the last strophe paraphrases the doxology, followed by 'Amen'. Within strophes, patterns of melodic organization vary; the most common form is *ABCD*, and other frequent ones numbered as in *MMMA*, i, 1956 are *ABAB* (131, 135), *AABA* (22), *AABB* (768), *ABCA* (71; 126; see [ex.1](#) and *AA'BA* (2). Most hymn melodies are predominantly syllabic, but many are neumatic and some have long melismas.

While most hymn melodies exhibit conventional modal features, some modally ambiguous hymns lack a clear tonal centre and have a final

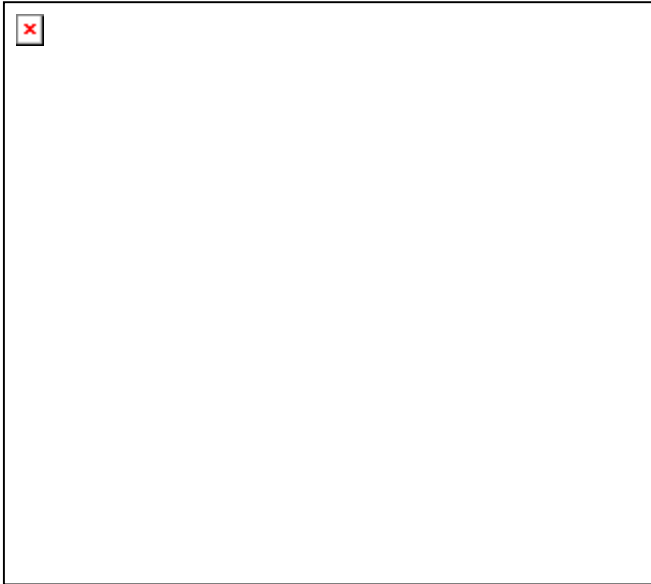
cadence on an unexpected pitch. Occasionally, a melody with an unusual final, such as *a*, does not fit any of the modes, as in [ex.1](#).



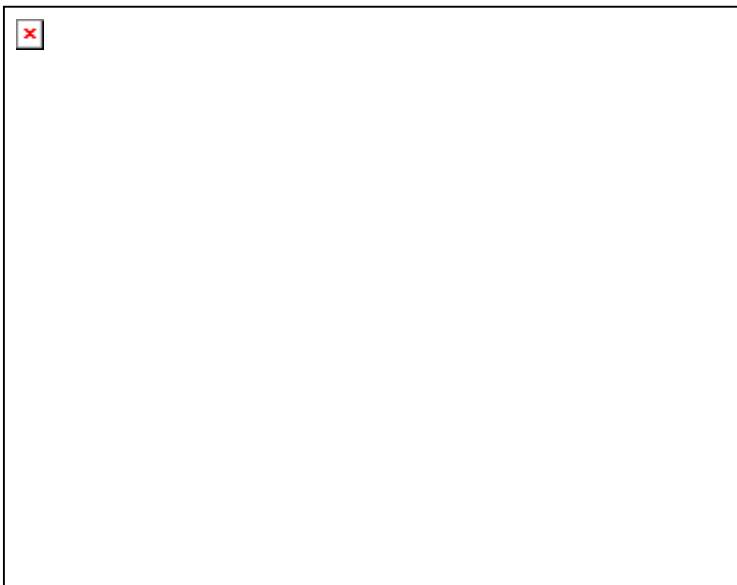
The highest notes often occur in the third line of the strophe, as in [ex.2](#).



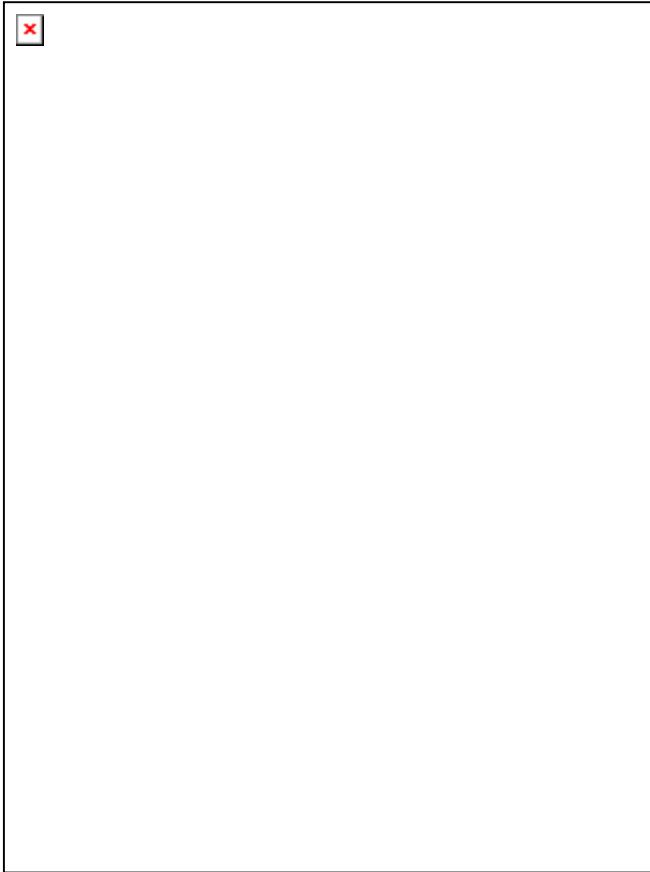
Many hymn melodies have narrow ranges spanning a 5th or less in each line, and a few melodies resemble recitation tones, as in [ex.3](#).



[Ex.4](#) shows a well-known melody whose first line fills the entire octave range of mode 1, while subsequent lines focus on the 5th from *a–d*.



Variation and repetition of short phrases within one line or between different lines of a melody are common. In [ex.5](#), the end of the first line is repeated at the beginning of the third, and the end of the second line is echoed in the third and fourth lines. Inexact resemblances (between the two halves of the fifth line, and between the beginnings of the first and fifth lines) reinforce the structure of the melody.



The relationship between words and music in hymns is flexible; different texts with the same liturgical function or metre may be sung to the same melody. Some manuscripts (such as *I-VEcap* CIX (102)) assign one melody to all hymns for ferial Matins, another to those for ferial Lauds, and a third to those for ferial Vespers. *E-H* 1 employs both this grouping by liturgical function and a similar grouping of iambic and Sapphic texts. Repertorial organization like that in *I-VEcap* CIX (102) and *E-H* 1 would have made it unnecessary to notate a melody more than once in a manuscript, suggesting that the hymn texts without notation in many early notated sources were sung to melodies that appear with another text in the same manuscript. Conversely, many hymn texts are associated with a variety of different melodies. Texts used on multiple occasions (such as *Iam lucis orto sidere* for Prime) had melodies for different days of the week or for feasts. Some melodies reflect the metrical construction of the corresponding texts, with melismas on accented syllables and cadences on caesuras.

No reliable criteria have yet been developed for dating hymn melodies, partly because the notated sources are so late in the textual tradition. Melismatic, wide-ranging melodies can be found in early manuscripts, and syllabic, highly repetitive melodies are found in late ones. The rich diversity of the hymn repertory hinders attempts such as Stäblein's to assign characteristics to the different chronological layers of the Milanese hymn repertory. Stäblein identified simplicity, repetition and narrow modal range as archaic features (in contrast to a focus on the final and recitation tone and the use of the full modal range), but these criteria do not provide an adequate basis for dating melodies to the period before the earliest notated manuscripts (Möller, forthcoming).

The medieval performing practice of hymns is mostly a matter of speculation. Bede (*d* 735) wrote that hymns were sung by alternating choirs, and monastic customaries of the 10th–12th centuries indicate either solo or choral performance. It is not known how medieval singers rendered the metre of the hymns, but some manuscripts from the later Middle Ages suggest performance in mensural rhythm.

Hymn, §II: Monophonic Latin

4. Hymn sources and transmission.

Office hymns were transmitted in independent hymnaries, in separate sections of Office books (such as psalters), and in breviaries and antiphoners; before the 12th century they are found primarily in monastic sources (Jullien, 1989).

Hymn texts were copied without notation beginning in the 7th century; the earliest surviving notated hymns are in manuscripts from the 10th century (the oldest known example is *Pange lingua* in *CH-SGs* 359, c900). The first hymnaries with extensive notation were copied in the 11th century, and among these sources only a few indicate melodies for all the hymns: the most extensive collections are *CH-Zz Rh.83* (the earliest, dating from c1000), *E-H 1*, *I-VEcap CIX* (102), and *Rvat Rossi 205*. Many hymn melodies were transmitted internationally, while others were of limited local usage. Wide variation between sources sometimes makes it difficult to identify concordances.

Usually only the first strophe of a hymn is notated. In some exceptional manuscripts, however, notation is supplied for entire hymn texts, as in *I-Rvat S Pietro B 79*, *I-FRa A.209* (Farfa, 11th century) and *E-H 1* (southern France, 11th century). In *E-H 1*, many hymns have different melodies for different strophes; this unusual feature may be a way to indicate multiple melodies without recopying the entire text. Two melodies for different strophes of a hymn also appear in the Moissac hymnary (*I-Rvat Rossi 205*, f.21r).

Hymn, §II: Monophonic Latin

5. Influence.

Hymns influenced other genres of liturgical poetry, particularly tropes and sequences. Many introit tropes were written in the form of hymn strophes, and some tropes are derived from specific hymns (Björkvall and Haug, forthcoming). Both the text and melody of some late sequences were modelled on hymns; for instance, *O Maria stella maris* is based on *Ave maris stella*. Hymns were important texts in theological tradition and in the teaching of grammar and versification, as shown by Bede's *De arte metrica*, Alberic of Monte Cassino's *De rithmis*, and in gloss and commentary traditions from the 11th to the 16th centuries (Gneuss, 1968; Milfull, ed., 1996; Boynton, forthcoming).

EDITIONS

(1) Texts. Critical editions of hymn texts include those by Walpole (1922), Bulst (1956) and Fontaine (1992); the volumes of *Analecta hymnica* dedicated to hymns (ii, iv, xi, xiv, xvi, xix, xxii, xxiii, xxvii, xli, xliii, l–lii, 1888–

1909) are considered to be less reliable. Stäblein (MMMA, i, 1956), printed 92 previously unpublished texts.

(2) Melodies. Stäblein edited 557 melodies from over 500 manuscripts and printed books from the 10th to the 18th centuries; the edition contains complete transcriptions of many important early sources, including *CH-E* 366 (see also B. Ebel, Einsiedeln, 1930), *CH-Zz* Rh.83, *F-Pn* n.a. lat.1235 (12th century), *I-Rvat* Rossi 205, *VEcap* CIX (102) and *Rc* 1574 (12th century). His edition is complemented by several later publications, including a transcription of *E-H* 1 (ed. A. Durán, R. Moragas and J. Villareal, 1987) and Waddell's critical editions of the Cistercian hymnal (1984) and the Paraclete hymn repertory (1987–9). Moberg and Nilsson's critical edition of 129 melodies from Swedish sources (1991) is the second part of the text edition published by Moberg (1947); almost all the melodies are also found in Stäblein. Lagnier (1991) and Mele (1994) edited local Italian repertories; Gutiérrez (1993) edited hymn melodies using 131 notated manuscripts from Spain (10th–14th centuries). Milfull (1996) gave concordances in Anglo-Saxon sources for melodies in Stäblein's edition.

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- I. Milfull, ed.:** *The Hymns of the Anglo-Saxon Church: a Study and Edition of the Durham Hymnal* (Cambridge, 1996)
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Hymn

III. Polyphonic Latin

Polyphonic settings of Latin hymns have been a regular feature of Vespers of major feasts in most important centres since the 15th century. This section is concerned exclusively with those that seem designed for use in the Divine Office and does not include motets that make use of all or part of a hymn text. The two criteria are the use of a cantus firmus commonly associated with the hymn text in the monophonic practice (in those periods in which cantus firmus techniques are common) and the setting of single stanzas of the hymn text as separate entities. This forces the omission of such works as the settings in the Ambrosian *motetti missales* repertory of texts made up of fragments of hymn stanzas and of works like the *Ave maris stella* attributed to Josquin des Prez in which all the stanzas are set continuously. (For keyboard settings of hymn melodies see [Organ hymn](#).)

