

Jabayev, Jambyl

(*b* Semirechye, Zhetysay, 28 Feb 1846; *d* Alma-Ata, 22 June 1945). Kazakh poet-singer. He was an apprentice of the poet-singer (*aqyn*) Suyumbai. Between 1870 and 1912 he was undefeated in contests (*aitys*), and in 1919 he was the winner at the first meeting of Zhetysu poets. He was an expert on and performer of the epic songs (*dastan*) *1001 noch* ('1001 Nights'), *Shakhname*, *Leyila i Medjnun*, *Kyz-Zhibek* and *Edige*, and the author of the epics *Utegen-batyr* (The Epic Hero *Utegen*) and *Suranshi-batyr* ('The Epic Hero *Suranshi*'). In 1934 he took the grand prize at the first Republican meeting of Kazakh art masters. He took part in festivals of Kazakh arts in Moscow four times following the first ten-day festival of Kazakh literature and art in Moscow in May 1936. His many awards included the Order of the Red Banner of Labour (1936), the Order of Lenin (1938), the Badge of Honour (1939) and State Prize Laureate (1941). In 1941 he composed his famous poem *Leningrad tik örenim* ('People of Leningrad, my Children!').

Jabayev lived during the period of the suppression of Kazakh nomadic culture under Soviet rule and the transition from oral traditional music to culture based on the written language, and he became a symbol of this turning-point in Kazakh history. After his death, his life and works were commemorated in many ways. In 1946 the Museum and Mausoleum of Jambyl was opened, and in December 1949 the prizes of Abai and Jambyl for literature and art were established. A province, a town and many districts, schools and farms were named after him, and his songs were translated into all the languages of the former Soviet Union as well as other languages.

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ALMA KUNANBAYEVA

Jabera.

Flamenco-style song form of Andalusian origin. See [Flamenco](#), Table 1.

Jablonski, Marek (Michael)

(*b* Kraków, 5 Nov 1939). Canadian pianist of Polish birth. He received his elementary musical training from his mother. When he was ten his family emigrated to Edmonton, Alberta. In 1957 he was a scholarship student at the summer music school at Aspen, Colorado, where Rosina Lhévinne heard him and accepted him as her pupil. Winner of the 1961 competition of the Jeunesses Musicales of Canada, he made his first extended tour of that country and performed with the Montreal SO under Zubin Mehta in Montreal (1962) and New York (1963). He has since played throughout

Europe and the Americas, making his London début in 1969. He shows an affinity with 19th-century Romantic music, and has made many recordings of Chopin; he also gives intelligent and persuasive performances of 17th- and 18th-century keyboard music. In 1983 he was appointed to the Royal Conservatory of Music in Toronto, and he has given masterclasses in Canada, the USA and Europe.

ERIC McLEAN

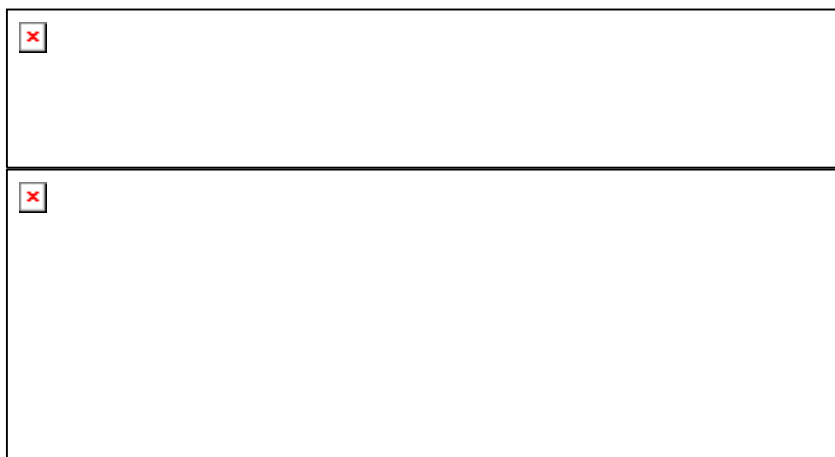
Jácaras

(from Sp. *jacaro*, *jaque*: 'ruffian' and *jacarandosa*: 'lively').

A Spanish and Hispano-American dance and musical pattern used in stage productions, church villancicos and instrumental variation pieces in the 17th and 18th centuries. It belongs to the class of dances known as *bailes*, is rowdy and rambunctious in character and, as is customary with *bailes* (as opposed to *danzas*), is accompanied by castanets. According to Cotarelo y Mori, *jacara* originally designated 'a gathering of ruffians and rogues, their life and customs, or ... the picaresque woman; but it had to do more with the noisy and high-spirited than with the criminal'. J. Corominas (*Diccionario crítico etimológico de la lengua castella*, Madrid, 1954–7) defined *jacara* as a lively song or brief entr'acte in which the knavish life is normally depicted, and described its development into a popular genre used to entertain theatre audiences between acts or at the end of presentations. *Jácaras* were often placed immediately after the first act of a *comedia*. They are recognizable from certain musical features and by the likable low-life characters or *graciosos* who sing them; the names Escarramán, Zurdo, Zurdillo, Talaverón and Clarín are associated with the genre. Particularly vivid examples involving blind characters, drunken horseplay or reprieves from imminent death (where a *jacaras* is performed in celebration) are found in Sebastián de Villaviciosa's *El hambriento*, the anonymous *El pardo*, León Marchante's *Borracho y Talaverón* and *Pulga y chispa*, and in *La rubilla* by Francisco de Avellaneda. Numerous further instances show up in the works of Calderón de la Barca, Cervantes, José de Cañizares, Francisco Gómez de Quevedo, Juan Vélez de Guevara and many others.

The church became as enamoured as the theatre with the *jacaras* – indeed, no other subgroup of villancico is more numerous. They are nearly always in a minor key (D minor being the most common) and in bouncy 6/8 metre with occasional hemiola, and are just as catchy and spirited as their counterparts in the theatre. Structurally, sacred *jacaras* settings usually consist of an *estribillo* (refrain) performed by the entire ensemble and a series of brief *coplas* (couplets or stanzas), usually set for a smaller group of soloists. Gutiérrez de Padilla's performance instructions for *A la xácaraxacarilla* indicate that the *estribillo* should be sung after every third *coplas*. Several *Jácaras* texts commonly recur and would have been familiar to audiences of the time; two of the most common opening lines are 'Oigan, escuchen, atienden a la jacarilla' ('Listen, hear me out, pay attention to the *jacara*') and 'Vaya, vaya a la jacarilla' ('Rejoice, rejoice in the *jacara*').

Although the melodic and harmonic material of the *jácaras* was not rigorously standardized, some elements recur in many instrumental settings. Indeed, several popular melodic motifs appear in almost every surviving example for Baroque guitar or keyboard; two of the commonest are shown in *ex.1*. Two standard harmonic progressions, shown with their variants in *ex.2*, serve as the underpinning for many *jácaras*. Both consist of four-bar units with pronounced hemiola in the last two bars. It became almost a cliché to present these two phrases in the prescribed order at the beginning of instrumental settings, as is seen in the opening phrases of the *jácaras* by Santiago de Murcia, Ruiz de Ribayaz, Sanz, Gueráu and Martín y Coll, and those in *E-Mn* 811, all of which show strong filial relationships. Although the preferred key is D minor, with G minor appearing as the second preference, scrutiny of performance parts reveals that many G minor settings were actually performed a 4th lower. Santiago de Murcia, Sanz, Ruiz de Ribayaz, Torres y Martínez Bravo and Roel del Río all described this practice, labelling it the ‘Spanish style’ and stating that musicians in Spain transposed down a 4th whenever they saw a G (treble) clef. The assertion is corroborated by performance instructions for *De sus galas aprendan divinan madre* (in *GCA-Gc*) and in the performance parts of *Oigan, escuchen, atienden* in the Biblioteca Nacional de Bolivia, La Paz (MS 59/273).



Among the many melodic and harmonic patterns (*folías, villanos, vacas, canarios, marizápalos* etc.) that served as the basis for improvisation in guitar and keyboard anthologies, the *jácaras* was of supreme importance, taking second place only to the *pasacalles* in popularity and number.

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CRAIG H. RUSSELL

Jacchini, Giuseppe Maria

(*b* Bologna, 16 July 1667; *d* Bologna, 2 May 1727). Italian cellist and composer. He was a young cleric at the basilica of S Petronio and probably sang as a choirboy in the *cappella musicale*. He may well be the 'Gioseffo del Violonzino' engaged from 1680 to 1688 as an extra player for the feast of St Petronius each 4 October. He studied composition with G.A. Perti and the cello with Domenico Gabrielli. According to Padre Martini, he learnt to play so well that he 'approached the sublimity of skill of his master'.

On 31 October 1689 he was accepted as a regular cellist at S Petronio through the intervention and patronage of Count Pirro Albergati, to whom he dedicated his op.4. He served there until the dissolution of the *cappella musicale* in January 1696, receiving an increase in wages in 1693. In 1701 a regular orchestra was again engaged at S Petronio and he played there from March of that year until his death in 1727. He became a member of the Accademia Filarmonica on 16 December 1688, though not without opposition from those who accused him of not attending the spiritual exercises and sacred functions of the academy. His name was drawn as *principe* of the Accademia Filarmonica in April 1709, but he declined to serve on the grounds that he did not want such a dignity; his name was excluded from further drawings, but since he was aggregated in the rank of composer he was allowed to compete for the music to be performed on the patronal feast each year. He submitted sonatas, a hymn and numerous settings of the *Salve regina* for many years. During this period he served as *maestro di cappella* in the Collegio dei Nobili and at the church of S Luigi in Bologna.

Jacchini was known as an excellent cellist in both church and theatre, being especially adept at accompanying singers; probably he furnished elegant solo episodes of the kind found in some of his published instrumental works. He was justly famous during his lifetime for his trumpet and string sonatas, continuing the Bolognese tradition set by Cazzati, Torelli, Perti and P. Franceschini. A letter from one Stefano Frilli to Perti dated 'Florence 8 August 1699' (*I-Bc*) indicates the popularity of Jacchini's trumpet works even outside Bologna. Frilli writes 'I brought from there [Bologna] (given to me by a copyist) a sinfonia with trumpet by Signor Jacchini, which was very well liked, and every time [it was performed] they asked who is this [composer], rejoicing with you that he is your pupil'.

Besides his imaginative writing for both trumpet and violins, his works often contain solo passages for cello. In some movements the cello alternates with the trumpet in imitative dialogues, or accompanies it as an obbligato instrument, a practice also favoured by his teacher Gabrielli. All these works (now in *I-Bsp*) come from the years 1690–95 when the *cappella musicale* was at its height under the direction of G.P. Colonna. The presence of an excellent trumpeter, G.P. Brandi, engaged annually for the patronal feast during this period, must have inspired this festive music. Passages for cello are often briefly imitative of the trumpet, or they alternate between episodic diminutions of the bass line and a more strict adherence to the continuo part.

His op.4 is made up of ten concertos, of which six have a part for cello obbligato. These are brief solo passages, usually four to eight bars long, using scalar or four-note sequential patterns (nearly always in the fast movements). A sonata for cello solo in a collection entitled *Sonata a tre di vari autori* from the late 17th or early 18th century shows an advanced level of virtuosity with the addition to the above techniques of repeated arpeggiated chords. The music reveals the gradual liberation of the cello from the role of continuo instrument and its somewhat tentative assumption of a more solo role.

WORKS

op.

1	Sonate ... per camera (vn, vc)/vc solo (Bologna, n.d.)
2	Sonate da camera a 3 with vc obbl (Bologna, 1695)
3	Concerti per camera, vn, vc, bc (Modena, 1697)
4	Concerti per camera à 3 e 4, with vc obbl (Bologna, 1701)
5	Trattenimenti per camera, 3–6 insts, some with 1/2 tpt (Bologna, 1703)
-	Sonata no.4 in Sonate per Camera ... di vari autori, vn, vc (Bologna, c1700)
-	Sonata no.5, vc solo, in Sonata a 3 di vari autori (Bologna, c1700)
-	Sonata no.6 in Sonata ... di vari autori, vn, vc (Bologna, c1680)

Sinfonia con tromba, tpt, 2 vn, va, vc, bc, 1690, *I-Bsp* D.12.5; Sonata con tromba, tpt, 2 vn, va, vc obbl, bc, 1695, *Bsp* D.12.4; Da morto sonata con trombe sordine, 2 tpt, 2 vn, va, vc obbl, bc, 1695, *Bsp* D.12.7; sonata a 5 con tromba, tpt, 2 vn, va, vc, bc, *Bsp* D.12.6

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ANNE SCHNOEBELEN

Jaches de Wert.

See [Wert](#), [Giaches de](#).

Jachimecki, Zdzisław

(*b* Lwów, 7 July 1882; *d* Kraków, 27 Oct 1953). Polish musicologist, composer and conductor. He studied music with Stanisław Niewiadomski and Henryk Jarecki at Lwów and musicology with Guido Adler in Vienna (1902–6), where he took the doctorate with a dissertation on Gomółka's psalms. During his stay in Vienna he also studied composition under Herman Grädener and Arnold Schoenberg. In 1911 he completed the *Habilitation* at Kraków with a work on Italian influences on Polish music. He was successively lecturer in music history (1911), reader (1917) and full professor (1921) at Kraków University and later director of its musicology institute until his death. He gave courses at the universities and learned institutions of Rome, Padua, Bologna, Venice, Frankfurt, Vienna and Budapest. In 1934 he initiated a series of publications entitled *Rozprawy i Notatki Muzykologiczne*, in which he intended to bring out works by Kraków musicologists.

Jachimecki's main field was the history of music; his studies are generally comprehensive explorations of their subject. He wrote a number of monographs on composers including Chopin, Haydn, Mozart, Moniuszko, Szymanowski, Wagner and Wolf, several versions (gradually expanded) of the history of Polish music, and a great many valuable papers on specific problems treated in detail. His wide interests in music history included early music and contemporary composers. His attention always focussed on important problems and his work on Polish music in particular was often of a pioneering nature.

He was an active music and theatre (especially opera) reviewer, and wrote many popular articles on music, contributed to musical periodicals such as *Muzyka* and *Muzyka polska*, and non-musical newspapers including *Głos narodu*, *Przegląd polski* and *Ilustrowany kurier codzienny*. Between 1908 and 1924 he conducted symphonic concerts in Kraków; he also composed symphonic pieces and, in particular, songs (published in Kraków and Warsaw), chiefly to texts by Polish poets such as Asnyk, Rydel and Staff.

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Jachino, Carlo

(*b* San Remo, 3 Feb 1887; *d* Naples, 23 Dec 1971). Italian composer. After studies in Lucca and with Riemann in Leipzig (1909–10), he held teaching posts in Parma (1928–33), Naples (1933–8) and Rome (1938–51), then became director of the conservatories of Naples (1951–3) and Bogotá, Colombia (1953–6). From 1961 he was artistic director of the S Carlo opera house, Naples. As a composer he was an unpredictable eclectic. He made his name with *Giocondo e il suo re*, the only one of his operas that appears to have been performed. It was frequently revived in Italy, despite criticism from certain quarters of its overt indebtedness to Puccini and Zandonai. A few years later, in the Second and Third Quartets, he was working in a fresher, more vivacious style characterized by crisply dissonant diatonicism. The orchestral works of the 1930s, however, show unreliable taste: the *Fantasia del rosso e nero*, with its chromatic angularities and xylophone-obsessed rhetoric, is no more persuasively personal than *Giocondo*. Nor are his postwar excursions into strict dodecaphony any more convincing: it is significant that, after mingling dodecaphony with tonal elements in the First Piano Concerto, he reverted to straightforward tonality in the Second and all subsequent works. His books include *Tecnica dodecafónica* (Milan, 1948).

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Jachmann-Wagner, Johanna.

See [Wagner](#) family, (2).

Jacinto, Frei

(*fl* early–mid-18th century). Portuguese composer. Only his ‘Sonatas para Cravo do Sr. Francisco Xavier Baptista’ survive (in the National Library, Lisbon). Their style indicates that he may have been a contemporary of Carlos de Seixas and Domenico Scarlatti, so it is possible that most of his compositions were lost in the Lisbon earthquake of 1755. His sonatas or toccatas, which emphasize Baroque motivic play rather than *galant* simplicity, compare favourably with the best of Seixas’s works. One (ed. M.S. Kastner, *Cravistas portugueses*, i, Mainz, 1935) is in binary form and shares with several of Seixas’s sonatas a return to the tonic before the first double bar. The other (ed. Kastner, *Cravistas portugueses*, ii, Mainz, 1950) is an undivided but repeated movement with patterns of note repetition identical with those in Seixas’s sonata no.50 (PM, x, 1965).

KLAUS F. HEIMES

Jack

(Fr. *sautereau*; Ger. *Docke*, *Springer*; It. *salterello*).

(1) The essential part of a harpsichord action that carries the plectrum past the string, plucking it and making it sound (see [Harpsichord](#), fig.1).

(2) The pivoted vertical lever in a piano action that forces the hammer upward when the key is depressed (see [Pianoforte](#), figs.32 and 33).

Jackslide [guide, slide].

The wooden, slotted strip which guides the jacks and holds them in position. It is either of one-piece construction (a [Boxslide](#)) or two-piece. In the two-piece design the top slide (upper guide) is usually movable and the lower guide fixed (see [Harpsichord](#), fig.1). In 18th-century French instruments the guides were often covered with leather, with punched slots as the bearing surface for the jacks, in order to reduce action noise. The term ‘register’ is sometimes used to denote a jackslide.

See also [Registration](#), §II.

Jackson, Francis (Alan)

(*b* Malton, Yorks., 2 Oct 1917). English organist and composer. He was a chorister and pupil of Sir Edward Bairstow at York, whose influence was to mould his entire life. While organist of Malton parish church (1933–40) he

became an FRCO (1937), gaining the Limpus Prize. His first composition was an organ impromptu in honour of Bairstow's 70th birthday, written in Italy during wartime service and first performed in York Minster in 1945. A year later he succeeded his mentor as master of the music at York, remaining there until 1982, when he retired to concentrate on composing. Like Bairstow, Jackson became a prolific composer of choral and organ music and many of his works have found a firm place in the repertory.

Jackson made an international name as a recitalist, particularly in the USA, and in his day probably gave more inaugural recitals than any of his contemporaries, one of his great strengths being the ability to demonstrate an organ colourfully and comprehensively. His recordings include classic performances of Bairstow and Willan. He has played recitals in virtually every major British venue, including several at the Royal Festival Hall and a notable one at Westminster Abbey in 1957 for the International Congress of Organists. Among his most significant organ works are four sonatas (1969, 1972, 1979, 1985) and a concerto, first performed in Dunfermline Abbey in June 1985. For many years he was in demand as a consultant on organ design, his outstanding achievements being the rebuilt York organ and the new organ in Blackburn Cathedral (1970), for which he composed his Sonata in G minor. He gained his DMus (Durham) in 1957, became a Fellow of Westminster Choir College, Princeton, New Jersey, in 1970, and was president of the Royal College of Organists from 1972 to 1974. He was awarded the OBE in 1978 and an honorary doctorate from the University of York in 1983.

STANLEY WEBB/PAUL HALE

Jackson, George K(nowil)

(*b* Oxford, *bap.* 15 April 1757; *d* Boston, MA, 18 Nov 1822). English-American composer, teacher and editor. He reportedly studied under Nares at the Chapel Royal, and while in London he taught privately, wrote a number of sacred and secular compositions and published a *Treatise on Practical Thoroughbass* (1785). St Andrews University granted him a doctorate in music (1791), which probably was an honorary award.

By 1797 he was in New Brunswick, New Jersey; there, while professor of music at a private academy, he presented concerts of popular and art music which received favourable attention throughout the state. He moved to New York in 1801 and remained there, teaching and giving concerts, until 1812 when he moved to Boston. Jackson played a prominent part in that city's musical life as a teacher, composer, conductor, organist, music seller and consultant to the newly formed Handel and Haydn Society.

Jackson's reputation rested mainly on his skills as an organist and teacher, but he also wrote nearly 100 compositions. He was essentially a conservative composer, making much use of figured bass and of fugal techniques. His keyboard pieces do not reflect his own apparent proficiency as a performer, but often are clearly didactic. His few surviving hymns and chant settings are stolidly harmonized in textbook style, but the settings of *Dr. Watt's Divine Songs* are tuneful and show a degree of

sophistication in their use of chromatic inflection and broad melodic curves not usual in contemporary settings of Watts.

WORKS

for further details see [GroveA \(C. Kaufman\)](#) and [Kaufman \(1968\)](#)

Sacred: Ponder my words (Ps v), 3vv, op.2 (London, c1790); Dr. Watt's Divine Songs Set to Music, op.1 (London, c1791); David's Psalms, 1v, org (Boston, 1804); Pope's Universal Prayer and his Celebrated Ode, The Dying Christian (A. Pope), SST, vn (n.p., n.d.); Sacred Music for the Use of Churches (n.p., n.d.); 7 hymn tunes, 2 canons, pubd in The Boston Handel and Haydn Society Collection of Church Music (Boston, 1822/R); Benedictus, Gloria, pubd in Music of the Church (Philadelphia, 1828); TeD, 4vv, org, *US-NL*; 2 Books of Sacred Amusements, *NL*

Other vocal: A Favorite Collection of [10] Songs and Duets, 1v, hpd/pf, op.3 (London, 1791); [6] New Bagatelles, 1v, pf (n.p., c1801); A New Musical Score of [13] Easy Canons: Sacred to Masonry, 1–12 vv (New York, c1807); many other songs, some pubd, some *Bh*, *NL*, others lost

Inst: A Favourite Sonata, hpd/pf, op.4 (London, c1795); Ov. with Double Fugue and Grand March, c1801, lost; Va Conc., c1805, lost; 2 petits duos, pf 4 hands (Boston, c1807); Duo, pf 4 hands (Philadelphia, c1808); A Musical Coalition ... to Which is Added a Musical Pardoy, fl, pf, drum (n.p., n.d.); Toccamento, org/hpd/pf, *NL*

Pedagogical: A Treatise on Practical Thorough Bass, op.5 (London, 1785); Instruction Book to the Piano Forte (New York, 1825), lost; Book ... for the Theoretic Part of Instruction, *NL*; I rudimenti da musica, or Complete Instructor for the Piano Forte, lost

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R.M. Wilson: *Anglican Music and Liturgy in England, America, and Scotland (1660–1825)* (diss., U. of Illinois, forthcoming)

CHARLES H. KAUFMAN

Jackson, George Pullen

(*b* Monson, ME, 20 Aug 1874; *d* Nashville, TN, 19 Jan 1953). American folksong scholar. He was educated at Dresden Conservatory (1897–8), Vanderbilt University, the universities of Munich and Bonn and the University of Chicago, where he took the doctorate in 1911 with a dissertation on Romantic literature. Shortly after joining the German department of Vanderbilt University in 1918 he became interested in the music of the large southern singing groups such as the Sacred Harp Singers (together with Alan Lomax he made recordings of their performances, 1942). His study of the music, as found in collections published in the early 19th century, resulted in the book *White Spirituals in*

the Southern Uplands (Chapel Hill, NC, 1933/R), which introduced an important body of American folk music to scholarly and general readers. It was followed by two collections of the music, *Spiritual Folk-Songs of Early America* (Locust Valley, NY, 1937/R) and *Down-East Spirituals* (New York, 1943/R), two further studies, *White and Negro Spirituals ... with 116 Songs as Sung by both Races* (New York, 1943/R) and *The Story of 'The Sacred Harp', 1844–1944* (Nashville, TN, 1944), and a final anthology, *Another Sheaf of White Spirituals* (Gainesville, FL, 1952/R). He also founded and directed numerous organizations, including the Nashville SO (1920) and the Tennessee State Sacred Harp Singing Association (1939).

RICHARD JACKSON

Jackson, John

(d Wells, March 1688). English organist and composer. His name first appears as *informator choristarum* at Ely Cathedral for a single quarter in 1669. The following year he moved to Norwich as Master of the Choristers, thence in 1674 to Wells, where he was appointed organist and vicar-choral on 9 September. He was also made Master of the Choristers, though perhaps not immediately; thus, in 1678–9 he was paid £10 as organist, £20 as Master of the Choristers and £23 'in augmentation', the latter presumably his share of the vicars' revenues. His widow Dorothea was granted administration of his estate in December 1689.

Jackson's Service in C survives in score (*GB-Ob* Tenbury 1020), but much of his church music is incomplete as it stands. However, a fair idea of its style can be gained from an organbook (*Lcm* 673), which obviously hails from Wells. It is probably in his hand, and also contains some chants (the 'Welles Tunes'), four of which are by him. Two of his smaller anthems were printed in John Playford's *Cantica Sacra* (RISM 1674²), and Tudway included *Hallelujah, the Lord said unto my Lord* in his collection (*Lbl* Harl. 7338). There is 'A Symphony by Mr. John Jackson' in *Musicks Hand-Maide* (2/c1668), and a suite of instrumental pieces in Wells Cathedral (Vicars' Choral 9). A number of convivial catches are in Playford's *The Second Book of the Pleasant Musical Companion* (RISM 1686⁴).

WORKS

GB–Lcm refers to the Wells organbook *Lcm* 673

service music

Service in C, full with verses (TeD, Jub, San, Ky, Doxology, Cr, Mag, Nunc), *GB-Lcm* (inc.), *LF* (inc.), *Ob*, *WO* (inc.), *WB* (inc.)

Service in g, full with verses (TeD, Jub, San, Ky, Doxology, Cr, Mag, Nunc), *Lcm* (inc.)

Burial Service, lost, mentioned in *DNB*

4 chants, A, g, D, E, *Lcm* (inc.)

anthems

Christ our passover (An Easter Anthem), full with verse, *GB-Ckc* (inc.), *Lcm* (inc.)

God standeth in the congregation, full, 5vv, *Lcm* (inc.)

Hallelujah, the Lord said unto my Lord, full with verse, *Cjc* (inc.), *Ckc*, *Ctc* (inc.), *Cu*,

Drc (inc.), *H* (inc.), *Lbl*, *Lcm* (inc.), *LF* (inc.), *LI* (inc.), *WO* (inc.), *WRec* (inc.)

I am well pleased, *US-BE*

I said in the cutting off (An Anthem of Thanksgiving for Recovery for a Dangerous Sickness, Anno 1685), verse, *GB-Lcm* (inc.)

Let God arise, verse, 1674²

Many a time have they fought against me (Being a Thanksgiving Anthem for ye 9th of September, 1683 [Rye House Plot]), verse, *Lcm* (inc.)

O how amiable are thy dwellings, verse, *Ckc*, *Lcm* (inc.)

O Lord let it be thy pleasure, verse, *Lcm* (inc.)

Set up thyself, O God, verse/full, 1674²

The days of man, verse, *Lcm* (inc.)

Thou, O God, art praised, *LI* (inc.)

motets

Gloria Patri, 4vv, *GB-Och*

Magna et miranda, 3vv, bc, *Och*

secular

12 songs and catches: 1673⁴, 1675⁷, 1685⁴, 1686⁴, 1687⁵

Symphony, *Musick's Hand-maide*, kbd (London, 2/c1668)

Suite, *GB-W*

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IAN SPINK

Jackson, Judge

(*b* Ozark, AL, 12 March 1883; *d* Ozark, 7 April, 1958). American composer and tune book compiler. In about 1900 he moved to southeast Alabama, where he learned shape-note hymn singing from other blacks and became a singing-school teacher. During the 1920s he composed shape-note songs in both the folk-hymn and gospel-hymn styles, encouraging his friends and pupils to do the same. His *The Colored Sacred Harp* (1934/*R*) was the first new collection in four-shape notation to be published in the 20th century, and the only tunebook to contain mostly songs by black composers. In the 1950s he began regular broadcasts of black shape-note singing over radio station WOZK in Ozark. After his death black singers continued the radio programmes, made television broadcasts, and used his book at such annual events as the Alabama and Florida Union State Sacred Harp Singing Convention and the Jackson Memorial Sing in Ozark.

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Jackson, Mahalia

(*b* New Orleans, 26 Oct 1911; *d* Chicago, 27 Jan 1972). American gospel singer. She grew up in the musically conservative context of the Baptist faith, but found the music of a nearby Holiness church more congenial. She was also inspired by the blues recordings of Bessie Smith, Mamie Smith and Ma Rainey, to which she listened secretly because blues were associated with the Devil by the members of her church. In 1927 she moved to Chicago, where she sang professionally first with the choir of the Greater Salem Baptist Church and from 1932 with the Johnson Gospel Singers, one of the first professional touring gospel groups. In the mid-1930s she began a 14-year association with Thomas A. Dorsey, touring with him to promote his songs. The success of her recording *Move on up a little higher* (1947), which sold more than a million copies, established her as the 'Gospel Queen'. Her blues-inspired singing is shown particularly well in *Let the power of the Holy Ghost fall on me* (1949), which won the French Academy's Grand Prix du Disque. In 1952 she toured Europe and by the mid-1950s had her own radio and television programmes in Chicago, appearing frequently on national shows. She sang at President John F. Kennedy's inauguration in 1961. Although she was invited to appear in nightclubs and to perform secular music, she always rejected such offers. She did extend her scope, however, by making use of large choruses and string orchestras, and also made a recording of Duke Ellington's *Black, Brown and Beige* with his orchestra (1958). Jackson was not the first, and possibly not the finest, African-American gospel singer, but it was largely through her compelling contralto voice and her personality that people of all races throughout the world came to respect gospel music as an idiom distinct from the classical African-American spiritual.

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P. Oliver: *Mahalia Jackson* (Milan, 1968)

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HENRY PLEASANTS/HORACE CLARENCE BOYER

Jackson, Michael (Joseph)

(*b* Gary, IN, 29 Aug 1958). American pop singer, songwriter and producer. He first achieved fame, aged 11, as the lead singer of the [Jackson Five](#). Michael was the focal point of the group, with a vocal style and dance moves heavily indebted to James Brown. His precocious mastery of soul singing is fully evident on the group's first Motown release, *I want you back* (1969), in which he displays an infectious sense of uptempo timing and an impressive range of vocal resources, effectively showcased on a finely

crafted tune. In 1971 Jackson released his first records as a solo artist, revealing a predilection towards ballads. Like those of the Jackson Five, his early solo recordings were remarkably successful.

However, Jackson's solo career did not progress until the late 1970s. In 1978, while working on the film of the musical *The Wiz*, he met Quincy Jones. The two collaborated on Jackson's next album, *Off the Wall* (Epic, 1979), which outsold his previous solo efforts and garnered favourable critical notices. Jones and Jackson successfully updated Jackson's sound, presenting him as a mature artist capable of appealing to dancers and top-40 radio programmers alike. Jackson's voice had deepened somewhat, but retained its trademark flexibility, rhythmic drive and melodic sensitivity that perfectly fit the album's combination of funk, pop and disco. Jackson's next album, *Thriller* (Epic, 1982; again produced by Jones), became an international phenomenon, breaking all sales records, and selling approximately 45 million copies. *Thriller* successfully synthesized aspects of pre-existing styles: soulful, middle-of-the-road ballads ('The girl is mine', sung with Paul McCartney), slick funk-disco ('Billie Jean') and funky heavy metal ('Beat it'). This stylistic blending enabled Jackson to transcend boundaries between audiences that music industry experts believed were unassailable. Furthermore, aware that MTV had become the most effective tool for promoting recordings, Jackson began conceiving his songs in relation to video presentation. The videos for *Billie Jean*, *Beat it* and *Thriller* were mini-films, small narratives with relatively huge budgets. *Billie Jean*, released first, was not played much on MTV due to the channel's *de facto* colour policy; *Beat it*, however, because of its funk-metal fusion, was repeatedly shown on the video channel amid rumours of pressure from Walter Yetnikoff, the head of CBS/Epic. Jackson's understanding of how to employ his singing and dancing skills within the rhetoric of videos enabled him to exploit his abilities as a performer rather than as a musician per se. Viewed in this way, the magnitude of his success is inextricable from the age of music video.

On his next albums, *Bad* (Epic, 1987) and *Dangerous* (Epic, 1991), Jackson struggled to match the critical and commercial success of *Thriller*. Although they both sold over 20 million copies there was a sense in which Jackson was repeating himself (the formulaic funk of *Bad*) or groping for new ideas (the attempts to incorporate aspects of new jack swing in *Dangerous*). In terms of video, Jackson also appeared to be repeating himself, returning over and over to the street-gang, *West Side Story*-style, *mise-en-scène* of *Beat it*. An exception to this is the Afro-centric, Egyptian fantasy of 'Remember the Time' from *Dangerous*. Although he had devoted much effort to humanitarian causes throughout the 1980s and early 90s (including co-writing *We are the world* (CBS, 1985) with Lionel Richie for USA for Africa), by the mid-1990s his career was in danger of being overshadowed by tabloid-style scandals and his brief marriage to Lisa Marie Presley, the daughter of Elvis.

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G. Brown: *The Complete Guide to the Music of Michael Jackson and the Jackson Family* (New York, 1996)

DAVID BRACKETT

Jackson, Milt(on) [Bags]

(*b* Detroit, 1 Jan 1923; *d* New York, 9 Oct 1999). American jazz vibraphonist. After an early engagement in Dizzy Gillespie's sextet (1945–6) and big band (1946) he worked with Howard McGhee, Charlie Parker, Woody Herman and others (1948–9). In 1948 he recorded the blues *Misterioso* and other titles as a participant in Thelonious Monk's celebrated sessions for the Blue Note label. He returned to Gillespie from 1950 to 1952, and during the same period issued some recordings under the name of the Milt Jackson Quartet. By the end of 1952 this group was renamed the [Modern jazz quartet](#). Jackson's career was centred around the MJQ until 1974; only in the summer months when the MJQ did not perform did he regularly take on other jazz engagements as a leader or sideman. Following the group's dissolution he toured alone, performing with local bands in various cities, but from 1981 until 1997 he rejoined his African-American colleagues in the MJQ on a regular basis.

Jackson was the first vibraphonist (he actually played the Deagan vibraharp) in the bop style. His improvisations exhibit great rhythmic variety, with sudden outbursts of short notes often adjoining languid, sustained phrases. He utilized a wide range of dynamics to highly expressive ends. His great control of rhythm and dynamics is clearest in his masterly improvisations at slow tempos, but he also had a fondness for the 12-bar blues, and has recorded many excellent blues solos. He was one of the first vibraphonists to slow the speed of the instrument's oscillator to about 3.3 revolutions per second (as opposed to Lionel Hampton's vibrato speed of about 10 per second), thus warming his long notes with a subtle vibrato and avoiding the nervous shimmy on shorter notes that is heard in the work of earlier players. Jackson wrote a number of well-known jazz tunes, such as *Bluesology* (1951, Dee Gee), *Bags' Groove* (1952, BN), *The Cylinder* (1959, on the album *Ballad Artistry*, Atl.) and *Ralph's New Blues* (1955, on the MJQ's album *Concorde*, Prst.), the simple pentatonicism and formal design of which often contrast sharply with the complexity of his improvisations.

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THOMAS OWENS

Jackson, Richard (Hammel)

(b New Orleans, 15 Feb 1936). American music librarian and musicologist. He studied the organ at Loyola University (BM 1958), musicology at Tulane University (MA 1962), and library science at Pratt Institute (MSLS 1968). After holding positions at the New Orleans Public Library (1958–9), the Maxwell Music Library at Newcomb College, Tulane University (1959–62) and the library of the New School for Social Research (1962–5), he became head of the Americana Collection in the music division of the New York Public Library (1965–91), where he has prepared exhibitions on Copland, Carter, Gottschalk and the New York PO, among other subjects. As a musicologist, Jackson specializes in 19th- and early 20th-century American classical and popular music. He has edited collections of Gottschalk's piano music (1973) and Stephen Foster's songs (1974), and in 1976 published the anthology *Popular Songs of 19th-Century America*; he also acted as editorial consultant for the collected works of Scott Joplin and for the publications of the Wa-Wan press. His other publications include articles in a number of journals, two bibliographies of American music (1973, 1977); he co-edited *The Little Book of Louis Moreau Gottschalk* (1976). He was associate editor of the *American Choral Review* (1967–91).

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PAULA MORGAN

Jackson, Roland

(b Milwaukee, 31 Oct 1925). American musicologist. He studied at Northwestern University (BM 1947, MM 1948), with Gurlitt in Freiburg (1951), with Handschin in Basle (1952), and with Bukofzer, Lowinsky and Kerman at the University of California at Berkeley, where he took the doctorate in 1964 with a dissertation on Trabaci's keyboard music. He taught at Northland College (1948–50), the University of Arkansas (1958–61), Ohio University (1961–2) and Roosevelt University in Chicago (1962–70); in 1970 he joined the staff of the Claremont Graduate School in Claremont, California; he retired from teaching in 1994. His scholarly interests include the music of Marenzio, analysis of musical styles and the history of performing practice. In 1988 he founded and became editor of the journal *Performance Practice Review*. He has applied computer technology to his studies in analysis, which have ranged from the music of Bach to works of the early 20th century. Much of his research has centred on Italian keyboard music, particularly that of Frescobaldi and the Neapolitan school of the period around 1600; he traced the development of this music from the late Renaissance to the early Baroque, examining both harmonic and melodic styles.

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PAULA MORGAN

Jackson, Walker

(d Ballingarry, Co. Limerick, late Feb/March 1798). Irish musician and composer. He was a member of a wealthy landed family long established in Co. Limerick, a Justice of the Peace, and also the president of a convivial Limerick society *Cuideachta gan Cúram* (company without care). He was an early composer for the uilleann pipes, which had not reached their fully developed form in his time. The jig *Jackson's Morning Brush*, his most famous tune, and one of several of his compositions still played traditionally, was composed in the 1770s and published in gentlemen's magazines of the decade. He also wrote *Jackson's Turret*, named after the tower in which he lived in Ballingarry.

A Collection of Favourite Irish Tunes composed by W. Jackson Esq. was advertised in the *Hibernian Journal* of 3 March 1780 as published by John Lee of Dublin, but no copy of this work is known to survive. About 1790 it appears to have been reprinted as *Jackson's Celebrated Irish Tunes*, which contains 13 pieces, almost all double jigs. It is interesting that Jackson composed no reels or hornpipes, which first came into the Irish tradition from Britain in the 18th century. The collection was pirated and individual tunes were frequently printed in other collections. Through confusion with another later Jackson, a Co. Monaghan musician, far more tunes have been credited to Walker Jackson than he composed.

NICHOLAS CAROLAN

Jackson, William (i) [Jackson of Exeter]

(*b* Exeter, 29 May 1730; *d* Exeter, 5 July 1803). English composer, essayist, organist and painter. The son of a grocer, he was given a liberal private education and studied with musicians at Exeter Cathedral and other visiting musicians in the city. Some early sources identify John Silvester, organist at Exeter between 1741 and 1753, as his teacher, but Jackson himself did not provide any names; he asserts that his own efforts were the chief impetus for his knowledge of music and aspirations to follow a musical career. From about 1746, according to Jackson's recollection, he continued his study in London with John Travers, organist of the Chapel Royal. Because of limited funds, after less than two years Jackson was obliged to return to Exeter, where, to avoid confusion with an Oxford-based musician, he adopted the designation 'Jackson of Exeter' on the title-pages of all his published work. He made his career as an independent teacher and performer until Michaelmas 1777 when he was appointed sub-chanter, organist, lay vicar and master of the choristers at the cathedral. He remained in the service of the cathedral until his death. He was survived by his wife (née Bartlett), two sons and a daughter; the sons pursued successful careers in diplomatic service. A monument was erected to him in the vestry of St Stephen's, Exeter, where he is buried.

Throughout his life Jackson was active as a composer in a variety of media, though the largest proportion of work published in his lifetime was secular vocal music. The popularity of many of his individual songs, his two volumes of canzonets for two voices and small scale pieces for vocal ensembles, is evidence of a market for modest works for amateur performance. The *Elegies* op.3 (among Jackson's most popular works in terms of critical reception and financial success), however, make demands upon the technical abilities of the singers beyond those normally associated with amateurs. The variety of instrumental resources used in the accompaniments in the first three collections of solo songs opp.1, 4 and 7 also suggest the availability of professional resources. Many of these works were almost certainly written for the concerts promoted at Bath by his friend Thomas Linley (i) which drew upon the prodigious talents of the Linley children and professional instrumentalists working in the city. Other publications from the 1760s similarly reflect Jackson's attempt to move between music suitable for amateur performance and that more clearly intended for professional execution. The *Hymns* op.6, for example, offered simple settings of selected psalms by Tate and Brady, alternatively for three voices or unison voices with continuo, while the ode and anthem op.5, are clearly concert works.

Jackson's first dramatic work was *Lycidas*, which was performed as an afterpiece at Covent Garden on 4 November 1767 and repeated at Bath on 26 November. The work (not published and now lost) commemorated the death in September of Edward, Duke of York (brother of George III). Bath was also the venue for the most successful performance of Jackson's largest scale choral work, *An Ode to Fancy*, based on words by Joseph Warton. The treatment of this material is typical of Jackson's attitude to his

words; passages of the poem are omitted, rearranged and restructured to provide the framework for a substantial choral work – the composer refers to it in his autobiography as an oratorio – for solo voices, chorus and orchestra.

Although Jackson refers to unpublished sets of harpsichord ‘lessons’ written during the London years and at the time of his return to Exeter, only two collections of instrumental music were published. The *Six Sonatas* op.2 for harpsichord with optional violin (c1757) are among the earliest English examples of the genre and are notable for their adventurous treatment of texture. The *Eight Sonatas* op.10 for harpsichord and string quartet (c1773) are more mature in their handling of form

Jackson entered into full-time musical employment for the first time when he took up his duties at Exeter Cathedral in 1777. His immediate predecessor in the post of organist and choirmaster, Richard Langdon, had caused increasing difficulties for the cathedral authorities through absences and, according to Jackson writing in 1801, ‘I found a bad choir, which I was determined, if possible, to make a good one. By degrees I succeeded and it is now, and has been for many years, the best in the kingdom’. Much of his activity was directed towards establishing a new repertory and the composition of services and anthems for the church became a major preoccupation. None of his music for the cathedral was published until after his death when his pupil and successor, James Paddon (1768–1835), edited a selection of anthems and services in 1819. The authenticity of the Service in F, formerly questioned, is confirmed by Jackson’s autobiography. This work and especially the *Te Deum*, which long remained in use in the Anglican church, was composed in a simple contrapuntal idiom to meet the deficiencies of the Exeter choir which he inherited; other services in the Paddon collection are in a more elaborate style. The composer John Davy and the singer Charles Incedon were among the pupils or choristers trained by Jackson.

Although the cathedral records show no period of absence for Jackson he must have been away from Exeter for some relatively extended periods. In 1785 he undertook a ten-week tour of Europe (his only period out of England) during which he visited France and northern Italy, passing through the Low Countries on his return. The primary focus for this visit was to follow his artistic, not his musical interests, and especially to see mountains. He was also absent in 1780 when his comic opera *The Lord of the Manor* was produced at Drury Lane. Two of Jackson’s earlier songs had been introduced with new texts into the production of Sheridan’s *The Duenna* (21 November 1775). The new opera, a more substantial three act work, was very successful, with 21 performances during its first season, and was regularly revived in successive years. In 1812 Henry Bishop, in collaboration with, among others, C.I.M. Dibdin and Jackson’s former pupil John Davy, produced an adapted version at Covent Garden (24 October 1812) which contributed to the continued popularity of the opera during the first half of the 19th century. Jackson’s opera was unusual in that it was immediately published in a full orchestral score as well as the more customary vocal score format. The score demonstrates a command of a variety of idioms; it includes a substantial three-movement overture on a symphonic scale, as well as large-scale ensembles and solo items which

make considerable demands upon the singers, yet it was the simpler, more sentimental, songs such as 'When first this humble roof I knew' and 'Encompass'd in an angel's frame' which perhaps ensured the popularity of the work. These, together with the canzonets *Love in thine eyes* and *Time has not thinn'd my flowing hair* and the reworking of Arne's *Where the bee sucks*, were among his most popular works and were frequently reprinted in single editions and popular anthologies. Jackson's second opera, *The Metamorphosis* was less successful than its predecessor, running for only three nights. It was not revived, though a vocal score was published.

In addition to the libretto of *The Metamorphosis* Jackson wrote substantial prefaces to several of his publications. That to *12 Songs* op.4 in particular is an important statement of the composer's aims, stressing as it does the aspiration of setting only the highest quality verse in a musical style based upon the traditions of a national melody which owed little to the fashionable excesses of Italian opera. Jackson is fiercely critical of descriptive word-painting which seeks to express the sound of the text, rather than its inherent sentiment. These principles underlie all the composer's vocal music, whether conceived for professional or amateur performers. The often trenchant views expressed in the prefaces are an important contribution to the musical aesthetic of the period.

Jackson maintained friendships with a wide circle of literary figures and he published two collections of his own essays, *Thirty Letters on Various Subjects* and *The Four Ages*. The essays cover a wide range of general subjects as well as artistic topics. His most significant musical commentary is the essay *Observations on the Present State of Music in London* (1791). This rather pessimistic account of fashions of the age, regretting the inhibiting influence on English music of the cult of Handel and the triviality of Italian Opera, also includes the comment that the 'present SYMPHONY bears the same relation to Good Music, as the ravings of a Bedlamite do to sober sense'. This was read by many, including Burney (who dismissed the pamphlet in a savage review in the *Monthly Review*), as an attack on Haydn and his reception in London. In 1792 Jackson was jointly responsible for establishing a literary Society in Exeter, and may have made three contributions to a volume of essays published by the society in 1796.

Jackson was also an enthusiastic amateur landscape painter. His circle of acquaintances among contemporary artists included both Reynolds and Gainsborough and *The Four Ages* includes interesting reminiscences of both men. In 1771 Jackson exhibited two oil landscapes at the Royal Academy exhibition, and a small number of paintings which show the strong influence of Gainsborough, have been attributed to him. His portrait was painted by Gainsborough, Opie and Downman, his son-in-law; Jackson recalled other portraits being undertaken by Rennell, Humphrey, and Morland.

The breadth of Jackson's interests as a practising musician, artist and writer is unusual. He remains one of the most distinctive voices of his period in England; his music owes little to the influence of Handel and even less to the fashionable style promoted through the continued popularity of the Italian Opera. Perhaps because of his provincial base he maintained an

independence of thought, yet he was among the first composers in England to show an awareness of the styles of early Classical music both in his harmonic language and his extensive use of dynamics. His best music is to be found in his secular vocal works, where he demonstrates an ability to blend a natural melodic style with a sensitivity to text. His posthumous reputation has been affected both by the continued popularity of his bland cathedral services and by the rather negative portrayal of his character by Burney, with whom he had a long-standing literary rivalry. Writing in *Rees's Cyclopaedia* after Jackson's death, Burney described him as possessing 'selfishness, arrogance, and an insatiable rage for superiority', though he grudgingly commended his ability to create an 'elegant and plaintive melody to elegiac poetry'. Most of the other contemporary accounts do not share this view of his personality; rather they speak warmly of his intellectual integrity and personal qualities.

WORKS

all printed works published in London

stage

all performed in London

Lycidas (afterpiece, 1, W. Jackson, after Milton), Covent Garden, 4 Nov 1767; music lost

The Lord of the Manor (comic op, 3, J.S. Burgoyne), Drury Lane, 27 Dec 1780; as op.12 (1781); many songs pubd singly

The Metamorphosis (comic op, 3, Jackson and R. Tickell), Drury Lane, 5 Dec 1783; as op.14 (1783)

other secular vocal

op.

1	Twelve Songs, 1v, 2 vn, [va], bc (c1755)
3	[Invocation and 6] Elegies, 4vv, bc (c1760)
4	Twelve Songs, 1v, 2 vn, [va, 2 hn], bc (c1765)
7	Twelve Songs, 1v, 2 vn, [va, 2 fl, 2 hn], bc (c1770)
8	An Ode to Fancy (Warton), S, T, 4vv, orch (c1770), incl. an ov.
9	Twelve Canzonets, 2vv, bc (1770), the Linley edn (c1797) adds a canzonet no.13
11	Six Quartets, 4vv, bc (c1775), arrs. of songs: 4 by Arne, 1 by Greene, 1 by Jackson
13	A Second Set of Twelve Canzonets, 2vv, bc (c1782)
15	Twelve Pastorals, 2vv, bc (1786)
16	Twelve Songs, 1v, pf/str (c1790)
17	Six Epigrams, 2–4vv, pf (c1795)
18	Six Madrigals, 2–4vv, pf (c1798)

Numerous songs and canzonets from opp.1, 4, 7, 9, 13, 15 and 16, publ singly and in 18th-century anthologies; other songs and partsongs in 18th-century anthologies

Queen of every moving measure, song, in W. Seward: *Anecdotes of some Distinguished Persons*, iv (London, 1796), 180–85

sacred vocal

op.
5

An Anthem selected from the Psalms ['Hear me O God'] and an Ode written by Pope ['A dying Christian to his Soul'], 4vv, 2 vn, va, bc (1766), the Ode scored for 4vv, bc

6

[Twelve] Hymns, 3vv, bc (1768), also possible for 1v, bc

Anthem, services and hymn tunes in *GB-EXc, Lbl, Lcm*, some ed. J. Paddon, *William Jackson: Anthems and Church Services* (London, 1819)

instrumental

op.
[2]

Six Sonatas, hpd, vn (c1757)

10

Eight Sonatas, hpd, 2 vn, va, vc (c1773)

Concerto in 7 parts, str, c1749, cited in K. Mummery, *Catalogue of Music N.S.11* (Bournemouth, 1957)

Fairy Fantasies, ?insts, mentioned by Burney and others, ?lost

WRITINGS

Thirty Letters on Various Subjects (London, 1783, 3/1795); nos.8, 10, 17 with a brief memoir in *The Harmonicon*, viii (1830), 355–8

Observations on the Present State of Music in London (London, 1791); extracts in *The Harmonicon*, iv (1826), 46–7

'Handel', in W. Seward: *Anecdotes of some Distinguished Persons*, iv (London, 3/1796), 467 only

The Four Ages together with Essays on Various Subjects (London, 1798/R)

'William Jackson of Exeter, Musician', *Leisure Hour*, xxxi (1882), 273–8, 360–62, 433–6, 504–6, 569–71, 620–25, 718–20 [an autobiography, journal of the tour of 1785, essays on Gainsborough and Reynolds, letters from Gainsborough to Jackson; based on papers inherited by Jackson's grandson]

?A *First Book for Performers on Keyed Instruments* [cited by early biographers as an anonymous work of Jackson but not authenticated]

Anonymous review of *BurneyH*, iii, iv in *Critical Review*, lxxviii (1789), 94–103, lxx (1790), 618–32
'A Short Sketch of my own Life', *Gainsborough's House Review* (Sudbury, 1996–7), 57–113 [autobiography and tour notes from Jackson autograph MS, incl. reproductions of sketches made on the tour of 1785]
Other anonymous reviews and critical essays must exist but have so far not been identified

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Rees's Cyclopaedia (London, 1819–20)

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'Atticus': 'A Psychological Memoir of a Provincial Man of Genius', *Musical World*, ix (1838), 95–7, 174–7

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R.J. McGrady: 'The Elegies of William Jackson and Thomas Linley the Elder', *ML*, lxxvii (1996), 209–27

Gainsborough's House Review (Sudbury, 1996–7) [incl. A. Asfour: 'Jackson and Art', 47–50; A. Asfour and P. Williamson: 'William

Jackson, William (ii) [Jackson of Masham]

(*b* Masham, Yorks., 9 Jan 1815; *d* Bradford, 15 April 1866). English composer. He was known as 'Jackson of Masham' to distinguish him from William Jackson 'of Exeter' (1730–1803). He was the son of a miller, John Jackson, and left school at 13 to work in the mill and bakery. In his free time he taught himself first to repair, and then to construct, organs; he also learnt how to play various instruments, and the elements of thoroughbass, using tutors and scores from the public library. In 1832 he was appointed first organist of Masham church. In 1839 he went into business as a tallow-chandler, but in the same year his first composition, an anthem, was published. He progressed to a prize glee (1840), a setting of Psalm ciii (Huddersfield Choral Society, 1841), and finally, in 1844, to the highest rung of the ladder – an oratorio, *The Deliverance of Israel from Babylon*, given at Leeds in 1847.

In 1852 Jackson made music his profession and settled at Bradford, where he became organist of St John's (1852–6) and of Horton Lane Independent Chapel (1856). He was conductor of the Bradford Choral Union (male voices), chorus master of the Bradford Musical Festivals of 1853, 1856 and 1859, and conductor of the Festival Choral Society from 1856. In 1858 he brought his chorus of 210 singers to London and performed to the queen at Buckingham Palace. He was also in business as a music seller in Bradford.

Jackson composed several oratorios and cantatas for the Bradford Festival. He did not live to conduct his last major work, *Praise of Music*, composed for the festival of 1866. He also composed a number of anthems, glees and songs, and published three hymnbooks and *A Singing Class Manual* (London, 1849). It is evident from the oratorios that he was thoroughly steeped in the music of Handel, though there are also reminiscences of Haydn and Mozart; of the later style of Spohr and Mendelssohn there is no trace. He was never able to overcome his lack of thorough technical training, and his scores are full of blunders and crudities, yet they have a certain primitive strength, particularly in passages of declamatory recitative.

Jackson's second son, William (*b* Bradford, 1853; *d* Ripon, 10 Sept 1877), became organist of Morningside parish church, Edinburgh; he composed a few songs and partsongs.

WORKS

Choral, with acc.: Ps ciii, 1841; *The Deliverance of Israel from Babylon*, orat (Leeds, 1844); Mass, E, 4vv, org (London, 1846); Isaiah, orat (London, 1851); Ps ciii [2nd setting] (London, 1856); *The Year*, cant (London, 1859); *Full Service*, G (London, 1864); *Praise of Music*, sym., 4vv, orch (London, 1866)

Anthems, glees, partsongs, songs

Slow movement & Rondo, pf (Leeds, 1844)

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P.A. Scholes, ed.: *The Mirror of Music 1844–1944* (London, 1947/R), 84–5

NICHOLAS TEMPERLEY

Jackson Five [The Jacksons].

American soul group. Its original members were the Jackson brothers, 'Jackie' (Sigmund Esco) (*b* Gary, IN, 4 May 1951), 'Tito' (Toriano Adaryll Jackson) (*b* Gary, 15 Oct 1953), Jermaine (La Jaune) (*b* Gary, 11 Dec 1954), Marlon (David) (*b* Gary, 12 March 1957) and Michael (Joseph) (*b* Gary, 29 Aug 1958). Although they were first marketed in 1969 by Motown Records towards pre-teen audiences, the music had a broader appeal, and the group – and especially its youngest member, [Michael Jackson](#) – displayed precocious talent. The Jackson Five's sound was initially modelled on the music of the fellow African-American group the Temptations, who by the late 1960s had developed an ensemble approach featuring rapid tradeoffs among the vocalists, all of whom occupied a different tessitura. Between 1969 and 1974 the group recorded a remarkable string of top-20 hit singles (including *I want you back*, *ABC* and *I'll be there*), all of them written and produced by the Motown staff. In 1976 'Randy' (Steven Randall) Jackson (*b* Gary, 29 Oct 1961) replaced Jermaine, and the group changed direction, moving to Epic Records and changing their name to the Jacksons. They wrote and produced the material for two albums, *Destiny* (1978) and *Triumph* (1980), both of which surpassed their earlier efforts for Epic and which initiated the second successful phase of their career. These records are securely within the disco mainstream of the time, and feature their trademark superlative vocal abilities. Their album *Victory* (1984) was accompanied by the largest-grossing and most widely covered tour of the time, but Michael's unprecedented success produced unmanageable tensions within the group. In 1989 the Jacksons, without Michael, released *2300 Jackson Street*, an album which found them treading water artistically amid increasing scandals and controversies surrounding the family. For further information see G. Brown: *The Complete Guide to the Music of Michael Jackson and the Jackson Family* (New York, 1996).

DAVID BRACKETT

Jacob [Jacobs], Benjamin

(*b* London, 15 May 1778; *d* London, 24 Aug 1829). English organist, pianist and conductor. He was taught the rudiments of music by his father, an amateur violinist. When seven years old he had lessons in singing from Robert Willoughby, a well-known chorus singer, and became a chorister at Portland Chapel. At eight he learned to play the harpsichord, which he then

studied, together with the organ, under William Shrubsole, organist of Spa Fields Chapel, and Matthew Cooke, organist of St George's, Bloomsbury. In 1788 he became organist of Salem Chapel, Soho, and just over a year later he was appointed organist of Carlisle Chapel, Kennington Lane. Towards the end of 1790 he moved to Bentinck Chapel, Lisson Green, where he remained until December 1794, when the Rev. Rowland Hill invited him to become organist at Surrey Chapel. In 1796 he studied harmony under Samuel Arnold and he became a member of the Royal Society of Musicians in 1799. In 1800 he conducted a series of oratorios given under the direction of Bartleman in Cross Street, Hatton Garden. Jacob's compositions comprise songs, canzonets and glees; he also published two collections of sacred music (*A Collection of Hymn Tunes ... composed for the use of the Surrey Chapel*, 2 vols. (London, [1815]) and *National Psalmody* (London, c1815) as well as arrangements.

Jacob achieved a distinguished reputation as an organist, and from 1808, in association with Samuel Wesley and Crotch, he gave a series of organ recitals at Surrey Chapel. The programmes included airs, choruses and fugues by J.S. Bach, without any interspersions of vocal pieces. During 1808–9 Samuel Wesley addressed to him, as to a kindred spirit and a member (together with Vincent Novello) of the 'Sebastian Squad', a remarkable series of letters concerning Bach.

In 1825 Jacob left Surrey Chapel for the newly erected church of St John's, Waterloo Road. This led to a dispute between him and Hill, resulting in *A Statement of Facts relating to the Expulsion of Mr Jacob from the Organ of Surrey Chapel* (London, 1825), in which the musician triumphed over the divine.

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W.H. HUSK/CHRISTOPHER KENT

Jacob, Gordon (Percival Septimus)

(*b* London, 5 July 1895; *d* Saffron Walden, 8 June 1984). English composer, teacher and writer. He was educated at Dulwich College and, after active service in World War I, studied with Stanford, Howells, Boult and Vaughan Williams at the RCM. He was on the teaching staff there from 1924 until his retirement in 1966, and his pupils included Malcolm Arnold, Imogen Holst, Horowitz and Maconchy. He took the DMus (London) in 1935 and was awarded the John Collard Fellowship by the Worshipful Company of Musicians in 1943. Subsequent honours included the FRCM (1946), honorary RAM (1947) and CBE (1968).

He wrote textbooks that reveal the extent and nature of his craftsmanship. *Orchestral Technique* (London, 1931) was followed by *How to Read a*

Score (London, 1944), *The Composer and his Art* (London, 1955) and *The Elements of Orchestration* (London, 1962). He undertook the editorship of the Penguin scores in 1948, and contributed to a number of works of reference and textbooks.

Jacob's active career as composer spanned 60 years, during which time the character of his output faithfully reflected the changes in opportunity open to composers of a conservative idiom. Early Prom performances were succeeded by increasing orchestral and choral commissions, and in the 1950s he was a respected figure, providing music for the Festival of Britain (1951) and for the coronation of Queen Elizabeth II (1953). In common with other more traditional composers of the time his music went into eclipse with the rise of the avant garde in the 1960s. However, he was able to find fresh outlets by writing for the new wind band movement (especially in the USA) and for amateur and school orchestras.

In the BBC TV documentary 'Gordon Jacob' (directed by Ken Russell, 1959) the composer said: 'I personally feel that the day that melody is discarded, you may as well pack up music altogether'. His music shows the influence of the early 20th-century French and Russian rather than Teutonic schools, and is characterized by clarity of structure and instrumental writing that shows a keen awareness of the capabilities and limitations of every instrument.

WORKS

(selective list)

orchestral

Va Conc. no.1, 1925; Conc., pf, str, 1927; Sym. no.1, 1928–9; Denbigh Suite, str, 1929; Variations on an Air by Purcell, str, 1930; Passacaglia on a Well-Known Theme, 1931; Conc., ob, str, 1933; Variations on an Original Theme, 1936; Divertimento, 1938; Suite no.1, F, 1939; Sinfonietta, 1942; Sym. no.2, 1943–4; Sym., str, 1943; Conc., bn, str, perc, 1947; Rhapsody, eng hn, str, 1948; Suite no.2, 1948–9; Suite no.3, 1949; Fantasy on the Alleluia Hymn, 1949; Conc., hn, str, 1951; Fl Conc., 1951

Conc., vn, str, 1954; Conc., vc, str, 1955; Prelude and Toccata, 1955; Trbn Conc., 1955; Ob Conc., no.2, 1956; Pf Conc., no.2, 1957; Sym., small orch, 1957; 2 ovs., 1963, 1964; Conc., pf duet (3 hands), orch, 1969; Conc., band, 1967; Suite, tuba, str, 1972; Va Conc. no.2, 1979; Fl. Conc. no.2, 1981; Conc., timp, wind band, 1984

other works

Vocal: Songs of Innocence (W. Blake), S, str trio, 1921; 3 Songs, S, cl, 1931; The Birthday, children's cant, 1932; Donald Caird (W. Scott), chorus, orch, 1934; Helen of Kirkconnell (trad.), Bar, orch, 1937; Psalm ciii, chorus, wind band, orch, 1973; many other cants., partsongs

Chbr: Str Qt, C, 1928; Terzetto, str trio, 1930; Ob Qt, 1938; Cl Qt, 1940; Serenade, 8 ww, 1950; Pf Trio, 1956; Sextet, wind qnt, pf, 1956; Divertimento, 8 wind, 1968; Suite, 4 trbn, 1968; Suite, bn, str qt, 1968; Pf Qt, 1969; Trio, cl, va, pf, 1969; Introduction and Rondo, cl choir, 1972; Suite, 8 va, 1976; Sonata, va, pf, 1978; many works for 1 or 2 insts

Ballet: Uncle Remus, 1934

Film scores, orch arrs., band pieces, incid music for Old Vic productions

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ERIC WETHERELL

Jacob, Gunther (Wenceslaus)

(*b* Kaceřov, nr Locket, Bohemia, bap. 30 Sept 1685; *d* 21 March 1734).

Bohemian composer, organist and choirmaster. He began his career as a singer at the Benedictine monasteries at Kladruby (1696) and St Mikuláš in the Old Town of Prague (from 1698). There he studied music with Prokop Smrkovský and Isidor Vavák (organ); at 16 he began to compose. During his studies of law and theology, Jacob was active from 1707 as assistant organist at the same monastic church and in 1711 he probably succeeded Vavák as choirmaster; some sources cite Jacob as choirmaster from 1705 and Vavák as organist, 1695–1713. As a member of the Benedictine order he accepted the name Guntherus and took his monastic vows on 1 November 1710. In 1719 he was appointed tutor of Countess Lažanská's children in Manětín, where he stayed several times during the following years. On his numerous travels he visited Vienna and Lower Austria (1727), as well as some monasteries in Bohemia and Moravia (Rajhrad, Brno). His place of death is unknown.

Jacob was a renowned composer not only in his country, but also in Austria, Hungary and Bavaria; some of his works were offered in the catalogues (1736, 1748) of the Augsburg publisher J.J. Lotter. Of his large output (more than 100 compositions are listed in the inventories of the Osek and Rajhrad monasteries) only a minor part has survived.

Jacob is one of the most remarkable figures of the late Baroque in Bohemia. His point of departure as a composer was the works of his Prague contemporaries M. Wentzeli, F.L. Poppe and J.I.F. Vojta. Among his most important compositions are the masses from *Acratismus*, as well as several bass arias (*Aria de ascensione*, *Ave regina*, *Cantata pentecostalis*). His inclination for the Venetian polychoral style is attested by a mass for three choirs and three organs (1717; not extant). But survivals of the old concertato are generally superseded in Jacob's output by the instrumental idiom of the concerto style with wide-ranging themes, uniform rhythmic energy and running basses. Jacob wrote in both luxuriant counterpoint and continuo-homophony. His large works have multipartite structure with short instrumental introductions followed by contrasting solo and tutti sections without clearly designed architecture; he did not employ da capo forms. His treatment of words is expressive and emotional; his intensely dramatic attitude towards the text is most clearly evident in the recitatives. Despite occasional cross-relations, chromatic progressions and

abrupt harmonic changes, Jacob's harmonic vocabulary is rather monotonous. He was at his best when writing for solo voices with obbligato solo instruments and organ continuo. Some traits of his musical language (melodic motifs of folk character, syncopated and dance rhythms, passages of parallel progressions in 6ths and 3rds) testify to Jacob's affinity to the Czech pre-Classical idiom.

WORKS

all manuscripts in CZ-Pnm, unless otherwise stated

masses

Acratismus pro honore Dei, 4vv, 2 vn, va, 2 tpt, org, op.2 (Prague, 1725)

Missa adventalis et quadragesimalis, E¹; 4vv, org

Missa choralis, d, 2 S, org, parts in *CZ-Bm*

Missa lata sub cruce, A, 4vv, 2 vn, 2 tpt, 3 trbn, org

Missa votiva, B¹; 5vv, 2 vn, 2 tpt, org

Requiem, a, 4vv, 2 vn, org

Requiem, G, 4vv, 2 vn, 2 tpt, 3 trbn, org

miscellaneous

Edition: *Prager deutsche Meister*, ed. T. Veidl, EDM, 2nd ser., *Sudetenland, Böhmen und Mähren*, iv (1943) [V]

Anathema gratiarum actionis perpetuae Deo, 4vv, 2 vn, 2 tpt, org (Prague, 1714);
TeD, Psalmi vespertini from this collection possibly pubd separately (Prague, 1725),
no copies extant; TeD in V

Aria de gloriosa ascensione Domini, B, 2 vn, va, org

Aria pastoralis, S, 2 vn, va, vle, org, *CZ-Bm*

Ave regina, B, 2 vn, org

Cantata pentecostalis, B, 2 vn, org

Dialogus valedictionis inter Jesum et Mariam, S, B, vn, va, org, *Bm*

Ihr Söhne kann, lied, S, 1745

In ictu oculi, off, 5vv, 2 vn, va, org, *Bm*

2 lits, 4–5vv, 2 vn, 2 tpt, vle, org

Motetto de dedicatione ecclesiae (Beati qui habitant), 4vv, 2 vn, org; ed. in V

Offertorium quadruplex, 4vv, 2 vn, 2 tpt, org, *Bm*

Psalmus poenitentialis ... seu Miserere, 5vv, 2 vn, va, org

Quid arrogaris, aria, B, 2 vn, va, org, *Bm*

Regina coeli, 5vv, 2 vn, 2 tpt, org

2 Rorate coeli, 4vv, 2 vn, 2 tpt, org, 1 in *CZ-KU*

Sic transit gloria mundi, off, 4vv, 2 vn, org, *Bm*

Stabat mater, 4vv, 2 vn, org

TeD (Prague, 1725)

3 Tenebrae, 4vv, 2 vn, va, 2 tpt, org, 1 in V

Unde te habemus, vir germane, lied, in *Cantilenae diversae*, 1745 [attrib. 'P. Guntherus Jacob Anno 1717'], ed. in *OM*, xxiv (Brno, 1992), suppl., 4–7

Vos meae alaudulae, secular aria, S, 2 vn, va, org, *Bm*

lost

4 orats, only libs extant: *Crux Christi*, 1719; *Cithara Jesu*, 1729; *Sol parvus praecedens maiori*, 1731; *Anima rationalis*, 1732

c30 masses, 1 requiem, 1 Cr, 36 grads, 30 offs, 1 vespers, 2 TeD, 1 lit, 1 Regina coeli, 2 Salve regina, 2 Veni Sancte Spiritus, Dialogus Sancto Joanni Nepomuceno Sacratu

Parthias for insts

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MILAN POŠTOLKA/JIRÍ SEHNAL

Jacob, Maxime [Clément]

(*b* Bordeaux, 13 Jan 1906; *d* Tarn, 26 Feb 1977). French composer and organist. He studied in Paris with Nat (piano), Koechlin (harmony) and Gédalge (composition), and came to notice when his *Ouverture d'orchestre* was given at the Champs Elysées in 1923. The conductor was Désormière, who in the same year joined Jacob in the Ecole d'Arcueil, a group formed around Satie. In 1929 Jacob converted to Catholicism and took holy orders. As a Benedictine novice at En-Calcat (Tarn) he made an intensive study of Gregorian chant and learnt the organ under Cabié and Duruflé; he took the name Clément. His later career was interrupted only by short periods as a soldier (1939–40) and an army chaplain (1944–5). Jacob's music of the 1920s has a melodic richness and a spontaneity that caught the spirit of the time. The style, derived from Bizet, Gounod, Mendelssohn, Poulenc and Milhaud, was intended to delight. One result of Jacob's conversion was a deepening of outlook. Simple harmonies gave place to a greater use of dissonance, and to modal shifts influenced by plainsong; above all, there was a move to more weighty subjects.

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(selective list)

Orch: *Le chemin de la croix*, str, 1946; Pf Conc., 1961

Choral: *Les hymnes* (P. de la Tour du Pin), solo vv, chorus, 1966; *Les psaumes pour tous les temps*, solo vv, chorus, 1966; *Misse syncopée*, 1968; many other liturgical works

Str qts: 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968–9

Other chbr: Vn Sonata no.1, 1940; Vn Sonata no.2, 1944; Vn Sonata no.3, 1945; Vc Sonata no.1, 1946; Vc Sonata no.2, 1947; Fl Sonata, 1966

Pf sonatas 1929, 1932, 1934, 1940, 1941, 1942, 1943, 1944, 1944, 1944, 1945, 1946, 1947, 1948, 1949

Other pf: *Feuillets d'album*, 1957; *Journal de mon âme*, 1968

Org: *Interludes liturgiques*, 1939; *Livre d'orgue*, 1967

Stage works, c400 songs

Principal publisher: Jobert

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RICHARD COOKE

Jacobacci, Vincenzo.

See [Jacovacci, Vincenzo](#).

Jacob de Senleches.

See [Senleches, Jaquemin de](#).

Jacobelus Bianchy.

See [Bianchy, Jacobelus](#).

Jacobi, Christian August

(*b* Grimma, 25 May 1688; *d* after 1725). German composer. The son of Samuel Jacobi, he studied theology and philosophy at the University of Leipzig, and then from December 1714 at Wittenberg, where he also was organist. In 1717 he applied unsuccessfully for the post of organist at Luckau, Lower Lusatia. From 1717 to 1721 he is recorded as Kapelldirektor at Forst, Lower Lusatia, in the service of Duchess Elisabeth of Saxe-

Merseburg. He failed to obtain his father's post at Grimma in 1721, and in 1725 was again in Wittenberg.

C.A. Jacobi's ten extant church cantatas (at *D-Dib*, *LUC* and *MÜG*; 1 ed. W. Steude, Stuttgart, 1994), some of which are for soloists, derive formally from the early church cantata as cultivated at Grimma until 1721; but they show new and original experimental traits. They display a certain independence, especially in the recitatives, from Telemann's style, which was regarded as the definitive style in Middle Germany. They incline towards a harmonic and modulatory richness reminiscent of J.S. Bach; but one cannot infer from this that Jacobi was familiar with Bach's style.

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WOLFRAM STEUDE

Jacobi, Erwin R(euben)

(*b* Strasbourg, 21 Sept 1909; *d* Zürich, 27 Feb 1978). Swiss musicologist of Alsatian origin. He studied economics in Munich and Berlin – receiving the diploma in engineering in 1933. He lived in Israel from 1934 to 1952, and after working for many years as an agricultural and industrial economist he studied the harpsichord with Frank Pelleg and music theory with Paul Ben-Haim (1951–2). He completed his training with Landowska, Curt Sachs, Eduard Müller and Hindemith, under whom he received the doctorate at Zürich University in 1957 with a dissertation on the development of music theory in England. From 1956 he lived in Switzerland as an interpreter and teacher, and in 1961 he was appointed lecturer at the Zürich University musicology department. In 1970–71 he was visiting professor at the University of Iowa and in 1971–2 at Indiana University.

Jacobi's research centred on the theory and practice of music in the 17th and 18th centuries. As well as making a complete edition of Rameau's theoretical works, a subject to which he devoted numerous writings, he was concerned with Baroque performing practice, particularly of harpsichord music, and the continuo. Jacobi wrote extensively on Albert Schweitzer, a family friend, and edited his writings on music. In years of collecting he built up an important music library, which included original sources of music theory from the Middle Ages to the present, French Baroque harpsichord music and more than 300 Schweitzer autographs. For his work on Rameau the French government appointed him a Chevalier de l'Ordre des Arts et des Lettres in 1975.

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JÜRGEN STENZL

Jacobi, Frederick

(*b* San Francisco, 4 May 1891; *d* New York, 24 Oct 1952). American conductor and composer. In New York he studied with Gallico, Joseffy, Rubin Goldmark, Ernest Bloch and, at the Hochschule für Musik in Berlin, with Juon. From 1916 to 1917 he was assistant conductor of the Metropolitan Opera in New York; he taught harmony at the Master School of United Arts (1924), and composition at the Juilliard School of Music (1934–50), where his composition pupils included Haieff, Ratner, Starer and Robert Ward. As a director of the American section of the ISCM and a member of the executive board of the League of Composers, he worked to further the cause of living composers in the USA. His frequent contributions to *Modern Music* focus on American composers, on Stravinsky and on more general topics, as in the article 'In Defense of Modernism' (May–June 1940). Jacobi also lectured at the University of California at Berkeley, at Mills College and for the Julius Hartt Musical Foundation at Hartford, Connecticut. He won an honourable mention in the Coolidge Competition of 1924, and in 1945 he was given the David Bispham Award for his opera *The Prodigal Son*, based on early 19th-century prints illustrating the biblical story.

Jacobi's compositions reflect a modernism informed by American, Judaic, Classical and Romantic traditions. In the 1920s his study of Amerindian music led him, like many of his contemporaries, to try to adapt indigenous material to Western art forms: his String Quartet (1924) and the *Indian Dances*, given their première by Koussevitzky with the Boston SO in 1928, were a product of this synthesis. It was in the 1930s, however, after being commissioned to write a Friday Evening Service for Temple Emmanuel in New York, that he turned down the main path of his own stylistic development. After composing *Sabbath Evening Service*, sung in Hebrew, his music began to include more of such elements as mysticism (framed within a neo-classical structure), Hebraic melody and other aspects of his Jewish spiritual and cultural heritage. Examples are the Cello Concerto (1932), *Hagiographa* (1938), three biblical narratives based on the books of Job, Ruth and Joshua, and his final work, the *Friday Evening Service* no.2 (1952).

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Choral: The Poet in the Desert (C.E.S. Wood), Bar, 4vv, orch, 1925; Sabbath Evening Service, Bar, 4vv, 1930–31; Saadia, hymn, male vv/SATB, 1942; Ahavas Olom, T, 4vv, org, 1945; Contemplation (W. Blake), 4vv, pf, 1947; Ode to Zion (J. Halevi), 4vv, 2 hp, 1948; Ashrey Haish (Zionist song by M. Zaira), arr. 4vv, str, 1949; Arvit l'shabbat, Friday Evening Service no.2, cantor, 4vv, org, 1952

Orch: The Pied Piper, sym. poem, 1915; A California Suite, 1917; The Eve of St Agnes, sym. poem, 1919; Sym. no.1 'Assyrian', 1922; Indian Dances, 1927–8; Conc., vc, orch, 1932; 3 Psalms, vc, orch, 1932; Pf Conc., 1934–5; Vn Conc., 1936–7; Ave rota: 3 Pieces in Multiple Style, small orch, pf, 1939; Rhapsody, hp, str, 1940; Night Piece, fl, small orch, 1941 [after Sym. no.1, movt 2], arr. fl, ob, cl, str qt, pf, 1944; Ode, 1941; Concertino, pf, str, 1946; 2 Pieces in Sabbath Mood, 1946; 4 Dances from The Prodigal Son, 1946; Sym. no.2, C, 1947; Yeibichai: Variations for Orch on an Amer. Indian Theme, 1947; Music Hall, ov., 1948

Chbr and solo inst.: Nocturne, str qt; 3 Preludes, vn, pf, 1921; Str Qt on Indian Themes, 1924; Str Qt no.2, 1933; 6 Pieces for Use in the Synagogue, org, 1933; Scherzo, wind qnt, 1936; Swing Boy, vn, pf, 1937; Hagiographia, 3 Biblical Narratives, str qt, pf, 1938; Shemesh, Palestinian folksong arr., vc, pf, 1940; Fantasy, va, pf, 1941; Ballade, vn, pf, 1942; Impressions from the Odyssey, vn, pf, 1945; Music for Monticello, fl, vc, pf, 1945; Str Qt no.3, 1945; Meditation, trbn, pf, 1947; Sonata, vc, pf, 1950; 3 Quiet Preludes, org, 1950; Night Piece and Dance, fl, pf, 1953

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GUSTAVE REESE/MARJORIE MACKAY-SHAPIRO

Jacobi, Georg [Jacoby, Georges]

(*b* Berlin, 13 Feb 1840; *d* London, 13 Sept 1906). German violinist, conductor and composer. He first studied the violin at the age of six in

Berlin with Eduard and Leopold Ganz, moving to Brussels in 1849 to study with Bériot. At the onset of Bériot's blindness he went to Paris, where, on Halévy's recommendation, he joined Massart's class at the Conservatoire (1852); he also studied composition with Réber, Gevaert and Chéri. After winning the *premier prix* for violin in 1861 he played for two years at the Opéra-Comique, and then won the competitive post of first violin at the Opéra, where he played in many notable productions, including *Tannhäuser*. He also formed a string orchestra of 16 players which gave a successful series of concerts at the Société Nationale des Beaux-Arts.

From 1868 to 1870 Jacobi was conductor at the Bouffes-Parisiens, where he directed many Offenbach performances as well as composing some operettas (according to Fétis, two or three 'without value or consequence'). On the outbreak of the Franco-Prussian War he moved to London to conduct at the Alhambra Theatre for the 1871–2 season; he remained for 26 years, composing 103 ballets and divertissements, which were also widely performed abroad. His comic operas include *The Black Crook* (which ran for 310 performances) and *La mariée depuis midi*; he also wrote incidental music for Henry Irving's productions at the Lyceum. In 1898 he transferred to the Crystal Palace, for which he wrote two ballets, and was briefly conductor at the London Hippodrome. He taught at the Royal College of Music from 1896. His concert works include two violin concertos, a viola concerto, violin pieces and songs.

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H.V. HAMILTON/JOHN WARRACK/R

Jacobi, Michael

(*b* Sanne, nr Salzwedel, 1618; *d* Lüneburg, 19 Oct 1663). German composer. He attended several schools including, for three years, one in Stockholm, where his elder brother was Kantor. In 1641 he enrolled at the University of Strasbourg, where he studied law for about two years. After that he travelled through France, Italy, Austria, the Netherlands and Denmark: he is said to have earned his living partly as a guide, partly as a soldier, and wherever he went he continued his musical education, especially in Italy. There is evidence from at least 1647 onwards of his fruitful collaboration with Johann Rist, on whose recommendation he was appointed civic Kantor at Kiel in 1648. From 1651 until his death he was Kantor at the Johanniskirche, the principal church of Lüneburg.

Many documents important for the history of the office of the Protestant Kantor date from Jacobi's time at Lüneburg. They illustrate the difficulties facing a Kantor in the wake of the Thirty Years War and at the same time show what could be achieved by an active and single-minded musician. For instance, Jacobi drew up new regulations for the itinerant singing necessary for the maintenance of his pupils, and he insisted that the city

establish choral scholarships and engage instrumentalists to accompany church music; furthermore, supplies of music for the school choir were increased and many instruments obtained or donated. The first Passion performances in Lüneburg took place during Jacobi's term of office. He also exerted himself successfully on behalf of school theatre productions. Thus, 40 years before J.S. Bach attended its Michaelisschule, Jacobi gave the musical life of Lüneburg a decided stimulus.

As Kantor, Jacobi performed mainly new concerted church music. Most, however, of his own compositions that are so far known are the simple settings of texts by Rist, to whose dictates he clearly subjugated himself. Rist rejected the Italian song style as a vehicle for devotional texts, through which he wished to appeal to people of all classes. Thus he demanded from Jacobi a simple style renouncing all virtuosity and intensive interpretation of the words. While other composers of the Rist circle strove for a balance between a simple song style and musical expression, in Jacobi's work interpretation of the words is seldom achieved by expressive turns of melody and unusual intervals or through the accompaniment. A certain schematism is in evidence: time signature, tempo and key are determined by the two basic emotions – elegies are in minor keys and are to be performed slowly, songs of praise, thanksgiving and joy are in quick triple time and major keys – and almost every line of text ends with a stressed cadence. Rist expressly stated that Jacobi had obeyed his wishes, even though he was capable of composing sophisticated and unusual melodies too. Most of his occasional compositions, in which he did not need to observe Rist's instructions, also, however, consist chiefly of strophic arias in a simple, syllabic, declamatory style. The concertos for larger forces in the collection *Timor Domini* have not yet been investigated.

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5 further lieder, pubd separately (1652–6), now lost; for titles see MGG1 and Walter

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2 lieder in J. Rist: Neuer himlischer Lieder sonderbahres Buch (Lüneburg, 1651)

22 lieder in J. Rist: Frommer und gottseliger Christen alltägliche Hausmusik (Lüneburg, 1654)

12 lieder in J. Rist: Neue musicalische Katechismus-Andachten (Lüneburg, 1656)

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H. Walter: *Musikgeschichte der Stadt Lüneburg vom Ende des 16. bis zum Anfang des 18. Jahrhunderts* (Tutzing, 1967)

MARTIN RUHNKE

Jacobi, Samuel

(*b* Grossgrabe, Upper Lusatia, 1652; *d* Grimma, 26 June 1721). German copyist and composer. After studying at the Kreuzschule in Dresden from 1671 and, from 1675, at Leipzig University, he obtained on 8 March 1680 the post of *quartus* and Kantor at the Fürstenschule of St Augustine at Grimma, Saxony, a post which he held until his death. His importance lies not in his compositions (26 short *Evangelienkonzerte* in *D-Dib*, motets) but in his activity as copyist of a large collection of church music, now in the Sächsische Landesbibliothek, Dresden. It stands beside the Bokemeyer (Berlin) and Düben (Uppsala) collections in its importance in preserving sources of the German and Latin sacred *Konzerte* of German and Italian composers of the generation after Heinrich Schütz and of the early church cantata. The copies, most of which bear dates of performances, attest to the highly developed cult of church music under Jacobi's direction at the Grimma Fürstenschule.

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F. Krummacher: *Die Überlieferung der Choralbearbeitung in der frühen evangelischen Kantate* (Berlin, 1965)

WOLFRAM STEUDE

Jacobi, Viktor

(*b* Budapest, 22 Oct 1883; *d* New York, 10 Dec 1921). Hungarian composer, later active in the USA. He studied music at the National Hungarian Royal Academy of Music from 1903 to 1905, forming a close friendship with his fellow students, the future operetta composers Emmerich Kálmán and Albert Szirmai. His first operetta, *A rátartós királykisasszony* ('The Haughty Princess'), was produced in 1904 while he was still a student, and this was followed by several others. However, it was with *Leányvásár* ('The Marriage Market', 1911) and *Szibill* (1914) that he achieved major international success. When war broke out he was in London, and he fled to America, becoming an American citizen. He supervised productions of earlier works, collaborated with Fritz Kreisler on *Apple Blossoms* (1919) and wrote *The Half Moon* (1920) and *The Love*

Letter (1921). After his death a piece entitled *Miami* was arranged from his music and given in Budapest in 1925.

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(selective list)

first performed in Budapest unless otherwise stated

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ANDREW LAMB

Jacobite rite, music of the.

See [Syrian church music](#).

Jacob Polonois.

See [Reys, Jakub](#).

Jacobs, Arthur (David)

(*b* Manchester, 14 June 1922; *d* Oxford, 18 Dec 1996). English writer on music. He was educated at Manchester Grammar School and Oxford. His first appointment as music critic was with the *Daily Express* (1947–52); after that he wrote, mainly as a freelance critic, for many newspapers and journals including the *Sunday Times*, the *Financial Times*, the *Musical Times* (where he served briefly as editor) and especially *Opera*, of which he was deputy editor (1961–71); he also contributed articles to journals and symposia. In 1964 he was appointed professor at the Royal Academy of Music, and taught, as guest professor, in the USA, Canada and Australia. In 1979 he was appointed head of the music department at Huddersfield Polytechnic; he retired, as professor, in 1984.

Jacobs's wide interests are reflected in the variousness of his publications. Opera is prominent among them: he was much concerned with new forms of music-theatre, and a strong advocate of the performance of opera in English. He translated many operas, from French, German, Italian and Russian, including works by Handel, Rossini, Verdi, Tchaikovsky, Strauss and Schoenberg, mostly in a brisk, fluent style; he also wrote an original

libretto for Maw's *One-Man Show* (1960). His critical writing is clear and forthright; he had a passion for accuracy and was quick to note careless and sloppy thinking. In his last years he was able to pursue research on the late Victorian and Edwardian eras, producing two valuable volumes that perceptively examine the achievement of two central figures, Sullivan and Wood, in a broad social context.

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STANLEY SADIE

Jacobs, Marion Walter.

See [Little Walter](#).

Jacobs, Peter

(*b* London, 17 Aug 1945). English pianist. He trained at the RAM, where his principal teachers were Alexander Kelly (piano) and Eric Fenby (harmony). Since his début at the Wigmore Hall, London, in 1975, he has established a reputation as a sympathetic and communicative champion of neglected 20th-century music, most notably by English and French composers. His many recordings include works by Harold Truscott, Alan Bush, Billy Mayerl, John Foulds, Benjamin Dale, Maurice Emmanuel, Cécile Chaminade, Trevor Hold and Betty Roe (of whom the last two have dedicated works to him), and the complete piano music of Bridge, Vaughan Williams, Balfour Gardiner and Déodat de Séverac. In 1973 he formed a piano duo with Elisabeth Lightoller and in 1994 became an associate of the RAM.

JEREMY SIEPMANN

Jacobs, René

(*b* Ghent, 30 Oct 1946). Belgian countertenor and conductor. He studied classical philology at the University of Ghent, later taking singing lessons

from Louis Devos in Brussels and Lucie Frateur in The Hague and attending Alfred Deller's masterclasses. He has performed with many of the leading early and Baroque ensembles including those directed by Alan Curtis (with which he made his début in 1974 as Clerio in Cavalli's *Erismena*, in Amsterdam), Nikolaus Harnoncourt, Gustav Leonhardt and Sigiswald Kuijken. During the 1970s he founded his own group, Concerto Vocale, which he has successfully directed in operas by Cavalli and Handel. He conducted *L'incoronazione di Poppea* in his own performing edition at Montpellier in 1989, and at the Festwochen der Alten Musik in Innsbruck the following year. Jacobs also teaches performing practice in Baroque singing at the Schola Cantorum, Basle. His recordings as a singer include Cesti's *Orontea*, Lully's *Le bourgeois gentilhomme*, Charpentier's *David et Jonathas*, and Handel's *Admeto*, *Alessandro* and *Tamerlano*. Recordings under his direction include *L'incoronazione di Poppea*, Cavalli's *Giasone* and *Calisto*, Handel's *Flavio* and *Giulio Cesare* and Telemann's *Orpheus*. He both directed and sang the title role in Cavalli's *Xerse*. As an opera director he is imaginative, with a lively dramatic sense and a strong rapport with singers.