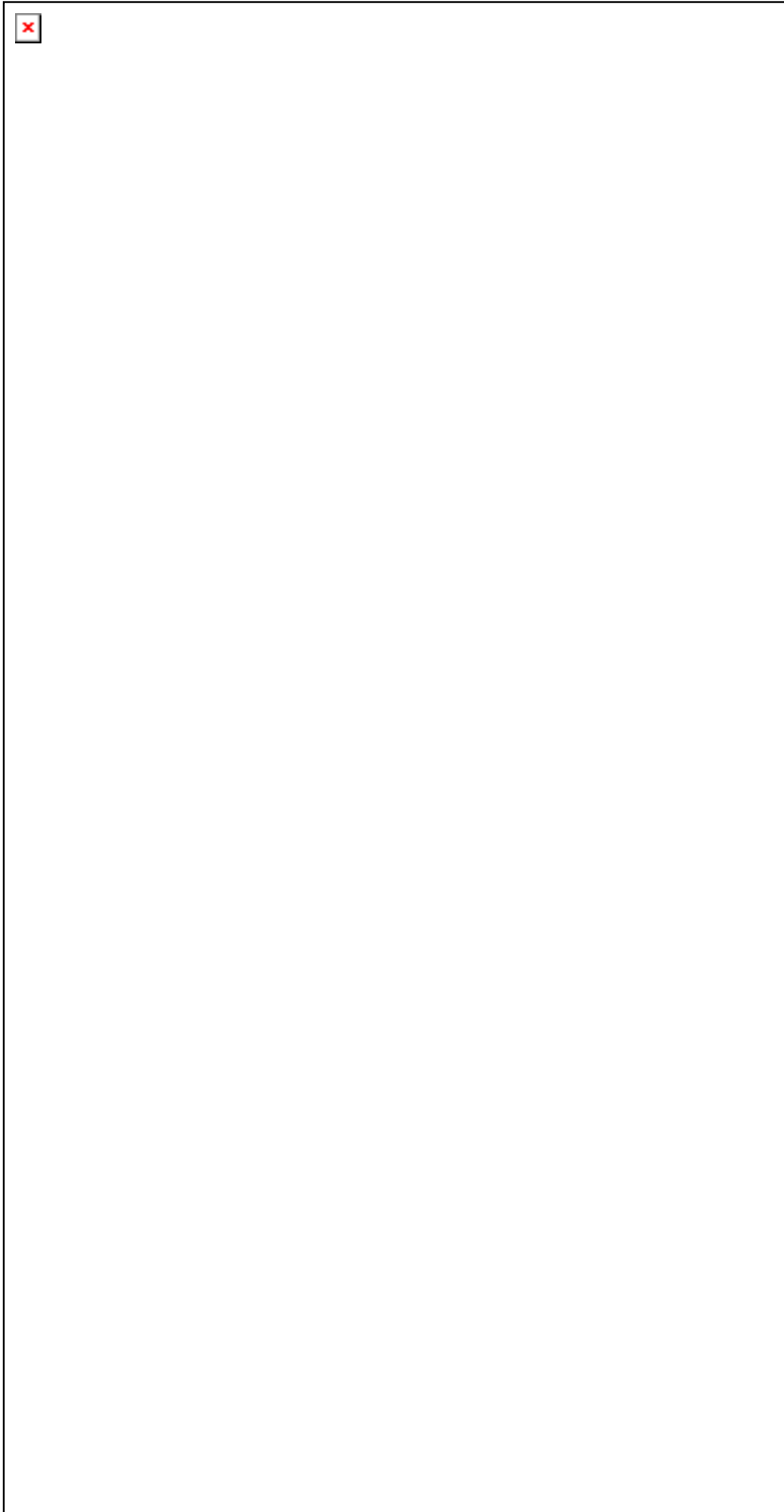
1. 15th century.
2. 16th century.
3. 17th and 18th centuries.

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Hymn, §III: Polyphonic Latin

1. 15th century.

Except for a few isolated examples, such as the famous voice-exchange hymn found with a number of texts in sources up to 1400 (Stäblein, 1956, pp.532ff), the history of the polyphonic hymn properly begins with the group of ten settings for three voices in the Apt manuscript (*F-APT* 16bis). These are undoubtedly only a small part of a substantial collection intended to supply settings for all the major feasts of the year and were probably composed for the papal court at Avignon during the last quarter of the 14th century. Rather small in scale, they established the basic principle of polyphonic hymn writing followed during the next 200 years: each has the melody traditionally associated with the hymn text in one voice in ornamented form (the superius in all but one instance). Except for cadential ornaments, the style is note-against-note. The setting of *Iste confessor* (ex.6) is of particular interest in that its rhythms are clearly related to the accents of the Sapphic stanza.



The next important collections of polyphonic hymns are in two early 15th-century manuscripts at Bologna (*I-Bc* Q15) and Modena (*I-MOe* α.X.1.11). These contain a complete cycle by Du Fay for every feast of the liturgical year that is of a semi-duplex rank or higher, with additional settings by Johannes de Lymburgia in the former and Benoit in the latter. Almost all the hymns follow the same pattern, generally providing a single polyphonic setting for all the even-numbered stanzas; the chant melody is given in chant notation and is underlaid with the odd-numbered stanzas. This

alternation of chant and polyphony was common throughout the Renaissance (see [Alternatim](#)), the principal change in the 16th century being that composers generally wrote separate settings for each of the odd- or even-numbered stanzas (a procedure that also appears in *I-Bc* Q15 in Johannes de Lymburgia's settings of *Ad cenam agni providi* and *Christe redemptor omnium/Ex Patre*).

The Du Fay cycle was probably composed in Savoy in the years 1433–5; according to Besseler it was composed in Rome before 1433, but the melodies Du Fay used do not conform to the monophonic tradition of the papal court. The settings, some of which use [Fauxbourdon](#), are all for three voices. With one exception, the hymn tune is present in the superius in ornamented form ([ex.7](#)), and in general it is only this voice that is provided with a complete text. In two cases (*Conditor alme siderum* and *Vexilla regis prodeunt*) the chants are presented in *I-MOe* α.X.1.11 in mensural form, this being retained more or less closely in the polyphonic setting. Evidently these melodies served as models for later composers; in some cases a Du Fay superius was simply borrowed and two or more lower voices composed to fit it, or two new voices appear with an indication that a Du Fay superius is to be used with them. Du Fay's settings and adaptations of them remained in use (as manuscript copies show) until the 1490s, when they were replaced by settings for four voices.



The trend in collections for the rest of the 15th century was to include settings for Vespers of all feasts of semi-duplex or higher rank. This meant that each collection shared a basic corpus of texts with others from the same region (texts commonly found in settings in Italian sources are listed in Table 1), but it also meant that each collection included one or more settings that were not found elsewhere, since they reflected local rather than regional liturgical practices (e.g. hymns for the patron of a church, city or diocese). Regional differences are also apparent in the melodic tradition, and different melodies or significant melodic variants can often identify the place of origin of a setting. Generally the hymn collections seem to have been composed or compiled for purely local needs. The hymns themselves are rather brief, functional pieces; many survive in only one source without attribution, which may indicate that they are the work of a local figure. Occasionally a composer of the stature of Du Fay wrote settings that spread throughout Europe, but this was exceptional.

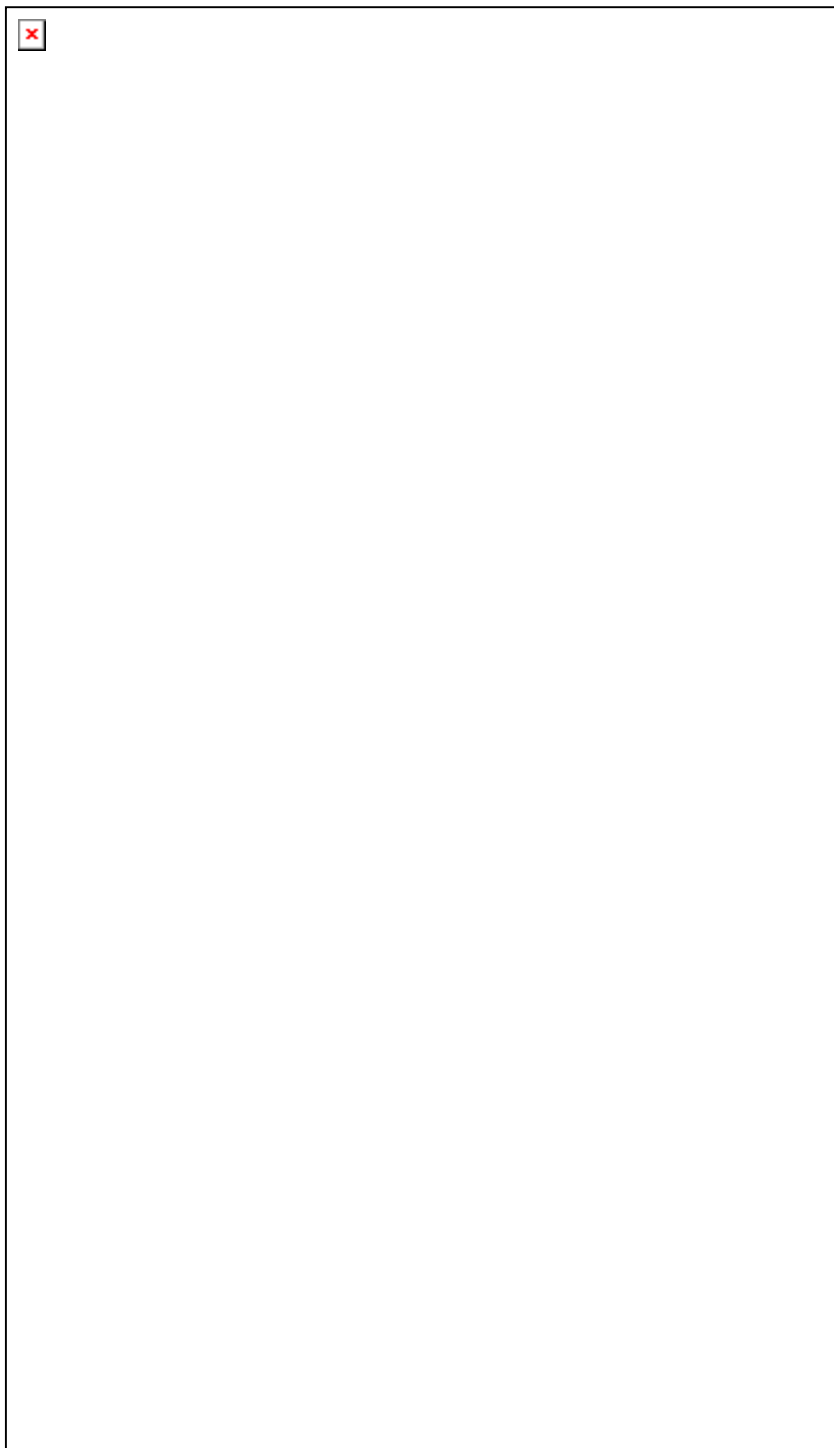
TABLE 1		Hymn
Feast		
Sundays of Advent	Conditor alme siderum	Patre
Christmas	Christe redemptor omnium/Ex	
Epiphany	Hostis Herodes impie	
Weekdays of Lent	Audi benigne conditor	
Sundays of Lent	Aures ad nostras	
Passion Sunday	Vexilla Regis prodeunt	
Easter (or its octave)	Ad cenam agni providi	
Ascension	Jesu nostra redemptio	
Pentecost	Veni Creator Spiritus	
Corpus Christi	Pange lingua	
Trinity Sunday	O lux beata Trinitas	omnium/Conserva
Sundays throughout the year	Lucis Creator optime	
Marian feasts	Ave maris stella	
St John the Baptist	Ut queant laxis	
SS Peter and Paul	Aurea luce	
St Michael	Tibi Christe	
All Saints	Christe redemptor	
Dedication of a church	Urbs beata Jerusalem	
Common of Apostles	Exultet caelum laudibus	
Common of One Martyr	Deus tuorum militum	
Common of Many Martyrs	Sanctorum meritis	
Common of Confessor	Iste confessor	
Common of Virgins	Jesu corona virginum	

The period 1450–1500 is the earliest from which enough hymn settings survive from different parts of Europe to exemplify clearly the differences in regional traditions. In this period in Italy the hymn tune most frequently appears in an ornamented version in the *superius*. Du Fay's hymns were included in two major Italian collections (*I-Mc* 871N and *Vc* St Peter B80) along with more recent works by Johannes de Quadris, Damianus and Gaffurius, whose settings incorporate the most obvious innovation – the use of four voices. An important pair of choirbooks (*I-MOe* α.M.1.11–12) includes hymns by Johannes Martini and Johannes Brebis in which the alternation between chant and polyphony is dispensed with; one setting is provided for the odd-numbered stanzas and another for the even-numbered ones. The collection appears to have been part of the repertory of the Este chapel in Ferrara in about 1479, and is the earliest source to contain polyphonic hymns for antiphonal choirs.

Two important sources were copied in Verona in the last two decades of the 15th century. The earlier one (*I-VEc* 759) contains settings for three voices and a few settings for four that are also found in the later manuscript (*I-VEc* 758). The two collections differ primarily in the number of voices used in the settings; those for four voices are also slightly more complex. Another northern collection, probably from Venice or nearby, is found as a

manuscript addition to a copy of Petrucci's *Motetti de la Corona* (F-Pc Rés.862). By far the largest and most interesting collection is that found in I-Rvat C.S.15. The hymn section of the manuscript, probably copied in the mid-1490s, is the first in which the alternation between chant and different polyphonic settings is used systematically. The settings are diverse, ranging from the works of Du Fay to compositions by Marbrianus de Orto and Josquin that probably date from about 1490. The Du Fay settings are found in their original form and in more recent adaptations. The adaptations incorporate either the Du Fay superius or the superius and tenor with newly composed voices to make a three- or four-voice composition. Unlike the earlier versions, all the voices are underlaid in an obvious attempt to update the archaic but venerable settings of Du Fay. The collection seems to have been compiled from materials at hand with new compositions added only when needed. The adaptations of Du Fay's settings occur chiefly in the settings for the Common of the Saints, among the less important feasts in the collection; they are also the last works in the manuscript, and the adaptations may have been made simply to complete the cycle. One other important Italian source extant from this period is a small collection of hymns in Milan (I-Mcap 2269) that may be by Gaffurius. These settings differ from all the others only in liturgical matters: they were composed for use in the Ambrosian liturgy.

German manuscript sources of polyphonic hymns of the period 1400–1520 are numerous. The largest number of hymns is in the Trent manuscripts, which contain nearly 150 settings; the repertory is mixed, ranging from Du Fay settings and settings originating in Italy to more recent German settings, some as late as 1470. The most interesting compositions are those of German origin. A number of them use a technique that was very common in Germany by 1500 and in all parts of Europe during the 16th century: the cantus firmus is stated in one voice in equal values, usually of one or two beats' duration. The origin of the cantus firmus is emphasized in some of these settings by the use of chant notation in the voice carrying it (generally the superius or tenor). Against this slowly moving part the other voices weave a very active contrapuntal background; the technique is at times imaginative, as in *Veni redemptor gentium*, where the chant melody is stated in equal values in the tenor and each phrase is preceded by an ornamented statement in the bass (ex.8). The other settings in the Trent manuscripts usually have the chant melody in the tenor or superius in an ornamented form. Similar settings can be found in the manuscripts CZ-Ps D.G.IV.47, the Glogauer Liederbuch and in the first few fascicles of D-Mbs 3154.



The major German sources from the end of the 15th century are *D-Bsb* 40021, *LEu* 1494, *Mbs* 3154 and *PL-WRu* 2016, which contain a large repertory of settings by such composers as Adam von Fulda and Heinrich Finck as well as less familiar ones like Egidius Rossely and Flordigal. The cantus firmus techniques are similar to those of the latest settings in the Trent manuscripts with the chant melody stated in either the superius or tenor in ornamented form or in equal values. The Nikolaus Apel Manuscript *D-LEu* 1494 contains the largest number of settings and shows the variety possible within this genre.

Later German sources include the two choirbooks (now in Dresden) from the St Annen-Kirche in Annaberg, the smaller of which contains a complete cycle for the liturgical year that occasionally employs the alternation of

chant with two polyphonic settings. The manuscript *D-Ju* 34 contains a very interesting cycle in which the settings are absolutely uniform in style; the cantus firmus is stated in the tenor in equal values and is written throughout in Hufnagelschrift. Each text has a number of stanzas individually set to be used in alternation with the chant melody. Where one setting is used for more than one stanza it is copied twice, and a small number of minor changes have been made in one of the settings either to improve the text declamation or to incorporate a hypermetric syllable. These hymns were probably composed for the court of Frederick the Wise; all are anonymous and all are *unica*.

An unusual trait, found only in a small group of hymns from German sources of about 1500, is the use of a second cantus firmus with its own text, which is taken from various sources. In some cases both cantus firmi belong to the same feast, the added text usually being an antiphon or sequence. Other settings incorporate a secular text and melody which are almost always symbolically related to the hymn text or to the feast on which the hymn would be sung. The German collections are notable for the individuality of their liturgical implications. Since Germany lacked a centre like Rome to set liturgical precedents in this genre, it is impossible to make a chart like Table 1 for German hymnody; however, a number of texts and melodies appear only in German settings and distinguish the German tradition from others.

The first hymn settings representing the Spanish tradition are found in a group of manuscripts copied just after 1500. *E-Tc* 2 contains 20 settings by Pedro de Escobar, Dalva, Juan de Sanabria, Juan de Peñalosa and Urede. The setting of *Pange lingua* by Urede became one of the most popular compositions of the 16th century, appearing in over a dozen sources and serving as a model for keyboard works and a cyclic Mass Ordinary. Most of the Spanish settings use melodies of a local tradition as cantus firmi. These can be found in the *Intonarum toletanum*, one of the liturgical books published as a result of the activities of Cardinal Ximenes Cisneros. The Spanish monophonic tradition used a system of explicitly notated durations which were taken over into the polyphonic settings, unlike other traditions (with exceptions noted above), which apparently assumed equal duration for each sign in the chant notation.

Two 15th-century English sources contain polyphonic hymns (*GB-Cmc* Pepys 1236 and *Lb* 5665); they use the techniques of cantus firmus treatment discussed above and add another that is not known elsewhere and marks them as English. Some of the settings in the Pepys manuscript seem to use a faburden to the chant melody as the cantus firmus rather than the chant melody itself; since in these cases the faburden is in the lowest of three parts, however, the top part is effectively a paraphrase of the chant and the outcome is analogous to fauxbourdon though with a free contratenor. The paucity of 15th-century sources makes a complete understanding of English polyphonic hymn practices very difficult.

[Hymn, §III: Polyphonic Latin](#)

2. 16th century.

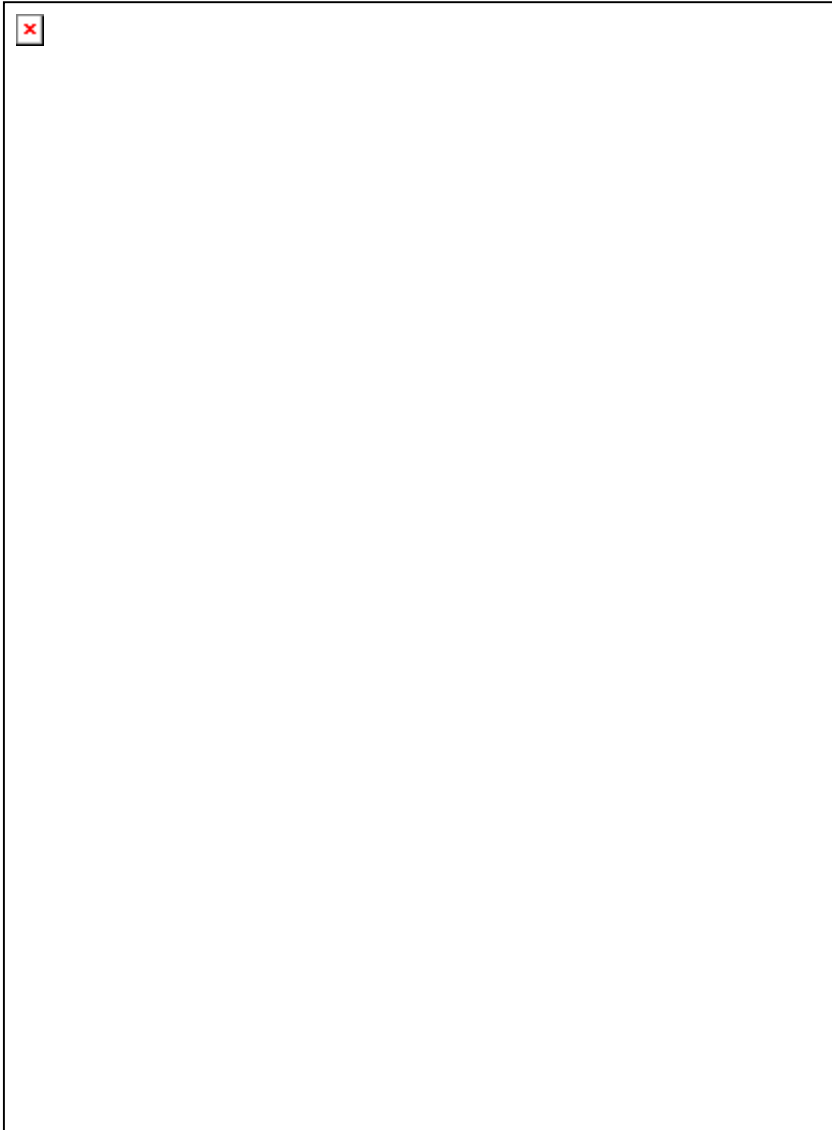
The most important development of the 16th century was the appearance of a number of cycles for the year by individual composers. No copies have

survived of the first printed hymn collection, Johannes Martini's *Hymnorum liber primus* (Venice, 1507), although Martini's hymns can be found in 15th-century manuscripts. The implied second book seems never to have appeared.

After a break of nearly three decades a number of cycles appeared in quick succession. Each of the first two, the collections of Costanzo Festa and Francesco Corteccia, appears complete in one central manuscript source and individual settings were copied in a number of other manuscripts. The Corteccia cycle is in a manuscript that was probably a presentation copy; the preface states that the composer has followed the usages of Florence and of Rome. The Festa cycle survives complete in a manuscript from the Cappella Sistina and was composed in 1539 for use in Rome.

The printed cycles undoubtedly reached a much larger audience. The cycle by Carpentras was printed in Avignon about 1535 with some other collections by the same composer, but may have been composed, at least in part, in Rome. The fact that it includes settings for the feasts of St Margaret and St Anne, two saints who were particularly venerated in the Avignon region, may indicate that at least this part of the collection was composed there. Jacquet of Mantua's cycle was probably composed between 1539 and 1542, but it did not appear until 1566. In addition two of his works are included in Willaert's hymn collection, the *Hymnorum musica* (Venice, 1542). However, some hymn settings by Willaert are extant in manuscripts from the cathedrals of Piacenza and Treviso that were copied before 1542, which may indicate that the collection was compiled from existing works and not composed expressly for publication. The hymns of these cycles formed the basis for the numerous manuscript collections copied in various Italian centres: the extant cathedral repertories suggest that each chapel put together a cycle to meet its own needs from both printed and manuscript settings. Any settings of purely local significance were generally composed by a local figure, often in imitation of the settings in the printed collections. The result is a very large number of manuscript copies of the hymns in these printed collections.

The style of the settings in all these cycles is similar. The composers set either all odd- or all even-numbered stanzas, the other stanzas being sung in unison to the chant melody. The cantus firmus is present in one voice, usually the tenor or superius, in values that are often somewhat longer than those in the other parts, at least at the beginning of each phrase. Motifs from the cantus firmus appear in all the voices in points of imitation (ex.9) and in some settings the cantus firmus voice is canonically duplicated. Generally two to six voices are used, a smaller number for internal stanzas and the larger number for the last.



Two important collections were printed in Germany during this period at the Wittenberg press of Georg Rhau; although they were intended for use by Lutheran establishments, they include the traditional Latin texts. Some of the works included in the first, the *Sacrorum hymnorum liber primus* (1542), must have been composed for use in the Catholic liturgy since they appear in manuscript sources as early as 1500. Alternative settings are frequently provided, some using different cantus firmi. The print seems to have been intended as a repertory from which works could be selected rather than a fixed, liturgically correct cycle: the composers include Thomas Stoltzer, Heinrich Finck, Wilhelm Breitengraser, Arnold von Bruck, Balthasar Resinarius, Virgilius Haugk, Thomas Pöpel, Adam Rener and Johann Walter (i). Rhau's second publication, the *Novum opus musicum tres tomos sacrorum hymnorum* of Sixt Dietrich (1545) is a complete cycle providing settings for all important feasts. Hymns are also included in the *Vesperarum precum officia* (1540). A collection of hymns for the liturgical year composed for the Heidelberg chapel by Benedictus Ducis, which has not survived, is listed in a chapel inventory with a number of other collections by the same composer.

An important characteristic of the settings in these 16th-century cycles is the attempt to achieve proper text declamation. Hymns present unique

problems in that, although they are strophic with each stanza supposedly in the same metric scheme, variations in accent patterns and hypermetric syllables are not uncommon. This makes the use of the same setting for different stanzas difficult, as Corteccia mentioned in the preface to his collection. In some of these collections the same setting is used with more than one text. In the collection in *D-Ju* 34, the second setting is often revised just enough to allow for a hypermetric syllable or to correct the declamation.

An extremely large number of cycles appeared in Italy in the late 16th century, including those by Jacobus de Kerle (1558, lost; 2/1560), Giovanni Contino (1561), Diego Ortiz (1565), Paolo Aretino (1565), Michele Varotto (1568), Lassus (c1580, manuscript), Victoria (1581), Ippolito Sabino (1582), Francesco Guerrero (1584), Giammateo Asola (1585) and Palestrina (1589). Each contains 30 or more hymns, one to three stanzas being set polyphonically in each hymn. Victoria usually set the even-numbered stanzas and used no more than four voices, the internal stanzas having only three; he did not use canon or five- to six-voice culminating stanzas. Palestrina departed from the more common practices in that he consistently set odd-numbered stanzas and left the first line of the first stanza to be sung to the chant melody, beginning his setting at the second line.

The last of the polyphonic cycles appeared in the 1590s and the early 17th century; they include the works of Giaches de Wert (*I-MO*d 167–8), Pietro Pontio (1596), Orfeo Vecchi (1600), Costanzo Porta (1602), Orazio Vecchi (1604), Giovanni Cavaccio (1605), M.A. Ingegneri (1606), Girolamo Giacobbi (before 1629) and Filippo Vitali (1636). These collections continue the traditions of the early 16th-century cycles. The collection of Wert is remarkable for its size and its emphasis on St Barbara.