NICHOLAS ANDERSON

Jacobson, Maurice

(*b* London, 1 Jan 1896; *d* Brighton, 2 Feb 1976). English composer, pianist, adjudicator and publisher. He began to learn both the violin and the piano at the age of seven. At 16, a piano scholarship at the Modern School of Music, London, enabled him to receive lessons from Busoni. In 1916 he won a composition scholarship at the RCM, where, with a break for military service, he studied with Stanford and then Holst until 1922. Before leaving the RCM, Jacobson accompanied the tenor John Coates for two years. He also began a lifelong association with J. Curwen & Sons, originally as a reader and editor, becoming a director (1933) and chairman (1950–72). He resumed concert appearances during World War II, giving recitals, notably, with the contralto Kathleen Ferrier. Jacobson was highly regarded in festival adjudicating, with which he was involved for 50 years. As an extension of such work, he was chairman of the National Youth Orchestra's executive committee (1950–67), and was a guiding light behind the National Festival of Music for Youth from its inception in 1970. He was made an OBE in 1971.

According to a list of his works prepared for his centenary year in 1996, Jacobson wrote 350 published compositions and arrangements. Among these are the cantata *The Lady of Shalott*, the Symphonic Suite for Strings and his greatest composition, the cantata *The Hound of Heaven*, a setting of Francis Thompson's poem.

MICHAEL JACOBSON

Jacobsthal, Gustav

(*b* Pyritz [now Pyrzyce, Poland], 14 March 1845; *d* Berlin, 9 Nov 1912). German musicologist. He studied music with Heinrich Bellermann, and

history, at the University of Berlin (1863–70), taking the doctorate in 1870 with a dissertation on mensural notation in the 12th and 13th centuries; he completed the *Habilitation* in 1872 at the newly founded Strasbourg University and taught there as an external lecturer. In 1875 he was appointed reader and organized a department which included an extensive research library. At that time he was also conductor of the Akademische Gesangsverein and composed numerous *a cappella* works intended for liturgical as well as concert performance. From 1897 to 1905 he was professor of musicology, the only person to hold such a post at a German university at the time.

In his writings Jacobsthal concentrated mainly on the music of the Middle Ages; his chief work deals with chromatic alteration in Western chant. His studies of Palestrina's works reveal them as a source for German Romanticism and identify their value in the context of 16th-century polyphonic style. These ideas were not recognized until the 1920s, when they established a new musicological perspective. Jacobsthal developed an approach to musicology which used research methods from history and philology, thereby paving the way for the research of medieval music undertaken by his pupils Friedrich Ludwig and Peter Wagner.

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ALFRED GRANT GOODMAN

Jacobsz [Jacobs], Hendrik

(*b* Amsterdam, 1629; *d* Amsterdam, 1704). Dutch violin maker. He is reputed by some to have been a pupil of Nicolò Amati, but this seems unlikely; he probably became familiar with good Italian instruments that had been taken to Amsterdam, perhaps also those of the Austrian maker Jacob Stainer. Jacobsz was the most celebrated of the Dutch makers, but instruments made entirely by him are quite rare. His copies of the Amati ‘grand pattern’ achieve the ultimate in visual elegance, the sweeping outlines highlighted by the use of jet-black whalebone for the dark strips of purfling. The varnish is of Italian quality. He spelt his name either Jacobsz

or Jacobs on his labels. Through his marriage in 1676 he acquired a stepson, Pieter Rombouts, who eventually took over from him; Rombouts's work is increasingly evident in Jacobsz's later instruments, especially in the broad purfling.

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CHARLES BEARE

Jacobus Corbus de Padua

(fl 2nd half of the 14th century). Italian composer. Only a partly legible three-voice ballata by him, *Amor m' à tolto el cor*, survives, in the fragment I-ST 14 (f.1, originally f.133), copied at S Giustina, Padua, by Rolando da Casale. The piece (ed. in PMFC, x, 1977, p.135) shows French characteristics in its notation (*senaria imperfecta* = *tempus imperfectum prolatio maior*) and texting (only the discantus is texted). A grammarian named Jacobus Corbus was active in Padua in 1354.

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KURT VON FISCHER

Jacobus de Bononia.

See [Jacopo da Bologna](#).

Jacobus de Navernia

(fl c1300). French or Spanish theorist. He may have been one of the 'cantores de Navernia' mentioned by Admetus de Aureliana. Admetus and Jacobus are known only from citations by Robert de Handlo in his treatise of 1326 (*Cousse-makerS*, i, 397–8, 400–01; ed. P. Lefferts, Lincoln, NE, 1991). Jacobus distinguished three kinds of hoquet, each respectively using smaller note values and rests, a typology similar to that of Walter Odington.

See also [Theory, theorists](#).

GORDON A. ANDERSON/PETER M. LEFFERTS

Jacobus de Regio

(*fl* mid-15th century). Theorist. A Carmelite, he is known only by a brief treatise on proportions, copied into the Faenza Codex (*I-FZc* 117) by Johannes Bonadies at the Carmelite convent in Reggio nell' Emilia on 14 September 1474. His treatise is one of the earliest to apply the theory of proportions to mensural music, which he illustrated with two-part examples.

GORDON A. ANDERSON/BONNIE J. BLACKBURN

Jacobus de Tuderto.

See [Jacopone da Todi](#).

Jacobus of Liège [Iacobus Leodiensis, ?Iacobus de Montibus, ?Iacobus de Oudenaerde, Jacques de Liège]

(*b* Liège, c1260; *d* Liège, after 1330). Franco-Flemish theorist. His principal work, the *Speculum musicae*, is the largest surviving medieval treatise on music, containing 521 chapters arranged in seven books. The first five books deal with speculative music, the sixth with ecclesiastical chant and the seventh with discant in refutation of Ars Nova teaching on rhythm and notation. The *Speculum* is thus an encyclopedic work in the tradition of Hieronymus de Moravia and Walter Odington. It is without parallel, however, in its scope and cogency as a statement of the theory and practice of the Ars Antiqua.

1. Life.

Information and conjecture about Jacobus of Liège have accumulated piecemeal. The *Speculum* was originally attributed to Johannes de Muris. Coussemaker based this conclusion on a 16th-century inscription and the proximity of the two authors in a Paris manuscript, ignoring the direct contradiction between the teachings of the two treatises. The author of the *Speculum* stated, moreover, that his name could be discovered from the initial chapter of each book; this gives the acrostic 'Iacobus'. Smits van Waesberghe proposed the identification of 'Iacobus' with a Iacobus de Oudenaerde, canon of Liège and professor at the University of Paris in 1313. Another possible identification may be found in the Berkeley Manuscript of 1375 (*US-BE* 744), whose anonymous author refers to a certain 'Iacobus de Montibus' in connection with Boethian theory, a major

concern of the *Speculum musicæ*. The surname 'de Montibus' could refer to an unspecified mountainous region or, possibly, to the city of Mons in Belgium. Bragard conjectured that he was born in or near Liège in about 1260 and spent his early years there, receiving a musical training imbued with the theories of Franco of Cologne. Bragard identified the treatise on the consonances (*Tractatus de consonantiis musicalibus*) printed by Coussemaeker as Anonymus 1 (*Coussemaeker*S, i, 296–302) and a companion work on psalm tones (*Tractatus de intonatione tonorum*) cited in books 1 and 6 of the *Speculum* as early works of Jacobus. (Both works are attributed to Jacobus in the edition by Smits van Waesberghe, Vetter and Visser, 1988, together with a third treatise, *Compendium de musica*, also ascribed to him). From several remarks in the treatise it appears that he studied in Paris, where he laid the foundation of his later work by mastering the first two books of Boethius's *De institutione musica*. The *Speculum* may have been among the 'many things' which Jacobus said he had begun in Paris, especially since the voluminous quotations in books 1–5 suggest ready access to an extensive library. Books 6 and 7 may have been composed at Liège, since book 6 draws upon the *Questiones in musica* (c1100) found in two Liègeois manuscripts, while book 7 cites two motets of Petrus de Cruce according to another Liège source.

2. 'Speculum musicæ': books 1–5.

In the preface to book 1 Jacobus described the general plan of his work and justified its vast scope by the assertion in chapter 1 that music 'taken in a general sense, objectively extends to almost everything, God and created beings, corporeal and incorporeal, heavenly and human, theoretical and practical knowledge'. His principal sources were Boethius for speculative music, Guido of Arezzo and his followers for chant theory and Franco 'the German' for discant.

The first book deals with material necessary for understanding musical consonances (i.e. intervals). The preliminary materials – definitions of music and the *musicus*, the inventors of music – draw not only upon standard authorities (Boethius, Isidore of Seville, Plato), but also upon Aristotle, Robert Kilwardby (*d* 1279) and Petrus Comestor. After discussing the various ways in which the four mathematical sciences of the Quadrivium treat measures and proportions, Jacobus passed to the divisions of music: *mundana*, *humana* and *instrumentalis* (Boethius); harmonic, rhythmic and metric (Isidore); modest and lascivious (Boethius); practical and theoretical. This preliminary material is marked off by a chapter summarizing the matters to be treated. There follow basic definitions: sound, tone, motion, time. Necessary mathematical concepts are introduced: unity; number and the division of number; proportions (multiple, superparticular, superpartient), their compounds and properties; the numerical means (arithmetic, geometric, harmonic) and a collocation of the three. After an account of the Pythagorean harmony (6:8:9:12), book 1 closes with examples of continuous superparticular proportions and their multiplication.

Book 2 deals with musical consonances, especially as related to the monochord. It opens with a résumé of the classical doctrine of consonance and dissonance, including the thesis that consonances are found in the

multiple and superparticular proportions. This axiom is later used to determine the consonance of specific intervals. The discussion of whether the unison is a consonance exemplifies the scholastic method of the treatise as a whole. Varying authorities are marshalled and judgment rendered in a long *responsio*. The various intervals, their names, division and so on are discussed, together with compounds of the 5th, octave, octave and 5th, and double octave. Jacobus refused to admit chants having a range of more than an octave but cited the motet *Non pepercit deus* (Anonymus 1, *CoussemakerS*, i, 307a) to show that this did not apply to measured music. In discussing the 4th he compared the genera of the ancients (diatonic, chromatic, enharmonic) with the species of the moderns (tone, tone, semitone; T ST T; ST T T). In addition to the usual consonances and their compounds Jacobus also treated the comma, diesis, apotomē and intervals such as the tetratone, the pentatone (which had no place in the gamut except for 'false mutations') and the hexatone (six 9:8 whole tones rather than the 2:1 ratio of the octave). Book 2 concludes with a complex monochord partition.

The third book, according to the general preface, 'speaks of those consonances which Boethius treats more expressly'. The entire book is in fact taken up with the numerical discussion of proportions and intervals and their division in terms of those proportions.

Book 4 considers the comparison of consonances (chapter 1) 'with respect to their general conformity and differences, height and depth, order, whether they are simple or compound, with respect to whole and part, intervals, species, perfection and imperfection, and some other proportions'. In comparing consonances according to their use Jacobus cited ecclesiastical chants using intervals other than the six (up to the perfect 5th) approved by Guido. Species of 4th, 5th and octave are given correctly (descending) according to Boethius. The extension of the concept of species to other intervals is in fact the work of Johannes Cotto rather than, as Jacobus stated, of Guido. After proving that the octave was the prime consonance Jacobus cited several historical orderings of consonances. Concord is divided into perfect, imperfect and intermediate, with the sensible proviso that 'this is not sufficient for concord unless the mixture of such sounds be pleasing and grateful to the ear'. The ensuing discussion of concord and the complementary exposition of discord, also divided into perfect, imperfect and intermediate, draws not only upon Boethius but also upon more recent authorities: Johannes de Garlandia, Franco, Anonymus 1 (i.e. ?Jacobus) and Anonymus 2. The chapter comparing concords with respect to a cadence is of particular interest. Cadence is defined as 'a certain order or natural inclination of a more imperfect concord toward a more perfect one' (iv, 1). A 2nd above or below and a minor 3rd resolve to the unison; the major 3rd seeks the 5th, the 4th either the unison or the 5th. The 5th itself is stable but is perfected by the unison or octave. The major 6th resolves to the 5th or to the octave, as does the minor 7th. (Neither the minor 6th nor the major 7th is mentioned.) The unison and octave are thus the most common endings for discant and organum, although the 5th is often used for one discanting voice above a tenor.

Jacobus summarized the contents of book 5 as the three genera of the tetrachord, their properties, the tetrachords of the Greater and Lesser Perfect Systems, the division of the monochord and various descriptions of its partition according to the three genera. The principal sources of this book are Boethius (books 1, 4, 5) and Guido of Arezzo. The three genera are compared to (but not equated with) the three hexachords, natural, hard and soft. The monochord, according to the moderns, contains two octaves and a 6th, gamma–e, one note more than Odington's system. After describing Guidonian and other monochord divisions Jacobus posited the addition of a sixth tetrachord (for his monochord diagram, see [Theory, theorists](#), fig.4).

3. 'Speculum musicæ': books 6–7.

In the prologue to book 6 Jacobus announced a shift of emphasis, from speculative music as represented by Boethius to practical music: the modes or tones both ancient and modern; their *differentie*; psalm tones; music and the many things necessary for performing skilfully. Since Boethius derived the modes from octave species Jacobus began with an account of the species of octaves, 5ths and 4ths. To the classical account of eight modes he appended Guido's description of the 1st, 2nd, 3rd and 4th modes of medieval chant. This treatise on the modes or tones according to Boethius concludes with an account of the Greater Perfect System, Greek note names and the 8th (Hypermixolydian) mode added by Ptolemy.

The treatise on ecclesiastical modes opens with a monochord description and an account of tetrachords and species according to Guido and his followers. A curious chapter compares these to metrical feet (T = long, ST = short, thus e.g. T ST represents a trochee). An explanation of the terms *modus*, *tropus* and *tonus* as applied to intervallic constructions is extended to a parallel between music and rhetoric. The eight church modes are described with their regular and irregular finals. In the chapter on affinities (by 4th, 5th and octave) Jacobus twice referred to Liègeois practice. The structure and range of each of the eight modes is described in detail according to Guido, after which the modes are compared by their species construction and their use of B/B \square . Hexachords are described with natural and irregular mutations. The final portion of book 6 is largely concerned with notation and chant repertory: systems of letter notation; modal structure and chants ending in C or A. A tonary gives examples of *differentie*, psalm tones, antiphons and mass chants according to the ecclesiastical modes. Characteristic opening formulae are provided as indexes of the modes.

Book 7, on measured music, provides the *raison d'être* of the *Speculum*: the refutation of modern errors and the vindication of traditional authority, especially Franco 'the German' and 'a certain one called Aristotle' (Magister Lambertus). 'Measured music', began Jacobus, 'is the harmonious joining of distinct notes, equal or unequal, performed simultaneously under some measurement of time.' Since this always required at least two voices, he turned first to an account of discant, which he defined as 'double song', made by adding at least one part to a plainchant tenor. The relationship of the parts was governed by the perfect

consonances and contrary motion, and added voices must consider their relation not only with the tenor but also with the other parts. He devoted a chapter to 'inept discantors', some of whom did not even know plainchant, while other more learned composers wrote beautiful but difficult discants, abandoning the example of the ancients.

In categories of discant composition he distinguished organum purum from those which are measured in all parts: hocket, copula and discant 'simply performed' comprising conductus, motets, *fuge*, cantilena and rondellus. He next turned to the time relationships of measured music. For the ancients the basic value was a *brevis recta* divisible into two unequal or three equal parts. The moderns also employed an imperfect *brevis* divisible into two equal parts, and they divided the three equal parts of the *brevis recta* into three smaller units each. These smaller note values imply a slowing in performance tempos apparent in Jacobus's remark that the Franconian *semibrevis* equalled the minim of the moderns. The division of the *brevis* into as many as seven *semibreves* is attributed to Petrus de Cruce, a division into as many as nine to 'another'. (Jacobus 'seems to remember' having heard in Paris a triplum composed by Franco himself in which the *brevis* was divided into more than three *semibreves*.)

Rhythmic modes and note values are cited according to Franco. In addition to the *longa*, *duplex longa*, *brevis* and *semibrevis* of the ancients, the moderns employed the *maxima* and the *minima* and further complicated notation by such forms as a semiminim with tail and flag. Jacobus reluctantly proposed a lozenge tailed obliquely to indicate a major *semibrevis*, a simple lozenge to indicate a minor *semibrevis*. Considerable space is devoted to the point-by-point refutation of the nine 'conclusions' on imperfection of Johannes de Muris (*Cousse-makerS*, iii, 109–13). Finally, the ancient and modern styles are compared as to perfection, subtlety, freedom and stability. In the course of this Jacobus cited the varying signs used by the moderns to indicate perfect and imperfect mode and time. In an epilogue he reviewed the lengthy progress of his work and prayed an entrance into the everlasting heavenly chorus of praise.

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FREDERICK HAMMOND/OLIVER B. ELLSWORTH

Jacobus Theatinus [Giacomo da Chieti]

(*b* Chieti; *fl* 15th century). Italian theorist. His treatise, entitled *Summa in arte musica*, is transmitted in *I-PAVu* Aldini 361, ff.36–47 (extract ed. A.G. Galuzzi, *Il 'De partitione licterarum monocordi' di Jacobus Theatinus*, Cremona, 1975); this manuscript is a miscellaneous collection of music treatises and compositions, written in the 15th century in the Veneto (suggesting that Jacobus worked there at that time). The treatise deals with the division of the monochord, intervals and ecclesiastical modes, the usual topics of *musica plana* at the end of the Middle Ages.

See also [Theory, theorists](#).

BEATRICE PESCIERELLI

Jacoby, Hanoch [Heinrich]

(*b* Königsberg [now Kaliningrad, Russia], 2 March 1909; *d* Tel-Aviv, 13 Dec 1990). Israeli composer, conductor and string player. He studied the viola and composition with Hindemith at the Berlin Hochschule für Musik (1927–30). From 1930 to 1933 he played in the Grosses Orchester des Südwest deutschen Rundfunks. With the rise of the Nazis, he left Germany and, after a year's sojourn in Istanbul, emigrated to Palestine. In 1934 he settled in Jerusalem where he joined the Palestine Music Conservatory (1934–47) and the Jerusalem String Quartet (1934–9), both of which were founded two years earlier by the violinist Emil Hauser of the Budapest String Quartet. He was appointed to the Jerusalem New Conservatory and Academy of Music in 1947 (assistant director, 1949–54; director, 1954–8). He later moved to Tel-Aviv, where he played the viola in the Israel PO until 1974. During 1974–5 he served as guest artist and professor of music at the Technion, Israeli Institute of Technology, Haifa. Thereafter, he led the Herzliyah String Quartet, and finally his own quartet.

Jacoby composed in a conservative, tonal style. He believed in writing accessible music that could be performed by amateur groups. He argued that 'there is only one way to be progressive: to appear to be reactionary, and not to follow any fashion' (Toeplitz, 1972 and Fleisher, 1997). Influenced by his teacher, Hindemith, and by the oriental melodies that he

heard from the young Israeli singer Brakhah Tsefirah, he combined Israeli and oriental Jewish melodic styles with European counterpoint. Some of his compositions, especially the cantata *'Od yavo yom* ('The Day will Come', 1944), the Suite for Strings (1946), *Kinnor hayah le-David* ('King David's Lyre') in honour of the birth of the state of Israel (1948) and *Judean Hill Dance: Hora Variations* (1952), gained popularity during the 1950s and early 1960s and were considered Israeli cultural symbols. During his later years, he wrote a series of pedagogical compositions for string instruments, all of which are based on Jewish tunes from Mediterranean and Middle Eastern countries. His music enjoyed a revival during the 1990s.

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(selective list)

for complete list see Tischler (1988)

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ELIYAHU SCHLEIFER

Jacomelli, Geminiano.

See [Giacomelli, Geminiano](#).

Jacomelli [Giacometti; Del Violino], Giovanni Battista

(*b* Brescia, *c*1550; *d* 19 Jan 1608). Italian instrumental virtuoso. He was praised while still a young man for his mastery of counterpoint, his lute playing and above all for his talent as a viol player. In 1571 Duke Guglielmo Gonzaga offered him a high salary to go to Mantua, but Jacomelli declined;

in 1576 after similar negotiations he still preferred to remain in Rome, giving as principal reasons Mantua's bad climate and the plague. He was approached yet again in 1581, but stayed in Rome, where he served briefly as *maestro di cappella* at the confraternity of S Rocco in 1574–5, a body that he worked for later in his career; he was also employed by the confraternity of the Gonfalone. He served briefly as organist at S Giovanni in Laterano in 1581, and later that year he joined the papal choir as a tenor, a post that he held until 1585 when he was expelled for joining the Congregazione dei Musici di Roma. At this time his harp playing drew much attention, and in 1586 G.M. Nanino called him the best violinist in Rome. In May of the same year he finally entered the service of the Gonzaga court where he was assured of a lifelong position and received a high salary. After a short time, and probably because he had been denied the post of *maestro di cappella*, Jacomelli gave up the position. Shortly afterwards he entered the service of the Medici in Florence, and in 1589 he participated in the *intermedi* performed with Bargagli's *La pellegrina* to mark the marriage of Ferdinando de' Medici and Christine of Lorraine. In Florence he also worked at the Compagnia dell'Arcangelo Raffaello, at SS Annunziata, where he played the organ. In Peri's foreword to *Euridice*, published in 1601, Jacomelli is said to be 'most excellent in every part of music, who has almost changed his name to Violino, being a marvellous violinist'; Peri also wrote that in the performance of *Euridice* in Florence on 6 October 1600 'Messer Giovanbattista dal Violino' played a *lira grande*. In 1603 he is mentioned, together with Caccini, as one of the best-paid musicians of the Medici court in Florence.

Although he was praised for his command of counterpoint, his compositions were not held in high esteem in Mantua according to Pompeo Strozzi, the chargé d'affaires in Rome. Only one of his works survives, the eight-voice motet *Benedicam Domino*, published in Carlo Berti's *Motecta* (Venice, 1596). However, his development as a virtuoso is particularly interesting; he first strove for perfection on the viola da gamba, later turned to the harp, and during the 1580s became prominent as one of the earliest violin virtuosos.

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PIERRE M. TAGMANN/IAIN FENLON

Jacomi de Senleches.

See [Senleches, Jaquemin de](#).

Jacopo da Bologna [Jacobus de Bononia; Magister Jachobus de Bononia]

(fl northern Italy, 1340–?1386). Italian composer and music theorist. He belonged to the first generation of Italian trecento musicians.

1. Life.

Despite his important and influential position in early trecento music, no archival information has come to light about him. He was evidently a native of Bologna. According to [Filippo Villani](#)'s Florentine chronicle (see Galletti; also ed. G. Tanturli, Padua, 1997), 'Jacobus Bononiensis' worked together with Giovanni da Cascia at the court of Mastino II della Scala (d 1351) in Verona. Jacopo was presumably somewhat younger than Giovanni, to judge from his portrait (see illustration) in the Squarcialupi Codex (*I-FI* 87), and younger also than Piero, who was likewise at the Scaligeri court. (If the evidence of another picture can be trusted – for illustration see [Piero](#) – Jacopo and Giovanni were distinctly younger than Piero; see Fischer, 1973.) A further date is established by the madrigal *O in Italia*, whose text refers to the birth of twin sons to the Milanese ruler Luchino Visconti on 4 August 1346. As other of his texts show (e.g. *Lo lume vostro*, which perhaps hints at the conspiracy against Luchino in 1341, and the motet *Lux purpurata*, on which see N. Pirrotta, CMM, viii/4, p.i and PMFC, xiii, 1987), Jacopo was at the Visconti court during the reign of Luchino (1339–49). It was presumably after the death of the prince that he moved to Verona, where he remained until not later than 1352 (the death of Alberto della Scala). It was probably in Verona that he composed the madrigal *Non al suo amante* – the only known contemporary setting of a Petrarch text – about 1350 (see Petrobelli).

During this period, and during his years at Milan, Jacopo, Giovanni and Piero, in competition with each other, wrote several works whose texts refer to the same names, make the same allusions, or are even wholly identical. The name 'Anna' thus appears twice each in works by Jacopo and Piero, and four times in works by Giovanni (the 'Anna' cycle, otherwise called the cycle of the 'perlato' – a tree that grew near the river Adige – must refer to the period at Verona; see Paganuzzi). The name 'Spina' (alluding perhaps to the Malaspina family who fled to Verona) also appears in works by Jacopo and Giovanni as well as in an anonymous rondello, *Gaiete, dolze parolete mie* (ed. in CMM, viii/2, 1960; PMFC, viii, 1972). 'Varino' appears as a dog's name in Jacopo's caccia *Per sparverare* and again in the caccia *Con bracchi assai*, which was set by both Giovanni and Piero at the Visconti court (and in which the river Adda is referred to). The name 'Margherita' appears twice in works by Jacopo and once in a work by Piero (*Lucida petra* by Jacopo, *Sì come al canto de la bella Iguana* by both); it is not clear whether this refers to the illegitimate daughter of Mastino II or to Margarita Pusterla, the mistress of Luchino Visconti – though 'Iguana' seems to indicate the region of Verona and Padua rather than Milan. Another work which shares its subject matter in the manner of a

competition piece is *Vestìse la cornachia*, closely related to Giovanni's *Fra mille corvi*.

After 1352 Jacopo apparently re-entered the service of the Visconti. This is suggested by the texts of the madrigals *Sotto l'imperio* (?1354) and *Fenice fu'* (?1360). The triple madrigal *Aquila altera*, undoubtedly a late work on grounds of style, refers either to the coronation in Milan of Charles IV in 1355 or, more likely, to the marriage of Gian Galeazzo Visconti and Isabella of Valois in 1360. It is also very likely that Jacopo and the poet Petrarch were personally acquainted: as well as the setting of *Non al suo amante*, a further possible connection with Petrarch is Jacopo's reference, side by side, to 'Fioran' (the musician Floriano, known from Petrarch's letters), 'Filipoti' (Philippe de Vitry) and 'Marcheti' (Marchetto da Padova) in his madrigal *Oselleto salvazo*.

Jacopo's association with music theory is known also from the treatise *L'arte del biscanto misurato secondo el maestro Jacopo da Bologna*, which is influenced by French notational theory. This work raises the possibility that Jacopo may have been a university teacher. Several autobiographical madrigal texts (cf *Io me sun un che*, *Oselleto salvazo*, *Vestìse la cornachia*) suggest that he may also have been active as a poet. In these pieces Jacopo placed other composers of his time in a critical perspective.

It is possible that Jacopo lived beyond 1360, for a 'Jachopo da Bolongnia' is recorded in the *laudesi* company at Orsanmichele, Florence, in 1373 (Wilson); also, a 'minister de salteri' is recorded at the court of Aragon in Spain between 1378 and 1386, called 'Jacobus de Bolungia' and 'Jaquet de Bolunya' (Gómez Muntané).

2. Works.

34 works can be attributed confidently to Jacopo: 25 two-voice madrigals, seven three-voice madrigals and *cacce*, a *lauda*-ballata and a motet. To these may be added several madrigals of doubtful authenticity, and a motet fragment (*Laudibus dignis merito*, see PMFC, xiii, 1987) which is very probably Jacopo's and whose text incorporates an acrostic on the name of 'Luchinus dux'. Jacopo's works were in very wide circulation; they are found in northern Italian as well as Tuscan sources. The richest sources for his music are *I-FI* 87 (27 pieces), *Fn* 26 (22 pieces) and *F-Pn* 6771 (20 pieces, of which at least 18 occur together in the first fascicle). The continuing popularity of Jacopo's works in the first two decades of the 15th century is attested by the citation of at least two works in Prudenzianni's *Saporetto* (see Debenedetti) and of five intabulated pieces in *I-FZc* 117. The appearance in Italian literary sources of the Quattrocento of many poems set by Jacopo also testifies to this popularity.

Jacopo's compositional technique has its starting-point in the early Trecento pieces of *I-Rvat* Rossi 215 and the works of Giovanni da Cascia and Piero. The madrigals are always fully texted in all voices. In the two-voice pieces there is no crossing of parts – with the exception of the *caccia*-madrigal *Giunge'l bel tempo* (which may have been written in association with Piero's *Cavalcando*). Parallel 5ths and octaves abound in those madrigals which can be regarded as early works (e.g. *Con gran furor*, *Entrava Febo*, *In su' be' fiori*, *Quando veg'io*). The tenor is still barely

independent in these pieces and often has passages of long sustained notes. In the later works of Jacopo these features disappear. Musical construction and handling of texts are such that the improvisatory elements still to be found in Giovanni's works give way increasingly to an overall shape that is governed by text. The tendency is evident in tonal structure, for more than half of Jacopo's pieces begin and end on the same pitch; it is equally evident in the increasingly independent shaping of the tenor and in the growing motivic relationship between voices which came about through imitation, strict or free (as in *Fenice fu'*). The simultaneous enunciation of syllables found in the older madrigal is thus broken in places (see [ex.1](#)). Characteristic of Jacopo are the monophonic transitional phrases between two lines of text; these feature later, too, in the early works of Landini. The fact that change of mensuration occurs only between strophe and ritornello serves to underline a unified formal conception. The specifically Italian *divisiones* of *octonaria* and *duodenaria* are predominant.



The three-voice non-canonic madrigals that make their first appearance with Jacopo fall into two stylistic groups apparently representing two distinct stages of development. *In verde prato* perhaps represents a first attempt at three-voice writing. The two upper voices, moving above the tenor, display frequent parallel movement in perfect consonances; the text is underlaid so that almost every syllable falls on the upbeat of the bar. *I' senti' zà* and *Sì comal canto* are rather more progressively written. It is no accident that these three works survive in two- as well as three-voice versions. Quite another matter are two of Jacopo's late works, the madrigals *Aquila altera* (composed to three separate texts under the influence of the French motet) and *Sotto l'imperio*, which survive exclusively in three-voice form. Here too the two upper voices, clearly following the model of the caccia, move above the tenor; but each voice moves independently, through the occasional use of imitation. From Jacopo comes the first known polyphonic *lauda-ballata* (*Nel mio parlar*); it survives in two- and three-voice versions with textless tenor. His three-voice motet *Lux purpurata* is distinguished by a particularly Italianate euphony and by the way in which its tonality is restricted almost entirely to the area d–a–d. The textual clarity of the upper voices is striking; they present much of the texts in alternation over the tenor.

Jacopo's stylistic development was the product of a highly conscious and theoretically schooled artistry. This finds expression not least in the texts of the madrigals referred to above as autobiographical, reflecting as they do a certain degree of selfconsciousness. Jacopo's ideal of musical style – not unlike that of Petrarch – was a 'suave dolce melodia', which he contrasted with the 'gridar forte' that he opposed (see *Oselletto salvazo*). His works exerted a fundamental influence on the styles of both Landini and Bartolino

da Padova, and with his allegorical madrigals he founded a new genre that was also cultivated by Bartolino and Johannes Ciconia.

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all except motet and doubtful works ed. in M, P iv and W

madrigals

Aquila altera/Creatura gentil/Uccel di Dio, 3vv (*Saporetto*, sonnet no.25, see Debenedetti; inst version in *I-FZc* 117)

Con gran furor, 2vv

Di novo è giunto, 2vv

Entrava Febo, 2vv

Fenice fu' e vissi, 2vv

Giunge'l bel tempo, 2vv (canonic caccia-madrigal)

Io me sun un che, 2vv (2 ritornellos; inst version in *FZc*117)

In su' be' fiori, 2vv

In verde prato, 2, 3vv

l' senti' za' l'arco, 2, 3vv (Senhal: 'Spina')

Lo lume vostro, 2vv (It. and Lat. text; acrostic: 'Luchinus'; Senhal: 'Isabella')

Lucida petra, 2vv (inc. text)

Nel bel zardino, 2vv

Non al suo amante (Petrarch), 2vv (laude: 'Per sua benignitate', 'Per noi ricompensare'; described in *Saporetto*, sonnet no.48, see Debenedetti; inst version in *FZc* 117)

O cieco mondo, 2vv (2 ritornellos; inst version in *FZc* 117; text wrongly attrib. 'Guido Cavalcanti, see D'Agostino)

O dolce apress'un bel perlaro, 2vv (strambotto-like form; Senhal: 'Anna')

O in Italia felice Liguria, 2vv (text mentions date 4 Aug 1346)

Oselletto salvazo (Jacopo), 2vv

Oselletto salvazo (Jacopo), 3vv (canonic caccia-madrigal)

Posando sopra un'acqua, 2vv

Prima virtute, 2vv (2 ritornellos)

Quando veg'io, 2vv

Sì come al canto, 2, 3vv (Senhal: 'Margherita'; text also set by Piero)

Sotto l'imperio, 3vv (inst version in *FZc* 117)

Straccias'i panni, 2vv

Tanto che sit', aquistati, 2vv

Tanto soavemente, 2vv

Un bel perlaro, 2vv (inc. text; Senhal: 'Anna')

Un bel sparver, 2vv

Vestise la cornachia (?Jacopo), 2vv (cf Giovanni da Cascia: *Fra mille corvi*)

Vola el bel sparver, 2vv

Nel mio parlar, 2, 3vv (lauda-ballata; inc. text; see Wilson)

Per sparverare, 2, 3vv (caccia)

motets

Lux purpurata/Diligite iusticiam, 3vv, M, P iv (acrostics: 'Luchinus', 'Vicecomes')

doubtful works

Madrigals: Avendo me' falcon, 2vv, P ii; Du'anzoliti, P ii (cf *Saporetto*, no.29; see Debenedetti); Gridavan tutti, 2vv, P ii (see Fischer, 1958–61); Nel prato pien de fior, 3vv, P ii (see Fischer, 1958–61); Spesse fiate, 2vv, P ii

Motet: Laudibus dignis merito, ?3vv, P iv (fragment of 1v only; acrostic: 'Luchinus dux', see Plamenac, and Corsi, 1970)

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Jacopone da Todi [Jacobus de Benedictis, Jacobus de Tuderto, Jacopo dei Benedetti]

(*b* Todi, between 1228 and 1236; *d* Collazzone, ?1306). Italian poet. He appears to have been a lawyer but, according to the hagiography, he was converted in about 1268 to the life of religion by the tragic death of his young wife. In 1278 he was admitted to the Franciscan order, attaching himself to their most rigorous branch, the *Spirituali* (zealots). He may have begun to write *laude* at about this time; several of these poems have polemical contents. As a result of his actions against Pope Boniface VIII, in 1298 he was imprisoned for five years. His main poetic output is represented by 92 *laude* that are definitely attributable to him; the

attribution to him of Latin prose works and that of the sequence *Stabat mater* is more doubtful. The early transmission of his poetry was within the boundaries of the Franciscan repertory, but his *laude* later spread into the repertory of the Tuscan confraternities of *laudesi*, whose oldest surviving musical collections are the Cortona *laudario* (*I-CT* 91; 1260–91), which includes two poems by Jacopone, and the Florence *laudario* (*I-Fn* Magl.II.I.122, B.R.18; early 14th century), containing five more.

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DAVID FALLOWS, JOHN STEVENS/GIANLUCA D'AGOSTINO

Jacotin

(*fl* 1st half of the 16th century). Composer(s). The name appears on chansons and sacred works published from 1519 to 1556, with reprints continuing into the last quarter of the century. Although all the pieces attributed to Jacotin may be the work of a single composer, his identity is still a subject of speculation. Since the name Jacotin, common to many French and Flemish musicians of the Renaissance, is a diminutive of Jacques, Jacotin has been confused with Jacques Arcadelt, Giaches de Wert, Jacquet de Berchem and Jacquet of Mantua. The 'Jacotin' found in documents in Milan and Ferrara between 1468 and 1500 is certainly too early to be this composer, as may be the 'Jacob Godebrye alias Jacotin' at Antwerp Cathedral from 1479–1529.

Between 1516 and 1521, the singer Jacotin Le Bel (Giacomo or Jacques Level) served the papal chapel and the church of S Luigi dei Francesi in Rome. A musician of the same name was a singer and canon in the French royal chapel from 1532 to 1555. In the absence of evidence to the contrary, it has been argued that the Roman and the French Le Bel are probably the same person. On that assumption, Le Bel (not to be confused with Firmin Lebel, teacher of Palestrina) seems the likeliest contender for the identity of Jacotin the composer, and his life would span roughly the period 1490 to 1555.

Jacotin published over 30 chansons, most of them in the great Parisian collections of Attaignant. Typically, they are scored for four voices and in the common practice of the time incorporate pre-existent melodies in the

superius or tenor. The text receives crisp accentuation through lively rhythms and frequent repeated notes. Chordal passages deftly alternate with light, imitative polyphony. Two well-known chansons attributed in some sources to Jacotin are of questionable authenticity: *Auprès de vous* is more often ascribed to Claudin de Sermisy and *Qui veult aimer* is probably the work of Arcadelt.

There are no masses among the sacred works, and only a few motets and *Magnificat* settings. *Magnificat III toni* is a polyphonic elaboration of the plainsong formula. As in the other *Magnificat* settings, each of several distinct sections is set off by the number of voices required, varying from two to four. One of the motets published in 1519, *Interveniāt pro rege nostro*, doubtless written for Louis XII (d 1515), links the composer to the French court; the text is an intercession for 'our king, now and in the hour of his death'.

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for 4 voices unless otherwise indicated

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sacred

4 *Magnificat* settings: 3rd tone, S v, 144; 4th tone, S vi, 11; 7th tone, *NL-Lu*; 8th tone, S vi, 138

8 motets: *Beati omnes qui timent Dominum*, 3vv, 1542¹⁸ (attrib. Jacotin in 1587⁸); *Credidi propter quod locutus sum*, M 71; *Inclina Domine aurem tuam*, M 151; *Interveniāt pro rege nostro* (for Louis XII), 1519¹, repr. 1520¹ as *Interveniāt pro Gabrieli*, P 188; *Michael archangele*, 1519¹; *Nunquē vixisti o pauper*, 2vv, 1549¹⁶; *Proba me, Domine, et tenta me*, M 65; *Rogamus te, Virgo Maria*, ed. in Lowinsky (1968)

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Sancta Trinitas, 8vv, attrib. Jacotin in 1545², is by Jacquet of Mantua

chansons

Amor me poingt, 3vv, 1542¹⁸; *Amor muny de plusieurs divers traictz*, 1553²⁰; *A Paris a troys fillettes teremū tu*, 1530⁵; *A tout jamais d'ung volloir immuable*, 3vv, C 42 (also attrib. Richafort); *Auprès de vous*, AS 57 (also attrib. Claudin); *Combien est grand*, 1549²²; *Contentement combien que soit grand chose*, B 251

Dame d'honneur, 1542¹⁸; *De tant aymer mon cueur*, 1530³; *De trop penser*, 1532¹²; *Du feu d'amours*, c1528⁹; *D'ung coup mortel*, A 1; *D'ung desplaisir amour*, 1532¹²; *Et au surplus s'elle sçavoit combien*, 1553²⁰; *Hellas pour quoy vivent ces envieux*, 3vv, C 55

Jamais je n'en seray seulée (inc.), *F-Pn*, nouv.acq.fr.4599; *J'ay mes amours longuement attendu*, 1530⁴; *J'ay tant souffert*, A 34; *J'ay ung billard*, 3vv, C 80; *Je changeray quelque chose*, 1530⁴; *Je suis desheritée*, 2vv, 1545⁷; *Je suis*

deshéritée, 3vv, 1542¹⁸; Je voudroye bien, B 255

Le bergier et la bergiere (inc.), *F-Pn* 4599; Le voulez-vous, 1536⁴; Mari, je songay l'autre jour, 1532¹²; Mon triste cuer, 1540¹⁰; Moy qui ne feiz jamaiz, 1530³; N'auray-je jamais réconfort de vous, AS 194; Qui veult aimer il fault, 3vv, 1542¹⁸ (also attrib. Arcadelt); Regret, soucy et peine, 1537⁴; Robin fit tant par son piet, 3vv, C 153

Si bon amour mérite récompense, 1533¹; Si pour aymer, 1534¹¹; Tant qu'en amours, 1532¹²; Trop dure m'est la longue demourée, 1529²; Ung grant plaisir, 2vv, 1545⁷; Viens tost despiteux desconfort (attrib. Jacotin in *F-Pn* 4599, Claudin in *F-CA* 125, and Benedictus in his *Chansons* 1542; probably by Benedictus); Vostre beaulté jeune, 3vv, C 118; Voyant souffrir, A 36; Vray Dieu d'amours, 1536²

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GEORGE NUGENT

Jacovacci [Jacobacci], Vincenzo

(*b* Rome, 14 Nov 1811; *d* Rome, 30 March 1881). Italian impresario. As a youth he was interested in the theatre, though he made his living as a fishmonger. His first contract to manage a theatrical season was in 1835 at the Teatrino Fiano, Rome. Gradually he moved to larger Roman theatres: in 1838 the Valle, in 1840 the Apollo, and in 1846 the Argentina, the Alibert

and the Anfiteatro Corea (which he had restored). Not all of his enterprises were successful: he was arrested when too many tickets were sold for the première of Donizetti's *Adelia* (February 1841; sung by Giuseppina Strepponi), and in 1848 he was bankrupt, although he survived through handling his creditors cleverly.

With Barbaia, Lanari and Merelli, Jacovacci was one of the most celebrated impresarios of the 19th century. His fame was tied to the Teatro Apollo, then the largest in Rome, and his reputation rested on spectacular and dignified performances, ballets with classical subjects and an uncanny ability to sidestep the obstacles of the papal censors. Most of the operas he mounted were traditional; only under pressure did he present *Lohengrin* and Massenet's *Le roi de Lahore*. He had absolute confidence in Verdi from *Nabucco* onwards and in 1848 dedicated the season to his works. He gave the premières of *Il trovatore* (1853) and *Un ballo in maschera* (1859), and the first Italian performance of *La forza del destino* (1863). Verdi complained that stinginess had made Jacovacci engage for *Ballo* inadequate singers unsuited to their roles, and he haggled for cheaper rates from the publisher Ricordi. He wrote the impresario a letter (5 June 1859) ironically suggesting he avoid further talk of new operas and put on instead the works of Paisiello, Gluck and Lully – all in the public domain.

MARVIN TARTAK

Jacovelli [Iacovelli], Mercurio

(*b* Rieti; *fl* 1585–90). Italian composer. According to the dedication of his *Primo libro de canzonette a quattro voci* (Venice, 1588²³) he was then working in his native town. The volume is dedicated to Giuliano Cesarini, Marchese of Cività Lavinia and Duke of Civitanova, whose family the composer had evidently served for some time; it contains 18 pieces by Jacovelli and one by G.J. Coppola. The canzonette are through-composed and written in a straightforward, square-cut and largely homophonic style. In the dedication, Jacovelli mentioned an earlier collection of *laudi spirituali* for four voices (lost) also dedicated to Cesarini.

STEVEN LEDBETTER/IAIN FENLON

Jacquard, Léon (Jean).

French cellist, member of a string quartet formed by JULES ARMINGAUD.

Jacquemart le Cuvelier.

See [Cuvelier, jo](#).

Jacquemin de Senleches.

See [Senleches, Jacquemin de](#).

Jacques, (Thomas) Reginald

(*b* Ashby de la Zouch, 13 Jan 1894; *d* Stowmarket, 2 June 1969). English organist and conductor. During service in World War I he received wounds which continued to affect his health throughout his life, but which led him, through contact with Sir Hugh Allen at Oxford during convalescence, to study music at Queen's College, where he was appointed organist and director of music in 1926, and a Fellow in 1933. He was conductor of the Oxford Orchestral Society, 1930–36, but in 1931 he began a remarkable conductorship of the Bach Choir in London which continued for 30 years; he established, though he did not originate, the choir's annual Lenten performances of the *St Matthew Passion*. In 1936 he also formed the Jacques Orchestra. He became music adviser to the London County Council, 1936–42, and from 1940 to 1945 the first director of the wartime Council for the Encouragement of Music and the Arts (CEMA), the forerunner of the Arts Council of Great Britain. He continued to conduct orchestral and choral concerts throughout World War II. He inaugurated with his orchestra the morning concerts at the first Edinburgh Festival (1947), and conducted the Bach Choir's recording of the *St Matthew Passion* in English, issued on 21 discs in 1949. Jacques represented a traditional type of English choral leadership, whose characteristic approach to Bach (massive, devotional and in the vernacular) was challenged by his younger contemporaries but forged a strong bond between amateur choral singers and their audiences. He was forced by ill-health to give up conducting in 1960. He published a number of folksong and choral arrangements, an instructional manual, *Voice Training in Schools* (London, 1934, 2/1953), and compiled with David Willcocks *Carols for Choirs* (1961). He was made a CBE in 1954.

ARTHUR JACOBS

Jacques de Cysoing

(*b* Cysoing; *fl* mid- to late 13th century). Franco-Flemish trouvère. He was probably a member of the noble Flemish family Cysoing; several manuscripts refer to him as 'messire'. He addressed one of his songs, *Li nouviaus tans*, to a Count of Flanders, probably Gui of Dampierre (ruled 1251–1305), and mentioned also the Battle of Mansourah (1250). An *envoi* by Thomas Herier (*fl* 3rd quarter of the 13th century) refers to 'Jakemon' at 'Cyson' (R.2034), suggesting that Jacques was active up to that time. Jacques composed at least nine chansons, all of which survive with music. All his melodies have the conventional *ABABx* form, and most survive in only one or two chansonniers. The melody of one, however (*Nouvele amour*), is extant in eight versions, two of which are on a contrafactum text (R.512). This song is unusual also because the music of the first two verses returns at the end, although its text is not in rondeau form; this rounded musical structure may help explain its popularity. Another of his works, *Quant la saisons*, is a *chanson avec des refrains*, having a different *refrain* (appearing in only one manuscript, *F-Pn* fr.12615) at the end of each of its eight stanzas. Some of these *refrains* are extant in other songs.

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all ed. in Zitzmann; MS sources: F-Pa 5198, F-Pn fr.844, 845, 846, 847, 1591, 12615, 24406, I-Rvat Reg.lat.1490 (for details see Linker)

chansons

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Li nouviaus tans que je voi repairier, R.1305, T viii, no.739

Li tans d'esté ne la bele saisons, R.1912, T xii, no.1095

Nouvele amour qui m'est ou cuer entree, R.513, T iv, no.298/1

Quant foille vers et flors naist sor la branche, R.256, T iii, no.151

Quant la saisons del dous tans se repaire, R.179, T ii, no.103

Quant l'aubespine florist, R.1647, 1643a, T xi, no.950/1

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ELIZABETH AUBREY

Jacques le Polonais.

See [Reys](#), [Jakub](#).

Jacquet.

French family of instrument makers and musicians. Marceau Jacquet (*d* before 1620), and four of his sons (Marcel, Guillaume, Sébastien and Jehan *le cadet*) were master builders and the family was related to or had close ties with the Lorillart (Lorillac) family of instrument makers, the Duchesne family of painters, the painter Philippe de Champaigne, the lutenist René Mesangeau, and the organists Claude de la Barre and Louis-Claude Daquin. The accompanying [illustration](#) summarizes what is known about the genealogical connections among the more important members of the family.

Another son of Marceau, Jehan Jacquet *l'aîné* (d Paris, before 1644), a 'maître espinetier', was highly regarded as an instrument maker. In *Harmonie universelle* (1636–7) Mersenne referred to him as one of the best harpsichord makers of his time. His son, Claude Jacquet (i) (b Paris, bap. 28 Jan 1605; d Paris, 1661), 'm[âitr]e faiseur d'instrumens' and 'joueur d'instrumens de musique' worked in a style so similar to his father's that only a few instruments can be positively identified as being made by him. A 1652 two-manual harpsichord by Claude Jacquet (i) (now in the Ringling Art Museum, Sarasota, Florida) exhibits in several respects (scaling, case construction, placement of 8' bridge) characteristics intermediate between contemporary Flemish and Italian models and significantly different from mid-18th-century French instruments. As late as 1784, in the edition of *Affiches, annonces et avis divers* for 9 July, a 'clavecin fait en 1646 par Jacquet' was offered for sale.

Claude Jacquet (ii) (b Paris; d Paris, 6 Nov 1702) was the son of Jehan Jacquet *le cadet* (b Paris, c1575; d Paris, c1656–8) and was *maître de clavecin* and organist of the church of St Louis-en-l'Île, Paris. Pierre Jacquet (b Paris, c1666; d Paris, 28 June 1739), a son of Claude Jacquet (ii), was active in Paris in 1695 as an organist and *maître de clavecin*. In 1702 he was organist of St Nicolas-du-Chardonnet, Paris, and from 1704 also of his father's church, St Louis-en-l'Île. An offertory for organ by him, *O filii* (in *F-V* 160) is an attractive piece in variation form. The other son of Claude Jacquet (ii), Nicolas Jacquet (b Paris, c1662; d Bordeaux, 20 Oct 1707), was organist of St Pierre, Bordeaux. Anne Jacquet, elder daughter of Claude Jacquet (ii), was a harpsichordist or viol player in the musical household of Marie de Lorraine, Duchess of Guise, during the 1680s. Her sister, [Elisabeth Jacquet de La Guerre](#), is the most distinguished member of the Jacquet family, highly regarded as a harpsichord player and organist, and especially as a composer.

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HANS KLOTZ/CATHERINE CESSAC

Jacquet de Berchem.

See [Berchem, jacquet de](#).

Jacquet de La Guerre, Elisabeth

(b Paris, bap. 17 March 1665; d Paris, 27 June 1729). French harpsichordist and composer. She came from a family of master masons and musicians (see [Jacquet](#) family), and from the age of five played the harpsichord and sang at the court of Louis XIV. Noticed by Madame de Montespan, she stayed for three years in her entourage. On 23 September 1684 she left the court to marry the organist Marin de La Guerre. Their son, as precociously gifted as his mother, died at the age of ten.

In Paris Elisabeth Jacquet gave lessons and concerts for which she was soon renowned throughout the city. Her first compositions were dramatic works, of which only the libretto of *Jeux à l'honneur de la victoire* survives. Her first publication, *Les pièces de clavessin ... premier livre*, dates from 1687. In 1694 her only *tragédie en musique*, *Céphale et Procris*, was performed at the Académie Royale de Musique with little success, but the prologue was revived in 1696 at Strasbourg, where Sébastien de Brossard had founded an academy of music. In 1695 Brossard made copies of her first trio sonatas and those for violin and continuo. Only in 1707 did she publish her six *Sonates pour le violon et pour le clavecin* and the *Pièces de clavecin qui peuvent se jouer sur le violon*, followed later by her two collections of *Cantates françoises sur des sujets tirez de l'Écriture* to texts by Antoine Houdar de Lamotte, and by three secular *Cantates françoises*. Whereas all her other works were dedicated to Louis XIV, this last was addressed to the Elector of Bavaria, Maximilian II Emanuel. *Le raccommodement comique de Pierrot et de Nicole* is a duet which went into *La ceinture de Vénus*, a play by Alain-René Lesage performed at the Foire St Germain in 1715. Elisabeth Jacquet's last work seems to have been a *Te Deum* sung in August 1721 in the chapel of the Louvre in thanksgiving for the recovery of Louis XV from smallpox.

Elisabeth Jacquet was the first woman in France to compose an opera, and she is also remembered for her innovative work in the Italian genres of cantata and sonata, as well as for her music for accompanied keyboard. The *Pièces de clavessin* of 1687 are remarkable for their balanced structures and their *préludes non mesurés*. Her sonatas, both manuscript and printed, are conspicuous for their variety, rhythmic vigour and expressive harmony, as well as for certain innovative features in the violin writing. Her 12 sacred cantatas show a fine balance between a style appropriate to the genre and the restraint required by the subject; no other composer of the time handled the genre so consistently. The secular cantatas are characterized by dramatic qualities and a quest for formal freedom. In *Le Parnasse françois* Titon du Tillet devoted a long and appreciative notice to her, and her portrait is shown in a medallion with the motto 'I contended for the prize with the great musicians'.

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CATHERINE CESSAC

Jacquet of Mantua [Colebault, Jacques]

(*b* Vitré, 1483; *d* Mantua, 2 Oct 1559). French composer active in Italy. He was one of the leading composers of sacred polyphony between Josquin and Palestrina. He was known simply as Jacquet (Giachetto, Iachettus), and has often been confused with Jacquet de Berchem. Details of his early years are lacking, but he was doubtless related to the French singer Antoine Colebault, called Bidon, a favourite of Leo X. Papal records of 1519 identify him as singer to the Modenese house of Rangoni, whose service he probably entered some years earlier. Several north Italian manuscripts compiled around 1520 contain a group of his motets. Twice he won support from the Este family: in 1516 and 1524 from Sigismondo and in 1525, along with Willaert, from Duke Alfonso I. Jacquet and Willaert later jointly set psalms for double chorus. About 1526 Jacquet turned his sights on Mantua, whose musical life he would dominate for the next 30 years. He was granted citizenship in 1534 and from then until 1559 he was titular *maestro di cappella* of Mantua Cathedral. His status was unusual, however, in that he had direct responsibility not to the cathedral or court but rather to a single patron, Ercole Cardinal Gonzaga (1505–63), Bishop of Mantua, papal legate to Charles V and ultimately president of the Council of Trent. His correspondence often conveys esteem and affection for the composer. Jacquet's first wife died in 1527; he remarried before 1540. His income was inadequate for the support of his family and he died in debt, leaving his wife and daughter destitute. Notified of their plight, Ercole awarded them a pension.

In response to his patron's zeal for the Counter-Reformation, Jacquet specialized in religious music almost to the exclusion of the secular. He was prolific and one of the most widely published and admired composers of his time. Scotto and Gardane undertook collected editions of his sacred works. *Aspice Domine*, most famous of the motets, was known in over 40 sources, including seven instrumental intabulations. He won recognition from the music-loving Medici popes Leo X and Clement VII. Theorists from Lanfranco and Vanneo to Artusi and Cerone praised his works and ranked him with Gombert and Willaert. His influence was felt long after his death. Younger composers such as Ruffo, Vaet, Monte, Palestrina, Lassus and Merulo drew models from his works.

In all his sacred music Jacquet appears less the innovator than the skilled craftsman alert to the new currents of his time. Smoothly arched melodies, symmetry of phrase, careful balance of all parts and an overall grace and fluency reveal him a worthy successor to Mouton. Early works retain features of the preceding generation: predominantly four-voice texture with voice-pairing, fauxbourdon-like progressions, broad melismas, multisectional structure, occasional homophonic passages and reliance on

traditional 'constructivist' techniques. As he matured, he turned increasingly to pervading imitation as the generating principle. Sectionalism gives place to a supple, unbroken rhythmic flow; purely chordal writing is rare and melodies are more syllabic and closely reflect word accent. The full sonority of five-voice writing dominates.

Among his most significant works are his masses. His technique changed gradually over several decades. At first (e.g. *Missa 'Si bona'*), he used fairly literal quotation of the model with various rearrangements of its elements and comparatively little free material; later (e.g. *Missa 'Anchor che col partire'*), he employed highly sophisticated variation of the model and extensive use of free material. Among the imitation masses, the *Missa 'La sol fa re mi'* owes its conception to the earlier mass of the same title by Josquin, and the 'tribute' masses for Duke Ferdinand of Calabria and Duke Ercole II of Ferrara are both indebted to Josquin's noted *soggetto cavato* mass, *Missa 'Hercules dux Ferrariae'*.

The motets show even more clearly Jacquet's stylistic change and also demonstrate the nature, scope and diversity of function of the motet in his time: liturgical and extra-liturgical pieces for services, occasional tributes to princes of church and state, and completely secular motets for courtly diversions. Among the earliest, *Sufficiebat nobis* looks back to methods of the past, quoting Hayne's *Mon souvenir* in the superius twice, first in normal values, then in diminution. In *Sancta Trinitas* the top line of a four-voice motet by Févin finds an imposing new eight-voice setting. Noteworthy among the motets on plainsong tenors is a Proper cycle for the Assumption. *Dum vastos*, an extraordinary tribute to Josquin, weaves in its second part phrases from that master's best-known motets. *Hesperiae ultimae* celebrates a state visit to Mantua by Philip II of Spain, and *Enceladi* (later expanded into a mass) salutes the Gonzagas and their highly prized horses. The vast majority, however, use sacred texts, usually an antiphon, responsory, gospel or hymn. Structurally, half the motets are cast in two parts of roughly equal length, often with motivic relationships between the parts and occasionally, as in a responsory, a common ending for both. Among the rest, the single-movement type dominates; the three-part motet is rare.

Jacquet's most productive period occurred between 1520 and 1540, the years in which most of the masses and motets were composed. Later his attention gradually shifted to works in less elaborate style. The cathedral's final payments to him were for vesper hymns (1556) and psalms in fauxbourdon (1558). The hymns resemble the motets but are generally shorter and simpler in style. A posthumous collection provides for the alternation of plainsong and polyphony in successive stanzas. The polyphonic stanzas paraphrase the plainsong model and strict canon occurs frequently. The *Magnificat* settings also paraphrase chant, sometimes in imitation over a cantus firmus in long notes, other times alternating imitation of the chant with imitation of free motives. The psalms composed in collaboration with Willaert, in which two four-voice choruses alternate, are antiphonal rather than true polychoral settings. In the two passions Jacquet seems to have followed the example of Sermisy in distinguishing turba from narrative by a change in the number of voices

(from five to two). Even here, however, Jacquet avoided strictly chordal writing, setting each short movement contrapuntally in motet style.

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Editions: *Jacquet of Mantua: Collected Works*, ed. P. Jackson and G. Nugent, CMM, liv (1971–86) [J i–vi] *Treize livres de motets parus chez Pierre Attaignant*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–64) [S] *Trésor musical*, ed. R.J. van Maldeghem (Brussels, 1865–93/R) [M]

masses

- Il primo libro de le messe, 5vv (Venice, 1554) [1554]
Messe del fiore ... libro primo, 5vv (Venice, 1561) [1561]
Acquiesce Domine, 5vv (on his own motet)
Alla dolc'ombra, 5vv, 1561, J iii (on Rore's madrigal)
Altro non è il mio amor, 5vv, 1542² (on Verdelot's madrigal)
Anchor che col partire, 5vv, 1554, J i (on Rore's madrigal)
Ave fuit prima salus, 4vv, 1540⁴, J vi (on Mouton's motet)
Chiare dolc'e fresch'acque, 5vv, 1554, J i (on Arcadelt's madrigal)
De mon triste deplaisir, 4vv, 1540⁴, J vi (on Richafort's chanson)
Deus misereatur, 5vv, 1542² (on Sermisy's motet)
Enceladi Coeique soror, 5vv, 1561, J iii (on his own motet)
Ferdinandus dux Calabriae, 5vv, 1540³, J vi
Hercules dux Ferrariae, 5vv, 1540³, J vi
In die tribulationis, 5vv, 1554, J i (on his own motet)
In illo tempore, 4vv, 1540⁴ (on Mouton's motet), J vi
La fede non debbe esser corrotta, 5vv, 1555¹
La sol fa re mi, 5vv, *I-TVd* 23
Peccata mea, 5vv, 1554, J i (on Mouton's motet)
Quarti toni sine nomine, 5vv, 1561, J iii
Quam pulchra es, 4vv, 1542³ (on Mouton's motet)
Rex Babilonis, 5vv, 1555¹ (on his own motet)
Si bona suscepimus, 5vv, 1542² (on Verdelot's motet)
Surge Petre, 6vv, Missa ad imitationem moduli 'Surge Petre' (Paris, 1557) (on his own motet)
Missa 'Vado ad eum', 5vv, 1561, J iii (on Rore's motet)
2 untitled masses, 5vv, *I-Mc* S Barbara 156

motets

- Celeberrimi maximeque delectabilis musici Jachet ... motecta quatuor vocum (Venice, 1539) 2/1544, 3/1545 [1539, 1544, 1545]
Jacheti musici ... motecta quinque vocum (Venice, 1539) [1539b]
Primo libro di motetti di Jachet a cinque voci (Venice, 1540) [1540]
1532⁹; 1534¹⁰; 1535²; 1535⁵; 1538³; 1538⁴; 1538⁵; 1539³; 1539⁵; 1539¹⁰; 1539¹³; 1540⁶; 1541³; 1541⁴; 1542⁶; 1542¹⁰; 1543⁵; 1543⁶; 1544⁶; 1549³; 1549⁷; 1549⁸; 1550²; 1554¹⁶; 1558⁶; 1559¹; *B-Bc* A27088; *I-Bc* Q19; *RvS.Borr.E.II*.55–60

sacred

- Acquiesce Domine, 5vv, 1559¹; Adonai Domine Deus, 4vv, 1538⁵, J iv; Alleluia surrexit Dominus, 4vv, 1538⁵, J iv; Alma redemptoris mater, 5vv, 1532⁹, J v; Aspice Domine quia facta est, 5vv, 1532⁹, J v; Assumpta est Maria, 5vv, 1539b, J v; Audi dulcis amica mea, 4vv, 1538⁵, J iv; Ave apertor caelorum, 5vv, 1540⁶; Ave Maria

alta stirps, 5vv, 1545; Ave Maria gratia plena, 3vv, 1543⁶; Ave Maria gratia plena, 5vv, 1539b; Ave mater matris Dei, 5vv, *I-Bc* Q19; Ave quam colunt angeli, 5vv, 1549⁷; Ave regina caelorum, 5vv, 1539b, J v; Ave regina caelorum, 6vv, 1549³; Ave virgo gratiosa, 6vv, 1542¹⁰, ed. in CMM, iii/4 (1952)

Caelorum candor splenduit, 4vv, 1539a, J iv; Caligaverunt oculi mei, 5vv, 1539b, J v; Cantantibus organis, 4vv, 1539a, J iv; Cantate Domino ... laus ejus, 3vv, 1543⁶; Cantate Domino ... quia mirabilia, 3vv, 1543⁶; Cantate Domino, 4vv, 1542⁶; Cantate Domino et benedicite, 3vv, 1543⁶; Confirmatum est cor, 5vv, 1540

Decantabat populus, 5vv, 1541³; Descendi in hortum meum, 6vv, 1534¹⁰, S viii; Divitias et paupertatem, 6vv, 1558⁴; Dixit autem Dominus servo, 5vv, 1539b, J v; Domine bonum est, 4vv, 1538⁵; Domine exaudi orationem meam, 5vv, 1539⁵; Domine non secundum peccata nostra, 6vv, 1535², S x; Domine secundum actum meum, 5vv, 1549⁷

Ecclesiam tuam Deus, 4vv, M xvii; Emendemus in melius, 5vv, 1540; Estote fortes in bello, 5vv, 1540; Fratres ego enim accepi, 4vv, 1538⁵, J iv; Gaudeamus omnes in Domino, 5vv, 1539b, J v; Genuit puerpera regem, 4vv, 1545; Haec dies, 5vv, 1539b, J v

Inclita sanctae virginis, 5vv, 1539b, J v; In die tribulationis, 5vv, 1538⁴; In Domino confido, 4vv, 1539a, J iv; Ingresso Zacharia, 5vv, 1541³; In illo tempore erat, 4vv, 1539a, J iv 78; In illo tempore ... modicum, 4vv, 1539¹³, J iv 1; In illo tempore ... non turbetur, 5vv, 1539⁵; In illo tempore respondens, 6vv, 1549³; In illo tempore stabant, 4vv, 1544; In lectulo meo, 3vv, 1543⁶; In te Domine speravi, 5vv, 1539b, J v; In tua patientia, 4vv, 1543⁵; Iste est discipulus, 5vv, 1539b, J v; Isti sunt dies, 4vv, 1545

Laudate Dominum, 5vv, 1540; Levavi oculos meos, 4vv, 1539¹⁰; Liberator animarum, 5vv, 1539b, J v; Locutus est Dominus, 5vv, 1538³; Lux fulgebit, 5vv, *B-Bc* A27088; Mirabile misterium, 5vv, 1539b, J v; Murus tuus dilecta nostra, 6vv, 1539³; Nigra sum sed formosa, 5vv, 1540; Noe, noe, hodie salvator, 4vv, M xvii; Nunquam super terram, 5vv, 1538⁴

O clemens, o pia, 3vv, 1543⁶; O Dei electe, 5vv, 1539b, J v; O dulcis Jesu, 4vv, 1545; O Jesu Christe, 4vv, M i; O lampas ardens, 5vv, 1539b, J v; Omnes sancti tui, 4vv, 1539a, J iv; Omnipotens sempiternus Deus, 4vv, 1539a, J iv; Optimam partem elegit, 5vv, 1539b, J v; O pulcherrima inter mulieres, 3vv, 1543⁶; O quam praeclara sunt, 5vv, 1539b, J v; O sacrum convivium, 4vv, 1539a, J iv; O vos qui transitis, 4vv, 1539a, M xvii

Pater noster, 5vv, 1539b, J v; Plorabant sacerdotes, 5vv, 1539b, J v; Praeparate corda vestra, 4vv, 1539¹⁰; Praesul sanctissime Augustine, 5vv, 1539b, J v; Puer qui natus est, 4vv, 1538⁵, J iv; Quam pulchra es, 3vv, 1543⁶; Recumbentibus undecim, 5vv, 1550²; Repleatur os meum, 5vv, 1538⁴, J v; Retribuere dignare Domine, 4vv, 1539a, J iv; Rex Babilonis, 5vv, 1554¹⁶

Salve virgo virginum, 4vv, 1539a, J iv; Salvum me fac Domine, 5vv, 1538², J v; Sancta Trinitas, 8vv, *I-Rv* S.Borr.E.II.55–60; Sancti per fidem, 5vv, 1539b, J v; Scindite corda vestra, 5vv, 1539⁵; Si bona suscepimus, 5vv, 1549⁷; Si ignoras o pulchra, 5vv, 1539b, J v; Spem in alium, 4vv, 1539a, J iv; Spiritus Domini replevit, 5vv, 1541³; Stephanus servus Dei, 4vv, 1539a, J iv; Stetit angelus juxta aram, 5vv, 1540; Sufficiebat nobis, 5vv, *I-Bc* Q19; Surge Petre, 6vv, 1535⁵, S xiii

Tibi soli peccavi, 4vv, 1539a, J iv; Tribularer si nescirem, 5vv, 1544⁶; Unum cole Deum, 4vv, 1538⁵, J iv; Vado parare vobis locum, 5vv, 1540; Veni dilecte mi, 4vv, 1544; Veni Sancte Spiritus, 4vv, M xvii; Videns Dominus flentem, 5vv, 1540; Virgo ante partum, 3vv, 1543⁶; Virgo prudentissima, 5vv, 1539b, J v; Visita quaesumus Domine, 4vv, 1538⁵, J iv

occasional, state, secular etc.

Cantemus Domino gloriose, 4vv, 1544 (for Giulio Boiardo of Scandiano)
Dum vastos Adriae, 5vv, 1554¹⁶ (tribute to Josquin)
Enceladi Coeique soror, 5vv, 1549⁸ (tribute to the Gonzagas and their horses)
Formoso vermi, 5vv, 1544⁶ (for Giacomo and Camilla dal Verme of Verona)
Hesperiae ultimae, 5vv, 1554¹⁶ (tribute to Philip II of Spain)
Jam nova perpetuo, 5vv, 1544⁶ (text paraphrased from Virgil; for Cristoforo Madruzzo, Bishop of Trent)
Jucundum mea vita (Catullus), 5vv, 1541³
Nos pueri tibi principi, 4vv, 1541⁴ (for Francesco Gonzaga)
O angele Dei, 4vv, 1539a, J iv (for Ippolito II d'Este)
O Domine Jesu Christe, 4vv, 1539a, J iv (for Ippolito II d'Este)
Ploremus omnes, 5vv, 1539b, J v (lament for Cesare of Aragon)
Quis incredibili non exultet, 4vv, 1539a, J iv (probably for Pope Clement VII)
Si vera incessu, 5vv, 1541³

motets of doubtful authenticity

Aspice Domine de sede, 4vv, 1539a, S xi, ed. H.C. Slim: *A Gift of Madrigals and Motets* (Chicago, 1972), ii (also attrib. Claudin de Sermisy)
Convertimini ad me, 5vv, *D-SI* 34 (also attrib. Ruffo)
In nomine Jesu, 5vv, 1545³ (also attrib. Werrecore)
Jubilate Deo, 6vv, 1542⁹ (also attrib. Morales)
Laudem dicite Deo nostro, 5vv, 1540 (also attrib. Manchicourt)
Orabat Jesum mulier, 5vv, *D-Rp* A.R.940 (also attrib. Morales and Rore)
O sacrum convivium, 5vv, ed. in CMM, xxxi/10 (1970), 3 (probably by Arcadelt)
Salve regina, 6vv, *I-Rv* S.Borr.E.II.55–60, ed. in CMM, xxviii/2 (1973), 58 (also attrib. Verdelot)
Veni electa mea, 5vv, *I-Bc* Q27 I (also attrib. Gombert)

other sacred works

Himni vesperorum totius anni (Venice, 1566), 26 hymns, J ii
Magnificat tertii toni, 4vv, 1542⁹; Magnificat octavi toni, 4vv, 1542⁹; Magnificat quarti toni, 4vv, 1562¹; several Magnificat settings in *I-CMac* VIII, *I-Mc* S Barbara 49
I salmi appertinenti alli vesperi per tutte le feste dell'anno (Venice, 1550¹) [collab. Willaert and others]; ed. in CMM, iii/8 (1972)
I sacri et santi salmi di David profeta (Venice, 1554¹⁷) [collab. Rore]
I salmi a quattro voci (Venice, 1570²) [collab. Rore]
Orationes complures (Venice, 1567), Lamentations, St Matthew Passion, St John Passion (ed. in Schmitz), several hymns

secular

Canamus et bibamus, 4vv, 1531⁴
Doulce espérance, 4vv, 1544⁹
Vostre dolce parole, 4vv, 1534¹⁶

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GEORGE NUGENT

Jacquot, Jean

(*b* Le Havre, 27 March 1909; *d* Paris, 5 July 1983). French musicologist. He studied at the universities of Paris and Lyons, taking the doctorat ès lettres in 1950 with a dissertation on George Chapman (Paris, 1951). In 1943 he joined the CNRS where he was appointed director of research in 1958. In 1967 he founded the CNRS's Groupe de Recherches Théâtrales et Musicologiques, made up of three theatrical teams and a musicological one. The musicological team has specialized in the study of the relationship of music to the other arts and of its function in drama and in festivals, particularly in the Renaissance and Baroque periods; it is also responsible for editing the collection *Corpus des Luthistes Français* included in the *Choeur des Muses* series, directed by Jacquot from 1954. Jacquot took a continued interest in English drama and music of the Elizabethan period, but always tried to place the subject in its European context and to relate the study of the arts to that of society as a whole. He organized many of the CNRS conferences on musical and theatrical topics and edited their proceedings. His non-musical writings include the study *Shakespeare en France* (Paris, 1964) and a critical edition of Chapman's *Bussy d'Ambois* (Paris, 1960).

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CHRISTIANE SPIETH-WEISSENBACHER

Jadassohn, Salomon

(*b* Breslau [now Wrocław], 13 Aug 1831; *d* Leipzig, 1 Feb 1902). German composer, theorist, teacher and conductor. He studied first in Breslau and later at the Leipzig Conservatory. He left Leipzig to study the piano with Liszt in Weimar (1849–52); there he heard Wagner's *Lohengrin*, which greatly impressed him. After returning to Leipzig, he studied with E.F. Richter and privately with Moritz Hauptmann. Jadassohn taught the piano in Leipzig, then conducted the synagogue choir (1865), the Psalterion choral society (1866) and the Musikverein Euterpe concerts (1867–9). In 1871 he was appointed teacher of harmony, counterpoint, composition and piano at the conservatory, and in 1893 named royal professor. His students

included Busoni, George Chadwick, Delius, Grieg, Karg-Elert and Felix Weingartner.

Although successful as a performer, theorist and teacher, Jadassohn considered himself primarily a composer. He wrote works for piano, chamber ensemble, orchestra, chorus and solo voices, comprising over 140 opus numbers, but was perhaps best known for his canonic compositions: the Serenade for Orchestra op.35, two serenades for piano opp.8 and 125, the ballet music op.58 and the vocal duets opp.9, 36, 38 and 43. He also edited and arranged works by Bach, Brahms, Chopin, Mendelssohn, Schubert, Schumann, Wagner and others.

Jadassohn's numerous theory texts deal with harmony, counterpoint, form, instrumentation, analysis, pedagogy, melodic theory, figured bass and ear training (see Damschroder and Williams, 1990). The five volumes of *Musikalische Kompositionslehre* (1883–9) appeared in several editions up to the 1920s. The *Lehrbuch der Harmonie* (1883) shows the practical aim of Jadassohn's writings. It draws on Gottfried Weber's step theory, as transmitted through the practical manuals of Friedrich Schneider and E.F. Richter. It most resembles Richter's harmony manual (1853), although – because of Jadassohn's exposure to the music of Liszt and Wagner – it goes further in its discussions of chromaticism and enharmonicism. Jadassohn states that

any progression may be sanctioned in which one or two tones common to the two chords are held in the same part or parts. But even without this natural bridge of a sustained tone, the progression may be good when the several parts are led in true vocal style from the tones of the first chord to those of the second.

In analysing *Tristan und Isolde* (in *Melodik und Harmonik bei Richard Wagner*, 1899), Jadassohn emphasized chordal meanings, indicating 11 key changes in 12 bars.

Jadassohn's treatise on form asserts that individual musical ideas shape their structure. Formal types are listed and the variant possibilities in their realization are illustrated with examples mainly from the works of Beethoven, whom he credited with many innovations.

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JANNA SASLAW

Jadin.

French family of musicians of Flemish origin. They were active in France in the 18th and 19th centuries.

- (1) François Jadin
- (2) Louis-Emmanuel Jadin
- (3) Hyacinthe Jadin

HERVÉ AUDÉON

Jadin

(1) François Jadin

(bap. Gray, 7 Aug 1731; *d* Versailles, 11 June 1790). Bassoonist and oboist. His father Nicolas-Emmanuel Jadin (bap. 1704; *d* 1758) had his musical training at the cathedral of St Aubain in Namur and emigrated to the Franche-Comté in 1720. In 1731 he was an oboist in the Beauffremont regiment. François probably went to Paris when his father died, and married Marie-Marguerite Raiffer there in 1760. In the same year he entered the royal chapel at Versailles as a bassoonist. In September 1770 he succeeded Hotteterre, and became one of the *grands hautbois* of the *chambre et écurie du roi*. He was appointed gentleman usher to Victoire, Louis XVI's aunt, in 1777. He took part in various concerts, including the Concert Spirituel of 1768, and in 1782 was granted a pension to which another was added in 1786, the year of his retirement.

Jadin's brothers Georges Jadin (i) (bap. 1742), an oboist and Jean-Baptiste Jadin (bap. 9 Sep 1744; *d* c1789-90), a violinist, both played at the Namur Cathedral before entering the bishop's small chamber chapel. They both went to Brussels, where in 1763 Georges was engaged as a member of Charles of Lorraine's chapel orchestra. Jean-Baptiste then seems to have gone to Paris; his compositions (published in Brussels) include six quartets op.1 (1777), six symphonies op.4 (1778) and six trios (two violins, cello) op.5 (1778). Jadin's three sons were also musicians. Paul-Adrien Jadin (*b* 12 Aug 1762; *d* after 1790) played in the king's bodyguard at the time of his marriage in Paris on 9 June 1790. Valentin-François Jadin (*b* 8 Dec 1763; *d* after 1841) succeeded his father as gentleman usher to Victoire of France in 1788, and held the appointment until 1792. He taught the piano, and was also a composer of several keyboard works and romances. Wagner stayed with him in 1841, and gives an amusing description of him in *Mein Leben*. Georges Jadin (ii) (*b* Versailles, 31 Aug 1773; *d* after 1813) was a singer, making his début at the Théâtre Feydeau in a two-act *folie*, *L'histoire universelle*. According to Fétis, he taught singing in Paris until 1813, and music at the college of Pont Levoy. His compositions include a number of piano pieces and romances.

Jadin

(2) Louis-Emmanuel Jadin

(*b* Versailles, 21 Sept 1768; *d* Paris, 11 April 1853). Composer and teacher, son of (1) François Jadin. A *page de la musique* to Louis XVI, he is thought to have taken lessons from Piccinni before joining the Montansier theatre company around 1783. He may have given piano lessons to Marie-Antoinette. During the Revolution he joined the National Guard and took part in the national festivals of the time. He visited Rouen, where he gave concerts in 1795 with Boieldieu, Nancy (where he is said to have helped Bertin d'Antilly leave France in 1797), Lyons and Bordeaux. He was appointed professor of solfège at the Paris Conservatoire on 19 July 1796, and then professor of piano, but left as a result of the financial cuts on 20 May 1798. He returned on 20 July 1802 to teach solfège, and the piano from January 1805; he retired from the Conservatoire on 1 January 1816. In June 1804 he took over the Théâtre Molière, which had a repertory consisting of *opéras comiques* and vaudevilles, and conducted its orchestra himself. He left the theatre in December of the same year, after

giving the premières of his *Mon cousin de Paris* and *La grande-mère* there on 23 June and 17 October respectively. He was appointed *gouverneur des pages* of the royal chapel on 1 January 1815, and held the post until 1 January 1830. On 1 May 1821 he was made a Chevalier of the Légion d'Honneur. He retired to Montfort-l'Amaury in 1830, but returned to Versailles four years later and moved to Paris in 1844.

His works for piano, written during a period when the instrument was undergoing many new developments, provide a wealth of information about the various styles prevalent in Paris from the 1780s to the 1820s. While he was one of the very first to publish a work indicating the use of a damper (*con sordini* in three sonatas dedicated to Madame Victoire of France, 1784), his moderation in using the pedals was praised by the *Correspondance des amateurs musiciens* on 1 January 1804, in an account of one of his concertos: the writer of the piece compared his style to that of Clementi and Hüllmandel, adding that 'he knows the resources of his art and of the piano'. In the opinion of Fétis, his work as a whole lacked verve and novelty, although 'at the age of 60 he composed violin quintets deserving more success than they have had'. His string quartets also exhibit fine writing.

He was one of the first French composers to write an opera to an Italian text, *Il signor di Pursognac* (1792). His first opera (*Guerre ouverte*, given its première in 1788) already contained music in the Italian style. While some of his operas are more French in style (e.g. *Le défi hasardeux*, 1796), others present a stylistic ambiguity falling between the French and Italian manners (*Le coin du feu*, 1793). *Mahomet II*, his only attempt to write a *tragédie lyrique*, was produced at the Opéra in 1803 but was not a success. According to the writer of an obituary that appeared in the *Revue et gazette musicale de Paris* of 17 April 1853, a *Libera me* for three male voices 'marked by very religious feeling', was performed by the students of the Conservatoire, conducted by Elwart, at Notre-Dame-de-Lorette on 13 April 1853 during the offertory of his funeral mass.

WORKS

(selective list)

printed works published in Paris unless otherwise stated

stage

opéras comiques, first performed in Paris unless otherwise stated

Guerre ouverte, ou Ruse contre ruse (cmda, 3, Dumaniant [A.-J. Bourlin]), Versailles, 1788, excerpts *F-PN*; (1789)

Constance et Gernand (1, P. Desriaux), Français Comique et Lyrique, 15 July 1790
Joconde (3, Desforges [P.-J.-B. Choudard], after La Fontaine), Monsieur, 14 Sept 1790, excerpts (1790)

La religieuse danoise, ou La communauté de Copenhague (3, A.-L. Bertin d'Antilly), Montansier, 13 Dec 1790; also as *Le duc de Waldeza*

La vengeance du bailli, ou La suite d'Annette et Lubin (cmda, 2, C.-S. Favart and C.-N.-J. Favart), Monsieur, 30 April 1791

L'heureux stratagème (comédie lyrique, 2, G. Saulnier), Opéra, 13 Sept 1791, *Po*,

ov. *Pc**

Amélie de Monfort (3, Cottureau, after N.B. de La Dixmerie), Feydeau, 13 Feb 1792

Il signor di Pursognac (after Molière), Feydeau, 23 April 1792, *Pc**, excerpt *Pc**

L'avare puni (1, Verneuil), Feydeau, 4 Aug 1792

Les talismans (opéra à grand spectacle, 3, P.-U. Dubuisson), Louvois, 12 Jan 1793

Le coin du feu (comédie, 1, E.-G.-F. de Favières), OC (Favart), 10 June 1793 (n.d.)

Le siège de Thionville (drame lyrique, 2, Saulnier and Dutilh), Opéra, 14 June 1793, *Po*, 1 air (n.d.)

Le congrès des rois (cmda, Desmaillot [A. F. Eve]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others

Alisbelle, ou Les crimes de la féodalité (3, Desforges), National, 27 Feb 1794, *A*, excerpt (n.d.)

L'apothéose du jeune Barra (tableau patriotique, 1, F.-P.-A. Léger), Feydeau, 5 June 1794

Agricol Viala, ou Le jeune héros de la Durance (fait historique et patriotique, 1, L. Philipon de la Madeleine), Amis de la Patrie, 1 July 1794, ov. and airs (n.d.)

L'écolier en vacances (comédie, 1, L.B. Picard), OC (Favart), 13 Oct 1794

Le cabaleur (cmda, 1, J.-A. Lebrun-Tossa), OC (Favart), 11 Jan 1795

Le lendemain de noces (1, Léger), Feydeau, 18 April 1795

La supercherie par amour, ou Le fils supposé (comédie mêlée de musique, 3, C.-J. Loeuillard d'Avrigny), OC (Favart), 12 May 1795

Loizerolles, ou L'héroïsme paternel (1, Ducaire), Amis de la Patrie, 25 Dec 1795

Le mariage de la veille (1, Loeuillard d'Avrigny, after Voltaire: *La femme qui avoit raison*), OC (Favart), 2 Jan 1796, excerpts (n.d.)

Le négociant de Boston (comédie mêlée de musique, 1, Loeuillard d'Avrigny and Dejaure, after Mercier: *Le libérateur*), OC (Favart), 23 March 1796

Les deux lettres (1, E.-J.-B. Delrieu), OC (Favart), 4 Aug 1796

Le défi hasardeux (2, Delrieu), Louvois, 8 Aug 1796 (1797), *Mc*

Les bons voisins (fait historique, 1, B. Planterre), Feydeau, 1 Nov 1797

Candos, ou Les sauvages du Canada (3, Delrieu), Feydeau, 2 Jan 1798, ov. *Pc*

Mahomet II (tragédie lyrique, 3, Saulnier), Opéra, 9 Aug 1803, *Po*, Acts 1 and 2 *Pc**, excerpts *Pc**

Jean Bart et Patoulet (1, Léger), OC (Feydeau), 21 Jan 1804

Mon cousin de Paris (oc, 1, Léger) Molière, 23 June 1804, *Pc**

La grand-mère (2, E.-G.-F. de Favières), Molière, 17 Oct 1804 *Pc**

Les trois prétendus (1, T. Pein), Montansier, 29 April 1805

Le grand-père, ou LeS deux âges (oc, 1, A. de Favières), OC (Feydeau), 14 Oct 1805, *Pc**; (n.d.)

Charles Coypel, ou La vengeance d'un peintre (1, Léger), Montansier, 26 Oct 1805

Les arts et l'amitié (oc, A. de Bouchard), OC (Feydeau), 9 June 1807

La partie de campagne (comédie mêlée de chants, 1, J.H.F. Lamartelière), OC (Feydeau) 26 June 1810, *Pc**; (n.d.)

L'auteur malgré, lui, ou La pièce tombée (1, Claparède, after J.-F. Marmontel: *Le connoisseur*), OC (Feydeau), 16 May 1812, ov. *Pc**

L'inconnu, ou Le coup d'épée viager (oc, 3, Vial and E.-G.-F. de Favières), OC (Feydeau), 30 March 1816, ov. *Pc**

Fanfan et Colas, ou Les frères de lait (1, A. Jadin, after Beaunoir [A.-L.-B. Robineau]), OC (Feydeau), 29 Oct 1822 (n.d.)