Although the majority of the 16th-century hymn collections originated in Italy, a few came from other places, such as the *Hymni sacri* by Cosmas Alder (1553) and the cycle by W. Perckhaimer (1564) in Germany. A large manuscript collection compiled in the Munich chapel during Ludwig Senfl's tenure has yet to be fully investigated. Jacobus de Kerle composed a cycle for Augsburg (c1577) which in its marked differences from his Orvieto cycle demonstrates the importance of local liturgical practices in the formation of polyphonic collections. The cycle by Leonhard Schröter and works by Blasius Ammon, Jacobus Vaet, J. Febure, Cesare de Zacharia and Bartholomäus Gesius date from the later 16th century; the settings by Michael Praetorius (1611) and Christian Keifferer (Dillingen, 1613) mark the end of the old tradition. 17th-century composers such as Johann Stadlmayr and Antonio Draghi employed instrumental doubling, concertante instruments, basso continuo and sinfonias in their hymns, as did their Italian contemporaries. In France important collections were composed by François Gallet (Douai, 1586), Charles d'Helpfer (1660) and J.-V. de Bournonville (1612); in England Byrd, Sheppard and Tallis all composed settings characteristic of the main 16th-century tradition. Italy was to remain the chief centre of polyphonic hymn writing, however, primarily because the liturgy was sufficiently uniform throughout the peninsula to make both the composition and publication of an entire cycle feasible.

3. 17th and 18th centuries.

The stylistic innovations of the Baroque period, particularly concertato, were introduced into the hymn at the beginning of the 17th century. Optional doubling of the vocal bass by an organ, as in Asola's second cycle for eight voices (1602), later became 'obligato' and special partbooks were provided, as in the *Hymni per tutto l'anno a quattro voci con il basso per l'organo* of Pietro Lappi (Venice, 1628). Like the concerted madrigal and motet, hymns were also written for various combinations of voices and instruments (Amadio Freddi, *Hinni novi concertati*, Venice, 1632) and made use of a solo voice (Andrea Mattioli, *Hinni sacri concertati*, Venice, 1646). The concertante style of Maurizio Cazzati's important cycle (1662) for solo voice 'con violini e beneplacito' is also evident in the works of C.D. Cossoni (1668), Sebastiano Cherici (1672), G.A. Florimi (1673), Bonifatio Gratiani (1674), G.B. Vitali (1681) and G.A. Silvani (1702). The older style is used in the collection by Filippo Vitali (Rome, 1636) in which the texts of the reformed Breviary (1632) appear for the first time in a polyphonic setting. Cazzati also composed a cycle (1670), for four voices 'da cappella' with optional basso continuo, which has been cited as an early example of the attempt to recapture the Palestrina style. This kind of setting was subsequently very common, as in Silvani's *Inni sacri per tutto l'anno a quattro voci pieni, da cantarsi con l'organo e senza* (Bologna, 1705).

A number of 17th-century hymn settings appear in collections of music for Vespers, mainly psalms; the best example of this genre is the *Ave maris stella* in Monteverdi's Vespers (1610). As collections of this kind increased in number, collections devoted solely to hymns decreased. The scale of the settings, generally larger than that of 16th-century works, may have made the idea of a cycle less popular. Individual hymn settings made less use of cantus firmus technique and more of free composition; some collections, as early as that of Orazio Vecchi (1604), indicate the tendency with such statements as 'partim brevis super plano canto, partim propria arte', and early 18th-century collections sometimes include both techniques. The hymn collection composed by Joannis Georgi for S Maria Maggiore, Rome, in the mid-18th century has settings for four unaccompanied voices and for one to four voices and organ. In the former category the imitation of the Palestrina style even extends to beginning the setting with the second line and leaving the first to be sung in chant. Similar settings were composed for the same church in the early 18th century by Pompeo Cannicciari. A number of settings from the 18th century and even the 19th show this attempt to recapture an archaic style that was now valued as specifically sacred.

The tendency to compose individual settings instead of cycles grew during the late 17th century and the 18th until, in the late 18th century and the 19th, no major works were composed. Most of the cycles of the last two-thirds of the 18th century are by minor composers in rather isolated areas; the form was superseded by single settings and particularly large numbers of hymns for major feasts. A composer's hymn output might include a number of settings of *Ave maris stella* or *Pange lingua* and nothing else. There are also settings from this period of single internal stanzas like *Tantum ergo sacramentum* or *O salutaris hostia* which were not intended to

be used as regular Office hymns but were for the Elevation in Mass or the Salve services.

18th-century hymn composers include Padre G.B. Martini, who composed 60 single settings between 1740 and 1770. These do not form a cycle, nor do those of another large collection of individual settings (for four voices, some with strings and continuo) by A.M. Pacchioni for Modena. G.A. Bernabei composed a collection of hymns for Munich in which he alternated settings for four voices and continuo with settings for solo voice and concertante instruments; Eberlin and Adlgasser composed single settings for use in Salzburg Cathedral. Single settings for Viennese chapels were composed by Ziani, Fux, Georg Reutter (ii) and Wagenseil. A few of these settings retain the cantus firmus techniques of earlier periods, but most are freely composed. The settings by Fux remained in regular use at Göttweig well into the 19th century. J.G. Albrechtsberger composed at least 27 hymn settings for use at Melk (1760–61). Single settings are also known by Charpentier. All these single settings seem to be occasional works by local composers for local use. The only important 19th-century composer who wrote hymns was Bruckner, and those were early works.

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[Hymn](#)

IV. Protestant

Metrical hymns have been an important and distinctive part of Protestant worship since the Reformation. Today the word 'hymn' has the general meaning 'sacred lyric for use in worship'. In this section, however, the definition adopted is an older and narrower one: 'sacred lyric of original content for use in worship', as distinct from a metrical translation or paraphrase of a psalm or of some other portion of scripture or liturgy.

1. Origins of the Protestant hymn.
2. The English hymn before the Wesleyan revival.
3. The modern English hymn.
4. The American hymn.

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Hymn, §IV: Protestant

1. Origins of the Protestant hymn.

From its very beginnings the Protestant hymn differed from the Catholic in being sung by the laity. Metrical religious lyrics in the vernacular were well developed in the Middle Ages, especially in Germany: carols are the most familiar example. But the vernacular hymn as an integral part of Christian worship began only with the Reformation. 'With the gathering of the followers of Jan Hus in Bohemia into congregations, popular song becomes definitely Congregational Song' (Benson, 1909, p.21). The earliest recorded hymnbook of the [Bohemian Brethren](#) dates from 1505 (see [Cantional](#), §1). The advent of printing had made it possible for all the worshippers to share in the singing of a large repertory of hymns. Luther himself was steeped in the German folksong in which hymns played so large a part, and he used his freedom to compose hymn texts as a method of popularizing the new doctrines of his reformation. The hymn has been a constant part of worship throughout the history of the Lutheran churches (see [Chorale](#); [Luther, martin](#); and [Lutheran church music](#)).

In the other principal branch of Protestantism a different tradition was formed. Calvin determined to found his reformed worship on the practice of the Early Church. While not absolutely denying the value of human compositions, he argued that no better songs could be found than the inspired songs of Scripture. He therefore established at Geneva the tradition of singing metrical psalms, which until recent times was closely followed in the Reformed Churches of France, the Netherlands, Germany, Scandinavia and Scotland (see [Psalms, metrical](#), §§II and IV; [Calvin, Jean](#); and [Reformed and Presbyterian church music](#)). When these Churches did eventually admit hymn singing, they usually borrowed their hymns from Lutheran or other external sources. As a result their own contribution to the common stock of hymns has been slight, though many tunes originally composed for metrical psalms are now more often sung with hymns.

Hymn, §IV: Protestant

2. The English hymn before the Wesleyan revival.

The English Reformation was at first Lutheran in impulse. Coverdale's *Goostly Psalmes and Spirituall Songs* (c1535) were based on the Wittenberg hymnbooks, but they had little popular appeal and were banned

by Henry VIII in 1546. Translations of Latin hymns from the Sarum Breviary and elsewhere were issued in primers for private use at this period; and Cranmer, in an early draft for the Book of Common Prayer, included 26 Latin hymns in the daily Offices. When he translated the services into English for the Prayer Book of 1549, however, all hymns were omitted, presumably because of the shift towards Calvinism under Edward VI. Only the *Veni creator spiritus* survived, in the Ordination Service (published separately in 1550): it remains there to this day, with the later translation of Bishop Cosin added in 1662.

During the Marian exile rival parties sprang up in the English Protestant communities. Many of those who most disliked the Book of Common Prayer went to Geneva, where in 1556 they compiled their own *Forme of Prayers*. They attached to it a group of metrical psalms which was to become the nucleus of the English metrical psalter (see [Psalms, metrical, §III](#)). This and the later Genevan editions drew solely on psalms and other scriptural passages for their verse. But when the metrical psalter was introduced in England after Elizabeth I's accession (1558), some compromise was found necessary between the strictly Calvinist Genevan party and other groups who favoured the Prayer Book and who had spent the years of exile in Lutheran centres such as Strasbourg. Consequently the 1561 edition contained a much enlarged appendix to the metrical psalms, which included the *Veni creator spiritus*, versions of most of the Prayer Book canticles, the Athanasian Creed, Lord's Prayer and Commandments and six original hymns. In the 1562 edition of Sternhold and Hopkins, the first complete edition of the psalm book, three more hymns were added (the complete list is shown in Table 2). These may rightly be regarded as the first hymns of the English Protestant Church. Two of the hymns were of German origin and were provided with German tunes; four others had their own tunes, of which one (Frost 186) is striking in its emotional intensity by comparison with the almost uniform dullness of the average English psalm tune of the time. It may well have been composed by Tallis, who harmonized it for John Day's four-part psalter of the following year. The other three hymns had cross-references to psalm tunes.

TABLE 2: Original hymns in Sternhold and Hopkins's psalm book

Name	First line	Author	Tune	First pub d
A Thanksgeving after the receving of	'The Lord be thanked' the Lordes Supper	W. Samuel	—	1556
A Prayer after the Commandments	'The spirit of grace grant us, O Lord'	anon.	—	1560

A Prayer	'Preserve R. us, Lord'	Wisdom, after Luther	Frost 184 (L.M.)	156 1
A Prayer unto the Holy Ghoste, to be	'Come Holy Sprite, the God of myght' Song before the Sermon	anon.	–	156 1
Da pacem Domine	'Give peace in these our daies'	E. Grindal, after W. Capito	Frost 183 (8787D)	156 1
The Lamentation of a Sinner	'O Lord, turn not away thy face'	anon.	Frost 10 (D.C.M.)	156 1
A Lamentation	'O Lord in thee is all my trust'	anon.	Frost 186 (D.L.M.)	156 2
The Complaint of a Sinner	'Where righteousn ess doth say'	anon.	Frost 185 (6666D)	156 2
The Humble Sute of a Sinner	'O Lord of J. whom I do depend'	Marckant	Frost 8 (D.C.M.)	156 2

The tunes are identified by reference to M. Frost: *English and Scottish Psalm and Hymn Tunes c1543–1677* (London, 1953), with the metres in brackets

These nine hymns formed an almost unvarying part of the text of the metrical psalter throughout the rest of the 16th and 17th centuries, and tended to retain their tunes even when the tunes of many of the psalms were altered – for example in East's and Ravenscroft's harmonized psalters (1592; 1621) and in Playford's musical revision of the standard psalm book (1661). But this fact reflects the supposed royal authority of the collection, recited on the title-page, rather than the practical utility of the hymns. There is no evidence that they were ever widely used, and they certainly did not form the nucleus of an English hymnody. For two centuries the music of the English parish church was essentially the metrical psalm. It was not until the 18th century that the English hymn developed into a form worthy to be compared with the German chorale.

This evolution, when it came, grew out of increasing dissatisfaction with the metrical psalm as a vehicle for congregational religious feeling. The purpose of the metrical psalms had been the utilitarian one of converting Old Testament verse into a form in which it could be sung by the people, while adhering as closely as possible to the original text. They were not literal enough for some extreme Puritan sects, and they were not literary enough for cultured Anglicans. As the zeal of the original reformers diminished, and particularly after the Presbyterians left the Church of England in 1662, there was mounting criticism of the crudity and inadequacy of the texts of the metrical psalms. This was coupled with the feeling that many of the psalms were unsuited to current conditions, and that none contained direct acknowledgment of Christian revelation, however much they might be interpreted as Christian prophecy. As an intermediate step a number of freer translations of the psalms were issued: some, such as Matthew Parker's (c1565), George Wither's (1632), George Sandys's (1638) and Tate and Brady's *New Version* (1696), remained faithful to the original but sought to improve the literary standard of the verse. Other translations, beginning with John Patrick's (1679) and culminating in Isaac Watts's *The Psalms of David Imitated in the Language of the New Testament* (1719), consciously reinterpreted the psalms in evangelical terms. Richard Baxter, in *Six Centuries of Select Hymns and Spiritual Songs* (1688), freely selected passages from Old and New Testaments and wove them into hymn-like verse. In such compromises it is difficult to say where paraphrase ends and free composition begins: the distinction between hymns and psalms became blurred. Although much devotional poetry was written during the century after Elizabeth's accession, some of which has found its way into present-day hymnbooks, none was intended for liturgical use, with the sole exception of George Wither's *The Hymnes and Songs of the Church* (1623). This was planned to complement the Prayer Book services and included hymns for festivals and holy days. Although Wither obtained from James I a unique patent requiring that the book be bound up with every copy of the metrical psalms, its circulation was defeated by the action of the Stationers' Company and it was soon a dead letter. Its chief interest today lies in the tunes composed for it by Orlando Gibbons, several of which are now in common use.