Unperf: Jean et Geneviève, 1 air pubd

Doubtful: La rosière de Cholet (1), Montansier, 16 Aug 1796

Lost: Mélusine et Gerval ou Mélinde et Ferval, Feydeau, 20 Feb 1796; La paix, ou Le triomphe de l'humanité, Théâtre de Nancy, 14 Dec 1798; Les deux aveugles de

Tolède (op, 1), OC (Feydeau), 30 May 1806; La gueule du lion, ou La mère esclave (mélodrame, 3, Cuvelier and Léopold), Gaîté, Dec 1816/Jan 1817, lib *F-Pn*
Attrib.: Claudinet, ou Les absents ont toujours tort (2, C.A.B. Serwin), Artistes, 21 Jan 1797, lost

vocal

Sacred (most unpubd, *I-Pc*): Messe solennelle, 4vv, orch, 1828; Les prix de l'année 1846 aux frères de l'école chrétienne (P. de Chazot), 4vv, org; Le mois de Marie, ou 7 cantiques français fait pour les demoiselles de la Maison Royale de la Légion d'Honneur de Saint Denis (J. Racine, P. Corneille, J.-B. Rousseau and others), 1–4vv, pf/hmn/org; Requiem and Libera me, 3vv, 3 trbn, db; 6 Domine salvum, 1–3vv, org/orch; 2 Ecce panis, 1–4vv, insts and/or org/pf, autograph; 10 Ky, incl. pour la Maison Royale de Saint Cécile, 3vv, org, orch; 17 O salutaris; 3 San, 2–4vv; other works, incl. 45 hymns and sacred songs, some unacc., many autographs

Secular (texts by A. Jadin and pf/hp acc. unless otherwise stated): Recueil de 2 duos et 2 rondeaux (1803); c17 nocturnes, incl. La cloche du matin, 3vv, Onde limpide et pure, 3vv, 2e recueil, 2vv; Le chasseur, tyrolienne; Duo du vin, *Pc*; Prières des exilés de Gallicie (Chazot), chant polonais, *Pc*; Vous dont les âmes, ariette dialoguée, acc. orch, *Pc*

Songs, 1v: over 60 pubd, incl.: Un poison, c'est la tristesse (1796); Rondeau (Saint-Laurent) (1802); Il est à lui (Coupigny) (1822); c100 unpubd in *Pc*, incl.: Les cheveux de ma toute belle, séguedille espagnole (E. Fouinet), 1831; Jeannette et Pierre (Chazot), 1848; Le bandit (Arago), acc. orch/pf; L'invocation à la paix, acc. orch

Collections incl. Jadin's songs, 1v (most acc. pf/hp): 2 Recueils de six romances (c1787, 1793); 3e recueil de romances et petits airs (Boucher) (1794); 8 nocturnes (P. Metastasio) (1801); 4 romances (1811); 8 Canzonetten (Leipzig); 4e recueil de romances et petits airs (Florian, after Gonzalve de Cordouë); 3 romances (A. Jadin); 6 romances nouvelles; 2e suite de romances et petits airs

26 occasional works incl.: Chant d'une esclave affranchie (Coupigny), perf. Opéra, 1794; Ode/Hymne à J.-J. Rousseau (T. Desorgues) (1794); Le serment français (A. Jadin), cant, perf. Feydeau, 1814; Le canon du 29 septembre 1820 (C. Plantade); Prière pour la duchesse de Berry (A. Jadin) (1820); Chant des gardes au baptême du nouvel Henry (F.L. Janillion) (1821); Hymne à la République; Citoyens, levez-vous

instrumental

Orch: Symphonie concertante, 2 solo cl, perf. 1788; Bn Conc., perf. 1797, lost; Symphonie concertante, solo cl, hn, bn, perf. 1803; Symphonie concertante, 2 solo pf (1803); La bataille d'Austerlitz, symphonie à grand orchestre (1806); Symphonie concertante, solo ob, hn, perf. 1809; Symphonie concertante, solo pf, fl/cl/ob (c1819), arr. fl, hn, bn (c1820); Fantaisie concertante, solo hp, pf (c1820); 4 pf concs.: no.1, op.9 (c1792); no.2, C (1802); no.3, d, lost; no.4 (1811); Première fantaisie concertante, pf, cl/fl/vn/ob; Symphonie concertante, pf, ob

Wind ensemble: Marche, F (1794); Ouverture, C (1794); Pas de manoeuvre, F (1794); Symphonie, F (1794); Suites d'harmonies militaires, mentioned by Fétis 4–6 insts: 6 quatuors concertants, 2 vn, va, vc, op.3, livre 1 (1787); 3 quatuors concertants, pf, vn, va, vc (1801); 3 nouveaux quatuors, livre 2 (1805); Grand quintette, 2 vn, va, 2 vc/2 vn, 2 va, vc (?1829); Introduction et menuet, 2 vn, va, vc, 1836, *Pc*; Andantino et Allegro, hn, vn, va, b, *GB-Lbl*; 3 grands quatuors; Harmonie, 2 cl, 2 hn, 2 bn, mentioned by Fétis; other works

Trios: 3 sonates, pf, vn, vc (1803); nocturnes ou divertissements, pf, fl, vn/pf, cl, ob

(1806); Fantaisie, pf, hp, hn/vn, no.9 (1811); 18e pot-pourri, pf, hp/vn, hn (1811); Grande sonate, pf, vn, vc ad lib (Leipzig, c1815); 3 grands trios, pf, hn, vc (c1815); Trio concertant, pf, hp, vc, 1843, *Pc*; 3 sonates, pf, fl, b, op.10; 3 sonates, pf, fl/vn, vc, op.13; 3 trios, fl, vn, vc, op.125; other works

2 insts: 3 sonates, pf/hp, vn obbl. (1784); Duo, pf, hp (1801); 3 fantaisies, pf, hn/fl/cl/vn (1808); Potpourri, pf, hn, vn obbl. (1803); 2 books of Nocturnes concertants, pf, fl/vn/ob/cl (c1806); 2 books of Nocturnes, pf, ob/fl/cl/vn (c1806); Grand nocturne concertant, pf, vn/fl/cl/ob (1813); 4 airs, hp, hn, *Pc*; other works

Pf (solo unless otherwise stated): more than 40 fantaisies and variations, incl. Fantaisie sur Ninon de Berton (1809), Fantaisie on airs by Grétry (1810), Variations sur 'Vive Henri IV' (1814), Fantaisie suisse, fl/vn ad lib (1818); more than 20 potpourris or mélanges; c33 sonatas (1787–1810); Le retour du bien-aimé, scène allégorique (1814); other works, some in *Pc*

Other insts: Sonate, op.1, hp; 3 fantaisies, hp; 3 nocturnes, fl; 22 andantes, org, *Pc*; Marche funèbre, org, *Pc*

Pedagogical: Méthode complète de piano, with A. de Garaude (1822); Méthode d'harmonium (1845)

Many arrs. of works by H.-M. Berton, Boieldieu, Carafa, Catel, Chapelle, J.B. Cramer, Dalayrac, Deshayes, H. Georgeon, Grétry, Kreutzer, Méhul, Mélesville, Mozart, Paër, Sacchini and others

Jadin

(3) Hyacinthe Jadin

(*b* Versailles, 27 April 1776; *d* Versailles, 27 Sept 1800). Pianist and composer, son of (1) François Jadin. A pupil of Hüllmandel, he may also have been taught by his father. He published his first work in 1785 and made his Parisian début in 1789 at the Concert Spirituel, playing a piano concerto of his own composition. In 1791, after his father's death, he seems to have become a member of the orchestra of the Théâtre Feydeau, where he remained until 1794. He composed and performed music for the Revolutionary festivals (although he was not a member of the Institut National de Musique) and made his first attempts at writing opera; only *Cange* achieved any success. He was appointed professor of piano at the Paris Conservatoire in 1795, and taught there until his death, training a number of women pupils, including Rose Dumey (who won the *premier prix* for piano in 1797, the first time the prize was awarded) Thérèse Desmarre, Annette Solère and Joséphine Grétry. From 1795 he performed as a pianist in several Parisian concerts (including the concerts Cléry and Wenzel). His last known public appearance was on 3 June 1800 at Versailles, where he played one of his piano concertos. An obituary signed M.L. appeared in the *Courrier des spectacles* of 11 October 1800, describing him as 'a skilful harmonist and elegant composer, a good son and an excellent friend' ... 'mourned for both his moral qualities and his rare talents'.

Jadin's best-known work comprises his piano concertos and sonatas, trios and string quartets. Their formal clarity and concision (the sonatas frequently include a re-exposition which first appears in the second subject) are combined with fine harmonic and melodic writing. The Largo of his Quartet op.2 no.1 has some affinity with Mozart's 'Dissonance' Quartet K465. His Third Concerto for piano and orchestra breaks new ground in

introducing the soloist with a *récitatif à volonté*, accompanied by the strings.

WORKS

printed works published in Paris

stage

Le testament mal-entendu (cmda, 2, Ducray-Duminil), 1793, unperf., lost

Cange, ou Le commissionnaire de Lazare (fait-historique, 1, A.-P. Bellement), Paris, Amis de la Patrie, 21 Nov 1794, lost

Attrib.: L'orpheline (vaudeville, 1, Patrat), Paris, Feydeau, 4 April 1796, lost

vocal

Occasional works: Marche du siège de Lille (c1792; Hymne du 21 janvier (1794), Hymne du 10 germinal (1796), Chanson pour la fête de l'agriculture (1796), all repr. in Pierre (1899); Hymne à la paix, Paris, Favart, 1797, lost

Other vocal: L'enfant trouvé (1793); Romance à la lune (1796); Le rêve, romance nègre (C.A.B. Serwin), 1796 (1801); La danse, lost

instrumental

Orch: Ouverture pour instruments à vent (c1795), arr. pf in Pierre (1899), and ed. D. Townsend (New York, 1968); Marche turque, perf. 1797, lost; arr. of ov. to Méhul's Le jeune Henri (c1797)

Pf concs: for Concert Spirituel, 1789, lost; no.1 (1797); no.2 (1803); no.3 (1801); no.4, lost [mentioned by Fétis]

Str qts: op.1 (1795), arr. pf, vn (c1795); op.2 (1796); op.3 (1796); op.4 (1798) (op.1 no.3, op.2 no.1 ed. P. Oboussier (Exeter, 1989))

Trios: no.1, pf, hp, fl, (c1796); op.1, 2 vn, b (1796); op.2, vn, va, b (1797)

Sonatas: pf, vn ad lib, op.1 (1794), op.3 (c1795); pf, vn obl., op.10 (1798), lost; pf solo, op.4 (1795), op.5 (c1795), op.6 (1803) (opp.4, 5 repr. (Minkoff, 1983); op.4 no.1, op.6 no.2 ed. M. Cauchie: L'école française de piano, Monaco, 1957); opp.2, 7, 8, 9, lost, mentioned by Fétis; 3 pf, perf. 1798, lost

Keyboard: Rondo, hpd, pubd in Journal de Clavecin (1785), 1re potpourri, pf (1798); 20 petites leçons, pf (1798); Duo, pf 4 hands (1796)

Arrs. of works by H.-M. Berton, Dalayrac, Cherubini, Devienne, P. Gaveaux, Gluck, Gresnick, Martin, Méhul, Solié, Tarchi, Grétry, mainly for pf

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Jadlowker, Hermann

(*b* Riga, 17 July 1877; *d* Tel-Aviv, 13 May 1953). Latvian tenor. After training as a cantor (which permanently influenced his style), he studied at the Vienna Conservatory with Joseph Gänsbacher and made his début at Cologne in 1899 as Gomez in Kreuzer's *Nachtlager in Granada*. In 1900 he went to Stettin, then to Riga, and in 1906 to the court theatre in Karlsruhe, where he began to attract international attention, particularly through his singing of Georges Brown in *La dame blanche* and of Raoul. The German emperor heard him during a Wiesbaden festival and arranged for his engagement at the Royal Opera House, Berlin, in 1909. From 1910 to 1912 he sang at the Metropolitan, where he made his début as Faust, created the King's Son in Humperdinck's *Königskinder* opposite Farrar and sang Rodolfo (*La bohème*), Turiddu, Canio, Lohengrin, Max and Pinkerton. In 1912 Strauss chose him for Bacchus in the première of *Ariadne auf Naxos*.

Although intrinsically a lyric tenor with amazing coloratura agility, Jadlowker sang such roles as Florestan, Tannhäuser, Parsifal and Otello, which gradually took their toll. He left the Berlin company in 1921 and thereafter seldom appeared in opera, though he sang Armand Mirabeau in the first performance of Lehár's *Frasquita*. He left a wide range of recordings, which show the skill of his coloratura and the peculiarly doleful timbre of his voice.

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LEO RIEMENS/ALAN BLYTH

Jaeger, August (Johannes)

(*b* Düsseldorf, 18 March 1860; *d* London, 18 May 1909). German editor and writer on music. His family moved to England in 1878. A capable violinist and pianist, he was first employed by a firm of map printers before joining the music publishers Novello & Co. in 1890 at the instigation of C.L. Graves (1856–1917). Although nominally publishing office manager, Jaeger's shrewd powers of aesthetic and critical judgment were to place him in a position of artistic adviser to the largely non-musical directors. His extensive correspondence with Elgar and Parry provides significant insights into the composers' creative lives, personalities and working methods, and he was also a formative influence on Samuel Coleridge-Taylor (MS letters in *GB-WOr*).

Jaeger's unerring critical instinct led Elgar to extend the coda of the finale of his Variations on an Original Theme ('Enigma') and prevented him from grossly underestimating the full dramatic potential of the climax of *The Dream of Gerontius*. His veneration of Beethoven's adagios is reflected in Elgar's musical portrait of him as 'Nimrod' in the Variations. Parry, also a recipient of Jaeger's cajoling, coaxing and humouring, was urged to leave administration and the composition of choral works in favour of instrumental and symphonic writing, and, at his suggestion, made revisions to *A Vision of Life*. During his terminal illness Jaeger in turn was a beneficiary of Parry's understanding and generosity. Jaeger also secured performances of choral works by Elgar and Parry in Germany under the direction of Julius Butts.

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CHRISTOPHER KENT

Jaegerhuber, Werner (Anton)

(*b* Port-au-Prince, 17 March 1900; *d* Pétienville, 20 May 1953). Haitian composer. He studied composition at the Vogt’sches Konservatorium in Hamburg. In 1921 he visited Haiti briefly and became interested in the music and folklore of his native country. He returned to Haiti permanently in 1937 and worked as a music teacher, composer and amateur painter.

Jaegerhuber was interested in producing a Haitian national musical style based on the country’s folk music. He made many transcriptions of Haitian folksongs for use in his own compositions, and worked with the ethnographer Louis Maximilien on the latter’s *Le vodou haïtien*, a study of Vodou rituals. He also produced a study, ‘Chants vodouesque’, which was published posthumously (*Bulletin du Bureau nationale d’ethnologie d’Haïti*, no.2, 1945, pp.77–101). His output includes orchestral and chamber 1985 works, as well as choral pieces and solo songs which set texts in German, French, English and Haitian creole. Stylistically his music is eclectic: his most popular works are those based on Haitian themes, especially the *Messe folklorique haïtienne*, which has a Latin text set to melodies inspired by the Haitian voodoo ceremony. Jaegerhuber also arranged folksongs, which he published in *Complaintes haïtiennes* in 1950 for the Haitian Ministry of Tourism.

WORKS

(selective list)

Choral: Oster Kantate, chorus, orch, 1932; Boucle none, SATB; Amerika, S, chorus, orch, 1949; Messe folklorique haïtienne, SATB; 3 scènes historiques, SATB

Orch: Sinfonia Legba, 1943; Scherzo piccolo

Chbr: Choralvorspiel, 2 vn, vc, 1934; Praeludio, 2 vn, va, 1934; Trio in 1 movt, 2 vn, vc, 1934; Fuga con variazioni, 2 vn, vc, 1942; Grosses Trio, vn, va, vc, 1948; Petite suite, str qt, 1951; Agnus Dei, vn, va, vc; Chorale Fugue, 3 vn; Plaintes nocturnes nos.5 and 8, str qt

1v, pf: Complaintes haïtiennes, 1950; Mon bras prenait ta taille frêle, 1951; Meine liebe Mutter, 1935; Ave Maria

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C. Dumervé: *Histoire de la musique en Haïti* (Port-au-Prince, 1968), 270–74

MICHAEL LARGEY

Jaëll, Alfred

(b Trieste, 5 March 1832; d Paris, 27 Feb 1882). Austrian pianist. He was first taught the piano and the violin by his father Eduard, a Viennese pianist, and appeared publicly as a pianist as early as 1843. In 1844 he became a pupil of Moscheles in Vienna and later travelled through Europe and the USA as a celebrated virtuoso; his sensitive interpretations of Chopin were particularly highly praised. The King of Hanover appointed him court pianist in 1856. He married the pianist Marie Trautmann in 1866 and moved to Paris, from which base the couple set out on concert tours of Europe. Jaëll served the cause of contemporary music, supporting Schumann and Brahms in Italy, England and France, and he was also a friend of Liszt. He composed a number of virtuoso piano pieces and concert paraphrases in the popular style of the time.

HORST LEUCHTMANN

Jaëll [née Trautmann], Marie

(b Steinseltz, nr Wissembourg, Alsace, 17 Aug 1846; d Paris, 4 Feb 1925). French pianist and teacher. She was taught the piano by Hamma in Stuttgart and then by Herz at the Paris Conservatoire, where she won a *premier prix* in 1862. In 1866 she married Alfred Jaëll, with whom she gave concerts throughout Europe and in Russia. Her repertory included the principal works of Schumann (six concerts, Salle Erard in 1890) and Liszt (six concerts, Salle Pleyel in 1891), and she was the first French pianist to play the 32 sonatas of Beethoven (Salle Pleyel in 1893). As a composer she received the advice chiefly of Saint-Saëns, who dedicated to her his first concerto and the *Etude en forme de valse*.

She was a friend and pupil of Liszt and from 1882 spent several weeks each year at Weimar, where she performed at his *musicales* and did secretarial work; Liszt wrote (unpublished) variations based on her waltz for piano four hands. She was the first to use the physiological characteristics of the hand to improve piano technique and to replace mechanical technical drill by a scientifically planned practising method adapted to the peculiarities of the hand's anatomy. In collaboration with Dr Charles Féré, medical superintendent of the psychiatric clinic at Bicêtre, near Paris, and starting from a study of muscle behaviour and the sense of touch, she tried, through scientific analysis of the movements involved in striking the keys and producing tone, to develop an awareness of the physical act of playing and an ability to create a mental image of sounds. A principal aim of her method, which she set forth in several theoretical volumes, was economy of movement. Her pupils included Albert Schweitzer and Eduardo del Pueyo. She composed piano pieces and songs which, though essentially Romantic, reveal an assimilation of the innovations of the time. Her symphonic poem *Ossiane* was performed in Paris in 1879.

WRITINGS

Le toucher, enseignement du piano ... basé sur la physiologie (Paris, 1895)

La musique et la psychophysiologie (Paris, 1896)

Le mécanisme du toucher (Paris, 1897)

Les rythmes du regard et la dissociation des doigts (Paris, 1901)

L'intelligence et le rythme dans les mouvements artistiques (Paris, 1904)
Un nouvel état de conscience: la coloration des sensations tactiles (Paris, 1910)
La résonance du toucher et la topographie des pulpes (Paris, 1912)
Nouvel enseignement musical et manuel basé sur la découverte des boussoles tonales (Paris, 1922)
Le toucher musical par l'éducation de la main (Paris, 1927)
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A. Schweitzer: *Selbstdarstellung* (Leipzig, 1929)
E. del Pueyo: 'Autour de la "Méthode" de Marie Jaëll et de son apport à l'enseignement du piano', *Revue internationale de musique*, no.1 (1939), 929–38
C. Piron: *L'art du piano* (Paris, 1949)
M.W. Troost: *Art et maîtrise des mouvements pianistiques* (Paris, 1951)
H. Kiener: *Marie Jaëll, 1846–1925: problèmes d'esthétique et de pédagogie musicales* (Paris, 1952)
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R. Delage: 'Trois figures de musiciens contemporains', *La musique en Alsace hier et aujourd'hui* (Strasbourg, 1970), 287–306

HORST LEUCHTMANN/CHARLES TIMBRELL

Jaffa, Max

(*b* London, 28 Dec 1911; *d* London, 30 July 1991). British violinist of Russian origin. He studied with Wilhelm Sachse, Max Mossel at the GSM (1926–32) and Sascha Lasserson. From the age of 14 he played in a local cinema and led the orchestras at the Strand Corner House and the Trocadero. He led the Piccadilly Hotel Orchestra from 1927 to 1939, and on the recommendation of Sir Landon Ronald led the Scottish (later Scottish Symphony) Orchestra in Glasgow for a season, where he worked under Weingartner, Beecham and Barbirolli. He served in the RAF during World War II. In 1947 he was engaged by the BBC for the London Studio Players and later teamed up with the pianist Jack Byfield and the cellist Reginald Kilbey to form the Max Jaffa Trio, which became one of the most popular ensembles of the day. From 1959 to 1986 Jaffa was musical director for the Scarborough Corporation, where he gave concerts every summer with his 'Max Jaffa and the Spa Orchestra', and from 1960 to 1986 he toured throughout the world giving concerts on cruise liners. Jaffa's numerous recordings reveal his consummate artistry based on an impeccable technique, together with a warmth and lyricism which place him firmly in the old school of violin playing. He was created an OBE in 1962 and was made an honorary fellow of the GSM in 1964. He wrote an autobiography, *A Life on the Fiddle* (London, 1991).

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MARGARET CAMPBELL

Jaffe, Stephen

(b Washington, DC, 30 Dec 1954). American composer. He studied composition at the Geneva Conservatoire and the University of Massachusetts, Amherst. Thereafter he worked with Crumb, Rochberg and Wernick at the University of Pennsylvania where he received the master's degree (1978). Three years later he joined the music department at Duke University and established the prominent concert series Encounters: With Music from Our Time. He was awarded the Prix de Rome in 1981 and received the Brandeis University Creative Arts Citation in 1989. Other honours include the Kennedy Center's Friedheim Award (1991) and the American Academy of Arts and Letters' Lifetime Achievement Prize (1993). In 1999 Jaffe was named Mary D.B.T. and James H. Semans Professor of Music Composition at Duke University.

Jaffe's style forges a path between American modernist traditions of the 1960s and 70s and the more pluralistic approaches of the 1980s and 90s. Although his work shows a deep understanding of many different types of music, his compositions are unique and resist easy description. Later works, such as *Offering* (1996), engage challenging paradoxes within various strata: materials traditionally understood as tonal are used in a non-tonal manner, and a mercurial interplay exists between lyrical, sensual impulses and taut, lean structural groundings. One of the most distinguished composers of his generation, his works have been performed throughout the USA and Europe.

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Orch: Sym. 'Three Lives', 1973–5, unpubd; Rega-Raga, jazz ens, 1974, unpubd; 4 Images, 1983, rev. 1987; The Rhythm of the Running Plough, chbr orch, 1985–8; Autumnal, 1986; Vn Conc., 1999

Vocal: 3 Yiddish Songs (L. Rudnitsky, A. Suztkever, S. Kacerzinsky), Mez, orch/chbr orch, 1975–7, arr. S, hn, vn, vc, pf, 1987; 3 Images (H. Martinson, F. García Lorca, W. Witman), nar, vv soloists, chorus, chbr orch, 1979; Four Songs with Ensemble (Martinson, R. Francis, D. Levertov), Mez, a fl + fl, va, vc, pf, 1988; Fort Juniper Songs (Francis), S, Mez, pf, 1989; Pedal Point (Francis, M. Oliver), Bar, 3 va, 4 vc, hp, timp, 1989, rev. 1993; The Reassurance (T. Gunn), high v, pf, 1995 [contribution to AIDS Quilt Songbook]; Songs of Turning (Jaffe, after A. Landers, H. Kushner, M. Oliver, Levertov, D. Rosenberg, Pss, Bible: *Jeremiah*) S, B, SATB, chbr orch, 1996

Chbr: Fantasies, Etudes and Interludes, solo pf, pf 4 hands, 1975–7, unpubd; 4 Nocturnes, cl, vn, va, vc, hp, perc, 1975; Un dialogo possibile, fl + pic + opt. b fl, va, pf, perc, 1976, unpubd; Centering, 2 vn, 1978; Concert, vn, pf + cel + org, 1978, unpubd; Partita, vc, pf, perc, 1980; Arch, fl + pic, cl, b cl, vn, vc, db, cel, pf, 1981; Ballade (Qt from Arch), cl, vn, vc, pf, 1981; A Nonesuch Serenade, fl, cl, vn, vc, pf, 1984; The Rhythm of the Running Plough, a fl + pic + fl, vn, vc, perc, 1985; Impromptu, pf, 1987; 3 Figures and a Ground, fl, pf, 1988; Double Sonata, 2 pf, 1989; Str Qt no.1, 1991; Triptych, wind qnt, pf, 1992; Chbr Conc. 'Singing Figures', ob, vn, va, vc, pf, hpd, cel, 1994; Offering, fl, va, hp, 1996; Spinoff, gui, 1997

Principal publishers: Merion (Presser), MMB, Mobart

Principal recording companies: Albany, Bridge, Neuma, CRI

BRYAN GILLIAM

Jagamas, János

(*b* Dej, 8 June 1913; *d* Cluj-Napoca, 15 Sept 1997). Romanian-Hungarian musicologist and composer. After studying composition at the conservatory in Cluj (now Cluj-Napoca) (1936–40) he studied under Albert Siklós and János Viski at the Budapest Academy of Music and was a folk music research pupil of Kodály (1941–2). In 1948 he became director of the Cluj Conservatory and subsequently held posts as fellow (1949–60) and director (1956–8) of the Cluj section of the Folklore Institute, senior fellow at the Hungarian Arts Institute in Cluj (1949–50) and lecturer (1951–65) and senior lecturer (1965–76) at the Cluj Academy of Music teaching folklore, musical form and counterpoint. Jagamas collected over 6000 Hungarian and Romanian folksongs in Transylvania and the Moldau region, and was a leading specialist in East European folk music research: his chief interests were the history of folk music collecting, the relationship of folk music to art music and questions of national musical language. He also worked on the modernization of music education. His folksong arrangements include *Öt gyermekkar három szólamra* ('Five Three-Part Children's Choruses', Bucharest, 1955). He was awarded the Széchenyi Prize in 1993.

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ANDRÁS BENKŐ/FERENC LÁSZLÓ

Jagdhorn

(Ger.).

A Hunting [Horn](#).

Jagdmusik

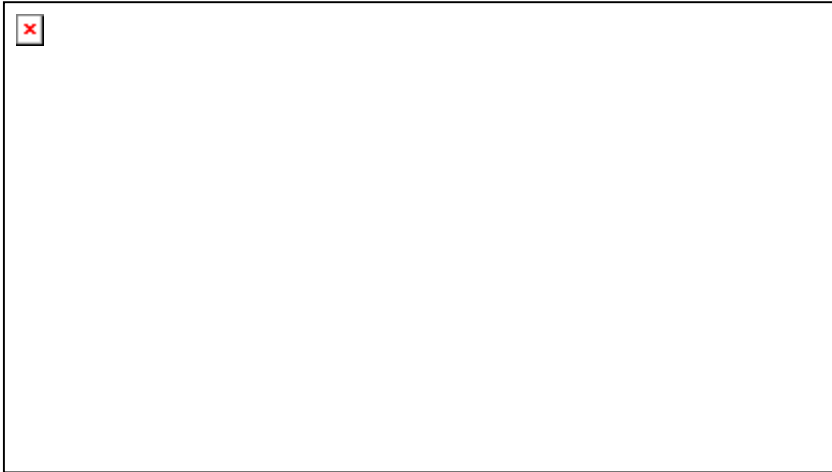
(Ger.: 'hunt music').

The German application of the term denotes the entire code of musical signals for the hunt, but more particularly that body of harmonic hunting music which relates specifically to the horn, and which has been exploited for its symbolism of the outdoors by composers from the mid-18th century to the present day. The earliest collections of hunting-calls include Dame Juliana Berners's *Book of Hawkinge, Hunting and Fysshing* (c1345), *Trésor de vénerie* by Hardouin de Fontaines-Guérin (1394), *La vénerie* by Jacques du Fouilloux (Poitiers, ?1561) and Sir George Turbervile's *The Noble Art of Venerie or Hunting* (London, 1576). Each consists of single-pitch signals in a rhythmic tablature. In the 17th century there grew up a practice known as 'jerking', whereby single or double acciaccaturas from a neighbouring overtone were supposedly sounded before the beat in repeated-note calls ([ex.1](#)).



Single-pitch signals predominated until the second half of the 17th century, although the increase in the tube length of some hunting instruments and the advent of the *cor à plusieurs tours* in France towards the end of the 16th century also made available a larger number of pitches in the overtone series (see [Horn, §2\(i\)](#)). Mersenne described in *Harmonie universelle* (1636–7) and *Harmonicorum libri XII* (1648) how chordal signals might be produced by manufacturing four or more single-note horns of different sizes and sounding them simultaneously. He also noted that some horn players commanded the same range as trumpeters. The features characteristic of later hunting horn music – triadic figures and the dactyls of 6/8 metre – are found in a number of 17th-century pieces of programme music scored for strings only, including the ‘Chiamata a la caccia’ in Cavalli’s opera *Le nozze di Teti e di Peleo* (1639) these pieces also indicate that, in both form and melody, the early triadic horn signals were borrowings from the contemporary trumpet signal known as the [Chiamata](#). Lully employed a similar idiom in the five-part piece entitled ‘Le[s] cors de chasse’ in *Les plaisirs de l’Ile enchantée* (1664), adding to the strings the sounding of single-pitch *trompes* at some cadences. In Vienna, C.A. Badia included triadic signals in an obbligato for horn pitched in F in *Diana rappacificata con Venere e con Amore* (1700).

In 1705 André Danican Philidor *l’aîné*, Louis XIV’s music librarian at Versailles, transcribed the *trompe de chasse* signals of the French court hunt and added a further set of signals of his own composition (F-V 1163). Both sets include signals containing conjunct movement in the higher clarino range in addition to movement in the lower triadic range. J.-B. Morin used some of these signals in the divertissement *La chasse du cerf* (1708), as did J.-B. Prin in his collections of music for the trumpet marine. By the second quarter of the 18th century the Marquis de Dampierre, master of the hunt to Louis XV, composed a body of hunting music in which the idiom of the various hunting signals found perfect alliance with the musical properties of the *cor de chasse*. From Dampierre’s fanfares and flourishes all later hunting music derives. A large collection of his fanfares was published in Serré de Rieux’s *Les dons des enfants de Latone* (Paris, 1734). Dampierre’s hunting-calls were introduced to Bohemia by Franz Anton, Count Sporck, and published by him in various anthologies, from 1701 to 1725, with their texts translated into German. Bach drew upon this hunting music for his horn parts. In the ‘Hunting’ Cantata bwv208 the French practice of ‘tayauté’ is retained ([ex.2](#)), and the *Brandeiser Jägerlied* which Sporck made popular appears unaltered in Bach’s ‘Peasant’ Cantata bwv212. Horn-calls deriving from Sporck’s collections are to be found in Keiser’s opera *Octavia* (1705) and in many of Handel’s operas, most notably *Giulio Cesare*. Fux wrote a fanfare for two horns in his overture to M.A. Ziani’s opera *Meleagro* (1706) which resembles the opening fanfare in Bach’s first Brandenburg Concerto.



From the mid-18th century onwards composers began to adopt these calls in increasingly abstract form. Early examples of this process include the *Jagdsinfonie* (1755) by Leopold Mozart, the Symphony in D ('La chasse', 1772) by Carl Stamitz and the Symphony no.73 ('La chasse', 1782) by Haydn. The hunting music style was adapted to string and vocal music and used to evoke an outdoor atmosphere, as in the opening bars of Mozart's 'Hunt' Quartet K458 and the final movements of his horn concertos which again borrow directly from Sporck and Dampierre. Various early hunting flourishes appear in the 'Herbst' section of Haydn's oratorio *Die Jahreszeiten* (1801). Weber's opera *Der Freischütz* (1821) abounds with four-part horn-calls in the 18th-century idiom; its famous Hunting Chorus is a direct descendant of that in Fux's *Elisa* of 1719.

The horn parts of Brahms's symphonies contain quotations from these earlier calls, however abstract; in the final movement of the Horn Trio op.40 many fanfares appear. The animated outdoor manner pervades Schumann's Concertstück for four horns and orchestra (1849), while hunting symbolism is used poetically in the Royal Hunt and Storm in Berlioz's *Les Troyens* (1863). Smetana reverted to the traditional keys of C and D for his richly pictorial hunting fanfares of *Má vlast* (1874). The earlier idiom is completely integrated into the horn parts of Richard Strauss's music and finds its ultimate parody in the horn-call from *Till Eulenspiegel*. Britten's Serenade for Tenor, Horn and Strings relies much on the music of the hunt for its effect; other 20th-century examples of the hunting-music idiom include the final movements of the horn quartets by Hindemith and Tippett.

Jagdmusik can also mean an ensemble, usually of horns, for playing the music of the hunt. Augustus the Strong of Saxony maintained an octet for this purpose, as did Emperor Charles VI of Austria. After 1700 two oboes were added to the usual assortment of horns at the court of the Elector of Brandenburg, and after about 1725 the combination of two horns, two oboes and two bassoons was understood to form a *Jagdmusik*. In the last decades of the century two clarinets were added, but by this time a type of chamber music specifically for this ensemble had grown up and it was known more commonly as a *Harmonie* (see [Harmoniemusik](#)). In recent years Ernst Paul of Vienna has revived the old imperial hunting ensemble as the *Lainzer Jagdmusik*. In the 1860s Bismarck suppressed the harmonic hunting-calls and the practice of playing them on the 16' horn and substituted the 2' *Fürst-Pless-Horn*. A new code of calls was introduced for

greater ease in playing on this limited instrument. The instrument and its music have gained considerable popularity, but this later tradition is not to be confused with that of the 18th century.

See also [Signal \(i\)](#), §2.

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HORACE FITZPATRICK/PETER DOWNEY

Jäger, Andreas

(*b* Rosshaupten, nr Füssen, 4 Nov 1704; *d* Füssen, 24 April 1773). German organ builder. Known as 'Orglmacher zu Füessen' since 1733, he built six organs for churches in that town: St Sebastian (two organs, 1734 and 1772; the first was moved to the Spitalkirche in 1772); the Franciscan church (1735); St Mang (1753–4; great organ and chancel organ); and Frauenkirche am Berg (1773–4; probably completed by Anton Weyrather). In Swabia and Upper Bavaria he built organs in Hindelang (1749); Murnau (1749); Altstädten (1760); and Benediktbeuren (1771). He was also active in the Tyrol, building organs for Kappl (1737); Fliess (1739); the Spitalkirche, Latsch (1741); the Franciscan church, Schwaz (1756; rebuilding); the Cistercian abbey, Stams (1757; chancel organ); the parish church, Stams (c1757); Ischgl (1758–9); the Servite church, Innsbruck (1760); the Franciscan church, Hall (1761); the Benedictine abbey, Fiecht (1772); the Spitalkirche, Innsbruck (1764); the parish church, Bolzano (1764–6); the Spitalkirche, Bolzano (1768); and the Franciscan church, Reutte (1769). The specifications of Jäger's organs include rich choruses, stopped diapasons and flutes (the wooden 4' flutes often being stopped), and strings of a narrow scale. In his larger instruments he also made use of reeds, thus showing his taste for colourful sounds. The two organs of St Mang, Füssen, are especially remarkable both for their outer appearance and their inner structures. The front of the main organ embraces the windows of the west façade, like the Gabler organ in Weingarten. The chancel organ has a low, closed case without any front pipes; most of the

wooden pipes are arranged horizontally. For the Pedal chests of the Benediktbeuren organ, Jäger employed a special construction of his own invention: an early type of ventil-chest.

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ALFRED REICHLING

Jahn [Jan, Ianus], Martin

(*b* Merseburg, c1620; *d* Ohlau, Silesia [now Oława, Poland], c1682). German composer. Nothing certain is known about his early years, but his *Selig sind die Toten*, which survives in a manuscript at Strasbourg, may be an early work originating there. He is recorded from 1643 as a matriculated student at Königsberg (now Kaliningrad) and he wrote his *Musicalische Jubel-Frewde* (1644) for a university celebration there. After his student years he led a very unsettled life and was typical of the Kantors and clergymen who in Germany at this time were persecuted for their religious beliefs. In 1648 he went to Upper Silesia as a musician, and possibly as a preacher too, in the service of the Protestant Strzela family at Steinau in the Neustadt district. At the instigation of the Bishop of Neisse, however, he was forced to leave by 1650. After a short stay at Meissen he was offered, through Count Sigismund Seifried von Promnitz, a post as Kantor at Sorau (now Żary, Poland). In 1654 he had to leave Sorau and went to Sagan, Silesia, where Protestant worship was still allowed. He worked there as headmaster and Kantor of the school until, in 1663, he became pastor at nearby Eckersdorf. He probably remained there until 1668, when the death of the Protestant Princess von Lobkowitz meant that he had to move. He was Kantor at Ohlau, probably until his death.

Jahn expressly stated that his *Musicalische Jubel-Frewde*, which is for up to six choirs, was 'after the Italian style' and implied that the polychoral writing that had originated in Italy in the 16th century was still considered modern in Königsberg in 1644. The lost first edition of his *Passionale melicum* (1652), a collection of 50 four-part hymns, was innovatory in that it was confined to Passion hymns. The second edition (1663) was greatly expanded to include 250 pieces, of which only the melody and bass are given. Of the 111 melodies (for the 250 texts) six are from the French psalter, 18 are by Heinrich Pape, 17 by Georg Joseph and eight by Johannes Crüger; 14 other composers of the time are represented by one to three melodies each. Of the remaining 32 anonymous melodies about ten are probably by Jahn himself; it is still open to question, however, whether 'Du grosser Schmerzensmann', which is still printed in hymnbooks today, can be attributed to him. His settings of Luther and the Genevan psalter and his *Euthanasia melica* were all announced for publication after 1663, but it is uncertain whether they ever appeared.

WORKS

Musicalische Jubel-Frewde, 7–22 and more vv (1–6 choirs), bc (Königsberg, 1644)

Passionale melicum (50 sacred lieder), 4vv (Berlin, 1652, lost; rev. 2/1663, 250 lieder, 1v, bc); 2 ed. in *ZahnM*

Jesu dulcis memoria, 5vv (Zittau, 1662)

1 funeral motet, 4vv (Sagan, 1654)

Selig sind die Toten (cant.), 4vv, 3 str, bc (org), *F-Sm*; ed. S. Fornaçon (Berlin, 1957)

Ich freue mich im Herren, 5vv, 7 insts, bc (org), *PL-WRu*

Luthers Lieder, 5vv; Genfer Psalter, 5vv; Euthanasia melica (400 funeral songs): after 1663, publication doubtful

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FRITZ FELDMANN

Jahn, Otto

(*b* Kiel, 16 June 1813; *d* Göttingen, 9 Sept 1869). German philologist, archaeologist and musicographer. After attending the universities of Kiel, Leipzig and Berlin, Jahn rapidly became one of the leading classical scholars of his day, in the study of Greek mythology, in textual criticism – he published editions of Persius and Juvenal – and in archaeology, in which he made a notable contribution to the history of Greek vase-painting. He became professor at Greifswald in 1842 and director of the archaeological museum at Leipzig in 1847, but involvement in the political unrest of 1848–9 caused his dismissal. In 1851 he edited in vocal score the second version (1806) of Beethoven's *Leonore*. In 1855 he went to Bonn as professor of philology and archaeology and retained this post until shortly before his death.

It is remarkable that such a dedicated career should have left Jahn any time for extended work on music, although in his youth it had rivalled his passion for the classics. While his family had wide musical contacts and he was active as a performer, he seems to have had little academic training in music, which makes his biography of Mozart all the more remarkable an achievement. The preface explains how the idea of writing it came from a conversation with Gustav Hartenstein at Mendelssohn's funeral on 7 November 1847. Jahn had apparently planned a life of Beethoven, but having realized that study of Mozart was an essential preliminary, became

totally involved in the latter. (His Beethoven material passed to Thayer and the material on Haydn, about whom he also intended to write, went to Pohl.)

Apart from Bains's study of Palestrina (1828) and Winterfeld's book on Giovanni Gabrieli (1834), no musical biography had previously been written on the scale of Jahn's *W.A. Mozart*. Its strength lay in its method, especially in the lucid presentation of a huge mass of material, much of it new, collected by intensive research and, above all, critically assessed. Jahn took great pains with the historical and social background. The weaknesses of his book are those inseparable from his generation, since musicology, as it is now understood, hardly existed in the 1850s. There is, for instance, little value in most of what he wrote about the origins of Mozart's style. Moreover, his view of the composer was inevitably coloured by the romantic, idealizing tendencies of the mid-19th century.

The first, four-volume edition (Leipzig, 1855–9) was replaced by his substantial revision (2 vols., 1867) which benefited much from Köchel's catalogue of 1862. This was the basis of Pauline Townsend's English translation (1882). The third and fourth German editions (1889–91 and 1905–7) were both prepared by Herman Deiters. Herman Abert's fifth edition (1919–21) attempted the most drastic revision, including much new dating and some extensive new chapters, notably on the piano concertos. Abert's daughter Anna Amalie undertook some minor revisions in the 1955 edition, which included a new separate index. It seems doubtful that Jahn's book is susceptible of the further revision needed to take full account of the subsequent mass of new Mozart research.

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Beethoven und die Ausgaben seiner Werke (Leipzig, 1864)
Gesammelte Aufsätze über Musik (Leipzig, 1866)
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ALEC HYATT KING

Jahnn, Hans Henny

(*b* Stellingen, nr Hamburg, 17 Dec 1894; *d* Hamburg, 29 Nov 1959). German writer, publisher and authority on organ building. In 1921, with Gottlieb Harms, he founded the **Ugrino** religious community; among its aims was the revival and publication of early music through its own publishing house, founded in 1923, to which (apart from his years of exile to Denmark, 1933–45) Jahnn belonged and of which he became the sole owner in 1956. His rebuilding in 1923 of the Schnitger organ in Jacobikirche, Hamburg, became the model for the *Orgelbewegung*, whose first congress he organized with Günther Ramin in Hamburg in 1925. As co-founder of the German Council of Organists in 1927, he directed the council's experimental section from 1931 to 1933 and was organ consultant for Hamburg; during his exile in Bornholm he was adviser to the Copenhagen firm of Frobenius. Over 100 organs were restored or newly built according to his plans, including the Klopstock organ at Altona-Ottensen, the organ of the Pädagogische Akademie, Kiel, the Maximilian organ in Düsseldorf, the Cavallé-Coll organ in Metz Cathedral, the organ at St Petri, Malmö, and the organ at the German broadcasting service in Berlin. Several of the new instruments explored Jahnn's original ideas for the development of the instrument, including those at the Lichtwarkschule, Hamburg, built by Kemper in 1931, and the Ansgarikirche, Langenhorn, near Hamburg, built by Hammer in 1931, both of which feature unusual pedal ranges and have segregated 'masculine' and 'feminine' registers.

Jahnn wrote several articles and two books expounding his ideas about sound and the technical aspects of organ building. He also wrote a number of important Expressionist plays and novels; his first published drama, *Pastor Ephraim Magnus*, earned him the Kleist prize in 1920.

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DIETRICH KILIAN/HERMANN FISCHER

Jähns, Friedrich Wilhelm

(b Berlin, 2 Jan 1809; d Berlin, 8 Aug 1888). German scholar, singing teacher and composer. He studied singing with Charles Detroit and sang as a treble in the chorus of the Royal Opera, studying further with Stümer and Lemm. Deciding against a career as an opera singer, he studied theory and composition with Louis Gorzizky. In 1835 he declined a post as music director in Halberstadt in view of his growing reputation as a singing teacher in Berlin. He founded the Jähnscher Gesangverein in 1845 and conducted it until 1870, introducing much contemporary music. He was made royal music director in 1849; later he taught declamation at Scharwenka's conservatory. At the same time, he undertook the work by which he is now best known, the systematic collection, collation and classification of Weber's works and the publication of a thematic catalogue, *Carl Maria von Weber in seinen Werken* (1871).

The first production of *Der Freischütz* in Berlin in 1821 had made a decisive impression on Jähns, then only 12. After Weber's death, he came to know the family (there is a fine, sensitive portrait of him by Weber's son Alexander), and he was able to draw extensively on Weber's letters, diaries and other documents in the preparation of his catalogue. Taking Köchel's Mozart catalogue as his example, he added to his thorough documentation a substantial amount of critical comment. If this now seems too consistently that of a dedicated enthusiast, the documentation has stood the test of time very well, and impressively few additions and corrections have been needed. The work is also notable for the first use of the term 'Leitmotiv', though Jähns's application of it is unsystematic. His collection of Weber material, which includes manuscripts, printed music, documents, books, letters, pictures, playbills, mementos and other related material, was deposited in the then Royal Library, elaborately catalogued as *Weberiana*, and is now lodged with added material in a special Weber memorial room in the library (Deutsche Staatsbibliothek). Of his many writings on Weber, often pioneering in their research, *Carl Maria von Weber: eine Lebensskizze* (1873) is a pamphlet of 50 pages providing a summary biographical outline. Jähns also made a number of editions and arrangements of Weber's music, and himself composed some instrumental music as well as many songs and choruses.

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JOHN WARRACK

Jairazbhoy, Nazir A(li)

(b Clifton, Bristol, 31 Oct 1927). Canadian and American musicologist of Indian origin. After schooling in England and India he studied at the University of Washington with Arnold Bake (BA 1946–51) and at the School of Oriental and African Studies, University of London (1956–62, 1967–71), where he took the doctorate in 1971 with a dissertation on the evolution of north Indian rāgas from the earliest historical treatises to modern performing practice. He worked there as a lecturer in Indian music (1962–9) and chairman of the music panel (1969) before being appointed associate professor in Asian studies at the University of Windsor, Ontario (1969–75). In 1975 he became professor at UCLA, where he served as first chair of the newly founded ethnomusicology department (1988–90), before retiring in 1994; he was also president of the Society for Ethnomusicology (1975–7). In 1983 he founded the Archive and Research Centre for Ethnomusicology (a unit of the American Institute of Indian Studies) in New Delhi, which has constituted a unique resource for Indian and foreign researchers.

Jairazbhoy's contributions to the study of Indian music have been diverse. In his dissertation *The Rāgs of North Indian Music* (1971), he illustrated how perception of various types of melodic symmetry, both tetrachordal and non-tetrachordal, structures the evolution of rāgas and adds to their inherent dynamism by leading to non-consonant resolutions in performance. Elsewhere he has refuted the notion that intonation in present day practice accords with the 22-*śrūti* (microtonal interval) system described in the *Nāṭyaśāstra*, whose musical sections probably belong to the Gupta period (4th–5th centuries). His other writings include work on perception, the measurement of time values, and the technical aspects of fieldwork and laboratory research. His output also includes publications and videos regarding Rajasthani folk performance (1984), a collection of humorous allegorical tales (*Hi-Tech Shiva*, 1991), and restudies (with Amy Catlin) of field trips undertaken by his mentor, Bake, in the 1930s and by himself in the 1960s and 70s. Some of his works, including *Hi-Tech Shiva* and the 'fictive documentary' video *Retooling a Tradition* (1994), display a remarkably innovative and often whimsically post-modern sensibility.

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LUCY DURÁN/PETER MANUEL

Jakob, Friedrich.

Swiss organ builder, associated with the firm of [Theodor Kuhn](#).

Jakobos Peloponnesios [Iakōbos Peloponnēsios; Jakobos the Protopsaltes]

(*b* ?Peloponnesos, 1740; *d* Constantinople, 23 April 1800). Romaic (Greek) composer and hymnographer. A student of Joannes of Trebizond, he was first *domestikos* at the Ecumenical Patriarchate of Constantinople from 1764 until 1776, when he was invited to teach at the Second Patriarchal School of Music with Daniel the Protopsaltes and Petros Peloponnesios. He later returned to the patriarchal cathedral, chanting as *lampadarios* (c1784–9) and, after the death of Daniel, as *prōtopsaltēs* (1790 until his own death). Highly respected for his erudition, he was invited by Patriarch Gregory V to revise and correct the liturgical books of the patriarchate, for which he also wrote the texts of two contrafacta kanons in honour of St Euphemia.

In 1791, together with [Petros Byzantios](#), Jakobos founded the Third Patriarchal Music School, and in 1797 he successfully led opposition within the patriarchate to the proposed notational reforms of Agapios Paliermos, an action characteristic of his conservative stance in a period of artistic change. Described by Chrysanthos of Madytos as a traditionalist suspicious of innovation and lacking the steady rhythmic sense of Petros Byzantios, Jakobos shunned the new syllabic and neumatic styles popularized by [Petros Peloponnesios](#) and his students. He preferred instead to sing, teach and compose within the highly ornate received tradition of the medieval and post-Byzantine stichērarion, in which scores were realized with reference to an orally transmitted body of melodic formulae (*theseis*).

Jakobos's most significant contribution to the preservation of the older melodic style was the massive *Doxastarion* transcribed by his student Georgios of Crete in 1794/5, which contains a cycle of 'abridged' melismatic *stichēra* for the liturgical year. This work was later transcribed into Chrysanthine notation by [Chourmouzos the Archivist](#) and published, in an edition by Theodore Phōkaeus, in 1836. Other chants for the Divine Office include eight Great Doxologies; 'abridged' settings of the opening verses of Lauds ('Hoi ainoi') at Orthros and the 'lamplighting' psalms at Hesperinos, the *polyeleos* (Psalm cxxxiv) in mode 4, two kalophonic *heirmoi*, and the 11 morning Gospel hymns of the Emperor Leo VI. He also

wrote a number of Cherubic Hymns for each of the eucharistic liturgies (St John Chrysostom, the Presanctified Gifts, St Basil). Most of these works were first printed in Chrysanthine editions (see bibliography). (For a fuller list of works, including references to manuscripts featuring the original post-Byzantine notation, see Chatzēgiakoumēs, 1975, pp.299–302.)

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Jakova, Prenkë

(*b* Shkodra, 27 July 1917; *d* Shkodra, 16 Sept 1969). Albanian composer, conductor and teacher. He was taught the clarinet and solfège by Gjoka at the Franciscan high school in Shkodër before moving to the state grammar school, from which he graduated in 1934. At this time he was receiving violin lessons and becoming acquainted with opera through vocal scores and foreign broadcasts, as well as with Shkodran folksong. In 1935 he founded a band whose younger members included the composers Harapi, Zadeja, Daija and Gjoni. While working as a teacher in remote northern villages (c1938–42) he collected folksongs, arranging them for band. A few months' study at the Accademia di S Cecilia, Rome, in 1943 was his only academic training. In 1950 he conducted the newly founded amateur Shkodran SO in what was reputed to be the first choral-orchestral concert in Albania, featuring works by Kono, Trako, Daija and Zadeja, as well as Glinka and Dargomizhsky. The orchestra became a permanent institution in 1951 under the local House of Culture, and Jakova was appointed its director the following year. He achieved greatest prominence during his lifetime with the stagings of his two operas, *Mrika* in 1958 and *Gjergj Kastrioti – Skënderbeu* in 1968. The latter was commissioned by Enver Hoxha for the 500th anniversary of the death of Scanderbeg, Albania's greatest national hero: as a result the work was much debated, and negative reviews might have been a factor in the composer's suicide.

One of the most eminent figures in Albanian music, Jakova represented the link between an older generation of semi-professional musicians and a younger generation of professionals who were trained abroad. He not only inspired many of the younger composers under communism but also provided Albania with its first opera and many fine songs, including *Në njerën dorë kazmën në tjetrën pushkën* ('The Pick in One Hand, the Rifle in the Other'), which became the signature tune of Albanian Radio's world service. He proved himself an accomplished opera composer: his arias, such as *Mrika*'s breathtaking Ç'jan Këto trazime ('What is this Upset?'), and recitatives, beyond their echoes of folksong, betray a deep feeling for the musical inflections of the Albanian language. He also showed an unfailing instinct for dramatic timing and characterization, demonstrated in *Mrika* by the gradual development of the heroine from a naive peasant girl to a woman ready to fight for both personal happiness and for society. Though *Mrika* and *Skënderbeu* (containing at least a dozen beautiful arias and choruses) are both number operas, Jakova uses leitmotifs – at least five in the latter, Scanderbeg's own being based on a whole-tone scale and an augmented fifth interval. If *Mrika*'s libretto might nowadays arouse some political objections, Jakova's reputation as one of Albania's greatest melodists remains nonetheless secure.

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Inst: Nina-nana [Lullaby], waltz, c, ?pf; Potpuri këngësh shqipë [Pot-pourri of Albanian Songs], band, 1938; Molla [Apple], accdn, 1940; Kërcim [The Leap], waltz, ?pf, 1941; Spartakiada, march, band/orch, 1955; Vallë [Dance], band, 1956; Jemi vëllezër [We are Brothers], 1960; Brigada 27 [The 27th Brigade], march, band, 1969

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GEORGE LEOTSAKOS

Jalāl al-Dīn Rūmī.

See [Rūmī](#), [Jalāl al-Dīn](#).

Jale.

A modern German method of solmization which provides a separate syllabic note name for each rising or falling semitone of the chromatic scale. The names given to the ascending degrees of the major scale in any key are *ja, le, mi, ni, ro, su, wa* and *ja*. This apparently random sequence is logically constructed. The vowels follow the normal sequence *a, e, i, o, u*; and the positions of the diatonic semitones are marked by repetition of *i* and *a* respectively. Consonants are those which immediately follow the German alphabetic names A–H, but omitting some considered to make unsuitable vocables: *j, (k), l, m, n, (p), (q), r, s, (t), (v), w*. The same sequences are combined to produce the chromatic note names ([ex.1](#)). Introduced by Richard Münnich in his *Jale: ein Beitrag zur Tonsilbenfrage* (Lahr, 1930), the method aims to improve vocal intonation by distinguishing between enharmonic equivalents without introducing the complications of the earlier [Eitz method](#).



BERNARR RAINBOW

Jalilov, Tohatsin

(*b* Andijan, Ferghana valley, 1896; *d* 1966). Uzbek composer. Jalilov occupied the role of *bastakor*, a composer in the oral tradition who creates

new melodies and texts as well as setting the verse of classical Central Asian poets. A *bastakor* also provides a link between Eastern compositional traditions and those of Europe. Jalilov was active as a performer in chaykhonas ('tea houses') and other gathering places; his outstanding abilities on the *ghijak* and *tanbur* and also his gifts as a composer of new songs gave rise to his nomination by Uzbeks as a *Hafiz* ('folk singer', after the Persian poet), a highly respected role in Uzbek society. Many of his own songs reflect the new social and historical ideas of his era but utilize typical Uzbek melodies and rhythms. From 1919 he collaborated with the revolutionary poet Khamza Khakim-zade Niyazi in a new theatrical company in which they sought to unify old and new forms of entertainment. As a performer in Qarī-Yakubov's Uzbek Ethnographic Ensemble he visited Moscow, Leningrad, Kazan' and Ufa as well as Paris (1925) and London (1935). This ensemble was unique for its presentation of a whole range of music from the Ferghana valley. Jalilov served as artistic director of the Akhunbabayev Theatre in Andijan (1928–34), the Uzbek Musical Theatre, Tashkent (1934), and the Uzbek Philharmonic SO (1937–40) before directing the Mukimi Theatre of Musical Drama (1940–49) where he was responsible for the foundation of Uzbek music drama. Although he composed in many different genres, he often did so as a *bastakor*, thus creating new compositions which had as their basis sophisticated melodies from the Uzbek tradition. He also assisted Russian composers in the process of the creation of new (for Central Asia) genres, mainly in opera and musical drama. Besides being a People's Artist of Uzbekistan (1937) he was a deputy of the Supreme Soviet of Uzbek SSR.

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RAZIA SULTANOVA

Jalowetz, Heinrich

(*b* Brno, 3 Dec 1882; *d* Black Mountain, NC, 2 Feb 1946). Austrian conductor. He grew up in Vienna and studied at the university there with

Guido Adler, completing the doctorate (1908) with a dissertation on Beethoven's early melodic technique (*SIMG*, xii, 1910–11, 417–74). Together with Berg and Webern, with whom he shared a lifelong friendship, he was one of the first disciples of Schoenberg. He held appointments at opera theatres in Wiesbaden, Regensburg, Danzig, Stettin, Prague, Vienna, Cologne and Liberec. After his emigration to the USA in 1939 he taught music history and theory at Black Mountain College near Asheville, North Carolina. A renowned conductor in the Mahler and Zemlinsky tradition, Jalowetz gave the first Berlin performance of Schoenberg's *Gurrelieder* in 1923. Among his compositions and arrangements are songs and stage music for *Traumstück* and *Traumtheater* by Karl Kraus, a piano score for Zemlinsky's opera *Der Zwerg* (1921) and a four hand piano version of Schoenberg's *Pelleas und Melisande* (1924). His writings include articles on Berg, Webern, Zemlinsky and Schoenberg.

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ERNST LICHTENHAHN

Jam, the.

English new wave rock group. Its members were Paul John William Weller (*b* Woking, 25 May 1958; vocals and electric guitar), Bruce Foxton (*b* Woking, 1 Sept 1955; bass guitar) and Paul Richard Buckler (*b* Woking, 6 Dec 1955; drums). Between 1977 and 1981 the Jam recorded more than 20 hit songs written by Weller, most of them vignettes of city life, contemporary equivalents of the work of his 1960s heroes, the Who, the Kinks and the Small Faces. The most striking of these were *In the City*, *Down at the Tube Station at Midnight*, *Eton Rifles*, *Going Underground* and *Town Called Malice*. Musically, the Jam followed the broad punk rock pattern with gruff, unadorned singing by Weller, fast tempos and abrasive guitar accompaniments. Onto this, however, the group grafted simple vocal harmonies and more sophisticated song structures. Their final hit, *Town Called Malice* (Pol., 1982), incorporated a soul music bass line and presaged Weller's next musical move. In 1982 he formed the Style Council to perform more pointed lyrics in a jazz and soul style. His outstanding work of the 1990s was the solo album *Wildwood* (Go-Disc, 1993) which was nominated for the Mercury Music Prize in 1994. For further information see P. Hewitt: *The Jam: a Beat Concerto* (London, 1996).

DAVE LAING

Jamaica.

The third largest of the Caribbean islands, with an area of about 11,000 km². Formerly part of the British West Indies, gained independence in 1962 and is a member of the British Commonwealth.

1. Introduction.
2. Instruments.
3. Music genres.

OLIVE LEWIN/MAURICE G. GORDON

Jamaica

1. Introduction.

Columbus arrived in Jamaica on his second voyage (1494), naming the island Santiago. During the early 16th century it was colonized by the Spanish and by the time of the English conquest (1655) the indigenous Arawak Indians had been virtually exterminated. With the introduction of slaves from West Africa, beginning in the 16th century, blacks soon outnumbered Europeans, and the 20th-century population is predominantly creole or black with European, Chinese, Indian and Syrian minorities. Although English is the official language, creole (a mixture of English, Spanish and French combined with features from various African languages) is widely spoken and is often the language of folksong texts. Many Jamaicans belong to the Anglican Church but other religions include the Baptist, Roman Catholic, Jewish, Hindu, Muslim and Ethiopian Orthodox faiths. African and non-Christian cults (for example, the Kumina) and Afro-Christian revivalist sects (such as the Zion Way Baptist and the Pukkumina) are particularly important in rural areas.

Jamaican music is as varied as the people who inhabit the island. Since many are of African descent, much folk music retains features and functions of black African music, blended with elements of European (primarily British) music. Africans were brought from different cultural, ethnic and linguistic backgrounds, but despite centuries of slavery and considerable acculturation, African traits are basic to most seemingly European-derived Jamaican folk genres. During the slave era, Europeans continued to visit and settle in Jamaica. In the mid-19th century Chinese and Indian indentured labourers were brought to work on the sugar-cane plantations, and immigrants from the Middle East established themselves as businessmen and traders. East Indian music is still heard in some areas, but the music of Asian communities has remained separate from the mainstream of Jamaican culture.

Jamaican folk music has varied uses and functions. In cult ritual it is used to establish contact with spiritual forces. There may be little demarcation between sacred and secular, and even in work, social and recreational music there may be religious overtones. Music is used to censure and advise, to transmit messages and gossip, to teach group values and to pass on vital social skills and information. Jamaicans adapt their music freely to the occasion. Songs used at wakes may be adaptations of dance tunes; a secular song may be used in a religious setting. The same tune may be used by different groups for different purposes with varied rhythms and improvised ornamentation.

Jamaica

2. Instruments.

Drums are the most important Jamaican instruments. They are used to accompany dancing and singing (both sacred and recreational) and to communicate with ancestral spirits in rituals. Drums of African and Indian origin have been absorbed into Jamaican usage. The names of drums may vary, even though their functions generally are similar. Drum frames are made of wood, clay and metal; wooden ones are made from hollowed tree trunks, hollow trunks like bamboo and trumpet tree trunks, barrels and, in the case of the Jamaican *goombay* drum, lengths of board fitted at right angles. Tin drums may be tin boxes such as those for the Jamaican Nago and Ettu song and dance celebrations, or tin frames with skin stretched across, as in some village bands. The East Indian *tassa* drum, used in Jamaica (and also in Trinidad), is a clay or metal bowl about 22.5 to 30 cm in diameter with a goatskin stretched across the open end and secured by thongs.

Drums are tuned by tightening the membranes in various ways: the skin of the *tassa* drum is heated over an open fire; for other drums, water or rum is put on the skin; pegs at the sides of the *goombay* drum are hit, forcing its inner frame against the membrane, thus tightening it and raising the pitch. Drums are played with one or two padded or plain sticks, or with the hands; they are either stood on the ground, placed between the knees, gripped under the arm, hung around the neck or straddled. Straddled drums include the Kumina and *tambo* drums; the drummer uses his heel to change the pitch as he plays the drum with his hands.

Drums are not always used for rhythm; when played in pairs one usually sustains a particular rhythmic pattern while the other improvises in accordance with the rite or occasion. In Kumina the pairs are called respectively *kbandu* and 'playing cast', while in Jonkunnu and the Revivalist cults they are called bass and side drum. When a single drum is used the steady rhythmic pattern is often maintained by sticks, maracas and other percussion instruments.

Sacred drums must be baptized before use, in honour of the deity to whom they are dedicated. This may require a special ceremony to ensure that the drums will perform their function of communicating between humans and spirits. If sacred drums are used for any other purpose, for example to assist research, the drummers must propitiate the spirits. Sacred drums may be played by anyone who knows the rhythm needed to address the particular deity or spirit. Each rite requires special drums, and the drums of different deities, groups or nations are stored in order of importance and power; they are never mixed and may even be kept in separate rooms.

Jamaican aerophones and chordophones include the *vaccine* 'boom pipe' or 'bamboo bass' (fig.1), the *abeng* (cow horn), gourds and the bamboo violin (fig.2). The boom pipe is a length of bamboo over one metre long and 5–7 cm in diameter. The player blows in energetic puffs, or pounds it on the ground, producing a deep sound of fixed pitch. Played together, boom pipes may produce two or three different pitches in sequence or harmonically as required. The *abeng* is played by the Maroons. These are descendants of former slaves of the Spaniards in the early 17th century, who were released by the Spaniards following the conquest of Jamaica by

the British in 1655. The Maroons carried on prolonged and successful guerilla warfare against the British. This ended in 1738 with a treaty giving the Maroons a measure of autonomy in their areas of settlement. The *abeng* played an important part in their wars and is still used to relay messages. Its fundamental pitch can be altered by manipulation of the lips and of the thumb-hole on the horn's concave side, near the pointed end.

Bamboo violins (a type of idiochord bowed zither; see fig.2) used to be found in isolated areas and were sometimes played with virtuosity. A suitable joint was cut from a green bamboo plant and four strings made by lifting fibres off the main stem. Under these strings a bridge was placed, cut in such a way that the tension of each string gave the required pitch. The bow, soaked in water before use, was made from a length of bamboo (about 50 cm). Gourds are widely used for rattles and maracas. One Kumina group, apparently unique in Jamaica, used hollow gourds as wind instruments; the player blew across a small opening at the top of the gourd producing one hooting note of indefinite pitch.

Many wind and string instruments are used in traditional celebrations; some are still made by hand out of natural materials, but there is a growing tendency to use man-made materials and factory-made instruments. Guitar-like instruments used to be made with gourds forming the resonating chambers, but now the bodies of home-made guitars and banjos are made of wood. Some have four strings, others six. String bass instruments have one to four strings that may be stretched over a length of bamboo or wood or over a resonating chamber as in the double bass. They are sometimes played with a bow but more often plucked. Plucked string instruments such as guitars and banjos are widely played, and are used in secular bands for instrumental solos and to accompany many song and dance genres.

Violins and similar bowed instruments are used throughout Jamaica, mainly for dance music; they are held against the left side of the rib cage and played in florid style.

Flutes, formerly made from bamboo, reeds and hollow stems of plants, are now rarely played, though the indigenous performance style is often heard on more modern instruments such as piccolos and penny whistles. Bamboo is still combined with other materials to make instruments that sound like clarinets, trumpets and saxophones. Bamboo saxophones were made by bending the stem of a living plant into the desired shape and leaving it to grow to the right size. The rhumba or 'bass box', a type of lamellophone, is used in Jamaica by bands for dance and other secular genres. As with the African *sansa* or *likembe*, tongues of metal are attached to a sound box, each tongue producing a tone of deep quality.

[Jamaica](#)

3. Music genres.

The indigenous music of Jamaica can be divided into five categories: ritual, ceremonial, social, work and recreational. Only since the upsurge of national pride following independence have Jamaican scholars begun to study their music. It is not possible to know exactly how the early slaves used music. It must have been a means of expressing emotion, maintaining vital links with the past from which they had been uprooted and

communicating with spirits. Ritual, ceremonial and social genres were probably the most common and these still have great importance in Jamaican society at the turn of the century.

(i) Ritual and ceremonial.

Christianity was introduced to Jamaica with the Anglicans and Quakers (in the 17th century), the Methodists (1789), the Moravians (1874) and the Baptists (early 19th century). The slaves soon fused aspects of Christian belief with African tribal ritual, resulting in Afro-Christian syncretized spirit cults of various categories. The Zion Way Baptist and the Pukkumina are both revivalist cults; the Kumina incorporates non-Christian deities and is considered African by its devotees. Jamaicans also categorize cults as 'spiritual' (City Mission, Baptist, Free Church, Pentecostal Holiness) and 'temporal' (Anglican, Methodist, Seventh-Day Adventist).

Some Jamaican cults share concepts and expressions with other cults of the African diaspora such as Haitian Voudoun, Cuban Santeria and Trinidadian Shango. Through ritual music, cult groups communicate with their gods, goddesses, ancestors and heroes, as well as with the forces of nature at levels which the outsider is rarely allowed to observe; consequently the use of cult music for study or publication is limited. Several rituals involve sacrifices and purification by fire or herbal baths, while all include music. Leaders strive to activate the psychic links that connect humans with the supernatural forces. The symbolism of sound, word, gesture and movement is usually understood by cultists alone and at times only by those at the top of the cult hierarchy. Ritual music usually derives from speech: it includes chanting, improvised melodies and choruses accompanied by drums, cymbals and other percussion, clapping, stamping, groaning and percussive breathing.

The followers of the Kumina cult sing *bailo* (generally with English texts) and 'country' songs, an improvised genre that incorporates many Congolese words and is designed to appease or amuse the spirits. Adherents believe that the 'country' songs are taught by the spirits only to those they possess. Kumina songs are usually for a leader and chorus, have melodies with short phrases, and are accompanied by drums (the *kbandu* and the 'playing cast'). Revivalist cult music, on the other hand, is often based on Christian hymns and is accompanied by 'trumping' (loud rhythmic breathing), hand-clapping and foot-stamping; cultists often sing in 'unknown tongues' (using non-lexical syllables). The popular genre *ska*, which originated in western Kingston, derives from these songs.

Since the 1940s, Rastafarianism has been a strongly influential cult. There are several groups of Rastafarians, some of which are Christian. All claim allegiance to Africa and many maintain that their music is African. In its short history, Rastafarianism has significantly affected national life, especially through its music, poetry, art and general regard for nature. The popular Jamaican music form [Reggae](#) owes much of its development to Rastafarian music and musicians.

The dominant feature of this cult music is drumming, using drums from Buru, a Christmas masquerade which dates back to the days of slavery. There are three types of drums: bass, *fundeh* and repeater. All three are

double-headed barrel drums, made from staves with goat-skin heads. The bass drum is 50–70 cm in diameter and is played with a padded stick. The *funde* (20–25 cm) and the repeater (20–23 cm) are smaller and are played with the fingers. The repeater is always smaller than the *funde*, to produce a higher pitch. Drumming provides the foundation for distinctive chanting which is accompanied by other percussion (e.g. maracas, tambourines and scrapers).

In all cult groups that use ancestral languages, ritual songs often include words that ensure secrecy within a small and select group of devotees. This does not apply, however, in the case of events open to the public or to Revival and Rastafarian songs, which all use widely known Jamaican speech style.

Jonkunnu (Junkanoo), originally a Christmas celebration during the early days of slavery, combines West African and English traditions. After the abolition of slavery, Jonkunnu was celebrated on 1 August to commemorate freedom. Processions are led by drums, fifes and men wearing traditional costumes and masks. In some areas where Buru (a variant of Jonkunnu) is practised, the whole procession sings the chorus to a leader's solo, usually about an embarrassing or scandalous local event. Songs are similar in style to *mento* (see below).

Hosay (Hussey, Hussein), celebrated mainly by East Indians in Jamaica as well as Trinidad, is a Muslim festival honouring three Islamic heroes: Hussein, Hassan and Ali. Models of elaborate bamboo mosques, tall paper stick-puppets and a moon are carried by men who dance to the accompaniment of Indian drums; sword and stick-fighting are also included.

(ii) Social songs.

These refer to daily activities and events in the life cycle (birth, puberty, marriage, death) and may reflect social and moral standards and group attitudes. They include songs of censure and advice. It is significant that most songs of the life cycle are associated with death, perhaps because the life span of the slave was short, and hardship, illness and death were ever-present concerns. Although the rites of death vary, all share the belief that human life is only one stage in the spiritual journey towards perfection. Upon death it is important to find out what the fate of the soul will be, for the form and content of certain ceremonies depend on this information. Some songs are for comfort, others for laughter, to censure the host or to mourn. The singing may be contemplative and comforting, or, more often, strident and full-throated. Gestures and dance movements are at times gentle, at others quite abandoned. On occasion, two different groups gather at the home of the deceased: one remains inside to comfort, the other keeps a little way off to give frank and often irreverent comments and warnings.

Little of the music connected with marriage and fertility ceremonies survives. Weddings are often preceded by celebrations which include songs and dances accompanied by drums, sometimes with flutes, clarinets, guitars and violins, and music and dancing follow the solemnization of the marriage.

(iii) Work-songs.

This tradition in Jamaica is one of the oldest, and although cooperative labour continues, with increasing industrialization and mechanization, work-songs are becoming obsolete. Slaves were not allowed to talk during work (almost all their waking hours) but they exchanged news, messages and even ridiculed their masters in song, without attracting unfavourable attention. The songs took on the rhythm of the tasks and helped to lighten the labour. A conch (*lambi*) or a cow horn is still used to summon workers to a 'digging match' (cooperative work session). A farmer who wanted to clear his land for planting needed many hands to complete the task quickly and well; friends gathered at his farm with the tools, and he furnished food, drink, water and a 'singer man'. This singer man's function was to maintain rhythmic unity in the work being done; unity was enhanced by the call and response singing of the singer man and workers. The singer man also clowned to entertain the workers and had to be able to improvise topical lyrics. Most work-songs were associated with agricultural labour, but there were songs for almost every task: planting, reaping, fishing, weaving nets, hauling houses, washing clothes and housework. Most of the men's songs were in robust leader and chorus style, but women often sang alone or in an integrated group. Generally work-songs have short, catchy tunes and are in two sections: the verse is sung by the *bomma* (the caller, who does not participate in the work) and the chorus by the *bobbin*. Rhythmic accompaniment is provided by pickaxes, mallets, cutlasses or other tools used in the work at hand.

(iv) Recreational.

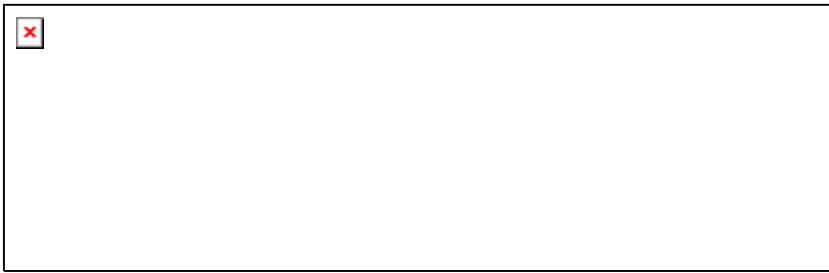
Calypso originated in Trinidad and Tobago but has spread throughout the Caribbean. These songs are entertaining, aiming chiefly to amuse, but they also philosophize and appeal to civic duty. The lyrics are topical. Steel bands, guitars, drums and other percussion instruments are used to play calypsos and to accompany calypso singers.

Limbo is a contest to see who can dance, bending backwards, under the lowest horizontal bar. Now performed throughout the West Indies for entertainment, limbo originated from the way a slave would attempt to escape, without being seen by guards, by going under rather than over a fence. Maroons of Jamaica used it as part of *masumba*, a now obsolete traditional game. *Mento* is an indigenous Jamaican song and dance style characterized by a strong syncopation on the last beat of each bar. The songs are often used to ridicule or censure people in veiled or symbolic terms.

The quadrille is a set of dances of European origin used in Jamaica and throughout the West Indies. In Jamaica dances include the mazurka, polka, schottische and *mento*. Quadrille bands include drums and other percussion instruments; guitars, banjos, string bass or rhumba box supply the harmony; and fiddle, flute, saxophone, trumpet, clarinet (often home-made), harmonica, voice, or comb and paper (as well as guitars and banjos) supply the melody. These village bands usually have up to 15 players and their repertory, in addition to these European-derived set dances, may include popular tunes played in *mento* style. In the 19th century, bands frequently played at *bruckins* and *brams* (outdoor dances),

bowsarrows (costumed country dances), maypole dances, 'crop-over' dances for the cane harvesting and for many other folk festivals. Very few folk and traditional bands remain, however, and music for traditional events is now often heard through recordings. Live performance sometimes incorporate amplified bass guitar and there is one amplified fiddle in use.

Singing games were a strong feature of Jamaican life up to the middle of the 20th century and were performed both by adults and children. They are still used for entertainment and socializing at village fairs, *dinkies* (wakes) and at moonlight revels. Children and adults usually play these games separately, even if both groups are present. Whether the games are of European or African origin, they are transformed by Jamaican speech and song styles and are altered to suit the particular group and occasion. Most of the games stress participation rather than competition and teach skills considered important in society. *Cantefables* (traditional prose tales with brief sung verses) and story songs are used to enliven stories, to underline characterization and for narration purposes. The function of the music dictates the form and style, which may be recitative, chant (ex.1), lyrical melody or a combination of these.



Since political independence there has been an increasing attempt to study traditional song and dance genres and to revive folk forms. Groups such as Rastafarians, Tambo and Ettu dancers and the Kumina cultists, which in the past functioned more exclusively in their own settings, began to participate in the public independence festivals which began in 1963. Recently, expositions and competitions have been promoted by the government, tourist industry and private enterprise. Many of these are staged in Kingston, Montego Bay, Ocho Rios and other main urban centres. Kingston has many performance venues and a well-publicized programme of musical events; however, much vibrant but unadvertised musical activity takes place all over the island, fairly spontaneously as well as for seasonal and locally-marked occasions.

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Jambe de Fer, Philibert

(*b* Champlitte, c1515; *d* ?Lyons, c1566). French composer and writer on music. He probably moved to Lyons at an early age. Jacques Moderne published his motet *Salve salutaris* there in 1547, and Loys Bourgeois, in a polemic against Simon Gorlier written in 1554, referred to the Protestant Jambe de Fer with Francesco de Layolle and François Roussel as 'maistres de chapelle'. In 1561 he was involved in a lawsuit with the Lyonnais printer Jean d'Ogerelles, who published a volume of his psalm settings (now lost) without naming him on the title-page. In 1564 Jambe de Fer organized the music for Charles IX's entry into Lyons. In the same year

he dedicated his four- and five-part settings of psalm translations by Clément Marot and Théodore de Bèze to the king, praising Charles's religious tolerance.

Most of Jambe de Fer's works are settings of the psalms translated by Marot, de Bèze, Jean Poitevin and others. The monophonic melodies in *Les 150 pseumes* (Lyons, 1555) derive partly from those published for Marot's verses in 1551, with new melodies for Poitevin's texts. Several of the melodies appear to be tenor parts from a lost polyphonic setting. Three polyphonic collections survive: *Psalmodie de 41 pseumes royaux* (Lyons, 1559), which adds seven new melodies to those of The Geneva Psalter, and two editions of *Les 150 pseumes de David* (both Lyons, 1564). His polyphonic psalms are either simple note-against-note harmonizations of the traditional tunes stated in the tenor, or only slightly more elaborate compositions based on newly invented melodic material. He also wrote a treatise, *Epitome musical des tons, sons et accordz, es voix humaines, fleustes d'Alleman, fleustes à neuf trous, violes, & violons* (Lyons, 1556; repr. in Lesure), one of the earliest introductions to music in French. The first and less original part explains the rudiments of music (e.g. scales, clefs, solmization, notation). In the second he briefly described the ranges, tunings, fingerings and playing techniques of the flute, the recorder, the viola da gamba and the violin. With its woodcut illustrations and charts the book is a rare and invaluable source of information. He was the earliest author to treat the violin at such length, and the only one to draw a comparison between Italian and French practices that provides insight into national differences.

For a fingering chart from *Epitome musical*, see Recorder, fig.4.

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Les 100 psalmes de David mis en francois par lean Poictevin, 4vv (Poitiers, 1549), lost

Les 150 pseumes du royal prophète David, traduits en rithme françoise par Cl. Marot, M. Jan Poitevin, M. Seve Lyonnois, et autres, 1v (Lyons, 1555); melodies ed. in Pidoux, i

Psalmodie de 41 pseumes royaux, fidelement traduits en bien-sonnants vers françois ... et coronnez en chef d'un royal sonnet, inspirant divine affection, 4vv (1559)

[Les 150 psaumes de David] (Lyons, 1560), lost [works by Jambe de Fer]

Cent et cinquante pseumes de David, mis en rime françoise par Cl. Marot et Th. de Bèze, 4, 5vv (Paris, 1561), lost

Les 22 octonnaires du psalme CXIX de David traduits par lean Poictevin, 4vv (1561), lost

Les 150 pseumes de David, mis en rime françoise par Cl. Marot et Th. de Bèze: avec les 10 commandements de la loy, 4, 5vv (Lyons, 1564); 2 ed. in Douen

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Comme le cerf, psalm, 4vv, 1559¹⁴; ed. in Douen

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HOWARD MAYER BROWN

James, Harry (Haag)

(*b* Albany, GA, 15 March 1916; *d* Las Vegas, NV, 5 July 1983). American jazz and popular trumpeter and bandleader. He began playing professionally at an early age with his father’s circus band, and worked for a year with Ben Pollack (1935–6) before becoming a leading member of Benny Goodman’s band (1937). James’s exciting playing was given great prominence by Goodman, and is shown at its most typical on his recording of *Ridin’ High* (1937, on the album *Jazz Concert, no.2*, Col.). After leaving Goodman in late 1938 James formed his own big band, which by the early 1940s had an enormous following. This was one of the first big bands to add a string section. One of its greatest hits was *You Made Me Love You* (1941, Col.), on which James delivered the melody in a highly sentimental manner with a distinctive, wide vibrato. Further wartime successes featuring the singers Helen Forrest (*I Don’t Want to Walk without You*, 1941, *I Cried for You*, 1942, Col.) and Dick Haymes (who replaced Frank Sinatra) made the band even more popular than Glenn Miller’s. James reorientated towards jazz from the mid-1940s. He appeared in several films, including *Springtime in the Rockies* (1942, with his second wife, the film star Betty Grable), *Best Foot Forward* (1943) and *The Benny Goodman Story* (1955), and in the 1950s made regular tours with the band, travelling to Europe in 1957. From the 1960s to his death, although he spent long periods in Nevada, he performed frequently in New York and occasionally toured abroad.

James’s admiration for the playing of Louis Armstrong never overwhelmed his individuality; he was noted for the boldness of his style, the richness of his tone, his range and his stamina. The popularity that he gained with his bravura performances of such test pieces as *Carnival of Venice* and *Flight of the Bumble Bee* (both 1940, Var.) has tended to obscure the fact that he was a very fine jazz improviser, possessing a verve that enhanced many small-group and big-band recordings. A collection of his scores and other materials is held in the American Heritage Center of the University of Wyoming in Laramie.

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JOHN CHILTON/R

James, Henry

(*b* New York, 15 April 1843; *d* London, 28 Feb 1916). American novelist. He received an eclectic and cosmopolitan private education, thus gaining the intimate knowledge of Europeans and Americans that he displays so prominently in his writings. James ranks as one of the most acclaimed writers and critics of the USA, but after 1876 he made his home in England and in 1915 became a British citizen.

The best-known operatic adaptations of James's fiction are Benjamin Britten's *The Turn of the Screw* (1954) and *Owen Wingrave* (1971), both based on novels of the same titles. Other well-known operas include Thea Musgrave's *The Voice of Ariadne* (1974; based on James's short story *The Last of the Valerii*), Oakley Hall's *The Portrait of a Lady* and Douglas S. Moore's *The Wings of the Dove* (1961). Dominick Argento (1988) and Philip Hagemann (1988) wrote operas based on *The Aspern Papers*, and the novel *Washington Square* was the basis of *L'héretière* (1974) by Jean-Michel Damasse as well as operas by Catherine Sloper (1978) and Thomas Pasatieri (1976).

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MICHAEL HOVLAND

James, (Richard) Ifor

(*b* Carlisle, 30 Aug 1931). English horn player. His mother was a soprano and his father a notable brass band cornet player. He studied at the RAM in London with Aubrey Brain, and in 1953 joined the Hallé Orchestra, where he later played as principal; in 1955 he became principal of the Liverpool PO. In 1964 he moved to London to concentrate on solo repertory; he also freelanced with many London orchestras and played with the Philip Jones Brass Ensemble. He has specialized in playing high Baroque parts on the B \flat -alto horn, conferring a new degree of acceptability on that instrument. He has given the first performances of concertos by Fricker and Hoddinott, and works by McCabe, Whettam and Wilfred Josepsh. During the 1970s he took up conducting brass bands, and has commissioned works from composers outside this field, including Edward Gregson (Tuba Concerto). He was appointed to teach at the RAM in 1964 and the RNCM in 1972, and in 1983 became professor at the Hochschule in Freiburg.

James has contributed to British horn playing a fusion of the style of Aubrey and Dennis Brain with the technical facility of brass band playing: he excels in fast technical passages, and has an expressive response to melodic line in music of all periods; unlike most British players he is prepared to use a degree of vibrato. His recordings include Bach’s Brandenburg Concertos with Benjamin Britten, concertos by Haydn, Mozart and Richard Strauss, and ensemble works.

OLIVER BROCKWAY

James, John [Jack]

(*d* London, c1745). English organist and composer. Having unsuccessfully competed for various London church jobs, on 12 March 1730 James was elected to the organist’s post at St Olave, Southwark. His annual salary of £25 was reduced in 1732 to £20 and then restored to the original amount in April 1734. Nevertheless, two years later, on 27 April 1736, he informed the members of the vestry that he intended to resign. He then moved on, it appears, to St George-in-the-East (in 1738), but there is no surviving documentary evidence to confirm this.

James’s curiously undistinguished career is explained by the character of the man himself: according to Hawkins, James not only ‘paid very little attention to his interest’ but was ‘so totally devoid of all solicitude to advance himself in his profession, as to prefer the company and conversation of the lowest of mankind to that of the most celebrated of his own profession’; his manners too ‘were to so great a degree sordid and brutal, that his associates were butchers and bailiffs, and his recreations dog-fighting and bull-baiting’. Even worse, he ‘indulged an inclination to

spirituous liquors of the coarsest kind ... even while attending his duty at church'. It has not been possible to establish whether the John James buried at St George-in-the-East on 25 July 1746 was the organist. A son, Handel James, was a Thames waterman.

As a player and extempore performer on the organ James was evidently admired by his contemporaries, but seemingly very little of his own music was actually written down, and apart from three songs — *Ye mortals that love drinking* (c1735), *Ye thirsty souls* (c1735) and *Celinda* (c1740) — none of it was published during his lifetime. A funeral anthem, written for himself, also survives (in *GB-Lbl*) and there are a number of organ voluntaries in a variety of manuscript sources (chiefly *Bu* Shaw-Hellier 812, *Lco* (5 ed. H.D. Johnstone, Oxford, 1986), *Lbl*, *Ldc*, *Mp* and the private collection of Guy Oldham). There are also at least five (possibly seven) pieces composed for the Microcosm, a huge astronomical clock with attached barrel organ built by Henry Bridges of Waltham Abbey. Four of these were published anonymously in *A Collection of Voluntaries* in 1770 and were later included (together with a double fugue in C to be found in *Lco*) in a so-called 'Microcosm Concerto' printed in Edward Jones's *Musical Remains* (1796) where they were arranged for the harp and attributed to Handel. Completed in 1733, the clock was widely exhibited in Britain and in colonial America; its central mechanism (but not the organ) is preserved in the British Museum.

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H. DIACK JOHNSTONE

James, Philip

(*b* Jersey City, NJ, 17 May 1890; *d*Southampton, NY, 1 Nov 1975).

American composer and conductor. He studied the organ with J.W. Andrews, J.F. Bridges and Alexandre Guilmant, and composition with Homer Norris, Rubin Goldmark, Rosario Scalero and Elliott Schenck, with whom he also studied conducting. He received a baccalaureate degree from City College, CUNY (1910), and an honorary doctorate from New York College of Music (1946). During World War I he served in the 308th

Regimental US Army Band and after the armistice became associate conductor of General John Pershing's American Expeditionary Forces General Headquarters Band. He went on to conduct the Broadway production of Victor Herbert's *My Golden Girl*. He co-founded and conducted the New Jersey Orchestra (1922–9) and conducted the Little Bamburger Orchestra in its weekly broadcasts on WOR radio (1929–36). In 1923 James assisted Albert Stoessel in founding the music department at New York University. He acted as department chair from 1934 to 1955. He also served as secretary of the MacDowell Association, vice-president of the Institute of Arts and Letters, president of the Society for the Preservation of American Music, and as a juror for the Naumburg award, the Prix de Rome and other competitions.

James's choral works are strongly influenced by English cathedral music and his Welsh heritage, while his orchestral works respond to French and German late-Romanticism. Progressive in their use of polyrhythms and polytonality, these works reveal a mastery of orchestration. The compositions for organ are virtuoso in nature and the songs, in a Victorian style, were popular with major artists of the time.

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(selective list)

instrumental

Orch: Col. Averill March, band, 1917; Ov. in Olden Style on French Noëls, 1926; Song of the Night, sym. poem, 1931; Station WGZBX, suite, 1931; Suite, vn, vc, db, str orch, 1933; Bret Harte Ov. no.3, 1934; Gwalia (A Welsh Rhapsody), 1937; Festal March 'Perstare et praestare', band, 1942; Sym. no.1, 1943; E.F.G. Ov., band, 1944; Sym. no.2, 1946; Miniver Cheevy and Richard Cory (melodramas), spkr, orch, 1947; Fanfare and Ceremonial, march, band, 1955

Chbr and solo inst: Pensée d'automne, org, 1907; Meditation à Ste Clotilde, org, 1915; Fête, org, 1921; Org Sonata no.1, 1929; Suite, ww qnt, 1936; Alleluia-Toccata, 1949; Passacaglia on an Old Cambrian Bass, org, 1951; Requiescat in pace, org, 1955

vocal

Sacred choral (all with org): Mag and Nunc, D, S, T, B, SATB, 1910; By the Waters of Babylon (Ps cxxxvii), anthem, 1920; The Nightingale of Bethlehem (cant., F.H. Martens) S, A, B, SATB, 1920; The Lord is My Shepherd (Ps xxiii), anthem, S, SATB, 1926; Hark! A Thrilling Voice is Sounding (16th-century, trans. E. Caswall), anthem, 1958; Mass in Honor of St Mark, rev. 1966

Secular choral: I Know a Maiden Fair to See (H.W. Longfellow), madrigal, SATB, 1913; General William Booth Enters into Heaven (V. Lindsay), TTBB, tpt, trbn, perc, 2 pf/(pf, org), 1932; The World of Tomorrow (V. Hitchcock, rev. H. Thompson) (cant.), SATB, orch, 1938; Skyscraper Romance (A. Bonner) (cant.), S, B, SSA, pf, 1949; Chorus of Shepherds and Angels (W.H. Auden) (cant.), SSA, str orch, 1956
Solo (all 1v, pf): Transit (A.McC. Sholl), 1914; Evening (W. Griffith), 1919; The Victory Riders (T. Garrison), ballad, Bar, 1919; My Heart is Like a Sweet-Toned Lute (Martens), 1927; Uncertainty (M. Moore), 1945

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(New York, 1980, suppl. Southampton, NY, 1984)

D. ROYCE BOYER

James Taylor Quartet [JTQ].

British funk-jazz group. Led by James Taylor on the Hammond organ, it spearheaded the acid jazz movement of the mid-1990s. Leading the changes to dance music and pop caused by acid house, their instrumental début LP included furious organ reworkings of the theme to the television series 'Starsky and Hutch'. The cornerstone of their next album, *Mission Impossible* (Re-elect the President, 1987), was also a cover of a theme tune; it was followed by *The Moneyspyder* (Re-elect the President, 1987), *Wait a Minute* (Urban, 1988), *The First 64 Minutes* (1988) and *Get Organised* (Pol., 1989). JTQ continued to release albums between 1990 and 1995, notably *Do Your Own Thing* (Pol., 1990) and *In the Hands of the Inevitable* (Acid Jazz, 1995), and toured the UK and Europe. Their live shows became a focus of the acid jazz movement – an antidote to the increasing use of technology in dance music – producing albums such as *Absolute*, *The JTQ Live* (both 1991) and *The BBC Sessions* (Nightracks, 1995). JTQ struggled to cross-over into mainstream success, recording *Party to the Bus Stop* (1992) and *Stratosphere Breakdown* (1995) as the New Jersey Kings. Finally touring the USA in the late 1990s, they gained new critical acclaim from US journals, a part on the film soundtrack to *Austin Powers* (1997) and production work for Tina Turner.

IAN PEEL

Jamet, Marie-Claire

(b Reims, 27 Nov 1933). French harpist. She studied under her father, Pierre Jamet, at the Paris Conservatoire, gaining *premiers prix* for the harp (1948) and chamber music (1951). She made her début with the Padeloup Orchestra in 1950, and was principal harpist with the ORTF PO from 1957, being given special solo status with the ORTF National Orchestra in 1963. From 1976 to 1992 she was solo harpist with the Ensemble InterContemporain under the direction of Boulez. She was a professor at the Paris Conservatoire (1984–95) and from 1980 to 1995 she taught at the Ecole Normale de Musique. With her husband Christian Lardé as flautist she re-formed the harp quintet established by her father; the ensemble performed widely from 1959 to 1978. Jamet has given a number of important premières, including works by Jean-Michel Damase, Alain Bancquart, Ton-That-Tiêt (*Chu Ky VII*) and Boulez (*Répons*), in addition to chamber works by Jean Françaix and Yoshihisha Taira. She is a Chevalier of the Légion d'Honneur.

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ANN GRIFFITHS

Jamet, Pierre

(*b* Orléans, 21 April 1893; *d* Gargillesse, Indre, 17 June 1991). French harpist. He studied the piano from the age of five; in 1905, with the patronage of Gustave Lyon, he took up the cross-strung chromatic harp. Alphonse Hasselmans heard him play and persuaded him to take up the pedal harp instead; he entered Hasselmans's harp class at the Paris Conservatoire at the age of 16, winning a *premier prix* in 1912. In March 1917, after working on a pedal harp version with the composer, he took part in the first performance of Debussy's Sonata for flute, viola and harp, written the previous year with the chromatic harp in mind. This led to a first performance of Debussy's *Danse sacrée et danse profane* on the pedal harp, with the composer at the piano. In 1922 Jamet joined the Quintette Instrumental de Paris, which from 1944 was known as the Quintette Pierre Jamet. Many works for the quintet's combination of flute, harp and string trio were written by, among others, Roussel (1925), Françaix (1932), Daniel-Lesur (1946) and Jolivet (1954). Jamet was solo harpist at the Paris Opéra, 1936–59, and of the Concerts Colonne, 1938–48. From 1948 to 1963 he was professor of the harp at the Paris Conservatoire. In 1962 he founded the Association Internationale des Harpistes et Amis de la Harpe, and after his retirement he organized annual international masterclasses and a harp festival in Gargillesse. Jamet was an Officier of the Légion d'Honneur and a Chevalier de l'Ordre des Arts et Lettres.

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ANN GRIFFITHS

Jammers, Ewald (Karl Hubert Maria)

(b Cologne-Lindenthal, 1 Jan 1897; d 26 June 1981). German librarian and musicologist. He studied musicology (with Schieder-mair), history, German philology and ethnology at Bonn University (1914–17, 1919–24), taking the doctorate in 1924 with a study of the Jena song manuscript; he passed the state philological examination in 1925. After working as a student assistant at the State Library of Saxony in Dresden (1925–7), and passing the professional librarianship examination at the Leipzig University Library (1927), he became assistant librarian until 1944, and then Bibliotheksrat at the Dresden State Library, having had charge of its department since 1931. After a period teaching in a Gymnasium at Bergheim (1946–50), he held a post as librarian at the Düsseldorf State and Civic Library (1951–2). From 1951 he was a Bibliotheksrat (from 1957 Oberbibliotheksrat) at Heidelberg University Library, where from 1953 he was in charge of the manuscript department. From 1956 he was also honorary professor in early music at Heidelberg University. He retired in 1962.

Jammers's numerous wide-ranging works on early music history concentrated on Byzantine music, the chorale, Minnesang and medieval polyphony. His creative, independent and comprehensive assessments stemmed from a detailed knowledge of musicology, Germany philology and theology, combined with systematically integrated palaeographical, linguistic, rhythmic, melodic and harmonic analysis.

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Jam session [Jam].

An informal gathering of jazz or rock musicians playing for their own pleasure. Jam sessions originated in the 1930s as spontaneous diversions among jazz musicians, free from the constraints of professional engagements; they also served the function of training young musicians in a musical tradition that was not formally taught and accepted in music schools and academic institutions until the 1960s. In the late 1930s jam sessions came to be organized by entrepreneurs for audiences; this undermined their original purpose, and by the 1950s true jam sessions were becoming increasingly rare. However, in the 1970s and 80s jam sessions made a comeback among younger jazz musicians, especially those trained in conservatories. The loft scene of the late 1970s, so-called because of its establishment of abandoned lofts as concert venues in the Village in New York, can also be seen as a quasi-commercial offshoot of the jam session. The idea of a jam session, or simply jamming, has come to mean any meeting of musicians, in private or public, where the emphasis is on unrehearsed material and improvisation.

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GUNTHER SCHULLER

Jamyangkyi

(*b* Tsolhochamdo county, Amdo, Eastern Tibet, 1965). Tibetan singer. She went to school in Chabcha county, where she heard some contemporary music for the first time. In 1984 she graduated from the local college, majoring in Tibetan studies. She became a television announcer, then an editor of Tibetan language programmes for the Qinghai TV station. She sang at weddings and radio stations until a Tibetan anthropologist and doctor, Gelok, noticed her voice at a karaoke party. With his help Jamyangkyi performed at the Nationalities Village in Beijing, where she met a composer, Sangye Norbu, who was working for the central radio broadcasting department; he composed two songs for her and, with the support of the Nationalities Music Company, produced a cassette on which both she and Yadong are featured. Financed by a private publishing company, her first solo cassette of traditional songs from Amdo, *drangdung* ('Missing and Sad'), was released in 1996, as a result of which she became famous throughout Tibet. In 1997 she raised funds from several performing arts work units to produce another cassette, *sems-'phrin* ('Message from the Heart'), on which she sings pop songs composed in Lhasa.

LAETITIA LUZI

Jan.

See [Maistre Jhan](#).

Jan, Gauhar

(*b* Allahabad, 1870; *d* Mysore, 1930). North Indian vocalist of Armenian Jewish descent. Her mother Malka Jan took her in 1881 to Benares (now Varanasi), where they embraced Islam. Influenced by Malka Jan's benefactor, mother and daughter began to train in music and dance under the Lucknow *kathak* dancer Ali Bux. Gauhar Jan later received training from Ustad Nazir Khan of Rampur, Pyare Saheb of Calcutta and Maharaj Bindadin of Lucknow.

Her first public appearance was in 1887 for the Maharaja of Darbhanga, Bihar, who appointed her as court musician-dancer. She soon became one of the most sought-after vocalists in India, performing in concerts at conferences in Lucknow, Allahabad and Calcutta. At the peak of her career, she lived in an ostentatious residence in Calcutta and commanded fees of Rs 1000 per performance. Some of the earliest Indian records were Gauhar Jan's. She was one of the most celebrated and flamboyant courtesan singers of the early 20th century, having sung in 20 languages and made some 600 78 r.p.m. recordings. She and Janaki Bai, another courtesan singer, were paid Rs 3000 per recording session. She was popular in both North and South India and is said to have been equally competent in both Hindustani and Karnatak styles. She is also said to have sung *khayāl* just as well as *thumrī*, *holī* and light songs and she is credited with a number of original compositions. She served as court musician in Rampur and later in Mysore, where she spent her last years.

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AMELIA DUTTA

Jan, Karl von

(*b* Schweinfurt, 22 May 1836; *d* Adelboden, 4 Sept 1899). German writer on ancient Greek music. After studying at Erlangen, Göttingen, and Berlin, where he taught for a time, he held posts in Gymnasien at Landsberg, Saargemünd and Strasbourg. He was outstandingly well equipped both as classical scholar and as musician, and between 1859 and 1899 he published numerous articles on fundamental aspects of his subject; many of these articles are still valuable. A major contribution was his admirable *Musici scriptores graeci* (1895), which remains the standard text for many of the technical theoretical treatises (see [Greece, §1](#)); this volume also included a summary list of manuscripts, now superseded by RISM, B/XI

(1988). In 1899 Jan published as a supplement a collection of editions and transcriptions of the then-known fragments of ancient Greek music, which was not superseded until the appearance of Egert Pöhlmann's *Denkmäler* in 1970.

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R.P. WINNINGTON-INGRAM/THOMAS J. MATHIESEN

Jan, Martin.

See [Jahn, Martin](#).

Janacconi, Giuseppe.

See [Jannacconi, Giuseppe](#).

Janáček, Leoš [Leo Eugen]

(*b* Hukvaldy, Moravia, 3 July 1854; *d* Moravská Ostrava, 12 Aug 1928). Czech composer. His reputation outside Czechoslovakia and German-speaking countries was first made as an instrumental composer, with a small number of chamber and orchestral pieces written between his operas, which he considered his main work. The balance has now been largely redressed and he is regarded not only as a Czech composer worthy to be ranked with Smetana and Dvořák, but also as one of the most substantial, original and immediately appealing opera composers of the 20th century.

1. Early life and studies (1854–80).
2. The Organ School, folk music, the early operas (1881–1904).
3. From 'Jenůfa' in Brno (1904) to 1917.
4. The last years (1917–28).
5. Sources of inspiration.
6. Musical style.
7. Operatic style and conventions.
8. Writings.
9. Posthumous reputation and scholarship.

WORKS

WRITINGS

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JOHN TYRRELL

Janáček, Leoš

1. Early life and studies (1854–80).

Janáček was born into the Czech cantor tradition. Both his grandfather (Jiří, 1778–1848) and his father (Jiří, 1815–66) were teachers, musicians and leading cultural figures in the poor communities they served. In 1838 Janáček's father married Amálie Grulichová and in 1848 he moved with her and their five children to a full teacher's post in the village of Hukvaldy. Leoš was the fourth of the eight children born there and to relieve the crowded home he was sent, when he was 11, to be a chorister at the Augustinian 'Queen's' Monastery in Old Brno. Brno played a vital role in Janáček's development; in particular the choirmaster of the monastery, Moravia's leading composer, Pavel Křížkovský, took a keen interest in his musical education.

Janáček was to follow his family's teaching tradition and by September 1869, after completing his basic schooling, including three years at the German Realschule in Old Brno, he went on a state scholarship to the Czech Teachers' Institute (c.k. Slovanský Ústav ku Vzdělání Učitelů). He passed his final examinations (excelling in music, history and geography) in July 1872 and served the compulsory two-year period of unpaid teaching at a school run by the institute. In 1872 he also took over the monastery choir when Křížkovský was transferred to Olomouc Cathedral. Janáček's hard, thorough work enabled him to perform a wide variety of music at the services – Palestrina, Lassus, Haydn and contemporary Czech and German works – and led to his appointment (1873) as choirmaster of a working-men's choral society, Svatopluk (founded 1868). Janáček raised the level of the society from its Liedertafel traditions, moving the concerts out of the taverns into the new Besední Dům, and widened the repertory. It was for Svatopluk that he wrote his first choruses (jw IV/1–8), mostly, simple four-part settings of folk texts in the style of Křížkovský.

In the autumn of 1874, after completing his period of unpaid teaching, Janáček obtained leave to study with Skuherský at the Prague Organ School for a year, during which he completed the first two years of the three-year course. Extremely poor, with no money even for a piano, he was unable to take full advantage of the musical life of Prague. Several student exercises, mainly church and organ works (jw II/1–6; VIII/1–4), date from this period. Returning to Brno in 1875 he resumed all his previous

activities: teaching and conducting the monastery choir and Svatopluk, from which, however, he resigned in October 1877, nine months after becoming conductor (1876–88) of the Czech middle-class Beseda choral society (founded 1860). After a few months he turned the male-voice Beseda choir into a mixed body, and, with help from the monastery choir and pupils from the institute, he mustered a force of 250 singers for large-scale choral works, Mozart's Requiem (1878) and Beethoven's *Missa solennis* (1879). He also championed Dvořák, introducing to Brno audiences his Moravian Duets and Serenade for Strings, a model for Janáček's own works for string orchestra, the Suite jw VI/2 (1877) and the *Idylla* jw VI/3 (1878). He came to know Dvořák personally and the two men went on a walking tour of Bohemia in the summer of 1877.

Janáček had returned to the Prague Organ School (June–July 1877) for a month of special study in which he worked through binary and ternary forms (jw VIII/5). Two years later, on a year's paid leave from the Teachers' Institute, he enrolled at the Leipzig Conservatory (October 1879–March 1880). There his teachers included Oscar Paul (whose history lectures he also attended at the university) and Leo Grill. As in Prague, poverty prevented his taking full advantage of his new surroundings: he attended the Gewandhaus concerts, but never went to the opera. Most of Janáček's Leipzig compositions are lost but his frequent letters to Zdenka Schulzová chronicled his life in this period almost to the hour, and from them we know exactly what Janáček wrote. Although initially attracted by Paul, rather than to Grill, who had shown little interest in his first, overambitious offering, a piano sonata (jw X/5), Janáček soon settled down to a course of extremely hard study under the strict and systematic Grill. With him he progressed, via 14 two- and three-part fugues jw X/6 and seven romances for violin and piano jw X/8, to a set of piano variations jw VIII/6 and a series of rondos jw X/14. From the two surviving pieces, one of the romances (jw VII/3) and the Schumannesque piano variations, it is clear that Janáček had acquired smoother and more imaginative technique than in his earlier instrumental works. Although he mentioned in his letters a plan of continuing his studies with Saint-Saëns in Paris, he enrolled, after the Easter vacation, at the Vienna Conservatory (April–June 1880), where he studied with Franz Krenn. His pieces at Vienna were more ambitious: a four-movement violin sonata jw X/16, entered for the Vienna Conservatory competition, nine songs of a song cycle *Frühlingslieder* jw X/17, entered for the Vincenz Zusner competition, and three movements from a string quartet jw X/18. Janáček failed to win either competition; none of these pieces survive.

[Janáček, Leoš](#)

2. The Organ School, folk music, the early operas (1881–1904).

Before leaving for Leipzig Janáček had already become engaged to his piano pupil Zdenka Schulzová (1865–1938), the daughter of the director of the Teachers' Institute, Emilian Schulz. By the time he returned to Brno Janáček had been recognized by the education ministry as a 'full teacher of music' (May 1880) at the Teachers' Institute and he and Zdenka were married on 13 July 1881, shortly before Zdenka's 16th birthday. In addition to all his earlier activities Janáček began to realize his ambition of founding an organ school in Brno. A committee was established under the auspices of the Jednota pro Zvelebení Církevní Hudby na Moravě (Society for the

Promotion of Church Music in Moravia) and on 7 December 1881 Janáček was appointed director; teaching began in September 1882, at first in the Teachers' Institute until separate premises were acquired (1884). From 1886 to 1902 he also taught music at the Old Brno Gymnasium. At the Beseda he added to the repertory some of Dvořák's major choral works as well as works by Brahms, Smetana, Tchaikovsky, Saint-Saëns and Liszt; he established singing and violin classes (1882), a permanent orchestra and (1888) piano classes. When the Provisional Czech Theatre opened in Brno in 1884 he founded a journal to review its activities. This was the *Hudební listy*, published by the Beseda, with Janáček as editor and chief contributor. The journal lasted until 1888; Janáček's relationship with the Beseda became increasingly difficult and he resigned in 1890. His married life, too, was no easier. The tensions between a fervently patriotic Czech and very young girl from a staid German middle-class background proved unbearable and the couple separated from the autumn of 1882 (soon after the birth of their daughter Olga) until the summer of 1884. A son, Vladimír, was born in 1888 but died of meningitis in 1890.

After his return from Vienna Janáček virtually stopped composing, partly through lack of time, partly because his studies in Vienna had ended disappointingly and partly because he was unsure where his talents lay. During this period he wrote only a few choruses, notably the *Mužské sbory* ('Male-Voice Choruses') jw IV/17 and the mixed-voice *Kačena divoká* ('The Wild Duck') jw IV/18. The latter was written for a collection of school songs (1885), requested by his friend Berthold Žalud; the former was dedicated to Dvořák, who was startled by the boldness of the modulations.

In 1887, three years after the opening of the Brno Czech theatre, Janáček began to compose his first opera, *Šárka* (jw I/1), to a verse libretto by the well-known Czech poet Julius Zeyer. Zeyer had intended the work for Dvořák (who toyed with it) and consequently refused the unknown and inexperienced Janáček permission to use his text. By then Janáček had already written and revised the work; it remained unperformed until 1925. Janáček had already begun working with the philologist and folklorist František Bartoš (1837–1906). The two men had known each other from Czech cultural activities in Brno but Janáček's post (from 1886) at the Czech Gymnasium in Old Brno, where Bartoš had taught since 1869, brought them together as colleagues and led to their collaboration on two important editions of Moravian folksongs: a collection of 174 songs (jw XIII/1, published 1890) and the massive definitive collection of 2057 songs and dances (jw XIII/3, published 1899–1901). Even before his work with Bartoš, Janáček had shown an interest in the folk music of his native region. Disappointed by the fate of his first opera, Janáček now immersed himself completely in a study of Moravian folk music.

In addition to the folksong editions he brought out with Bartoš he popularized his discoveries in a series of orchestral dances and dance suites such as the *Valašské tance* ('Valachian Dances') jw VI/4 and the Suite for orchestra jw VI/6. That Janáček thought he had found his true direction is signalled by the opus numbers, op.2 and op.3, which he added to these two works, the only ones to be so honoured (the putative 'op.1' is thought to be the early piano variations jw VIII/6). Folkdances similarly formed the basis for two stage works: *Rákoš Rákoczy* jw I/2, hurriedly put

together for the 1891 Jubilee Exhibition in Prague, and the one-act opera *Počátek románu* ('The Beginning of a Romance') jw I/3, which consists of little more than folkdances with added voice parts. The libretto was adapted from a short story by Gabriela Preissová, who wrote the play *Její pastorkyňa* ('Her Stepdaughter'). When Janáček realized the far greater possibilities of this play as the basis for an opera, also in a Moravian rural setting, he became dissatisfied with his unassuming but favourably received earlier work and withdrew it after four performances (1894).

Janáček worked on *Jenůfa* (as the opera has become known abroad) for two or three years, during which period he wrote the prelude, *Žárlivost* ('Jealousy'), and Act 1. But then he stopped. His life was immensely busy at the time, since he was teaching at several institutions including the Teachers' Institute (to 1902), the Old Brno Gymnasium (to 1896) and the Organ School, of which he remained director. In addition to his folksong editions with Bartoš, there were preparations for the Prague Ethnographic Exhibition in 1895 (Janáček was responsible, with Lucie Bakešová, for the Moravian contribution). Janáček's busy life, however, may not account fully for his stopping work on *Jenůfa*. The rather different idiom of the later two acts suggests that he may have found his technique inadequate to the demands of the libretto and spent about five years rethinking his approach to composition and to opera in particular. This theory is supported by his writings of the period, which in analyses, introductions and music reviews examine a wide range of compositions by other composers (the process begins with his enthusiastic review (jw XV/149) of Tchaikovsky's *Queen of Spades*, which he regarded as a new sort of opera). An important catalyst was the gradual formulation of his ideas on 'speech melody', his habit of jotting down in musical notation scraps of overheard speech, often with notes on the circumstances, and making inferences about the emotional state of the speaker. Some indication of the new direction is given by the cantata *Amarus* jw III/6, written directly after Janáček's trip to Russia (summer 1896), and the earliest work which suggests the style of the mature composer. Its deep personal resonance (the subject matter reflected in Janáček's lonely life at the monastery) may have been a factor; it is significant that the keyboard miniatures (*Po zarostlém chodníčku*, 'On the Overgrown Path', jw VIII/17) that he began writing in 1900, shortly before he resumed work on *Jenůfa*, are also autobiographical.

Towards the end of 1901 there are indications that he was working on Act 2 of *Jenůfa*. A few months later his daughter Olga, who was now almost 21 and wanted to become a Russian-language teacher, left for Russia to stay with Janáček's younger brother František, who had settled in St Petersburg. Within a month she caught typhoid fever and although she recovered enough to return to Moravia by the summer, her constitution, already undermined in childhood by chronic rheumatic heart disease, was fatally weakened. Her long illness cast a shadow over the composition of the rest of the opera: Janáček played it to her four days before she died, on 26 February 1903.

Jenůfa was a very different work from its predecessor. The success of its première in Brno (21 January 1904) was however probably due more to its Moravian setting than to the provincial audience's awareness of its stature. The performances suffered from a tiny and inadequate orchestra and

Janáček, moreover, made substantial alterations before the work was published (1908). He had submitted both *The Beginning of a Romance* and *Jenůfa* to the Prague National Opera before settling for Brno premières. Karel Kovařovic, chief conductor at Prague, eventually went to see *Jenůfa* at Brno but still declined to take it up; possibly he remembered Janáček's scathing criticism (jw XV/70) of his own opera *The Bridegrooms* many years earlier (1887).

Janáček, Leoš

3. From 'Jenůfa' in Brno (1904) to 1917.

In 1904, the year of the première of *Jenůfa*, Janáček reached the age of 50 and resigned from his post at the Teachers' Institute. He concentrated on composition and on running the Organ School, which with a bigger grant acquired a new building in 1908 to accommodate 70 students. Janáček remained director until 1919, refusing an offer in 1904 of the directorship of the Warsaw Conservatory.

Janáček submitted his next opera, *Osud* ('Fate') jw I/5 (1903–7), to the newly opened theatre in the Prague Vinohrady district. Although it was accepted there, production was continually postponed and despite Janáček's threatened lawsuits it was never performed during his lifetime. Its exploration of unusual subject matter (it was semi-autobiographical) and a widening of the musical language mark an advance on *Jenůfa*, but its clumsy libretto by Janáček and a 20-year-old schoolteacher has stood in its way. Libretto problems also dogged his next opera, *Výlet pana Broučka do měsíce* ('The Excursion of Mr Brouček to the Moon') jw I/6. Janáček began it in 1908 and after working to little effect with a long succession of 'librettists', he made virtually his own libretto from Svatopluk Čech's satirical novel, composing many versions until he temporarily abandoned it in 1913.

Most of his other compositions during this period were choruses and small instrumental works. For piano he added more pieces to *On the Overgrown Path*. Together with another suite *V mlhách* ('In the Mists') jw VIII/22 and the sonata jw VIII/19 these constitute almost all Janáček's major solo piano music. The sonata had been first performed in 1906 at the Klub Přátel Umění v Brně (Club of the Friends of Art in Brno), founded in 1900 and whose music section Janáček inaugurated in 1904. The club provided the opportunity for performing small-scale works, for instance the Piano Trio jw X/22, based on Tolstoy's novella *The Kreutzer Sonata*, written for and performed at a Tolstoy evening at the club in 1909. *In the Mists* was Janáček's entry for a competition sponsored by the club and was published by it towards the end of 1913. The club also published the vocal score of *Jenůfa* (in 1908) and the 'ballad for orchestra' *Šumařovo dítě* ('The Fiddler's Child') jw VI/14 (in 1914).

The finest works from this period are the three great male-voice choruses, *Kantor Halfar* ('Halfar the Schoolmaster') jw IV/33 (1906), *Maryčka Magdónova* jw IV/34–5 (1906–7) and *70.000* jw IV/36 (1909). These were the culmination of the line of choruses that Janáček had written continuously from his first compositions for Svatopluk. Their texts, drawn from Petr Bezruč's *Slezské písně* ('Silesian Songs'), had a deep social and patriotic appeal for Janáček and perhaps this fact, together with their

physical setting near his native Hukvaldy, explains the strong response they elicited from him.

By his 60th birthday, shortly before the outbreak of World War I, Janáček was respected in Brno as a composer, as an active folklorist and as the director of the chief music teaching institution in Moravia. Outside Moravia he would have been known, if at all, by fewer than 30 printed compositions, mostly connected with his folk and teaching activities and a few smaller choruses, keyboard pieces and liturgical works. Very few of these had been performed outside Brno. Of his larger works his folk ballet *Rákoš Rákoczy* had been staged in Prague in 1891; his orchestral prelude *Žárlivost* ('Jealousy') jw VI/10, now detached from *Jenůfa*, was performed in Prague in November 1906 (conducted by František Neumann); his *tableau vivant Otče náš* ('Our Father') jw IV/29 was given a concert performance in Prague a few days later. The cantata *Na Soláni čarták* ('The Čarták on Solaň') jw III/7, requested for the 50th anniversary of the male choir Orlice, was duly given its première in 1912, and performed by the choral society Žerotín in Olomouc in 1913. The most promising of these larger ventures was a performance of *Amarus* under Vilém Zemánek with the Czech PO in October 1912, since Zemánek then asked Janáček to write a new orchestral piece for the Czech PO, *The Fiddler's Child*. However, the first performance, scheduled for March 1914 under Janáček, was aborted during rehearsals and the piece was not given until 1917.

Janáček's best hope of fame at the time would have appeared to be his choruses. The Smetana Choral Society in Plzeň had come across the print of Janáček's 1885 male-voice choruses jw IV/17 and performed the third chorus, 'Ach vojna, vojna' ('Ah, the War'), in Plzeň with such success in March 1905 that that summer it was taken on tour to Spa, Belgium: the first public presentation of any Janáček work outside the Czech lands. The Plzeň Smetana Society went on to perform the remaining choruses from the group and Janáček showed his gratitude by sending it manuscripts of the first two Bezruč choruses (jw IV/33 and 35). At about the same time Janáček had chanced to hear the Moravian Teachers' Choral Society and had sent the conductor Ferdinand Vach two choruses (nos. 1 and 3) from his still unpublished set jw IV/28. Vach's choir gave the first performance the same year with such success that the choruses became standard repertory pieces, toured in Prague, Vienna, Munich and Paris as well as many locations in Moravia. Even more remarkable was the choir's espousal of the much more ambitious second setting of *Maryčka Magdónova* (jw IV/35), which it performed many times in 1908, and later toured as far as Russia.

By now Janáček was at least more prosperous: in 1910 he and his wife moved into a house specially built for them in the grounds of the Organ School's final location in Kounicova ulice; and in 1912, instead of the usual holidays in Moravia, the couple ventured abroad to the Adriatic coast of present-day Croatia. A plan for a return visit two years later was abandoned because of the outbreak of World War I.

For Janáček, however, the most significant event of the period was the acceptance late in 1915 by the Prague National Theatre of his opera *Jenůfa*, after the persistent intervention of his friend Dr František Veselý,

Veselý's wife Marie Calma Veselá and the critic Karel Šípek. Kovařovic's resistance had been overcome only with great difficulty and with the condition that he revise the opera. Thus on 26 May 1916 Janáček's opera was performed in Prague, carefully prepared in a cut and reorchestrated version by Karel Kovařovic with a fine cast including Gabriela Horvátová as the Kostelnička. It was an instant and sustained success. Universal Edition published Kovařovic's version in piano score and full score and energetically promoted productions in Vienna, Berlin and other German cities. The Prague German writer Max Brod, who had reviewed the opera enthusiastically, made the German translation. Brod became Janáček's champion, the translator of most of his later operas and wrote the first book about him.

This single event transformed Janáček's fortunes and above all his confidence in himself. He had abandoned *Brouček* in 1913. Now he took it up again and with a fresh set of librettists, notably Viktor Dyk and F.S. Procházka, he revised the existing opera, adding a final 'epilogue' act. Shortly after, he approached Procházka about a sequel, a second excursion to 15th-century Hussite wars. This was completed remarkably quickly, by the end of 1917. In January 1918 Janáček discarded the added 'epilogue' act of the first excursion and so the two excursions found their final form as a 'bilogy' now entitled *Výlety páně Broučkovy* ('The Excursions of Mr Brouček') jw I/7, published by Universal Edition in 1919 and staged the following year at the Prague National Theatre.

There were also other consequences of Janáček's new fame. His married life, never easy, had lost much of its meaning at the death of the Janáčeks' surviving child Olga, and although he and Zdenka had eventually achieved a stable and reasonably contented companionship, it was easily upset by Janáček's interest in other women. By far the most serious of his affairs was that with Gabriela Horvátová. She had been keenly supportive at the time of the Prague *Jenůfa* and Janáček was swept off his feet by this assertive woman. He attended most of the repeat performances in Prague of *Jenůfa* in order to see her and took a holiday with her in Luhačovice in 1917. Their passionate relationship is documented by an incomplete correspondence and by a devastating account in Zdenka Janáčková's memoirs. By the time the affair had cooled (in 1918), Zdenka had attempted to commit suicide and the couple had gone through a form of divorce, supervised by their two lawyers but not the courts, whereby Janáček continued to support Zdenka and she continued to look after him.

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4. The last years (1917–28).

In the years between the Brno and the Prague premières of *Jenůfa* Janáček was not composing at full capacity. His chief interest was opera and there was little chance of his operas being performed outside Brno and thus little incentive for further works. *Jenůfa*'s success in Prague and abroad changed this. The amazing creative upsurge in a man well into his 60s can also be partly explained by his patriotic pride in the newly acquired independence of Czechoslovakia shortly after the end of the war in 1918. The event had been anticipated in *Brouček*'s second excursion, where Janáček's intention was not so much satiric (as in the first excursion) but

patriotic – an appeal to a more heroic past – and it was to the first president of the Czechoslovak Republic, T.G. Masaryk, that the score was dedicated. Similar intentions are signalled by dedications of two orchestral pieces: *Ballada blanická* ('The Ballad of Blaník') jw VI/16, written in autumn 1919 and also dedicated to Masaryk, and *Taras Bulba* jw VI/15, begun in 1915, completed in 1918 and dedicated to the Czech armed forces.

A final reason for Janáček's remarkable late flowering was his friendship with Kamila Stösslová, the wife of an antiques dealer David Stössel. Janáček had met the couple on holiday in Luhačovice in the summer of 1917 and fell in love with Kamila, then almost 27 (Janáček was 62) and strikingly beautiful. Zdenka Janáčková at first welcomed Janáček's new friend, finding the good-natured if unsophisticated Kamila a useful ally against Horvátová, while David Stössel, then in the army, helped the Janáčeks with provisions during the war. Since the Stössels were then living in Přerov, in Moravia, visits between the two couples happened quite frequently and Zdenka and Kamila corresponded even more regularly than Janáček did with Kamila. In this way the relationship continued for ten years. Its ups and downs are documented in over 700 letters from Janáček to Kamila (only a few of hers survive) and taken as a whole they provide a rich source for Janáček's personal world in the final years of his life. Until April 1927 Kamila successfully kept Janáček at arm's length and the much-damaged relationship between Janáček and his wife improved.

The creative gains were immediately apparent. He began his song cycle *Zápisník zmizelého* ('The Diary of One who Disappeared') jw VI/12 within days of returning from his meeting with Kamila in July 1917; the subject matter of a young farmer deserting his home and parents to live with a gypsy woman had resonances in Janáček's attraction to the dark-haired and dark-skinned Kamila. Further fantasies may have been fuelled by his next new opera *Káťa Kabanová* jw I/8 (1920–21), in which the heroine is drawn away from her constricted family life by the arrival of a handsome stranger. In his letters to her Janáček stressed his identification of Kamila with both the gypsy (in the *Diary*) and Káťa, as he did with the heroines of his next two operas *Příhody lišky Bystroušky* ('The Cunning Little Vixen') jw I/9 (1922–3) and *Věc Makropulos* ('The Makropulos Affair') jw I/10 (1923–5).

In between he found time to compose incidental but by no means insubstantial works. The First String Quartet jw VII/8, written at the request of the Czech Quartet, was completed in less than a month in 1923. The same year he began a four-movement symphonic work *Dunaj* ('The Danube') jw IX/7; he wrote the wind sextet *Mládí* ('Youth') jw VII/10 in the spring of 1924 and the Concertino for piano and chamber ensemble jw VII/11 early the next year.

By the time he had passed his 70th birthday Janáček's change in fortune was remarkable. He had retired from the Brno Organ School (which in 1919 joined the Beseda music school to become the Brno Conservatory) and instead gave composition masterclasses (in Brno) for the Prague Conservatory (1920–25). Though *Brouček* had only grudgingly been produced in Prague in 1920 (the only Janáček operatic première outside Brno), all his new operas were taken up immediately by Brno, followed by

Prague (*Káťa Kabanová*: Brno 1921, Prague 1922; *The Cunning Little Vixen*: Brno 1924, Prague 1925; *The Makropulos Affair*: Brno 1926, Prague 1928). Even the early *Šárka* had been remembered and was performed in Brno in 1925. Universal Edition published each new opera as it came out; in 1924 *Jenůfa* received important premières at Berlin (under Kleiber) and at the Metropolitan, New York. *The Cunning Little Vixen* had been presented as part of the ISCM Festival in Prague in the spring of 1925; in September the chamber section of the festival took place in Venice and Janáček went there to hear his First Quartet given a very warm reception. One of the honours that marked his 70th birthday was the first honorary doctorate from Masaryk University in Brno (28 January 1925), a distinction he never ceased to cherish, signing correspondence and all his compositions 'Dr Ph. Leoš Janáček'.

With *Makropulos* out of the way Janáček took a year off from opera. In the spring of 1926 he wrote his largest purely orchestral work, the five-movement Sinfonietta jw VI/18, which was given a triumphant first performance by Václav Talich and the Czech PO in June that year. Shortly after completing the work he went to England for a week at the invitation of a committee organized by Rosa Newmarch, with whom he corresponded and who had enthusiastically taken up his cause. His visit coincided with the General Strike, but a concert, which included most of his chamber works to date, took place as planned, at the Wigmore Hall (6 May). In the second half of the year he wrote other substantial works: the *Msa glagolskaja* ('Glagolitic Mass') jw III/9; a miniature piano concerto (the Capriccio for piano left hand and chamber ensemble jw VII/12 commissioned by the pianist Otakar Hollmann, who had lost his right hand in World War I); and extended the eight movements of his *Říkadla [1]* ('Nursery Rhymes') written in 1925 (jw VI/16) to 18 (*Říkadla [2]* jw VI/17).

His fame continued to grow. While *Jenůfa* was performed in dozens of German opera houses, *Káťa Kabanová* began to penetrate into Germany with performances in Cologne (1922, under Klemperer) and Berlin (1926). His native Hukvaldy unveiled a plaque in July 1926, and on 10 February 1927 he was elected, together with Schoenberg and Hindemith, a member of the Prussian Academy of Arts. The Sinfonietta began to be widely known; Klemperer conducted performances in 1927 in Wiesbaden, New York and Berlin. The *Glagolitic Mass*, which received its première in Brno in December 1927, was performed in Prague in 1928. Meanwhile Janáček began work on his last opera, *Z mrtvého domu* ('From the House of the Dead') jw I/11, and Janáček's friendship with Kamila Stösslová moved on to a more intense level. At Easter 1927, having drafted Act 1 of *From the House of the Dead*, Janáček went at Zdenka's suggestion (she wanted him out of the house during redecorating) to spend a few days with the Stössels. During two walks Kamila and Janáček reached a new understanding and Janáček thereafter addressed her with the intimate form 'Ty' (she continued to use the more formal address 'Vy') and signed his letters 'Leoš' instead of his full name and title. It seemed that no physical intimacies took place (Janáček triumphantly celebrated their first kiss only the next summer). Nevertheless something had happened: Kamila now evidently accepted his love and he wrote ever more frequent letters to her (in which he fantasized about marrying her and about her bearing his child) and found excuses for frequently visiting her, to the increasing disquiet of

his wife. The new state of their relationship was celebrated in his String Quartet no.2 *Listy důvěrné* ('Intimate Letters') jw VII/13 which, as he graphically put it, had been written in fire, unlike earlier works 'written only in hot ash' (letter to Stösslová, 18–19 May 1928). The quartet was composed in a few weeks (29 January–19 February 1928) as a break from *From the House of the Dead*, which he was finding increasingly oppressive, though by the time of his regular summer holiday in Luhačovice on 1 July 1928 the opera had been completed in autograph, copied out by his two trusted copyists, and Janáček had checked through the first two acts.

In 1921 Janáček had bought a cottage in Hukvaldy, to which in 1924 and 1925 he added land from the adjacent forest. Like Luhačovice, which he visited most summers from 1903, this became a favourite holiday place, but while the visits to the fashionable Moravian spa of Luhačovice had a social dimension, Janáček retreated to Hukvaldy to do the concentrated creative work that his increasingly public life in Brno made difficult. That he had been born there made the Hukvaldy ties especially strong. In July 1928, after three weeks in Luhačovice, he went to Hukvaldy and was joined for the first time there by Kamila, her 11-year-old son Otto and, for the first few days, her husband. Janáček took with him the sketches of *The Danube*, *Schluck und Jau* jw IX/11 (incidental music for a production of Gerhart Hauptmann's play, which he had reluctantly taken on) and the fair copy of Act 3 of *From the House of the Dead*. During one of their expeditions Janáček caught a chill, which rapidly developed into pneumonia. On 10 August he was taken to the nearest large town, Moravská Ostrava, where he died at 10 a.m. on Sunday 12 August. His funeral, held in Brno on 15 August, was a large public event at which the final scene of *The Cunning Little Vixen* was played. Shortly after his death his Second String Quartet was given publicly (Janáček had been present at private performances); in April 1930 *From the House of the Dead* received its première in a much-revised version prepared by Janáček's pupils Břetislav Bakala and Osvald Chlubna. Zdenka Janáčková died ten years after her husband, in 1938; Kamila Stösslová died in 1935.

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5. Sources of inspiration.

Janáček is sometimes categorized as a nationalist composer. Moravian nationalism certainly formed an important part of his outlook, especially from about 1888 for ten years or so when all his creative endeavours centred on Moravian folk music. While Bohemian and western Moravian music looks west, sharing the regularities of instrumentally-based German and Austrian folk music traditions, eastern Moravian folk music (i.e. Janáček's focus of interest) shares the melodically and rhythmically richer irregularities of word-based Slovak, Hungarian and Romanian folk musics. In this sense Janáček drew on sources that brought him closer to his contemporary Bartók than to his Bohemian predecessors Dvořák and Smetana. He collected Moravian folk music, edited it, arranged it and used it as the basis for his own music. Many of Janáček's early choruses were based on Moravian folksong texts, his ballet *Rákoš Rákoczy* and his second, third and fourth operas all had Moravian settings, a couple of his works had 'Moravian' worked into their genre descriptions (*Jenůfa*) or even in their titles (*Our Father* was originally entitled *Moravian Our Father*), two

of his most successful, choruses (from jw IV/28) are in Moravian dialect. The big gain for Janáček was the enrichment of his personal style and his emancipation from the mainstream straitjacket. Nevertheless it was a creative phase that he transcended, so that a knowledge of Moravian folk music is not a prerequisite for understanding his mature works. Janáček's home province of Moravia is Czech-speaking; to define Jaráček as a Moravian composer (rather than a Czech one) would be to turn a Moravian awareness into a Moravian separatism that was never part of his political agenda. Janáček always regarded the Bohemian capital Prague as his capital city, which he loved to visit. Two of his nine operas (Brouček and Makropulos) and several choruses, e.g., those to words by F.S. Procházka (jw IV/40-41, 44), were set in Prague. He would have been uncomfortable with the later separation of the Czech lands from Slovakia since Moravia shared not only a border with Slovakia, but many elements of musical folk culture; Janáček felt at home in the Slovak capital of Bratislava and took several holidays in Slovakia. Altogether he was proud of the new Czechoslovak Republic and happy to define himself as a 'Czechoslovak composer'. Like any Czech of the period he had received much of his education in German (including a year at the conservatories of Leipzig and Vienna) and, in later life, dealt very ably in German in his professional dealings. But a defining element from an early age was his anti-German, and anti-Austrian, stance. This is understandable, in a patriot eager for liberation from the Austrian Habsburg control of the Czech lands, but Janáček took an uncompromising line. He made his young bride (from a German–Czech mixed marriage) speak only Czech with him (having written his love letters to her in German), refused to speak German to her German-speaking relatives, and discouraged her contacts with her family. In his public life covert anti-Germanism was evident in his enthusiastic support for Czech-language institutions such as the Czech Readers' Circle, the Brno Beseda and the Brno Organ School, and in his Russophilism. Russia, with its well established musical and literary traditions, was by far the largest independent Slavonic nation at the time and it offered both example and potential protection to Czechs of the period (who preferred to ignore its high-handed treatment of its Polish-speaking subjects). Janáček's active Russophilism began in 1896, when he visited Russia to see his brother František. He wrote up his impressions in an extensive newspaper article (jw XV/150) and the next year he founded the Russian Club in Brno, which actively promoted a knowledge of Russian language, literature and music. He was delighted when his daughter Olga decided to become a Russian language teacher and encouraged her fateful trip to Russia in 1902. Russian literature inspired two early, incomplete operas and several chamber works: *Pohádka* ('Fairy Tale') jw VII/5 for cello and piano, with a programme based on Vasily Zhukovsky, and the Piano Trio and First String Quartet, both based on Tolstoy's tale of marital infidelity, *The Kreutzer Sonata*. The Russian advances at the beginning of World War I encouraged Janáček to hope that the Russians might liberate his country from the Austrians, and inspired two compositions, the Violin Sonata jw VII/7 and *Taras Bulba* jw VI/15, based on Gogol's grisly and chauvinist tale of Cossack military life (see jw XV/247).

By 1915, however, the Austrian authorities had closed down the Russian Club and although it was reconstituted after the war, it fizzled out partly because the anti-Austrian stance which it fuelled had softened in the

liberated country. Furthermore Janáček's pro-Russian sympathies did not extend to the Bolshevik government that had taken over. But his love of Russia and its culture remained. Two of his later operas, *Káťa Kabanová* and his last major work *From the House of the Dead*, are based on Russian literature, the latter composed straight from the Russian original, with Janáček translating into Czech as he went along. Vocal music predominates in Janáček's output, particularly choruses (mostly for unaccompanied male voices) and operas. From *Šárka* to the end of his life there was scarcely any time in which he was not writing, revising or at least planning an opera. Writing choruses served as a preparation and as a substitute for operas, and as soon as his opera writing began in earnest after *Jenůfa's* acceptance in Prague his interest in choruses waned. Apart from a few trifles the only chorus after 1916 was *Potulný šílenec* ('The Wandering Madman') jw IV/43 (1922) with words by Tagore, whose visit to Prague in 1921 had made a great impression on Janáček. It is significant that the most vital and important choruses, the Bezruč group, were written in a period of particular frustration with his operatic career. Janáček set these choruses in a more obviously dramatic manner than he had used previously, with indirect speech turned into direct speech and solo voices to suggest individual characters, a technique he extended memorably in two later works. In *The Wandering Madman* he added a solo soprano to the male-voice chorus to sing the questions of the young boy, while in *The Diary of One who Disappeared* he turned a song cycle for solo tenor into a chamber cantata by including an offstage chorus of three solo female voices and a mezzo-soprano to represent the gypsy.

He wrote chamber and solo instrumental works reasonably frequently after 1900 (his first since his student works), mostly for local performances at venues such as the Friends of Art Club, but, like the two operas of this period (*Fate* and *Brouček*), most of them were problematic and were subjected to continual revision. He destroyed the final movement of his piano sonata jw VIII/19 (and attempted to destroy the two remaining movements), his Piano Trio was evidently destroyed, and *Fairy Tale* and the Violin Sonata were both extensively remodelled. Similarly when Janáček succeeded as an operatic composer in his final decade, the chamber works of the period (*Youth*, Concertino, Capriccio and two string quartets) were all written quickly and confidently.

Apart from a burst of orchestral arrangements of folkdances in the early 1890s as part of his efforts to promote Moravian folk music, Janáček turned to large-scale orchestral compositions only in his 60s. All were tone poems of some sort (Janáček seems to have been unable to finish the *Danube* symphony because of his lack of clarity about a piece overloaded with programmatic elements). Even the Sinfonietta is programmatic. His original title 'Military Sinfonietta' bears witness to the inspiration of the opening movement in a military band display in Písek; its remaining movements, according to a programme that Janáček described (in jw XV/298), were connected with his feelings about his adopted city Brno.

Almost all Janáček's mature works had a programmatic origin, although purely musical considerations predominated once the piece was begun. Often the programmatic beginnings may seem no more than a curiosity, as in the Concertino and the Sinfonietta: the first, a set of animal scenes; the

second, glimpses of Janáček's Brno and neither essential for understanding these works. Janáček's strongest creative impulse, however, was erotic. Both his string quartets had powerful erotic origins. It is possible to see the succession of his operatic heroines as a commentary on his attitude to Kamila Stösslová: from wishful thinking in *Káťa* and *The Vixen* (the neglected wife who takes a lover; the vixen as fulfilled wife and mother) to sober reality in *Makropulos* (the fascinating but unmoved Emilia Marty, 'cold as ice'). In his last opera he turned his back on female stage characters, though he identified Kamila with Akulina, the tragically murdered wife in Šiškov's tale.

Before the advent of Kamila Stösslová, Janáček's operas were both less powerfully charged and less successful, the only exception being *Jenůfa*, where, however, he seemed to have put much of his own relationship with his daughter Olga into the central Jenůfa–Kostelnička relationship. The two operas directly after *Jenůfa* were built round men, the satirical antihero of Mr Brouček and in *Fate* the composer Živný, a portrait of himself.

Conventional religion meant little to him. As his wife recorded, he never went to church, never prayed and paid no attention to his children's religious upbringing. The liturgical pieces of his student days are some of his dullest and least individual and, as in his explanation of the programme of the *Glagolitic Mass* (see letter to Stösslová, 24–5 December 1926), the urges for this work are partly pan-Slavonic, partly pantheistic and partly erotic (a nuptial mass for himself and Kamila). Some notion of his own attitudes is evident in his choice of opera plots, concerned with death but also with renewal and forgiveness. What could superficially be taken as 'tragic' plots are skewed both by Janáček's libretto changes and by his comforting music. With a few deft additions, including the death of its main protagonist, Janáček turned Těsnohlídek's lighthearted tale of a vixen and a forester into a profound tragicomic fable which comprehends and comes to terms with death. The death of Emilia Marty (another addition) became one of Janáček's most magnificent finales, his music investing Čapek's conversation piece with monumentality and a consoling warmth.

Something of this optimism, coupled with the grit and determination that made Janáček persevere until he won recognition in his 60s, is evident in the subtitle of the Capriccio 'Vzdor' ('Defiance'), and in the nature of the piece, a concerto for piano left hand, perilously poised against a bizarre and ungainly ensemble of brass and flute/piccolo. Old age and fame, however, helped Janáček unbend and relax; these years saw the affectionate wind suite *Youth* and the cheerful *Nursery Rhymes*.

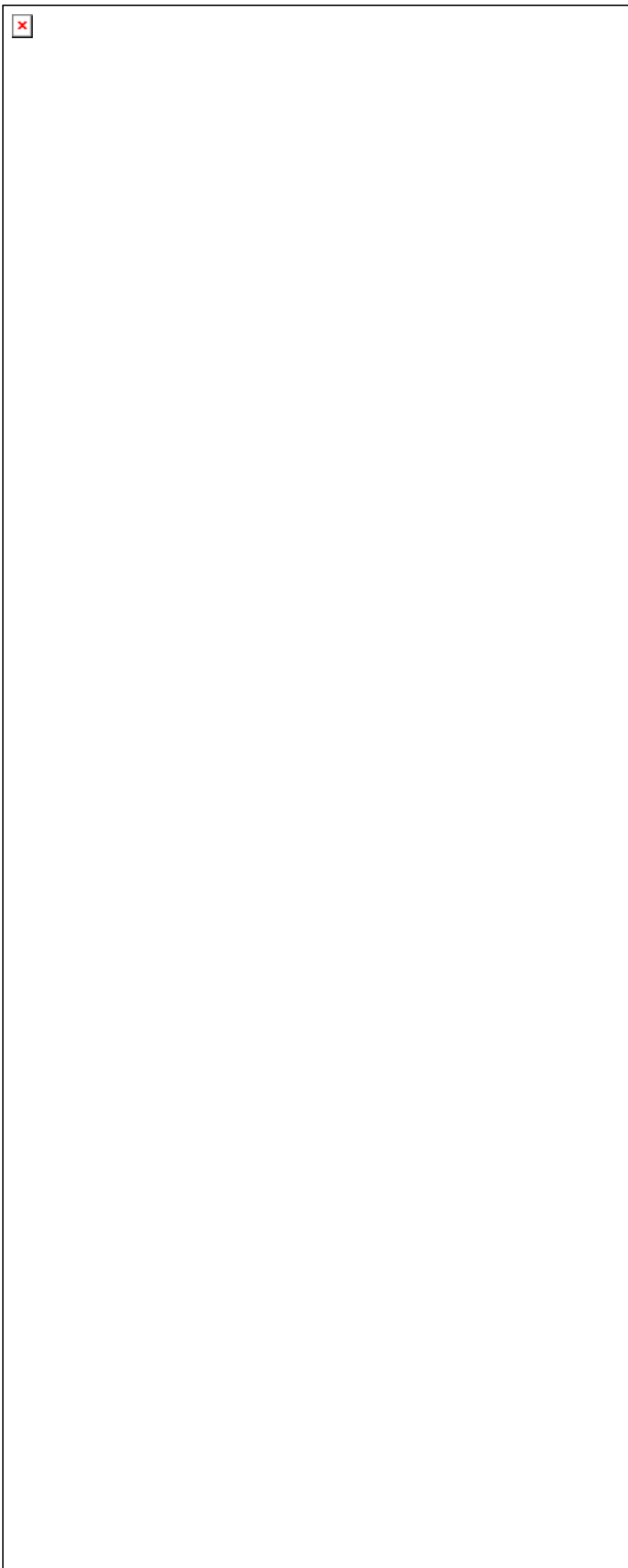
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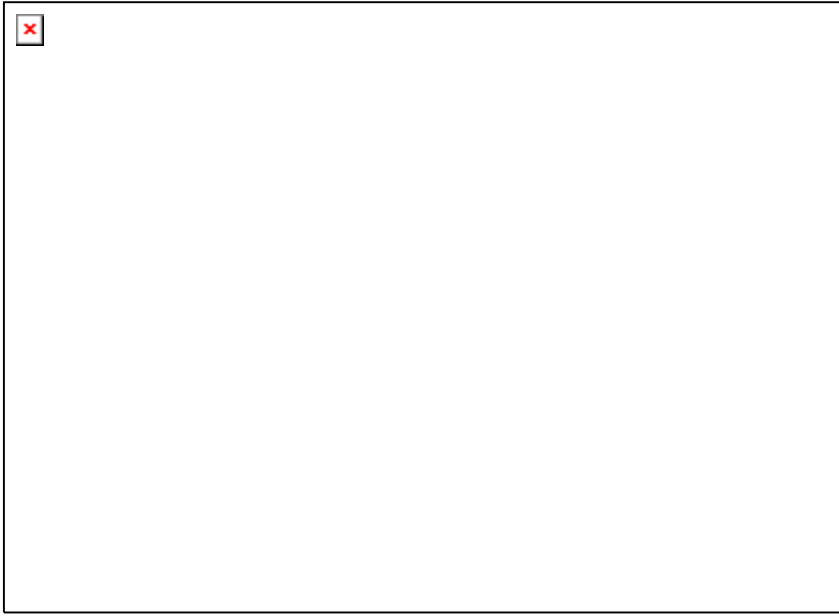
6. Musical style.

Although Janáček was born before the last wave of Romantic composers – Mahler, Wolf, Strauss and Reger – his most characteristic music was written at the end of his life, in the 1920s, and belongs in sound and spirit with the music of the younger generation around him. This is not to deny that his musical language was grounded in the 19th century. Despite some modal tendencies from Moravian folk music and the whole-tone inflected passages which began to appear in his music after his flirtation with French music around 1900, his harmony operates functionally, and the dissonance

which had grown from the characteristic major 9th formations in *Jenůfa* and *Fate* into the increasingly harsh combinations in *From the House of the Dead* reinforces rather than negates the tonal framework. Janáček's treatment of tonality was generally instinctive; the tonal plan of a piece is often more the result of his gravitating towards his favourite keys (D \flat /C \flat ; A \flat) than of long-range planning. In the mature works a piece seldom ends in the key in which it began. Although key signatures linger on in the instrumental works up to the First String Quartet (in his operas Janáček abandoned them as early as *Brouček*) their use becomes increasingly haphazard. Some of the later examples – in the *Diary* or *Taras Bulba* – are for very short passages in works basically without key signatures where the music has slipped into A \flat and, as if to show he was on home ground, Janáček signalled the fact with a temporary key signature of four flats.

Janáček's music often operates by contrasting types of harmony. In opera this procedure is particularly useful in enhancing characterization; for example, Káťa's music stands out against the Kabanicha's harsher, more dissonant idiom (see [ex.1](#)). The lushness of Káťa's music, typical of Janáček's poignant 'dolce' manner, is not so much one of rife chromaticism (though chromatic alteration has a part in it) but an intensity built up through added chords and appoggiatura formations (creating a type of melody that often seems to overshoot its mark) and by the gentle tension of 6–4 chords. Other harmonic contrasts with a diatonic norm that Janáček employed are whole-tone inflected harmony, octatonic harmony and harmony built up from 4ths, a procedure that gives rise to many of his typical melodic patterns made up of 4ths, 5ths and 2nds (see [ex.2](#)). The use of harmonically contrasting blocks to build up a musical structure is found equally in his non-operatic music, as with the 'normal' version ([ex.3a](#)) of the Adagio tune in the Second String Quartet, third movement, compared with the more dissonant and constricted version that follows it ([ex.3b](#)) and with the jubilant, wide-spaced major version ([ex.3c](#)).







Another type of contrast that Janáček's music exploits is one of conflicting elements, as for instance in the last movement of the Violin Sonata, where a tiny repetitive fragment on the violin interrupts the would-be broad-arched

tune of the piano. Sometimes such 'interruption motifs' are repeated to form a disruptive ostinato, as in the overture to *Makropulos*, where a high degree of tension is generated by the precarious balance of melodic foreground and disruptive background (see [ex.4](#)). The tension of these rapid ostinato figures is increased by their generally jagged outlines with awkward jumps. Janáček's mature music progresses mostly by repetition and juxtaposition; accordingly much of its formal organization consists of piling up repetitive blocks (as in the Sinfonietta) and in a variety of rondo forms. The few sonata forms he employed depend on melodic contrast rather than on tonal tension. He had little sympathy with another feature of Austro-German tradition, counterpoint, and after his student works what little counterpoint there is seems to be the result of a montage of added or staggered parts, for instance in the complex textures of the late choruses.



Janáček's handling of voice parts is idiosyncratic. Most characteristic are his mercilessly high tenor parts, both for soloists and chorus. His preference for high solo voices is clear from the *Glagolitic Mass*, where the soprano and tenor have most of the important solos, while the contralto makes her first appearance as late as the 'Svet' (Sanctus). It is typical that in *Jenůfa* the four main solo parts are given to two tenors and two sopranos. Janáček used lower female voices less to depict older women than to suggest provocative eroticism (Zefka in the *Diary*, Varvara in *Káťa*, the prostitute in *From the House of the Dead*) or for travesty roles (in *From the House of the Dead* and *The Vixen*). It is in the latter opera, with the complications of its animal world, that he specified children's voices.

In his non-operatic vocal music, the impact of Janáček's speech-melody theories is less evident than in his operas. *The Diary of One who Disappeared*, for instance, despite its embryonic dramatization in the added singer for the gypsy and instructions for lighting, preserves the metrical and rhyme schemes of its poems to such an extent that the voice parts sound more structured and conventionally melodic than those of his operas from the same period. In *Nursery Rhymes* Janáček made a feature of the obvious sing-song verse, sometimes employing it to achieve a deliberately non-realistic vocal style with two or three voices to each part.

The *Glagolitic Mass* is similarly distanced from realistic word-setting by the use of an archaic text. It is not then surprising that all Janáček's choral-instrumental music often resorts to instruments at crucial moments. Most of the *Nursery Rhymes* have an instrumental rather than a vocal climax; the five-movement palindrome of *Amarus* includes largely orchestral outer movements; at the heart of the 'Věruju' (Creed) in the *Glagolitic Mass* there is a long orchestral commentary on the Incarnation and Crucifixion; the 13th piece of the *Diary*, where the young man loses his virginity, is a piano solo.

Janáček's orchestration, one of the most distinctive aspects of his style, took time to evolve. His earliest attempts, as in the *Lachian Dances*, are unexceptional, overfull with no evidence of a particularly acute ear. Janáček wrote his first two operas in piano score and then orchestrated (the scoring of the third act of *Šárka* was even undertaken by a pupil) but he wrote his third opera, *Jenůfa*, straight into full score, a procedure that bespeaks both a greater confidence and the greater importance of the orchestral sound in the initial inspiration. By the time of *Káťa* he had evolved his characteristic sound: although capable of great sweetness, there is a roughness caused by the unblended layers of orchestra and by the seemingly unidiomatic writing in individual parts (awkward figurations, especially in rapid ostinatos; use of extreme registers). In time he increasingly abandoned the middle ground for the extremes; the first sketches for *From the House of the Dead* reveal how often he thought instinctively in terms of three low trombones and three high piccolos, a sound image only partly modified in later versions.

Janáček's orchestration, like most aspects of his music, often has a programmatic origin, for example many of the uses of unusual instruments (the xylophone in *Jenůfa* and *Makropulos*, the sleigh bells in *Káťa*). Dostoyevsky's *From the House of the Dead* provided a wealth of 'natural' sounds (chains rattling, anvil blows, saws and work tools) which found their way into the final score; several characters are associated with individual instruments. But despite the array of percussive instruments, Janáček's last opera shares with some of the late instrumental music a frequently spare texture. One reason for this is that with this opera he drew his own staves, a habit that he had adopted many years earlier in his non-operatic works. Although his instrumental writing remained taxing, he became accurate and economical with instrumental effects. The bizarre combinations in the *Capriccio* and the *Sinfonietta* are well calculated, and the colouristic devices in the *Second String Quartet* (e.g. the extensive use of *sul ponticello*) are all vividly effective in performance.

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7. Operatic style and conventions.

A distinctive feature of Janáček's post-*Jenůfa* operas is his willingness and ability to explore territory not normally cultivated by opera composers. *Káťa Kabanová*, Ostrovsky's tale of adultery on the banks of the Volga, played safe, possibly after the difficulties of *Fate* and *Brouček*, but all the others are extraordinary subjects for opera. 'Soon he'll even be setting the local column in the newspaper', Čapek is said to have declared when he heard that Janáček wished to set his play *The Makropulos Affair*, much of which

is taken up with the exposition of a complicated legal case. But that was one of the more conventional. The local Brno newspaper, *Lidové noviny*, did in fact provide the basis for Janáček's previous opera, about the adventures of a clever vixen. Dostoyevsky's prison memoir, lightly disguised as reportage, was the subject of Janáček's final opera.

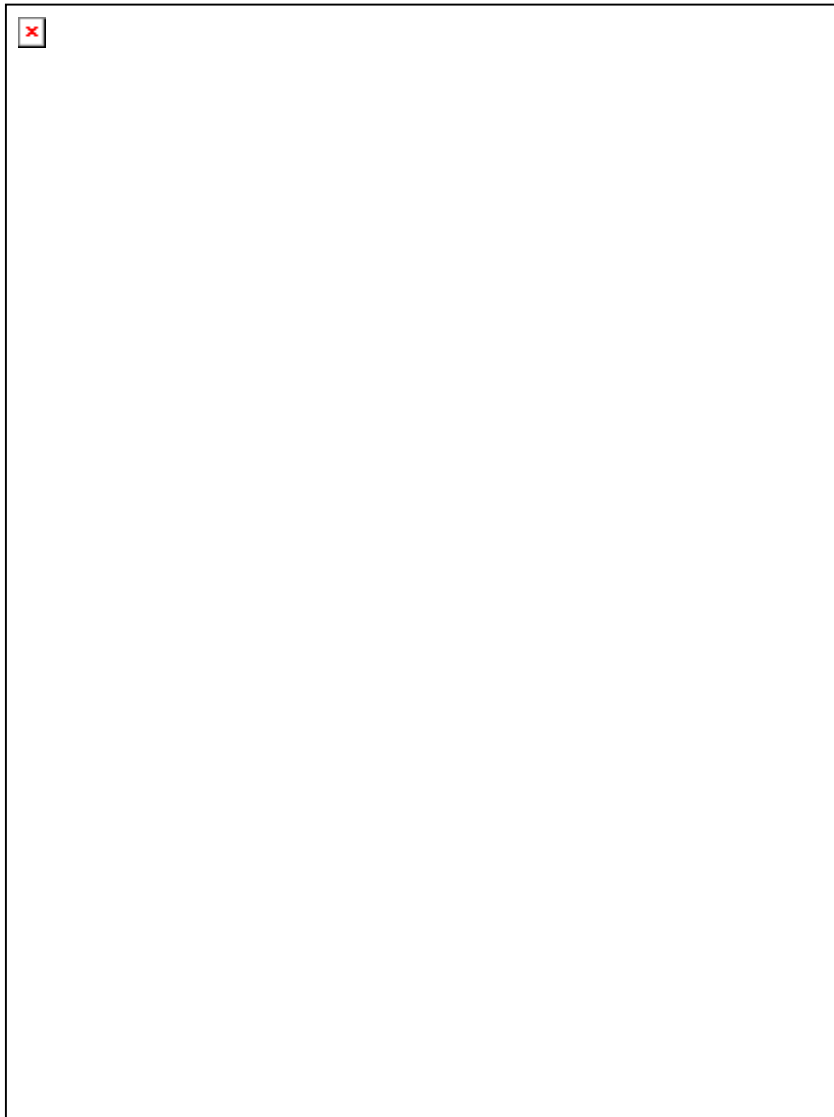
Janáček was his own librettist for all the play-based operas (*Jenůfa*, *Káťa* and *Makropulos*; *Šárka* was intended as an opera libretto from the outset) and made serviceable librettos chiefly by ruthlessly condensing the originals. But for *The Beginning of a Romance* (based on a short story), *Fate* (Janáček's own scenario) and partly in *Brouček* (two satirical novels), he employed librettists, though taking a steadily increasing part himself. His frustration in failing to find a satisfactory partner for *The Excursion of Mr Brouček to the Moon* resulted in his writing his own librettos for *The Vixen* and *From the House of the Dead*.

Janáček began writing operas in the familiar moulds of Czech nationalist opera. *Šárka*, a serious opera based on Czech mythic history, was inspired by Smetana's *Libuše* (1881; in terms of story *Šárka* is actually its continuation). *The Beginning of a Romance*, a comic one-act village opera, Janáček himself likened to Blodek's *In the Well* (1867). The serious village opera that Janáček attempted in *Jenůfa* is sometimes regarded as a new departure but even here there were Czech models at hand, most obviously by J.B. Foerster (e.g. his *Debora*, composed 1890–91, performed 1893). Foerster's *Eva* (composed 1895–7, performed 1899), furthermore, was based on a play by Gabriela Preissová. What set apart Janáček's *Jenůfa* and Foerster's *Eva*, begun almost simultaneously, were three factors. Though both composers attempted to evoke a Moravian atmosphere, Janáček, with his Moravian roots, his extensive fieldwork, and his absorption of the patterns of Moravian folksong at a deep level, was able to present folk music not as a colourful exoticism but as part of his distinctive style. Second, while Foerster turned Preissová's prose play into verse before he began work, Janáček left *Her Stepdaughter* in prose, and thus wrote the first Czech prose opera. This is not to deny that much of Act 1 of *Jenůfa* in particular falls into regular musical periods, with the text somewhat adapted and lines repeated to generate the equivalent of regular verse lines.

The third factor is that Janáček began to cast adrift from obvious set numbers. The remains are there, ranging from simultaneous duets and a trio, to song-based folk scenes and a full-scale slow concertato ensemble for four soloists and chorus. Ensembles persist into *Fate* and *Brouček*, but by *Káťa* and *Makropulos* there are few passages where solo voices combine for more than a bar or two. Janáček thus became more dependent on the monologue and most of his librettos from *Jenůfa* onwards provide many such confessional or narrative opportunities. Their frequency in *From the House of the Dead* is one reason why he was so attracted to this seemingly unoperatic material.

During the writing of *Jenůfa* Janáček began to formulate the ideas about 'speech melody' which were to influence his approach to the voice line and indeed his whole musical idiom for the rest of his life. He frequently stressed how important such work was to an opera composer. Speech

melodies were in no sense potential thematic material for Janáček but, rather, study material to help him produce sung stylizations of the irregular patterns of everyday speech. The result was a gradual move away from regular metrical structure in the voice parts of his operas (regular phraseology generally remains in the orchestra) to a more varied and irregular approach using a greater variety of rhythms. Characteristically, the voice parts begin after the beat and end before it, the notes increasingly bunched over the phrase climax. The process is graphically demonstrated by the revisions that Janáček made in 1918 to the 1888 voice parts of his first opera, *Šárka* (ex.5).



In the play-based operas such as *Jenůfa*, *Káťa Kabanová* and *The Makropulos Affair*, Janáček could rely on a ready-made dramatic structure, though he occasionally overrode the act climaxes (*Káťa Kabanová*). But in the novel-based operas, *Brouček* and in particular *The Vixen* and *From the House of the Dead*, he was able to make tiny scenes cohere by bedding them into the orchestral continuum, a process facilitated by the increasing structural importance of the orchestra in his post-speech-melody works. He made little use of leitmotif and only sporadic use of a few reminiscence themes. Instead his approach was to build up sections – often a whole scene – on a single motif subjected to ostinato and variation techniques. The second half of Act 2 of *The Vixen* is bonded by the structural arch of

the offstage chorus; the first half consists of a set of variations on the theme of the opening prelude.

In *Jenůfa* Janáček came to terms with Moravian folksong and his notion of speech melody. The next two operas, *Fate* and *The Excursions of Mr Brouček*, show a further development in their reactions to fashionable European composers such as Gustave Charpentier and Puccini. Janáček much admired *Louise*, and learnt from its urban setting and characters (and the urban waltzes that go with them). In Act 1 of *Fate* Janáček imitated Charpentier's large individualized chorus. Much longer-lasting, however, was Janáček's use of offstage symbolic chorus: the 'voice of the Volga' in *Káťa Kabanová*, the 'voice of the forest' in *The Cunning Little Vixen* or the mysterious male-voice chorus that repeats Marty's words at the end of *The Makropulos Affair*. All this can be traced back to the 'call of Paris' (an offstage chorus) that finally lures Louise away from her home. Puccini's influence can be detected in *Brouček* and *Káťa Kabanová*. Later, Janáček seems to have picked up something of Debussy (in *The Vixen*) and even of Berg (in *From the House of the Dead*).

The uncertainty suggested by the extensive revisions that Janáček made to *Jenůfa*, *Fate* and *The Excursions of Mr Brouček* contrasts strikingly with the confidence he showed in the last four operas, by which time he had consolidated an individual style and a set of operatic conventions. The musical language is essentially tonal, though coloured by modal inflections, and in places surprisingly dissonant. But even in the harshest works, such as the final two operas, there are sudden and intense lyrical flowerings: this tension between extremes is one of the sources of Janáček's creative energy. Janáček's melodic style was sometimes dismissed by early commentators as 'short-breathed'. Concision in all aspects is now seen to be one of his chief virtues: most of the operas are over in two hours. The dramaturgy of the later ones is engagingly direct, achieving striking effects by means of stark juxtapositions. In *From the House of the Dead*, Luka's tale of his horrific beating is followed by the return of Petrovič after similar treatment by the prison guards. The torment and release of the eagle is juxtaposed with the torturing and release of Petrovič. *From the House of the Dead*, his slackest libretto in terms of events, is fuelled by music of an intense driving force, startling even for Janáček. The means of his art often seem trivial when analysed, the dramaturgy occasionally clumsy or even amateurish, but such factors pale into insignificance in the light of the immense dramatic instincts that Janáček brought to life in his operas.

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8. Writings.

Janáček's achievements as a composer have overshadowed his work in other fields, yet until his 60s he was as important to the musical life of Moravia as a theorist, teacher and folk music authority. His organ school formed the basis for the Brno Conservatory and trained the next generation of music teachers and administrators in the area. His work on folksong stimulated interest and laid the foundations for a more scholarly and systematic approach. His activities in these fields are documented by the surprising quantity of writings he left. The earliest, an article on his old teacher Pavel Křížkovský (jw XV/1), dates from 1875, two years after his

earliest compositions. His career as a writer, however, began in earnest eight years later when he founded the musical periodical *Hudební listy* and served as its editor and chief contributor. The periodical came out in the six winter months of each year, at first (1884–5) weekly, then (1885–7) fortnightly and in its final year (1887–8) monthly. In it Janáček reviewed the operas and operettas performed at the newly established Provisional Theatre in Brno. Many of his reviews are short and reveal less about his attitude to the works concerned than about their inadequate performances, but in a few cases – Gounod's *Faust* (jw XV/63) or Rozkošný's *St John's Rapids* (jw XV/73) – Janáček wrote more detailed introductions, and from time to time offered general observations on the state of opera in Brno and recommendations for its improvement.

His earliest theoretical writings were also published in *Hudební listy*. There were more substantial pieces on topics such as chordal connections, the two-note chord and the triad, and the concept of tonality, serialized over several issues. Many of the ideas expressed were later developed in Janáček's two books on music theory: *O skladbě souzvukův a jejich spojův* ('On the composition of chords and their connections') jw XV/151 and *Nauka o harmonii* ('Harmony manual') jw XV/202. Janáček's theoretical writings are little known today, and, despite his reputation as a composer and his impressive equipment as a theorist, have had no impact on Czech theoretical thought. His harmony manual, designed as a 16-month course, was limited to use at the Brno Organ School apart from two years when his pupil Osvald Chlubna tried to use it at the Brno Conservatory. Janáček's attempt to give it wider currency failed when Universal Edition declined to publish it in a German translation. Part of the reason for its neglect is that it stands outside the traditions of most harmony manuals. Its intellectual roots can be found in Janáček's wide-ranging readings in aesthetic and experimental psychology (notably Helmholtz and W.M. Wundt) with which he sought to justify some of his theoretical principles. At the time, his conclusions, for instance the free connections of any one chord to another, were considered daring. But today its philosophical basis – which traces its way back through the Czech aestheticians Josef Durdík and Robert Zimmermann to the now forgotten Herbart – seems outmoded. Another obstacle has been that it is difficult to understand because Janáček expressed himself poetically or abstractly more often than concretely, and because he employed a home-made and confusing terminology. Janáček was at his most distinctive in his approach to harmony and rhythm. In harmony the succession of sounds and the momentary confusion in the ear when one chord followed another interested him most. The overlapping combination of sounds and the montage of layers in his own compositions may be seen as practical reflections of this theoretical observation. Rhythmically he saw a piece as a hierarchy of layers, each with a distinctive rhythmic personality. Janáček also published articles in *Hudební listy* on the organization of music education in schools and on the teaching of singing, the subject of a further manual, his *Návod pro vyučování zpěvu* ('Singing-teaching manual') jw XV/162. This short work concentrates on pitch and rhythm differentiation, progressing through 100 short exercises to longer two-part pieces with piano accompaniment.

Whereas Janáček's activities as a critic were fitful, confined to three brief periods mostly in three journals – *Moravská orlice* (1875–7), his own

Hudební listy (1884–8) and *Moravské listy* (1890–92) – he wrote regularly on folk music for over 40 years, from a review in 1886 of a folksong collection by Ludvík Kuba (jw XV/65) to the last article he published, just a few months before he died (jw XV/310). His most substantial and systematic work came in the introductions he wrote to the folksong collections published with Bartoš and his posthumous collection *Moravské písně milostné* ('Moravian Love Songs').

In 1893 Janáček wrote his first article (jw XV/143) for the new Brno daily paper, *Lidové noviny*. For the next 27 years his contributions were sporadic – there was a ten-year gap after 1896 – but from 1921 he was a regular contributor, publishing 40 articles in the eight years up to his death. Janáček's *feuilletons* are short, conceived for a large, popular readership, and deal with every topic that interested him. Some are autobiographical, painting vivid scenes from childhood cut through with reflections from old age; others are pictures of Janáček's environment, both town and country, and tales from his travels; and there are some amusing and nicely observed descriptions of birds. Many pieces such as his brief account of a lecture on Dante (mostly notations of the few words that Janáček could make out from the Italian; see fig.6), or his touching encounter with Smetana's elderly daughter, fallen on hard times, are whimsical evocations of tiny scenes brought to life by the inclusion of snatches of notated speech, in effect springboards for his demonstrations of speech melodies, the most constant theme of his occasional writings. Janáček's *feuilletons* have much the same spirit as his music. His prose comes in short, abrupt phrases, often too compressed and overloaded to reveal its meaning immediately, but with unmistakable energy and force.

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9. Posthumous reputation and scholarship.

Although František Neumann, who had presided over many Janáček premières in Brno, died soon after Janáček, Břetislav Bakala, Neumann's assistant and Janáček's pupil, was able to keep alive a Brno performance tradition, duly passed on to conductors such as Milan Sachs and František Jílek. Janáček's scholarly heritage meanwhile was fostered by Vladimír Helfert, professor of musicology at the Masaryk University in Brno. The university was a major beneficiary of both Janáček's and Zdenka Janáčková's wills and by the outbreak of World War II Helfert had assembled for the university a splendid collection of Janáček's manuscripts and letters (later passed to the Moravian Regional Museum) and had published the first volume of a projected four-volume biography. Activities, halted by the war and by Helfert's death, resumed a decade later with the publication of eight volumes of Janáček's correspondence, his collected writings on folk music (1955), his theoretical writings (1968–74) and his critical writings (forthcoming). Much of the research undertaken by Helfert pupils such as Bohumír Štědroň and Theodora Straková was usefully synthesized in Jaroslav Vogel's biography (1958), which in several editions and languages has remained the standard Janáček biography. In 1978 a collected edition, controversial in its notation policy, was launched and by the end of the century had made available most of Janáček's music apart from those works whose copyright was held by Universal Edition.

For the first two or three decades after Janáček's death performances of his music were mainly given by Czech performers. Although most mature Janáček operas had been performed in Germany, none apart from *Jenůfa* had become repertory works; it was not until 1956 that the legendary Felsenstein production of *The Cunning Little Vixen*, often regarded as Janáček's most accessible opera, aroused much interest abroad.

Janáček's operas were first performed in Britain in 1951 but until the 1964 Edinburgh Festival (which featured Janáček) were confined to London and a small band of enthusiasts headed by the Sadler's Wells company and Charles Mackerras. The late 1970s saw the beginnings of the Welsh National/Scottish Opera cycle, which took Janáček's main operas to all the major centres in Britain, and the series of recordings under Charles Mackerras, which helped establish Janáček's operas internationally in a way that the Czech recordings of the 1950s and 60s had failed to do. By the end of the century Janáček had become one of the most performed 20th-century opera composers, particularly in Britain and Germany, and increasingly in the USA, Italy and France.

Scholarly activities ceased to be the prerogative of Czech scholars, with the founding of the Swiss Leoš Janáček-Gesellschaft (1969), a major Janáček conference in the USA (St Louis, 1988) and a new generation of German, English, American and Italian scholars who devoted university dissertations to Janáček. Universal Edition began issuing new scores of the operas, including authentic versions of *Jenůfa* (hitherto available only in Kovařovic's revision and reorchestration) and *From the House of the Dead* (previously issued in a Romanticized reorchestration). Other important events in the last years of the 20th century were the recording of all Janáček's works, including careful reconstructions of unfinished pieces such as the *Danube* symphony, the Violin Concerto and *Schluck und Jau*, and the publication of Janáček's student letters to his wife, his letters to Kamila Stösslová, the album he kept for Stösslová, Zdenka Janáčková's memoirs and a systematic Janáček catalogue.

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WORKS

Edition: Leoš Janáček: *Souborné kritické vydání*, ed. J. Vysloužil and others (Prague, 1978) [SKV] Catalogue: N. Simeone, J. Tyrrell and A. Němcová: *Janáček's Works: a Catalogue of the Music and Writings of Leoš Janáček* (Oxford, 1997) [JW]

[printed works published in Prague, unless otherwise stated](#)

[spurious works not listed](#)

[stage works](#)

[liturgical](#)

[choral-orchestral](#)

[other choral](#)

other vocal

orchestral

chamber

keyboard

arrangements and transcriptions

folk music editions

Janáček, Leoš: Works

stage works

unless otherwise stated, first performed at Brno, National Theatre

JW	Title, Genre	Acts, Text	Date	First performance
I/1	Šárka, opera	3, after J. Zeyer	by Aug 1887; rev. 1888, 1918–10 Jan 1919, 1925	11 Nov 1925
Remarks, Publication : Act 3 orchd O. Chlubna; fs ed. J. Zahrádka (Vienna, forthcoming), vs, ed. Zahrádka (Vienna, forthcoming)				
X/20	Valašské tance [Valachian Dances; Dances from Valašsko], idyllic scene, lost	1, V. Kosmák	by May 1889	—
Remarks, Publication : libretto extant; most music absorbed into I/2				
I/2	Rákoš Rákoczy, [folk ballet]	1, J. Herben, after V. Hálek: <i>Děvče z Tater</i> [The Girl from the Tatras]	?Jan–5 June 1891	Prague, National Theatre, 24 July 1891
Remarks, Publication : incl. folk choruses, songs and dances; fs, ed. L. Matějka (1957)				

[hire only], vs (1978) [hire only]				
I/3	Počátek románu [The Beginning of a Romance], romantic opera	1, J. Tichý [F. Rypáček], after G. Preissova's story	15 May–2 July 1891, orchd by Dec 1891, rev. ?Feb–March 1892	10 Feb 1894
<p>Remarks, Publication : sections later destroyed by Janáček, reconstructed by B. Bakala; ed. E. Holis (Prague and Kassel, 1978) [hire only]</p>				
I/4	Její pastorkyňa [Her Stepdaughter; Jenůfa], opera	3, Janáček, after Preissova's play	Act 1 ?31 Dec 1894–?1896, Acts 2–3 ?Dec 1901–?8 March 1903; rev. Oct 1903, by 10 Jan 1907, by mid-Feb 1908, cNov 1915	21 Jan 1904
<p>Remarks, Publication : vs (Brno, 1908), fs ['Brno version'], ed. C. Mackerras and J. Tyrrell (Vienna, 2000); vs rev. K. Kovařovic (Vienna, 1917), rev. and reorchd Kovařovic (Vienna, 1918)</p>				
I/5	Osud [Fate], scenes from a novel	3, F. Bartořová and Janáček	?8 Dec 1903–?12 June 1905; rev. by 26 July 1906, by 19 Nov 1907	excerpts, Brno Radio, 18 Sept 1934; complete, Brno, National Theatre, 25 Oct 1958 ['flashback version']
<p>Remarks, Publication : vs ['flashback version'] (1964), fs and vs, ed. V. Nosek (1978) [hire only]</p>				
I/6	Výlet pana Broučka do měsíce [The Excursion of Mr Brouček to the Moon], burlesque opera	2 and Epilogue, Janáček, with addns mostly by F. Gellner, V. Dyk and F.S. Procházka, after S. Čech's	Acts 1–2, 27 March 1908–12 Feb 1913, rev. 21 July–5 Nov 1916; Epilogue, 25 Oct 1916–29 March	for Acts 1–2 see I/7; Epilogue, Prague Radio, 22 Sept 1936

		novel	1917	
Remarks, Publication : for Acts 1–2 see I/7; Epilogue and 'Čech Ending' unpubd				
I/7	Výlety páně Broučkovy [The Excursions of Mr Brouček], opera, 2 parts: 1 Výlet pana Broučka do měsíce; 2 Výlet pana Broučka do XV. století [The Excursion of Mr Brouček to the 15th Century], opera	part 1 as I/6 without Epilogue and 'Čech Ending', part 2 Procházka, after Čech's novel	part 1 as I/6, part 2 5 May–12 Dec 1917; rev. Jan 1918, April–May 1920, 23 Aug 1920	Prague, National Theatre, 23 April 1920
Remarks, Publication : vs, ed. R. Veselý (Vienna, 1919), fs (Vienna, c1920) [hire only]				
I/8	Káťa Kabanová, opera	3, Janáček, after A.N. Ostrovsky: <i>Groza</i> [The Thunderstorm], trans. V. Červinka	?9 Jan 1920–17 April 1921, rev. Dec 1921; interludes by 9 Nov 1927	23 Nov 1921
Remarks, Publication : vs, ed. B. Bakala (Vienna, 1922), fs (Vienna, 1922); fs, ed. C. Mackerras (Vienna, 1992) [incl. interludes], vs, ed. Mackerras (Vienna, 1993) [incl. interludes]				
I/9	Příhody Lišky Bystroušky [The Adventures of Vixen Bystrouška (The Cunning Little Vixen)], opera	3, Janáček, after R. Těsnohlídek's novel	22 Jan 1922–10 Oct 1923; rev. by 31 Oct 1924	6 Nov 1924
Remarks, Publication : vs, ed. Bakala (Vienna, 1924), rev. version (Vienna, 1925); fs (Vienna, 1924) [hire only]				
I/10	Věc Makropulos [The Makropulos Affair], opera	3, Janáček, after K. Čapek's play	11 Nov 1923–3 Dec 1925	18 Dec 1926
Remarks, Publication : vs, ed. L. Kundera (Vienna, 1926); fs, ed. Mackerras (Vienna,				

1970) [hire only]				
I/11	Z mrtvého domu [From the House of the Dead], opera	3, Janáček, after F.M. Dostoyevsk y's novel	18 Feb 1927–20 June 1928	12 April 1930 [version by O. Chlubna and Bakala]
Remarks, Publication : ov. = rev. version of Vn Conc. IX/10; rev. and reorchd Chlubna and Bakala, vs and fs (Vienna, 1930); with orig. ending as appx (Vienna, 1964); orig. version, ed. Mackerras and Tyrrell, fs (Vienna, forthcoming)				
IX/11	Schluck und Jau, incidental music, unfinished	G. Hauptmann	?31 May–5 June 1928	Prague, Dům umělců, 13 Sept 1979
Remarks, Publication : fs drafts of 2 movts and part of 3; 2 movts rev. J. Burghauser (Prague and Vienna, 1978)				
Projected operas, with musical sketches: Paní mincmistrová [The Mintmaster's Wife] IX/3 (1, after L. Stroupežnický's play), Dec 1906–early 1907; Anna Karenina IX/4 (3, after L.N. Tolstoy's novel), 5–29 Jan 1907; Živá mrtvola [The Living Corpse] IX/6 (after Tolstoy's play), Sept 1916				
Other projected stage works (operas unless otherwise stated), with only scenario, or annotated play or novel extant: Poslední Abencerage XI/1 (3, after F.-C. Chateaubriand: <i>Les aventures du dernier des Abencérages</i>), late 1884–Jan 1885; Pod Radhoštěm [At the Foot of Radhošť] XI/2 (ballet, after V. Hálek: <i>Děvče z Tater</i> [The Girl from the Tatras]), 1888–9; Andělská sonáta [Angelic Sonata] XI/6 (4, after J. Merhaut's novel), June 1903; Gazdina roba [The Farm Mistress] XI/8 (after Preissová's play), April 1904, ?Aug 1907				

Janáček, Leoš: Works

liturgical

motets unless otherwise stated

JW

X/1	Mass, 1872–5, lost
II/1	Graduale (Speciosus forma), SATB, 1874
II/2	Introitus in festo SS Nominis Jesu, SATB, org, ?Jan 1875
II/3	Exaudi Deus [1], SATB, org, 1875
II/4	Exaudi Deus [2], SATB, 1875; rev. version in <i>Cecilia</i> , iv (1877), suppl. no.3, p.8
II/5	Benedictus, S, A, T, B, SATB, org, 1875

II/6	Communio (Fidelis servus), SATB, 1875
II/7	Regnum mundi, SATB, ?1875–8
II/8	Exsurge Domine, SATB, ?1875–9
II/9	Graduale in festo purificationis BVM (Suscepimus), SATB, ?1875–9, rev. 1887, ed. J. Trojan (Prague and Mainz, 1971)
X/10	Sanctus, 21–4 Nov 1879, lost
II/10	Deset českých církevních zpěvů z Lehnerova mešního kancionálu [10 Czech Hymns from the Lehner Hymnbook for the Mass], org with text incipits, 1881 (Brno, ?1882), rev. as České církevní zpěvy z Lehnerova mešního kancionálu (Brno, 1889) [incl. 3 addl hymns]
II/11	Svatý Václave [St Wenceslas], org, ?1902 [acc. to St Václav hymn, II/10 no.7]
II/12	Constitues, TTBB, org, ?1903, ed. J. Trojan (Prague and Mainz, 1971); rev. by 15 July 1903, unpubd
II/13	Veni sancte spiritus, TTBB, ?by Nov 1903, ed. J. Trojan (1978)
II/14	Zdrávas Maria [Hail Mary], T, SATB, vn, org, 1904, arr. S/T, vn, pf/org, 1904; ed. B. Bakala (Vienna, 1978)
IX/5	Mass, E, S, A, T, 4 B, SAATTBB, org, spr. 1908 [Ky, Ag; Cr completed by V. Petrželka, pts (1946), fs (1972); Cr and San completed by P. Wingfield, by 1995]

Janáček, Leoš: Works

choral-orchestral

III/1	Naše píseň [1] [Our Song] (S. Čech), SATB, orch, 1–12 June 1890, rev. as Sivý sokol zaletěl [A grey falcon flew away] (trad.), after 12 June 1890 – ?after 7 July 1890 [also used in I/3 no.17; see also IV/21]
III/2	Komáři se ženili [The mosquitoes got married] (trad.), SATB, orch/pf, 1891, pubd as part of I/2
III/3	Zelené sem seřa [I have sown green] (trad.), SATTB, orch, 1892; rev. SATB, reduced orch, 1897, chorus pts (Brno, n.d.) [orig. title Ej, danaj!, see VIII/12; re-used in I/4]
III/4	Keď zme šli na hody [As we went to the feast] (trad.), SATB, orch, 1893 [re-used in VI/9]
III/5	Hospodine! [Lord, have mercy!] (anon, 10th–11th-century Cz.), S, A, T, B, SSATB, SSATB, 3 tpt, 4 trbn, tuba, hp, org, 1896, ed. J. Trojan (Kassel, 1977); rev. S, A, T, B, SSATB, 2 tpt, 4 trbn, tuba, hp, org, ?1896, unpubd
III/6	Amarus (cant., J. Vrchlický), S, T, Bar, SATBB, orch, 1896–7, rev. 1901, 1906, vs, ed. O. Nebuška (1938), fs, ed. (1957); SKV B/4 (forthcoming)
III/7	Na Soláni čarták [The Čarták on Soláň] (cant., M. Kurt [M. Kunert]), T, TTBB, orch, 1911, rev. 1920, ed. (1958); SKV B/3 [incl. 1911 version]
III/8	Věčné evangelium [The Eternal Gospel] (cant., Vrchlický), S, T, SSATTBB, orch, ?1913–14, ed. (1958); SKV B/4 (forthcoming)
III/9	Mša glagolskaja [Glagolitic Mass] (Old Church Slavonic, arr. M. Weingart), S, A, T, B, SSAATTBB, orch, org, 1926–7, vs, ed. L. Kundera (Vienna, 1928), fs (Vienna, 1929)

Janáček, Leoš: Works

other choral

unless otherwise stated settings for TTBB of traditional Moravian texts

X/2	Ženich vnučený [The Enforced Bridegroom], perf. 27 April 1873, lost [possibly = Srbská lidová píseň [Serbian Folksong], see JW, 298]
IV/1	Orání [Ploughing], 1873, pubd in Čtyři lidové mužské sbory (1923); SKV C/1

- IV/2 **Válečná [1] [War Song] (anon.), ?by 24 June 1873**
- IV/3 **Válečná [2]: k svěcení praporu [War Song: for Dedicating the Banner] (anon.), TTBBB, tpt, t trbn, 2 b trbn, 1873**
- IV/4 **Nestálost lásky [The Fickleness of Love], TTTBBB, 1873, ed. J. Trojan (Vienna and Prague, 1978); SKV C/1**
- IV/5 **Divím se milému [I wonder at my beloved], 1873–6, ed. in *Ohlas národních písní* (Prague and Brno, 1937); SKV C/1**
- IV/6 **Vínek stonulý [The Drowned Wreath], 1873–6, ed. in *Ohlas národních písní* (Prague and Brno, 1937); SKV C/1**
- IV/7 **Osámělá bez těchy [1] [Alone without comfort] (Slovak trad.), 1874, ed. J. Trojan (Vienna and Prague, 1978); SKV C/1 [rev. c1898, see IV/26]**
- IV/8 **Láska opravdivá [True Love], 1876, ed. in *Ohlas národních písní* (Prague and Brno, 1937); SKV C/1**
- IV/9 **Osudu neujdeš [You cannot escape your fate], ?by Jan 1876, ed. J. Trojan (Vienna and Prague, 1978); SKV C/1**
- IV/10 **Zpěvná дума [Vocal Elegy] (F. Čelakovský), 1876, ed. (Brno, 1934); SKV C/1**
- IV/11 **Na košatej jedli dva holubi sedá [Two pigeons are perching on the bushy fir tree], ?1876, ed. V. Telec (Brno, 1957); SKV C/1**
- IV/12 **Slavnostní sbor (k položení základního kamene ústavu ku vzdělání učitelů) [Festive Chorus (for Laying the Foundation Stone of the Teachers' Institute)] (K. Kučera), T, T, B, B, TTBB, SA, 1877, ed. J. Trojan (Prague and Kassel, 1972)**
- IV/13 **Slavnostní sbor ku svěcení nové budovy c.k. slovanského ústavu ku vzdělání učitelů v Brně [Festive Chorus for the Consecration of the New Building of the Imperial and Royal Slavonic Teachers' Institute in Brno] (? Kučera), Bar, TTBB, pf, 1878, part publ in S. Přibáňová (1987)**
- IV/14 **Píseň v jeseni [Autumn Song] (J. Vrchlický), SAATTBB, 1880, ed. B. Štědroň (1951)**
- IV/15 **Na prievoze [On the Ferry] (Slovak trad.), ?1880–84, ed. V. Telec (Brno, 1957); SKV C/1**
- IV/16 **Ave Maria (Byron, trans. J. Durdík), 1883, *Varyto*, xiii/1 (1890), suppl.; ed. J. Trojan (1979)**
- IV/17 **Mužské sbory [Male-Voice Choruses], 1885 (Brno, 1886, 2/1924 as Čtveřice mužských sborů [4 Male-Voice Choruses]): Vyhrůžka [The Warning]; Ó láska [O love]; Ach vojna, vojna [Ah, the war]; Krásné oči tvé [Your lovely eyes] (J. Tichý [F. Rypáček]); SKV C/1**
- IV/18 **Kačena divoká [The Wild Duck], SAATTBB, 1885, *Zpěvník pro školy střední a měšťanské*, ii: *Sbory smíšené*, ed. B. Žalud and J. Barvič (Brno, 1885), 141–9**
- IV/19 **3 sbory mužské [3 Male-Voice Choruses], 1888, ed. M. Venhoda (1959): Loučení [Parting] (E. Krásnohorská), TTBB; Holubička [The Dove] (Krásnohorská), TTBBB; Žárlivec [The Jealous Man], TTBarBB; SKV C/1**
- IV/20 **Královničky [The Little Queens] ('Staré národní tance obřadné se zpěvy') [Old Ritual Folkdances with Songs], 10 folksong arrs., unison vv, pf, ?by 21 Feb 1889, ed. B. Štědroň (1954) [collab. F.X. Bakeš]**
- IV/21 **Naše píseň [2] [Our Song] (S. Čech), SATBB, 1890, ed. B. Štědroň (1951); also with orch, see III/1**
- IV/22 **Což ta na naše bříza [Our Birch Tree] (Krásnohorská), 1893, *Památník Svatopluka* (Brno, 1893), also in *Čtyři lidové mužské sbory* (1923); SKV C/1**
- IV/23 **Už je slúnko z tej hory ven [The sun has risen above that hill], Bar, SATB, pf, perf. 13 May 1894, partly lost**
- IV/24 **Odpočiň si [Take your rest] (F. Sušil), funeral chorus, 1894 (1926); SKV C/1**

- IV/25 Slavnostní sbor (k svěcení praporu Svatojosefské jednoty) [Festive Chorus for Dedicating the Banner of the St Josef's Union] (V. Šťastný), TTTBB, 1897, ed. J. Trojan (Prague and Vienna, 1978); SKV C/1
- IV/26 Osamělá bez těchy [2] [Alone without comfort] (Slovak trad.), c1898, rev. 1925, ed. J. Trojan (Prague and Vienna, 1978); SKV C/1
- IV/27 Ukvalské písně [Hukvaldy Songs], 6 folksong arrs., SATB, 1899, ed. B. Štědroň (1949)
- IV/28 Čtvero mužských sborů moravských [4 Moravian Male-Voice Choruses], 1900–06 (1906): Dež viš [If you only knew] (O. Přikryl); Komáři [Mosquitoes]; Klekánica [The Evening Witch] (Přikryl); Rozloučení [Parting]
- IV/29 Otče náš [Our Father] (Moravský Otče náš) [Moravian Our Father], tableaux vivants to paintings by J. Męcina-Krzesz, T, SATB, (pf, hmn)/pf/hmn, 1901; rev. T, SATB, hp, org, 1906, ed. B. Štědroň (1963)
- IV/30 Elegie na smrt dcery Olgy [Elegy on the Death of my Daughter Olga] (after M.N. Veveritsa), T, SATB, pf, 1903; rev. 1904, ed. T. Straková (1958)
- IV/31 Vínek [The Wreath], ?1904–6, pubd in Čtyři lidové mužské sbory (1923)
- IV/32 Lidová nokturna: večerní zpěvy slovenského lidu z Rovného [Folk Nocturnes: Evening Songs of Slovak People from Rovné], 7 folksong arrs., SA, pf, 1906, 26 balad lidových [26 Folk Ballads], ii (1922)
- IV/33 Kantor Halfar [Halfar the Schoolmaster] (P. Bezruč), 1906 (1923)
- IV/34 Maryčka Magdónova [1] (Bezruč), TTTTBBBB, 1906
- IV/35 Maryčka Magdónova [2] (Bezruč), T, B, TTTBBB, 1907 (1909)
- IV/36 70.000 (Sedmdesát tisíc) [70,000 (The Seventy Thousand)] (Bezruč), T, TTBB (solo qt), TTBB, 1909; rev. 1912 (1923)
- IV/37 Pět národních písní [5 Folksongs], folksong arrs., T, TTBB, pf/hmn, 1912, *Dvacet šest lidových balad*, iv, ed. F.A. Kypka (1950)
- IV/38 Perina [The Eiderdown], ?by 1914, pubd in Čtyři lidové mužské sbory (1923)
- IV/39 Vlčí stopa [The Wolf's Trail] (Vrchlický), S, SSAA, pf, 1916, ed. J. Ledec (1968)
- IV/40 Hradčanské písničky [Songs of Hradčany] (F.S. Procházka), 1916 (1922): Zlatá ulička [Golden Lane], SSAA; Plačící fontána [The Weeping Fountain], S, SSAA, fl; Belveder [Belvedere], S, SSAA, hp
- IV/41 Kašpar Rucký (Procházka), S, SSAA (solo qt), SSAA, 1916 (1925)
- IV/42 Česká legie [The Czech Legion] (A. Horák), T, B, TTTBBB (1918)
- IV/43 Potulný šílenec [The Wandering Madman] (R. Tagore, trans. F. Balej), S, T, Bar, TTBB, 1922 (1925)
- IV/44 Naše vlajka [Our Flag] (Procházka), 2 S, 2 T, 5 B, TTBB, 1925–6 (c1926)
- IV/45 Sbor při kladení základního kamene Masarykovy university v Brně [Chorus for Laying the Foundation Stone of the Masaryk University in Brno] (A. Trýb), TTTBBBB, 1928
- IX/12 Pensistům učitelům po 50 letech maturit [To Teacher-Pensioners on 50 Years after Matriculation] (anon.), TTBB, 1928, frag.