After the Restoration in 1660 a number of writers of differing denominations began to compose hymns with some intention of liturgical use. The Roman Catholic John Austin's *Devotions, in the Ancient Way of Offices* (Paris, 1668) was an influential book, and was heavily drawn on by John Playford for his *Psalms and Hymns in Solemn Music* (1671), in which hymns were interspersed among metrical psalms in the evident hope that they might be tried out in church as well as at home. Thomas Ken wrote his famous Morning and Evening Hymns (and his Midnight Hymn) for the use of the scholars of Winchester College in a direct and simple style suggested by the models of the Roman Breviary; they were published in 1694. On the Puritan side the most important writer was John Mason, whose *Spiritual Songs* (1683) had great influence among Dissenters.

The liturgical use of hymns at this period, however, was inhibited by various theological and political circumstances. In the Church of England a period of reaction had set in: Sternhold and Hopkins's psalms were associated, like the Book of Common Prayer with which they were

frequently bound, with the restored establishment of Church and State, and it was long before any innovation could make headway. Even the New Version of the psalms encountered great opposition from bishops, clergy and people. However, the *Supplement to the New Version of the Psalms*, issued by Tate and Brady (1700), eventually proved a popular and permanent addition to the psalms. Although few new hymns were included (six in 1700, nine in the sixth edition of 1708) they had the important advantage of authorization by the queen in council on 30 July 1703. One of them, *While shepherds watched*, is the earliest strictly Anglican hymn that has remained popular. The tunes printed in the early editions of the *Supplement* were entirely those of the Old Version, but in 1708 a large group of new tunes appeared, including some excellent ones attributed to Croft ('Hanover' and 'St Anne' among them). Meanwhile Henry Playford's *Divine Companion* (1701) had provided many new hymns and tunes by Blow, Clarke, Croft and others, explicitly designed for parish churches in which volunteer choirs were beginning to be formed. Opposition to hymn singing in the established Church remained strong, however, throughout the 18th century. In the hundreds of collections issued for parish church use there are very few new hymn texts. There was, on the other hand, a considerable development in hymn and psalm tunes (see [Psalms, metrical, §III, 4\(iii\)](#)).

Among Dissenters, including the Presbyterians ejected in 1662, singing of all kinds was hampered until 1689 by the fact that meetings were generally illegal and had to be held in secret. Nevertheless many Presbyterian leaders, led by Richard Baxter, advocated the use of hymns as well as metrical psalms. The Independents also began to add hymns to psalms during the last decade of the 17th century. Among the Particular (Calvinistic) Baptists, a controversy on the validity of singing in worship was set off by the action of Benjamin Keach in introducing hymns at his meeting-house in Bristol – first (c1675) after Communion only, later (c1690) at every Sunday service. At the extreme of nonconformism, the General Baptists joined the Quakers in outlawing singing of any kind in public worship, on the grounds that the singing of other men's words and tunes could not possibly represent that spontaneous speaking from the heart that they conceived to be the only form of worship valid under the New Covenant.

It was an Independent, Isaac Watts (1674–1748), who took the decisive step towards the foundation of an English hymnody which would ultimately prevail over psalmody. His work was the culmination of the 17th-century movement away from literal psalm versifications. He embarked on a thorough reform of congregational song texts, based on the fundamental principle that church song should express the thoughts and feelings of the singers. (This of course was incompatible with the Calvinistic belief in literal translation of the inspired texts.) The psalms, if used at all, must be made appropriate to modern Christian use: this object was achieved in Watts's *The Psalms of David Imitated in the Language of the New Testament* (1719). Beyond this, Watts provided in *Horae Lyricae* (1705) and in *Hymns and Spiritual Songs* (1707) as complete and comprehensive a set of hymns as had ever been proposed for English worship. Most of the hymns were written between 1694 and 1696. They were all in the three commonest psalm metres and were evidently designed to be sung with the old psalm

tunes. Watts had no wish to reform the tunes, but he strongly advocated a faster pace and a heartier manner of singing them.

The popularity of Watts's hymns and psalms in his own Independent (later Congregationalist) society amounted to domination for more than a century; among Baptists and Presbyterians it was hardly less. Their influence in America was as great and as lasting as in Britain, and when at length they were admitted into the Church of England, a number of them became, and have remained, among the greatest favourites (e.g. *O God, our help in ages past*).

(See also [Congregational church, music of the](#) and [Baptist church music](#).)

Hymn, §IV: Protestant

3. The modern English hymn.

The hymns of John Wesley (see Wesley family, (1) and (2)) and his brother Charles began a new era in the history of the English hymn, in which words and tune were alike aimed to arouse the emotions of a religiously awakened congregation. Watts had merely written hymns; but the Wesleys made hymns a central feature of their worship (See [Methodist church music](#)). They designed their hymns, and (after its first years) their whole ministry, chiefly for the lower classes. The first Wesleyan hymns were written in the 1730s under the strong influence of Watts and of the Moravians (see [Moravians, music of the](#); in time the brothers produced a body of several thousand covering every aspect of religious and secular life.

Until his death in 1791 John Wesley kept a tight control over the hymn singing of his movement, and laid down the tunes to be used and the manner of singing them as well as the texts. A new type of tune, explicitly associated with these hymns as opposed to the metrical psalms, came into use. Many of the hymns were in unconventional metres, more particularly the trochaic metres (e.g. *Jesu, lover of my soul*). J.F. Lampe's collection of 24 of Charles Wesley's hymns with his own tunes (1746) was the first distinctively Methodist collection of hymn melodies printed; eventually some of these tunes with others approved by Wesley were gathered in *Sacred Melody* (1761), the official tune book of the Methodists (102 tunes in all; see [fig.2](#)). Wesley disapproved of the older psalm tunes as dull and formal, but he also disliked the florid type of tune that had recently become popular in Anglican use, particularly the fusing-tunes. Many of the early Methodist tunes are in the *galant* style of the day, reminiscent of concert or theatre music; some were actually adapted from secular tunes. It was this worldly modern flavour that shocked many churchmen of the time, but it conflicted with no principle that Wesley held dear, and it served to bring religious music into the realm of contemporary tastes. The Methodists quickly gained a reputation for the warmth and heartiness of their singing, which was due partly to the choice of tunes but more especially to the attitude towards singing that Wesley himself had taught them. Everyone

joined in, all stood up, and an invigorating pace was adopted in place of the slower tempo of the psalm tunes. Often the meetings were in the open air, and there was never any organ or other accompaniment. The spectacle of hundreds of people singing such hymns with unabashed fervour proved irresistible to many, and helped to draw hundreds of thousands away from the established Church.

The Church was slow to take up the challenge. Throughout the 18th century individual clergymen were continually calling for improvements in church music, but the majority were indifferent: many did not even reside in their parishes. Improvement when it came was due to the small band of Evangelical clergy, at first closely linked with the Methodists, who were determined that the worship of God should be conducted with genuine feeling. The lead was first taken in several charitable institutions (the chapels of the Foundling, Lock and Magdalen hospitals) that were not under diocesan control; these were followed by licensed proprietary chapels, such as the Surrey Chapel, where Rowland Hill was minister from 1783 to 1833. Progress in parish churches was more difficult because of the general belief that only metrical psalms had scriptural and legal authority. Even some Evangelicals, of whom William Romaine was the most prominent, felt unable to abandon the Old Version. Others introduced more modern translations (such as those of Watts or Merrick), and by slow degrees the singing of hymns became more common. In 1791 editions of the *New Version* began to include a number of additional hymns in their appendix. Meanwhile William Cowper, John Newton and Hill, among other Evangelicals, contributed some distinguished hymns to the Anglican repertory. In the matter of tunes there was less reason for caution, and many tunes of the 'Methodist' type became popular in the established Church towards the end of the 18th century. The larger parish churches acquired organs, disbanding the singers and instrumentalists in the west gallery; and a few enthusiastic clergymen, such as Munkhouse of St John's, Wakefield, and W.D. Tattersall of Wotton-under-Edge, began to train choirs to lead the congregation instead of attempting elaborate music of their own.

The introduction of hymns proceeded rapidly in several town churches in Yorkshire, where the Evangelicals were strongest, during the early years of the 19th century. The question of their legality came to a head in 1819, when Thomas Cotterill, vicar of St Paul's, Sheffield, introduced his own *Selection of Psalms and Hymns*, including a number of hymns by the Moravian James Montgomery that have since become some of the best-known in the language. Some of the congregation rebelled to the point of taking Cotterill to court. The case of Holy and Ward versus Cotterill was heard on 6 July 1820 in the Consistory Court of the province of York. The chancellor (G.V. Vernon) concluded that even the king in council could not, under a strict interpretation of the Acts of Uniformity, alter the liturgy by allowing the use of either metrical psalms or hymns in church; but he declined to implement his judgment since the singing of psalms and hymns was so well established. By consent of the parties the question was referred to the archbishop, who 'undertook to compile a new Selection of Psalms and Hymns for Mr. Cotterill's Church'. This bizarre action had the important effect of determining that in practice any hymns or psalms could be introduced in a parish church at the discretion of the incumbent. The

new position was ably set forth by [Jonathan Gray](#), who had recently compiled his own selection of hymns for use in several York churches.

This development made possible a great flowering of English hymnody in which the established Church took over the lead from the Dissenting bodies. The Romantic movement stimulated concern for the poetic merit of hymns and an interest in the medieval hymns of the Roman Church: both are reflected in Bishop Heber's *Hymns Written and Adapted to the Weekly Church Service of the Year* (1827). Frere called Heber 'the creator of the modern church hymn-book'. The effort to apportion hymns to specific liturgical functions in the church services and calendar was not new, but it was given new emphasis by the men of the Oxford Movement. The extreme point was reached in the *Hymnal Noted* (1851, 1854), edited mainly by J.M. Neale, which consisted entirely of versions of Latin hymns, designed for use as Office hymns within the Anglican Church despite the fact that Office hymns had no part in the authorized liturgy. The music was drawn chiefly from plainchant, with a preference for the Sarum melodies; they were provided with a harmonized accompaniment. The best-known hymn of this new type is perhaps *O come, O come, Emmanuel*. Meanwhile other tastes and other sections of the Church produced their own hymnbooks. The Evangelical tradition was maintained by Edward Bickersteth's *Christian Psalmody* (1833), later augmented in his son Edward H. Bickersteth's *Psalms and Hymns* (1858). Charles Kemble's *Selection of Psalms and Hymns* (1853) was an old-fashioned low-church production, ignoring recent developments; middle ground was occupied by the *Hymns* of the Society for Promoting Christian Knowledge (SPCK), expanded in 1871 into *Church Hymns* with Sullivan as musical editor. Frances E. Cox's *Sacred Hymns from the German* (1841) initiated a new interest in the old Lutheran chorales and their tunes, which culminated in Catherine Winkworth's *Chorale Book for England* (1863) for which Sterndale Bennett edited the music. Other musical editors, led by William Cross (1818) and followed by John Goss (1827) and William Crotch (1836), had begun a movement to restore the early English psalm tunes in pure and unadorned form. With the rise of musical scholarship many other sources from the past were tapped for textual and musical materials. The early and mid-Victorian periods witnessed an unparalleled amount of activity in the composition, rediscovery, arrangement and publication of hymn texts and tunes. Much of it was frankly commercial, and there was an unedifying stampede to commission hymns and tunes from well-known authors and composers, and to get selections adopted by fashionable churches and recommended by bishops. The advertising of hymnbooks reached phenomenal heights at this period. Sales were enormously increased by the growing (and not always disinterested) insistence by the clergy that parishes provide hymnbooks for every member of the congregation. William Mercer took this a stage further in his *Church Psalter and Hymn Book* (1854) by issuing an edition with the unharmonized tunes as well as the words, so that all could have the tunes before them – for the first time since the last musical edition of the Old Version (1688). At this same period the trend towards the 'proper' tune (that is, a tune permanently associated with a particular hymn) became decisive.

The climax of all these tendencies – theological, aesthetic, practical and commercial – was the publication of *Hymns Ancient and Modern* in 1861.

The initial impetus was Anglo-Catholic, but the committee formed under the chairmanship of Sir Henry Baker wisely decided to make the book a comprehensive one, including the most popular hymns of all shades of opinion provided they attained an acceptable standard. They eliminated much possible competition by pooling the resources of several men who were planning to publish their own selections. The success of the book was without parallel. By 1869 the annual sale was about half a million copies. By 1873 over 30% of London parish churches had adopted it; by 1881 the proportion was closer to 70%, with the SPCK *Church Hymns* the only serious rival. An official inquiry in 1895 showed that about 75% of churches throughout England had adopted *Hymns Ancient and Modern*, and by 1912 no fewer than 60 million copies had been sold.

Though comprehensive in its selection, the book preserved its Anglo-Catholic tone and probably did more than anything else to spread the ideas of the Oxford Movement so widely that many of them became imperceptibly a part of the tradition of the Church as a whole. At the same time the book rapidly popularized a new and distinctively Victorian type of hymn tune, of which J.B. Dykes produced the largest number as well as the most characteristic examples. Dykes's tunes were simple, often making use of rhetorical devices of repetition and climax borrowed from instrumental music, and supported by richly emotional harmonies. They took full advantage of the new conditions in which parish congregations enjoyed the support of a full choir and organ: they could be sung at a much faster pace than had been common a generation earlier, and could make use of dynamic changes suited to the words, which were actually marked in the texts of the hymns. Dykes's tunes exactly met the need of the time, and they were very popular. Indeed the music was probably the main ingredient in the success of the book. Heber had published his *Holy, holy, holy* in 1826, Newman his *Lead, kindly light* in 1833. But it was not until they were matched to Dykes's tunes that they became two of the most popular hymns in the English language (the same was true of *Abide with me*, set to W.H. Monk's tune 'Eventide'). *Hymns Ancient and Modern* became an influence far beyond the boundaries of the Church of England. But it was the tunes that were first adopted by Welsh Methodists, Scottish Presbyterians and American Lutherans; the words followed later.

Within a generation *Hymns Ancient and Modern* had overcome almost all its rivals, and had caused the abandonment of plans to develop an authorized hymnal for the Church of England. In the last decades of the 19th century there was a consequential drop in the output of both hymns and tunes. A distinctive contribution was made by the many hymnbooks compiled for schools, which naturally emphasized literary and scholarly values. On the other hand, popular evangelistic hymns, brought in from the USA by Dwight L. Moody and Ira D. Sankey, were produced in great numbers by the Salvation Army and similar bodies. The nonconformist churches compiled their own official selections, all profoundly influenced by the new catholic spirit proclaimed in *Hymns Ancient and Modern*.

The Victorian hymn long remained the norm. Most of the developments in art music of the 20th century have been of a kind that cannot successfully be applied to congregational singing. The one important exception is the recognition of popular music in all forms as a legitimate element in serious

music, and also in worship. The first step in this direction was taken in *The English Hymnal* (1906), a book designed on high-church principles and with loftier artistic standards than perhaps any previous general collection, but which nevertheless struck a blow against snobbery by including among its tunes not only a number of popular English carols and folksongs and several Welsh Methodist tunes, but even five hymns whose words and music were taken straight from Philip P. Bliss and Sankey's 1875 collection of *Gospel Hymns* (see §4 below). The freshness of the musical settings by Vaughan Williams was a particularly strong point of the new hymnal, which might well have superseded *Hymns Ancient and Modern* if its extreme theological position had not offended many sections of the Church. Percy Dearmer, one of the editors of *The English Hymnal*, compiled a second excellent collection, *Songs of Praise* (1925), in a more ecumenical spirit that suited its time. Musically however it was more dogmatic than its predecessors, deliberately omitting Victorian favourites and substituting 'modal' tunes by Shaw and Holst that have not replaced them in popular esteem.

The period beginning in the late 1960s has seen an upheaval and renovation of English hymnody. In the Roman Catholic Church, the Second Vatican Council authorized congregational hymn singing in the vernacular for the first time, and a distinctive output of English Catholic hymns and tunes has resulted, with some influence of popular music. On the Protestant side, the campaigns of Billy Graham and the charismatic movement, both of which have affected Evangelical Anglicans as well as a number of nonconformist groups, have fostered an informal style of singing, with commonplace, everyday language, playing to the feelings rather than the intellect. The tunes are repetitive and simple enough for everyone to learn them quickly, in popular musical idioms ranging from light classical to hard rock; the organ is replaced by groups of instruments, generally including guitars; clapping and bodily movement are encouraged. The resulting forms have come to be known as 'worship songs' rather than 'hymns'.

There has been a strong reaction to these popularizing trends. The 'mainline' liberal Protestant Churches, led by middle-of-the-road Anglicans, Congregationalists and Methodists, have wished to counter the steep decline in attendance by the younger generation. They have sought a renewal of the traditional hymn in forms that speak to the present age without loss of quality. A group of hymn writers, led by Fred Pratt Green, Brian Wren and Timothy Dudley-Smith, have developed a style that is determinedly modern in its language, but which, unlike the 'worship song', addresses serious theological and social issues and maintains a high standard of prosody and poetic diction. The new hymns appeared first in two supplements to standard books, both appearing in 1969: *100 Hymns for Today* supplementing *Hymns Ancient and Modern Revised* (1950), and *Hymns and Songs* supplementing *The Methodist Hymn Book* (1933). Later, these were consolidated with their parent books. The Baptists, the United Reformed Church and the Church of Scotland also brought out revised editions of their denominational hymnals.

This movement, although it met with much criticism, was an outstanding success, so much so that it has been called the 'Hymn Explosion'. It has

been widely influential throughout the English-speaking world and beyond. Hustad (1982) conceded that the 'Explosion' was British in origin, and in a 1991 survey of ten leading American hymnals, Hawn found that 13 of the 16 new hymns most widely reprinted were by British authors; Green has been called the greatest Methodist hymn writer since Charles Wesley. The revolution amounts to the discovery of a way of using language that is modern but also suited to worship, so that the familiar 'thees' and 'thous' of traditional hymnody can be abandoned.

For new hymns, the modernizing principle offends none but the diehard conservative. But some hymnals, beginning with *Hymns for Today's Church* (1982), have applied it retroactively, by ruthlessly rewriting old hymns until all traces of archaism are removed. This has met with stout opposition. More recently, under American influence, 'inclusive language' has been attempted, removing all gender connotations from references to humanity, or even to God. Few traditional hymns are entirely free of the words 'Lord', 'Father', 'brother', 'mankind' and similar expressions, and some editors have attempted to expunge all such words. But it has been pointed out with justice that when these words are replaced (and the consequential adjustments to the verse are made) the poetry becomes so mutilated that little is left of the author's conception and style. In some quarters there have also been efforts to banish metaphors of race, class and militarism, which were common in Victorian hymns. *From Greenland's icy mountains, All things bright and beautiful* and *Onward, Christian soldiers* are either thrown out or distinctly altered. But congregations will not easily give up what they have always known. The modernizers risk depriving the Church of its most faithful followers, the traditionalists.

Music has naturally played a less critical part in these very difficult issues. But composers have faced an analogous challenge. They have had to find a style for hymn tunes that is not commercial or cheaply popular, is readily singable by everyone, and yet sounds modern and stimulating. Some have succeeded, but a school of modern hymn tune composition, if it exists, cannot yet be clearly discerned. Old tunes (say, pre-1939) remain the preferred choice for most 'mainline' congregations. But in revising and re-harmonizing them, in the hope of making them sound more modern, editors run the same risk as text revisers: that they may produce a useless hybrid, lacking both the authority of age and the thrill of novelty. Erik Routley and John Wilson are two leading hymn tune editors who have generally succeeded in avoiding this trap.

[Hymn, §IV: Protestant](#)

4. The American hymn.

European settlers, motivated by wealth, adventure and freedom, took with them to the North American continent their culture, including their heritage of church song. The British brought metrical psalms while the Germans imported chorales. As a result of the Great Awakening in the colonies from the 1730s, many congregations began singing Isaac Watts's psalms and hymns. Although John Wesley's first hymnal, *A Collection of Psalms and Hymns*, was published in Charleston, South Carolina, as early as 1737, his more influential later collections were reprinted in America and introduced by the English evangelist George Whitefield during his visits to the

colonies. Other significant English evangelical collections reprinted in America include those of Whitefield (1753, reprinted 1765), John Newton and William Cowper (1779, 1787), and John Rippon (1787, 1792). American congregations sang mainly psalms and hymns from Europe for about two centuries before they began to develop a significant repertory of their own hymn texts.

The first American contributions to hymnody were musical, coming through the singing-school movement, which by the late 18th century produced the first native composers. From this movement came the earliest American hymn tune in common use, Oliver Holden's 'Coronation' (*All hail the power of Jesus' name*), published in his *Union Harmony* (Boston, 1793). By the second decade of the 19th century the centre of the singing-school movement had moved from the North-east to the South and Mid-west. The development of shape notes about 1800 fostered a simplified approach to music reading, and singing-school tune books in shape-note notation added to the New England repertory (psalm and hymn tunes, fusing-tunes and anthems) folk hymns with texts and/or tunes derived from oral tradition, such as the melody to Newton's *Amazing Grace*, called 'New Britain'. Shape-note tune books appearing in multiple editions include Ananias Davisson's *Kentucky Harmony* (Harrisonburg, VA, 1816), Allen D. Carden's *Missouri Harmony* (Cincinnati and St Louis, 1820), William Walker's *Southern Harmony* (Spartanburg, SC, 1835) and Benjamin Franklin White and Elisha J. King's *The Sacred Harp* (Hamilton, GA, 1844). Folk hymnody in simplified form with refrains and other repetitions developed during the Second Great Awakening from about 1800 in frontier areas. These folk hymn texts, widely known as camp-meeting spirituals, were published first in pocket-size songsters and later with harmonized tunes in shape-note tune books of the singing school. Spirituals were developed by both Euro-Americans and African Americans during that period, but the first collection of Negro spirituals did not appear in print until shortly after the Civil War. Both of these traditions of folk hymnody found a firm place in 20th-century congregational song in the USA.

While folk hymnody was flourishing in the South during the decades before the Civil War, Lowell Mason, Thomas Hastings and others in the Northeast were leading a reform movement advocating music based on European models, as in Mason's tune 'Antioch' (*Joy to the World*), based on themes from Handel's *Messiah*. On the opposite side was Joshua Leavitt, whose *Christian Lyre* (New York, 1831) included hymn texts set to tunes with secular associations. Mason's influence on the music of American hymnody remains probably the greatest of any single composer.

During the 19th century denominational hymnals were increasingly published, and a number of writers of hymn texts and tunes emerged. Representative texts and tunes include the Congregationalist Ray Palmer's *My faith looks up to thee* (to Mason's 'Olivet'), the Episcopalian Phillips Brooks's *O little town of Bethlehem* (to Lewis Redner's 'St Louis'), and the Presbyterian George Duffield Jr's *Stand up, stand up for Jesus* (to George J. Webb's 'Webb'). New denominations developed their own hymnody as well. The Mormons, for example, issued their first hymnal, by Emma Smith, the wife of their founder, as early as 1836 (see [Church of Jesus Christ of Latter-Day Saints, music of the](#)).

From about the mid-century numerous collections were published for the rapidly growing Sunday schools, containing hymns in popular idioms designed for immediate appeal to children. A representative leading publisher-composer of Sunday school hymnody is William B. Bradbury, composer of the tune 'China' to Anna Warner's children's hymn *Jesus loves me, this I know*. The prolific author of popular texts, Fanny Jane Crosby, is one of several of the most prominent contributors to Sunday school hymnody who also contributed to the hymns of the urban revival movement from the 1870s.

The leading evangelist of the urban revival movement, Dwight L. Moody, employed several musicians who were gifted in composing words and/or tunes to hymns in popular styles that from the mid-1870s came to be known as gospel hymns or gospel songs. These included Philip P. Bliss, Ira D. Sankey, James McGranahan, and George C. Stebbins, whose publications culminated in *Gospel Hymns Nos. 1–6 Complete* (New York and Cincinnati, 1894). This tradition continued in the early 20th century in the musical evangelism of Charles McC. Alexander, Homer A. Rodeheaver and others. A leading gospel hymnodist whose work spans both eras was Charles H. Gabriel, author-composer of *I stand amazed in the presence* (1905).

Further developments of the gospel hymn tradition include the shape-note gospel song of the South related to the singing school and singing conventions, such as Anthony J. Showalter's setting of *Leaning on the everlasting arms* (1887). The African-American tradition of gospel hymnody developed from the early decades of the 20th century, led by such author-composers as Charles A. Tindley (*We'll understand it better by and by*, 1905) and Thomas A. Dorsey (*Precious Lord, take my hand*, 1932).