Janáček, Leoš: Works

other vocal

- V/1 Když mě nechceš, což je víc? [If you don't want me, so what?], song, T, pf, ?1871–2/1875, facs. in JW, 154
- X/3 Smrt [Death] (M.Y. Lermontov), melodrama, spkr, orch, perf. 13 Nov 1876, lost
- X/7 Die Abendschatten (? K.F.H. Mayer), ? song cycle, ? 1v, pf, 1879, lost [title mistranscribed as Die Abendschoppen in earlier catalogues]

- X/9 song for L. Grill, ? 1v, pf, 9 Nov 1879, lost
- X/17 Frühlingslieder (V. Zusner), song cycle, 9 songs, 1v, pf, 22 April–7 May 1880, lost [text survives]
- V/2 Moravská lidová poezie v písních [Moravian Folk Poetry in Songs], 53 folksong arrs., 1v, pf, c1892–1901 (Telč, c1892–c1901 as Kytice z národních písní moravských; 2/1908 as Moravská lidová poezie v písních) [with F. Bartoš]
- V/3 Jarní píseň [Spring Song] (J. Tichý [F. Rypáček]), song, 1v, pf, 1898; rev. 1905, ed. L. Firkušný (Brno, 1944)
- V/4 Ukvalská lidová poezie v písních [Hukvaldy Folk Poetry in Songs], 13 folksong arrs., 1v, pf, 1898 (Brno, 1899)
- V/5 Návod pro výučování zpěvu [Singing-Teaching Manual], 104 exx., v/vv, pf, 1899 (Brno, 1899); SKV H/2
- V/6 5 Moravian dances, folksong arrs., 1v, pf, 1908–12: Ten ukvalský kostelíček: Starodávny lašský [That little Hukvaldy church: Lachian Old-Fashioned Dance]; Tovačov, Tovačov, tovačovské zámek [Tovačov, Tovačov, the castle in Tovačov]; Pilařská: Na pile zme dořezale [Sawdance: We've finished cutting at the sawmill]; Aj, ženy: Vrtěná [O women: Whirling Dance]; Krajcpolka: Bratr umřel, já sem zůstal [Cross-Polka: My brother died, I remained here]; no.5, facs. in *Večery* [suppl. to *Lidové noviny*] (17 Feb 1912), complete, ed. O. Hrabalová and F. Hrabal (1979) as *Pět moravských tanců*
- V/7 4 ballads, Moravian folksong arrs., 1v, pf, 1908–12: Tam dole na dole [Down there in the pit]; Seděl vězeň (Seděl jeden vězeň) [A prisoner sat (A prisoner sat in jail)]; Rychtarova Kačenka [The mayor's daughter Kačenka]; Rodinu mám [I have a family]; no.3 ed. J. Ceremuga in *Lidové písně a balady* (1978), complete, ed. J. Trojan (1980) as *Čtyři balady*
- V/8 Dvě balady [2 Ballads], folksong arrs., 1v, pf, ?1908 – 4 Feb 1912: Vandrovali hudci [Fiddlers were roaming]; A byl jeden zeman [And there was once a farmer]; no.1 ed. J. Ceremuga (1978) in *Lidové písně a balady*, no.2 unpubd [also with chorus IV/37]
- V/9 6 národních písní jež zpívala Gabel Eva [6 Folksongs Sung by Eva Gabel], folksong arrs., 1v, pf, 1909, 26 balad lidových [26 Folk Ballads], i (1922)
- V/10 Podme, milá, podme! [Let's come, my dear, let's come], folksong arr., 1v, pf, 1911, facs. in XIII/4
- V/11 Písně dětvanské [Songs of Detva], zbojnické balady [brigand ballads], 6 folksong arrs. (Slovak and Cz. texts), 1v, pf, *Dvacet šest lidových balad*, iii, ed. F.A. Kypta (1950)
- V/12 Zápisník zmizelého [The Diary of One who Disappeared] (O. [J.] Kalda), cycle of 21 songs and intermezzo, A, T, SSA, pf, 1917–20 (Brno, 1921)
- V/13 Slezské písně (ze sbírky Heleny Salichové) [Silesian Songs (from Helena Salichová's Collection)], 10 folksong arrs., 1v, pf, 1918 (Brno, 1920)
- V/14 Ukolébavka [Lullaby], folksong arr., 1v, pf, 1920, in F. Pražák, ed.: *Kniha Komenského k 250. výročí smrti J.A. Komenského* (Brno, 1920), 42–3
- V/15 3 Moravian folksong arrs., 1v, tr inst, 1923: Radujte se všichni [Rejoice all of you]; Sklenovské pomezí [Sklenov Border Country]; Podte, podte děvčátka [Come, girls], ed. in L. Janáček: 'Starosta Smolik', *Lidové noviny* (18 March 1923); facs. and transcr. in L. Janáček: *Fejetony z Lidových noviny* (Brno, 1958), 24, 26, 28 and unpaginated
- V/16 Říkadla [1] [Nursery Rhymes] (Cz. and Moravian trad.), 8 songs, 1–3 Mez, cl, pf, 1925, 2 pubd as suppl. to *ReM*, vii/10 (1926), complete, ed. A. Němcová (Brno and Vienna, 1993) [re-used in V/17]
- V/17 Říkadla [2] [Nursery Rhymes] (Cz., Moravian and Ruthenian trad.),

introduction and 18 songs, 2 S, 2 A, 3 T, 2 B, ocarina, fl, fl + pic, 2 cl, bn, bn + dbn, child's drum, db, pf, 1926, authorized red. for v/vv, va/vn, pf by E. Stein (Vienna, 1928), fs (Vienna, 1929) [see also VI/16]

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orchestral

- VI/1 Zvuky ku památce Förcchgotta-Tovačovského (II. oddíl) [Sounds in Memory of Arnošt Förcchgott-Tovačovský (pt 2)], 3 vn, va, vc, db, ?March–June 1875, facs. part pubd in T. Straková (J1959)
- VI/2 Suite, str, 1877 (Brno, 1926) [4th movt based on VII/2]
- VI/3 Idylla [Idyll], str, 1878, ed. B. Štědroň (1951)
- X/13 Scherzo for sym., 1880, lost
- VI/4 Valašské tance [Valachian Dances; Dances from Valašsko], Moravian folkdance arrs., 1889–91: Čeladenský [(dance) from Čeladná]; Dymák [Smoke Dance]; Kožich [Fur Coat]; Pilky [Handsaw]; Požehnaný [Blessed]; Starodávny I [Old-Fashioned]; Starodávny IIa; Starodávny IIb; Troják lašský [Lachian Triple (dance)]; perf. in varying combinations 1889–91, Pilky and Starodávny I pubd as op.2 (1890) [see also VI/17]
- VI/5 [Adagio], ?after 9 Nov 1890, ed. (1958), ed. O. Chlubna (1964)
- VI/6 Suite (Serenade), op.3, 1891, ed. B. Štědroň (1958) [incl. Požehnaný and Dymák, see VI/4]
- VI/7 Moravian dances, 5 folkdance arrs., 1889–91, ed. (1957) as *Moravské tance*: Kožich; Kalamajka; Trojky [Threes]; Silnice [Road]; Rožek [Little Corner] [from I/2; Kožich also in VI/4]
- VI/8 Dances from Haná, 4 Moravian folkdance arrs., no.4 with TTBB, 1891, nos.2–4 ed. in VI/7 (1957), complete, ed. in I/2 (1957): Kalamajka; Trojky; Silnice; Troják [Triple Dance] [from I/2; title 'Hanácké tance' used in reports of 1st perf. on 20 Nov 1892]
- VI/9 České tance, 1. Suita [Czech Dances, Suite no.1], 5 Moravian folkdance arrs., no.3 with SATB, 1893, nos.1, 2 and 5 pubd as VI/17 nos.2, 3 and 5 (1928), no.4 pubd as VI/7 no.1 (1957): Dymák; Požehnaný; Keď zme šli na hody [As we went to the feast]; Křížový [Cross Dance]; Čeladenský [from VI/4 and III/4]
- VI/10 Žárlivost [Jealousy], after Moravian folksong Žárlivec [The Jealous Man], 1895, ed. (1957) [orchd rev. of VIII/16; orig. prelude to I/4]
- VI/11 Požehnaný [Blessed], Moravian folkdance arr., 1899 [different arr. from that in I/2, VI/4 and VI/6]
- VI/12 Kozáček [Cossack Dance], 1899, ed. (1958) in *Dva tance*, 1–5
- VI/13 Srbské kolo [Serbian Reel], 2 fl, 2 bn, str, 1900, ed. (1958) in *Dva tance*, 6–8
- VI/14 Šumařovo dítě [The Fiddler's Child], ballad (sym. poem) after S. Čech, 1913 (Brno, 1914); SKV D/6
- VI/15 Taras Bulba, rhapsody after N.V. Gogol, 1915–18, arr. B. Bakala, pf 4 hands (1925), fs (1927); SKV D/7
- VI/16 Ballada blanická [The Ballad of Blaník], sym. poem after J. Vrchlický, ?Sept–Oct 1919, ed. B. Bakala (1958)
- VI/17 Lašské tance [Lachian Dances; Dances from Lašsko], 6 Moravian folkdance arrs.: Starodávny I; Požehnaný; Dymák; Starodávny II; Čeladenský; Pilky, 1924 (1928); SKV D/4 [from VI/4]
- VI/18 Sinfonietta (Vojenská symfonietta; Sletová symfonietta [Military Sinfonietta; Rally Sinfonietta]), 1926 (Vienna, 1926)
- IX/7 Dunaj [The Danube], sym. after P. Kříčková: *Utonulá* [The drowned woman] and A. Insarov [S. Špálová]: *Lola*, 1923–5, frag.; completed by O. Chlubna, 1948, and by M. Štědroň and L. Faltus, 1985–6

IX/10 Violin Concerto 'Putování dušičky' [The Pilgrimage of a Little Soul; The Wandering of a Little Soul], ?May–June 1926, sketches [some used in ov. to I/11; completed by L. Faltus and M. Štědroň, 1988, pf score (1991)]

Janáček, Leoš: Works

chamber

- VII/1 Znělka [1] [Sonnet], A major, 4 vn, 1875, facs. (bars 1–22) in T. Straková (J1959)
- VII/2 Znělka [2] [Sonnet], d, 4 vn, 1875, frag; rev. as 4th movt of VI/2
- X/8 [7] Romanzen, vn, pf, 27 Oct–17 Nov 1879, all lost except VII/3
- VII/3 4. Romance [Romance no.4], vn, pf, 1879, ed. J. Štědroň (1938); SKV E/1
- VII/4 Dumka, vn, pf, ?1879–80, ed. R. Zika (1929); SKV E/1
- X/12 Sonata [no.1], vn, pf, 14–18 Jan 1880, 2 movts, lost
- X/16 Sonata [no.2], vn, pf, 20 April–13 May 1880, 4 movts, lost
- X/18 String Quartet, 27 May–2 June 1880, 3 movts, lost
- X/19 Menuetto a Scherzo, cl, pf, perf. 6 Jan 1881, lost
- X/22 Piano Trio, after L.N. Tolstoy: *Kraytserova sonata* [The Kreutzer Sonata], by ?Dec 1908, perf. 2 April 1909, lost
- VII/5 Pohádka [Fairy Tale (A Tale)], after V.A. Zhukovsky: *Skazka o tsare Berendyeye* [The Tale of Tsar Berendyey], vc, pf, 1910, rev. 1912, 1913 (lost), 1923 (1924); SKV E/2 [incl. facs. of 1910 version and part of 1912 version]
- VII/6 [Presto], vc, pf, ?1910/?1924, ed. J. Trojan (Prague and Kassel, 1970); SKV E/2
- VII/7 Sonata, vn, pf, 1914–15, Ballada only (Kutná Hora, 1915), rev. ?aut. 1916–1922 (1922); SKV E/1
- X/23 Komár [The Mosquito], vn, pf, ?1922–8, lost
- VII/8 String Quartet [no.1] after L.N. Tolstoy: *Kraytserova sonata* [The Kreutzer Sonata], 1923, ed. J. Suk (1925) [based on Pf Trio X/22]
- IX/8 [Sanssouci (Teskně)] [Sans Souci (Wistfully)], fl, spinet, 1924, frag. in 'Berlín' XVI/253, *Lidové noviny* (15 May 1924); facs. and transcr. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958), 163 and unpaginated
- IX/9 [Allegro], pic, glock, drums, 1924, frag., in 'Berlín' XVI/253, *Lidové noviny* (15 May 1924); facs. and transcr. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958), 165 and unpaginated
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- VII/10 Mládí [Youth], suite, fl + pic, ob, cl, hn, bn, b cl, 1924 (1925); SKV E/6 [3rd movt incl. material from VII/9]
- VII/11 Concertino, pf, cl, hn, bn, 2 vn, va, 1925 (1926)
- VII/12 Capriccio ('Vzdor' [Defiance]), pf LH, fl + pic, 2 tpt, 3 trbn, t tuba, 1926, ed. J. Burghauser (1953)
- VII/13 String Quartet [no.2] 'Listy důvěrné' [Intimate Letters], 1928, ed. F. Kudláček and O. Nebuška (1938)

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keyboard

for piano 2 hands unless otherwise stated

VIII/1

exercises in harmony and counterpoint, kbd, 1874–5, 15 pubd in V. Helfert (E1939), 81–6

VIII/2	Předehra [Prelude], org, 1875, ed. M. Buček, <i>Varhanní skladby (1875)</i> (1976), 9–13; SKV F/2
VIII/3	Varyto, org, 1875, ed. M. Buček, <i>Varhanní skladby (1875)</i> (1976), 14–19; SKV F/2
VIII/4	Chorální fantasie [Chorale Fantasy], org, 1875, ed. M. Buček, <i>Varhanní skladby (1875)</i> (1976), 20–26; SKV F/2
VIII/5	exercises in form, kbd, 1877, 5 pubd in V. Helfert (E1939), 104–6
IX/1	Rondo, 1877, frag., ed. J. Dlouhý and R. Kubik, <i>Klavírní miniatury</i> , i (Brno and Mainz, 1994), no.9
IX/2	V Oettingenách, 4 VIII 1878 [In Oettingen, 4 August 1878], org, frag., ed. in V. Helfert (E1939), suppl. p.9, no.41; SKV F/2
X/4	Dumka, by 8 Sept 1879, lost
X/5	Piano Sonata, E♭, ?4–6 Oct 1879, lost
X/6	14 fugues, kbd, 9 Oct 1879–14 Jan 1880, lost
X/11	Zdenči-menuetto [Zdenka's Minuet], by 8 Jan 1880, lost
VIII/6	Thema con variazioni ('Zdenčiny variace' [Zdenka Variations]), 1880, ed. V. Kurz (1944); SKV F/1
X/14	4 rondos, 16–23 Feb 1880, 3–?7 April 1880, lost
X/15	piece in sonata form, 10–13 April 1880, lost
VIII/7	[2] Skladby pro varhany [Pieces for Organ], 1884 (Brno, 1884); SKV F/2
VIII/8	Dymák [Smoke Dance], Moravian folkdance arr., after 1885, ed. J. Trojan, <i>Klavírní miniatury</i> , ii (Brno and Mainz, 1995), no.22
VIII/9	Na památku [In memoriam], ?1887 (Brno, c1887), ed. J. Trojan (Prague, 1979)
VIII/10	Národní tance na Moravě [Folkdances in Moravia], 21 folkdance arrs., pf 2 hands, 4 hands, some with cimb, some 1v, 1885–6, 1888–9 (Brno, 1891–3) [collab. L. Bakešová, X. Běhálková and M. Zeman]
VIII/11	Srňátko [The Fawn], Moravian folkdance arr., after 1888, ed. J. Trojan, <i>Klavírní miniatury</i> , ii (Brno and Mainz, 1995), no.24
VIII/12	Ej, danaj!, Moravian folkdance arr., 1892, SKV F/1; also arr. SATTB, orchd

	as Zelené sem seľa III/3
VIII/13	Hudba ke kroužení kužely [Music for Club Swinging (Music for Indian Club Swinging)], 1893 (Brno, 1895); SKV F/1
VIII/14	Řezníček [The Little Butcher], Moravian folkdance arr., ?1893, ed. J. Trojan, <i>Klavírní miniatURY</i> , ii (Brno and Mainz, 1995), no.25
VIII/15	ZeZulenka [The Little Cuckoo], Moravian folkdance arr., ?1893, ed. J. Trojan, <i>Klavírní miniatURY</i> , ii (Brno and Mainz, 1995), no.26
VIII/16	Úvod k Její pastorkyni (ŽárliVost) [Prelude to Jenůfa (Jealousy)], pf 4 hands, 1894, ed. A. Němcová (Brno and Mainz, 1995) as ŽárliVost
VIII/17	Po zarostlém chodníčku [On the Overgrown Path], 15 miniatURY [nos.1, 2, 4, 7, 10 orig. for hmn], 1900–11, i [nos.1–10] (Brno, 1911), ii [nos.11–15], ed. F. Schäfer (1942); SKV F/1 [nos.1, 2 and 10 orig. in <i>Slovanské melodie</i> , v, ed. E. Kolář (Ivančice, nr Brno, 1901); 4 and 7 orig. in <i>Slovanské melodie</i> , vi (1902); no.11 orig. in <i>Večery</i> (30 Sept 1905), suppl. to <i>Lidové noviny</i>]
VIII/18	Moravské tance [Moravian Dances], 2 Moravian folkdance arrs: Čeladenský; Pilky, 1904 (Brno, 1905); SKV F/1
VIII/19	1.X.1905 (Z ulice dne 1. října 1905) [From the Street, 1 October 1905] ('Sonata'), 1905–6 (1924); SKV F/1 [3 movts, 1 lost]
X/21	piece for Po zarostlém chodníčku VIII/17, between 7 May and 6 June 1908, lost
VIII/20	Narodil se Kristus Pán [Christ the Lord is Born], pf with text, 1909, in L. Janáček: 'Světla jitřní' [Early morning lights], XV/194, <i>Lidové noviny</i> (24 Dec 1909), ed. J. Dlouhý and R. Kubik, <i>Klavírní miniatURY</i> , i (Brno and Mainz, 1994), no.13
VIII/21	[Moderato], by April 1911, facs. in J. Kunc (E1911), ed. J. Dlouhý and R. Kubik, <i>Klavírní miniatURY</i> , i (Brno and Mainz, 1994), no.4
VIII/22	V mlhách [In the Mists], by 21 April 1912 (Brno, 1913); SKV F/1
VIII/23	[Moravské lidové písně] [Moravian Folksongs], 15 Moravian folksong arrs., pf with text, by 1 Jan 1922, ed. B.

	Štědroň (1950)
VIII/24	Ej, duby, duby [O, the oaks, the oaks], Moravian folksong arr., pf with text, by 1 Jan 1922, ed. J. Ceremuga, <i>Lidové písně a balady</i> (1978), no.1
VIII/28	Bratřím Mrštíkům [To the Mrštík Brothers], ?pf, 28 Feb 1925, facs. in JW, 273
VIII/29	untitled piece, ?by 1926, ed. J. Dlouhý and R. Kubik, <i>Klavírní miniatury</i> , i (Brno and Mainz, 1994), no.2
VIII/30	Na starém hradě Hukvalském [At the old castle in Hukvaldy], Moravian folkdance arr., 8 June 1926, facs. in exhibition catalogue <i>Pobeskydí v Místku</i> (?Místek, 1926); facs. in J. Procházka (F1948), 187
VIII/32	Vzpomínka [Reminiscence], 1928, suppl. to <i>Muzika</i> , i (Belgrade, 1928), no.6; SKV F/1
VIII/33	pieces in Kamila Stösslová's album, pf/hmn, 1927–8, ed. in J. Procházková: <i>Leoš Janáček: Památník pro Kamilu Stösslovou</i> (1994)

untitled pieces (VIII/25, VIII/26, VIII/27, VIII/31) in Janáček's feuilletons XV/237, XV/246, XV/249, XV/289, publ in *Lidové noviny*, 1922–7; facs. and transcrs. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958)

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arrangements and transcriptions

XII/1	J. Haydn: Gott erhalte den Kaiser!, arr. 1v/?unison vv, org, ?1872–1903
XII/2	A. Dvořák: Šest moravských dvojzpěvů [6 Moravian Duets], arr. SATB, pf, nos.1–4 by 2 Dec 1877, nos.5–6 by 8 Nov 1884, chorus pt, ed. J. Plavec (1939) [privately printed], vs, ed. P. Jeřábek (1978)
XII/3	E. Grieg: Landkjending, op.31, transcr. for Bar, TTBB, pf, hmn, by 20 March 1901
XII/4	F. Liszt: Messe pour orgue (Lat. text), arr. SAATTBB, org, by 16 Oct 1901, ed. J. Burghauser (Vienna, 1978)
XII/5	Církevní zpěvy české vícehlasné z příborského kancionálu [Czech Hymns for Several Voices from the Příbor Hymnbook], transcr. of 7 hymns for 3–5 mixed vv, c1904

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folk music editions

XIII/1	with F. Bartoš: Kytice z národních písní moravských [A Bouquet of Moravian Folksongs], 174 songs, unacc. (Telč, 1890)
XIII/2	with F. Bartoš: Kytice z národních písní moravských, slovenských a českých

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- XIII/3 with F. Bartoš: *Národní písně moravské v nově nasbírané* [Moravian Folksongs Newly Collected], 2057 songs, mostly unacc., and dances, by 1899 (1899–1901)
- XIII/4 with P. Váša: 'Z nové sbírky národních písní moravských' [From the new collection of Moravian folksongs], 25 songs, unacc., and dances, *Večery*, suppl. to *Lidové noviny* (23 Dec 1911, 6 Jan 1912); repr. in L. Janáček: *Fejetony z Lidových novinách* (Brno, 1958), 295–315
- XIII/5 with P. Váša: *Moravské písně milostné* [Moravian Love Songs], 150 songs, unacc., by 1928 (1930–36)

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A: Catalogues, bibliographies, discographies, iconographies, lists of performances. B: Special periodical issues, collections of essays, conference reports. C: Correspondence. D: Memoirs. E: Life and works. F: Biographical and historical studies. G: Stylistic, analytical and aesthetic studies. H: Stage works. I: Vocal. J: Instrumental. K: Theoretical and pedagogical. L: Folk music. M: Janáček as writer.

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Janáček Quartet.

Czech string quartet. It was formed in 1947 by Jiří Trávniček (*b* Vlastovičky, nr Opava, 10 Dec 1925; *d* Brno, 16 June 1973) and Miroslav Matyáš (*b* Brno, 7 July 1924; *d* Brno, 25 Dec 1997), violins; Jiří Kratochvíl (*b* Ivančice, 8 Dec 1924), viola; and Karel Kraška (*b* Znojmo, 4 Jan 1921; *d* Brno, 11 July 1984), cello; they were all students in Váša Černý's class at the Brno Conservatory. Their first public concert was given in Brno on 31 October 1947. A study of Janáček's String Quartet no.1 the next year led to a deep and lasting interest in his music, and after the quartet's successful Prague début in 1949 it adopted the name Janáček Quartet. It first toured abroad that year, to Poland. In 1952 Matyáš was succeeded by Adolf Sýkora (*b* Brno, 5 May 1931), after which the personnel remained unchanged until the death of Trávniček, whose place was taken by Bohumil Smejkal (*b* Brno, 14 Jan 1935). After a Middle East tour in 1955, a successful appearance in West Berlin in January 1956 opened the way to a wider international reputation. The quartet has since toured in all continents and has made frequent visits to countries such as Britain, where it first appeared in 1958. In 1984 Kraška was replaced by Břetislav Vybíral (*b* Přešov, 16 Jan 1955), and in 1989 Kratochvíl was replaced by Ladislav Kyselák (*b* Brno, 27 June 1956). Smejkal retired as leader in 1993 and his place was taken first by Jiří Novotný (*b* Brno, 24 Dec 1956) and in 1996 by Miloš Vacek (*b* Písek, 25 April 1961). In 1994 Vítězslav Zavadilík (*b* Uherské Hradiště, 6 Jan 1951) succeeded Sýkora as second violinist. Through its several changes the quartet maintained a remarkable consistency of style. Outstanding performances of Janáček's quartets have given many audiences their first experience of his music and, apart from Classical and Romantic works, the quartet's repertory regularly includes Bartók, Britten, Novák, Prokofiev and Shostakovich. The quartet performs invariably from memory and this, together with its virtuosity and temperament, its expressive intensity and range of colour, helps to establish a close rapport with its audiences. Several of its recordings have gained international prizes.

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ALENA NĚMCOVÁ

Janárčeková, Viera

(*b* Svit, 23 Sept 1941). Slovak composer. She studied the piano at the Bratislava Conservatory (1956–61) before attending the Prague Academy

of Musical Arts, where she studied with Zuzana Růžičková. She also attended Rudolf Firkušný's piano masterclasses in Lucerne. From 1972 she taught and performed in Germany, settling there in the late 1970s. In 1981 she became a freelance (self-taught) composer, painter and performer. She has developed new instrumental techniques and methods of notation (such as graphic scores). Characteristics of her work include the incorporation of moments of improvisation into fixed musical systems, rhythmic build-ups and the balancing of tension. The overall form of a work tends to be streamlined while its parts are more mobile; her works also feature structured transitions between sound and noise.

Two radio plays have received awards, and her *Lieder auf der Flucht* won first prize in the women composers' competition at Unna in 1987. She also won two prizes at the Mannheim international competition for women composers in 1994, first prize at the Bratislava chamber music competition in 1996 and the Wolfgang Zippel prize in 1997.

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DETLEF GOJOWY

Jancourt, (Louis Marie) Eugène

(*b* Château-Thierry, Aisne, 15 Dec 1815; *d* Boulogne-sur-Seine, 29 Jan 1901). French bassoonist and teacher. After completing his studies at the Paris Conservatoire with François René Gebauer in 1836, he enjoyed a brilliant career as a bassoonist until 1869, occupying the most important orchestral positions in Paris. At the same time he made frequent appearances as a soloist, making good the lack of a suitable repertory by composing and arranging much music for his instrument. He also carried out over a period of years a number of improvements to the bassoon, in collaboration with various Paris makers. These were adopted at the Conservatoire, where he taught (1875–91), and subsequently became standardized on the French instrument. The most prolific composer of all time for the bassoon, Jancourt published 116 works, including numerous solo pieces, works for wind band, and a *Grande méthode* (Paris, 1847) containing studies and duet sonatas. These still represent a legacy of unique value. His playing was notable for its purity and for a charm of sound which, in its resemblance to the human voice, avoided all elements of the grotesque.

WILLIAM WATERHOUSE

Jander, Owen (Hughes)

(*b* Mt Kisco, NY, 4 June 1930). American musicologist. He received the BA in 1951 at the University of Virginia, where he worked with Stephen D. Tuttle. At Harvard University he studied with Nino Pirrotta and took the MA in 1952 and the PhD in 1962. In 1960 he joined the faculty of the department of music at Wellesley College, where he was named Catherine Mills Davis Professor of Music; he retired from Wellesley in 1992. Jander's principal interest has been 17th-century Italian vocal music, especially the works of Alessandro Stradella. He has guided the progress of the Wellesley Edition Cantata Index Series, a bibliographic key issued in loose-leaf format to facilitate addition and correction and whose entries may be converted to card files by those working with the wealth of cantata literature in the 17th century. Since 1965 Jander has also been general editor of the Wellesley Edition, a more general series than its bibliographic counterpart. In the 1980s he began work on the music of Beethoven, concentrating particularly on extra-musical elements in the instrumental music.

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PAULA MORGAN

Jandó, Jenő

(*b* Pécs, 1 Feb 1952). Hungarian pianist. He studied the piano first with his mother and later with Katalin Nemes and Pál Kadosa at the Franz Liszt Academy of Music in Budapest, returning in 1974 to work as Kadosa's assistant. His career was launched when he won first prize at the Hungarian National Piano Competition in 1973, and in 1977 he won first prize for chamber music at the Sydney International Piano Competition. He has appeared widely in concert but is best known through his numerous recordings for Naxos, which embrace the complete sonatas of Mozart, Haydn and Beethoven, the complete piano concertos of Mozart and Bartók, Bach's *Das wohltemperirte Clavier* and concertos by Grieg, Schumann, Brahms, Dvořák, Gershwin and Rachmaninoff, as well as numerous works by Liszt and much of the standard chamber repertory. His recordings are, however, notably inconsistent, and range from the rhythmically foursquare to playing of great lyricism and vitality. Despite his formidable technique, Jandó is not primarily a subtle colourist, though his outstanding recordings of Brahms's Second Piano Concerto and Schumann's *Carnaval* suggest no lack of imagination or poetry.

JEREMY SIEPMANN

Janeček, Karel

(*b* Częstochowa, Poland, 20 Feb 1903; *d* Prague, 4 Jan 1974). Czech theorist and composer. He studied composition at the Prague Conservatory under Křička (1921–4) and Novák (1924–7). He then taught theory at the Plzeň music school, serving also as conductor of the Plzeň PO and as

music critic. He left Plzeň to become professor of composition at Prague Conservatory (1941–6). After the liberation (1945) he helped to establish the Prague Academy (AMU), and from its inception in 1947 was successively lecturer, reader and, from 1961, professor. He also held the administrative posts of vice-dean, dean and vice-rector. In 1956 he obtained the DSc degree for his work in music theory.

During his studies he proved, in a series of piano, chamber and small orchestral pieces, to be a gifted composer, developing Novák's polyphonic style in the rational constructivism of that time. Some of these compositions, such as the Fantasy and Capriccio for Piano op.13 (1933) and the Introduction and Fugue for Piano op.22 (1942), still retain their original freshness. Larger orchestral and choral works (two symphonies, the symphonic triptych *Lenin*, Czech choral psalms), written during and mainly after World War II, show a polished compositional technique but lack the spontaneity of his short pre-war pieces. His work in music theory, which from 1946 became his main preoccupation, represents a valuable and remarkable contribution to Czech musicology. In his textbooks on melody, harmony, musical form and structure he was able to unite aspects of content and form while at the same time showing a lively awareness of the stylistic individuality of a composer's musical expression. His experience as a composer also enabled him to depict the actual process of creation during composition, describing in particular the selection of the means of expression, and demonstrating the very subtle principles involved in a composer's style. In this respect his Smetana studies are especially noteworthy.

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JOSEF BEK

Janequin [Jannequin], Clément

(*b* Châtellerault, c1485; *d* Paris, after 1558). French composer.

1. Life.

2. Works.

WORKS

BIBLIOGRAPHY

HOWARD MAYER BROWN/RICHARD FREEDMAN

Janequin, Clément

1. Life.

Although it would seem reasonable to assume that Janequin received his earliest musical education in the choir school of his native town, no documents have yet been discovered to clarify the matter. The first certain notice of the composer dates from 1505 when he was a 'clerc' in Bordeaux in the service of Lancelot Du Fau, humanist, president of the court of inquests for the Parliament of Bordeaux, vicar-general of the archbishopric, canon of St André and St Seurin, and after 1515 Bishop of Luçon. Apparently Janequin worked for him until Du Fau's death in 1523.

In that year Janequin entered the service of Jean de Foix, Bishop of Bordeaux. The composer probably completed his studies leading to the priesthood about this time, for he began to receive a number of relatively minor and not very lucrative prebends (shortage of money was a recurring problem throughout his life). He was made a canon of Saint Emilion in 1525 and *procureur des âmes* (in charge of anniversary masses) there in 1526. In the same year he was made *curé* of St Michel de Rieufret and in 1530 *curé* of St Jean, Mézos, and *doyen* of Garosse. During this period in Bordeaux, he met the poet and musician Eustorg de Beaulieu, who described an evening with him at the home of a lawyer, where they sang three-part chansons until late at night.

Foix died in 1529 and the church administration declared all prebends vacant, leaving Janequin to seek a new means of livelihood. By then he

enjoyed some fame as a composer: Pierre Attaignant had published some of his chansons, probably including an undated volume devoted exclusively to his compositions. In 1530 Janequin had written the chanson *Chantons, sonnons, trompettes* to celebrate François I's entry into Bordeaux, on his way to the Spanish border to welcome his children back to France after their years of captivity as hostages. The success of this composition may have earned Janequin the title *chantre du roi* since he was almost certainly not regularly employed by the court.

In 1531 he served briefly as Master of the Choirboys at Auch Cathedral, but by the early 1530s he had moved to Angers. His brother Simon lived there and he had already had some contact with the area, for in 1526 he had been made *curé* of Brossary, and in 1527 *chapelain* of Angers Cathedral, prebends which apparently had not required his presence. In addition, in 1533 he was appointed *curé* of Avrille and from 1534 to 1537 he served as *maître de chapelle* at Angers Cathedral. For the years immediately following 1537 when Loys Henry replaced Janequin in the cathedral, there is no information concerning the composer's whereabouts. He probably stayed in Angers, for his name reappears in the archives there in 1548 when he is listed as an 'estudiant en l'université d'Angers'. Although it seems very odd that Janequin should have waited so long before attending a university, he may simply have registered to enjoy certain privileges granted to students. Or he may have needed a degree in order to hold the more lucrative prebends; during these years he was plagued by financial difficulties because of a loan from his nephew, which he was unable to repay, even though he gave over all his income from his appointment as *curé* of Unverre, near Chartres. The resulting quarrel seems to have led to a complete break with his family. In spite of these troubles, however, the years in Angers, particularly the 1530s, were Janequin's most prolific, if his growing list of publications is an accurate guide. During that decade Attaignant published at least four volumes devoted entirely to Janequin's chansons and possibly one, now lost, of his motets. The first of Moderne's *Difficile des chansons* volumes (1540) was also given over exclusively to Janequin's music.

He may have lived in Paris temporarily during the mid-1540s, but he did not settle there permanently until 1549, when he was inscribed as a student at the university. His chanson on the siege of Metz earned him the honorary title of *chapelain* to the Duke of Guise, but it was not until the 1550s that he became *chantre ordinaire du roi* and finally, during the last years of his life, *compositeur ordinaire du roi*, a title that only Sandrin before him seems to have held. Janequin made his will in January 1558, leaving his small estate to charity, not to his family, after payment of debts to his housekeeper, who had been working for him without remuneration; he died shortly thereafter. His career was unorthodox for a great composer in that he never held an important regular position in a cathedral or a court. This may explain the fact that no laments, either poetic or musical, were written on his death. The continuing popularity of his music was his greatest monument.

[Janequin, Clément](#)

2. Works.

Simply on account of the large number of his chansons (he wrote over 250) Janequin has often been twinned in the musicological literature with Claudin de Sermisy (the other principal figure composing in the genre during the second quarter of the 16th century) as a master of the so-called Parisian style of chanson. Scholars have come to realize, however, that the principles governing Janequin's approach to chanson composition seem to differ markedly from those routinely favoured by Sermisy. Even discounting the often rather declamatory style and animated rhythmic fabric prompted by the narrative texts of his justly celebrated programmatic pieces, Janequin's concept of melodic organization departs considerably from the practice of Sermisy, Certon and other composers writing in the style popular at the royal court. Whereas the latter composers preferred concise melodic phrasing (with a clear caesura after the fourth syllable of a decasyllabic line of poetry and a melisma reserved principally for the penultimate syllable), Janequin often tended towards repetition of individual words and short ideas, thus breaking the melodic line into several shorter motifs. What is more, while Sermisy's chansons are extremely regular in their disposition of cadential notes within a given modal type, Janequin's chansons are often notable for the ways in which they explore unusual or irregular points of melodic repose. It is clear that Janequin regarded the chanson as his principal genre; even if a volume of motets was published by Attaignant, his settings of vernacular texts completely overshadow his two masses and one surviving motet, and even the masses are based so literally on his own chansons that they are closer to being contrafacta than parodies.

The best known of all his chansons are those very long ones that imitate natural and man-made sounds: among them *Le chant des oiseaux*, *L'alouette*, *La chasse*, *Les cris de Paris* and the perennial favourite of singers, lutenists, guitarists, keyboard players and other instrumentalists throughout the entire 16th century, *La bataille*, possibly written to celebrate the Battle of Marignano, which had taken place in 1515. All of these chansons are filled with onomatopoeic effects, such as fanfares, bird songs, street cries and the like, almost all based on short and simple musical formulae that make whole sections of each composition seem like mosaics of superimposed fragments. Often the music is quite static harmonically, so that the work depends entirely for its effect on rhythmic invention and witty superimpositions. (For an illustration of *Le chant des oiseaux*, see [Chanson](#) fig.2.)

Many of the programmatic chansons were composed early in his career, although he occasionally produced a new one, like that celebrating the siege of Metz and other exploits of the Duke of Guise (*La guerre de Renty*, for instance), in his later years, and he sometimes revised an earlier one, as A.T. Merritt has shown. For example, his four-voice setting of *Gentilz veneurs* (*La chasse*), from a book of his descriptive chansons issued by Attaignant in 1528, was reworked to include three additional parts, in all likelihood by the composer, for a reprinting of the volume in 1536. The composer himself was not the only person to make such arrangements. Philippe Verdelot added a fifth voice to *La guerre* when it was published by Susato (Antwerp, 1545), while *Le chant de l'alouette* (*Or sus vous dormés trop*) and *Le chant du rossignol* reappear in Claude Le Jeune's posthumous cyclic chanson print *Le printemps* (Paris, 1603), each with an

added fifth voice from Le Jeune's pen and each with additional poetic stanzas drawn from *La septmaine*, a creation cycle by Salluste Du Bartas.

The circumstances that Janequin's first chanson appeared in an Italian anthology, that his most successful composition was one celebrating an Italian battle and that, quite unusually for a composer of Parisian chansons, he set one Italian text, *Si come il chiaro*, but in a very French style (one of only two in all of Attaignant's anthologies), have led some to speculate that he spent time in Italy; however, no solid evidence supports the hypothesis. His connections with Italy are probably explained by the wide and rapid distribution of all sorts of music throughout western Europe in the 16th century. Indeed, his *Missa super 'La bataille'* was sufficiently well known by the mid-16th century to be singled out by Tridentine performers as worthy of censure for the profanity of its model.

For his shorter chansons he set texts by Clément Marot, Mellin de Saint-Gelais, François I, Ronsard and other poets, mostly of more local significance. He had a penchant for witty narrative poems, quite often those which tell a bawdy story or those involving rustic characters. He set them with that precise and clear sort of imitation that came into the chanson at the beginning of the 16th century. This imitation often involves very square melodies, frequently rather popular in tone, that he constantly displaced metrically, fragments of dialogue thrown back and forth among the parts of the ensemble, and of course the characteristic opening rhythm, long–short–short.

Janequin set the words of his chansons carefully because so many of them are narrative. However, like many other French composers, he seems to have been more interested in fitting the music to the rhythm of the words than in reflecting the meaning of the text in the music. In harnessing rhythm in the service of good declamation, he sometimes resorted to a repetitive formula, for example, long–breve–long–breve–long, but more often the melodic lines unfold in a very flexible rhythm that ignores the bar-lines and is capable of shifting back and forth from duple to triple metre to emphasize either a single word or a whole phrase.

Janequin turned late in his career to settings of French translations of the psalms and *chanson spirituelles*. Unfortunately most of these 150 works survive in an incomplete state. Some may have used an amount of chromaticism uncharacteristic for French music of the time. If *Qui au conseil des malings n'a esté* is a typical example, their counterpoint is more sober than that of the secular chansons, and they present the traditional Calvinist tunes plainly and simply in the tenor. The fact that he composed so many suggests that he may have sympathized with the Protestant cause towards the end of his life.

[Janequin, Clément](#)

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for 4 voices unless otherwise stated

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† incomplete but given a number in M

See Lesure (1951 and 1959) for reasons for rejecting attributions to Janequin

masses

motets

chansons

italian song

psalms and chansons spirituelles

doubtful works

Janequin, Clément: Works

masses

Missa super 'L'aveuglé dieu', Missae duodecim (Paris, 1554) (on his own chanson)

Missa super 'La bataille', 1532⁸ (on his own chanson)

Janequin, Clément: Works

motets

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Congregati sunt, 1538⁵; ed. in SCMot, xiv (1995)

Janequin, Clément: Works

chansons

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Ca, ces beaulx yeux, M iv, no.149; Ce disoit une jeune dame, M iv, no.168; Ce faux amour, M vi, no.245; Celle qui veit son mari, M ii, no.71; Ce may nous dit la verdure, M v, no.214; Ce moys de may, M i, no.10; Ce n'est pas moy, M vi, no.239; Ce n'est point moy mon oeil, M v, no.194; Cent baysers au despartir, M v, no.180; Cent mille foys, M v, no.175; Ce petit dieu qui vole, M v, no.213; Ce sont gallans, M ii, no.57; C'est a bon droit, M ii, no.28; C'est a moy qu'en veult, M v, no.188; C'est

mon amy, M vi, no.229; Ce tendron est si douce, M iii, no.96; Chantons, sonnons, trompettes, M i, no.17; Chasse rigueur loing de toy, M v, no.208

De céans jusques chez m'amy, M v, no.204; De labourer je suys cassé, M ii, no.19; De son amour me donne, M vi, no.225; D'estre subject, M ii, no.47; De ta bouche tant vermeille, M v, no.215; De tes doux yeulx, M ii, no.30; De vostre amour je suys deshérité, M ii, no.36; De vray amour, M ii, no.52; †Dictes moy doncq, M vi, no.228; Dictes sans peur (François I), M ii, no.24; Dieu doit le bonjour, M iv, no.157; Di moy, ma soeur, M v, no.216; Dont vient que ce beau temps, M iv, no.170; Doulens regretz, ennuys, M vi, no.241; D'un seul soleil, M v, no.205; Dur acier et diamant, M iv, no.150

Elle craint cela, M ii, no.33; Elle mérite pour ses grâces, M iv, no.166; Elle voyant approcher, M iv, no.169; En amour y a du plaisir, M v, no.198; En attendant son heureuse présence, M ii, no.21; En escoutant le chant mélodieux (Le chant du rossignol; Le rossignol), M ii, no.68; En fut il onc, M iii, no.105; En la prison les ennuys, M vi, no.242; En me baisant, M v, no.177; En m'en venant de veoir, M iii, no.98; Escoutez tous gentilz (La bataille de Marignan; La guerre), 4vv, M i, no.3; Escoutez tous gentilz (La bataille de Marignan; La guerre), 5vv, M vi, no.234; Estant oisif (Le caquet des femmes), M iii, no.108; Est-il possible, o ma maistresse, M iv, no.153; Et vray Dieu qu'il m'ennuye, M iv, no.152

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J'atens le temps, M iii, no.89; J'ay dict, j'ay faict, M iii, no.103; J'ay double dueil, M iv, no.119; J'ay d'un costé l'honneur, M v, no.206; J'ay trop soubdainement aymé, M vi, no.222; J'ay veu le temps, M ii, no.62; Je demande comme tout esbahy, M vi, no.220; Jehanneton fut l'autre jour, M iii, no.75; Je liz au cueur de m'amy, M iv, no.158; Je me veulx tant a son vouloir, M iv, no.155; J'endure tout, c'est bien raison, M v, no.190; Je ne congnois femme, M v, no.172; Je ne fus jamais si aise, M i, no.13; Je n'eu jamais de grandz biens, M iv, no.143; Je n'ose estre content (François I), M ii, no.37; Je suis a vous, M iv, no.147; Je veulx que m'amy soit telle (Saint-Romard), M iv, no.125

La bataille de Marignan, see Escoutez tous gentilz; La bataille de Mets, see Or sus branslés; La chasse, see Gentilz veneurs; La guerre, see Escoutez tous gentilz; La guerre de Renty, see Branlez vos piques; Laissez cela, M i, no.15; La jalouzie, see Madame voulés vous scavoit; L'alouette, see Or sus, vous dormés trop; La meusniere de Vernon, M v, no.211; La, mon amy, M ii, no.48; La mort plus tost, M iv, no.136; L'amour, la mort et la vie, M iii, no.87; La plus belle de la ville, M ii, no.23; La prise de Boulogne, see Pour toy ton prince; Las on peult juger, M iii, no.107; Las, povre coeur, M i, no.6; Las que crains tu, amy, M ii, no.38; Las qu'on congneust (François I), M iii, no.86; Las, si je n'ay si hault bien, M ii, no.36bis; Las si tu as plaisir, M iv, no.145; Las, si tu veulx en aultre part, M iv, no.154; Las, viens moy secourir, M iv, no.142; L'autre jour de bon matin, M iii, no.112; L'aveuglé dieu qui partout vole, M v, no.209; Le caquet des femmes, see Estant oisif; Le chant des

oiseaux, see Réveillez vous, cueurs endormis; Le chant du rossignol, see En escoutant le chant mélodieux; Le jeu m'ennuye, jouez m'amy, M iv, no.127; Le lendemain des nopces, M iv, no.123; L'ermaphrodite est estrange, M ii, no.34; Le rossignol, see En escoutant le chant mélodieux; Les cris de Paris, see Voulez ouir les cris de Paris; L'espoir confus, M iii, no.76; L'espoux a la premiere nuict (Marot), M iv, no.122

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Janequin, Clément: Works

italian song

Si come il chiaro, M iii, no.91

Janequin, Clément: Works

psalms and chansons spirituelles

Premier livre contenant xxviii pseaulmes de David ... 4vv (Paris, 1549) [1549]

Premier livre contenant plusieurs chansons spirituelles, avec les lamentations de Jeremie (Paris, 1556) [1556]

Proverbes de Salomon ... 4vv (Paris, 1558) [1558]

Octante deux pseaulmes de David ... 4vv (Paris, 1559) [1559]

Ainsi que la bische rée, 1559; Alors qu'affliction me presse, 1559; Alors que de captivité, 1559; Après avoir constamment attendu, 1559; A toy, mon Dieu, mon coeur monte, 1549, 1559; A toy, o Dieu, qui es le haut, 1559; Au cri du povre délaissé, 1558; Au moins mon Dieu ne m'abandonne, 1556; Aux parolles que je veux dire, 1549, 1559; Bien heureux est la personne, 1559; Bien heureux est quiconques sert à Dieu, 1559; Celuy qui du moqueur, 1558; C'est gloire à Dieu, 1558; Christ est-il mort (Le devis chrestien), 1556; Comment se sied le Seigneur, 1556; Comment se sied seulette et désolée (Lamentations de Jeremie), 1556; Comment sont ils noz Roys, 1556

Deba contre mes debateurs, 1559; De pleurs la nuit, 1556; Des eaux la claire liqueur, 1558; Des ma jeunesse ils m'ont fait mille assaux, 1559; Des qu'adversité nous offense, 1559; De tout mon cueur t'exalteray, 1549, 1559; Donne secours, Seigneur, il en est heure, 1549, 1559; Donnez au Seigneur gloire, 1559; Dont vient cela, Seigneur, je te supply, 1549; D'où vient cela Seigneur, 1559; Du fons de ma pensée, 1559; Du hault rocher d'éternelle puissance, 1556; Du malin les faits vicieux, 1549, 1559

En luy seul gist ma fiance parfaite, 1559; Espars sur moi de ton jardin, 1556; Estans assis aux rives aquatiques, 1559; Grâce à toi, mon seigneur tout puissant,

1556; Honneur, vertu et action de grâces, 1556; Il faut que de tous mes esprits, 1559; Incontinent que j'en ouy, 1559; Jamais ne cesseray de magnifier le Seigneur, 1559; J'ay dit en moy de pres je viseroy, 1559; J'ay mis en toy mon esperance, 1559; Je t'aymeray en tout obéissance, 1549, 1559; Jusques à quand as estably, 1549, 1559

La fausse balance, 1558; La femme sage édifie, 1558; Lamentations de Jeremie, see Comment se sied seulette et désolée; La sapience a basti sa maison, 1558; La sapience esleve hault sa voix, 1558; Las! en ta fureur aiguë, 1549, 1559; La terre au Seigneur appartient, 1549, 1559; Le devis chrestien, see Christ est-il mort; Le Dieu, le fort, l'éternel parlera, 1559; Le fol malin en son cuer dit, 1549, 1559; Le fruit de vie estoit vif, 1556; Le sage enfant recoit, 1558; Les cieux en chacun lieu, 1549, 1559; Le Seigneur est la clarté, 1559; Le Seigneur ta priere entende, 1559; Les gens entrés en ton héritage, 1559; L'homme en son coeur, 1558; L'homme meschant s'enfuit, 1558; L'omnipotent a mon Seigneur, 1559; Loué soit Dieu qui ma main dextre, 1556

Mieux vaut bonne renommée, 1558; Mieux vaut un morceau, 1558; Misericorde au povre vicieux, 1559; Mon Dieu, j'ay en toy esperance, 1549, 1559; Mon Dieu me paist sous sa puissance, 1549, 1559; Mon Dieu, mon Dieu, pourquoy m'as tu laissé, 1549, 1559; Mon Dieu, mon roy, ma foy, 1556; Mon Dieu preste moy l'aureille, 1559; Mon fils ne te glorifie, 1558; N'ensuy le train des malins, 1558; Ne sois fasché si durant ceste vie, 1549, 1559; Ne veuillés pas, o Sire, 1549, 1559; Non point a nous, Seigneur, 1559; Nous sommes en semblable affaire, 3vv, 1556

O bien heureux celuy dont les commises, 1549, 1559; O bien heureux qui juge sagement, 1559; O combien est plaisant et souhaitable, 1559; O de Sion les enfans tant aimez, 1556; O Dieu qui es ma forteresse, 1559; O doux aignel de la divinité, 1556; On a beau sa maison bastir, 1559; O nostre Dieu et Seigneur amiable, 1549, 1559; O peuple heureux, o terre bien partie, 1556; Or avons nous de noz aureilles, 1559; Or peut bien dire Israel, 1559; Or sus serviteurs du Seigneur, 1559; Or sus tous humains, 1559; O Seigneur! que de gens, 1549, 1559

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Sans l'espargner par sa forte puissance, 1556; Seigneur Dieu, oy l'oraison mienne, 1559; Seigneur entens a mon bon droit, 1559; Seigneur garde mon droit, 1559; Seigneur je n'ay point le cuer fier, 1559; Seigneur le roy s'esjouira, 1559; Seigneur puisque m'as retiré, 1559; Si est-ce que Dieu est tres doux, 1559; Souviene toy, Seigneur et maistre, 1556; Soy moy seigneur ma garde, 1559; Sus loués Dieu mon ame en toute chose, 1559; Sus, sus mon ame il te faut dire bien, 1559; Tes jugemens, Dieu veritable, 1559; Toute homme qui son esperance en Dieu assure, 1559; Tout honneur, louenge et gloire, 1556; Tout mal et travail nous aborde, 3vv, 1556; Tu as esté, Seigneur, notre retraicte, 1559; Veillés, Seigneur, estre secors, 1559; Vers les monts j'ay levé mes yeux, 1559; Veu que du tout en Dieu mon cuer, 1549, 1559; Vouloir m'est pris de mettre, 1559

Janequin, Clément: Works

doubtful works

Amour, amour, tu es par trop cruelle, 3vv, 1541²; Amour me voyant sans tristesse,

3vv, 1541¹³ (attrib. Gosse in 1539¹⁸); Auprès de vous secrètement, 3vv, 1541¹³ (attrib. Sermisy in 1539¹⁸); Bastienne, Bastienne, vous avés changé, 3vv, 1541¹³. Bon pastoreau, garde bien, 3vv, 1541¹³; Celle qui m'a tant pourmené, 3vv, 1541¹³ (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); C'est malencontre que d'aymer, 3vv, 1541¹³; C'est une dure despartie, 3vv, 1541¹³ (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); Changeons propos, 3vv, 1541¹³ (attrib. Sermisy in 1539¹⁸); Contre raison vous m'estes, 3vv, 1541¹³ (attrib. Sermisy in 1553²²)

En disant une chansonette, 3vv, 1541¹³ (attrib. Gascongne in 1578¹⁶); Fringotés, jeunes fillettes, 1538¹⁹ (attrib. J. Du Pont in 1548⁵); Grace et vertu, bonté, 3vv, 1541¹³ (attrib. Le Heurteur in 1553²²); Helas je suis marry, 3vv, 1541¹³ (attrib. Févin in *GB-Lbl* Harl.5242); J'ay contenté ma volonté, 3vv, 1541¹³ (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); J'ay le désir content, 3vv, 1541¹³ (attrib. Sermisy in 1539¹⁸); J'ay mis mon cueur en ung lieu, 3vv, 1541² (attrib. Gascongne in *Cmc* Pepys 1760); Je ne fais rien que requérir, 3vv, 1540⁷ (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); Jennette, Marion se vont jouer, 3vv, 1541¹³; Je prends en gré, 1540¹⁶ (attrib. Clemens non Papa in 1539¹⁵⁻¹⁶); Je suis trop jeunette, 3vv, 1541¹³ (attrib. Gombert in 1552¹⁰); Joyeusement il fait bon vivre, *S-Uu* 87

La loy d'amours est tant inique, 3vv, 1541¹³; Laras tu cela, Michaut, 1538¹⁷ (attrib. Bon Voisin in 1538¹³); La tres douce, plaisant, velue, 3vv, 1541¹³; Le cueur de vous ma présence, 3vv, 1541¹³ (anon. in 1539¹⁸); Mauldicte soit la mondaine richesse, 3vv, 1541¹³ (attrib. Cosson in 1539¹⁸); Nous bergiers et nous bergieres, 3vv, *DK-Kk* 1848-2^o (attrib. 'Tomas Janequin'); Or sus vous dormez trop, 3 vv, *I-Fc* 117; Par fin despit, 3vv, 1541¹³ (attrib. Sermisy in 1539¹⁸); Prenés le galland, 1538¹⁹ (attrib. Sohier in 1536⁴); Quand je boy du vin claret, 3vv, 1541¹³ (attrib. Le Heurteur in Trente et une chansons musicales, Paris, 1535)

Regretz, soucy et peine, 3vv, 1541¹³ (attrib. Le Heurteur in 1553²²); Sainte Barbe mon compere, 1538¹⁹ (attrib. Passereau in 1536⁶); Si j'ay du mal ou du bien, 1541¹³ (attrib. Ysoré in 1542¹⁸); Si mon malheur, 3vv, 1541¹³ (attrib. Sermisy in Trente et une chansons musicales, Paris, 1535); Tant est gentil, plaisant, 3vv, 1541¹³; Une déesse en ce temps cy, 1544⁹; Une fillette bien gorrière, 1538¹⁶ (attrib. Clemens non Papa in 1538¹¹); Ung petit coup m'amy, 1538¹⁹ (attrib. Passereau in 1533¹); Vignon vignette, 3vv, 1541¹³ (attrib. Sermisy in 1553²²)

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Janet & Cotelle.

French firm of music publishers. It was founded by Pierre-Honoré Janet (*d* Orsay, Seine-et-Oise, 5 Sept 1832) and Alexandre Cotelle (*b* Montargis, 1786; *d* Paris, 5 Dec 1858). Before their partnership, Janet had worked in music and general publishing with his father, Pierre-Etienne (1746–1830) and had purchased from him the music element in 1808. In 1810 Janet and Cotelle started business at 17 rue Neuve des Petits-Champs, Paris, 'au Mont d'Or', their retail shop until about 1824. By July 1812 they had acquired publishing premises at 123 and 125 rue St Honoré, where, after Janet's death in 1832, the firm remained until bankrupted in 1836. On 14 July 1812 they absorbed the firm of Imbault, in 1821 that of Décombe, in March 1824 that of Boieldieu Jeune (whose premises at 92 rue de Richelieu were additionally retained), and at the end of 1825 that of Ozi et Cie (successors to Magasin de Musique (i)). After the death of Janet and dissolution of the partnership Cotelle carried on the business as A. Cotelle. In 1838 he had moved his main premises to 140 rue St Honoré (with various subsidiary addresses in the boulevard Montmartre); in 1844 he moved to 137 rue St Honoré and in 1855 to 3 rue Jean-Jacques Rousseau. After Cotelle's death the firm continued, first at the same address, then at

51 rue Jean-Jacques Rousseau (from about 1868), at 17 rue Orléans St-Honoré (from about 1883) and finally at 22 rue des Bons-Enfants (from about 1887); in about 1891 the major part of the assets were taken over by Enoch Frères & Costallat.

Mainly on account of their acquisition of four other firms, Janet & Cotelle were, in 1830, among the largest French music publishers. Their importance was transitory, however, for they made no serious attempt to encourage worthwhile contemporary composers, preferring to play safe by issuing new editions of established works. The opera full scores they published were, with a few exceptions, reissued from the plates of Imbault or the Magasin de Musique (i); and their vocal scores of 17 Rossini and 13 Boieldieu operas were new editions or reissues of previously published works. The only opera of lasting fame first published by the firm was Boieldieu's *La dame blanche*.

Janet & Cotelle are best remembered for their handsome editions of 93 quintets and 52 trios by Boccherini (see illustration), 12 of the quintets being previously unpublished. They also published collections of trios, quartets and quintets by Beethoven, a collection of quartets by Haydn, a large quantity of miscellaneous instrumental and vocal music, and literary and didactic works by Fétis. But after Janet's death the firm achieved almost nothing of consequence. Up to that time the aesthetic quality of production had been high, and all their publications had been printed from engraved plates. About 2500 items had been published by 1835, with reliably chronological plate numbers.

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RICHARD MACNUTT

Janetton, La.

See [Brown, William](#).

Jang, Jon

(*b* Los Angeles, 11 March 1954). Chinese-American composer and jazz pianist. After only a year and a half of piano lessons, he was accepted into the Oberlin College Conservatory (BMus 1978), where he studied the piano with Wilbur Price and composition with Wendell Logan. In 1982, after attending the first Asian American Jazz Festival in San Francisco, he co-founded AsianImprov aRts and Records, an organization promoting music born out of the Asian American experience. He has lectured on Asian American music at the University of California's Berkeley (1992–5, 1997) and Irvine (1995) campuses. As a composer, pianist and artistic director, Jang has broken down barriers and expanded genre definitions. His style is characterized by a compelling mix of diverse influences and sounds:

Chinese folk melodies and instruments, Philippine *kulintang*, Japanese modes and *taiko* drums are all used in a variety of contemporary contexts. A pioneer in the integration of jazz and classical music, Jang has had his compositions performed in major concert halls and jazz festivals internationally.

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(selective list)

Conc., jazz ens, taiko drums, perc, 1988; SenseUs-the Rainbow Anthem, nar, fl, trbn, pf, perc, db, 1990; Tiananmen!, jazz ens, Chin. insts, 1992; Color of Reality, jazz sextet, Chin. insts, 1993; Woman Warrior (incid music), 1994; Island (Immigrant Suite no.1), nar, ens, 1995; My America ... Honk if you love Buddha (film score), 1995; Island (Immigrant Suite no.2), Cantonese op singer, str qt, 1996

MSS in *US-NYamc*

Principal publisher: Zhang Music

Principal recording company: Soul Note

WEIHUA ZHANG

Janič, Antonín.

See Janitsch, Anton.

Janiczek, Józef

(*b* c1740; *d* 1806). Polish organ builder. He came from Kalisz but settled in Warsaw (his memorial plaque calls him 'organifex varsoviensis'), where he built and overhauled several instruments. Active also in the vicinity of Warsaw, for example in Łowicz in 1797, he often made long journeys in Poland and abroad, building new cathedral organs in Włocławek (1800–1) and Breslau (now Wrocław; 1801). Some of his instruments, for example those in Koło (1783) and Borek (1799), both near Poznań, survived until the 20th century: that in Borek was dismantled in 1948. They were apparently well built and musically satisfying, which would account for the good reputation that he enjoyed in his time among his countrymen as well as among German builders in Silesia.

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JERZY GOŁOS

Janiewicz, Feliks [Yaniewicz, Felix]

(*b* Vilnius, 1762; *d* Edinburgh, 21 May 1848). Polish violinist and composer. As early as 1777 he joined the court orchestra of the last Polish king, Stanisław August Poniatowski, in which he remained for six or seven years (he had left by February 1784). He later stayed in Vienna, and on 26 February 1785 gave a concert at the Burgtheater (this was possibly his first public appearance as a soloist). There are no known records of his other concerts in Austria, but Janiewicz apparently gained a good reputation in Vienna, for he was praised by Kelly as one of the best violinists of his time. Whether he ever met Mozart or Haydn, as many authors claim, is unknown; nor is there any evidence linking Mozart's lost Andante in A major K470 to him. He is said to have been in Italy in 1786; according to some sources, he studied with Nardini in Florence. Afterwards, he travelled to France; his first public appearances in Paris (on 23 and 24 December 1787 at the Concert Spirituel) were favourably reviewed in the *Mercure de France*, and he had several violin concertos published. He was also a member of the orchestra of the Duke of Orléans.

In 1792 Janiewicz went to London, where he appeared as violinist and composer, first at private concerts and soon afterwards in public, mostly at Salomon's concerts. His next London appearances were apparently not until 1794. He also gave concerts in other English cities, in Scotland and Ireland. In 1800 he married Miss Eliza Breeze of Liverpool, where in 1801 he opened a 'Music, Musical Instrument Warehouse', which traded until 1829; he also had a music shop in London, 1810–12. His publications included some of his own works and collections of modern transcriptions. In 1813 he was one of the founders of the Philharmonic Society in London, and he was one of the leaders of the orchestra during its first season.

In 1815 Janiewicz moved to Edinburgh. He led the orchestra in the first Edinburgh Festival in the same year and in subsequent festivals (1819, 1824), and was an active teacher and organizer of musical life. In February 1829 he gave his last public concert. He died at home at 84 Great King Street, and was buried in the Warriston Cemetery in Edinburgh. He left two talented daughters, Felicia, a pianist, and Paulina, a harpist.

Janiewicz achieved his greatest successes as a virtuoso. His style of playing was said to be 'pure, warm and full of feeling', with outstanding execution in octaves. As a composer he was essentially self-taught. He did not go beyond the limits of the Classical style: fundamentally, his work does not range beyond the forms of violin music of his own day. He usually composed thinking of himself as the performer, and the value of his extant works lies chiefly in the discovery and boldness of his violinistic solutions.

WORKS

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songs

Go youth beloved (Liverpool, c1803); The Battle of Freedom, or The Birthday of

Freedom (Philadelphia, 1805); Song of Battle (c1805)

instrumental

Vn concs. (2 in S): F (Paris, c1790–92), as A Favorite Concerto à violon principal (London, c1795), arr. J.L. Dussek as 1 of 2 Concertos adapted for the Pianoforte, pf, vn (London, 1794); E (Paris, c1790–97); A (Paris, c1790); A (Paris, 1797); e (Paris, c1797–1800), arr. J.B. Cramer as 1 of 2 Concertos adapted for the Pianoforte (London, 1794)

A Favorite Concerto for the Pianoforte with Accompaniments, B \square (Liverpool, c1805)

Chbr (some in S): 6 Trios, 2 vn, vc (Paris, c1800); Sonata, A, pf, vn (c1800–03); 6 Divertimentos, 2 vn (London, c1805); Sonata, A, pf, vn, vc (London, c1805); Sonata, F, pf, vn (London, c1805); Trio, 2 vn, vc, ed. J. Berwaldt (Kraków, 1969)

Pf: Hope told a flattering tale, variations (Liverpool, c1803–4); Favorite Polacca (London, c1805); Peggy's Love, rondo (c1805); Rondo à la militaire (London, c1805); Sonata, B \square (London, c1805); Mazurek (London, c1810); Polskie Rondo (c1810); Indian War Hoop, rondo (Liverpool, c1815); Swiss Air as a Rondo (c1820); Rondo in the Scottish Style (London, c1829)

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JACEK BERWALDT/MARGARET MIKULSKA

Janis [Yanks, Yankelevitch], Byron

(b McKeesport, PA, 24 March 1924). American pianist. As a child he studied first with Josef and Rosina Lhévinne in New York and then for six years with Adele Marcus. In 1943 he made his orchestral début with Frank Black and the NBC SO in Rachmaninoff's Second Concerto. The following

year he played the same work with the Pittsburgh SO conducted by Lorin Maazel, who was not yet 14; Horowitz was in the audience and offered to teach Janis, who worked with him for three years. After his Carnegie Hall debut in 1948, Janis appeared with the world's leading orchestras and as a recitalist, making many tours, including an outstandingly successful one of the USSR in 1960. On his return to the USA he celebrated the 150th anniversary of Liszt's birth by performing both Liszt's piano concertos with Charles Münch and the Boston SO in Boston and New York. His career was interrupted by illness in the 1960s but he began to make regular appearances again in 1972. He continued to pursue his concert career with notable success despite the onset the following year of arthritis, which affected his hands and wrists. He played at the White House in 1985 and the same year was made Ambassador for the Arts of the National Arthritis Foundation. Janis was a keen advocate of Gottschalk before that composer's music became fashionable, but he remains best known in the repertory from Rachmaninoff to Prokofiev. He has also composed popular songs and ballads and since 1988 has spent more time on composition, especially for film and television. In 1967 at the Château de Thoiry, Yvelines, Janis discovered autograph manuscripts of two Chopin waltzes (G♯, op.70 no.1, of which no autograph had previously been known, and E♭, op.18), then two variant autographs of the same waltzes in the Yale University library in 1973; a film entitled *Frederic Chopin – a Voyage with Byron Janis* relates his French discoveries. Having made no recordings since the age of 30, he returned to the studio in 1996 to record a Chopin disc for EMI. He was the first American to win a Grand Prix du Disque, and he also received a Harriet Cohen Award. In 1965 the French government bestowed upon him the rank of Chevalier in the Ordre des Arts et Lettres, the first American pianist to be so honoured. He serves as chairman of the Global Forum arts and culture committee and on the board and music advisory committee for Pro Musicis, an international organization devoted to helping young artists.

MICHAEL STEINBERG/R

Janissary music [Turkish music]

(from Turkish *yeni çeri*: 'new troop'; Ger. *Janitscharen Musik, türkische Musik*; It. *banda turca*).

The Turkish ensemble of wind and percussion instruments known in the Ottoman Empire as *mehter*, introduced into Europe in the 17th century and later imitated there using Western instruments.

The janissaries, the élite troops of the Ottoman Empire, were initially Christian captives recruited to form a new army after their conversion to Islam. The bands of the janissaries were called *mehter*, a term used also for some Ottoman state officials and thus taken to mean not just the bands but the individual musicians as well. The music of the *mehter* (*mehter musikisi*) was not written down, and consequently most information about it concerns the instruments on which it was played. However, the information given in the secondary literature about the instrumental make-up of the *mehter* has been contradictory and unsupported by adequate proof.

There is no definite evidence that what became known as janissary music began with the founding of the janissaries in 1329. There were other military bands in Asia before and at that time, and these served as models for the *mehter*. According to 9th-century accounts, military ensembles of trumpets, shawms, drums and gongs were used by Turco-Mongolian peoples in north China. Ibn Battuta mentioned a 14th-century Byzantine band with trumpets, shawms and drums, and a manuscript of the 14th century (*TR-Itks* A. 3472) contains a miniature showing a band consisting of trumpets, kettledrum, bass drum and cymbals.

The instrumental make-up of the *mehter* depended on its function. One function was to play on the battlefield to inspire the soldiers. The band was always to be found at the centre of the action; as soon as the music fell silent, the soldiers stopped fighting. The *mehter* also provided solemn music for state ceremonies, played on the arrival and departure of important persons, and accompanied Ottoman ambassadors to Europe. The entry of the Grand Envoy Mehmed Pasha into Vienna on 8 June 1665, for instance, was accompanied by a large *mehter*, consisting of four shawms (*zurna*), two pairs of large kettledrums, two cymbals, three cylindrical bass drums and four trumpets. The instrumental forces of such bands were already considerable in the 16th century, since numbers of individual instruments could be multiplied according to requirements. There were up to 39 musicians in the *mehter* of the 17th and 18th centuries. Such large bands were particularly impressive, with the shrill sound of the wind instruments, the mighty boom of the drums and the metallic clash of cymbals.

The standard instruments of the *mehter* were the *zurna* (see [Surnāy](#)) and [Davul](#) (cylindrical bass drum). The penetrating, shrill sound of the *zurna* made it ideal for military music. The *davul* differed from similar European drums in being struck on one side with a curved stick and on the other with a switch of twigs. The *zurna* and *davul* are native to Anatolian folk music. Other instruments played by the *mehter* were the *boru* (trumpet), *nakkare* (small kettledrum, usually played in pairs; see [Naqqāra](#)), *kos* (large kettledrum, also frequently used in pairs) and *zil* (cymbals), adding to the basic sound of *zurna* and *davul*. The *boru* and *kos* were used exclusively in military bands, while the *zil* and *nakkare* were also played by members of religious orders.

The trumpet is an important indication of mutual cultural influences between East and West. The looped trumpet tube appeared in Eastern miniatures only after encounters with European cultures, in which S-shaped, then looped forms were developed and gained popularity in the 14th and 15th centuries. Persian and Ottoman pictorial evidence shows bands using the straight trumpet exclusively until the second half of the 15th century. Thereafter the *mehter* used the S-shaped and later the looped trumpet. The looped trumpet occurs in Eastern miniatures after the second half of the 16th century; tubes of this shape were known in Europe some 150 years earlier.

The Turkish crescent [*Schellenbaum*] may originally have derived from the *tugh*, the symbol of rank of the Ottoman military élite. It may have developed in the West when jingles were added as decoration to these

military standards. The new instrument still acted symbolically as a standard, since it was possessed only by certain special military bands, and almost never by civilian wind bands. Impressed by the European version, the Ottomans adopted it in the 19th Century; the Turkish crescents in the Istanbul military museum are imitations of a 19th-century European tradition and no Ottoman source shows the Turkish crescent as an instrument of the *mehter*.

Turkish bands were known in Europe from the 17th century. A carousel at the Württemberg court in 1617 included *türkische Pfeiffer und Trommeln*, and the band of the Croatian regiment in Dresden had *türkische Pauklein* and *kleinen Schallmeyen* by 1650. Turkish instruments had been used occasionally in opera in the late 17th century: in 1780 N.A. Strungk used Turkish cymbals in *Esther* (Hamburg, 1680) and Domenico Freschi used cymbals and other Turkish instruments in *Berenice vendicativa*, written for Venice. Turkish bands began to gain popularity in Europe towards the end of the 17th century, during and following the war between the European powers and the Ottoman Empire. The Polish king Jan III Sobieski apparently had one in his retinue in 1673 and Augustus II (*d* 1735) also maintained one, which played in Dresden in 1697. Anna Ivanova (Empress of Russia, 1730–40) had a *mehter* sent from Constantinople in 1725 and such bands began to appear elsewhere in Europe by the 1740s: Ritter von Trenck marched into Vienna with one in May 1741 and the Prussian artillery had one when they entered Prague on 20 September 1744.

Contact with the Ottoman Empire influenced European music in several ways: some writers and composers viewed the Turks merely as an exotic and hostile people, for example in Lully and Molière's *comédie-ballet Le bourgeois gentilhomme* (1670) and Daniel Speer's *Musikalish Türckischer Eulen-Spiegel* (1688); others were influenced by Ottoman military music in the use of characteristic percussion instruments, with composers expressing Turkish subjects in their music without actually copying Turkish music itself, as in Mozart's *Die Entführung aus dem Serail*.

One of the most striking developments was the addition of Turkish instruments to the European *Feldmusik* ensembles (oboes, bassoons and horns or trumpets) used as military bands. The most important instrument in janissary music around the middle of the 18th century was the *davul*, the big bass drum. During the last quarter of the century cymbals and triangles were also added to the instrumentarium. The Turkish crescent first appeared towards the end of the century. These percussion instruments belonged to an independent ensemble which, unlike the military drums and fifes, played only on ceremonial occasions, never in battle. Under the influence of these additions, European military bands grew in the early 19th century into large wind ensembles.

A pre-condition of the fashion for 'Turkisms' and therefore Turkish music was the establishment of normal political relations between the Turks and the European states. But the Turks remained a symbol of the exotic, an idea emphasized by the use of Middle Eastern and black African musicians or musicians with blackened faces to play the percussion instruments. The signboard of a Tyrolean company of actors and musicians (Österreichisches Museum für Volkskunde, Vienna, no.19767) dating from

the late 18th century or the early 19th still shows musicians with darkened faces. Turkish players were never engaged in British bands, but black musicians were enlisted to play the percussion instruments; 'blackamoors' had been employed in the British army as side drummers, kettledrummers and trumpeters for half a century. These players were dressed in the most extravagant Orientalist style and their antics in performance became a feature of military music. The present leopard-skin aprons of drummers and their elaborate drumstick flourishes are relics of this tradition.

Many compositions display the new fashion for the *alla turca* style, for example Mozart's Violin Concerto in A major K219 and Piano Sonata in A major K331, and Michael Haydn's music for Voltaire's *Zaire* (1777). Some operas were so strongly marked by the Turkish fashion as to earn the popular name 'Turkish opera'. An early example was Gluck's *Le rencontre imprévue* (1764) and the most famous, in which the fashion reached its height, was Mozart's *Die Entführung aus dem Serail* (1782). The musical 'Turkish' effects were achieved by the use of the new percussion instruments and piccolo (the latter to create shrillness) and by characteristic methods of writing such as repeated notes, scale runs, unison writing, striking interval leaps, simple harmonies and sudden changes in dynamics. The aim was to suggest rather than to copy Turkish music. In line with political developments in Austria and the spirit of the times, *Die Entführung* is a masterpiece of humanist thinking, not only musically but in its content: it is an appeal for better understanding between peoples and a condemnation of the hostile image of other nationalities.

The accounts of the Vienna Hoftheater for 1782–3 record a payment to Kapellmeister Franz Tyron for the performance of a 'Bande von der Artillerie Music' in *Die Entführung*. This document is of particular significance, revealing that military bands played in new compositions outside their usual sphere, performing on instruments hitherto unusual in the orchestra. It also shows clearly how the influence of Ottoman military bands had moved through military music to bring changes to the instrumentarium of the orchestra. The new instruments did not always serve to imitate Turkish music, but were also employed in general to create a dramatic and 'foreign' effect. Gluck, for instance, used these possibilities in *Iphigénie en Tauride* (1779), as did Mozart in *Die Zauberflöte*. The Turkish instruments and other dramatic effects earned Haydn's Symphony no.100 the appellation 'Military'. In the course of time the new instruments became part of the orchestra, offering the composer new tone-colours: Beethoven, for instance, employed them in this way in *Die Ruinen von Athen* (1811) and the Ninth Symphony (1824).

See also [Band \(i\)](#), §II, 2(i).

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MICHAEL PIRKER

Janissary stop [Turkish music].

A pedal found on pianos of the late 18th- and early 19th-century Vienna, that operated a drumstick which struck the underside of the soundboard, a cymban and tuned bells, in imitation of the 'Turkish' effects then fashionable.

See [Janissary music](#) and [Pedalling](#), §2.

Janitsch, Anton [Janič, Antonín]

(*b* Bohemia, 1753; *d* Burgsteinfurt, 12 March 1812). German violinist and composer of Czech origin. In his early years he lived in Switzerland, where he became known as a child prodigy. He studied with Pugnani in Turin, and afterwards performed in Switzerland, Austria and southern Germany. From 1769 until 1774 he was employed as court virtuoso in the court orchestra at Koblenz. He then served in the Kapelle of Prince Kraft Ernst of Oettingen-Wallerstein until 1779, and after a period of absence on concert tours, he returned to Wallerstein, 1782–5. He often travelled with the Wallerstein cellist Josef Reicha; in January 1778 the two men visited Salzburg, playing Mozart's Divertimento for piano trio K254 with Nannerl Mozart. Janitsch later played in the orchestra of Gustav Grossmann's theatre company in Hanover (according to Gerber, he was still a member in 1796). He spent his last years as Kapellmeister at the court of the Count of Burgsteinfurt.

Janitsch gained a considerable reputation as a virtuoso: Schubart praised him as one of the best violinists of his time. He composed symphonies and chamber music, but no works were published during his lifetime, and only one symphony survives (*D-BFb*).

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MARGARET MIKULSKA

Janitsch [Janitzch, Janitsh], Johann Gottlieb

(*b* Schweidnitz [now Swidnica], 19 June 1708; *d* Berlin, c1763). Silesian composer and bass viol player. After attending the Dreifaltigkeitsschule at Schweidnitz, he went to Breslau to continue his musical studies under the guidance of the local court musicians. In 1729 he registered as a law student at the University of Frankfurt an der Oder. During his four-year stay there he took an active part in the city's musical life: he provided music for various royal and civic occasions and on 14 November 1729 directed a performance of one of his serenades before Friedrich Wilhelm I; two years later he gave a similar concert before Crown Prince Frederick (later Frederick the Great). In 1733 Janitsch left the university and became secretary to Franz Wilhelm von Happe, an important minister of state. In 1736 he was called to Ruppin as a member of Prince Frederick's personal orchestra. Later that year the prince's establishment moved to Rheinsberg and there Janitsch inaugurated his famous 'Friday Academies'. On

Frederick's accession in 1740 Janitsch was appointed 'contraviolinist' in the reconstituted orchestra; he remained in Berlin until his death. Other duties at Frederick's court involved the direction and composition of music for the court balls (held annually from 1743) and some work with the opera chorus. The 'Friday Academies' continued to flourish at Janitsch's house in Berlin; performers included enthusiasts from the court orchestra and many other musicians, both professional and amateur. These weekly concerts had an excellent reputation and inspired many similar undertakings, notably C.F. Schale's 'Monday Assembly' and J.F. Agricola's 'Saturday Concerts'.