Alongside these gospel traditions has developed an American 'churchly' tradition of hymnody published in major denominational hymnals. 20th-century hymns of ecumenical acceptance include Henry Van Dyke's *Joyful, joyful, we adore thee* (1907, set to a melody from Beethoven's Ninth Symphony) and Harry Emerson Fosdick's *God of grace and God of glory* (1930, set to the Welsh tune 'Cwm Rhondda'). A hymn known as the 'black national anthem' that has more recently gained a place in major American hymnals is *Lift every voice and sing* (1901) by James Weldon Johnson and set to music by J. Rosamond Johnson. America had even more writers of music than of words in the 20th century. Unlike the hymn texts, however, the tunes did not gain ecumenical acceptance. American hymn tunes of wide acceptance in the latter half of the century include Carl Schalk's 'Now' (1968, to Jaroslav Vajda's *Now the silence*), Richard Dirkson's 'Vineyard Haven' (1972, to Edward Plumptre's *Rejoice, ye pure in heart*) and Carlton R. Young's 'Beginnings' (1987, to Brian Wren's *This is the day of new beginnings*).

After the Second Vatican Council (1962–5) the Roman Catholic change to the vernacular and emphasis on active participation in worship resulted in a period of experimentation in congregational singing. The new hymns ranged from formal hymnody to folklike songs designed to be sung to guitar accompaniment. Both Catholic and Protestant denominations were affected from about 1970 by charismatic renewal movements whose focus

was on miniature hymns marked by brevity and simplicity. Charismatic movements favoured scriptural songs and choruses, such as Karen Lafferty's popular setting of *Seek ye first* (1972). Another trend in American congregational song found in major hymnals from the closing decades of the century is the increased inclusion of hymnody from non-European cultures, including African, Latin American, Asian and Amerindian song. A significant influence in encouraging hymn singing and the writing of new hymns is the organization founded in 1922 as the Hymn Society of America, known from 1989 as the Hymn Society in the United States and Canada. Hymn writing in Canada flourished especially in the latter half of the 20th century. The work of a large number of Canadian hymnodists was first published in *The Hymn Book* (Toronto, 1971) of the Anglican Church of Canada and the United Church of Canada. One ecumenically accepted hymn of Canadian authorship is *O day of God draw nigh* (1939) by Robert B.Y. Scott.

[Hymn, §IV: Protestant](#)

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Hymnary

(from Lat. *liber hymnarius*, *hymnarium*).

A liturgical book of the Western Church containing the metrical hymns sung at each of the Hours of the Divine Office. It is sometimes combined with a psalter (see [Psalter](#), [liturgical](#)), an [Antiphoner](#), or other book destined for the Office. See also [Liturgy and liturgical books](#), §II, 3(vi), and [Hymn](#), §II.

Hymnody.

See under [Gospel music and hymn](#).

Hymnologus

(Lat., from Gk. *humnologos*: 'singing hymns').

A term used to denote a professional (Greek) singer in Latin antiquity. See [Cybele](#).

Hymn Society in the United States and Canada.

Organization founded in 1922 as the Hymn Society of America to encourage the singing of hymns in congregations of all faiths, foster research in the field of hymnology and promote the writing of new hymn words and music. By 1995 the society had approved, copyrighted and made available to publishers and individuals more than 400 hymns. It publishes a scholarly and practical quarterly, *The Hymn* (1949–), a biannual newsletter called *The Stanza* (1976–), and occasional monographs on hymnology. In 1984 it published on microfilm the *Dictionary of American Hymnology* (edited by Leonard Ellinwood and Elizabeth Lockwood), a comprehensive index to the texts of more than 8000 hymns published in North America.

RITA H. MEAD/R

Hynninen, Jorma

(*b* Leppävirta, 3 April 1941). Finnish baritone. While teaching at a Kuopio primary school he studied at the conservatory there, and continued his studies at the Sibelius Academy in Helsinki. Having made his Helsinki début in 1969 (Silvio, *Pagliacci*), he undertook many lyric baritone roles there before making his international début as Pelléas at La Scala in 1977. But Hynninen's intense, fiery eloquence as a singing actor first drew widespread attention when he created the role of Topi in Sallinen's *The Red Line* (1978, Helsinki; repeated in London, 1979, Moscow, 1982, and New York, 1983); to the leading roles of the two successive Sallinen operas, *The King Goes Forth to France* (1984, Savonlinna) and *Kullervo* (1992, Los Angeles), he brought similar magnetism of personality and lean, fine-grained beauty of voice. Hynninen has inspired other Finnish composers, notably Rautavaara, to write operas for him. More recently he has broadened his Verdi and Wagner repertory to include Macbeth, Telramund and Amfortas. A passionate exponent of the Finnish song repertory (much of which he has committed to disc), he is no less vivid in lieder, as his recordings of Schubert, Schumann and Brahms confirm. He has made many international appearances in, and several recordings of, the baritone part in Sibelius's *Kullervo* Symphony. In 1984 Hynninen became artistic director of the Finnish National Opera, and in 1993 artistic director of the Savonlinna Festival.

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MAX LOPPERT

Hynniss, William.

See [Hunniss, William](#).

Hyperaeolian.

One of the two *tonoi* (the other being Hyperlydian) added to Aristoxenus's system of 13; Alypius (c360) was the first to mention these. Glarean used the term in the *Dodecachordon* (1547) to designate the octave species *B–b*

divided at *f*, thus *B–c–d–e–f + f–g–a–b*. Although he did not accept it as one of his 12 modes, he nonetheless printed examples of it. Chapter 8 of the second book gives a plainsong melody invented by Glarean himself which, in turn, became the basis for the three-part polyphonic example of Hyperaeolian commissioned from his friend Sixtus Dietrich, and which appears as ex.47 in the third book (ex.48 is the *Christe* from a mass by Pierre de La Rue). The Hyperaeolian octave species was thus the basis of what is now popularly referred to as the [Locrian](#) mode.

HAROLD S. POWERS

Hyperion.

English record company. Founded in London in 1980 by Edward Perry, it produces recordings of music of all styles and periods from the 12th century to the 20th, though generally eschewing the more popular, often-recorded works. About 80 new titles are issued each year. It has specialized in music before 1800 and British music. Particularly noteworthy is the English Orpheus series, including works by Arne, Blow, Boyce, Croft, Dibdin, Locke, Philips and the Linleys, much of it directed by Peter Holman. The catalogue also includes Purcell's complete anthems, odes and welcome songs, and several of Handel's otherwise unrecorded oratorios. Other projects include extended series of Haydn symphonies and string quartets, the complete songs of Schubert, recorded under the supervision of Graham Johnson, Liszt's complete piano music played by Leslie Howard (95 CDs), the complete works of Robert Simpson and a series of neglected 19th- and 20th-century Romantic piano concertos.

TED PERRY

Hyperlydian.

See [Hyperaeolian](#).

Hypoeolian.

The name assigned by Glarean in the *Dodecachordon* (1547) to the plagal mode on A, which uses the diatonic octave species *e–e'*, divided at the [Final](#) *a* and composed of a second species of 4th (semitone–tone–tone) plus a first species of 5th (tone–semitone–tone–tone), thus *e–f–g–a + a–b–c'–d'–e'* (see also [Aeolian](#) (i)). For his plainchant examples Glarean proposed two important and well-known Gregorian melody types normally written with their finals on *a*: the antiphon type *Benedicta tu in mulieribus* ('mode 4 transposed') and the mode 2 transposed gradual type *Haec dies – Justus ut palma*. Among the polyphonic examples cited is Josquin's five-voice *Miserere mei Deus*, though Aaron had cited it in his *Trattato* (1525) as an instance of mode 3 – Glarean's Phrygian – with its final on the psalm-tone difference *a*.

See Mode, §III, 3(i) and 4(ii).

Hypodorian.

The common name for the second of the eight church modes, the plagal mode on D. In the Middle Ages and Renaissance the Hypodorian mode was described in two ways: as the diatonic octave species from A to a, divided at the [Final](#) d and composed of a first species of 4th (tone–semitone–tone) plus a first species of 5th (tone–semitone–tone–tone), thus A–B–c–d + d–e–f–g–a; and as a mode whose final was d and whose [Ambitus](#) was G–b. In addition to the final, the note f – the tenor of the corresponding 2nd psalm tone – was regarded as an important melodic function in the 2nd church mode.

In the Renaissance the connotations of the term 'Hypodorian' as a church mode were extended to the polyphonic sphere. In modally ordered sets of pieces, by far the commonest pattern (though not the only one) was that both the authentic and plagal modes on D were set in the *cantus mollis* (i.e. with a one-flat signature); their finals were now G, and other modal functions were likewise transposed up a 4th. The distinction between the higher authentic and the lower plagal ranges is represented in Palestrina's second book of *Madrigali spirituali* (1594), in which nos.1–10 are set in *cantus mollis* ending on G, by the use of [Chiavette](#): in nos.1–5, *chiavette* indicate the (authentic) Dorian mode, while nos.6–10 have normal soprano, alto, tenor and bass clefs representing the (plagal) Hypodorian mode.

'Hypodorian mode' is occasionally used to describe European folksongs in which the relationship of the most prominent scale degree (the final or the apparent tonic) to the scale type seems similar to that of the Hypodorian church mode.

For the early history of Greek-derived modal names see [Dorian](#). See also [Mode](#).

Hypoionian.

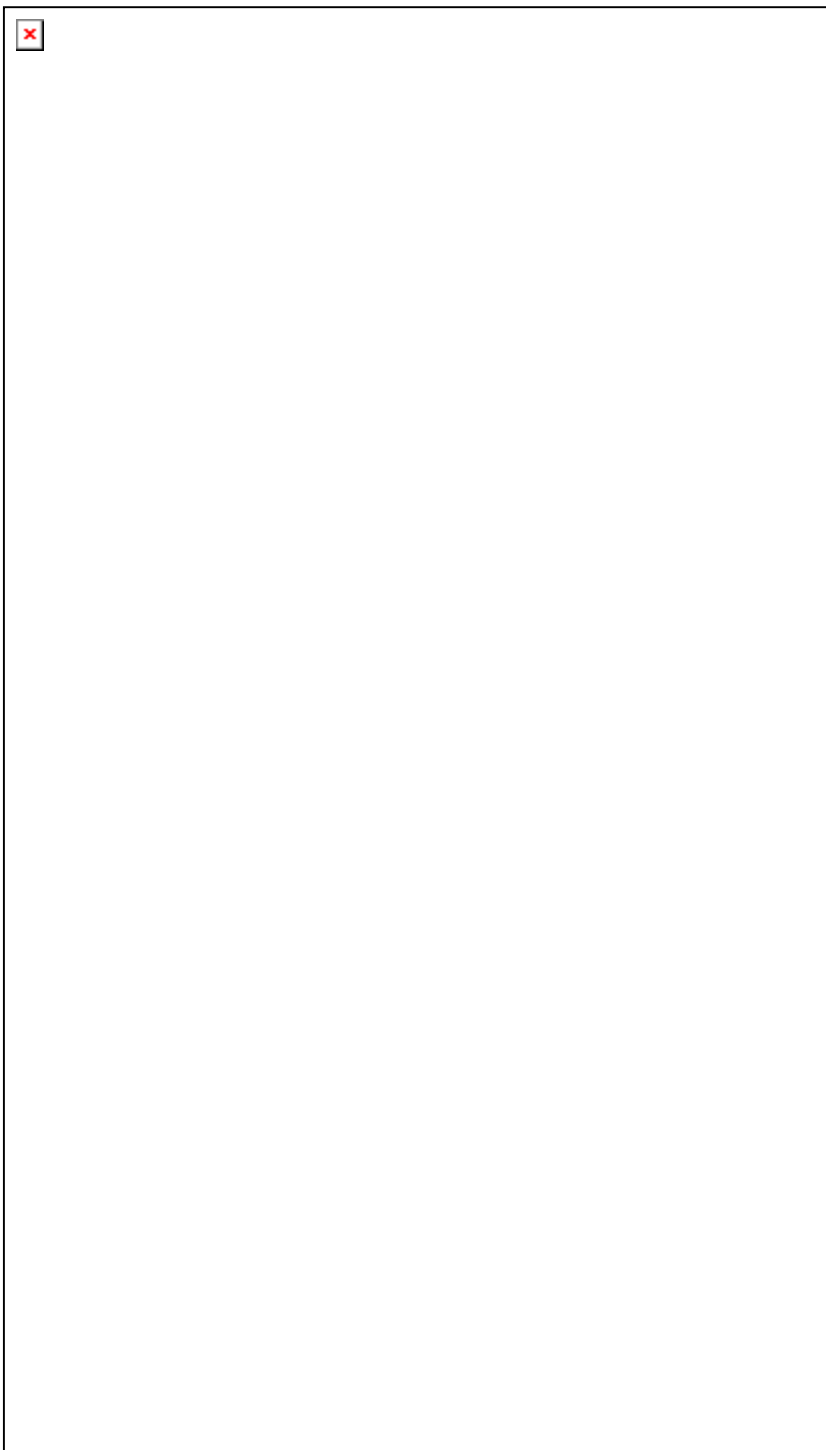
The name assigned by Glarean in the *Dodecachordon* (1547) to the plagal mode on C, which uses the diatonic octave species g–g' divided at its [Final](#), c', and consisting of a third species of 4th (tone–tone–semitone) plus a fourth species of 5th (tone–tone–semitone–tone), thus g–a–b–c' + c'–d'–e'–f'–g'. Glarean, and those who followed him in classifying polyphonic music, regarded compositions set in *cantus mollis* (i.e. with a one-flat signature) and having F as the principal scale degree as embodying transpositions of the [Ionian](#) or Hypoionian mode. Most 16th-century musicians, however, seemed to consider such compositions as embodiments of the 5th and 6th modes of the traditional set of eight, which from the beginnings of medieval modal theory had required the prevalence

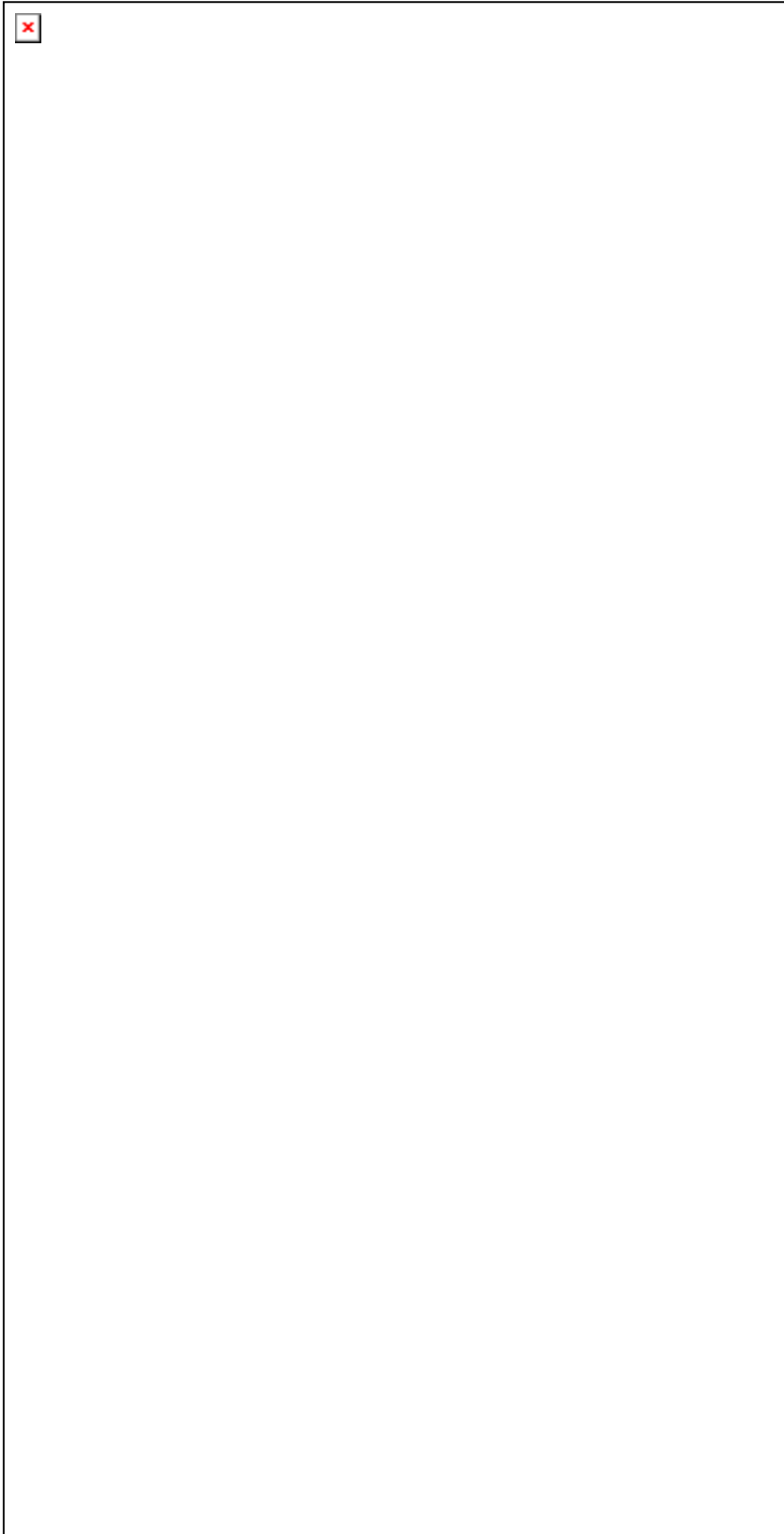
of b over b for their fourth degree above the final, f , this b corresponds to f in the Hypoionian mode (see [Lydian](#) and [Hypolydian](#)).

[Ex.1](#) shows the tenors of two compositions by Josquin Des Prez that were printed in the *Dodecachordon* as instances of the Hypoionian mode. There is no way of knowing how Josquin himself might have designated their modes, but had he even thought of them as modal at all (ex.1a was a popular song) it would have been in terms of the original eight church modes, there being no other framework current in Josquin's time. In chapter 7 of Aaron's *Trattato ... di ... tuoni di canto figurato* (1525), ex.1a, under the title *Coment peult hauer ioye*, is assigned to the Mixolydian mode (mode 7) because of its [Ambitus](#) $g-g'$ (Aaron allowed c' as an alternative final in the 7th mode because c' is the last note of one of the differences of the 7th psalm tone). It is more likely, however, that a practising musician would have thought of this tenor, as well as that given in [ex.1b](#), as being in a transposition of the Hypolydian mode up a 5th, with a ubiquitous lowered fourth scale degree. This transposition of the Hypolydian mode, with its new final or 'confinalis' on c' , was used frequently not only in Gregorian chant but also later in the 16th century in polyphonic collections ordered according to the church modes. Such a collection was described in a letter of Leonhardt Lechner, a pupil of Orlande de Lassus (see G. Reichert: 'Martin Crusius und die Musik in Tübingen um 1590', *AMw*, x (1953), 185–202):

And this is the plain and simple old school of thought about the modes, to which belongs also Orlando [i.e. Lassus], whose first motets with five voices (of which *Confitemini domino* is the first) [i.e. the five-part *Cantiones* of 1562] give testimony, being arranged and printed according to the ordering of the eight modes, of which only the sixth and the first are transposed.

[Ex.2a](#) gives the beginning of the tenor of *Surrexit pastor bonus* (no.19), one of Lassus's two Hypolydian-mode pieces in the collection. It is unmistakably the same melodic type as the tenors given in ex.1, which Glarean had assigned to the Hypoionian mode. [Ex.2b](#) gives the first part of Lassus's *Surrexit pastor bonus*, which Glarean would have classified in the Hypoionian mode – several later writers following the 12 modes did so – and which seems close to the key of C major in tonal terms; for its composer, however, it was a sixth-mode piece, i.e. in the Hypolydian mode transposed.





HAROLD S. POWERS

Hypokrisis.

Sign used in pairs in Greek [Ekphonic notation](#).

Hypolydian.

The common name for the sixth of the eight church modes, the plagal mode on F. In the Middle Ages and Renaissance the Hypolydian mode was described in two ways: first, as the diatonic octave species from *c* to *c'*, divided at the [Final](#) *f* and composed of a third species of 4th (tone–tone–semitone) plus a third species of 5th (tone–tone–tone–semitone), thus *c–d–e–f + f–g–a–b–c'*; and as a mode whose final was *f* and whose [Ambitus](#) was *c–d'*. In addition to the final, the note *a* – the tenor of the corresponding 6th psalm tone – was regarded as having an important melodic function in the 6th church mode.

The Hypolydian mode, however, even more than its corresponding authentic mode, the [Lydian](#), was characterized by the prevalence of $b\flat$ rather than $b\natural$ at the fourth degree above the final. Glarean, in the *Dodecachordon* (1547), wrote that contemporary ‘musicians change the third species of 5th *fa fa* [*f–g–a–b–c*] into the fourth species of 5th *ut ut* [tone–tone–semitone–tone, thus *f–g–a–b\flat–c*] ... in this way it falls into the Hypoionian ... which has been so injurious to this Hypolydian mode that it has almost been obliterated and destroyed’ (see [Hypoionian](#)). Actually Glarean was here a prisoner of his system. Historically, modal theory gave the predominance to $b\flat$ as early as Hucbald: ‘While examples of the tetrachord of the synemmenon [i.e. *a–b\flat–c–d*] are often encountered in all the modes, or tones, they can be seen especially in the authentic and plagal tritus [i.e. the Lydian and Hypolydian modes]’ (*De harmonica institutione*, ed. C.V. Palisca and trans. W. Babb, New Haven, CT, 1978, 31).

For the early history of Greek-derived modal names see [Dorian](#). See also [Mode](#).

HAROLD S. POWERS

Hypomixolydian.

The common name for the last of the eight church modes, the plagal mode on G. In the Middle Ages and Renaissance the Hypomixolydian mode was described in two ways: as the diatonic octave species from *d* to *d'*, divided at the [Final](#) *g* and composed of a first species of 4th (tone–semitone–tone) plus a fourth species of 5th (tone–tone–semitone–tone), thus *d–e–f–g + g–a–b–c'–d'*; and as a mode whose final was *g* and whose [Ambitus](#) was *c–e'*. In addition to the final, the note *c'* – the tenor of the corresponding eighth psalm tone – was regarded as having an important melodic function in the eighth church mode.

In the late 9th-century Carolingian treatise *Alia musica* the name ‘Hypermixolydian’, which had been used earlier by Boethius in the fourth book of *De institutione musica*, was given to the eighth *tonos*, or transposition key. This name was replaced by ‘Hypomixolydian’ in the *Nova*

expositio, a commentary on the *Alia musica* in conformity with the names of other *tonoi*, 'Hypodorian', 'Hypophrygian' and 'Hypolydian'.

In the Renaissance the term 'Hypomixolydian' was sometimes applied to polyphony. In modally ordered collections, pieces ending on G in *cantus durus* are usually divided into two groups using different clefs. For example, in Palestrina's second book of *Madrigali spirituali* (1594), nos.24–7 use [Chiavette](#) to represent the higher (authentic) Mixolydian mode, while nos.28–30 use normal soprano, alto, tenor and bass clefs to represent the lower (plagal) Hypomixolydian.

For the early history of Greek-derived modal names, see [Dorian](#). See also [Mode](#).

HAROLD S. POWERS/FRANS WIERING

Hypophrygian.

The common name for the fourth of the eight church modes, the plagal mode on E. In the Middle Ages and Renaissance the Hypophrygian mode was described in two ways: as the diatonic octave species from *B* to *b*, divided at the [Final](#) *e* and composed of a second species of 4th (semitone–tone–tone) plus a second species of 5th (semitone–tone–tone–tone), thus *B–c–d–e + e–f–g–a–b*; and as a mode whose final was *e* and whose [Ambitus](#) was *A–c'*. In addition to the final, the note *a* – the tenor of the corresponding 4th psalm tone – was regarded as having an important melodic function in the 4th church mode.

Glarean, in the *Dodecachordon* (1547, ii/14; iii/19), pointed out that Hypophrygian chants normally do not go below *c*, and that many [Phrygian](#) chants either extend 'irregularly' down to *c* or do not reach as high as the octave of the final, *e*. This brings the practical tessitura of Phrygian and Hypophrygian close together; and indeed, in most 16th-century polyphonic collections whose contents are ordered according to the church modes, it is only in the E-mode pieces that no attempt is made to distinguish authentic from plagal by contrasted vocal ranges (for the contrary, see [Hypodorian](#)). This is the case, for instance, in Palestrina's second book of *Madrigali spirituali* (1594), where all the E-mode pieces (nos.11–16) are set in normal soprano, alto, tenor and bass clefs. On the other hand, Palestrina does seem to distinguish between Phrygian and Hypophrygian in nos.9–16 of his *Offertoria* (1593), although the precise nature of this distinction is disputed (see for example S. Gissel: 'Die Modi Phrygius, Hypophrygius und Phrygius connexus: ein Beitrag zu den "in mi" Tonarten um 1600', *MD*, xlv (1991), 5–94).

For the early history of Greek-derived modal names see [Dorian](#). See also [Mode](#).

Hytner, Nicholas

(b Manchester, 7 May 1956). English director. After studying at Cambridge University (1974–7), where he directed for the Footlights, he began a career divided between the spoken and lyric theatres. One of the most original and intellectually wide-ranging theatre directors of his generation, his first opera production was *The Turn of the Screw* for Kent Opera (1979), for whom he also directed *Le nozze di Figaro* (1981) and *King Priam* (1983). For the ENO he has directed a *Rienzi* (1983) that explored the work's totalitarian resonances, a *Seerse* (1985) that re-created the ancient Persian setting in the antiquarian spirit of Handel's contemporaries, and a wittily inventive *Zauberflöte* (1988). His *Knot Garden* for Covent Garden (1988) exemplified his gift for lucid exposition effected by powerfully acted performances. Other notable productions have included *Giulio Cesare* for the Paris Opéra (1987), *Figaro* at Geneva (1989) and *La clemenza di Tito* for Glyndebourne in 1991. He was appointed an associate director of the Royal National Theatre in 1989, since when he has given more attention to theatre (including a revelatory production of *Carousel* in 1992) and film than to opera. Occasional forays into the latter, however, include a *Don Giovanni* in Munich and a magical *Cunning Little Vixen* at the Châtelet, Paris, both in 1995.

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