Janitsch was much respected by his contemporaries. At Frankfurt he had received several commissions for birthday, wedding and funeral music, and there was also demand for his compositions in Berlin. Works commissioned during the Berlin period include a *Te Deum* for the laying of the foundation stone of St Hedwig's Basilica (1748), and festive music for the coronation of King Adolf Frederik of Sweden (1751). The latter was written at the request of Princess Amalia, but was probably not performed during the actual celebrations. Janitsch was particularly renowned for his quartets (for three melody instruments and continuo), which Johann Wilhelm Hertel described as the 'best models' of their kind. Certainly they show a mastery of contrapuntal technique and an awareness of texture and timbre. The most appealing aspect is the rich variety of instrumentations, including unusual sonorities like oboe d'amore and viola pomposa. Janitsch's instrumental music is in the *galant* style. The writing is sometimes rather florid, in the manner of J.G. Graun. Three of Janitsch's quartets were published by Winter in Berlin (1760), and a few other pieces by him, including harpsichord sonatas, organ sonatas, and lieder appeared in contemporary collections. It appears likely that Janitsch autographs were in the private collection of Sara Levy, which passed to the Berlin Singakademie after her death. The recent discovery of Singakademie holdings in the Ukraine may bring the autographs to light.

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instrumental

Menuet, 2 tpt, 2 hn, 2 ob, 2 vn, 2 bn, bc, carn. 1756, *D-SWI* (according to Eitner); sinfonia, B₁; *SWI* (according to Eitner); sinfonia, *Bsb*; 5 sinfonias, B₁; A₁; E, F, B₁; *Bsb*; other sinfonias cited in Breitkopf catalogue, 1762; ov., F, *Bsb*; 2 concs., F, G, kbd, insts, *Bsb*; 1 conc., A₁; kbd, instrs, *Dlb* (autograph); va conc., C, cited in Ringmacher catalogue, 1773, ?lost

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Sonatas: 3 Sonate da camera (Berlin, 1760): 1 in c, fl, ob, va, bc, op. 1/1, Dr. 20, *US-AA*, *B-Bc*, ms. parts in *Bsb*, *A-Wn*, *CS-Pnm*, pub. EdM; 1 in G, fl, vn, va, bc, op.1/2, Dr. 16, *US-AA*, *B-Bc*, ms. parts in *A-Wn*, *CS-Pnm*, *I-Pca*, *D-HR*, pub. EdM; 1 in D, 2 fl, va, bc, op. 1/3, Dr. 8, *B-Bc*, ms. parts in *A-Wn*, *CS-Pnm*, *I-Pca*, pub. EdM; 6 sonata da camera, *Bsb*: 1 in C, fl, ob, vn, bc, op. 4, Dr. 3, pub. Musica Rara (1970); 1 in D ('Echo'), fl, ob/vn/fl, va, vc, hps, op. 5, Dr. 7, ed. in Collegium musicum, lxviii (Leipzig, 1938); 1 in E, fl, 2 vn, bc, Dr. 11, pub. EdM; 1 in c, ob/fl, 2 vn, bc, Dr. 21; 1 in c, 2 ob, va, bc, op. 5, Dr. 23, pub. Amadeus (1992); 1 in e, ob d'amore, va pomposa, violetta, bc, op. 5, Dr. 25, pub. EdM; 1 sonata da camera, op.3 (2 versions): B₁; fl, 2 ob, bc, Dr. 1a, *Bsb*, *I-Pca*, pub. EdM, Hortus Musicus 257 (1988), and A, fl, 2 ob (d'amore?), bc, Dr. 1b, *Bsb*; 1 sonata da camera, a, op. 5 (3 versions): fl, ob, va pomposa, bc, Dr. 18a, *Bsb*, *CS-Pnm*, pub. EdM, AJB (London), and fl, ob, ob d'amore/va/vn, bc, Dr. 18b, *Bsb*, and fl, ob, vn, b, Dr. 18c, *A-Wn*

1 sonata, E₁; ob, vn/va, va, vc, hps, op. 3, Dr. 10, *Bsb*, *A-Wn*, *I-Pca*; 2 sonate da chiesa, C, G, ob, vn, va, bc, org, op. 7, Dr. 5, 17, pub. EdM; 1 sonata da chiesa, g, ob, vn, va, bc, org, op. 2 (?), Dr. 27; 1 sonata, F, fl, ob, vn, bc, op. 6, Dr. 12, pub. Carus-Verlag (1976); 1 sonata, e, 2 fl, vn, bc, op. 2, Dr. 24; 3 sonate da chiesa, c, E₁; b₁; 2 vn, org, op. 2; 3 sonate da camera, E₁; A₁; b₁; ob, vn, bc; 1 sonata da camera, F, fl, vn, bc, *Bsb*; 2 sonatas, 2 fl, bc, cited in Breitkopf catalogue, 1763, ?lost; 1 sonata, F, va, bc, cited in Breitkopf catalogue, 1762, ?lost

Trios: 2 in D, G, 2 vn, bc; 1 in G, ob, vn, bc, *Bsb*; 2 in G, 2 fl, b, cited in Breitkopf catalogue, 1763, ?lost; 1 in A, 2 vn, b, cited in Breitkopf catalogue, 1762; 1 in D, fl, vn, b, cited in Ringmacher catalogue, 1773, ?lost

Kbd sonatas: sonata, org (Leipzig, 1760), ?lost; sonata, org, in F.W. Birnstiel, *Musikalisches Allerley* (Berlin, 1761–3); kbd sonata in J.U. Haffner, *Collection récréative*, op.2 (Nuremberg, 1761–2); sonata, d, org, *B-Bc* (same work); *D-Bsb*, pub. Harmonie-Uitgave, Hilversum (1980)

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PIPPA DRUMMOND, TINA DREISBACH

Jankélévitch, Vladimir

(*b* Bourges, 31 Aug 1903; *d* Paris, 6 June 1985). French philosopher and musicologist of Russian origin. He studied in Paris at the School of Oriental

Languages (diploma in Russian, 1925) and at the Ecole Normale Supérieure, where he took a degree in philosophy (1925) and the doctorat ès lettres in 1933. After holding posts as professor of philosophy at the Institut de Prague (1927–33) and the universities of Lille (1933–9, 1945–52) and Toulouse (1939–45), he was professor of ethics and moral philosophy at the Sorbonne (1952–78). In his works on music he wrote more as a philosopher than a musicologist. He did not discuss historical or technical problems but aimed to rediscover the basic idea of a musical work, to recreate the composer's vision; this approach has particular value for musicians interested in interpretation. He concentrated on composers of the 19th century and early 20th (Chopin, Liszt, Fauré, Debussy, Ravel, Albéniz, Falla, Bartók, Satie), treating them from a poetic point of view. Ignoring material considerations, he focussed in his philosophical work on the conflict between the eternal and the immediate. The Festschrift *Ecrit pour Vladimir Jankélévitch* (Paris, 1978) was published in his honour on the occasion of his 75th birthday.

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CHRISTIANE SPIETH-WEISSENBACHER

Janko, Paul von

(*b* Totis [now Tata], 2 June 1856; *d* Constantinople, 17 March 1919).

Hungarian musician and engineer. A mathematician by training, he made a study of the question of temperament ('Über mehr als zwölfstufige gleichschwebende Temperaturen', *Beiträge zur Akustik und Musikwissenschaft*, iii, 1901, pp.6–12). Possibly as a result of this, in 1882 he patented a radical attempt to systematize the piano keyboard (retaining 12-note equal temperament, however). Based on the premise that the hand can barely stretch more than a 9th on the piano, and that all scales are fingered differently, Janko's new keyboard had two interlocking 'manuals', with three touch-points for each key lever, so that it appears to have six tiers of short, narrow keys (see illustration). These six tiers constitute one keyboard operating on the same set of strings; odd-numbered tiers produce a whole-tone scale from C, even-numbered ones a whole-tone scale from C♭. Accidentals are marked with a black stripe. The advantage of this system is that all major scales are fingered alike, as are all minor, and an octave span is only 13 cm instead of the standard 18.5 cm, so widely spaced chords are possible. Huge arpeggios can be negotiated with barely any arm movement, by moving the hand up or down the tiers. The system is unique in that it compensates for the unequal lengths of the fingers (see also [Keyboard](#), §3).

Despite the keyboard touch being rather stiff, the invention met with some enthusiasm, notably from the American Alfred Dolge. A short-lived Paul von Janko Conservatory was established in New York about 1891, and a Janko Society was founded in Vienna in 1905. A number of piano makers in Austria, Germany and the USA made Janko keyboards and Paul Perzina even produced a reversible double keyboard – 'standard' on one side, 'Janko' on the other. E.K. Winkler in the *Musical Courier* (1891) blandly declared that 'On the old keyboard ... the hand is forced to defy its anatomical construction. We hear of a great many instruments and devices to train and shape the fingers and wrists in opposition to what nature has intended. ... It seems to be somewhat wiser trying to overcome the difficulties in a different way – namely, by changing the keyboard to suit the hands'. The Janko keyboard never caught on, because few were prepared to relearn their repertory on a strange keyboard with totally new fingering. It was a far more radical change for the pianist than, for example, for the clarinettist to change to the Boehm system.

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MARGARET CRANMER

Janković.

Serbian family of writers on folkdance. Ljubica S. Janković (*b* Aleksinac, 27 June 1894; *d* Belgrade, 3 May 1974) and her sister Danica S. Janković (*b* Lešnica, 7 May 1898; *d* Belgrade, 18 April 1960) were educated in Belgrade and began their careers as secondary school teachers; subsequently Danica Janković worked at the Belgrade University library (1931–51) and Ljubica Janković became head of the folk music department of the Belgrade Ethnographic Museum (1939–51).

The Janković sisters became internationally famous for their meticulous study of Serbian, Macedonian and Montenegrin folkdances. Influenced in part by the English folkdance revival movement, and encouraged by Serbian scholars, they did fieldwork in remote areas (from c1930) and developed a special dance notation having found the Laban and other systems inadequate. In all they notated some 900 dances; Danica Janković notated the music by ear. They also learnt to perform the dances themselves, taught them in Belgrade, and developed methods of teaching them. Their major work is *Narodne igre* (1934–64), one of the most important works on folkdance of any European tradition, which contains detailed descriptions of the dances, with music (as well as photographs and summaries in English in the later volumes), and essays on such subjects as psychological factors in dance, styles of women's dancing, singing and instrumental playing, dance types, choreography and staging of folkdances and traditional ways of leading dances. National recognition for their work was shown in the election of Ljubica Janković to full membership of the Serbian Academy of Sciences in March 1974. They were made corresponding members of the English Folk Dance and Song Society before World War II and of the IFMC and other dance organizations abroad after the war.

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BARBARA KRADER

Jann, Georg

(b Kalkberge, 17 Jan 1934). German organ builder. The son of an organist, he was trained by the firm of Alexander Schuke in Potsdam and at the Meisterschule in Ludwigsburg, where he passed his examinations with distinction. He worked with the firm of Karl Schuke in Berlin, with the Austrian firm of Rieger in Schwarzach and with Sandtner in Dillingen (Donau). In 1974 he took over the firm of Hirnschrodt in Regensburg, but transferred it in 1977 to Allkofen (in Lower Bavaria) under the name Georg Jann, Orgelbau Meisterbetrieb. Jann has worked according to the traditional art of organ building, using solid timber (no plastic), slider-chests

and mechanical action; his speciality is the reconstruction of historic organs. He has written, with Richard Rensch, the article 'Versuche mit Zungenstimmen-Mensuren' (*ISO-Information*, ix, 1973). Among the organs built by his firm are those in Etzelwang parish church (1975); St Moritz, Augsburg (1979; choir organ); Scheyern Abbey (1979); St Quirin, Tegernsee (1980); St Joseph, Memmingen (1980); St Thomas Morus, Neusäss (1981); St Peter, Straubing (1982); Oporto Cathedral (1985); Niederaltaich Abbey (1985); Kanto Gakuin Women's College, Yokohama (1989); Waldsassen Basilika (1983–9); the Konzerthaus, Bamberg (1993); the Frauenkirche, Munich (1993–5); and Igreja de Nossa Senhora da Lapa, Oporto (1995). The firm, which has built 214 organs in 20 years, has developed into one of the most respected in Germany.

From 1995 the firm was led by Georg's son Thomas Jann (*b* Altdöbern, 12 Dec 1960), and in 1997 the firm's name was changed to Thomas Jann Orgelbau. Thomas trained with Rensch in Lauffen and Schuke in Berlin, and became a master craftsman in 1990.

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Zum Klingen bringen: 20 Jahre Orgelbau Jann, ed. Georg Jann Orgelbau (Laberweinting, 1995)

HANS KLOTZ/THEODOR WOHNHAAS

Jannacconi [Janacconi, Gianacconi], Giuseppe

(*b* Rome, 1740; *d* Rome, 16 March 1816). Italian composer. According to Fétis he studied music first with Don Soccorso Rinaldini, a papal singer, then with Gaetano Carpani, the teacher of Clementi, who was a fellow student. The formative influence on him was Pasquale Pisari, whose assistant he later became. Pisari introduced him to the strict counterpoint of the Roman school and gave him his own research notes, from which Jannacconi acquired a close familiarity with the Palestrina style. He passed on his knowledge and his notes to Giuseppe Baini, his pupil (from 1802) and friend, who made use of them in his celebrated study of Palestrina, published in 1828. In 1779 Jannacconi applied for the post of *maestro di cappella* at Milan Cathedral, but was not able to go there for the competition and Giuseppe Sarti was given the position. He became a music teacher in the orphanage at Rome; from 1811 until his death he was *maestro di cappella* at S Pietro, succeeding N.A. Zingarelli.

Jannacconi was one of the last representatives of the Roman school. Even when he employed instrumental accompaniment, his music, which may be in as many as 16 parts, adheres to the principles of the *stile osservato* or the *stile concertato*. His importance for the 18th-century 'Palestrina style' lies less in his works than in the fact that his study of the *stile antico* was based on Palestrina's actual music, thus making a substantial contribution

towards a better understanding of the style. Abbé Santini, another of Jannacconi's pupils, was a keen collector of his music, and many of Jannacconi's works are now preserved in the Santini collection in Münster.

WORKS

MSS, mostly autograph, in D-MÜs (for full list see Kindler); other sources A-Wu, B-Br, D-Bsb, Dlb, Mbs, GB-Lbl, I-Bc, Md, Nc, PAc

c60 masses or mass sections, 2 lost; Requiem; 35 psalm settings, 2 psalm collections; vesper ants, 2 collections; 2 Marian ants; 3 off collections; 9 Mag; 2 lits; 2 sequences; 3 Dies irae; Responsori per la Natività; 3 TeD, 1 lost; Musica per le tre ore d'Agonia; 83 motets, 3 lost; several untexted pieces, mostly contrapuntal
2 str qnts, 2 vn, va, vc, db

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*Fétis*B

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SIEGFRIED GMEINWIESER

Jannequin, Clément.

See Janequin, Clément.

Jannson, Jean-Baptiste-Aimé Joseph.

See Janson, Jean-Baptiste-Aimé Joseph.

Jannson, Louis-Auguste-Joseph.

French cellist and composer, brother of Jean-Baptiste-Aimé Joseph Janson.

Janotha, (Maria Cecylia) Natalia

(*b* Warsaw, 8 June 1856; *d* The Hague, 9 June 1932). Polish pianist and composer. Her father, Julian Janotha, taught her in Warsaw; later she studied under Rudorff and Bargiel in Berlin, and also with Brahms, Clara Schumann, Franz Weber and Marcelina Czartoryska. She made her début

at the age of 12 in Warsaw, and in 1874 played at the Leipzig Gewandhaus. She performed with great success at the Prussian and English courts, and also won the recognition of the ruling houses of Italy and Spain; in 1885 she was appointed court pianist in Berlin. For many years she lived in London, but was deported in 1916 (under suspicion of being an enemy alien) and settled in The Hague, performing only occasionally (as accompanist to the dancer Angèle Gydour).

Janotha gave concerts throughout Europe and was regarded as one of the finest pianists of her time. She was particularly known as an interpreter of Chopin. Personal contacts with Chopin's relations provided her with ready access to materials he had left: she published for the first time his Fugue in A minor (Leipzig, 1898), and supplemented and translated Polish books on Chopin, for example J. Kleczyński's *Chopin w cenniejszych swoich utworach* (translated as *Chopin's Greater Works*, London, 1896, and *Chopins grössere Werke*, Leipzig, 1898) and S. Tarnowski's *Chopin and Chopin i Grottger* (translated as *Chopin as Revealed by Extracts from his Diary*, London, 1905–7). Janotha wrote about 400 piano works, clearly influenced by Chopin. She was a member of several academies in England, Germany, Italy and Austria, and of the Accademia di S Cecilia in Rome.

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ZOFIA CHECHLIŃSKA

Janovka, Tomáš Baltazar [Janowka, Thomas Balthasar]

(b Kutná Hora, bap. 6 Jan 1669; d Prague, bur. 13 June 1741). Czech lexicographer and organist. He received a Jesuit education, first at or near Kutná Hora and then at the St Wenceslas seminary, Prague. He graduated MPhil at Charles University, Prague, on 1 August 1689, and he is also known to have attended lectures in medicine. On 27 June 1691 he became organist of the Týn Church, the principal church of the Old Town, and he remained in this post for 50 years.

Janovka's only completed work, the *Clavis ad thesaurum magnae artis musicae* (Prague, 1701/R1973, 2/1715/R as *Clavis ad musicam*), was the first musical dictionary to appear in the Baroque period; it consists of 20 preliminary pages and 224 pages of text covering some 170 terms arranged alphabetically by broad subjects. Like predecessors such as Tinctoris, and certain 17th-century theorists in the appendixes to their treatises, his purpose was to define and explain musical terms. He was primarily concerned with the meanings of Latin and Italian terms but also included a few German and French words and even two in Czech. He referred to Kircher's *Musurgia universalis* (1650), the *Ars cantandi* once ascribed to Carissimi (n.d.), and Daniel Speer's *Grund-richtiger ... Unterricht* (1687, 2/1697), and he was familiar with earlier works by Rhau,

Gumpelzhaimer and others. His definitions are more correct and precise than those of Kircher. He drew his musical examples from J.C.F. Fischer, Kapsberger, Kuhnau, Murschhauser, Speth and Wentzely. He placed particular emphasis on subjects related to the organ and church music but also included other instruments as well as some dances. Several of his articles are substantial; these include 'Tonus', 'Figurae musicae' and that on the organ, while 'Tactus' extends to 50 pages. Janovka apparently failed to complete a second work, which was to be called *Doctrina vocalis et instrumentalis*.

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JOHN CLAPHAM, TOMISLAV VOLEK

Janowitz, Gundula

(*b* Berlin, 2 Aug 1937). German soprano. She studied in Graz and made her début in 1960 as Barbarina at the Vienna Staatsoper, where she was engaged for 30 years. Early roles there included Pamina (which she recorded with Klemperer), Purcell's Dido, Mimi, Marzelline and, in 1964, the Empress (*Die Frau ohne Schatten*). At Bayreuth (1960–62) she sang a flowermaiden and Woglinde; at Aix-en-Provence (1963) Pamina; and at Glyndebourne (1964) Ilia. She made her Metropolitan début in 1967 as Sieglinde, which she also sang at the Salzburg Easter Festival (1967–8) and recorded for Karajan. At Salzburg she sang Donna Anna, Countess Almaviva, Fiordiligi (1968–72), the Marschallin and Ariadne (1978–81). In 1972 she sang a memorable Agathe with Böhm in a new production of *Der Freischütz* in Vienna, and in 1973 was Mozart's Countess at the reopening of the Paris Opéra. She appeared at Frankfurt, Hamburg, Munich, Berlin and La Scala, and made her Covent Garden début in 1976 as Donna Anna, returning as Ariadne (1987). Her other roles included Leonore (which she recorded under Bernstein), Elisabeth, Eva, Freia, Arabella, the Countess (*Capriccio*), Aida, Odabella and Amelia (*Boccanegra*).

Janowitz was also an accomplished lieder singer, outstanding in Schubert and Strauss, and a noted oratorio soloist. Her acting, once merely dignified, later became more committed. Her singing was sometimes criticized for

being a little cool; but her voice, a full-toned lyric soprano of uncommon purity, was one of the most beautiful to be heard in the 1960s and 1970s. Among her most admired recordings are Countess Almaviva, Ariadne and the Countess in *Capriccio*, Strauss's *Vier letzte Lieder* with Karajan and various choral works.

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ALAN BLYTH

Janowski, Feliks.

See [Horecki, Feliks](#).

Janowski, Marek

(*b* Warsaw, 18 Feb 1939). Polish conductor. He left Poland as a child with his German-born mother and was brought up in Germany, studying in Cologne with Sawallisch and later in Siena. He worked in the opera houses of Aachen, Düsseldorf and Cologne, and made his London début with the Cologne company at Sadler's Wells in 1969 in the first British performances of Henze's *Der junge Lord*. He was principal conductor at Hamburg, 1969–74, where he took over Penderecki's *The Devils of Loudun* and conducted its recording (1970, as *Die Teufel von Loudun*); he was subsequently music director at Freiburg, 1973–4, and Dortmund, 1975–80. Janowski made the first digital recording of the *Ring* with the Dresden Staatskapelle (1984), which was much praised for its sustained momentum and sense of line. Following his American début in San Francisco in 1983 and his Metropolitan début the next year in *Arabella*, he conducted further performances of Wagner, in Paris and Chicago.

Janowski's concert career has included work with the Liverpool PO, where he was guest conductor, 1980–83, and artistic adviser, 1983–6. In 1984 he was appointed chief conductor of the French Radio Nouvel Orchestre Philharmonique, and from 1986 to 1991 he was the musical director of the Gürzenich Orchestra in Cologne. In 1999 he was chosen to take over as musical director of the Orchestre Philharmonique de Monte Carlo (from 2000).

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NOËL GOODWIN

Jan Polak.

See [Polonus, Johannes](#).

Jansa, Leopold

(*b* Wildenschwert [now Ústí nad Orlicí], 23 March 1795; *d* Vienna, 25 Jan 1875). Bohemian violinist and composer. His first music teachers in his home town were the schoolmaster Jan Jahoda and the organist Jan Zizius; he became known for his violin playing while still at school in Brno. In 1817 he left to study law in Vienna, where his meeting with the composer Voříšek, who introduced him to the city's musical circles and artistic society, had a decisive influence on his life. He abandoned his university studies, took composition lessons from Emanuel Alois Förster and in his violin playing soon attained the standard of the renowned Viennese violinists Mayseder and Böhm. In 1823 he entered the Count of Brunswick's service as a chamber musician and a year later returned to Vienna and became a violinist in the court chapel. He gave concerts in Prague and Pest in 1832, and in 1834 was appointed musical director and professor of violin at the University of Vienna. After Ignaz Schuppanzigh's death Jansa became first violinist of his quartet, which renewed its activity (1845) and earned the praise of Hanslick. In 1851 Jansa was a member of a jury of string instrument specialists at the International Industrial Exhibition in London. While in London he performed at a benefit concert for Hungarian emigrants (12 July 1851), which caused him to lose favour with the Austrian imperial court, and he was deprived of his rank and banished from Austria. He remained in London, taught music and occasionally gave solo and quartet concerts. By imperial decree in September 1868 he was pardoned and granted a small pension in Austria. In 1870 he returned to Vienna and appeared for the last time at a chamber concert; from 1871 he lived in retirement.

In addition to giving concert performances, for which contemporary critics praised his display of technical skill, his natural musicality and exceptional gift for chamber playing, Jansa was renowned as an excellent teacher; the most famous of his pupils were the violinists Wilma Neruda and Eduard Rappoldi and the composer Goldmark. His chamber and violin works, including concert variations, fantasies, sonatas, trios, quartets and church music (published in Paris, Vienna and Leipzig) display a certain musicality and compositional facility, but they lack clearcut originality; his duets for two violins and for violin and viola still have instructional value.

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ALENA NĚMCOVÁ

Jansch, Bert [Herbert]

(*b* Glasgow, 3 Nov 1943). Scottish guitarist and singer-songwriter. Jansch developed his own acoustic guitar style, mixing elements from folk, blues

and jazz. His first-known recordings, made secretly by a fan, were released on the Ace label in 1999 under the title *Young Man Blues* and included covers of songs by [Charles Mingus](#) and [Big Bill Broonzy](#) as well as his own compositions. Jansch played on the folk circuit and in the mid-1960s moved to London where he had become a leader of the local folk scene.

His first album, *Bert Jansch* (1965), was a show-case for his intricate folk-baroque guitar style and own songs, including the anti-drug ballad 'Needle of Death'. Further solo albums included *Jack Orion* (1966) which showed his growing interest in British folksong.

In 1967 Jansch joined the band [Pentangle](#), which also included guitarist [John Renbourn](#), and enjoyed success on the international concert circuit; the group split up in 1972 but re-formed briefly in the early 1980s. Jansch returned to a solo career, recording a series of albums that included the country-flavoured *L.A. Turnaround* (1974) and *Santa Barbara Honeymoon* (1975). His later album *Toy Balloon* (1998) showed that he had lost none of his early skill.

ROBIN DENSELOW

Jansen [Toupin], Jacques

(b Paris, 22 Nov 1913). French baritone. He studied in Paris and made his début at the Opéra-Comique in 1941 as Pelléas, which became his most famous role. He recorded it with Désormière in 1942 and sang it frequently in Europe and America, including the Theater an der Wien, Vienna (1946), the Holland Festival, Amsterdam (1948), Covent Garden and the Metropolitan (1949). At the Opéra-Comique he also sang much operetta, to which his small but keenly projected voice was well suited; his roles there included Valérien in Hahn's *Malvina* (1945) and the title role in Pierné's *Fragonard* (1946). At the Opéra he appeared as Ali in Rameau's *Les Indes galantes* (1952), and at Aix-en-Provence he sang Cithaeron in Rameau's *Platée* (1956). He was also a notable Danilo in *Die lustige Witwe*, a role he sang over 1500 times.

ELIZABETH FORBES

Jansen, Rudolf (Cornelis Willem)

(b Arnhem, 19 Jan 1940). Dutch pianist. At the Sweelinck Conservatory, Amsterdam, he studied the organ with Simon Jansen (his father) and the piano with Nelly Wagenaar, winning the *prix d'excellence* for both instruments. He trained as an accompanist with Félix de Nobel and later worked with Pierre Bernac on the study of French song. His career as an accompanist dates from 1966, when he won the Concertgebouw Friends' silver medal. Singers with whom he has been closely associated include Elly Ameling, Brigitte Fassbaender, Dietrich Fischer-Dieskau and Robert Holl. With Andreas Schmidt he has recorded the Schubert cycles, Schumann's *Liederkreis* op.39 and an edition of songs by Richard Strauss, a noted feature of his playing being the balancing and clear articulation of melodic strands. Jansen is also accompanist in the first complete edition on

disc of Grieg's songs. Masterclasses in Europe, the USA, Canada and Japan, and a professorship in song accompaniment at the Sweelinck Conservatory have been among his further commitments.

J.B. STEANE

Jansen [Janson, Jansson; Bartolozzi], Therese

(*b* ?Aachen, c1770; *d* Calais, 1843). English pianist of German birth, mother of Lucia Elizabeth Vestris (see [Vestris family, \(3\)](#)). Her father, a highly regarded dancing master, brought her and her brother Louis (*b* Aachen, 1774; *d* London, before 19 November 1840) to London, where they followed in his profession. Both studied the piano with Clementi; Louis achieved some repute as a composer of piano music, but it was Therese whom Bertini named along with Cramer and Field as one of Clementi's best pupils. Therese is not known to have played in public, but her abilities were obviously considerable; the works dedicated to her include Clementi's sonatas op.33, J.L. Dussek's sonatas opp.13 and 43, her brother's sonatas op.6 and, above all, Haydn's trios hXV: 27–9 and solo sonatas hXVI: 50 and 52 (but not hXVI: 51, see Graue). Haydn, who mentions her in his London notebooks and in reminiscences of his stay there, served as a witness at her wedding on 16 May 1795 to Gaetano, son of the noted engraver Francesco Bartolozzi. Lucia Elizabeth was the first child of this marriage. Therese was again in contact with Haydn in Vienna in 1798–9, but the couple returned to London in 1800 after losing their property in the Veneto during the French invasion.

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STEPHEN C. FISHER

Janson, Alfred

(*b* Oslo, 10 March 1937). Norwegian pianist, accordion player and composer. He studied the piano with his mother and with Fongaard and Finn Mortensen he studied counterpoint and harmony. He made his *début* as a pianist in 1962, by which time he was already established as a jazz musician.

His first works were influenced by the international avant garde, with an emphasis on sound surfaces; with *Kanon* (1965) he brought jazz elements into a modernist context; *Tema* (1966) and particularly *Nocturne* of the

following year introduced neo-Romantic features and in so doing launched a new accessible style in Norway. Janson is often inspired by political themes, and the vocal work *Valse triste* (1970) and the opera *Et fjelleventyr* ('A Mountain Fairy Tale', 1972) are satirical contributions to the social debate. In *Forspill* ('Prelude', 1975) for violin and orchestra he developed a complex musical form which contains modern treatment of conventional stylistic figurations. This type of writing is continued particularly in the orchestral works *Mellomspil* ('Interlude', 1985) and *Nasjonalsang* (1988).

He is regarded as the first Norwegian composer to combine effectively and in a reflective manner stylistic elements as diverse as modernism and the avant garde, Romanticism, jazz and folklore. Janson's output reflects a pronounced scepticism towards defined musical schools. Expressionist features are balanced by strict control of musical form, and alongside the blend of many different styles the music has often an unmistakable lyrical undertone.

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Orch: *Vuggesang* [Cradle Song], S, 48 str, 1963; *Konstruksjon og hymne*, 1963; *Kanon*, chbr orch, 2 tape recorders, 1965; *Forspill* [Prelude], vn, orch, 1975; *Mellomspil* [Interlude], accdn, orch, 1985; *Nasjonalsang*, 1988; *Fragment*, vc, orch, 1991; *Norwegian Dance: with Thanks to Rikard Nordraak*, cornet, str, 1996

Vocal: *Tema*, SATB, org, perc, pf, 1966; *Nocturne*, SATB, 2 vc, 2 perc, hp, 1967; *Valse triste*, 1v, jazz qnt, tape, 1970; *3 Poems by Ebba Lindqvist*, SATB, 1975–80; *Vinger* [Wings], SATB, jazz ens, 1983; *Erotikk og Politikk*, SATB, org, 1983; *Sarabande*, 2 SATB, 2 hn, 2 perc, 2 vn, 2 vc, org, 1995

Chbr and pf: *Patrice Lumumba*, pf, db, drums, 1961; *November* 1962, 1962; *Str Qt*, 1978; *Tarantella*, fl, melodica, sax, perc, vn, vc, 1989; *Senza pedales*, 1992

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ERLING E. GULDBRANDSEN

Janson [Jannson], Jean-Baptiste-Aimé Joseph [l'aîné]

(*b* Valenciennes, *bap.* 9 March 1742; *d* Paris, 2 Sept 1803). French cellist and composer. He studied with Berteau, a fellow Valenciennes resident and, according to Gerber, also played the viola da gamba. He travelled to Paris in 1755, making his *début* at the Concert Spirituel on 23 March. According to the *Mercure de France* (April 1755, p.196), his playing 'charmed the entire assembly'. In succeeding years Janson performed frequently at the Concert Spirituel until at least 1780, usually playing sonatas of his own composition or *sonates mêlées d'airs connus*, and on at least four occasions (in April 1765) performing a duet with the lutenist Josef Kohaut. From 1779 his cello concertos were performed at the Concert Spirituel by his younger brother, Louis-Auguste-Joseph (see below), and performances of his symphonies followed in 1783. Janson joined the household of the Prince of Conti in 1764, but rivalry with J.-P. Duport may account for his leaving in 1766, joining the hereditary Prince of Brunswick on travels to Italy. He was in Paris from 1767 to 1769 and toured Europe during the 1770s, visiting Denmark, Sweden and Poland. Gerber reported him to be in Hamburg in 1783 and his op.6 concertos were later published by Breitkopf.

In Paris in 1777, Janson is listed in the *Almanach Dauphin* as a *maître de musique*. By 1788 he was *surintendant de musique de Monsieur* (brother of the king, later Louis XVIII). In 1795 he was appointed professor at the newly created Paris Conservatoire. Involved with the political intrigues which plagued the Conservatoire in its formative years, he sided with J.F. Le Sueur in a power struggle against the director, Bernard Sarrette. Janson was credited with writing the 'lettre à M. Paësiello', published in the *Journal du commerce* in 1802, which called for reorganization of the Conservatoire and Sarrette's resignation. Sarrette remained in power, but the Conservatoire was reorganized in 1802 and Janson lost his position.

Brook considers Janson's symphonies to be among the most significant written in France during the 1780s. His cello compositions are innovative and virtuoso. Characteristics include use of the complex bowings, sudden changes of dynamics and intricate thumb-position passages, inclusive of double-stops, solid octaves and high tessituras. His op.15 concertos, composed as teaching works, ascend to *f*".

His brother, Louis-Auguste-Joseph Janson [Jannson] [*le jeune*] (*b* Valenciennes, 8 July 1749; *d* Paris, c1815), was also a cellist and composer. Between 1773 and 1780 he was a well-known performer at the Concert Spirituel, where he usually played his own sonatas or his brother's concertos. He played in the Opéra orchestra from 1789 to 1815. His compositions and his performances have often been confused with those of his brother (and in some cases the question remains open), for the title-pages of their compositions and accounts of their performances usually cite only their surname. He wrote three *Trios concertants* op.1 for two violins and cello, six sonatas (also op.1) for cello and double bass, six sonatas op.2 for cello or violin, and six trios for violin, viola and cello.

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Orch: 3 vc concs., op.3, ?lost; 6 vc concs., op.6 (c1779; Leipzig, c1786); 3 syms. (c1785); 6 nouveaux concertos, vc solo, op.15 (c1799)

Trios and qts: 6 trios, 2 vn, vc, op.5 (c1777); 6 quatuor concertans, 2 vn, va, vc, op.7 (n.d.); 3 quatuors concertans, 2 vn, va, vc, op.8 (c1784); 3 quatuors, arr. hpd/pf, vn, vc by N. Séjan (c1786)

Sonatas: 1 for pf, vn ad lib (c1769), ?lost; 6 for vc, b, op.4 (c1774)

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MARY CYR/VALERIE WALDEN

Janson, Louis-Auguste-Joseph.

French cellist and composer, brother of [Janson, Jean-Baptiste-Aimé Joseph](#).

Jansons, Arvīds [Arvid]

(*b* Liepāja, 24 Oct 1914; *d* Manchester, 21 Nov 1984). Latvian conductor. He studied the violin at the Liepāja Conservatory (1929–35) and the violin, and composition at the Riga Latvian Conservatory (1940–44) while playing as a violinist in the Riga Opera orchestra; he also studied conducting with Leo Blech. His conducting début was in *Swan Lake* at Riga in 1944, after which he was appointed resident conductor; he won second prize in the 1946 USSR conductors' competition and from 1947 to 1952 conducted the Latvian RO. In 1952 he became conductor of the Leningrad PO, with which he toured abroad; he also conducted leading orchestras throughout the USSR, most European countries (including regular appearances with the Hallé), Australia and Japan (where he was honorary conductor of the Tokyo SO). He had a wide-ranging orchestral repertory centring on Beethoven, Brahms, Sibelius, Tchaikovsky and Shostakovich, which he conducted with intellectual power and sensitivity, and a blend of constructive clarity and inspired intensity. His performances were also

notable for analytical discernment and sensitive phrasing. From 1965 he held regular conducting courses at the international music seminars in Weimar, Turku (Finland) and Arvika (Sweden). From 1972 until his death he was director of the conductors' class at the Leningrad Conservatory.

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ARNOLDS KLOTIŅŠ

Jansons, Mariss

(b Riga, 14 Jan 1943). Latvian conductor. The son of Arvīds Jansons, he began violin studies in Riga, and in 1957 entered the Leningrad Conservatory, where he also studied conducting with N.S. Rabinovich and made his conducting début before graduating with honours. From 1969 to 1972 he studied with Swarowsky in Vienna and then with Karajan in Salzburg, winning the International von Karajan Foundation Competition in Berlin in 1971. Two years later he was appointed associate conductor of the Leningrad PO, becoming associate principal conductor in 1985. In 1979 he was appointed music director of the Oslo PO, where he quickly raised the level of performance and introduced the orchestra to the international concert circuit, playing at the Salzburg Festival and the Proms, in Carnegie Hall, Suntory Hall (Tokyo) and elsewhere. Notable recordings with the orchestra include an anthology of Russian and eastern European works for the orchestra's 75th anniversary, the complete Tchaikovsky symphonies and many orchestral works by Dvořák, Grieg, Sibelius and Honegger. Other orchestras with which he has recorded include the St Petersburg PO (the complete works of Rachmaninoff), the Concertgebouw Orchestra and the Berlin PO. His recordings, several of which have won awards, also include works by Berlioz, Mahler (a refined and luminous reading of the Second Symphony), Ravel and Wagner. He has been a guest conductor with most leading orchestras in North America and Europe, including the Chicago SO, Cleveland Orchestra, Vienna PO (with whom he made his 1994 Salzburg début), Latvian National SO and LPO (as principal guest conductor from 1992), and was appointed music director of the Pittsburgh SO in 1997.

Jansons's repertory centres on 19th- and early 20th-century composers. His interpretations show analytical depth and colour, bringing out the essence as well as subtler nuances in the music. He has featured in a number of radio and television programmes, and has received the Star of the Royal Norwegian Order of Merit for his work with the Oslo PO. In 1995 he was appointed professor of conducting at the St Petersburg Conservatory.

ARNOLDS KLOTIŅŠ

Janssen, Guus

(b Heiloo, 13 May 1951). Dutch composer and improviser. At the Sweelinck Conservatory in Amsterdam he studied piano with Jaap Spaanderman and Ton Hartsuiker, and composition with Ton de Leeuw. From the early 1970s he showed a remarkable independence of thought, influenced, among other things, by the improvising methods he, along with his two brothers, developed in his teens. He has always been equally at home working in composed as in improvised music. Early on he played the piano in the Asko Ensemble, which gave the première of his *Octet* in 1978. The following year he introduced the first of the many improvisation ensembles of which he was to be the nucleus: groups that played a considerable part in the emergence of a characteristically Dutch style of improvisation, where fully notated and free elements are blended to such an extent that the two can hardly be distinguished.

Janssen's solo improvisations, both on the piano and on the harpsichord, show the same playfulness and formal sense that is distilled in his written music. However, his method of composing is anything but improvisatory. Many of his works involve chord tables, numerical patterns and other kinds of self-imposed rules. But these cerebral processes only serve as a mould. At the heart of his thinking lies the notion of approaching different musical traditions and phenomena with an innocent ear. His favourite example, by analogy, is the Flemish painter Roger Raveel, who views and depicts reality as though it were an abstraction. Thus anything can occur in Janssen's music, from jazz chords and Baroque trills to quarter-tones, but always estranged from their origins. The effect can be disconcerting as well as hilarious. Quirky rhythms, dissociated hints of harmony and jagged transitions give Janssen's music a Haydnesque quality, not only in its capacity to surprise, but also in its logical, clearcut construction. His *Streepjes* (1981) is a fine example of his guileful guilelessness. The fabric consists almost exclusively of harmonics, which nevertheless yield a chromatic scale, because most of the strings have been retuned. As a result, the four players must combine their notes to produce a single melody. The strange sonority, resembling a glass harmonica, is repeatedly interrupted by full, regular vibrato chords. His most successful work is the opera *Noach* (on a libretto by Friso Haverkamp), staged during the Holland Festival in 1994 with Pierre Audi as director and Karel Appel as designer. Scored for an extended version of Janssen's own ensemble, it contained a vital and moving mix of notated and improvised music.

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(selective list)

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Vocal: Aanvallen van uitersten [Attacks of Extremes], (ov., Toebosch), spkr, orch, 1983; Zonder [Without] (Haverkamp), SATB, 1986; Dodo's Groove, B, insts, 1992; Wening, S, cl, str qt, tape, 1992; Faust's licht, Mez, spkr, str qt, 1994 [concertante version of chbr op]; Dodo: kleines Bestiarium Noachs (Haverkamp), B-Bar, inst ens, 1996; Hong, 4 S, Bar, chorus, spkr, inst ens, 1997 [part of op Hier⁰]

Orch: Gieter [Watering Can], 1973; Dans van de malic matrijzen [Dance of the Malic Moulds], 1976–7; Toonen, 1980; Bruuks, 1985; Deviaties, 1986; Keer [Turn], 1988;

Zoek [Seek], pic, hpd, str, 1993; Passevite, 1994; Verstelwerk [Mending], t sax, pf, perc, chbr orch, 1996

Chbr and solo inst: Muziek, 6 ww, 1972; Str Qt no.1, 1973–5; Brake, pf, 1974; Met spoed [Urgent], b cl, pf, 1975; Octet, 5 ww, 3 str, 1978; 5 kreukels [5 Creases], 1–3 accdn, 1979; Juist daarom [For That Very Reason], ob, cl, s sax, pf, vc, 1981; Streepjes [Dashes] (Str Qt no.2), 1981; Danspassen, cl + b cl, mand, gui, vc, db, 1982; Dik en dun [Thick and Thin], carillon/pf, 1982; Ut, re, mi, sol, la, wind qnt, str qnt, pf, 1982; Sprezzatura, b cl, 1984; Temet [Almost], fl + b fl + pic, vn, vc, hp, 1983, rev. 1984; Wandelweer [Walking Weather], 3 gui, 1984; Woeha, fl, hn, 3 sax, 3 trpt, 3 trb, pf, db, 1984; PF, pf, a sax, perc, 1985; Voetnoot I, pic, 1987; Largo, rec, 1989; Pogo 3, hpd, 1989; Veranderingen [Changes], 2 pf, 1990; Zangbodem [Sounding Board], rec qt, pf, 1990; Echo's en fantasieën, org, 1991; Winter, gamelan ens, 1991; Bah Rock, fl, 1992; Klotz, vn, hi-hat, cl, basset hn, b cl, gui, db, 1994; Mikado, vn, vc, pf, 1995; Tapdance, hp, perc, 1995; Toestand [State], fl, hn, 3 sax, 3 trpt, 3 trb, pf, db, 1995; Blauwbrug, pf, 1996; Timmerwerk [Woodwork], 1 perc, 1997; Basset, 3 basset hn, 1998

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FRITS VAN DER WAA

Janssen, Herbert

(*b* Cologne, 22 Sept 1892; *d* New York, 3 June 1965). German baritone. Having served as an officer in World War I, he studied with Oskar Daniel in Berlin and made his début there at the Staatsoper on 5 May 1922 as Herod in Schreker's *Der Schatzgräber*; he remained with the company until 1938, singing a wide variety of lyrical roles, especially in the works of Verdi and Wagner, parts that soon brought him world fame. At Covent Garden (1926–39) and at Bayreuth (1930–37) he was regarded as a notable exponent of the Dutchman, Wolfram, Kurwenal, Kothner, Gunther and Amfortas, all of which he performed with a warm and sympathetic timbre, fine legato, clear enunciation and vivid acting. He was also a remarkable Prince Igor and Orestes (*Elektra*). Distaste for the Nazi regime having caused him to leave Germany in 1938, he sang that year in Buenos Aires and thereafter

regularly at the Metropolitan, where he was a mainstay of the German wing from 1939 to 1952. After the retirement of Schorr in 1943, he was persuaded to take over the heavier roles of Wotan and Hans Sachs, to which his voice was not so happily suited. His gifts as a lieder singer were mainly shown in his recordings, notably those made for the Hugo Wolf Society. Reissued on CD, these reveal the interior nature of his interpretations. His Wagner singing is preserved in several off-the-air recordings from the Metropolitan and in the virtually complete Bayreuth *Tannhäuser* of 1930.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

Janssen, Werner

(*b* New York, 1 June 1899; *d* Stony Brook, NY, 19 Sept 1990). American conductor and composer. He studied with Philip G. Clapp at Dartmouth College (BMus 1921, honorary DMus 1935) and with Frederick Converse, Arthur Friedheim and Chadwick at the New England Conservatory. Subsequently he was a conducting pupil of Weingartner in Basle (1920–21) and of Scherchen in Strasbourg (1921–5). He received a fellowship from the Juilliard Foundation and the Rome Prize, which took him to the Conservatorio di Musica S Cecilia for orchestration studies with Respighi (1930–33). His international reputation was established when he conducted an all-Sibelius concert in Helsinki (1934); the composer himself declared the performances definitive, and Janssen was awarded the Order of the White Rose for his services to Finnish music. During the 1934–5 season he became the first native New Yorker to conduct the New York PO. He later held appointments as music director of the Baltimore SO (1937–9), the Janssen SO of Los Angeles, which he founded for the performance of new works (1940–52), the Utah SO (1946–7), the Portland (Oregon) SO (1947–9) and the San Diego SO (1952–4); he also conducted major orchestras throughout the world. As a composer he began by contributing numbers for the Ziegfeld Follies and other revues. His formal creative work received some impetus from the success of his *Kaleidoscope* for string quartet in Rome (1930). In general his music (which includes more than 45 film scores) incorporates descriptive effects and the idioms of jazz, which he considered as modern folk music, within traditional structures.

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See [Swart, Peter Janszoon de](#).

Janua, Johannes de.

See [Johannes de Janua](#).

Janue, Antonius

(*fl* c1460). Italian composer. His 13 works survive in the manuscript *I-Fn* 112bis, copied around 1460, with the ascription 'p. Anto. Jan.', 'A. Janue', or simply 'A.J.'. The prefix 'p.' may stand for 'pater' or 'presbyter', suggesting that he was an ordained priest: all his known works are sacred. The name 'Janue' may mean 'of Genoa': Giazotto identified him with one 'Antonius de Jan. cantor magiscolae in palacio', who was paid an annual salary of L120 according to a payment account of the Genoese ducal palace dated 1456, and he may also be the 'Antonio da Genova' recorded in a Ferrara Cathedral document of 1462 (see Lockwood, 317). If these individuals are indeed to be identified with the composer, one can assume that he was active in northern Italy around the middle of the century.

Eight Vesper hymns, two processional hymns, two *Magnificat* settings and one *laude* survive; most of these works are in three voices or in fauxbourdon. Characterized by plain polyphonic textures and clear formal structures, they constitute a rare collection of polyphonic works by an Italian composer of the mid-15th century. His musical style and compositional technique follow closely the model of Du Fay, although his music, more chordally orientated and with less use of dissonances, lacks the subtlety and complexity of the great master. He seems to favour simple, brief imitative passages, usually between cantus and tenor. His music often reveals a tendency toward irregular metrical organization, resulting in irregular barring in modern transcription.

The setting of *Iste confessor* carries the third stanza of the hymn text, preceded in the manuscript by another setting of the same hymn, by Johannes de Quadris, carrying the first stanza: evidently the two settings were intended to be used together. They appear next to one another also in *I-Mc*, this time both carrying the text of the first stanza. Janue's setting was probably composed after Johannes's, which is also preserved in three other sources.

There is a high probability that Janue was the compiler of *I-Fn* 112bis, as six of his pieces have been partly erased and recomposed in that manuscript, sometimes fairly extensively, creating the impression that the scribe was composing while copying. A reconstruction of the original versions reveals more intricate textures, suggesting that the composer revised the music for the benefit of singers of limited skill. Also, six anonymous compositions in the same source may be attributed to Janue on stylistic grounds, and two of these contain similar autograph revisions. One of the six pieces was evidently composed as a substitute verse for Du Fay's *Magnificat sexti toni*.

WORKS

[all for 3 voices; all in I-Fn 112bis](#)

Edition: *Antonii Janue opera omnia*, ed. M. Kanazawa, CMM, lxx (1974)

Magnificat quinti toni*; Magnificat sexti toni (anon.); Magnificat septimi toni*;
Magnificat octavi toni (anon.)

Christe redemptor*; Crucifixum in carne (anon.); Crucifixum in carne (anon.)*; Deus
tuorum militum; Gloria, laus et honor; Hostis Herodes impie*; Iste confessor, also in
I-Mc; Jesu corona virginum; Lucis creator optime*; O Redemptor summe, 2vv;
Pange lingua gloriosi (anon.); Quem terra pontus; Sanctorum meritis (anon.); Ut
queant laxis; Verbum caro factum est*

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MASAKATA KANAZAWA

Januszowski, Jan Łazarzowicz.

Polish printer, publisher and bookseller, son of the widow of Hieronim
Wietor.

Jan z Głogowa [Schelling, Jan]

(*b* Glogau [now Głogów], ?c1445; *d* Kraków, 11 Feb 1507). Polish
philosopher, astronomer and music theorist. After studying at Kraków
University, he was a lecturer there for 40 years. During 1497–8 he lectured
in mathematics in Vienna. He was one of the leading scholars in Kraków
and Copernicus was probably among his pupils. A manuscript from the
Kraśiński Library, Warsaw, that included two treatises associated with Jan
z Głogowa (MS 47) was destroyed during World War II. The treatises taken
together were most probably a commentary on Johannes de Muris's
Musica speculativa. The manuscript, written during the period 1475–8, was
owned by Jan z Głogowa and included his writings on astronomy. His

commentary to Aristotle's *De anima*, *Quaestiones librorum de anima magistri 10 annis versaris* (Kraków, 1501), presents some of the more standard views of medieval philosophy on the place of music among the mathematical disciplines.

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ELŻBIETA WITKOWSKA-ZAREMBA

Jan z Lublina [John of Lublin]

(fl c1540). Polish organist. He may have been organist at the convent in Kraśnik, near Lublin. It is not known whether he was the Jan z Lublina who received the bachelor's degree from Kraków University. He was the owner and perhaps the main compiler of a manuscript organ tablature *Tabulatura Ioannis de Lyublin canonic: regularium de Crasnyc 1540* (PL-Kp 1716; facs. in MMP, ser.B, i, 1964; ed. in CEKM, vi, 1964–7). The tablature contains 520 pages and is the largest extant 16th-century organ tablature in Europe. Various dates are found in it, ranging from 1537 to 1548, and although most of it is written in the same hand three other hands may be distinguished on a comparatively small number of leaves.

The manuscript begins with a Latin treatise on the art of composition which includes many music examples; later in the manuscript, among the various pieces, are supplements to the treatise under the following headings: 'conclusiones finales super claves ad discantum'; 'conclusiones super claves ad cantum transpositum'; 'clausulae seu colores in cantum choralem interponendae'; and 'concordantiae pro cantu choralis in tenore' and 'concordantiae ad bassam' (i.e. examples of setting three parts to a cantus firmus in the tenor or bass). The manuscript ends with instructions on organ tuning. The treatise demonstrates a practical approach to the problem of writing music on a cantus firmus: its author did not enter deeply into the mathematical speculations customary in earlier and even contemporary treatises, but discussed methods, illustrating them with music examples. The manuscript's compiler was conscious of the changes – mainly in tonality – taking place at that time in the leading musical centres, and the contents of the tablature show that he was aware of the best work in Europe: they include works by Brack, Brumel, Girolamo Cavazzoni, Costanzo and Sebastiano Festa, Heinrich Finck, Lupus Hellinck, Jacotin, Janequin, Josquin, Rotta, Sandrin, Senfl, Sermisy,

Stoltzer, Verdelot, Johann Walter (i), Martin Wolff and Wuest. Polish composers include Mikołaj z Krakowa, Mikołaj z Chrzanowa, Seweryn Koń and 'N. Z'; there are also many anonymous compositions. The works were probably copied mainly from Kraków sources. The repertory is varied both in form and purpose: there are elaborations and simple intabulations of vocal works, both sacred and secular, and sacred organ works to be performed *alternatim*, as well as a large group of dances and dance-songs and over 20 praeambula. All the pieces are written in old German organ tablature.

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PIOTR POŹNIAK

Japan

(Jap. Nihon [Nippon] Koku: 'Land of the Rising Sun').

East Asian country. Some 370,000 km² in area, it comprises four main islands – Honshū (the mainland), Kyūshū, Hokkaidō and Shikoku –as well as the Ryūkyū archipelago (including Okinawa), extending south-west from Kyūshū, and various smaller outlying islands. The population of about 126.43 million (2000) is almost entirely Japanese, within which Okinawans are often considered a separate subgroup. Several thousand Ainu, an aboriginal people, live primarily on the island of Hokkaidō. Early cultural influences flowed from its adjacency to Taiwan and South-east Asia to the south, China and Korea to the west, and Sakhalin and Siberia to the north.

I. General

II. Instruments and instrumental genres

III. Notation systems

IV. Religious music

V. Court music

VI. Theatre music

VII. Folk music

VIII. Regional traditions

IX. Developments since the Meiji Restoration

SHIGEO KISHIBE (I, 1–2), DAVID W. HUGHES (I, 3–4; II, 1–2; III, 4; VIII, 2(v); IX, 1), HUGH DE FERRANTI (II, 3), W. ADRIAANSZ (II, 4(i)–(iii)(b)), ROBIN THOMPSON, (II, 4(iii)(c); VIII, 1), CHARLES ROWE (II, 4(v); IV, 5), DONALD P. BERGER/DAVID W. HUGHES (II, 5), W.P. MALM/DAVID W. HUGHES (II, 6; III, 1–3), DAVID WATERHOUSE (IV, 1–4), ALLAN

MARETT (V), RICHARD EMMETT (VI, 1), W.P. MALM (VI, 2–3), FUMIO KOIZUMI/DAVID W. HUGHES (VII), KAZUYUKI TANIMOTO (VIII, 2(i–iv)), MASAKATA KANAZAWA (IX, 2), LINDA FUJIE (IX, 3), ELIZABETH FALCONER (IX, 4)

Japan

I. General

1. History.
2. Aesthetics.
3. Transmission.
4. Scales and modes.

BIBLIOGRAPHY

Japan, §I: General

1. History.

The modern period of Japanese history dates from the Meiji Restoration of 1868, when a constitutional monarchy was established after nearly seven centuries of feudalism. During this period the country was opened to the outside world and its influences, so that by the mid-20th century music in Japan reflected mixtures of three basic types: Japanese traditional music, Western traditional music and international modern trends. In Tokyo audiences enjoy concerts of music ranging from Bach to Webern, played by Japanese orchestras, while on nightly television programmes young Japanese singers perform Western or Japanese popular songs. On the surface, traditional music seems neglected. But although there has been a decrease in the number of professional performers and lovers of such music, and a few genres have disappeared, the surviving traditions have been maintained at a high standard. An important factor in this is the continuing presence of a strong musicians' guild system, which has since ancient times (see §3 below) reinforced the various styles of each musical genre. Such continuing traditions are sustained not only in art music but also in the rich variety of folk music that flourishes throughout the country.

Japanese traditional music has retained most of the major genres of each historical period before modernization. For example, from the early Middle Ages (11th–15th centuries) one finds *gagaku* (ancient court music), *shōmyō* (Buddhist chant), narrative music on the *biwa* (lute) and *nō* drama, while the later Middle Ages (17th century–1868) are represented by music for the *koto* (zither), *shamisen* (lute) and *shakuhachi* (end-blown flute) and by much folk music. Another regular feature of Japanese music is its sensitive combination of drama and dance, this synthesis perhaps being best represented by the *nō* and *kabuki* dramas.

The history of Japanese music can be divided into five stages of stylistic development, corresponding to stages in the country's socio-political and economic history (see [Table 1](#)).



(i) Indigenous music.

Features of the music of the early ancient period are only vaguely known through archaeological materials (see §II, 2 below) and historical sources of the 8th century; the latter describe musical instruments such as the *koto* (zither), *fue* (flute), *tsuzumi* (drum) and *suzu* (bell-tree). These instruments have native names and are thought to be indigenous, whereas most of those that appeared later originated in China. The performing arts were a reflection of the way of life in Japan's Neolithic and early Bronze periods. During this time the ancient clan system was developing into an imperial state. The basic shamanism of early antiquity became systematized into a state religion called Shintō ('The Way of the Gods'), which helped to strengthen the political power of the imperial court. The music and dance of Shintō ceremonies had already become the main body of court music by the end of this period when, in the 5th and 6th centuries, mainland Asian styles began to stream into Japan.

(ii) Continental Asian music.

The introduction of continental East Asian music and dance, first from Korea and then from China, greatly changed the character of Japanese music. The introduction of Buddhism through Korea in the 6th century also had considerable influence. The first Chinese performing art to reach Japan at this time was *gigaku* (masked dances and pageants), which were imported by Koreans during the Asuka period (c552–645 ce); the Hōryūji, the world's oldest surviving wooden building, was constructed during this period. *Gigaku* was followed by *gagaku*, which consisted of various kinds of Korean and Chinese court music and dance. These were organized, together with indigenous music, under a government music department called the Gagakur-yō. During this period an important governmental musical event took place as part of the celebration in 749 of the completion of a colossal bronze statue of the Buddha for the Tōdaiji monastery in Nara, then the capital. The Shōsōin, the imperial treasury of the Emperor Shōmu (d 756) in Nara, contains 75 musical instruments of 18 kinds that were used in these ceremonies. They are excellent and rare evidence of the international origins of *gagaku*, for although some instruments came from Tang dynasty China or Korea, others originated in India, Persia or

Central Asia. However, the international features of *gagaku* were modified to Japanese taste and style when the aristocracy replaced the government as the major sponsor of such music in the early Heian period (794–1185 ce). Buddhist chant (*shōmyō*), which had its origins in India and was introduced into Japan via China, was another major imported genre of the period.

(iii) National music.

In the later Heian period feudal warriors (samurai) began to exert influence on the cultural and political activities of Japan. The Minamoto [Genji] family established the first feudal government (shogunate) in the Kamakura period (1192–1333) and was followed in the Muromachi period (1338–1573) by the Ashikaga family. The names of the periods are derived from these clans' respective capitals, Kamakura being a city about 50 km south-west of Tokyo and Muromachi being the name of an area in the city of Kyoto. Cultural activities in the first half of the Middle Ages were centred on such samurai clans and Buddhist priests.

Besides the modified courtly and Buddhist music of this period there were two important new genres that seem quite national in character. One was *heike-biwa*, a unique style of vocal narrative music accompanied on the *biwa* lute. Originating during the Kamakura period, *heike-biwa* would later give rise to the *satsuma-biwa* and *chikuzen-biwa* traditions and to some genres of *shamisen* music, particularly *gidayū*, the highly developed narrative music of *bunraku* (puppet theatre) (see §II, 3 and 6 below).

The second major genre that developed in the Muromachi period is a theatrical form called *nō* (see §VI, 1 below). Representing the highest expression of Japanese aesthetic theory, it is a perfect marriage of drama, theatre, music, dance and costume. The beauty of *nō* music lies in its refined symbolism and its combination of simplicity with sophistication and of stereotypes with flexibility. The style and spirit of *nō* have been regarded as the outstanding achievement in Japan's indigenous performing arts.

Whereas support for music in the early Middle Ages came primarily from the upper classes (samurai and Buddhist priests), the three new major genres of the Momoyama (1573–1603) and Edo (1603–1868) periods arose among the merchants and artisans of the cities. The Tokugawa family shogunate dominated the nation throughout the Edo period, but it could not suppress the new culture that developed naturally from the increasing rise of the merchant class and, in fact, affected all classes. Women from both the samurai and merchant classes, for example, enjoyed performing songs accompanied by the 13-string *koto* (long zither), a style that had been first established by blind musicians. The most popular forms of lyrical and narrative vocal music of the period are found in genres accompanied by the three-string banjo-like *shamisen* or *samisen* lute. Though the instrument developed from the Chinese *sanxian*, its structure became quite different, and its music was derived primarily from Japanese *kabuki* and puppet theatre traditions. *Kabuki* in particular provided a context for numerous genres of *shamisen* music to meet and develop. Another popular instrument was the *shakuhachi*, an end-blown bamboo flute. Used at first by itinerant priests of the Fuke sect of Zen Buddhism, it became popular among people of every class, and soon a cadre of

professional secular players developed, many of whom became associated with *koto*-based chamber music in the 19th century.

Although these three new genres of music (defined here by their respective main instruments, *koto*, *shamisen* and *shakuhachi*) were held in great esteem, the older musical styles such as *gagaku* and *nō* also retained a respected position as the art music of the upper classes. By this time, however, *gagaku* and *nō* had already lost their original function as entertainment and became formalized into a kind of cultural ritual for the court, shrine, temple or élite samurai society.

(iv) Western influences.

The period of national music ended with the modernization of Japan when the country was opened to the outside world in 1868. Since then Japan has developed under liberalism and capitalism as well as socialism and has delved enthusiastically into all kinds of Western classical and popular music. Traditional music has gradually lost some of its importance, and many efforts have been made to combine traditional Japanese and Western idioms in both art and popular music. It is evident also that Japan has, with its remarkable energy and talent, contributed to the creation of new styles in international contemporary music.

Since the 1970s Japan has also become more involved with other non-Western musics: thus one might encounter young Japanese performing Balinese *kecak* among the skyscrapers of Tokyo. The growth of ethnomusicology, ease of travel, the 'World Music' phenomenon and increased media access to diverse cultural products have all had an impact on music activity in Japan.

[Japan, §I: General](#)

2. Aesthetics.

The aesthetics of Japanese traditional music, like its theory and style, must be understood in the context of Japan's historical periods. The Japanese emphasis on monophonic or non-harmonized music has produced other specific characteristics: the delicate use of microtones, the importance of timbre and the refinement of free rhythm. Musical aesthetics have varied from period to period, although in later times the aesthetics of earlier periods lingered and often mingled with one another. If representative ideas are chosen from each period, they may be summarized as follows: purity (*kiyosa*) from early antiquity; refined and courtly taste (*miyabi*) from late antiquity; symbolism and sober poverty (*wabi*, *sabi*, *yūgen*, *hana*) from the early Middle Ages; and smartness and elegance (*iki* and *sui*) from the later Middle Ages. The philosophies of Shintō and Buddhism, especially Zen Buddhism, provide the aesthetic bases of the Japanese approach to most arts and, together with Confucianism, form the moral framework within which the different arts exist. Multiplicity, rather than symmetry and unity, might be regarded as the basic feature of the style and form of Japanese music. Japan has a rich variety of seasons and climates; its people have thought that human beings must be in harmony with nature, rather than resistant to it. Such thinking has been reflected in Japanese music throughout the ages.

[Japan, §I: General](#)

3. Transmission.

The nature of Japanese music is in close symbiosis with its modes of transmission. For many genres, the right to perform was severely restricted. For example, court performers' roles were hereditary, with transmission from father to son; moreover, each instrument or skill was passed on in a separate lineage. Professional (i.e. profit-making) performance of certain traditions, such as *biwa* (see §II, 3(iii) below), *koto* and *jiuta shamisen* (see §II, 6(ii) below), was for several centuries legally restricted to blind performers' guilds, principally the *Tōdō-za* or *Tōdō shoku-yashiki*. *Shakuhachi* performance was also legally restricted to members of the Fuke sect of Zen for two centuries. Such restrictions were often violated, but in any case they were lifted in 1871 as part of modernization. Women were also excluded from various genres; even now, most Japanese consider it inappropriate for a woman to perform, say, *shakuhachi* or 'official' forms of the theatre genres *nō* and *kabuki*.

Modernization did not, however, lead to total liberalization. Most genres of traditional classical music and dance and, recently, even folksong are now taught within the *iemoto* ('househead') system, via hierarchically structured 'schools' or 'lineages' (*ryū(-ha)*) with an autocratic *iemoto* at the head, who makes decisions about repertory, performance style, licensing of teachers and so forth. Such institutional transmission is much debated. On the one hand, it tends to restrict creativity and access and can be economically exploitative. On the other, it is considered responsible for the survival of many traditions that might otherwise have died or altered beyond recognition (alteration over the centuries, extreme in the case of *gagaku* and *nō*, is often denied or downplayed by performers). Many aspects of teaching methods can be related to such restrictive transmission. Thus musical notation (see §III below) is often comparatively vague, partly as a way to limit access. The emphasis is on exact imitation of one's teacher; deviation can best be achieved by starting one's own 'school'.

Westernization brought threats to the survival of traditional genres. The national education system, created along Western lines in the 1870s, has always virtually ignored traditional music. One 20th-century response was the emergence of Preservation Societies (*hozonkai*), especially in the folk world, where the *iemoto* system was absent. A *hozonkai* is usually an organization under local control devoted to 'preserving' (but also usually developing and propagating) a local song or dance, often a single item. *Hozonkai* have the same virtues and drawbacks as the *iemoto* system.

Beginning in the mid-20th century, the survival of certain traditions has been helped by government intervention. To encourage young performers of the music theatre genres, there are now government training schools based in national theatres. More important is the Ministry of Education's elaborate system of National Cultural Properties, which designates particular traditions as 'important intangible cultural properties' (*jūyō mukei bunkazai*) and certain artists as 'living National Treasures' (*ningen kokuhō*) and provides some financial support.

[Japan, §I: General](#)

4. Scales and modes.

Discussion of modal theory for individual genres will be found in some sections below (see also [Mode](#), §V, 5(ii)). There is great diversity among these genres; despite or because of this, researchers have been keen to establish a modal theory that could encompass many or all types of traditional Japanese music. Prior to the late 19th century the only extensive modal theory was that for *gagaku* (court music); early theorizing did not extend to detailed analysis of tonal function or melodic patterns, and the focus was mainly on scales (tonal material), tunings and modal classification of pieces. It was recognized, however, that court music modes fell into two groups, *ritsu* and *ryo*, each with an anhemitonic pentatonic core with two ‘exchange tones’ (*hennon*, from Chinese *bianyin*) that could replace two of the core degrees (in ascending melodic passages in the case of *ritsu*, in descent for *ryo*). The modal terminology of *gagaku* was sometimes applied to other genres but rarely provided insight.

The first significant Japanese attempt at an overview, important to all subsequent work, was Uehara’s *Zokugaku senritsu kō* (1895). Focussing on folk and popular musics, he distinguished two basic Japanese pentatonic ‘modes’ (*senpō*, as opposed to *onkai* or ‘scale’; this terminological distinction is often ignored). These he called *in* and *yō* (similar to Chinese *yin* and *yang*), or *miyako-bushi* (‘urban melody’) and *inaka-bushi* (‘rural melody’) respectively. If C is used as a ‘tonic’ (*kyū*; a court-music concept of Chinese origin), then Uehara’s ‘urban melody’ *in* mode is C D F G A C, but with A replaced by B (and sometimes D by E) in ascending passages. The *yō* mode (identical in this thinking with the *ritsu* category of court modes) differed from this only in using D and A instead of D and A (outside court music absolute pitch is of little significance; all pitches in this section are relative).

Koizumi, in his 1958 book, created the model that is now followed overwhelmingly by Japanese researchers. He expanded Uehara’s scheme to four ideal-typical modes that he felt accounted for the vast majority of Japanese musics, abandoning Uehara’s octave-based theory and focussing instead on the tetrachord as the basic modal structure. In this he acknowledged Lachmann (1929) as his inspiration. However, other Western researchers had also proposed similar approaches (Knott, Abraham and Hornbostel, Peri). Knott identified trichords and was followed by Peri, while the Germans stuck with the tetrachord. The successful application of this ancient Greek approach to Japanese music is doubtless the major contribution of early Western researchers to Japanese music studies. Koizumi’s tetrachord consists of two stable ‘nuclear tones’ (German: *Kernton*; Japanese: *kakuon*) a 4th apart plus a single infix, the position of which determines the species of tetrachord. He calls for four types: the *in* or *miyako-bushi* (C, D, F), *ritsu* (C, D, F), *yō* or *min’yō* (‘folksong’) (C, E, F) and *Ryūkyū* (C, E, F). These combine to form various octave species characteristic of particular types of music. An important difference from Uehara is that Koizumi abandoned the Chinese-derived tendency to think in terms of a single ‘tonic’ and recognized that the various nuclear tones may compete as tonal centres, leading to various types of modulation (for an English summary of his model, see Koizumi, 1976–7).

M. Shibata (1978) proposed another general model, indebted to Koizumi's yet differing significantly. Whereas Koizumi focussed on the frame created by the 4ths, Shibata shifted attention to their upper and lower neighbours. For example, in a melody basically using the *in* scale, a passage such as f–d–c–B might occur, where B substitutes for the expected A, especially when serving as a lower neighbour between two occurrences of the c. Koizumi's approach requires positing a change of the lowered tetrachord from *in* to *yō*, whereas for Shibata it is just a matter of yielding to the centripetal force of the nuclear tone c (a process recognized also by Koizumi). Among the few adherents to Shibata's approach, Tokumaru has applied it to *shamisen* music (e.g. 1981) and Sawada to Buddhist chant (in *Nihon no onkai*, 1982). Matsumoto (1965) seems to have had no influence.

Koizumi's and Shibata's models work well for most genres, if applied flexibly. Japanese 4ths and 5ths are near-perfect, but the 'infixes' of Koizumi's theory are often quite variable in intonation. For example, the semitones of the *in* mode are often 90 cents or less, although Western influence (plus electronic tuning devices for *koto* etc) are moving this towards 100.

Western influence has also led to the adoption of the 'pentatonic major' (*yona-nuki chōonkai*: C, D, E, G, A) and 'pentatonic minor' (*yona-nuki tan'onkai*: C, D, E, G, A). These are, in effect, versions of the *yō* and *in* scales with their tonics re-located to suit Western-style harmonization, and they occur particularly in 'new folk songs', school songs and the *enka* popular song style (see §§VII and IX, 3 below), all genres in which a flavour of traditional pentatonicism is desired.

[Japan, §I: General](#)

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Japan

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Japan, §II: Instruments and instrumental genres

1. Introduction.

Japan possesses a rich variety of traditional musical instruments: there are over 200 distinct types and subtypes. Despite this abundance, only four instruments have played a particularly prominent role in traditional music and merit individual discussion – *biwa*, *koto*, *shakuhachi* and *shamisen* (see §§ 3–6 below). Many other instruments are of importance in one genre or (like the *shō* and *hichiriki* of *gagaku*) occur in only a single genre; they are discussed in the relevant sections below. Still others, such as bamboo transverse flutes and various stick drums, are widespread in a variety of musics.

Although most genres of Japanese music involve singing, there exist several important examples of pure instrumental music: solo pieces (*honkyoku*) for *shakuhachi*; improvisatory solos for *tsugaru-jamisen*; *matsuri-bayashi* festival music of the Tokyo area; *gagaku*; and the *danmono* subtype of popular *koto* music. There are also long instrumental solos (*tegoto*, *ai-no-te* etc.) in many predominantly vocal pieces, and long instrumental dance pieces in the *nō* theatre. Even when instruments are sounded with vocals, their importance is sometimes reflected in the traditional folk and modern scholarly names for the genres: *heike-biwa* for the battle narratives accompanied by *biwa* lute; *sōkyoku* ('*koto* music') for

the entire secular *koto* repertory; *uta-sanshin* for Okinawan ‘song-[plus]-*sanshin*’.

Virtually all Japanese instruments have close relatives in China, and it is likely that they originated there before being modified significantly to suit local needs. Most major instrumental types occur (or have occurred) in Japan, but some are rare. Thus the one traditional fiddle, the *Kokyū*, is of limited use; the *kugo* harp of court music fell into disuse over a millennium ago; and trumpets are now represented primarily by the *hora* conch of Buddhism.

The 20th century saw considerable experimentation with instrumental construction and composition, mostly under Western influence. Few recent innovations (e.g. the nine-hole *shakuhachi*, the bass *shamisen*, the 30-string *koto*) have caught on, but some will doubtless stand the test of time, as has the 17-string *koto*. A general trend toward pure instrumental composition and ensemble music is clearly due to Western impact. The phenomenon of large stick-drum (*taiko*) ensembles, which is gaining worldwide fame, is of recent vintage (see *Kumi-daiko*).

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2. Archaeology.

Dozens of court musical instruments of the 8th and 9th century are excellently preserved in the Shōsōin imperial storehouse in Nara. Most were gifts from the Chinese court, reflecting the major importation of élite Chinese culture at that time. Since Japan's historical era begins in the 8th century with the first written sources, knowledge of musical life before that time must depend largely on archaeology (see Hughes, 1988).

The people of the Jōmon period (c10,000–300 bce) lived largely by hunting, fishing and foraging and had developed the art of pottery. Lacking written or iconographic evidence, we are often at a loss to know whether particular artefacts were intended as sound-producers. For example, dozens of pots with small holes around their rims have been suggested as possible drum bodies, the holes being used to affix a membrane with pegs or cord; however, numerous types of evidence eliminate this possibility, at least for most of the pots. More intriguing are the flattish hollow clay objects found from 2500 bce onwards, mostly 8 to 15 cm long and often in stylized animal or human shapes. These often have a single hole on each surface but at opposite ends, suggesting orifices of the body. It is possible to blow into these, but it is not clear if these were intended as aerophones.

More convincing still are the objects in [fig. 1](#), which are taken to be two-string zithers and date from the first five centuries bce. Strings would have been tied to the tooth-like projections, but no strings or bridges survive. Most are 35 to 55 cm long. The overall shape of these zithers recalls the Ainu *tonkori* (see §VIII, 2 below) of historical times, the antecedents of which are unknown.

The ensuing Yayoi period (c300 bce–300 ce) saw the beginning of metal-working. Only three instruments will be discussed here, all of which have Chinese antecedents but differ from them in ways that suggest native

artisans struggling to imitate instruments they did not possess. All three are extremely varied in Japan, lacking standardization.

Dozens of egg-shaped ocarinas (*tsuchibue*, 'earthen flutes') clearly derive from the Chinese [Xun](#) but differ in having their more pointed end at the bottom, opposite the extremely wide blow-hole; they have four finger-holes on the front and two thumb-holes on the back, as opposed to more diverse arrangements in China. No safe conclusions about tuning can be drawn: a 15th-century Korean source notes that one must simply make a large number of ocarinas (*hun*) and then throw out the ones that are out of tune, so whether we have recovered the good ones or the bad remains uncertain. After this period, ocarinas disappear.

The Yayoi period has also yielded several hundred cast bronze bells known as *dōtaku*. These range in height from 20 to over 100 cm and can exceed 25 kg in weight. The cross-section is elliptical with pointed ends. There is no precise Chinese model for these. Early *dōtaku* seem suited for playing, but later ones were so fragile and decorous that they must have been intended only as art works or perhaps signs of political power, as they were often cached on remote hilltops near power centres. Several caches of a dozen or more bells have been found, but given the diversity of form and tuning within each cache, these were clearly not intended for actual playing as bell-chimes like the Chinese *bianzhong*. Oddly, *dōtaku* also disappear after this period.

The third Yayoi-period instrument of relevance, the [Wagon](#), appears in mid-Yayoi and continues to the present. Now a six-string zither with movable tuning bridges, used to accompany indigenous court vocal music (*mi-kagura*; see §V, 2 below), it originally had either five or six strings. Prior to standardization as an elaborate, highly decorated instrument by the 9th century, several dozen diverse examples of actual instruments have been found, as well as clay funerary sculptures (*haniwa*) showing the instrument being played (see figs.2 and 3). In the earliest written sources, the word *koto* indicated this instrument; *wagon* is a later term, derived from two Chinese characters meaning 'Japanese zither'. Indeed, native scholars claim it as Japan's only indigenous string instrument. While its relationship to Chinese zithers with movable bridges is undeniable, each string is attached to a 'tooth', very much like those on the Jōmon two-string zithers but unlike any continental string attachment method. The following Kofun period (c300–710 ce) has yielded no important new instruments, but the *haniwa* funerary sculptures that date from this period at least confirm that the *wagon* was held on the lap, recalling somewhat the Korean *kayagŭm* rather than any current Japanese zither.

Drums and transverse flutes, which dominate folk ritual music today, are virtually absent prior to the 8th century, but drums are known from *haniwa* depictions, and both are known from poems presumed to be of Kofun-period date. All other major Japanese instruments were imported in or after the 8th century and subsequently indigenized.

[Japan, §II: Instruments and instrumental genres](#)

3. Biwa.

The several forms of *biwa* introduced from the Asian continent by at least the 8th century are thought to have been of Central and South Asian origin. The Sino-Japanese characters for *biwa* are equivalent to the characters for the Chinese *pipa*, for whose etymology see [Pipa](#). Many forms of *biwa* have existed, but common to the structure of all types are fretted necks, four or five strings, the use of variously shaped large plectra and relatively shallow soundboxes cut from the same piece of wood as the neck. Discussed here are the history of the instrument and schools; for construction and tunings see [Biwa](#).

The *biwa* is important in the histories of both music and literature, for apart from its use in various repertoires of *gagaku* and in new instrumental compositions, it has been played primarily in the context of musical recitation, that is, as accompaniment to oral narrative. As such the *biwa* was a vehicle for the development of a primary stream of narrative music (*katarimono*) in the Kamakura and Muromachi periods (roughly 13th–16th centuries), and gave impetus to the early forms of *jōruri*, the principal *katarimono* of the *bunraku* and *kabuki* theatres. The prominence of *biwa* narrative in the music culture of central Japan waned after the introduction of the *shamisen* in the late 16th century. During the early decades of the 20th century, however, the *satsuma-biwa* and *chikuzen-biwa* styles enjoyed nationwide popularity.

(i) [Gaku-biwa and gogen-biwa](#).

(ii) [Heike-biwa](#).

(iii) [Mōsō-biwa and zatō-biwa](#).

(iv) [Chikuzen-biwa and satsuma-biwa](#).

[Japan, §II, 3: Instruments and instrumental genres, Biwa](#).

(i) **Gaku-biwa and gogen-biwa.**

Since the late Heian period, the only lute that has been played in Japanese court music ensembles is the *gaku-biwa*, an instrument brought to Japan in the Nara period with the continental repertory of *gagaku* (fig.4). The *gaku-biwa* is a large, four-string form of *pipa* first referred to in Chinese sources of the Han dynasty (206 bce–220 ce). A second *biwa* introduced at that time was the *gogen-biwa* (Chin. *wuxian pipa*), a five-string, straight-necked lute probably of Indian origin, first recorded as being played in China during the 6th century. A superb example of the *gogen-biwa* exists in the Shōsōin treasury at Nara. Although the *gogen-biwa* performance tradition did not continue beyond the 9th century, an 11th-century copy of a single scroll of notation for the *gogen-biwa* has survived (Nelson, 1986).

In Heian period elite society, both the *gaku-biwa* and the *gakusō* zither were instruments especially favoured by nobles and courtiers of both genders, and accounts of outstanding performers are given in literary works of the 10th to 14th centuries. During the Heian, Kamakura and Muromachi periods, the *gaku-biwa* was played not only in the standard *gagaku* ensemble, but also solo, in consort with one or more instruments, and in accompaniment to *saibara* songs. A corpus of stories about individually named instruments brought from Tang China and a tradition of secret techniques and compositions attest to the contemporary prestige of the courtly *biwa* repertory and its complex performing practice.

The principal modern contexts for *gaku-biwa* performance are as one of two string instruments in the *kangen* ensemble, and as one of a group of string, wind and percussion instruments that accompanies *saibara*. In these contexts the *gaku-biwa* is played so as to produce a sparse, slow-moving series of staggered cross-string strokes and isolated tones whose relation to the melodic wind parts of modern practice has a percussive aspect that belies its actual heterophony. The work of the Cambridge Tang music research group has shown, however, that the Heian and Kamakura forms of *tōgaku* melodies are represented most closely in the modern *gaku-biwa* and *shō* parts (see §V below).

Japan, §II, 3: Instruments and instrumental genres, Biwa.

(ii) Heike-biwa.

One of the principal genres of Japanese music of the Kamakura and Muromachi eras is the narrative performance tradition now called *heikyoku* or *heike-biwa*. *Heikyoku* entails performance with *biwa* of individual stories or episodes from a corpus referred to as *Heike monogatari* ('Tale of the Heike'), an account of the late 12th-century Genpei wars that is regarded as the paragon of Japanese medieval literature of the *katarimono* (narrative derived from an oral performance tradition) genre. The earliest stories appear to have been orally composed and circulated by blind, itinerant *biwa* players called *biwa hōshi*, who engaged in both secular and ritual performances of various kinds, including rites of appeasement (*chinkonsai*) for the spirits of warriors killed in battle. *Heike katari* (Heike recitation) may first have been performed to give solace to deceased Heike clan courtiers and samurai.

Although *Heike katari* remained a popular form of narrative performance until at least the late 16th century, by the early 14th century there existed multiple text versions associated variously with authors, scribes and *biwa* players. The significance of such texts for oral performance by blind professionals has yet to be sufficiently assessed, but the literary and performance traditions must be considered as complementary and mutually influential. A 'performance-text' (*kataribon*) of 1371 created under the supervision of the *biwa hōshi* Akashi no Kakuichi was treated as the source for printed, reading texts during the Edo period (1603–1868) and has long been acknowledged as the definitive, standard form of the *Heike monogatari*. It remains unclear whether performing practice continued to involve oral compositional skills, as *kataribon* texts came to be circulated widely among performers.

The authority of the *shoku-yashiki* or Tōdō-za guild of blind professional musicians is an important consideration for any assessment of the performance tradition during the Muromachi and Edo periods. Established in the 14th century, the Tōdō-za secured patronage from the highest levels of feudal society. Among six principal schools recognized by the guild, only the Ichikata-ryū continued beyond the end of the Muromachi period. Governed by a *heike-biwa* player appointed with the approval of the Shogunate, the Tōdō-za guild acted as an administrative body that sought to regulate the activities of all blind musicians until 1871, when it was dissolved by the Meiji government.

By the early Edo period, *Heike katari* performance had ceased to be a popular art; it had become an élite tradition associated primarily with the upper strata of society, practised under direct patronage of the Shogunate, high-ranking samurai and Buddhist priests. Blind performers began to teach amateur enthusiasts, for whom they provided numerous fixed 'text-scores' (*fuhon*) such as the *Heike mabushi* of 1776, now acknowledged as an authoritative source by both blind and sighted practitioners. It was at this time that *Heike katari* came to be referred to as *heikyoku* ('Heike music'). This terminology reflects changes in both the reception of the music and its relative textual and performative fluidity; what had been enjoyed as a unified narrative series presented over several hours came to be viewed as a sequence of discrete repertory items in which text and music were fixed and memorized.

The characteristics of modern *heikyoku* practice suggest its multiple layers of historical formation; each narrative episode (*ku*) is a patchwork of named vocal and instrumental pattern segments (*kyokusetsu* or *senritsukei*), each of which comprises a series of distinctive formulaic phrases interspersed with short introductory and intermediary *biwa* figures, suggesting an original oral compositional practice. Both the names and melodic character of many patterns suggest the influence of Kamakura-period *shōmyō* of the Tendai sect. While not aurally verifiable, some instrumental patterns may have been modelled on elements of the *gaku-biwa* solo repertory. The influence of Edo-period *koto* and *shamisen* musics is immediately audible in *miyako-bushi* tetrachordal formations (1–1 \square + 4) that are prevalent in many *kyokusetsu* segments.

In recent practice *heikyoku* has been maintained by two performance traditions based in Sendai and Nagoya. The Sendai tradition is referred to as the Tsugaru school, deriving from the practice of sighted amateurs who were vassals of the Tsugaru *daimyō*. It is now represented by Tokyo-based students of Tateyama Kōgo (1894–1989). Through use of the *Heike mabushi* text-score, Tsugaru school performers have had access to a repertory of all of the tale's nearly 200 episodes. Performers of the Nagoya tradition have been blind professional musicians active as practitioners of both *heike-biwa* and Ikuta-ryū *koto*, *shamisen* and sometimes *kokyū*. They have maintained a repertory of eight *heikyoku* episodes. In the late 1990s, only one Nagoya school musician, Imai Tsutomu (b 1958), remained active as a performer.

Since the mid-1980s, some attempts have been made to refurbish the *heike-biwa* performing tradition and to build new audiences, both through modifications and arrangements of repertory items transmitted in the Tsugaru line and reconstructions of items no longer transmitted in the Nagoya line.

Japan, §II, 3: Instruments and instrumental genres, *Biwa*.

(iii) *Mōsō-biwa* and *zatō-biwa*.

Several *biwa* performance traditions have been practised by blind males in south-western Japan. The most commonly used collective term for these practices is *mōsō-biwa* ('blind priest *biwa*'), for the majority of *biwa* players in the region have been active in rites of local religious practice, and many have been certified as Buddhist priests. The term *zatō-biwa* has gained

currency in the 1990s, however, as a means of historical distinction between those blind *biwa* players who were certified priests and men who had no such formal affiliation.

Affiliation among blind priests is a common institution within East Asian Buddhism. Korean sources include evidence of organizations of blind priests and *sūtra* texts nearly identical to forms transmitted in *mōsō* practice, but no substantial evidence for transmission to Japan of either texts or the practice of chanting *sūtras* to the sound of *biwa* has yet been found. Reliable documentary histories held by the Japanese *mōsō* sects are all of Edo-period origin, but they record the following traditional accounts. *Jijinkyō*, *sūtras* in praise of the earth deity Jijin, were first taught by Shaka (Sakyamuni, the historical Buddha) to a blind follower, then transmitted through China and Korea to Japan in the reign of Emperor Kimmei (539–71 ce). The efficacy of the *Jijinkyō* was such that groups of *mōsō* from diverse regions of Kyūshū were summoned to perform the *sūtra* in purification rites during the construction of the Tendai sect's head temple, Enryakuji, in 785. Thereafter, *mōsō* temples with Tendai affiliation were established in all regions of Kyūshū, and *mōsō* groups were active at temples in the Kyoto and Nara regions during the Heian and Kamakura periods.

The regional styles of *mōsō-biwa* in Kyūshū have been administered by two Buddhist organizations, based in the northern and southern regions known until the Meiji period as Chikuzen and Satsuma. The Gensei Hōryū is based at the Jōjuin temple in Hakata and has authority over branch temples in Fukuoka, Yamaguchi, Ōita, Saga, Nagasaki and northern Miyazaki prefectures, while the Jōrakuin-Hōryū has been based at and administers temples in Kagoshima and southern Miyazaki prefectures. The former group claims as its founder Gensei (766–823 ce), a priest given the name Jōjuin after helping to build the Enryakuji. The founder of the Jōrakuin-Hōryū is said to have been Hōzan Kengyō, 19th head of the Kyoto *mōsō* tradition, who left Kyoto in 1196 to accompany Shimazu Tadahisa to his post as the first *daimyō* of Satsuma. Knowledge of the historical performance activities of both *mōsō* sects is scant, but in recent practice the primary rituals of both groups have been group ceremonies within the controlling temples and on seasonal household rites (*kaidan hōyō*) centred on exorcism of deities central to local belief, the earth spirit Jijin (the *Jijinbarai*) and various manifestations of Kōjin, the spirit of the hearth or oven (*Kōjinbarai* or *kamadobarai*). In formal group ceremonies of the Jōjuin and Jōrakuin groups, the *mōsō* play *biwa* and chant sutras in ensemble, sometimes with the addition of flutes, drums and conch shells.

Many *mōsō* once performed secular *biwa* narratives to supplement their incomes and entertain people in the localities where household rites were conducted. Performance of secular narratives, called *kuzure* or *biwa gundan*, continued to be common among *mōsō* in northern Kyūshū until the early 20th century but was discouraged by the Gensei Hōryū organization. In remnant forms of that repertory, as also in the ritual repertory, the *biwa* is often played concurrently with the vocal chant, rather than in a punctuating role.

For *zatō*, lowly blind musicians who were unaffiliated with the *mōsō* sects, secular repertory has been a mainstay of livelihood (fig.5). Despite their lack of Buddhist certification, *zatō* also learnt ritual texts for use in the *kamadobarai* and other exorcism rites, such as those for wells (*suijinbarai*) and for new houses and buildings (*watamashi*). Since at least the 1930s, however, the primary income of *zatō* came from engagement as performers of oral narrative on celebratory occasions (*zashiki-biwa*) and from performance on an itinerant basis (*kadobiki*). Since the 1950s *zatō* have been active only in central Kyūshū, in and around the former Higo province. The term *higo-biwa* was apparently devised in the last decade of the 19th century by enthusiasts of secular *biwa* narrative in central Kyūshū; it was used by few *biwa* players until the 1960s, whereafter it was propagated in academic writings and in the Education Ministry's 1973 designation of *higo-biwa* as an Intangible Cultural Property.

Most research on *zatō-biwa* has focussed on extensive tales called *danmono* (or in the case of some battle tales, *kuzure*). *Danmono* are narratives performed as one or more discrete sections (*dan*), each usually lasting at least 30 minutes. The *danmono* repertory includes chronicles of Kyūshū history, tales from the Heike narrative complex, and versions of legendary and historical stories that are the subjects of *sekkyō* recitations, *kōwaka*, *ningyō jōruri* and *kabuki* plays. Other *zatō-biwa* repertory includes relatively short pieces referred to as *hauta* and comic pieces known as *charimono*, *kerenmono* or *kokkeimono*.

Japan, §II, 3: Instruments and instrumental genres, Biwa.

(iv) Chikuzen-biwa and satsuma-biwa.

These two styles of *biwa* narrative have been most widely practised throughout Japan since the late Meiji period (1868–1912); they bear the names of their respective regions of origin in northern and southern Kyūshū. In both styles, instrumental playing has been developed to a level of complexity beyond that found in the modern practice of other *biwa* styles. Since the 1960s a small repertory of new, purely instrumental compositions has been produced for five-string *chikuzen* and *satsuma* instruments (see [Biwa](#) and fig.6).

Muromachi and early Edo period references suggest the presence of *heikyoku* performers in the Satsuma region, but the primary forms of *biwa* music were those of *mōsō* and *zatō* unaffiliated with the Tōdō-za. In the mid-16th century, the priest and philosopher Nisshinsai (Shimazu Tadayoshi, 1492–1568) composed poems on themes of morality, which are said to have first been performed by senior *mōsō* priests of the Jōrakuin temple. Traditional accounts also credit Nisshinsai and the 31st patriarch of the *mōsō* sect, Fuchiwaki Juchōin, with remodelling the *mōsō* instrument to make possible a style suiting the tastes of the Satsuma lord.

Edo-period sources distinguish the *shifū* style of samurai and high-ranking Satsuma *mōsō* (who were themselves of samurai families), the *zatō* style of blind professional musicians, and the *machifū* style of merchant-class *biwa* players who took up *biwa* performance as a pastime from the early 19th century. A style drawing on all three elements of Satsuma tradition was made known in Tokyo by prominent practitioners such as Nishi Kōkichi (1859–1931) and Yoshimizu Kinnō (1844–1910). From the 1890s, both

newly composed and traditional narrative poetry for *biwa* gave voice to a nationalist fervour that glorified the martial code of the samurai. Attempts were soon made to modify *biwa* singing by incorporating elements of Edo *shamisen* song styles. Nagata Kinshin (1885–1927), who gained fame as a performer and recording artist in a new style, founded the Kinshin-ryū school in 1915. The older style of *satsuma-biwa* soon began to be distinguished from the Kinshin style by the term *Seiha*, or ‘orthodox school’, and by the elaborate instrumental patterns that had been developed by Satsuma players. Suitō Kinjō (1911–73) supplemented aspects of Kinshin-ryū technique with her own innovations in founding the *nishiki-biwa* school in 1927, developing a five-string instrument with this name. Between 1910 and 1930, *satsuma-biwa* was widely enjoyed by young men and a smaller number of women, and its reception was as an art of the populace, rather than a classical tradition.

Although *satsuma-biwa* suffered neglect after World War II due to its prior associations with militarist ideology, some performers trained during the music’s heyday remained active as teachers and performers, including the *Seiha* performers Yoshimura Gakujō (1888–1953) and Fumon Yoshinori (*b* 1912), the Kinshin-ryū musician Enomoto Shisui (1892–1978), as well as Suitō Kinjō and Tsuruta Kinshi (1912–94). Tsuruta slightly remodelled the *nishiki-biwa* and gained international fame from the late 1960s through her collaborations with the composer Takemitsu in compositions such as *November Steps* and *Eclipse*.

The origins of *chikuzen-biwa* are in the practice of *mōsō-biwa* in the Chikuzen region. As part of the Meiji government’s attempts to bolster state Shintō at the expense of Buddhism, *mōsō* sects were banned during the 1870s. The man considered to have been the founder of the *chikuzen-biwa* tradition, Tachibana Chijō (1848–1919), was the sighted grandson of a senior *mōsō* in Hakata (Fukuoka), who had previously not been allowed to learn *biwa* because it had been considered an instrument solely for the blind. After making a study of *satsuma-biwa* instrumental techniques, he sought to develop a new narrative style that would appeal to a contemporary urban audience. During the late 1880s he worked to this end in collaboration with the geisha Yoshida Takeko and with Tsurusaki Kenjō, another sighted performer from a *mōsō* family. They devised new vocal melodies and sets of preludes and interludes for a remodelled version of a four-string *biwa* played by *mōsō*. The result was narrative music that could be performed as entertainment and that bore an elegance and subdued sensuality familiar to audiences of Edo *shamisen* music. The new style was introduced to Tokyo in the mid-1890s as *tsukushi-biwa*, but was called *chikuzen-biwa* from 1902.

Like *satsuma-biwa*, *chikuzen-biwa* was received as a popular narrative form. Considered more genteel than *shamisen* song styles associated with the geisha world, but more lyrical in both poetic and vocal style than *satsuma-biwa*, it attracted both female and male students. A differently tuned, five-string form of the instrument was developed so as to provide a much greater technical range, though the original four-string instrument continued to be common until the 1940s. The original Asahi-kai school, founded in 1909, divided in 1920 when the founder’s son-in-law, Tachibana Kyokusō, left to found the Tachibana-kai. Many of the style’s finest players

joined Kyokusō, and the Tachibana-kai has since held the reputation of maintaining the genre's highest artistic standards. The foremost *chikuzen-biwa* performer of the post-war period is Yamazaki Kyokusui (b 1906), a student of Kyokusō, who as a performer, teacher and composer has been a central figure in shaping the nature of modern practice. In 1995 she became the first *biwa* player to be named a 'Living National Treasure' by the Education Ministry.

The compositional activities of leading Asahi-kai musicians since 1945 have also broadened the expressive range of *chikuzen-biwa*. Of particular importance are the works of Tachibana Kyokuō III (1902–71) on themes from *nō* drama, which incorporate elements of *utai* singing. A modified style of *chikuzen-biwa* has been popularized since 1980 by Uehara Mari, daughter of the prominent Asahi-kai player Shibata Kyokudō. Uehara has elicited a substantial audience that is largely independent of that for more traditional styles of *biwa* music.

Japan, §II: Instruments and instrumental genres

4. Koto.

The *Koto* (fig.7) is the Japanese member of the family of long zithers with movable bridges found in several East Asian countries. The best-known members of the family are the *Zheng* and the *se* in China, the *kayagŭm* and the *Kŏmun'go* in Korea (see Korea, §I, 4(ii)), the *Đàn tranh* in Vietnam and the *Wagon* and the *koto* in Japan. All these instruments probably originated in China with the possible exception of the *wagon*, which has been claimed to be indigenously Japanese. The exact date of the introduction of the *koto* into Japan is unknown but is generally assumed to have been at the beginning of the Nara period (710–84) or shortly before.

During the Nara and Heian (794–1185) periods the word 'koto', the original meaning of which is obscure, was applied to several types of string instruments, like the Sanskrit word 'vīṇā' in India. Examples were the *kin-no-koto* (the *shichigen-kin*, *kin* or Chinese *qin*); the *sō-no-koto* (the *sō* or *koto*); the *shitsu-no-koto* (the *shitsu*, or Chinese *se*); the *biwa-no-koto* (or *biwa*); the *yamato-goto* (or *wagon*); the *kudara-goto* (the harp, *kugo*); and the *shiragi-goto* (the Korean *kayagŭm*). Later the term came to be applied exclusively to the *sō-no-koto*. The *shitsu-no-koto*, *kudara-goto* and *shiragi-goto* are no longer used in Japan, while the names of two of the other instruments lost the suffix *-no-koto* to become simply *kin* and *biwa*, and the *yamato-goto* became *wagon*.

(i) Construction and performing practice.

(ii) Repertory and social context.

(iii) Schools.

(iv) Innovations since the Meiji era (1868–1912).

(v) One- and two-string koto.

Japan, §II, 4: Instruments and instrumental genres, Koto.

(i) Construction and performing practice.

Although the *koto* has not undergone any essential changes since its introduction into Japan, several types can now be distinguished, depending on the musical genre or school in which they are used. The various types may be classified into four groups: *gakusō*, used in *gagaku* (court music);

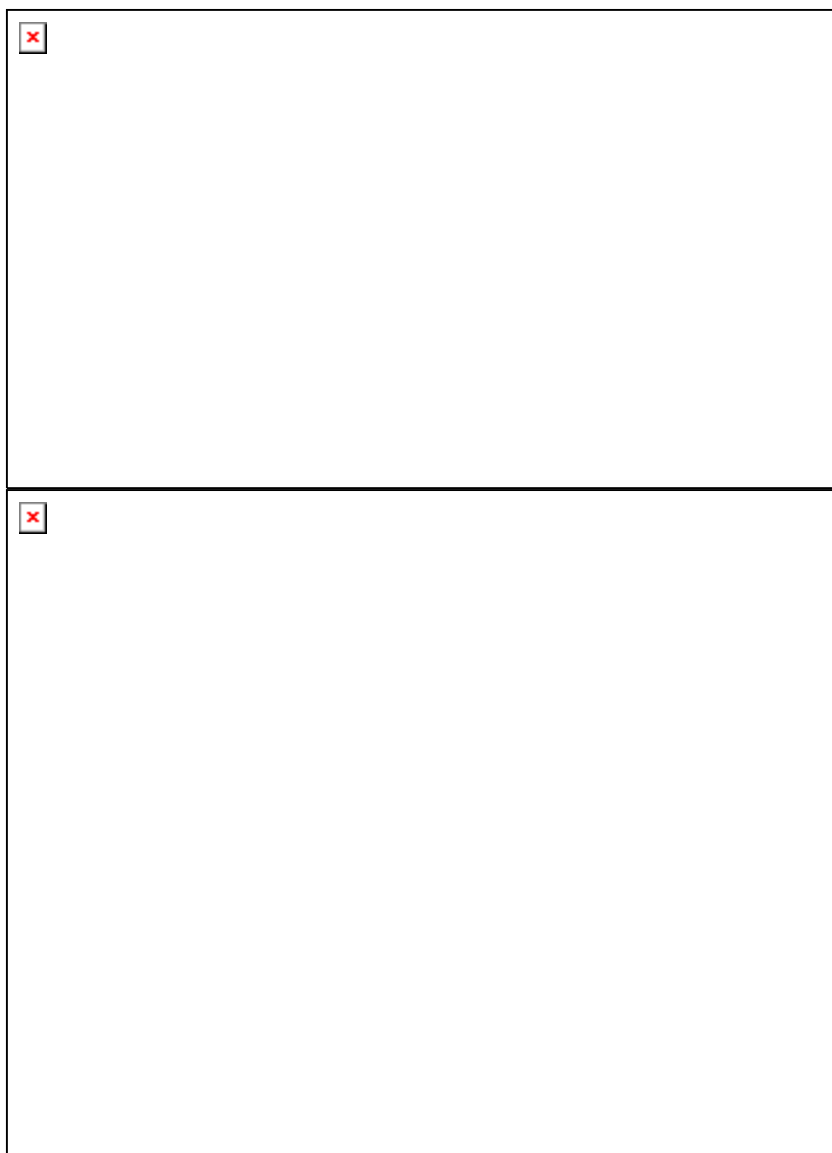
tsukushisō, the instruments of *tsukushi-goto* (the older tradition of *koto* music); *zokusō*, used in *zokusō* (the later tradition of *koto* music); and *shinsō*, the group of new *koto* types, many of which were invented by Miyagi Michio (1894–1956) and which are used in specially composed music. *Shinsō* include the *jūshichigen* (17-string bass *koto*) and the *tangoto* (a small *koto*, whose strings are tightened by pegs; the performer places it on a table and plays it sitting in a chair rather than kneeling on the floor).

The *koto* has a long (about 180–90 cm), slender (about 24 cm at the midpoint), rectangular body of *kiri* wood (*Paulownia imperialis*) with a slight convex longitudinal curve and larger lateral curve. There are 13 silk strings of equal length and thickness, stretched under equal tension over fixed bridges placed about 10 cm from the right end (as viewed by the player) and about 20 cm from the left end; nowadays stronger materials such as nylon and tetron are also used. The length of the vibrating part of the strings is determined by the placement of movable bridges (*ji*), each string having one bridge (for illustration of a *koto* bridge, see [Bridge](#), fig.1e). The *ji* are made of wood or ivory (plastic is used on cheap modern instruments). Different placements of the *ji* produce different tunings. Depending on the player's school, the strings are plucked with bamboo, bone or ivory plectra (*tsume*) of varying shape.

In all schools the player is behind the instrument, its right end slightly to his right. The player sits on the floor, cross-legged (in *gagaku* and *Kyōgoku*; see §(iv) below), kneeling (Ikuta and Yamada schools; see §(iii) below), or with one knee raised (traditionally in *tsukushi-goto*, although female players have now changed this 'unfeminine' position to a kneeling one). The Ikuta player kneels at an oblique angle, facing slightly to the left; in all other schools the player is positioned at a right angle to the instrument. The *tsume* are worn on thumb, index finger and middle finger of the right hand, and pluck towards the palmar side of the hand. The main playing digit is the thumb, which plucks the strings in a movement directed away from the player (fig.8). The main function of the left hand is to provide pitches not available on the open strings by pressing down on a string to the left of the movable bridge, raising the tension of the string and thereby the pitch (fig.9). The left hand is additionally used to produce ornamental pitch inflections. Direct plucking of the strings with the left hand, although used today, occurred only rarely before the late 19th century.

The tuning of the *koto* depends on the scale system of the musical genre or composition for which the instrument is used. All traditional tunings consist of five pitches to an octave, representing the five most important notes of the mode. Additional pitches may be obtained by left-hand pressure to the left of the movable bridges. The tunings of the *koto* in *gagaku*, *tsukushi-goto* and in Ryukyuan *koto* music approximate to the requirements of the Pythagorean system; in *zokusō* this is true for the first, fourth and fifth degrees; the second and sixth degrees are somewhat lower. The exact 'lowness' of these latter pitches is not standardized: the 'minor 2nds' in the tuning produced by the more traditional musician vary, averaging about 75 cents, whereas more modern musicians tend to equate this interval with the Western tempered semitone of 100 cents. The relation between scale and tuning in *gagaku* and *tsukushi-goto* is shown in [ex.1](#); *zokusō* is represented by its typical scale (the *in* scale) and its three most common

tunings (ex.2). The location of the first degree of the scale is shown in the tuning patterns, which shows that the *zokusō* tunings are transpositions of the same scale, not (as is often thought) different modes.



Japan, §II, 4: Instruments and instrumental genres, Koto.

(ii) Repertory and social context.

Although modern *sōkyoku* ('*koto* music', i.e. music in which the *koto* has a solo role) has developed in an unbroken line from *gagaku*-based traditions in the Heian period, the existing non-court repertory can be traced back no further than the last decades of the 16th century. Throughout the Edo period (1603–1868) *sōkyoku* was one of the most common genres, and it was only during the last years of the 19th century that increasing Westernization began gradually to transform the tradition. Two main subdivisions may be distinguished: *tsukushi-goto*, the older tradition, once the privilege of high social classes, with characteristics still close to those of older forms of 'elegant music'; and the more recent *zokusō* ('popular *koto* music'), limited to low-class professional musicians and the bourgeoisie. Because *tsukushi-goto* is almost extinct, *sōkyoku*, for all practical purposes, may be identified with *zokusō*.

The development of *zokusō* through several schools, as a typical product of the Edo period, reflects the social situation of the time, which, because of the country's almost complete seclusion from the outside world, is considered to be one of the most specifically 'Japanese'. The feudal system with its four-class structure is reflected in the direction of *sōkyoku* towards one specific social group, the bourgeoisie (mainly belonging to the merchant class, officially the lowest of the four classes); in the organization of *koto* and certain groups of *shamisen* players into a guild of professional blind musicians, the *shoku-yashiki*, which had a strictly organized system of professional ranks; and in the teacher–student relationship, which mirrored that of the lord–vassal. The combination of these factors resulted in an authoritarian system characterized by strong reciprocal obligations, which discouraged the development of individual initiative in younger musicians. This suppression of initiative, combined with the exclusion of a good deal of available talent by the practical limitation of professional *koto* musicians to blind men, is undoubtedly largely responsible for the striking homogeneity of the repertory of the various schools; to a lesser degree aesthetic considerations have also been responsible. Homogeneity eventually led to stagnation, which could be broken only by the emergence of a musician of exceptional talent who might initiate a new style of composition and thereby a new school. This inevitable sequence (creation of a school–stagnation–eventual revolt and creation of a new school) was repeated several times during the Edo period. Disregarding sub-schools, three main *ryū* (schools) of *zokusō* were created and maintained in the Edo period: the Yatsushiryū, the Ikuta-ryū and the Yamada-ryū. Beginning in the Meiji period (1868–1912), gradual Westernization of *sōkyoku* led to innovations within the Ikuta- and Yamada-ryū, as well as to the formation of new schools.

The limitation of *sōkyoku* to the lower social strata was responsible for the almost total absence of contemporary scholarly writing on this subject. Because scholarly pursuit during the Edo period was primarily the concern of the higher classes (especially samurai), *zokusō* was rarely considered worthy of the attention of scholars. Contemporary publication in the field of *sōkyoku* was limited almost entirely to collections of song texts and, rather exceptionally, collections of tablatures. Among the latter, the most outstanding is the *Sōkyoku taiishō* (1799) by Yamada Shōkoku: this collection of *kumiuta* and *danmono* of the Ikuta school is preceded by the (relatively) most scholarly introduction to the subject in the Edo period.

Japan, §II, 4: Instruments and instrumental genres, Koto.

(iii) Schools.

- (a) Tsukushi-goto.
- (b) The Yatsushiryū.
- (c) Koto music in Ryūkyū.
- (d) The Ikuta-ryū.
- (e) The Yamada-ryū.

Japan, §II, 4(iii): Instruments and instrumental genres, Koto., ii) Schools.

(a) Tsukushi-goto.

During the last decades of the 16th century *tsukushi-goto* (named after a province in north-western Kyūshū) was created by a Buddhist priest, Kenjun (?1534–?1623), who established a new tradition, partly by selecting

and arranging existing music and partly by composing new songs with *koto* accompaniment. Solo *koto* music of aristocratic origin had been played in northern Kyūshū since the end of the Heian period, and the growing political insecurity in Kyoto during the Kamakura (1192–1333) and Muromachi (1338–1573) periods led to increased cultural intercourse between the capital and south-western Honshū and northern Kyūshū, which were relatively safe. A popular pastime of the nobility during these periods was the improvisation of *imayō* ('contemporary songs'). Such 'noble *imayō*' (distinct from 'common *imayō*'; popular religious songs sung by the common people) often used the melody *Etenraku* as a vehicle for their poetry. Then, as now, *Etenraku* was one of the most popular compositions of *gagaku*. Such *etenraku-imayō* are the prototypes of the song cycles with *koto* accompaniment (*kumiuta*) of *tsukushi-goto*. *Fuki*, the oldest and most influential *kumiuta*, has been shown to be a direct descendant of such poetic improvisation on a section of the music of *Etenraku*. Besides aristocratic traditions, *zokkyoku* ('popular music') is said to be another source from which Kenjun drew. Its influence, however, was considerably less, and in the new arrangements the original character was lost. A third influence on *tsukushi-goto*, that of Chinese *qin* music, is often mentioned; so far, however, research has not established any relationship between them.

The most important part of the *tsukushi-goto* repertory consists of ten *kumiuta* by Kenjun. Normally the texts of these cycles were taken from old sources of high literary quality. It is typical of *kumiuta* that the poems of the individual songs (*uta*) were not related to one another. The musical structure of each *uta* tends to be strictly quadratic: eight phrases, each containing four bars in duple metre, already found in *tsukushi-goto*, later became standard in *zokusō kumiuta*.

Throughout the Edo period *tsukushi-goto* remained primarily the privilege of Buddhist priests and Confucian scholars, who respectfully preserved the aristocratic, ceremonial character of the music as originally established by Kenjun. Especially after the time of Genjo (*d* 1649), the second head of the school, restrictions were severe. Blind men – the professional musicians – and women were banned from instruction. Stylistic development within the school was minimal, and this, combined with the general aloofness of *tsukushi-goto*, caused stagnation. A serious decline began in the late 19th century with the rapid modernization of Japan. Today the school is almost extinct, and it is no longer possible to acquire sufficiently reliable information for scholarly research because the scores are incomplete and no performers of professional standard are still alive.

Japan, §II, 4(iii): Instruments and instrumental genres, Koto., ii) Schools.

(b) The Yatsunashi-ryū.

Towards the middle of the 17th century Hōsui, a musician of *tsukushi-goto*, settled in Edo where he taught a blind *shamisen* virtuoso, Jōhide (1614–85). Later known as Yatsunashi and given the title Kengyō, this blind musician became the founder of *zokusō*, a step considered of such importance that he is commonly regarded as the father of modern *koto* music. Yatsunashi Kengyō was responsible for the formation of a small repertory of 13 *kumiuta* and, possibly, two *danmono* or *shirabemono*

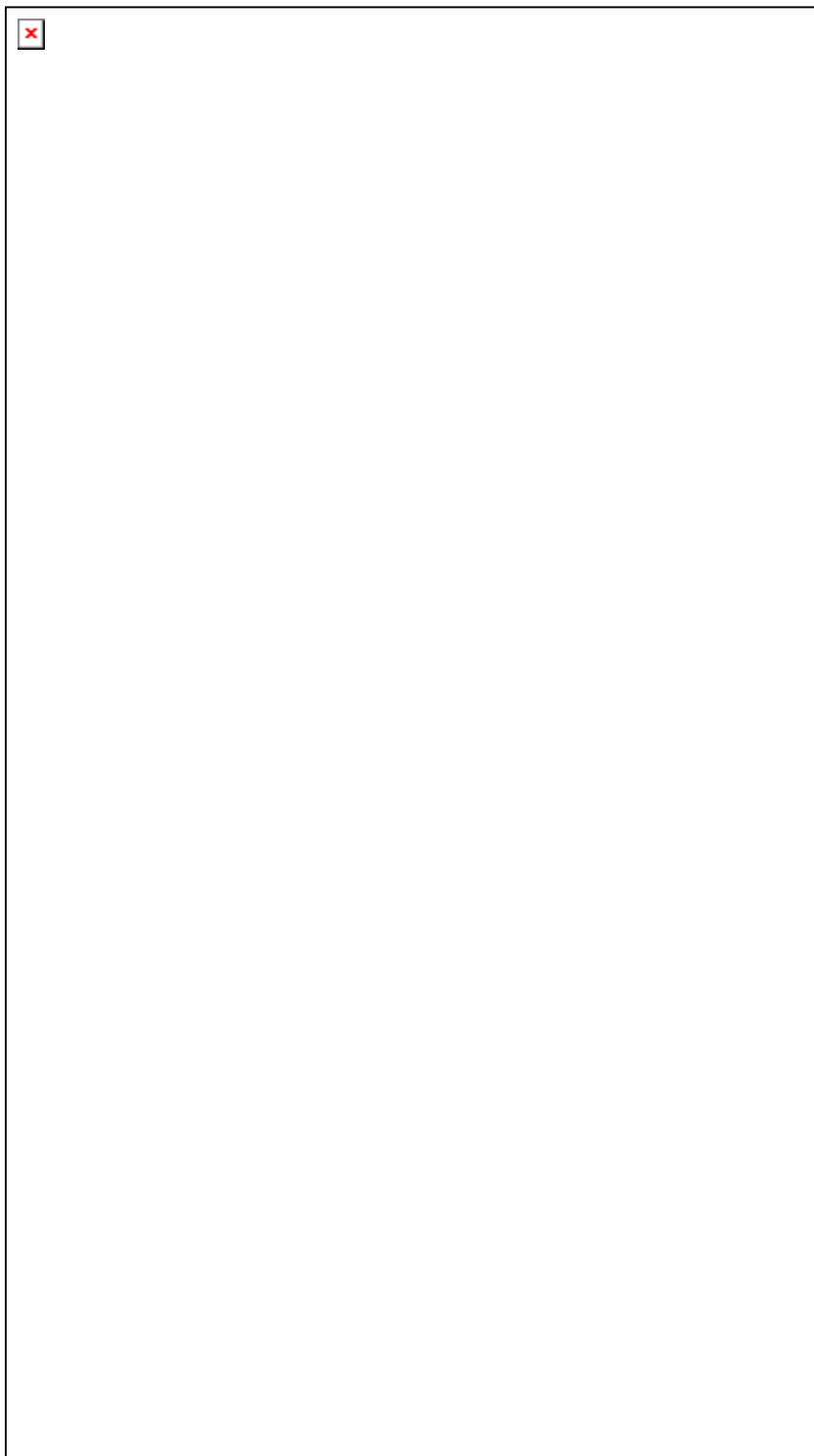
(compositions for solo *koto*, consisting of several *dan* – parts – each of which contains 104 beats). The *kumiuta* and the *danmono* are in part arrangements of compositions of *tsukushi-goto* and in part newly composed. Yatsunami made a revolutionary innovation by using the popular *in* scale rather than the scales of *tsukushi-goto*. This modal change was of great importance: with it the music began to move away from older aristocratic traditions, including *tsukushi-goto*, towards more modern, popular idioms represented, for example, by *shamisen* music. This again caused a shift in social milieu and, beginning with the activities of Yatsunami Kengyō, *koto* music became the concern of professional musicians and of a bourgeoisie well-educated in artistic matters. The use of the rather unflattering term *zokusō* is justified by this shift in social milieu and to a lesser degree by a shift in function from spiritually inclined ceremony to secular entertainment; it is not justified by the quality of the music, which, though it was adapted to professional technical standards, did not lose its restrained aristocratic character.

The repertory of the Yatsunami-ryū contains 13 *kumiuta* traditionally ascribed to Yatsunami Kengyō, one *kumiuta* by Yatsunami's student Kitajima Kengyō (*d* 1690) and prototypes of two *danmono*. Ten of Yatsunami's *kumiuta* and the one by Kitajima follow the standard form in the construction of the individual *uta*: eight phrases of four bars in duple metre. The remaining three (the most venerated ones, collectively called *Yatsunami no sankyoku*, 'Yatsunami's three pieces') show freer construction. The two *danmono*, *Kudan* and *Rinzetsu*, are prototypes of compositions that, in slightly altered form, later became two of the most famous pieces of *koto* music: *Rokudan* and *Midare*.

The first song of the most typical *kumiuta*, *Fuki*, demonstrates the characteristic features of *kumiuta* (see [ex.3](#)). Form and content are directly related to the first part of the *gagaku* composition *Etenraku*. In this *uta* the beginning of each four-bar phrase is marked by an ornamented octave pattern (the octave is on the third beat of the first and the first beat of the second bar of each phrase); in addition, equally standardized figures occur at the conclusion of several phrases (bars 4, 8, 12 and 16). The third and fourth phrases are slightly varied repetitions of the first and second. The eight phrases of the first 32 bars can be divided into three groups: phrases 1–4 (bars 1–16: [ex.3](#)), phrases 5 and 6 (bars 17–24) and phrases 7 and 8 (bars 25–32). The first group is characterized by the use of a high register and great stability (all phrases end on E, the first degree of the mode); the second group moves in a middle register and is less stable (phrases end on fifth and first degrees); the third group uses the lowest register and is relaxed in quality, reaching a conclusion on the first degree in bar 31. The last bar and a half of the *koto* part, ending on the fifth, is a characteristic short interlude between *uta*; it never occurs at the conclusion of the final *uta*, which normally ends on the first degree in both voice and *koto* parts.

The three parts reflect the *jo-ha-kyū* concept. A rough translation of these three terms might be 'prelude' or 'introduction' (*jo*), 'breaking away' (*ha*) and 'rapid' or 'hurried' (*kyū*). They always appear in this order, although some compositions may use only two of the three kinds of movement. The basic concept in this type of organization is to place slow-moving pieces before pieces that have more movement, and to end with pieces that are

called 'rapid'. This regular quadratic structure, the grouping of the phrases into three groups following the *jo-ha-kyū* order and the descending tendency throughout the *uta* can be seen throughout the *kumiuta* repertory. Because voice and *koto* simultaneously realize an individual, idiomatic version of the same underlying melody, their parts are closely related; occasional dissonances are the result of melodic activity and have no harmonic function. The temporal relationship between voice and *koto* is rather complex: whereas the *koto* tends to play on the beats, the voice frequently falls between the beats, often resulting in a characteristic lagging effect. The tempo of the first *uta* of a *kumiuta* is always slow (M.M. crotchet = c42). Virtuosity has no place in this form.



As with *tsukushi-goto*, the repertory of the Yatsuhashi-ryū remained stagnant. The school flourished throughout the Edo period, after which it gradually declined. Through the activities of Sanada Shin (1883–1975), for a time the sole carrier of the tradition, there was a minor renaissance in the 1960s. The tradition has been preserved in a sufficiently reliable state to make responsible scholarly study possible.

Japan, §II, 4(iii): Instruments and instrumental genres, Koto., ii) Schools.

(c) Koto music in Ryūkyū.

Supplementing its role as an accompanying instrument in Ryukuan classical and folk music, in which it plays a role subsidiary to the *sanshin*, the Ryukyuan *koto* possesses a small but distinctive solo repertory of its own, consisting of instrumental pieces and songs, all with Japanese associations. The instrumental repertory consists of five *sugagaki* pieces (*Takiotoshi sugagaki*, *Ji sugagaki*, *Edo sugagaki*, *Hyōshi sugagaki*, *San'ya sugagaki*) and two *danmono* (*Rokudan*, *Shichidan*). The vocal repertory comprises three songs (*Genji-bushi*, *Tsushima-bushi*, *Sentō-bushi*).

The *koto* is thought to have been introduced into Ryūkyū in 1702 by Inamine Seijun, who had studied the Yatsuhashi-ryū in Satsuma. The *sugagaki* items he introduced on his return to Ryūkyū are short pieces for unaccompanied *koto* no longer extant in Japan. However, the titles of several appear in materials such as the Japanese *koto* primer *Ōnusa* (1699) and are thus known once to have been performed in Japan. *Rokudan* ('six sections') and *Sachichidan* ('seven sections') are similar to the Japanese versions of these two *danmono*, the main difference lying in the use of the anhemitonic pentatonic scale in the Ryukyuan version and the hemitonic pentatonic scale in the Japanese versions. Since Inamine Seijun studied the Yatsuhashi-ryū and not the Tsukushi-ryū, with which the anhemitonic pentatonic scale is associated in *zokusō* styles, and since composition of the *danmono* is attributed to Yatsuhashi Kengyō, the Ryukyuan versions are thought to reflect an early stage of development of the *danmono* within the Yatsuhashi-ryū, prior to their adaptation to the later anhemitonic pentatonic scale.

The three *koto* songs employ variants of Japanese texts contained in anthologies of *ofunauta*, songs to pray for safety at sea. Their titles and musical style also suggest a Japanese provenance, although no pieces with these names are known to have existed in Japanese music. They may, however, be the sole surviving remnants of the *ofunauta* musical tradition, which is thought to stretch back to the Heian period.

The earliest notation for the Ryukyuan *koto* is contained in the two-volume *Koto kuroronshī* compiled by Tedokon Junkan in 1895. This contains the ten items of the solo repertory together with the accompanying *koto* parts of a further 42 pieces from the *sanshin* repertory. The three-volume edition currently in use was compiled in 1940 and consists of 193 pieces.

Japan, §II, 4(iii): Instruments and instrumental genres, Koto., ii) Schools.

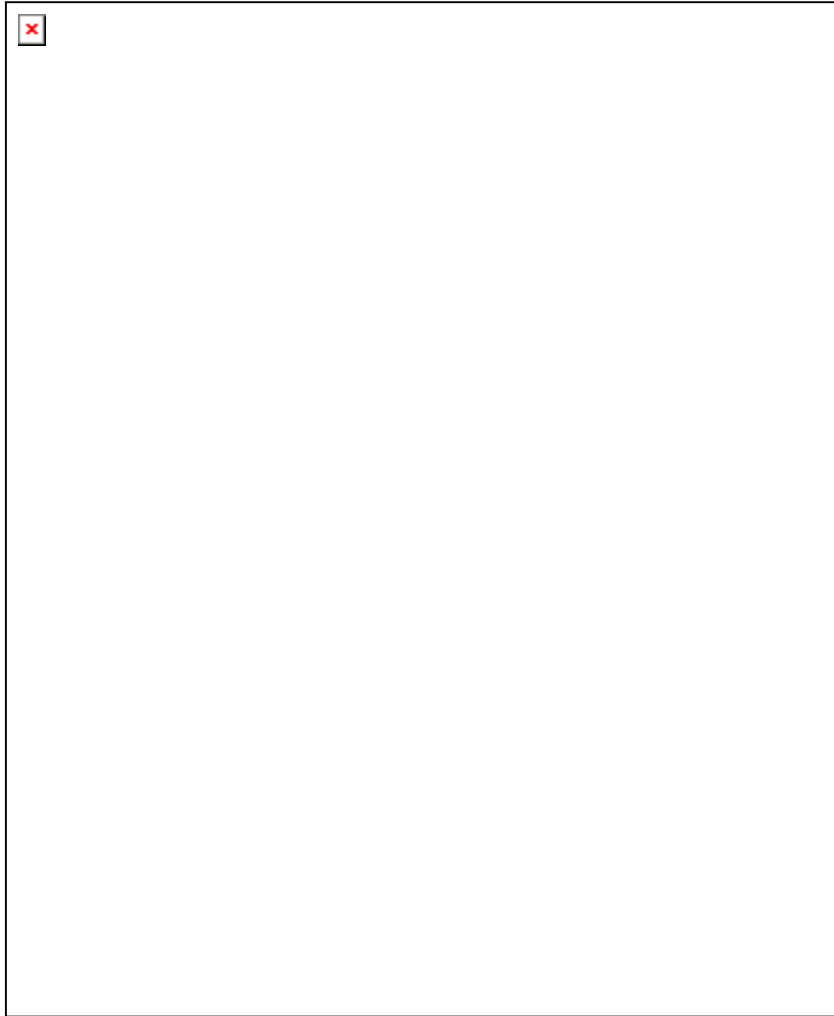
(d) The Ikuta-ryū.

The music of the Yatsuhashi-ryū and of *tsukushi-goto* was so firmly rooted in aristocratic musical traditions that it soon lost contact with the developing

bourgeois culture of the 17th century. By the Genroku period (1688–1704), when the new culture was fully developed, *kumiuta* offered little more than historical interest. In contrast to the somewhat formal *koto*, with its highly respected tradition acting as a brake on stylistic development, the more popular *shamisen*, unburdened by such venerable traditions, had succeeded in keeping abreast of the changing times. In 1695 Ikuta Kengyō (1656–1715) founded a new school in Kyoto that established close collaboration between the *koto* and the *shamisen* in the performance of *jiuta*. In doing so, he opened the door to new developments in *koto* music. In this context the term *jiuta* ('regional songs', i.e. songs from the Kyoto–Osaka area) refers to predominantly lyrical songs composed to contemporary texts in a flexible musical form. *Jiuta* were originally sung with *shamisen* accompaniment. In the Ikuta-ryū the *shamisen* could be replaced by the *koto*, although the combination of *koto* and *shamisen* was more common. It is typical of the Ikuta-ryū that in such ensembles the leading musician plays the *shamisen*, not the *koto*.

Jiuta composers were greatly interested in instrumental techniques. This interest eventually led to new forms as the musical interludes (*ai-no-te*) were gradually extended until they were frequently longer than the sung parts. These long *ai-no-te* were called *tegoto*, and the form in which they occurred was *tegotomono*. This development assumed its definitive shape in Osaka around the Kansei period (1789–1801) in the works of Minezaki Kōtō. Basically the *tegotomono form*, which occurs in many variants, consists of three parts: *mae-uta* ('fore-song'), *tegoto* and *ato-uta* ('after-song').

The relationship between the *shamisen* and the *koto* gradually changed from the almost complete dependence of the *koto* on the *shamisen* in the earlier *jiuta* to an increasing independence of the two instruments. When *koto* and *shamisen* play equally important, although interdependent parts, one speaks of *kaete-shiki sōkyoku*. *Kaete* refers to an ornamental version, added to the original part, called *honte*. This development, although begun in Osaka during the Bunka period (1804–18) in the compositions of Ichiura Kengyō, reached the peak of its development in Kyoto, especially in the works of Yaezaki Kengyō (d 1848), where such compositions were called *kyōmono*. Yaezaki's strength lay in his virtuoso arrangements as *kaete-shiki sōkyoku* of *shamisen* compositions by other composers, especially Matsuura Kengyō (d 1822) and Kikuoka Kengyō (1792–1847). The development of instrumental virtuosity can be seen in the beginning of the fifth *dan* of *Godan ginuta* (ex.4), a composition for two *koto* by Mitsuzaki Kengyō (d 1853). As in most traditional Japanese music, its two parts are closely related. A characteristic feature of 19th-century combinations of a *koto* pair (or *koto* and *shamisen*) is the occasional rapid alternation of short motifs between the two instruments, as in the fourth bar.



In the middle of the 19th century a reaction against the strongly *shamisen*-dominated *sōkyoku* resulted in a neo-classical movement that attempted to revive pure *koto* music. Inspiration was sought in the old *kumiuta*. The most important composers in this movement were Mitsuzaki Kengyō in Kyoto, best known in this connection for *Akikaze no kyoku* (a *danmono* followed by a *kumiuta*, both conforming strictly to the old forms); and Yoshizawa Kengyō (*d* 1872) in Nagoya, the composer of the *Kokingumi*, in which *kumiuta* have been used as stylistic examples without their structures being followed.

The repertory of the Ikuta-ryū was not limited to new types of composition but also incorporated the *kumiuta* and *danmono* from the Yatsunashi-ryū. For this purpose *kumiuta* and *danmono* were subjected to a final polishing process, in the course of which all compositions were made to adhere to strict structural schemes. As the structure of three of Yatsunashi's *kumiuta* deviated too markedly from the norm, they were replaced by new compositions but retained the old texts. They continued to be referred to as *Yatsunashi no sankyoku*, however, and remained the object of the same veneration as the original compositions. The musician responsible for this final adaptation was Kitajima Kengyō. Later *kumiuta* composed within the Ikuta-ryū, mainly by Mitsunashi Kengyō (*d* 1760), usually follow the standard form.

[Japan, §II, 4\(iii\): Instruments and instrumental genres, Koto., ii\) Schools.](#)

(e) The Yamada-ryū.

The Ikuta-ryū remained chiefly confined to the Kansai (Kyoto–Osaka) area. Attempts during the 18th century to export the school to Edo met with little success, partly because the repertory of the city still consisted largely of the, by then, thoroughly old-fashioned *kumiuta* and partly because the modern *jiuta* were so typical of the Kansai area that they did not appeal to the taste of Edo. Only at the end of the 18th century did Edo acquire its own school of *koto* music, the Yamada-ryū, named after its creator, Yamada Kengyō (1757–1817). A remarkable parallel between the creation of the Ikuta-ryū in Kyoto in the late 17th century and the Yamada-ryū in Edo a century later is that both schools adopted modern styles by absorbing features of certain *shamisen* styles. A significant difference, however, is that in this process the Ikuta-ryū sought inspiration in lyrical, the Yamada-ryū in narrative and dramatic *shamisen* (and other) styles (*katō-bushi*, *itchū-bushi*, *tomimoto-bushi* among the *shamisen* styles; *yōkyoku* of the *nō* theatre; and *heikyoku*, epic poetry with *biwa* accompaniment). Another typical difference between the two schools is the relative importance of the performing instruments. In the Ikuta-ryū the *shamisen* is the main instrument, played by the leading musician of the group; in the Yamada-ryū, which also combines the *koto* and the *shamisen*, the main function is assigned to the *koto*, the *shamisen* having no more than an obbligato part.

The Yamada-ryū repertory contains a selection of *kumiuta* and *danmono*; *saku-uta*, including Yamada Kengyō's own compositions; *shin saku-uta*, which contains all works other than *kumiuta*, *saku-uta*, *tegotomono* and *shin sōkyoku* ('new *koto* music'); *tegotomono*, a small group containing a few compositions adapted from the Ikuta-ryū, as well as some composed within the Yamada-ryū; and *jōrurimono*, arrangements from narrative *shamisen* literature, such as *katō-bushi* and *tomimoto-bushi*.

The beginning of the section *gaku* from *Kogō no kyoku* by Yamada Kengyō (ex.5) illustrates the combination of tradition and original elements, a typical technique of this composer. *Gaku* refers to reminiscences of *gagaku*, which are prompted by the text. Because such allusions are not made by mere imitation, the result is an interesting combination of *gagaku* and *zokusō* styles. The *gagaku* element is strongest in the second *koto* part, which consistently plays four-bar phrases consisting of *gagaku*-based octave patterns (e.g. bars 504–5) and single notes (e.g. bar 506). This may be compared with similar *gagaku*-inspired phrases in *kumiuta* (see ex.3 above). In spite of the four-bar phrases in the second *koto* part, however, the actual structure of the *gaku* section does not produce the effect of a similarly predictable, regular quadratic structure. The *gagaku* element in the second *koto* part requires a tuning providing major 2nds and minor 3rds. Thus the notes used in bars 503–26 are *e'*, $f\frac{1}{4}$; *a'*, *b'* and *d''*; after the instrument is retuned in bar 527 (retuning never occurs during a true *gagaku* composition), these become *e'*, *g'*, *a'*, *b'* and *d''*. The voice is ambiguous in its allegiances: it joins the second *koto* in using anhemitonic pentatonic material; structurally, however, it aligns itself with the first *koto* and the *shamisen*, which remain completely in the *zokusō* sphere, as shown by the frequent occurrence of minor 2nds and major 3rds. The simultaneous use of *gagaku* and *zokusō* elements results in different key signatures, which here indicate the simultaneous use of two different modes, built on the same tonic, E.



The Yamada-ryū is as typical of the Kantō area (Edo and surroundings) as the Ikuta-ryū is of Kansai. The most significant composers in the Yamada-ryū were Yamada Kengyō and three of his pupils: Yamato Kengyō, Yamaki Kengyō and Yamase Kengyō.

Japan, §II, 4: Instruments and instrumental genres, Koto.

(iv) Innovations since the Meiji era (1868–1912).

During the last decade of the 19th century *sankyoku* ('music for three') became especially popular: this was a special performing practice in which a third instrument was added to the usual ensemble of *koto* and *shamisen*. Earlier this third instrument had often been the *kokyū* (spike fiddle), but it was gradually replaced by the *shakuhachi* (end-blown flute); it plays another variant of the existing melody. Since then the Yamada and Ikuta schools have continued to flourish, transmitting their traditional repertoires.

At the same time, the *koto* proved to be a favoured instrument for experimentation with combinations of traditional Japanese and Western music. Within *sōkyoku* the initial changes were slight and involved modest experimentation with different modes and an increased use of left-hand plucking, which created harmony-like effects. Contrasting with this *Meiji shinkyoku* ('new music of the Meiji period'), which flourished mainly in Osaka, was the response to Western music of Suzuki Koson (1875–1931) in Kyoto around 1900; he attempted in his works to combine modern poetry

and romantic feeling with classic practices of the Heian period. His school, called *Kyōgoku*, commanded attention for a short time but declined rapidly. More drastic Westernization was accomplished by the *koto* musician Miyagi Michio: this included the composition of chamber music for Japanese instruments, the orchestral use of Japanese instruments, the combination of Japanese and Western instruments and the invention of new instruments, notably the 17-string bass *koto* (*jūshichigen*). Miyagi's influence was, and still is, very strong, and his historical importance cannot be denied.

More recent initiatives have sprung particularly from Japanese trained in or influenced by Western music (see IX, 1 below). Miyagi's 17-string *koto*, aside from also becoming a solo instrument in recent decades, has been followed by others with extra strings (called by scholars *tagensō*, 'many-string *koto*'). The '20-string *koto*' (*nijūgen(-sō)*), devised by the performer Nosaka Keiko and the composer Miki Minoru in 1969, added a 21st string almost immediately and in 1991 spawned a variant with 25 strings as compositional demands expanded. The '30-string *koto*' (*sanjūgen(-sō)*) has been championed mainly by the performer and sometime composer Miyashita Susumu. Composers for these instruments experiment with various tunings but generally use the extra strings to 'fill the gaps' in the traditional pentatonic tunings.

Unlike traditional times, most recent works for these new *koto* are by specialist composers rather than *koto* players and may demand a virtuosity that exceeds the grasp of all but the most skilled performers. New compositions for the standard 13-string instrument also flourish. All kinds of *koto* are now combined with a wide range of other instruments, Japanese or otherwise.

Japan, §II, 4: Instruments and instrumental genres, *Koto*.

(v) One- and two-string *koto*.

Unlike the 13- and 17-string *koto* (*sō*), the smaller one- and two-string *koto* (*ichigen-kin*, *nigen-kin*) do not have movable bridges (*ji*), and thus belong to the same class of instruments as the Chinese *qin*.

The single-string *ichigen-kin* (also called *suma-goto* or *hankin*) seems to have been invented (or, according to some, introduced from China) in the late 17th century and appears to have been modelled on the *qin*. As the name *hankin* ('board zither') suggests, the original type has a body consisting of a single board, with two slight 'waists' as on the *qin*, although recently instruments have come to be made with a hollowed-out body and a flat backboard. The whole instrument is approximately 110 cm long and 10 cm wide and is set on a stand approximately 25 cm from the ground. The silk string passes over a bridge at the player's right and is attached directly to the vertical tuning peg at the left. Twelve position markers, covering a compass of two octaves, are set into the face of the instrument. The player obtains different pitches by touching the string lightly with a diagonally-truncated bamboo or ivory cylinder worn on the left middle finger, and plucks the string with a similar but shorter cylinder worn on the index finger of the right hand. Frequent use is made of the delicate portamento technique made possible by the left-hand cylinder.

An early revival of the *ichigen-kin* was brought about by the Buddhist priest Kakuhō (1729–1815), but the music of the *ichigen-kin* as it is now performed is largely the result of the activities of Manabe Toyohira (1809–99). Of the so-called *kokyoku* ('old songs'), only two have survived, and many of the songs in the present-day repertory are Toyohira's own compositions. The *ichigen-kin* is typically played by a solo performer who both sings and plays. Opportunities for hearing this music today are rare, but traditions of *ichigen-kin* performance, all tracing their origins to Toyohira, are to be found in Kōchi, Kyoto, Tokyo and Suma.

There are two types of two-string zither in Japan, together known as *nigen-kin*: the *yakumo-goto* and the *azuma-ryū nigen-kin*. The *yakumo-goto* is said to have been invented in 1820 at Izumo shrine by Nakayama Kotonushi (1803–80), but it seems that the *koto* and *shamisen* player Kuzuhara Kōtō (1812–82) also played a part in its development. Kotonushi, it is said, made the first instrument from a half-tube of bamboo, and although later instruments are made of Paulownia wood, three grooves are carved into the surface to represent the nodes of the original bamboo instrument. Approximately the same size as the *ichigen-kin*, the *yakumo-goto* has a convex upper board and a flat backboard that extends beyond the upper board to the player's left and holds the two tuning pegs. The *yakumo-goto* does not have the two waists that characterize both the *ichigen-kin* and the *qin*. The strings pass through separate holes to the surface and over two bridges before passing down through a common hole at the left-hand end to the tuning pegs. Either 30 or 31 position markers cover a compass of three octaves. The player stops the strings with a cylinder worn on the left middle finger and plucks them with a plectrum worn on the right index finger; these are similar to those used by the *ichigen-kin* player. The instrument rests on a stand approximately 20 cm above the floor. Tassels decorate both instrument and stand. The strings are tuned in unison, and the playing technique is similar to that of the *ichigen-kin*. A characteristic of *yakumo-goto* performance is that the left-hand cylinder is not released from the strings except to play the lowest (open-string) note, and therefore a light portamento effect is heard throughout.

As with the single-string instrument, the *yakumo-goto* is typically played by a solo performer. A number of songs do, however, contain extended instrumental passages (*tegoto*), for which there exist ornamental parts (*kaete*) for a second *yakumo-goto*. For a time the *yakumo-goto* enjoyed considerable popularity in western Japan, for both sacred and secular use, but today it is little heard outside a few religious establishments, notably the 'new religion' Ōmoto (see §IV, 5), where it has provided liturgical music since 1909.

The *azuma-ryū nigen-kin* ('eastern school two-string zither') was developed from the *yakumo-goto* in Tokyo around 1870 by the *kabuki* drummer Tōsha Rosen (1830–89), and rapidly overtook the *yakumo-goto* in popularity in that city. The main difference between the *yakumo-goto* and the *azuma-ryū nigen-kin* is the absence in the latter of the flat backboard of the *yakumo-goto*. Rosen published a book of his own compositions for *azuma-ryū nigen-kin* in 1885. Free of the religious interdictions laid down by Kotonushi for the *yakumo-goto*, the *azuma-ryū nigen-kin* has been used as a solo

instrument, in offstage *kabuki* music and in ensemble with other instruments.

Japan, §II: Instruments and instrumental genres

5. Shakuhachi.

The modern standard version of this end-blown [Notched flute](#) of Japan has four finger-holes and one thumb-hole. Originally imported from China by the early 8th century, it reappeared around the 15th century in a Japanized form and has since come to be used in several quite diverse types of music: meditative solos, small ensemble pieces, folksong and modern works by both native and foreign composers. The impressive range of the *shakuhachi*'s sound potential has been well described by Malm (1959): 'From a whispering, reedy *piano*, the sound swells to a ringing metallic *forte* only to sink back into a cotton-wrapped softness, ending with an almost inaudible grace note, seemingly an afterthought'.

The fundamental pitches of the standard-size instrument (54.5 cm) are approximately $d'-f-g'-a'-c''$; a skilful player can cover about three octaves, although traditional pieces rarely exceed two octaves and a fourth. Pitches in between the basic ones are produced by a combination of part-holing and embouchure. The *shakuhachi* is manufactured in a graduated series of sizes a semitone apart; the size used depends on the genre, the other performers (if any) and the personal preference of the player (see §(v) below). Women have rarely played the *shakuhachi* in recent centuries, although they commonly played its ancestor in China. There are sociological, symbolic and musical reasons for this virtual taboo, all of which are being overcome in modern Japan.

(i) [Early history.](#)

(ii) [Emergence of the modern shakuhachi.](#)

(iii) [Construction.](#)

(iv) [Notation.](#)

(v) [Playing technique and performing practice.](#)

[Japan, §II, 5: Instruments and instrumental genres, Shakuhachi.](#)

(i) **Early history.**

The direct ancestor of the modern *shakuhachi* is the so-called *fuke-shakuhachi*, the instrument of the Fuke sect of Zen Buddhism. By the early 18th century at the latest it was clearly distinguishable from previous *shakuhachi* types, and it has continued to evolve up to the present. The history of the *shakuhachi* begins, however, much earlier. The Chinese end-blown flute *chiba* (see [Xiao](#)) was imported to Japan by the early 8th century as part of the orchestra for *gagaku* (court music); *shakuhachi* is the Japanese pronunciation of the ideograms for *chiba*. The name was derived from the length of the basic instrument: 1 *chi/shaku* and eight-tenths (*ba/hachi*) of another, i.e. 1.8 *shaku*. This term soon came to designate all sizes of the instrument.

Japanese scholars call this earliest version the 'archaic' (*kodai*) *shakuhachi*. Eight of these instruments are preserved in the Shōsōin, the 8th-century imperial repository in Nara, Japan (fig.10). They range in length from about 44 cm with a lowest pitch near *f* to 34 cm with a lowest pitch near *a*'. The former would have been the standard 8th-century instrument,

since 1·8 *shaku* at that time was about 44 cm; today, however, 1 *shaku* is 30·3 cm, so 1·8 *shaku* is 54·5 cm – the length of the modern standard *d'*-*shakuhachi*. The Shōsōin instruments are quite uniform in shape and scale (although among them are specimens made from bamboo, jade, stone and ivory). They differ most importantly from later *shakuhachi* in having five rather than four front finger-holes. When the six holes (counting also the thumb-hole) are opened in succession the result is a close approximation of a major scale – in keeping with Chinese modal practice but quite unlike the modern instrument's anhemitonic pentatonic tuning. The feature linking these specimens most closely with later *shakuhachi* is the bevelled mouthpiece. It is cut diagonally towards the outside of the instrument, so that the blowing-edge is on the inner rather than the outer surface of the bamboo cylinder – the opposite of the structure of modern Chinese end-blown flutes. (This distinction should be of help in evaluating the claim that the modern *shakuhachi* derives from a Chinese end-blown flute imported during the 14th or 15th century.) The 'notch' itself is wide and shallow as on modern instruments; it lacks, however, the thin inlay of horn or ivory that gives a sharp blowing-edge to the modern instrument – a feature apparently invented no earlier than the 17th century.

Other traits distinguishing these eight specimens from the *fuke-shakuhachi* include the absence of external flaring at the bottom and the relatively thinner walls. Both outside and inside diameters are considerably narrower than for the *fuke-shakuhachi*: typical outside diameters would be 2·4 cm for a Shōsōin specimen and 3·5 cm flaring to 5 cm for a similarly pitched modern instrument. Three bamboo nodes are visible on the surface (although of course they have been drilled through internally); even the stone and ivory models preserve this feature. Modern *shakuhachi* have three nodes in approximately corresponding locations, but they have additional nodes at either extremity (see §(iii) below).

By the 10th century the *shakuhachi* had been dropped from the court orchestra, and for several centuries there is virtually no trace of the instrument. No notation survives for the archaic *shakuhachi*, and there exist no manuscripts or specimens to help the scholar bridge the gap to the next stage. When references to the *shakuhachi* reappear in the 15th and 16th centuries, we seem to be dealing with the *hitoyogiri(-shakuhachi)*, which like all subsequent instruments has only four front finger-holes (fig.11).

The *hitoyogiri* was shorter, straighter and rounder than the modern *shakuhachi*. There was only one bamboo node in the length of the instrument, hence its name: 'one-node cutting'. Musically it had a smaller range (about an 11th) and was less susceptible to altering pitches by embouchure or half-holing. The earliest *shakuhachi* notation, from 1664, was for *hitoyogiri*.

Some of these medieval references connect the instrument with Buddhist priests of both high and low status. It seems that in addition to its use in the accompaniment of popular songs, the *hitoyogiri* was played by wandering beggar-priests called *komosō* ('rush-mat priests'). This was an early step on the path to the *fuke-shakuhachi*'s later exclusive role as a Zen instrument. On the other hand, the tale of the importation of the *shakuhachi* from China in the 15th century via a Zen priest seems to be no more than a

'justification myth' fabricated by the nascent Fuke sect in the 18th century to obtain monopoly concessions from the government.

The *hitoyogiri* and the Fuke instrument seem to be close relatives, but the greater range, richness and flexibility of the latter were surely major factors in the decline of the *hitoyogiri* during the late 18th century. Another related instrument, the *tenpuku* (lit. 'blow heaven'), is of uncertain origin but seems unlikely to be a direct ancestor of the modern *shakuhachi*. First appearing among warriors of Satsuma, southern Japan, during the late 16th century, it had faded out by the late 19th century, leaving a repertory of seven short solo pieces. Extant examples vary in construction, averaging a mere 30 cm in length though all with 4+1 holes like the modern *shakuhachi*. The mouthpieces, however, were of both the *shakuhachi* type (slanting outward) and the Chinese type (slanting inward), the latter being more common. There were usually three bamboo nodes, the bottom one only partially open, and the instrument had a slight reverse conical bore. The range was about an 11th, as for the *hitoyogiri*.

Japan, §II, 5: Instruments and instrumental genres, Shakuhachi.

(ii) Emergence of the modern shakuhachi.

The standard *shakuhachi* of today, a slightly evolved version of the *fuke-shakuhachi*, took shape during the 17th and 18th centuries. It is much thicker than previous types, and the lower end is flared. These features are often claimed to have developed in response to the instrument's use as a defensive weapon by the priests of the Fuke sect. This sect was formed by ex-samurai who, finding themselves unemployed in the late 17th century, used the cover of religious asceticism to gain a government-approved monopoly on the use of the *shakuhachi* in begging for alms, in exchange, apparently, for serving as government spies. Under cover of the basket-like *tengai* hats that hid their faces, these *komusō* ('priests of nothingness') wandered the country freely at a time when travel was restricted (fig.12). It is at least equally probable, however, that the thicker, flared *fuke-shakuhachi* was influenced in its development by the similarly proportioned south Chinese *dongxiao*, which could have entered Japan with the flood of Chinese immigrants during the 17th century.

At any rate, during the 18th century, as the *hitoyogiri* continued to be used for vocal accompaniment and in the *sankyoku* (chamber music) ensemble, the Fuke instrument developed a solo repertory for use in meditation and by lone wandering mendicants. At one time there were about 40 *komusō* temples around the country, many of which developed their own repertories. In the mid-century the master Kurosawa Kinko (1710–71) visited many such temples in search of local pieces; he eventually 'arranged' or 'composed' over 30 tunes, which today form the bulk of the repertory of *honkyoku* ('basic pieces') for the Kinko school (Kinko-ryū) of *shakuhachi*. Kinko also seems to have been a leader in teaching *fuke-shakuhachi* to laymen, thus contributing to the downfall of the *hitoyogiri*.

In 1871–2, during the wave of 'modernization' that swept Japan, the Fuke sect was banned and the playing of the *shakuhachi* for religious purposes outlawed. To protect their livelihood the leading teachers concentrated on secularizing the instrument. It is during this period that the *fuke-shakuhachi* became a fully-fledged member of the *sankyoku* trio. The *sankyoku*

repertory was known as *gaikyoku* ('outside pieces') in opposition to the basic *honkyoku*. Various teachers vied in making new arrangements of *sankyoku* melodies for *shakuhachi*. Among these was the young Nakao Tozan (1876–1956), who founded his own Tozan school (Tozan-ryū) in 1896. Concentrating at first on the *gaikyoku*, which were much more metrically regular than the rubato *honkyoku*, he pioneered the precise notation of rhythm in *shakuhachi* music. This orientation, plus his contacts with Western music, surely influenced him when he came to create *honkyoku* for his own school, beginning in 1904. The Tozan *honkyoku* are much more rhythmical and more clearly structured than the Kinko ones; they tend to follow the pitches of *sankyoku* scales rather than the less precise Kinko *honkyoku* intonation. Most are intended as duets, trios and quartets, often including homophonic chordal sections rich in parallel 4ths and 5ths, a feature unknown elsewhere in Japanese music and clearly an attempt to blend Japanese melody and Western harmony. The founder also encouraged the use of the *shakuhachi* in *shinkyoku* ('new-style pieces'), primarily Western-influenced compositions for *shakuhachi* with other instruments.

The Kinko and Tozan schools are now of approximately equal strength and dominate the *shakuhachi* world today. Several other smaller schools exist; most are outgrowths of local Fuke temples that have kept alive part of their original repertoires. The term Meian or Myōan school is often applied to these non-Kinko Fuke traditions as a whole, although in fact there is no organizational unity among them. Most of these 'sub-schools' do not include any *gaikyoku* in their repertoires. It should also be mentioned that, except in the Meian schools, the *shakuhachi* is not commonly considered by its performers to be primarily a religious instrument (*hōki* or *zengu*) any more, but first and foremost a musical instrument (*gakki*). This is not to deny a spiritual element in *shakuhachi* music and performance, but simply to correct a common misconception among non-Japanese. Some players, however, still believe in the concept of *ichion-jōbutsu* ('Buddha-hood in a single note'), a reminder to listen in *honkyoku* for individual musical moments, the elaboration of long-sustained pitches, more than for flowing melodies. Often a pitch is sustained for over 20 seconds with only subtle bending, ornamentation and timbral changes.

The *shakuhachi* has proved attractive to modern Western-style composers both in Japan and abroad (see §IX, 4 below). Takemitsu's *November Steps* (1967) brought it to worldwide attention (along with the [Biwa](#)), keeping closely to traditional *honkyoku* technique and mood. The instrument has also been used in jazz (for example, by John Kaizan Neptune) and occasionally in other non-traditional genres.

[Japan, §II, 5: Instruments and instrumental genres, Shakuhachi.](#)

(iii) Construction.

The bamboo selected for *shakuhachi* construction is of the type called *madake* (*Phyllostachys reticulata*). It is typified by large joints that are more widely spaced than those of other types of bamboo. The portion of bamboo stalk used in making the instrument incorporates the root, although much of this is cut away for the sake of appearance. The typical instrument incorporates seven nodes (seven being a mystical number in Japan): three

positioned approximately as on the ancient *shakuhachi* and *tenpuku*; one at the upper extremity; and three closely spaced at the root end. Positioning the blowing-edge on the uppermost node gives it a harder consistency than would obtain on the softer internodal section.

The older instrument, constructed in one piece, has largely been replaced since the late 19th century by a two-piece (*nakatsugi*) instrument that is easier to carry about. After a period of heating and drying to remove oils and moisture, the bamboo is shaped first by heating it and then by applying pressure to straighten out any irregularities in the material. During this process the bell is given a slight upward curve to enhance the instrument's appearance. The bamboo is then stored for six months to allow further evaporation.

The bamboo is then cut to approximately its final length and hollowed out. The bore is somewhat reverse-conical, narrowing from about 2 cm in the upper part to about 1.5 cm at the lower end on a standard instrument. This follows the structure of the bamboo itself, the internal diameter of which narrows even as its external size swells near the root. The bore is slightly elliptical, and the external cross-section even more so – slightly wider than it is deep.

The bamboo is then cut into two sections. The bore of each one is enlarged by a gouge to accommodate a tube joining the lower and upper sections. This process allows fine adjustment of the spacing of the nodes in relation to the finger-holes to produce a pleasing symmetry, but it also eases the remaining stages of production and aids portability.

Next, the finger-holes are drilled or burnt out. Since each piece of bamboo differs, the precise position, size and angle of the holes must be adjusted during manufacture by testing the sound: the maker must therefore also be a skilled player. Until recently the front four holes were often spaced equidistantly, separated most typically by a tenth of the instrument's total length; but this rendered the *f* and *a'* holes a bit flat and sharp respectively, which might not concern a solo player but caused difficulties when playing in ensemble with other instruments. Intonation was then corrected either through angling the holes (usually toward the top of the instrument) or through embouchure. This problem is now eliminated by variable spacing of holes. Exact size and shape of the holes may also be varied to suit a particular performer, but the standard diameter is around 1 cm.

The Japanese sense of temperament has always been relatively flexible, but Western influence has led to the adoption of A 440 as the standard, with intervals increasingly approaching Western-tempered ones. *Shakuhachi* makers have generally followed suit, although both climate and individual playing style affect the final result.

The mouthpiece is fashioned by sawing inwards towards the top of the instrument at an angle of about 30°. A small insert of water-buffalo horn or ivory is then inlaid into the blowing-edge and glued into position. This insert is trapezoidal in the Kinko-ryū instrument and crescent-shaped in the Tozan-ryū.

Finally comes *jinuri*, painting the bore and the inner surface of the finger-holes with up to five coats of a mixture of black or red lacquer, water and an extremely fine polishing powder (*tonoko*). This requires great skill, as the thickness of the coat at each point affects not only timbre but also pitch.

Mass-produced *shakuhachi* of lathe-turned wood or moulded plastic have become popular since the 1970s. These have the advantage of being cheap and are resistant to splitting, but they are considered inferior both aurally and visually.

Shakuhachi may range in size from about 1·1 *shaku* (pitched a 5th above the standard instrument) to well over three *shaku*. For *sankyoku* ensembles only two or three sizes are necessary, since singers are expected to conform to the standard tessitura. For modern folksong accompaniment, a professional player may carry up to 12 *shakuhachi* (from 1·3 to 2·4) to adjust to all possible singers. In modern compositions as well as *honkyoku*, almost any size may be used depending on the mood of the composer or performer or on other factors.

Western influence in the 20th century led some to feel that more finger-holes were needed to play 'modern' melodies or even the *meri* pitches of traditional pieces. The seven-hole and nine-hole *shakuhachi* were invented around 1930 and 1950 respectively, but they are quite unsuitable for *honkyoku* and are now rarely used except in modern music. Another short-lived experiment was the *ōkurauro*: invented in the late 1920s, it married a *shakuhachi*-style mouthpiece with a Boehm-system vertical metal flute body.

[Japan, §II, 5: Instruments and instrumental genres, Shakuhachi.](#)

(iv) Notation.

The notation for the first end-blown flute used in the Japanese court music ensemble is not known. However, in 1664 a book entitled *Shichiku shoshin-shū* gave a system of *hitoyogiri* notation of 13 syllable-characters, each representing a different fingering. This system was successively altered by the Meian, Kinko and Tozan schools. The pitch-determining characters in *shakuhachi* notation are stylized versions of *katakana*, one of the Japanese syllabaries. They are written in customary Japanese fashion, in vertical columns from right to left. High and low registers and rhythmic indications are also included in the notation, as is the text in the case of songs.

Rhythmic detail remains largely minimal in notations for the free-rhythm *honkyoku* of the Kinko school, but the more metrical style of most Tozan *honkyoku* led to a much more precise rhythmic notation. *Gaikyoku* of all schools are notated comparatively precisely, with vertical lines corresponding to the horizontal ones of the Galin-Paris-Chevé system (see §VI, 3, and fig.24 below).

[Japan, §II, 5: Instruments and instrumental genres, Shakuhachi.](#)

(v) Playing technique and performing practice.

The *shakuhachi* is held at a downward angle of about 45°. The lower edge of the upper end rests in the hollow of the chin below the lip. Through a

narrow embouchure a sharp stream of air is directed at the blowing-edge. (For beginners it is generally difficult to elicit a sound at all.) The strength of the air-stream is varied for dynamic purposes, and occasionally an audible non-musical burst of air is emitted for effect – a technique known as *muraiki*. Through changes in the angle of embouchure alone (*kari-meri*) a single fingering can yield pitches over a range of at least a major 2nd. Lowering the head (*meri*) lowers the pitch and raising the head (*kari*) raises it. Sideways movement of the head also produces a pitch alteration and is used particularly for an ornamental vibrato.

Fingering involves several types of ornamentation. A finger may be slid or rolled slowly off a covered hole. Repeated notes are generally articulated with a rapid finger-flap. (Tonguing is never used for such articulation, although certain ways of flutter-tonguing are common.) A two-finger trill onomatopoeically named *korokoro*, and *karakara*, its one-finger version, are common. The difficulty in learning to control all such techniques is encapsulated in the saying *kubifuri sannen koro hachinen* ('head-shaking, three years [to learn], *koro[-koro]* eight years').

Embouchure and fingering, alone or in combination, can produce any pitch within the range of the *shakuhachi*. Kinko *honkyoku* constantly use various sorts of portamento and microtonal ornamentation; the Tozan *honkyoku*, on the other hand, are closer to *gaikyoku* in intonation and ornamentation. In *gaikyoku* it is necessary to match the pitch to the *koto*, *shamisen* and/or singer.

Notes sounded by changing the angle of the head or by partial holing tend to be quieter and somewhat less sharply focussed than normal. In *honkyoku* this fact has become a virtue, and the dynamic and colouristic differences between basic and other pitches is an important part of the aesthetic. In *sankyoku* the necessity to be heard among the other instruments renders this a less positive factor, and to composers and performers influenced by a Western aesthetic it is often perceived as a shortcoming. It was for such reasons that the seven-hole and nine-hole *shakuhachi* were invented (see §(iii) above); but they are scorned by almost all players of *honkyoku* and *sankyoku*. The importance attached to timbral differences can also be inferred from the use of alternative fingerings for some pitches – not because they are easier in certain contexts, but because the resulting tone colour differs.

Ex.6 shows the opening of the 'Kinko honkyoku Hifumi' hachigaeshi in traditional and staff notations. The first three main symbols of the Japanese notation translate into a subtly complex variation around the note *d'*, lasting 24 seconds (p1–2). The first symbol represents *e* []; the next *d'*, and the third is a *nayashi*, a slow slide up to the preceding pitch from perhaps a three-quarter tone below. All other ornaments shown in the staff version are open to variation or even omission according to player, mood and context. The Japanese notation shown here adds graphic symbols to indicate four specific ornaments, but a good performer will always add more detail, not only of pitch but of dynamics (unspecified in notation) and duration (only loosely notated). The *honkyoku* tradition (aside from the Tozan school) allows much more individual flexibility than is found in most

genres of Japanese 'classical' music. As in most genres, however, such freedom is permitted principally to the top-level players.



Japan, §II: Instruments and instrumental genres

6. Shamisen.

A Japanese three-string fretless plucked lute (fig.13) this instrument is called *samisen* in the Kansai area of Kyoto and Osaka, and as part of *koto* chamber music it is often known as *sangen*. Since the mid-17th century it has been a popular contributor to the music of many levels of society, from folk and theatrical forms to classical and avant-garde compositions.

A *shamisen* player usually accompanies a singer; purely instrumental music occurs primarily during interludes. This has implications for construction: instrument must suit voice, and both must suit their context. Appreciation of *shamisen* music, as of any music, requires an understanding of the context of each genre: physical, historical, aesthetic-philosophical, musical etc.

(i) Construction and performing practice.

There are a number of different *shamisen* types, varying in size (though all are about 97 cm long), membrane thickness and material, bridge height and weight (fig.14a), string gauge and type of plectrum (fig.14b). A general distinction is made by the comparative thickness of the flat-topped fingerboard: thickest (*futozao*), medium-sized (*chūzao*) and thinnest (*hosozao*). The neck (*sao*) and pegbox (*itokura*) are now constructed in three sections so that the instrument can easily be taken apart and transported. The preferred woods for the neck and body are red sandalwood, mulberry and quince. The pegs (*itomaki*) are ivory, ebony or plastic; the strings are twisted silk, though the stronger synthetic material tetron is now often preferred to the fragile silk, especially for the treble string.

The upper bridge (*kamikoma*) of the neck is of special interest (fig.15): the two higher-pitched strings pass over a metal or ivory ridge at the pegbox, but the lowest string is set in a niche in the wooden edge of the box. Immediately below the upper bridge there is a slight cavity carved in the neck (the 'sawari valley'): the bass string will buzz against the edge of this trough (the 'sawari mountain') when plucked or when resonating with notes a fifth or octave above it, producing a sound called *sawari*, which is of special value in *shamisen* music. Its invention in the 17th or 18th century may relate to the fact that early *shamisen* players previously used a larger lute, the *biwa*, which has a similar tonal characteristic, although it is differently constructed. In the 1890s a different method was devised, called *azuma-zawari*: a screw inserted from the back of the neck could be turned to adjust the degree of buzzing of the bass string against a tiny metal plate. *Sawari* is not found on the *shamisen*'s Chinese and Okinawan ancestors. (Note that the term for the similar resonance on many Indian plucked instruments is *jiwari*.)

A tailpiece (*neo*) of silk rope holds the strings across the rectangular body, which is made of four convex pieces of wood covered at the front and rear by cat- or dogskin. Synthetic membranes are now common, partly for durability. Patterns (*ayasugi*) carved inside the body of expensive instruments affect the tone of the instrument, as does the quality of the skin. The skins are held by glue and shrinkage, without pegs or lashing. An extra semicircle of skin (*bachikawa*) is added at the top centre of the front head to protect it from the blows of the plectrum.

Good plectra (*bachi*) are of ivory or ivory-tipped wood except in certain chamber music (*jiuta* or *sankyoku*) and folk genres, for which tortoise-shell or buffalo-horn tips are used. Practice plectra may be made of plastic or wood. In some lighter forms of *shamisen* music, such as *kouta*, the side of the fingertip is used instead. For the style called *shinnai-nagashi*, one of two shamisenists plays a high obbligato using a capo (*kase*) and a tiny version of the standard plectrum. In most genres the wide edge and triangular tips of the plectrum are as thin as possible, but for *gidayū* they may be 2–4 mm thick. The sorts of difference shown in fig.15*b* affect timbre greatly.

The removable bridges (*koma*) are equally varied. They may be of ivory, tortoise-shell, buffalo-horn, plastic or wood. In *jiuta* the bridge may have small lead weights to help dampen the vibrations. A *gidayū* player may have a large graduated set of lead-weighted bridges to adjust to pitch, humidity etc; these can weigh over 20 g, while a *nagauta* bridge is under 4 g. For quiet practice a very wide ‘stealth bridge’ (*shinobi-goma*) reduces volume.

A small device (*yubikake*, *yubisuri*) of wool knitted over rubberized thread stretches weblike between the thumb and first finger of the left hand for ease of movement. *Gidayū* players often powder their left hand instead. Left-hand pizzicato (*hajiki*), slides (*koki*, *suri*) and ‘hammering-on’ (*uchi*) appear in most genres; right-hand up-plucks (*sukui*) and tremolo are also common. In some genres intended for large theatres or the open air (*nagauta*, *gidayū*, *tsugaru-jamisen*) the plectrum frequently strikes the membrane sharply, producing a percussive accompaniment to the plucked string; in other genres more suited to intimate settings (*kouta*, *jiuta*) this is minimized.

The basic pitch of a *shamisen* depends on the range of the singer, which may vary greatly. The three standard tunings shown in ex.7 may thus be several steps higher or lower. During long compositions the tunings may change frequently, and a few special tunings may appear. Most *shamisen* music is based on the *yō-in* scale system and its modes (see §I, 4).



(ii) History and genres.

The *shamisen* is believed to have been imported from the Ryūkyū islands in the mid-16th century in a form called the *sanshin* (see §VIII, 1 below). This instrument has a more oval body, is plucked with a talon-like pick and

is covered by a snakeskin: hence its other name, *jabisen* (*jabi*: 'snakeskin'), which is never used by the players themselves. An instrument of this type originated in China as the *sanxian* and reached the Ryūkyū islands by the 14th century at the latest. In Japan the new lute was first used in folk and party music or by narrators who previously performed on the *biwa*. Under these influences (and in the absence of large snakes) the construction of the instrument changed greatly. The Chinese, Okinawan and one of the Japanese names for the instrument (*sanxian*, *sanshin*, *sangen*) all mean 'three strings'; the Japanese names *shamisen* and *samisen* mean the same but add the character 'tasteful' in the middle.

Historically the *shamisen* is found in many forms of folk and popular music (see §VII, 3 below). Other genres created for the theatres and tea-houses can be divided into two categories, the narrative (*katarimono*) and the lyrical (*uta(i)mono*). A genealogy of these types is given in [Table 2](#), with their founders' names when known. Many genre names can be suffixed with *bushi*, 'tune, melody'.



Several *shamisen* genres are referred to elsewhere in this article, showing the diversity of this instrument type: *jiuta* (§5 above); *gidayū* (§VI, 2 below);

nagauta, *tokiwazu*, *kiyomoto* (§VI, 3 below); folk *shamisen* (§VII, 3 below); *sanshin* (§VIII, 1 below). Further proof of its wide importance is that over two-thirds of 74 LPs in the 1980 series '1000 Years of Japanese Classical Music' involved *shamisen*.

All the variables of construction and technique coalesce to produce each style of *shamisen* music. Superficially similar instruments may nonetheless vary crucially. Thus the thick-neck, heavy-bodied *gidayū shamisen* differs from the similar folk *tsugaru-jamisen* in its plectrum shape, string gauge pattern, *sawari* and other details, not to mention modal sense and playing technique. Technique and timbre match context: the heavy *sawari* of the *gidayū* instrument matches closely the timbre of the voice of the puppet theatre chanter; the finger-plucked *kouta shamisen* similarly matches the small voice of the singer.

As in many genres of Japanese music, named, stereotyped melodic patterns are common in *shamisen* music; even when names are lacking, much of any repertory can be analysed into short, recurring motifs (Yakō and Araki, 1998). The relation between voice and *shamisen* is also similar in most genres: the *shamisen*, with its sharp attack, keeps the metre clear, while the voice plays against the beat, with syllables often articulated on an off-beat.

The lyrical forms will be discussed first. The term *jiuta* originally meant 'local songs' and was so used until the mid-18th century, after which it represented chamber music with the *koto* (see §II, 4 above). Tradition credits one of two *biwa* musicians, Sawazumi Kengyō and Ishimura Kengyō, with the first *shamisen* music around 1610 in the form of *kumiuta* (song suites; not related to the *koto* genre of the same name). Their music was called *ryūkyū kumiuta*, and six of the original 30 pieces survive from later sources. The earliest collection containing poems of *shamisen* music and some notation is in the 1664 *Shichiku shoshin-shū*, and the earliest notation of *shamisen kumiuta* is found in the *Ōnusa* volume of the 1685 *Shichiku taizen*. The 1703 collection of texts, *Matsu no ha*, begins with *ryūkyū kumiuta*, which are followed by *jiuta no nagauta* and then *hauta*.

The terms *hauta* ('beginning/short songs') and *kouta* ('short songs') were generally applied to popular songs of the period. Distinctions were sometimes made between *kamigata* songs from the Kansai area and Edo songs from that city. The terms *nagauta* ('long songs') and *kouta* were used in earlier periods for a variety of poetic forms but eventually became specific genre names. Both terms were connected with early forms of *shamisen* music in the new *kabuki* theatre, *edo nagauta* eventually becoming its predominant genre. *Ogie-bushi* first appeared in 1766 as part of *kabuki* music and was combined with music of the Yoshiwara brothel district, becoming a separate form. In *utazawa-bushi*, by contrast, an attempt was made to create short songs devoid of erotic connotations.

Among the narrative forms *sekkyō-bushi*, a Buddhist genre of musical story-telling already in existence before the advent of the *shamisen*, adopted the new instrument when it first appeared. *Jōruri* has a similar secular background (see §IV, 3 below) and eventually became a generic term for many different kinds of narrative music. Some of the earliest *biwa* folk narrators came from the Osaka district, then called Naniwa. They

originated the genre known as *naniwa-bushi*, in effect a narrative soap opera set in traditional times, which became tremendously popular in the early days of the recording and broadcast industries. The many other forms of narrative music originated in the theatre, *gidayū-bushi* being best known for its origin in *bunraku* puppet drama. *Tokiwazu* and *kiyomoto* and rarely *katō* and *shinnai* are still used in *kabuki*. The other genres survive primarily in concerts of old *jōruri* (*ko-jōruri*) or 'classic' (*koten*) performances.

(iii) Modern traditions.

The tradition of purely concert (*ozashiki*) *shamisen* music began with performances of narratives outside the theatre, in which context *onna jōruri* (female performers) appeared. In the 19th century new *nagauta* compositions were created that had no theatrical connections, and the cult of the composer became stronger. By the mid-20th century the amateur study of *shamisen* music became 'respectable', this change having healthy cultural and technical results. 18th- and 19th-century notations, which used syllables or symbols to represent finger positions, were replaced by new notations based on the French Chev  system, with Arabic numbers and Western rhythm and bar systems. Student recitals, concert pieces, specialist journals and recordings by star performers flourished. Since the mid-20th century it has been possible to buy recordings or notations of the basic repertory of the major genres and to attend concerts of all forms or hear contemporary compositions for ensembles of traditional instruments. The traditional guild system of working for a professional name (*natori*) remains strong, though Western-style lessons exist as well. For example, one may graduate in *shamisen* at the Tokyo National University of Fine Arts and Music.

There have been sporadic attempts at introducing a bass version, but otherwise the *shamisen*, like the *shakuhachi*, survived the 20th century essentially unchanged. Each type of *shamisen* seems to have become ideally suited to its particular niche, and no new niches have emerged as yet to demand further developments.

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Japan

III. Notation systems

1. Introduction.
2. Vocal music.
3. Instrumental music.
4. Oral mnemonics.

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Japan, §III: Notation systems

1. Introduction.

In order to understand the functional and cultural logic of unfamiliar notation systems it is important first to recognize that notation is not in itself music, but rather an adjunct to the remembrance or evocation of sonic events for performing purposes and, in some music cultures, for study or compositional use. A second important point is that the actual music and all its accessories (such as notation) usually reflect the aesthetics and world views of the peoples in whose culture they were created. Thus, what is

important to one music culture may be of much less concern in another: in this context it must be noted that Japanese traditional musicians seldom felt a strong need for detailed notations such as those admired by most Western musicians. For the Japanese, notation was merely a memory aid; indeed, the structure of Japanese pieces, the relations between their parts and the subtle nuances of their performing practices did not lend themselves to effective representation in either vertical or horizontal linear graphics. This does not imply an interest in improvisation, as such a style hardly exists in Japanese music. Rather, it reflects a concern in both music lessons and performances for a concentration on aural and technical skills with as few visual distractions or inhibitions as possible. Nevertheless, because there has always been a strong guild system (see §I, 3 above) and a tradition of 'secret' pieces (*hikyoku*) in Japanese music, notation systems were fostered that would preserve compositions for future generations in an outline form that only the initiated could translate into actual sounds. It was not until Western musical pragmatism asserted its influence that detailed notations became significant. Thus a discussion of Japanese notation up to the late 19th century must deal with numerous different systems that were used not only for each genre or musical instrument but also for various guilds of performers within each tradition. Here no attempt is made to cover all these variations; rather, the basic principles used in major styles of Japanese notation are demonstrated, with selected examples where necessary for clarity.

The term 'notation' as used above refers to written notation; a broader usage of the term embraces 'oral notation' as well. Many Japanese instruments have long been taught using oral mnemonics (see §III, 4 below), which often later became part of written notation.

Traditional transmission, then, might involve any of three approaches: direct imitation of another performer (in formal lessons or simply by assiduous overhearing as often in folk contexts); singing of oral mnemonics prior to actually trying to play a piece; or reliance on written notation. Despite the startling range of notations shown below, it was only in the 20th century that written notation assumed importance in teaching many genres. This trend results not only from modernization but also from the fact that few pupils feel they have time to learn by the traditional, time-intensive methods. For the same reason, a fourth method of transmission is becoming common (as elsewhere): use of recordings, whether commercial or made during lessons.

[Japan, §III: Notation systems](#)

2. Vocal music.

Chinese sources mention singing in Japan as early as the 3rd century ce, and Japan's first literary works of the 8th century include the texts of many songs; but actual vocal notation in Japan developed first primarily in the context of Buddhist music (see §IV, 3 below). This tradition came to Japan from China and Korea in the period between 553 and 784, and expanded greatly in the subsequent Heian (794–1185) and Kamakura (1192–1333) periods. Surviving theoretical materials show a continuous Chinese influence.

In terms of notation the most important early system is the *goin-hakase* ('the five-toned sage'). It is attributed to the Japanese priest Kakui (b 1236) of the Shingon sect, although it may have been influenced by the ritual *mudrā* (hand gesture) and oracle stick arrangements of ancient India. The Japanese system divides the 15 notes of three octaves of the anhemitonic pentatonic scale into three layers of five notes each; thus the system is sometimes called the *goin-sanjū* ('the five tones and three layers'). Individual pitches are represented by short lines placed at an angle like the hour hand of a clock. If started on *c*, the notes of the pentatonic scale would be represented as in *ex.8*. As shown in *fig.16* (an excerpt from a modern Shingon sect notation with its transcription), the direction of these line symbols does not represent graphically the pitch of a note, as is common in most Western notations. Since Sino-Japanese texts are normally written in columns starting from the right-hand side of a page, the music notations of this system generally appear to the left of the text. The names of specific vocal patterns or styles are included with the pitches. Thus, as seen in *fig.17*, the notation of the vocal rendition of one syllable may meander considerably. Various Buddhist sects in Japan developed their own notation systems and approaches to the performance of named vocal patterns. In keeping with the rote teaching method and the 'secret' piece tradition of Japan, many of the later, seemingly simplified notation systems, such as *karifu* and *meyasu*, actually became more abstract and less easily read without guidance than the *goin-hakase* itself. Many of these systems are still in use, not only in Buddhist music but also in surviving imperial vocal traditions that adopted variants on such notations centuries ago.



Another vocal notation system of greater importance in later Japanese music was the *gomafu*, in which teardrop-shaped lines were placed beside characters as neumes and indications of longer vocal patterns. The 12th-century secular epic tradition of the tale of Heike (*heikyoku*, see II, 3 above) adopted this system in a form called *sumifu*, and the major classical drama form called *nō* that began to evolve in the 13th century also used such a notation system (often called *gomaten*), as shown in *fig.17*. The *nō* system includes more references to pitch areas as well as to vocal patterns. Each major school of *nō* now uses such a system, and there are extensive textbooks in each school for learning the meaning of each symbol. The correct interpretation of such notations, however, remains in the vocal lessons and in a student's eventual acceptance into a guild, although the advent of records and teaching tapes has rendered the secret tradition somewhat more ritualistic than practical.

Later secular vocal traditions of narratives accompanied by *biwa* or *shamisen* seldom made more than occasional graphic references to the vocal lines, although some aspects of the instrumental interjections or interludes normally appear in red between each line of the text. During the later part of the Edo period (1603–1868) music accompanied by *shamisen*

or *koto* also tended not to depend on notation for vocal lines except by instrumentally derived pitch notations. Therefore the rest of vocal notation is best described in the context of instrumental forms.

A unique example is shown in fig.18. In principle, Japanese folksong has been orally transmitted, but one song, *Esashi Oiwake*, has been notated since the early 20th century with a variety of related systems devised by locals specifically for use in teaching. The version shown (from the 1960s) reveals Western influence in its staff (albeit of 6 lines) and left-to-right orientation. However, as each of the 5 phrases is to be sung in one breath, the vocal part of each phrase is shown logically as a continuous line whose peaks, loops and dots express specific ornaments quite precisely. The ornaments are identified in the eight boxes at the bottom. Some influence from Buddhist notation is evident. (For a Western notation of part of this song, see §VII, 3, [ex.18](#) below.)

Japan, §III: Notation systems

3. Instrumental music.

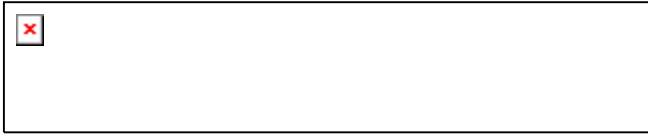
The first instrumental notation in Japan came directly from the Chinese court traditions of the Tang dynasty (618–907). The earliest surviving example is a *biwa* notation dated 768. It is followed by various wind instrument parts dating from the 10th century to the 13th, after which time instrument partbooks are fairly plentiful. Most of these books were intended for use in the music of the court *gagaku* ensembles. Scores for such music did not exist before the 20th century. A complete partbook contains the basic repertory organized in sets of pieces that are in the same mode. Notations for string instruments (the *biwa* or *koto* or *wagon*) consist primarily of the names of stereotyped melodic patterns or of one pitch that would appear at the start of a time unit; the *shō* (mouth organ) notation also shows only the name of one pitch, or perhaps of one pipe, since this is tablature notation.

Extensive research by Picken and his students has demonstrated that these simple string notations for *tōgaku*, taken at face value, show a closely heterophonic ensemble, with each instrument ornamenting a single clear melody in different ways; the earliest notations for *ryūteki* flute reveal this same melodic outline (see §V below, and Marett 1985). They conclude that early *tōgaku* was played at a much faster tempo suiting these melodies. Today, however, these original tunes are largely hidden from the non-specialist by stereotyped chords on the *shō* and arpeggios on the *biwa* and *koto*, each executed at a stately tempo – even though the notations for these three instruments are little changed from a millennium ago. Each is still a tablature, indicating which single pipe on the *shō* plays the lowest note of the chord, and which *biwa* fret or pair of *koto* strings are the basis for the arpeggios.

Today the *ryūteki* flute and *hichiriki* oboe are perceived as the melodic instruments of *tōgaku*, but their melodies have elaborated considerably over the centuries, away from the original tune that they shared with other instruments, and in this case their notations have elaborated as well. Their notations today involve two systems. As seen in the *hichiriki* notation of fig.19, the fundamental column consists of the mnemonics (*shōga*) with which the line is sung when it is learnt, along with symbols for the

instrument's finger-holes in smaller characters to the left. The nuances and ornamentations of the line are not marked, as they are part of the oral guild tradition, learnt through singing the *shōga*. The short lines along the right-hand side of the column indicate the basic beats, with a large dot representing the accented beat of the hanging drum (*tsuridaiko*). Percussion parts themselves in *gagaku* consist of similar dots, with the names of stereotyped rhythmic patterns appropriate to the given music.

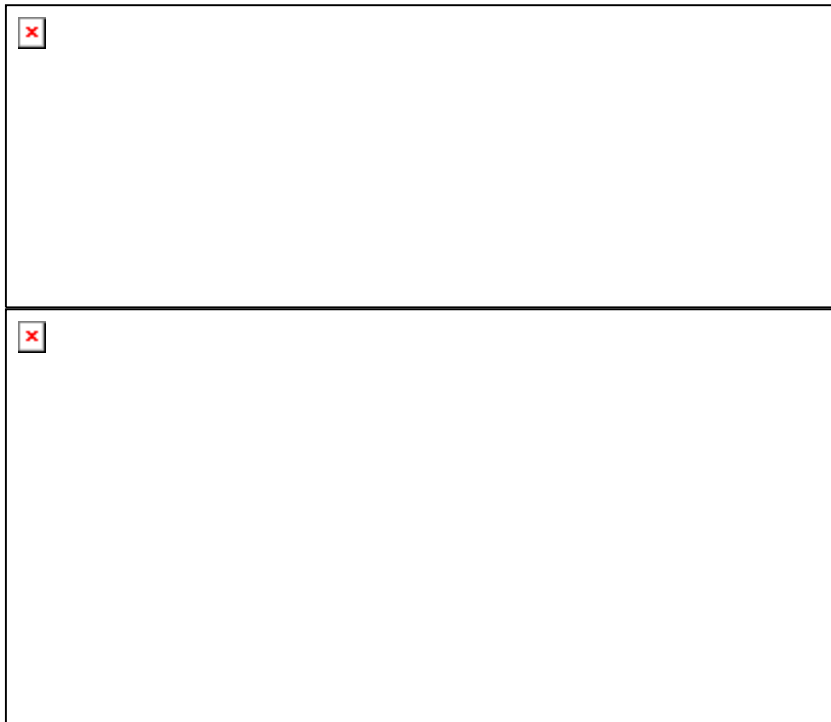
The names of patterns or pitches are all that is generally found concerning the instrumental parts of *biwa*-accompanied narrative songs notated before the period of modernization. Notation for the four instruments of the *nō* drama, however, is much more complex. As for court music notation, more than one system is combined in modern written notations. Fig.20 is a rare example of a full instrumental score (partbooks being traditional). The flute notation normally consists of a sequence of mnemonics (*shōga*) placed on a graphlike paper whose columns of squares represent the traditional eight-beat frame of reference in which much *nō* music is set. Such a flute part can be seen in the left-hand column of fig.20, interlaced with 16 beats of the *taiko* (stick drum) part. The drum parts of *nō* consist of named stereotyped patterns, so that one often finds in their notations only the names of the patterns, set alongside texts in vocal accompaniments or in sequence for purely instrumental sections. As shown in fig.20, modern lesson books may contain various dots and triangles that represent sounds of the drums placed in columns of squares (like separate flute parts). This system shows in some detail specific rhythmic patterns. For instance, in fig.20, column 2 contains the *kotsuzumi* (shoulder drum) part and shows that two different kinds of sound are produced on the drum and that three different drummer's calls (*kakegoe*) occur. The rhythm of the pattern is implied (the opening mnemonics would be *ta, ta, rest, pon, pon*: see ex.9), and the names of two patterns are listed at the right-hand corner of each notation (they are *uchi oroshi* and *musubi futatsu odori*). The middle column provides similar kinds of information for the *ōtsuzumi* drum. Column 4, the *nō taiko* stick drum notation, is the most complex, involving four elements and much redundancy. This is another example of the merging of oral and written transmission systems. At its simplest level it consists of the names of the two patterns that make up this phrase, *sandanme* and *makuri*; these appear just to the right of the line separating columns 3 and 4. A veteran player needs no more information, since such patterns have been learnt by rote. However, here the dots in zigzag pattern represent the left- and right-stick strokes, with the strength of the stroke shown by the size of the dot. In the second half of the phrase, these dots are accompanied by their mnemonics (*tsuku tsuku tsuku ten tere tsuku tere tsuku*); these alone would have indicated the correct rhythm and stickwork. Finally, three drum calls are shown in small syllables just to the right of the flute mnemonics, between beats 6 and 7, 8 and 1, and 4 and 5. (The flute mnemonics are added in the middle of this column because flute and stick drum are closely synchronized, their patterns beginning on beat 2, while the other drums start on beat 1.) A veteran player could in theory sight-read the drum parts (although this would never be done), but the flute part does not indicate precise pitches and thus can be learnt only from a teacher.



Similar graphlike rhythmic notations can be found for drum music in the later *kabuki* theatre, particularly in 19th- and 20th-century sources, although most traditional drum music is still maintained through a basically oral learning system. Some *kabuki* plays contain a cue sheet (*tsukechō*), which indicates by traditional names which type of percussion or special off-stage (*geza*) music is to appear at a specific moment in the play; the actual music is seldom entrusted to notation, however. An exception is shown in fig.21, which notates a passage for the *ōtsuzumi* hip drum and *kotsuzumi* shoulder drum. In this particular style, called 'chirikara rhythm' after its mnemonics, the two drums play interlocking patterns. The one here is learnt by singing *chirikara tsuton chirikara tsuton chirikara chiritoto tsuta pon*. *Chi, ri* and *tsu* are strokes on the hip drum, *ka, ra, to(n)* and *pon* on the shoulder drum. The small single column of symbols at the top of fig.21 is the traditional drummers' shorthand. The # symbol (a) represents *chirikara*; the next small symbol is *tsu*, then the circle is *ton*; the line to the right of and below this passage indicates that it is repeated; and so forth. Below this is a more complex modern notation. The rightmost column numbers the 8 beats (marked by solid horizontal lines). The leftmost column shows mnemonics for the *shamisen* lute, replaced by the song lyrics once the vocalist enters. The central section shows the hip drum to the right and the shoulder drum to the left: shape and colour indicates the type of drum stroke, but the mnemonics are written beside each stroke as well; the topmost symbol in each column is the drum call *hao*.

The most detailed notations of Japanese music are found in the tablatures of the *koto* and *shamisen* as each developed in the Edo period and in the 20th century. The earliest notations were in the *Shichiku shoshin-shū* of 1664, but indigenous systems designed specifically for such instruments appeared first with the *Ongyoku chikaragusa* of 1762 for the *shamisen* and the *Sōkyoku taiishō* of 1799 for the *koto*. The *shamisen* notation used dots with various internal designs that represented positions on the fingerboard of the instrument, while the *koto* notation used the numbers of its 13 strings with circles that indicated rhythms and performing methods. The pitches of the strings were determined by the name of the tuning in which a piece was played. A so-called *iroha-fu* system also appears in some *shamisen* music, which indicates finger positions by a solfège based on the traditional order of syllables in Japanese language lessons.

The forms of notation used in the 20th century by the two major *koto* schools are shown in fig.22a and b. Pitches are still shown by string numbers (and hence vary with the tuning), but bars and rhythmic symbols are adopted from Western notation, as can be seen in the transcription (ex.10). Fig.23a and b show common modern methods of *shamisen* notation that also reflect Western rhythmic symbols. In the so-called *kosaburō-fu* the Arabic numbers represent pitches in a scale, and in the *bunka-fu* they stand for finger positions on the strings, as seen by comparison with the Western transcription (ex.11).



Similar precision under Western influence is seen in the notation in fig.24 for the modernist Tozan school of *shakuhachi* (see §II, 5 above). Duration is again shown by lines adjacent to the fingering symbols; small symbols represent grace notes; occasional cues to the right indicate specific ornaments; and a Western 4/4 time signature is given at the top. Such notational precision is found only when the *shakuhachi*, as here, plays with other instruments: its solo repertory is largely in free rhythm and highly ornamented, and notation tends to leave much more to oral transmission (see §II, 5, ex.6 above).

Today it is possible to purchase notations of traditional *koto* or *shamisen* music in systems that can be read without direct reference to a teacher. However, the general Western fixation on detailed graphic representations of basically sonic events has yet to inhibit the more direct and musical tradition of oral comprehension, which is the characteristic of earlier Japanese music and its notational methods.

Japan, §III: Notation systems

4. Oral mnemonics.

Oral transmission has persisted over the centuries in Japan for various reasons: the desire for control and secrecy, the tradition of blind musicians and so forth. But a major reason is simply because it works well. Every written instrumental notation discussed in §3 above has an oral dimension. In learning or recalling an instrumental part, a performer may sing either syllables indicating precise finger positions or drum strokes (as for *shakuhachi* or *shō*), or a set of mnemonics that primarily represent relative pitch rather than specific fingerings or absolute pitches (as for the *nō* flute or *hichiriki*). The most common general term for all such systems is *shōga* or *kuchi-shōga*.

In many cases there is a direct link between the acoustic-phonetic features of the vowels and consonants of the mnemonics and the sounds they

represent. Such systems can be called acoustic-iconic. It is this acoustic similarity or identity that makes such syllables particularly powerful in learning and recalling music. Similar systems are in use in numerous cultures around the world (see Hughes, 1989, 1991).

Performers stress the importance of learning via *shōga*. Still today, despite the existence of written notations, a flute player in a *gagaku* or *nō* ensemble will learn each piece first by singing it, thus acquiring subtleties of expression that elude writing.

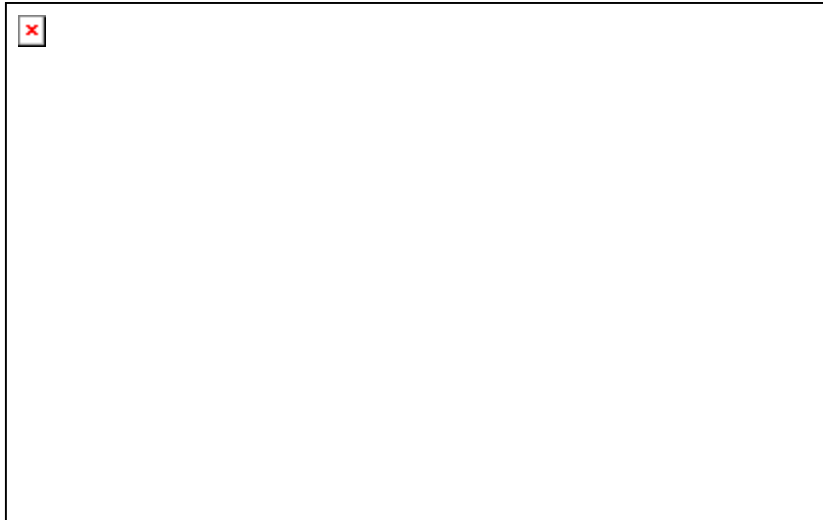
It is perhaps surprising that such systems seem to work without their users being aware of the logic behind them. This is possible because of the innate nature of the sound symbolism involved. Ex.12 shows a passage of *shōga* for *ryūteki* flute and *hichiriki* oboe in court music. Note firstly that the consonants mark articulation: [t] starts a breath phrase, [h] marks a re-articulation of the same pitch, [r] shows a liquid shift to another pitch. Cross-culturally, we find that 'stop' consonants such as [p, t, k] generally mark the sharp attack of a plucked string or struck membranophone or idiophone. The deeper and/or more resonant pitches are more commonly marked by the voiced consonants [b, d, g]. Thus the open bass string of the *shamisen* is sung as [don] vs. the [ton] of the higher-pitched open middle string; and the alternation of normal stroke and rim-shot on folk *taiko* stick drums may be recited as [don kaka]. There are convincing if complex acoustic reasons for this, but the connection seems instinctive and unconscious for the vast majority of people.



Final consonants may express decay. Since wind instruments generally sustain a note without change of volume, the main vowel can simply be prolonged. But a longer note on a plucked string or a struck instrument is often distinguished from a shorter one by adding a nasal consonant [n], reflecting the changes in amplitude and perhaps timbre over time.

Vowels work independently of the consonants, and their role is more interesting. In the flute *shōga* of ex.10, four vowels occur: [i a o u]. It turns out that these indicate relative pitch of successive melody notes with great accuracy. In Table 3, when a note sung with the vowel [a] is followed by a

higher one sung to [i], one point was entered after the + sign in row a, column i; and so forth. This revealed that when a *shōga* vowel sequence places [i] adjacent to any other vowel, the pitch sung to [i] is higher in 97 out of 100 cases; [a] is similarly 'higher' than [o] in 56 out of 57 cases, and [u] is lower than its neighbour in all 83 of its occurrences. Overall, given the *shōga*, one can predict melodic direction with 98% accuracy. Yet this pattern is not taught as such: rather, one simply learns the *shōga* for each piece without explanation. The system is almost entirely unconscious.



A similar pattern is found for *hichiriki* (with an additional vowel) and *nō* flute. For *shamisen*, the system is somewhat different: [o] represents the open 1st (bass) string, and also the open 2nd string in certain contexts; [u] is any fingered note on the 1st or 2nd string; [e] is the open 3rd (treble) string, and the open 2nd string in certain contexts; [i] is the fingered 3rd string; and [a] is a double stop. Thus the vowels represent fingering positions primarily and relative pitch secondarily.

In general and in many cultures, the ordering [i e a o u] represents relative pitch from high to low. This corresponds to what acousticians call the 'second formant (F2) frequency' order of these vowels, which is basically the vibratory frequency of the oral cavity when held in the correct shape for each vowel. This is an area of overtone activity, fixed for each vowel and largely independent of the fundamental pitch at which one speaks or sings that vowel, thus it is often called a vowel's Intrinsic Pitch. For Spanish, typical F2 values for [i e a o u] are 2300, 1900, 1300, 900 and 800 Hz respectively. Humans have subliminal access to this ordering in many ways, the simplest of which is whispering; others include whistling, playing a jew's harp or musical bow, or listening to the sound of a bottle being filled with liquid. Thus in vowel-pitch mnemonic systems, vowels are used in overwhelming accord with F2 ordering, and a musician gains an additional tool for recording melodic contour.

Competing with Intrinsic Pitch are the phenomena of Intrinsic Duration and Intrinsic Intensity. It is found (again for convincing reasons) that in the vast majority of languages the vowels closest to [i] and [u], those spoken with the mouth relatively closed, will take less time to articulate and register a lower volume on a vU meter than will more open vowels; by contrast, the 'longest' and 'loudest' vowel is [a], followed by [o] and [e]. This is why [i] and [u] are often favoured for short or quiet notes or those in weak metric

positions in oral mnemonic systems, while [a] tends toward the opposite. Thus [a] is used to represent double-stops on a *shamisen* regardless of pitch. Many exceptions to vowel-pitch ordering are due to these competing factors.

Acoustic-iconic systems are less precise than, say, [Tonic Sol-fa](#). The latter is perfectly consistent in indicating interval size, but its constituent syllables are the result of an arbitrary historical development and thus carry no intrinsic force outside the specific cultural system. The vowel-pitch systems of Japan and Korea, by contrast, are less reliable: they do not indicate precise interval size or pitch, and their prediction of melodic direction is less than perfect, often clashing with rhythmic considerations; yet the innate symbolism of their sounds gives them an advantage for oral transmission. Surely this is a major reason why most Japanese written notations, even those that can indicate precise pitch, duration, fingering, timbre etc., still include *shōga*. Japanese music students raised on 'do re mi' often find the traditional *shōga* distracting and therefore try to ignore it, but so far their teachers are persevering. In villages in Iwate, northern Japan, a student of the 'Devil Sword Dance' (*oni kenbai*) still memorizes each dance while singing *densuko denden densuko den* etc.: the syllables represent drum and cymbal strokes, whereas the melody to which they are sung is that of the flute. Thus by use of *shōga* one can learn simultaneously the dance, three instruments and their co-ordination.

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Japan

IV. Religious music

1. Introduction.
2. Shintō.
3. Buddhist.
4. 16th- and 17th-century Christian music.
5. New religions.

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Japan, §IV: Religious music

1. Introduction.

Religious doctrines, beliefs and practices are generally not regarded as mutually exclusive in Japan; an immense variety of religions, sub-schools and sects co-exists and overlaps. Accordingly, there are many distinctive genres of religious music, and some performance traditions are of great antiquity and complexity. Only the most important kinds can be mentioned here.

Before the Meiji Restoration of 1868, the main religions were the indigenous cults of Shintō and various sinified forms of Buddhism. Confucianism, which became a religion in China, was a major intellectual and social force in Japan, influencing Japanese musical thought and practice, but it never took root as a distinct religion. At a folk level, ideas from Daoism greatly influenced Japanese religious belief, but it too was not a distinct religion in Japan.

Shintō ('the way of the *kami*') comprises a huge number of animistic or nature cults, in which purification and fertility ceremonies play a major part, along with shamanistic rituals of divination, faith healing etc. In the central group of myths the leading deity is the Sun Goddess, Amaterasu, enshrined at Ise; these myths provide the basis for the cult and rituals associated with the emperor. Shrines to several others of the countless *kami* (literally, 'superiors') are found nationwide. Shintō thinking has been much affected by Buddhism, with which it existed in a partly symbiotic relationship until the Meiji Restoration; by Confucianism and Daoist *yin-yang* philosophy; and by Japanese nationalism. However, Shintō cults and rituals are mostly local, while sharing many features. The later 19th century saw the official separation of Shintō and Buddhism and the creation of 'State Shintō' (*kokka* Shintō) at designated shrines. The term 'Shrine Shintō' (*jinja* Shintō) came to describe traditional, public shrines at all levels, as opposed to 'Sect Shintō' (*kyōha* Shintō), which referred to new

and often syncretic denominations, such as Konkōkyō, Tenrikyō and Ōmoto. Shrine Shintō has lost the privileged position it held before and during World War II, but it continues to flourish and redefine itself, and important kinds of ceremonial and festival music are actively maintained.

Buddhism was officially introduced from the Korean kingdom of Paekche in 538 ce (a correction of the traditional date 552) but was probably known earlier. It has always been understood in Japan as a Chinese rather than an Indian religion: the Buddhist canon used in Japan is in Chinese, and the main branches of Japanese Buddhism (Tendai, Shingon, Pure Land and Zen) were based on Chinese models. Nevertheless, Japanese Buddhism developed a highly distinctive character, each school or sub-school having its own doctrines and often elaborate liturgy, as well as its own types of music. In the Nara period (710–84), six schools, known collectively as the Nanto Rokushū, flourished in the capital: Sanron, Jōjitsu, Hossō, Kusha, Kegon and Ritsu. The Heian period (794–1185) saw the introduction of the Tendai and Shingon schools, emphasizing esoteric teachings of the *caryā* and *yoga* forms of Tantric Buddhism, though Tendai is formally grounded in the teachings of the *Lotus Sūtra* (the *Nichiren-shū*). At the same time, the teachings of Pure Land Buddhism, focussed on the celestial Buddha Amitābha (Jap. *Amida-butsu*), began to spread more widely. During the Kamakura period (1192–1333) two schools of Zen Buddhism (Rinzai and Sōtō) were introduced, and new schools based on Pure Land faith or on the *Lotus Sūtra* became popular. In succeeding centuries further developments included Ōbaku, a major new school of Zen. Buddhism suffered after 1868 but revived strongly in the later 20th century. Since World War II Japanese Buddhism (especially Zen) has also been spreading outside Japan.

Christianity has had much less influence than Shintō or Buddhism. Introduced by Jesuit missionaries soon after the first arrival of Europeans from Portugal in 1542 or 1543, it flourished for a while in the later 16th century, particularly in southern Japan, but was progressively banned in the early 17th century (the definitive exclusion came in 1639). However, along with elements of its music it continued to be practised secretly, more as a folk religion, by small groups in Kyūshū. It was reintroduced after the Meiji Restoration by Protestant as well as Catholic organizations and has had some impact on education as well as the new religions. The history of Christianity and Christian music in Japan thus falls into three distinct periods, of which only the first is discussed here.

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2. Shintō.

(i) Music of the imperial cult.

All Shintō music traces its origins to the myth of an erotic dance performed by the goddess Ame no Uzume no Mikoto before the Rock Door of Heaven to entice out the Sun Goddess, who was hiding her light from the world and causing crops to fail. *Kagura*, written with Chinese characters meaning 'music (and dance) for the gods', was regarded as a branch of *wagaku*, music of Japanese origin, as opposed to various kinds of foreign music being introduced at the court; by 773 ce, as Shintō came to be formalized, we hear of *kagura* musicians at the imperial court. The palace *kagura*,

known as *mi-kagura*, seems to have originated as an all-night sacred banquet, with songs and a modicum of dance. This took place in the Seishodō (from 859), or the Naishidokoro (from 1002 to the mid-19th century), halls of the imperial palace. From the period 1074–6 it became an annual event, and a reduced version is still performed in mid-December (now in the Kashikodokoro). A slightly different version is performed for the *shinjōsai* (or *niinamesai*) festival in November, when the emperor commends new grain to the gods of Heaven and Earth. *Mi-kagura* songs have long been used also for functions at certain major shrines.

The cycle of songs (*kagura-uta*) was re-edited in the second quarter of the 17th century, after a hiatus caused by the civil wars of the 16th century. The complete repertory contains over 40 songs, but today only 12 are performed, in five groups, preceded by a short instrumental piece. Even so, a full performance occupies seven hours. The two songs of the second group, *Torimono no bu*, constitute the ritual core of the cycle, the later songs being regarded as lighter in character, relics of the old banquet tradition. Two (sometimes three) of the pieces have a separate section appended for a solo dancer (the *ninjō*). The text of each song falls into two parts, the *moto-uta* and the *sue-uta*; in each part the first verse is sung solo and the later verses in unison chorus. Instrumental accompaniment is provided by a *Wagon* (six-string zither), *kagura-bue* (transverse flute) and *hichiriki* (short cylindrical oboe). There are 20 singers in two groups, one for the *moto-uta*, one for the *sue-uta*. The lead singer in each group controls the pace of the performance with *shakubyōshi* (wooden clappers). The *kagura-uta* are in mostly free rhythm. The wind instruments play in unison, the *wagon* mostly playing simple arpeggio figures on open strings. The *kagura-uta* have a simple melodic structure, subtle in interpretation; only a single mode is used, based on the tone *ichikotsu*. In comparison to other Japanese singing, voice production is straight-toned and open. The notation is a system of neumes known as *hakase*, dating from the later 12th century. That used since the Meiji period is a reconstruction of this, the *sumifu*.

In addition to *mi-kagura*, music of the imperial cult includes other ancient song-types: *Azuma asobi*, *Ōnaobi-no-uta*, *Yamato-uta*, *Kume-uta*, *Ta-uta* and *Gosechi-no-mai*. In origin these are mostly secular court dances, though as dances some have fallen out of use. They may also be performed at major shrines, and *Gosechi-no-mai*, *Kume-uta* and *Ta-uta* have been used in enthronement ceremonies for the emperor.

(ii) Other Shintō music.

The *kagura-uta* described above were used from ancient times for the *Chinkonsai*, a festival to honour and pacify dead souls. The word *kagura* probably derives from *kami-kura* (or *kamu-kura*), ‘seat for the gods’ (*kamiza*), and a central feature in Shintō festivals is the preparation of such a tabernacle, to which the *kami* may be invited with appropriate rituals of purification and supplication. Around the 14th century, followers of *Shugendō*, the orders of mountain ascetics (*yamabushi*), started to adapt formal *kagura* by the addition of dance and other theatrical elements related to the medieval *sarugaku-nō*. As a result, diverse but basically

similar regional forms of *kagura* have developed, often referred to collectively as *sato-kagura* ('village *kagura*').

There are six main divisions of *sato-kagura*. *Miko-kagura* are widely distributed *kagura* performed by a purified woman, the *miko*, who herself was originally the *kamiza* and danced with ritual implements, such as a branch of sacred cleyera (*sakaki*), a Shintō wand (*gohei*), a fan or a bell tree (*suzu*). *Izumo-ryū kagura* are found especially in the Izumo region of western Japan; these involve a series of dances with ritual implements, followed by a masked *nō* play, in which gods appear on stage. *Ise-ryū kagura* is found especially around Kyoto but also in parts of northern Japan and elsewhere; it incorporates a lustral ceremony called *yudate*, in which hot water from a cauldron is sprinkled about and offered to the *kami*. Various dances follow. At the great shrines at Ise from the mid-17th century onwards, pilgrims who made a suitably large donation were given a command performance, the *daidai kagura*; this custom was followed elsewhere. As Edo grew as a major urban centre, new kinds of *kagura* developed from the early 18th century at shrines in the area, incorporating elements of *yudate* and *miko* rituals, *daidai kagura*, *kyōgen* farce and juggling; these are called *Edo-kagura*. *Shishi-kagura* are found in many forms throughout Japan; they involve a dance with a lion's head as *kamiza*, or incorporate the lion dance into a *kabuki*-like performance. *Yamabushi-kagura* are types of *kagura* developed by *yamabushi*, preserved in north-east Japan in the region of Mt Hayachine (Iwate Prefecture); they were originally performed at the end of the year by wandering troupes. The varied repertory includes lion and other dances, and *kyōgen*.

The music of *sato-kagura* typically uses shrill transverse flutes, stick drums and other percussion (small metal idiophones, clappers etc.); rhythms are strong and lively. Originally it would be performed on open ground in or near Shintō shrines, but many shrines now have a special dance-hall (*kagura-dono*) with open sides. One of the oldest, at the Kasuga Shrine in Nara, was converted from a prayer hall in 1143.

Somewhat distinct from *sato-kagura* are *dengaku* and *matsuri-bayashi*. *Dengaku* ('field music'), refers to ritual performances, originally by peasants, to promote a good harvest. By the Heian period, it was being done at shrines and monasteries by professionals with shaven heads and religious garb, but by the end of the period in Kyoto it had turned into a large street parade with flutes and percussion, contributing to the development of *nō* drama. Many local varieties of *dengaku* have been preserved. *Matsuri-bayashi*, the music for local shrine festivals (*matsuri*), seems to have developed into something like its present form from the 16th century onwards. Generally there is a colourful street procession with heavy floats, wheeled (*dashi*) or shoulder-borne (*mikoshi*); the music uses transverse flutes, drums and gongs. The most famous kinds are for the Gion (Kyoto), Tenjin (Osaka) and Kanda (Edo/Tokyo) festivals, that for the Gion being a source for many others. An overlapping term, *furyū*, is often applied to several kinds of Shintō festival.

Japan, §IV: Religious music

3. Buddhist.

The traditional music of Japanese Buddhism comprises primarily chant (and its instrumental accompaniment) for the various liturgies (*hōe*; alternatively, *hōyō*). However, one should also include music for dances or dance-dramas on Buddhist themes; songs or ballads with Buddhist content; solo music for end-blown flute; and works on Buddhist themes by modern composers. Japanese Buddhist chant has distinctive tonal structures that were greatly influenced by court music (*gagaku*) but in turn influenced later secular music, especially for the theatre. It also has distinctive and ancient notation systems (see §III above). An immense wealth of source material has come to light in monastery and other archives; scholarly assimilation of this continues, especially in Japan. A need remains for more detailed historical and analytical comparison with the music of other Buddhist traditions and of other major religions.

(i) Chant.

Following the introduction of Buddhism to Japan, the first detailed reference to its music is an edict of 720 ce, which sought to regulate text chanting according to that of the Tang monk Daorong. In China, new forms of Buddhist chant had developed, as Buddhist texts in Sanskrit were translated into Chinese; further modifications arose with their rendition in Japanese pronunciation. The Japanese term *shōmyō* renders Chinese *shengming*, which translates Sanskrit *śabda-vidyā*, referring to Brahmin priests' study of vocal sound with regard to the chanting of Vedic texts. By the early 13th century, however, *shōmyō* had become the customary general term in Japan for Buddhist chant (replacing the older term *bonbai*). Another name, frequently seen in the titles of *shōmyō* collections, is *gyosan*.

In 752, at the Eye-Opening Ceremony for the Great Buddha at the Kegon monastery of Tōdaiji in Nara, some 10,000 monks from the various Nara schools participated; but after the removal of the capital to Heian (Kyoto) in 794, the old Nara chant was gradually superseded by those of the Tendai and Shingon schools. In particular, the third head of Tendai, Ennin (794–864), brought back from China much knowledge of Chinese practice, especially in Tantric ritual, and introduced these at the Tendai headquarters on Hieizan. After him Enchin (814–91), nephew of Kūkai (774–835), the founder of Shingon, introduced new teachings and a new style of *shōmyō*, the Jimon-ryū, at the nearby Tendai monastery of Onjōji. Meanwhile Tōji, the main Shingon monastery in Kyoto, was already a separate ritual centre, and influence on Shingon *shōmyō* practice and theory was exerted by Kanchō (938–98), grandson of Emperor Uda. Interchange with the Nara schools cannot be documented after 980, and after that Tendai and Shingon increasingly followed their own paths. After the rebuilding of Tōdaiji (destroyed in the civil wars of the 12th century) Shingon and Tendai *shōmyō* were the basis for new Nara styles. These are preserved most distinctively in the lengthy *Shuni-e* or *o-mizutori* ceremony at Tōdaiji, with its vigorous chanting to sweep away defilements of the old year and usher in peace for the new one.

The 13th and 14th centuries saw many changes to *shōmyō*, as the centre of government moved to Kamakura in eastern Japan. The new Nara styles found favour there, and at Shōmyōji in Kanazawa, Kenna (1261–1338)

won support for a combination of Shin-ryū and Myōnon'in-ryū, the two leading schools of Shingon and Tendai respectively. Meanwhile, Zen Buddhism was being introduced at Kamakura, and Pure Land schools such as Jōdo-shū and Jōdo shinshū, as well as Nichiren-shū, were developing individual styles. There was also renewed influence from court song and from various kinds of popular music. These cross-currents both affected the chant and led to new musical forms.

In western Japan, a major conclave at Ninnaji, Kyoto, in about 1145 is said to have recognized four distinct schools of Shingon *shōmyō*; earlier, Ryōnin (1073–1132) unified the various lineages of Tendai *shōmyō* from his ritual centre at Raigō-in, Ōhara, north of Kyoto, in 1109. Further reforms of Tendai *shōmyō* were due to Fujiwara no Moronaga (1138–92), the founder of Myōnon'in-ryū and an expert on *gagaku*; and to Tanchi (1163–?1237), who founded Shin-ryū ('New School') in opposition to the Koryū ('Old School') of Jōshin (*fl* late 12th–early 13th centuries). (The name Shin-ryū of Shingon is written with a different first character.) Tanchi introduced a precise musical theory based on that for *gagaku*, with rules for modulation, rhythm and pitch, as well as a new five-tone notation system (*goin-bakase*), which made it possible to perform *shōmyō* and *gagaku* together. This last inspired later *goin-bakase* systems in both Tendai and Shingon, though the simpler *meyasu-bakase* has continued in use. Tanchi's Shin-ryū completely superseded Koryū in the Ōhara tradition, and from the 14th century there were no major developments. However, the practice and transmission of Tendai *shōmyō* were gravely affected by recurrent armed confrontations between Onjōji and Enryakuji (the main monastery on Hieizan) and by the destruction of Enryakuji and other Tendai establishments in 1571 by the warlord Oda Nobunaga (1534–82).

Shingon was spared this extreme fate. The Ninnaji conclave, converted by Kakushō (1129–69), had recognized Honsōō-in-ryū, Shinsōō-in-ryū, Daigo-ryū and Shin-ryū, of which the two former, practised at Ninnaji, derived their lineage from Kanchō; Daigo-ryū, practised at Daigoji, derived from Kanchō's fellow-pupil Genkō (911–95), with contributions also from Ninkai (955–1046), while Shin-ryū was credited to Shūkan (Daishin Shōnin, 12th century) by his pupil Kanken (mid-12th century). Shūkan himself had studied both the Ninnaji and Daigoji lines, and his style was supposedly introduced to Kōyasan (the spiritual centre of Shingon) between 1232 and 1237 by Shōshin (dates unknown). Another theory links the transcription of Kōyasan *shōmyō* to Ryūnen (*b* 1258) and the Nara monastery Saidaiji (by then affiliated with Shingon). Whatever the truth of the matter, in the 16th century the Daigoji and Saidaiji lineages disappeared, and in succeeding centuries the Ninnaji tradition also died out, so that, despite losses in the 17th century, the Shin-ryū of Kōyasan, usually known as Nanzan Shin-ryū, came to be dominant. Such older Shingon types, especially Shin-ryū, came to be labelled Kogi Shingon-ryū, while newer types, especially Buzan-ha (at Hasedera, outside Osaka) and Chizan-ha (at Chishaku-in, Kyoto), are called Shingi Shingon-ryū.

The less rigid rituals of the Pure Land schools also changed in later centuries and adopted elements of Ōhara school chant, alongside more popular types of religious song, while in the 17th century Ōbaku Zen introduced its own distinctive style, accompanied by loud percussion

(fig.25). Buddhism and its music suffered greatly after 1868, but a revival and reconstruction of Tendai chant was led by Yoshida Tsunezō (1872–1957) and Taki Dōnin (1890–1949). In Shingon the leaders were Yuga Kyōnyo (1847–1928) and Iwahara Taishin (1883–1965). Today, through public performances, recordings and studies the future of *shōmyō* seems assured.

Shōmyō pieces may be classified according to the doctrinal affiliation and rituals they represent; the nature (and language) of the text; modal and tonal structure; and rhythmic type. Thus, particular types of chant serve to expound the teaching (e.g. *kōshiki*), for praise and lamentation (*sandan*), intercession (*kigan* and *ekō*), confession (*sange*), offertory (*kuyō*), catechism (*rongi*) etc. There are also hymns, in Sanskrit (*bonsan*), Chinese (*kansan*) or Japanese (*wasan*). The invention of *wasan* is credited to Ennin, and of *kōshiki* to Genshin (Eshin Sōzu, 942–1017), who himself composed many *wasan*. Both types remained important across several schools of Japanese Buddhism. Older treatises on *shōmyō* devote much attention to temperament (*onritsu*) in relation to Chinese theory (especially the *ritsu-ryo* scale classification), one influential text being *Shittanzō* by the Tendai master Annen (841–84). Actual practice has tended to be less fixed, and more important in the tonal structures of *shōmyō*, and indeed of all traditional Japanese music, are the *senritsukei*, short melodic units that are strung together in chains and are identified with individual names. Rhythmically, most *shōmyō* pieces are in free time (*jokyoku*), but a few have fixed metre (*teikyoku*) or combine both (*gukyoku*).

(ii) Other Buddhist music.

Music for Buddhist dances and dance-dramas embraces an immense variety of forms, including the extinct *gigaku* (introduced from Korea in the early 7th century), certain court dances (*bugaku*) and *nō* plays, as well as festivals, processions and other entertainments (*shōryō-e*, *ennen*, *gyōdō* etc.). Many entail the use of masks. Among non-liturgical Buddhist ballads and songs, *mōsō-biwa* is a recitation by blind monks accompanying themselves on the short lute. Introduced to Japan in the 7th century, it developed above all within Tendai and inspired later *biwa* narrative ballad genres, notably *heikyoku*, but many details of its history remain unclear. Other types of Buddhist song include kinds of chant and dance incorporating the *nembutsu*, the Pure Land formula of invocation to Amida-butsu; *go-eika*, pilgrims' songs; *sōga* (or *enkyoku*), feast songs of the 14th–15th centuries, with metrical texts modelled on *kōshiki*; *sekkyō* (or *uta-sekkyō*), expositions of Buddhist teaching, sung by professional performers in a *kabuki*-influenced style and even setting, especially in the late 17th and earlier 18th centuries; and *saimon* (or *uta-saimon*), a somewhat similar form, at its height during the same period but inspired by Shingon and Shugendō and performed either as street music or as part of puppet plays. The solo repertory (*honkyoku*) for end-blown flute (*shakuhachi*), popular from the 17th century, is above all on Buddhist themes and was disseminated by mendicant friars of the Fuke-shū, a Zen-inspired sect (see §II, 5 above). Lastly, modern Japanese composers who have written on Buddhist themes include Mayuzumi Toshirō (1929–97) and Fukushima Kazuo (b 1930).

Japan, §IV: Religious music

4. 16th- and 17th-century Christian music.

Francis Xavier landed in Kagoshima, Kyūshū, in 1549, with gifts that included a musical instrument (a clavichord?), and established at Yamaguchi the first of a series of Christian churches in Japan. As the number of converts increased, provision was made to render the liturgy in Japanese and to train the Japanese in Western music, including both singing and instrumental playing; dramatized versions of Bible stories were also performed. By 1580 there were some 200 churches in western Japan, as well as two *seminários* and a *colégio*, founded by Alessandro Valignano (1539–1606). In 1579 Valignano brought a pair of organs from Goa, and these, as well as other keyboard and string instruments, were used in services and at the seminaries.

The highlight of the Jesuit mission was an embassy to Rome, planned by Valignano. Four samurai boys from Kyūshū, with escorts, left Nagasaki in February 1582, reached Lisbon in August 1584 and gradually made their way to Rome, attending masses and giving musical performances along the route. They were received by Felipe II of Spain, had an audience with Gregory XIII (Pope, 1572–85) and attended the installation of his successor, Sixtus V (Pope, 1585–90). They attracted attention everywhere, even having their portraits painted by Jacopo Tintoretto (1518–94). They finally returned to Japan in 1590, and the following year they were received by Toyotomi Hideyoshi (1536–98), whom they impressed with their ability in Western music. Over the next 20 years Christian missions in Japan were at their height, one achievement being the publication in Nagasaki of *Manuale ad sacramenta ecclesiae ministrandum* (1605), printed in red and black with many pages of musical notation. However, both Hideyoshi and his successor Tokugawa Ieyasu (1542–1616) became suspicious, particularly after the arrival of Dominican (1592) and Franciscan (1593) missionaries from Manila. After a series of persecutions, a general order in 1614 banned all missionary activity, and new, more intense persecutions followed in the 1620s and 30s. A definitive order of 1639 brought to an end this first period of Christianity and its music in Japan, all remaining missionaries and their converts being evacuated to Macao, Manila or elsewhere.

Japan, §IV: Religious music

5. New religions.

Shin shūkyō ('new religions') is a term applied to a number of independent religions founded in Japan from the early 19th century, with sources in such traditions as mountain cults, popular moral cultivation movements and the activities of lay believers of Nichiren Buddhism. Several of these religions maintain their own distinctive musical traditions.

Kurozumikyō (founded 1814) has from 1879 used *kibigaku*, a new music created by *gagaku* musician Kishimoto Yoshihide (1821–90). *Kibigaku* features the instruments of the *tōgaku* genre of *gagaku* but without the four-string lute *biwa*. In *kibigaku* (unlike *gagaku*) the most important part is given to the thirteen-string *koto*.

In 1888 *kibigaku* was introduced into the religion Konkōkyō (founded 1859) by Kishimoto's pupil Obara Otondo (1873–1941). In 1914 Obara, who was

also a student of *gagaku*, created a unique ritual music for Konkōkyō, to which he gave the name *chūseigaku*. Like *kibigaku*, *chūseigaku* gives the *koto* a more prominent part than does *gagaku*. Unlike *kibigaku*, however, *chūseigaku* uses the *biwa* in its instrumental pieces, while in the vocal compositions the instruments of court *kagura* are used.

Tenrikyō (founded 1838) features a cycle of songs, called the *mikagur-auta*, said to have been revealed to the female founder Nakayama Miki (1798–1887) beginning in 1867. The combination of instruments used in accompanying the songs is unique: thirteen-string *koto*, three-string *shamisen* lute, bowed *kokyū* lute (these three played by women), bamboo *fue* flute, hourglass-shaped *kotsuzumi* hand drum, *surigane* gong, *chanpon* cymbals, *hyōshigi* wooden clappers and large *taiko* drum (these played by men).

Ōmoto (founded 1892) has from 1909 used the two-string *yakumo-goto* zither to accompany its liturgies. This instrument, which enjoyed some popularity in western Japan in the late 19th and early 20th centuries, is now rare outside Ōmoto.

[Japan, §IV: Religious music](#)

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Japan

V. Court music

Gagaku, the ancient traditional music of the Japanese court, today comprises the following repertoires: *tōgaku*, *komagaku*, *saibara*, *rōei* and Shintō ritual music and dance. The two Chinese characters used to write *gagaku* (literally ‘elegant music’) were originally used in China to signify Confucian ritual music.

1. History.
2. Repertory.
3. Instruments.
4. Performing practice and historical change.

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Japan, §V: Court music

1. History.

In Japanese usage, the term *gagaku* may be traced back to the establishment in 701 ce of a government bureau, the Gagaku-ryō (also known as Utamai-no-tsukasa or Uta-ryō) to regulate the performance and teaching of music and dance at the Japanese court. Although the Chinese term *yayue* (of which *gagaku* is the Japanese reading) referred originally to the music of the Confucian ritual (see [China, §§I, 3\(i\) and II, 2](#)), by the time the Japanese came in contact with it, the term had changed its meaning. A ‘new *yayue*’, comprising popular Chinese music and foreign entertainment music (including music from India, from the Central Asian states of Kuqa, Samarkand, Kashgar, Bukhara and Turfan, and from Korea), held sway at the Chinese court. The Japanese use of the term *gagaku* to describe this body of music was thus very much in keeping with contemporary Chinese usage.

The principal repertoires regulated by the Gagaku-ryō were *wagaku* (Japanese music), *sankangaku* (music and dance of the three Korean kingdoms of Koguryō, Paekche and Silla), *tōgaku* (music and dance from Tang China) and a number of smaller repertoires of imported music and dance such as *toragaku*, *gigaku*, and *rin'yūgaku*. Of these, the *sankangaku* and *gigaku* repertoires were the oldest, dating from the Asuka period (552–645) or earlier. Although introduced via the Korean peninsula, it is likely that these genres strongly reflected Chinese practice predating the period

of direct contact with China during the Nara (710–84) and early Heian (794–898) periods. By the mid-8th century, the *tōgaku* repertory was the dominant division, as it is within present-day *gagaku*.

Sources for the study of the early history of *gagaku* are particularly rich. A body of musical scores in tablature dating from the 8th century onwards sheds light both on the history of the *gagaku* tradition in Japan and on the music of China during the Tang period (618–907). While only one surviving Chinese score, the 10th-century lute-score *Dunhuang pipa pu*, records any of this repertory in notation, in Japan numerous musical scores that record the Chinese and other repertories played at the Japanese court survive from as early as the mid-8th century. These include the *Tempyō biwa-fu* (747) for four-string lute; the *Biwa shochōshi-bon*, an early 10th-century score containing notation originally written by the Chinese lute master Lian Chengwu for his Japanese pupil Fujiwara no Sadatoshi in Suzhou in 834; the *Gogen biwa-fu*, notations for five-string lute of approximately 11th-century date based on materials of the 8th to the 9th century; and the *Hakūga no fue-fu*, notations for flute edited in 966, parts of which date back to the early 9th century. The Shōsōin, a repository built in 756 to house items originally belonging to the Emperor Shōmu, includes instruments used in the elaborate ceremony performed for the consecration of the Great Buddha of Tōdaiji in 752.

It was during the 9th century that the distinction between *tōgaku* and *komagaku* current in present-day *gagaku* was created. *Tōgaku*, which was designated ‘Music of the Left’ (*sahō*), included the ancient repertories of *tōgaku* (Chinese music) and *rin’yūgaku* (music from South-east Asia). *Komagaku*, the ‘Music of the Right’ (*uhō*), included *sankangaku* (Korean music) and *bokkaigaku* (music and dance from Bohai, a country in the area of Manchuria). Many anomalies remained, however: some *tōgaku* items were included in the *komagaku* repertory, and both repertories included pieces that appear to have been composed by Japanese musicians and dancers in the early centuries of the tradition on Japanese soil.

By the late 9th century, Japanese contact with China had virtually ceased. Although some modification of the music occurred, including a reduction in the number of instruments and modes, evidence from early scores suggests that even until the mid-10th century the shape of the melodies imported from China remained relatively unchanged. Tang-period Chinese musical practice appears, moreover, to have been sustained, albeit with further modification, until at least the end of the 12th century.

During the Heian period (794–1185), *gagaku* flourished under court patronage as part of a rich calendar of ceremonies and festivals. Performances were by both high-ranking noblemen and the professional musicians who staffed the Gakusho (Gakuso), the new government department established in the early to mid-10th century to regulate the performance of music and dance at court. The Heian period also saw the creation of a number of new genres, including two that survive to the present: *saibara* (originally Japanese folk-texts set to the melodies of *tōgaku* and *komagaku*) and *rōei* (a tradition of singing Chinese poetry).

Following the transfer of political power from the court to the shogunate at the beginning of the Kamakura period (1192–1333), *gagaku* continued to

flourish, though the loss of imperial power led to a corresponding reduction in the scale of the ceremonies sponsored by the court. There is evidence that by the early 14th century *tōgaku* was beginning to evolve in the direction of present-day practice, as the melodies for the two key melodic instruments, the *ryūteki* and *hichiriki*, began to be transformed into the new formula-based melodies that dominate modern performances, and the original melodies began to fade into the overall texture (see below).

From the mid-15th century, a series of wars led to the virtual destruction of the culture of the imperial court. The song genres *saibara* and *rōei* were lost, and the *tōgaku* and *komagaku* traditions were severely damaged. With the return of peace at the beginning of the 17th century, movements were made to re-establish *gagaku* at the court. Reconstruction of the *saibara* tradition began in 1626 and continued through the 18th and 19th centuries. The early years of the 19th century saw the resurrection of many of the long-extinct genres of vocal ceremonial music associated with imperial ritual, including *azuma asobi* (1813), *kume-uta* (1818) and *yamato-uta* (1848). Refurbishment of the *rōei* repertory occurred in the latter decades of the 19th century.

With the Meiji Restoration in 1868, the emperor was restored as head of state and the capital moved to Tokyo. In 1870, musicians from Kyoto, Nara and Osaka were brought there and ordered to reconcile differences in order to standardize the *gagaku* tradition. The versions of pieces chosen from the repertoires of each group of musicians at that time, together with any reconstructed pieces, were recorded in the standardized part-scores completed in 1876 and 1888. Today, these form the basis of the current *gagaku* repertoires. During the period of standardization, an ideology that claimed that the *gagaku* tradition remained unchanged since ancient times was invented and promulgated. Even after the discrediting of this nationalist propaganda after World War II, the image of *gagaku* as a static, unchanging symbol of the imperial house remains strong.

At present, the staff of the music department of the Imperial Palace in Tokyo includes about 20 male musicians, whose duties comprise both ceremonial and non-ceremonial performances (fig.26). Ceremonial performances accompany various Shintō festivals at court, the most important of which feature only the ritual repertoires, such as *kagura*, *azuma asobi*, *yamato-uta* and *kume-uta*. Many lesser ceremonies, such as the regular public dance performances at the Meiji shrine, also use compositions from the *tōgaku* and *komagaku* repertoires. Exceptional events in the imperial family such as births, weddings or deaths also require special *gagaku* performances, as do some state occasions. Non-ceremonial performances include those for public radio and television, and the spring and autumn concerts given annually at the Music Building in the Imperial Palace.

There are also several professional, semi-professional or amateur groups, including those attached to the imperial shrine at Ise and the Shitennōji temple in Osaka. The Tōkyō Gakuso, a professional ensemble the core of which is made up of members or former members of the imperial household, has in recent years done much to increase the profile of

gagaku through public concerts both in Japan and overseas and through commercial recordings.

For most Japanese, however, *gagaku* remains a remote and arcane music. In the post-war period, it did not receive the same resurgence of interest as other traditional forms of Japanese music, dance and theatre, and without the support of the state might well have declined to the point of virtual extinction. Because of the appeal of its dissonant texture to modernist sensibilities, during the second half of the 20th century it became a source of inspiration for Western composers such as Stockhausen and Xenakis, as well as for a number of Japanese composers.

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2. Repertory.

The *tōgaku* repertory is classified into *kangen* (concert music) or *bugaku* (music for dance). *Bugaku* comprises not only pieces from the *tōgaku* repertory but also those of *komagaku*: danced *tōgaku* pieces continue to be classified as ‘Dances of the Left’ (*sahō, samai*), danced *komagaku* pieces as ‘Dances of the Right’ (*uhō, umai*). The current repertory of *tōgaku* comprises some 80 *kangen* pieces (including transposed pieces that occur in more than one mode) and some 30 *bugaku* items. While some *tōgaku* pieces are performed in both *kangen* and *bugaku* versions, others belong exclusively to one or other division.

The *kangen* ensemble comprises: wind instruments, *ryūteki*, *hichiriki* and *shō*; string instruments, *biwa* and *gakusō*; and percussion instruments, *kakko*, *shōko* and *taiko* (see §3 below for details of instruments). String instruments are nowadays omitted in the performance of *bugaku*.

Tōgaku pieces are performed in six melodic modes: *ichikotsuchō*, *hyōjō*, *sōjō*, *ōshikichō*, *banshikichō* and *taishikichō*, which are grouped into two modal-types, *ryo* and *ritsu* (see under [Mode, §V, 5](#)).

Pieces are classified according to size as *taikyoku* (large pieces), *chūkyokū* (middle-sized pieces) or *shōkyoku* (small pieces). *Taikyoku*, which are suites in several movements, are no longer included in the *kangen* style and are now rarely performed in their entirety as *bugaku*.

Tōgaku is also divided into *kogaku* (old music) and *shingaku* (new music), an ancient distinction based on the date at which pieces entered the Tang Chinese repertory. The *ikko*, a drum formerly used for *kogaku*, has fallen out of use; there is now little to distinguish these categories in modern performance practice.

All *komagaku* items in the current repertory of 28 pieces accompany dance. The ensemble comprises only winds (*komabue*, *hichiriki*) and percussion (*san-no-tsuzumi*, *shōko* and *taiko*). In the past, string instruments were included in the ensemble, and concert performances (*kangen*) of *komagaku* were given. *Komagaku* pieces are performed in three modes: *koma-ichikotsuchō*, *koma-hyōjō*, and *koma-sōjō*.

The vocal repertoires of *gagaku* comprise *saibara*, *rōei* and Shintō ritual music. The current *saibara* repertory is made up of six pieces that are performed by a chorus accompanied by an ensemble made up of *ryūteki*,

hichiriki, *shō*, *biwa*, *gakusō* and *shakubyōshi*. *Saibara* pieces may be in either *ryo* (4 pieces) or *ritsu* (2 pieces) modes. The *rōei* repertory comprises 14 items. As in *saibara*, there is a solo vocal incipit accompanied only by *shakubyōshi*, at the end of which the chorus enters, closely doubled by *ryūteki*, *hichiriki* and *shō*. The vocal melodies are said to resemble those of Buddhist chant, *shōmyō*. The music for Shintō ceremonies performed at court includes the following repertoires: *kagura*, *azuma asobi*, *yamato-uta* and *kume-uta*. Each comprises songs performed by a chorus accompanied by an instrumental ensemble, instrumental interludes and dances. For *kagura*, *yamato-uta* and *kume-uta*, the instrumental ensemble is made up of *kagurabue*, *hichiriki*, *wagon* and *shakubyōshi*. In *azuma asobi*, the *kagurabue* is replaced by a *komabue*.

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3. Instruments.

Three flutes, all of similar construction, are used in the performance of *gagaku* (fig.27). The *ryūteki*, a transverse bamboo flute about 40 cm in length, with seven finger-holes, is used in *tōgaku* (both *kangen* and *bugaku*), *saibara* and *rōei*. In *tōgaku*, the *ryūteki*, together with the *hichiriki*, dominates the ensemble. Its melodies are characterized by intricate melodic formulae and frequent octave leaps, the performance of which is facilitated by the instrument's large bore and finger-holes. In both *saibara* and *rōei*, the flute closely follows the vocal melody, but in the former, the line is embellished with formulae gleaned from *tōgaku* practice. The *komabue* is a transverse bamboo flute with six finger-holes used in *komagaku* and *azuma asobi*. Shorter (about 36 cm) and narrower in bore than the *ryūteki*, it sounds a tone higher in pitch. Like the *ryūteki*, the *komabue* performs a highly formulaic melody, in heterophony with the *hichiriki*. The *kagurabue* is a transverse bamboo flute with six finger-holes used in the ritual repertoires *kagura*, *yamato-uta* and *kume-uta*. It is longer (45 cm) and slimmer than the *ryūteki*.

The *Hichiriki*, a small, almost cylindrical, double-reed pipe with nine finger-holes, seven in the front and two at the back, is used in all *gagaku* repertoires. Together with the flute, it is the principal melodic instrument. The relative largeness of the reed in comparison with the air column permits the player to bend pitches in order to meet the melodic and modal requirements of the melodies characteristic of each genre.

The *Shō*, a small free-reed mouth-organ with 17 bamboo pipes (two of which are mute) set into a wind chamber, is used in *tōgaku*, *saibara* and *rōei*. When the player closes the holes on any of the 15 sounding pipes and blows and sucks air into the chamber, free reeds near the base of the pipe are sounded. In performing *tōgaku*, the *shō* produces five or six-note harmonic clusters (*aitake*) based on the circle of 5ths. Only one pitch is notated, in general the lowest note of each cluster. While in modern practice the *shō* is regarded as a harmonic rather than a melodic instrument and provides a richly dissonant texture against which the *ryūteki* and *hichiriki* perform their melodies, it is this instrument, together with the *biwa*, that in its notated pitches most accurately preserves the original melodies imported from Tang China. In *saibara* and *rōei*, the *shō* does not

use *aitake* but rather follows the sung melody, doubling it in octaves or occasionally 5ths.

The three string instruments used in *gagaku* are the *biwa*, *gakusō* and *wagon*. The *Biwa* is a four-string lute played with a large plectrum (see also §II, 3 above). Like the *shō*, its part in *tōgaku* is based on the original Tang melodies. This ancient melody is carried as the highest note of an arpeggio created by the player sweeping the plectrum across the strings of the instrument from lowest to highest, sounding all open strings below that on which the notated pitch occurs. The effect of these strong arpeggios is, in modern practice, more rhythmic than melodic.

The *gakusō* (also known as *sō*, *sō-no-koto*, or simply *Koto*) is a long zither with 13 silk strings of equal thickness and 13 movable bridges (see also §II, 4 above). Owing to a deterioration of the tradition, the *gakusō* plays only in pentatonic modes executed on open-string tunings. For the most part the *gakusō* plays one of two formulaic patterns, *shizugaki* or *hayagaki*, alternating with single notes. The player wears plectra on the fingers of the right hand. In the Heian period, left-hand pressure was applied to the left of the bridges to alter the pitch of strings and produce ornaments, but this practice has long fallen into disuse.

The *Wagon* is a six-string zither, believed to be indigenous to Japan, used in the music of the various Shintō rituals (see §IV, 2 above). The player holds a plectrum in the right hand and plays rapid arpeggios across the strings. With the left hand, single strings are plucked individually or in formulaic patterns.

In both *tōgaku* and *komagaku*, three percussion instruments articulate the many rhythmic patterns that form the basis of a variety of rhythmic modes. The trio of *kakko*, *shōko* and *taiko* used in *tōgaku* is modified in *komagaku* by the replacement of the *kakko* with the *san-no-tsuzumi*. The *kakko* is a small barrel-drum placed on a stand; its two heads of deer skin are secured to either end of the body by laces. Small drumsticks held in both of the player's hands are used to produce three different kinds of stroke; a single stroke with the right stick (*sei*), a slow accelerating roll played with the left stick alone (*katarai*) and a slow roll executed by the alternation of both sticks (*mororai*). The *shōko* is a small gong, set in a laquered stand. Two long sticks are used to produce three kinds of stroke. The *taiko* (see *Kumi-daiko*) is a large suspended drum that comes in three varieties, *dadaiko*, *ninaidaiko* and *tsuridaiko*. Two heads of ox hide are tacked onto a frame. Padded sticks are used to produce two strokes, a weaker 'female' stroke performed with the left hand (*mebachi*) and a stronger 'male' stroke produced by the right (*obachi*). The *san-no-tsuzumi* is an hourglass-shaped drum played with a single stick. The only other percussion instrument used in *gagaku* is the *shakubyōshi*, a pair of wooden clappers played by the lead singer in the performance of *saibara* and the music for Shintō rituals.

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4. Performing practice and historical change.

Viewed from the perspective of historical development, the key to understanding the structure of *tōgaku* today is the part played by *shō* and *biwa*, the two instruments that most accurately preserve the melodies

originally imported from Tang China. Performed extremely slowly, and obscured by unwritten accretions, these ancient melodies have come to assume a structural rather than a melodic role; this role has been likened to that of the *cantus firmus* of 15th century European plainchant masses. They are not, as has sometimes been stated, an 'abstraction' of the melodies carried by *ryūteki* and *hichiriki*, but the historical bedrock out of which these newer melodies evolved.

The melodies carried by the *ryūteki* and *hichiriki* dominate modern *tōgaku*. It is not surprising, therefore, that they are often taken as the key to understanding its structure. These melodies are not, however, part of the legacy from China, having come into being after the end of the Heian period at a period when the *tōgaku* tradition was already in decline. The first signs of this transformation can be seen as early as the 14th century. These new melodies bear no audible resemblance to the original Tang melodies and, unlike the parts carried by *shō* and *biwa*, depart in marked ways from the modal practice of Tang China.

Ex.13a shows the earliest surviving version of *Seigaiha*, a piece first mentioned by the Tang Chinese poet Li Bai (Li Po) and performed to this day in the *tōgaku* repertory. This form of the melody, preserved in the 10th-century source *Hakuga no fue-fu*, is probably little changed from that of Tang China. Ex.13b shows the form of the melody played by the *biwa* in the late 12th century and ex.13d the form played by the *shō* in the early 14th century. While both these later versions exhibit increased amounts of decoration, ornamental practice is circumscribed and supports Chinese modal practice.

In modern performing practice, these melodies are transformed into structural rather than melodic elements. Exx.13c and 13e show what has become of the melody in the modern practice of *biwa* and *shō* respectively. The first aspect that is transformed is tempo; present-day tempos of *tōgaku* items are about four times slower than they would have been in the 12th century (this is reflected in quadrupling of note values in exx.13c and 13e). As a result, all but the initial notes of the mordent and suspension figurations executed under a single stroke of the plectrum by the *biwa* (marked by a slur in ex.13c) are rendered inaudible in modern ensemble performances; the string has stopped vibrating before the later fingerings are executed. The second transformation involves the addition of unwritten accretions to the original melodic line: the *shō* (ex.13e) adds five notes above the original melody note (the original pitches are circled in ex.13e) to make six-note cluster chords (*aitake*); the *biwa* (ex.13c) adds a drone comprising the pitches of all open strings below that on which the melody is played. The change in tempo, together with the obscuring of the original melodic line through unwritten accretions, contribute to the loss of any aural perception of the original melody from China as it becomes buried within the texture of modern *tōgaku*.

Any doubts that the lines carried today in the *shō* and *biwa* parts were melodies in the 12th century and earlier (rather than structural elements as they are today) were laid to rest by the work of Markham on early *saibara* sources. Early sources frequently claimed that *saibara* melodies were the same as those of certain named *tōgaku* and *komagaku* pieces. Viewed

from the perspective of modern performing practice, such claims make little sense, since the melodies of the present-day versions of the *tōgaku/komagaku* pieces are clearly different from their *saibara* pairs. Comparison of their forms in Heian period sources, however, clearly reveals their identity.

Just as the evolution of *tōgaku* can be traced from the Heian period to the present, so too can the development of *saibara*. The late Heian forms of *saibara* melodies underwent development through the incorporation into the vocal line of formulae, perhaps related to those of Buddhist chant, in much the same ways as the melodies of *tōgaku* underwent change by the incorporation of new melodic formulae. No analysis of the development of *rōei* or *komagaku* has been undertaken to date. Analysis of *rōei* is hampered by a current lack of research on early notations, and analysis of *komagaku* by the fact that the present-day performing practice of *komagaku* includes neither of the instruments *shō* or *biwa* that might (on the basis of what is known of *tōgaku*) be expected to preserve the original melodies. The absence of these ancient melodies, from which the formulaic melodies of *komabue* and *hichiriki* presumably evolved, effectively cuts modern *komagaku* off from its historical roots. Restoration of our understanding of the historical dimensions of *komagaku* can now only be made by reference to textual sources.

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Japan

VI. Theatre music

1. Nō.

2. Bunraku.

3. Kabuki.

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Japan, §VI: Theatre music

1. Nō.

This performance form combines elements of dance, drama, music and poetry into a highly structured stage art. Mainly based in the cities of Tokyo, Osaka, Kyoto and Nagoya, it is performed throughout the country by professional artists (almost entirely men), many of whom are carriers of the tradition as passed down through family lines for numerous generations. There is also a wide following of both male and female amateur performers throughout the country who practise and perform one or several aspects of the form. An art that developed in Japan's medieval period, it has in turn been a major influence on later performance arts, most notably *kabuki* theatre and the music of the *koto*.

(i) History.

Nō developed into its present form during the 14th and 15th centuries under the leadership of the distinguished performer-playwrights Kan'ami (1333–84) and his son Zeami (?1363–?1443). Zeami in particular wrote many plays that are still performed in today's classical repertory of some 250 pieces.

Known formerly as *sarugaku*, *nō* began to flourish in the late 14th century when the military shogun Ashikaga Yoshimitsu became the major patron of Zeami and his troupe. Subsequent shoguns also patronized different performers and troupes. In the Edo period (1603–1868), *nō* became the official performance art (*shikigaku*) of the military government. Feudal military lords throughout the country supported their own troupes, and many studied and performed the art themselves.

With the societal reforms of the Meiji period (1868–1912), *nō* lost its governmental patronage and was left to fend for itself. However, enough performers regrouped, found private sponsors and began teaching amateurs, that it flourished again. During and immediately after World War II, *nō* once more faced a crisis period in which its continuation was in doubt. Again, however, enough private patrons and amateur students supported professional performers, and the art has since continued to flourish.

There are approximately 1500 professional performers who currently make their living through performing and teaching *nō*. Tokyo boasts six major *nō* theatres, including the National *Nō* Theatre, which opened in 1983. Most major cities have *nō* theatres or, at least, theatres that can be easily rearranged to accommodate performances. The continuing popularity of summer outdoor torchlight *nō* performances, often with audiences of several thousand people, further attests to the wide respect in which *nō* is held.

(ii) Performing practice.

The *nō* stage is square with a ramp leading to it from backstage, over which the characters make their entrances and exits. There is only one curtain, which hangs at the end of the ramp. Stages were formerly outside and covered with a long sloping roof; in the late 19th century, however, most *nō* stages were moved inside a dedicated theatre building (*nōgakudō*), still maintaining the roof above the stage under the roof of the theatre itself and with the stage remaining open on two sides (figs.28 and 29).

The main character of a *nō* play is called the *shite* (pronounced 'sh'tay'), who sometimes appears with companion characters called *tsure*. The secondary actor (*waki*) is often a travelling priest whose questioning of the main character is important in developing the story line (fig.29). He also appears with a companion (*waki-tsure*). An interlude actor called *ai* or *ai-kyōgen* also often appears as a local person who gives further background to the *waki* (and thus to the audience) in order to understand the situation of the *shite*. In addition, a chorus (*jiutai*), usually of eight people, kneels at the side of the stage and narrates the background and the story itself, sometimes describing a character's thoughts or emotions or even singing lines for a character. Four instrumentalists (known collectively as *hayashi*) sit at the back of the stage, playing a transverse flute (*nōkan*), an hourglass-shaped drum held at the shoulder (*kotsuzumi*; fig.30), a slightly larger hourglass-shaped drum placed on the lap (*ōtsuzumi*), and a barrel-shaped drum placed on a small floor stand and played with two sticks (*taiko*; fig.31).

There are five categories of play: god plays, warrior plays, plays featuring young beautiful women, miscellaneous plays, notably featuring contemporary characters, including mad-women, and plays featuring supernatural beings, animals or other typical ending plays. During the Edo period, a full day's programme consisted of the initial ritual piece, *okina*, followed by one play from each category, in the above order. One comic *kyōgen* play would be presented between each *nō*. Though currently quite rare, such a programme would take 10 to 12 hours to complete. More common are weekend afternoon programmes consisting of two or three *nō* plays interspersed with one or two *kyōgen* plays, or evening weekday programmes consisting of one or two *nō* plays preceded or interspersed with one *kyōgen* play.

Plays are either of one act (*ba*) or two, depending on the number of times the *shite* makes an appearance. These acts are in turn divided into scenes (*dan*). In the most formal structure, an act is divided into five scenes: *waki* entrance, *shite* entrance, *waki-shite* exchange, action of the *shite* and the

departure of the *shite*; however, this exact structure of scenes is rare. Scenes in turn are broken into the most important building blocks, known as *shōdan*. Each *shōdan* has a name designating poetic, musical and sometimes kinetic forms. For example, *ageuta* generally features six to ten poetic lines of 7+5 syllables each, and has a standard, matching musical rhythm (*hiranori*) sung mainly in the high register. *Kuse*, on the other hand, usually features poetic lines that are occasionally of 7+5 syllables but will often break from that structure and become more complicated (see §(v) below). Kinetically, many *kuse* follow typical floor patterns that create triangles, zigzags and circles, all with numerous variations particular to the play.

(iii) Chant.

Nō chant (*utai*) can be divided into three types: melodic (*yowagin* or *wagin*), dynamic (*tsuyogin* or *gōgin*) and stylized speech (*kotoba*). Melodic chant is the style closest to the concept of song. It is based on three pitch areas (high, medium and low) in which the central pitches of each are, in principle, a 4th apart. Also featured is an embellishment pattern with a pitch approximately a minor 3rd above the high pitch. The melodies created follow typical structures within a segment. Melodic movement between the medium and low pitches is direct, although moving from the medium to the high generally requires passing through an auxiliary pitch between the two, while moving from the high back to the low involves rising to an auxiliary pitch above the high pitch.

Dynamic chant is a forceful style that involves different breath control to melodic singing and results in strong vocal oscillations along with indefinite pitches, which roughly follow a set manner of rise and fall. In general, a sense of tonality is difficult to perceive in dynamic singing, though in some schools of chant it can be described as two central pitches a minor 3rd apart, with several auxiliary pitches above and below. Dynamic chant tends to be used by forceful characters or in dramatically dynamic or intense situations.

Stylized speech follows a typical model that spans an entire phrase of text. The underlying model begins low, gradually rises in pitch over several syllables, then drops again while approaching the end of the phrase. This rise and fall follows free microtonal increments; it is more marked for strong characters or characters expressing heightened emotion, and gentler for female or old male characters.

(iv) Instruments.

The two hourglass hand drums (*tsuzumi*), the larger *ōtsuzumi* (also *ōkawa*) and the smaller *kotsuzumi* are the most prominent instrumental accompaniment. The bodies are made of wood, usually cherry, which is carefully lacquered. Each has two horsehide heads that are stretched over hoops and then lashed to each other. Before each performance the *ōtsuzumi* drumheads must be heated and dried before being lashed tightly against the drum body, thus creating its characteristic high, hard crack when struck. The *ōtsuzumi* player often has a newly-heated drum brought to him midway through a play in order to maintain the sound. The *kotsuzumi* drumheads, on the other hand, are more loosely lashed against

the drum body and require moisture to create their fuller, reverberating sound; this is maintained by sticking pieces of traditional paper on the back drumhead, which the player dabs with saliva and blows on throughout the performance.

When played, the *ōtsuzumi* is held on the left lap and struck horizontally with the right hand, while the *kotsuzumi* is held at the right shoulder and struck from below with the right hand. Their drumstrokes are combined with drum-calls (*kakegoe*) to form a variety of patterns that may accompany the chanted text or instrumental sections featuring a flute melody. The drum-calls serve as signals between the drummers and the singers (or the flute) to keep everyone together; they can also signal changes in tempo or dynamic. With a few rare exceptions, the hand drums perform together in all metred rhythmic ones and many unmetred segments (see §(v), below). The *ōtsuzumi* tends to be the leader of the two, since its drum-calls and its strokes are more forceful.

The *nōkan* (or *fue*) flute is the sole melodic instrument. Made of bamboo, it has a narrow pipe (*nodo*, literally 'throat') inserted between the blowhole and the first finger-hole. This upsets the normal acoustic properties of the flute pipe and is responsible for its 'other-worldly' sound quality. It is used in both metred and non-metred rhythmic styles in instrumental entrance music and instrumental dance segments. It is also played in free rhythm (*ashirai*) along with the chanted text to heighten or expand emotion. When played in unmetred segments, the flute plays set patterns improvisatorially. The melody of the flute has no specific pitch relationship with the melody of the singing, although there are some similarities in the general melodic contours of the two.

The *taiko* barrel drum (see [Kumi-daiko](#)) is the final and fourth instrument of the *nō* ensemble, struck from above with two thick cylindrical sticks. It is used in just over half of the plays in the traditional repertory, and then mainly in the latter half of the performance. Plays that use *taiko* tend to feature non-human characters such as gods, heavenly beings, demons and beasts. As with the two hand drums, the *taiko* player employs drum-calls which intermesh with the drum-calls of the hand drums. These also serve as signals among the drummers and to the singers or dancers.

(v) Rhythms.

Nō clearly distinguishes between metred rhythmic chant or flute melody (*hyōshi-au*), and non-metred or 'free' rhythmic chant or flute melody (*hyōshi-awazu*). These rhythms are 'matched' in the sense that the rhythm of the chant or flute matches that of the drums, or 'non-matched', where there is no exact correspondence between them, whether or not the rhythm of the chant or flute is tied loosely to the drums.

There are three kinds of 'matched' rhythmic chant, all of which are based on an eight-beat system (*yatsu-byōshi*). The first, *ōnori* ('large rhythm'), is based on a system of one syllable of text per beat, where the beats are basically of equal time value (with a degree of acceleration or retardation as required by the drama). Variation of this eight syllables to eight beats is common and follows set rules. *Ōnori* is full and expansive and is often used

at the end of a piece to establish a sense of closure. The use of *taiko* during this section is also quite common.

The second type of 'matched' rhythmic chant is *chūnori* ('medium rhythm'), which is based on two text syllables per beat, though again variation exists. Another name for this kind of rhythm is *shura-nori* ('warrior rhythm'), and it is most commonly used in passages describing battles. This kind of chanted rhythm is accompanied by the hand drums only.

The third and most unique type of 'matched' rhythm in *nō* is *hiranori* ('standard rhythm'), also called *konori* ('small rhythm'). It is the most frequently used 'matched' rhythm and also the most complex. The text in *hiranori* is based on poetic phrases of 7+5 syllables (*shichi-go chō*). These 12 syllables are distributed in a set manner over the eight beats of the musical phrase. This distribution takes two forms, depending on the patterns that the drums play. In the *mitsuji* ('three ground') form, the chanted syllables are sung without elongation as the hand drums play sparse patterns in tandem.

The second form of syllabic distribution in *hiranori* is the *tsuzuke* ('continuous') form, in which three of the chanted syllables are doubled in length and a rest added. The result is the equivalent of 16 syllables that are evenly divided over eight beats. The drums play interlocking patterns. The straight, even-pulsed quality of this rhythm makes it easier for the listener to count the eight beats. The use of one or the other of these two forms of *hiranori* depends on the patterns of the drums: if the drums play the sparse patterns of *mitsuji*, the chant will naturally be in *mitsuji* as well, and likewise for *tsuzuke*. Greater complexity occurs due to the many variations of the poetic metre: syllable lines of 7+4, 6+5, 4+6 etc. demand changes in the embellishment and/or elongation of syllables.

There are two types of 'non-matched' rhythms, which are defined by the drumming style that accompanies the chant. In *nori-byoshi* ('riding rhythm'), the drum rhythms have a clear and relatively even pulse. In *sashi-nori* ('inserted rhythm') the rhythmic pulse of the drums is purposely made uneven or blurred. In both cases, the drums maintain a clear correspondence among themselves.

(vi) Kyōgen.

This classical comedy theatre balances the more serious themes of *nō*. While *nō* is mainly music-based in nature, *kyōgen* is largely dialogue-based, though a number of songs and dances exist which tend to mimic the chant and dance style of *nō*. The two are traditionally performed alternately in the same programme, and they share a common heritage; in general, *kyōgen* is also inferred when speaking about the world of *nō*. In addition to their own *kyōgen* repertory of comic plays, *kyōgen* actors always appear in the interlude (*ai*) roles in *nō* plays, which are usually not comic in nature. Similarly, *nō* instrumentalists also sometimes appear in *kyōgen* plays, though their participation is not nearly as complex as it is for *nō*. The vocal and movement training methods of the two forms are very similar.

Japan, §VI: Theatre music

2. Bunraku.

A general term applied to all major forms of traditional Japanese puppet theatre, and the source of many of Japan's most famous plays and most powerful narrative music.

(i) History.

The term *bunraku* is derived from the stage name (Uemura Bunrakuken or Bunrakken) of Masai Kahei (1737–1810), who brought a puppet tradition from Awaji Island to Osaka. In 1811 his successor, Bunrakken II, set up a theatre at the Inari shrine in Osaka; in 1872 the same company built a theatre called the Bunraku in the city's Dōtonbori entertainment district, where there had been other puppet theatres since 1684. In the 20th century *bunraku* became the general term for such theatres. Under other names, puppetry in Japan can be traced back to the 12th century, its earliest forms possibly reflecting Asian continental influences and shamanism as well as indigenous religious functions. The major musical genre relating to *bunraku* is *jōruri*, which originated in the narration of the 15th-century *Jōruri jūnidan sōshi* ('Tale of Princess Jōruri in 12 episodes'). As this story and other musical narrations developed, they came to be known generically as *jōruri*. When such stories were accompanied, the first instrument generally used was the pear-shaped lute, *biwa* (see §II, 3 above). In the 16th century this instrument was replaced by the three-string plucked lute, *shamisen* or *samisen* (see §II, 6 above). In the early 17th century narrator and *shamisen* accompaniments were combined with puppet plays, first in Kyoto and then in Edo (now Tokyo).

After the great fire of 1657 in Edo, the tradition moved to Osaka. There the most famous musical puppet drama tradition began in 1684 at the Takemoto theatre with *Yotsugi Soga* ('The Soga heir'), a historical play (*jidaimono*) by Chikamatsu Monzaemon (1653–1725) set to music by [Takemoto Gidayū](#). A rival theatre was opened by Toyotake Wakadayū in 1703, the year in which Chikamatsu and Takemoto presented their first *sewamono* ('modern' play), *Sonezaki shinjū* ('The double suicide at Sonezaki'), which dealt with a young merchant and a courtesan instead of historical or magical figures. The music of Takemoto was called *gidayū-bushi* to differentiate it from the many other *jōruri* genres (see §II, 6(ii) above).

In puppet theatres of the early Edo period (1603–1868) the musicians were placed backstage or behind a bamboo curtain forward of stage-left. The puppets were operated by one man from below. In 1705 both the operator and the musicians were brought into view of the audience, and in 1734 the three-man puppets of today were brought into use, one man handling foot movements, another the left arm and the third controlling the head and right arm. Through the use of internal strings and manipulative skills, extremely subtle dramatic actions are possible with such puppets.

Subsequent decades reflect continual innovations by puppeteers, playwrights and musicians as well as cycles of decay and restoration. *Gidayū* music was a popular amateur tradition outside the puppet theatre, and concerts of female performers (*onna gidayū* or *musume gidayū*) flourished from the 19th to the mid-20th centuries. It later revived as part of

the post-World War II feminist movement in Japan. Since the mid-20th century *bunraku* has been supported primarily by government subsidy and by devotees; the National Bunraku Theatre is located in Osaka. All major texts are in print, and many amateur and professional performances can be seen. Recordings of many famous performers also exist.

(ii) Performing practice.

Gidayū music is performed in four ways: as accompaniment for *bunraku*, in *kabuki* theatre, in concerts or recitals, and as dance accompaniment. A normal performance is given by a singer (*tayū*) and one *shamisen* accompanist (fig.32), although large groups may appear in dance sections. The singer kneels before a sturdy music stand (*mirudai* or *kendai*) on which the text is placed. Books of complete play texts are known as *shōhon*, *inbon* or, more commonly, *maruhon*. The latter term means ‘round book’ because of its florid 18th-century script. The music stand usually holds a *yukahon* (‘use book’) that contains only the text of the particular scene being performed. There also are *keikobon* (‘lesson books’) that are used for practice or for amateur lessons. Except in beginners’ books, melodic notation is not found, although occasional rubrics appear alongside the text that are either singing symbols derived from *nō* drama or names of patterns, style or pitch levels (see below). The *shamisen* or, in Osaka dialect, *samisen* player is to the left of the singer. The *gidayū shamisen* is the largest of the traditional forms, with a thick neck (*futōzao*), weighted bridges and a thick ivory plectrum. In theatrical performances the musicians are often placed off-stage-left on a revolving dais that turns to enable a new set of performers to replace the first two halfway through a scene: the performance is very tiring for the *tayū*, as he speaks all the roles of the play as well as singing all the music. Only men perform in the *bunraku* theatre.

(iii) Musical styles.

The four basic styles of *gidayū* music are instrumental (*ai*), declamatory (*kotoba*), lyrical (*ji*, *jiai* or *fushi*) and parlando (*iro*, *ji iro* or *kakari*). These four styles interlock continually, as shown in ex.14, a transcription of an excerpt from the inn scene (*Yadoya no dan*) of the play *Shōutsushi Asagao banashi* (‘The tale of Asagao the lookalike’). Instrumental sections vary from short units (e.g. bar 19) to longer solos, the latter often classed as *ai-no-te*, as in other *shamisen* and *koto* genres. Many instrumental passages have names and are used for specific musical or dramatic purposes. For example, there are *naki* patterns for various kinds of crying, and varieties of *iri* often precede high vocal cadenzas. The instrumental preludes and postludes to scenes can be equally informative. Theoretically, a type of *shamisen* music called *okuri*, played at the end of one scene in a play or, in a different form, at the start of another, indicates that the two scenes are set in the same place, while the use of *sanjū* patterns means that the second scene is in a new location. The nature of the character on stage or about to enter may also be conveyed by *shamisen* music.

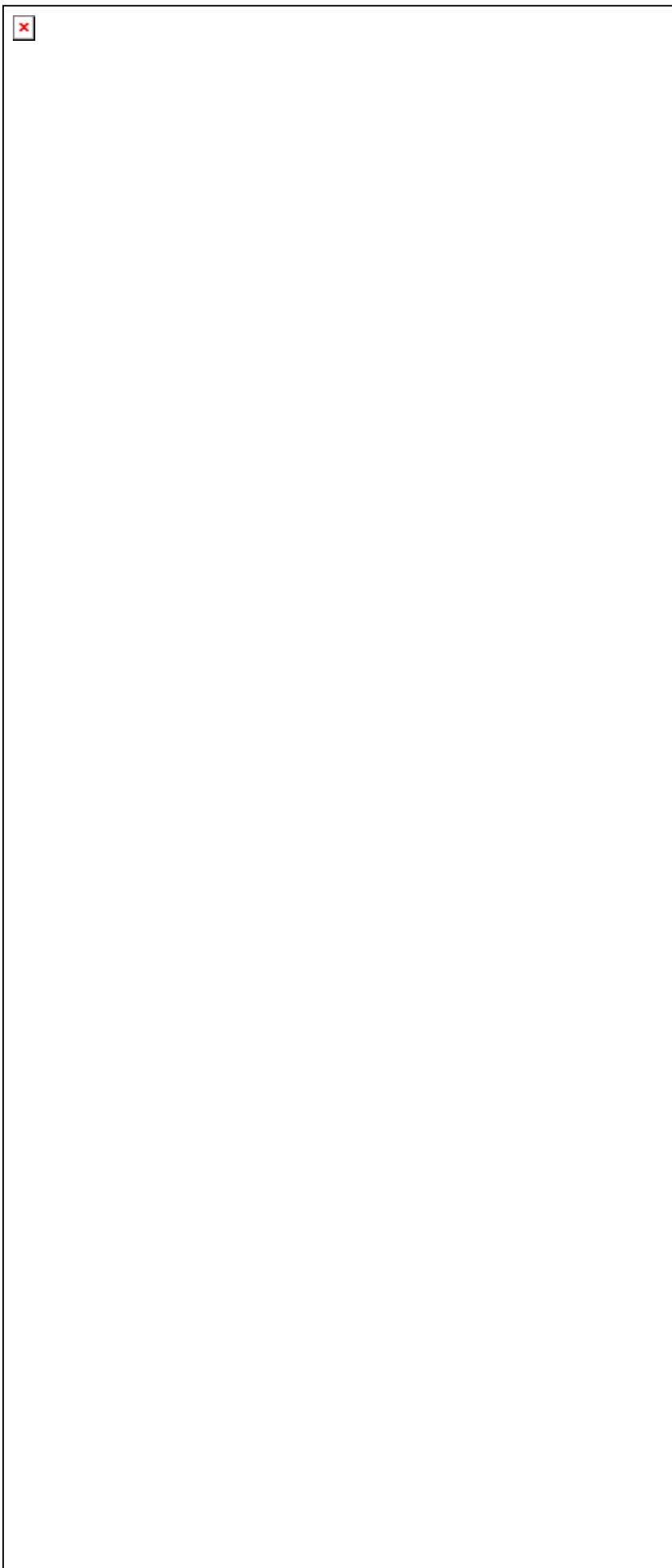


Table 4 is an abstraction of the general movement and levels of the three styles of vocal music. The general design for a major musical section (*sawari*) of a play is *A* – lyric or parlando units, *B* – a speech section returning to lyric and parlando passages, and *C* – a full cadence. Ex.14 illustrates an *A* section.



The opening three bars are the end of a monologue, spoken by the *tayū* in the voice style of a former court lady who, having cried herself blind over the loss of her lover, is now reduced to a life of performing music for inn guests. In this scene she is telling the story of her sad life to a guest who, unknown to her, is her former lover. The interpretative challenges in such declamatory passages are both dramatic and musical, for one essential point is the silent interval (*ma*) between phrases and the timing of the words. Thus the hardest moment is the rendition in bars 2 and 3 leading into the word *koibito* ('lover'). The passage in bars 4–7 is marked in most textbooks as *kakari* ('connection'), for it leads from declamation (*kotoba*) into lyricism (*jiai*) as seen on Table 4 and in ex.14. As noted, additional performance instructions can be found beside the text, though not specific melodic notations in the Western sense. For example, the next passage (bars 8–10) is sometimes marked *ji naka*, implying that the line is becoming lyrical at a lower pitch range. The term *haru* may be found at the start of the next passage (bar 11), which may imply not only a higher pitch level but also a more taut voice quality. The meaning of such terms is only learnt by lessons with a master. The final *shamisen* passage (bar 19) does not resolve to the pitch centre E, thus leading the music back to speech in a fluid *iro* manner and the beginning of section *B*. If it had cadenced fully it would have been called a *tome* (ending). From this short excerpt one can sense the combination of conventions and specific interpretations that make full *bunraku* performances or *sawari* recitals as dramatic as Western opera, though the idiom is quite different.

(iv) Tonal system.

The *yō* and *in* scales (see [Mode, §V, 5](#)) predominate in *gidayū*, as in most *shamisen* music. The flow between tonalities is determined by changes of one pitch within a 4th (ex.15). Melodic tension is created by using pitches above or below tonal centres (see the uses of F_♭, D, C_♭, C and A in ex.14). The basic pitch of a given performance is determined by the singer. Using

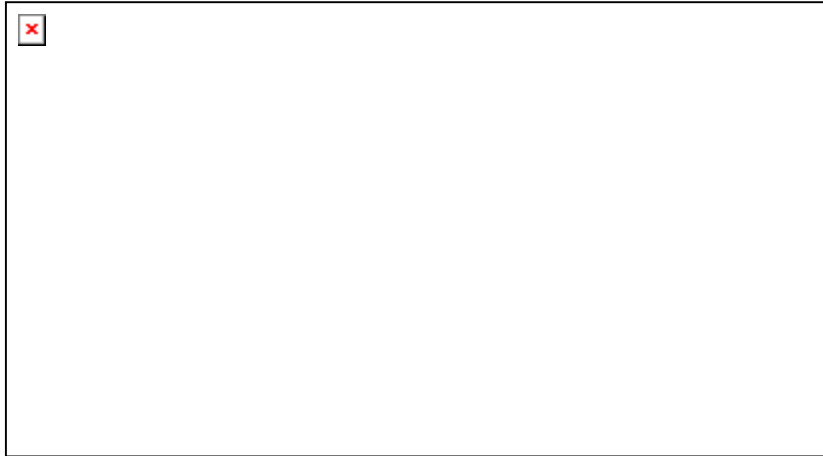
the B of ex.14 as an arbitrary tonal centre, the basic sonic vocabulary of *gidayū* and words attached to pitches in it are shown in ex.15. Only *gin* and *kowari* are pitch specific. Terminology in *gidayū* is as fluid as its structure.



Performers often refer to 'Eastern-style' (*higashi-fū*) passages that favour the sharp notes and 'Western-style' (*nishi-fū*) ones that use the naturals. The terms originally referred to the Toyotake and Takemoto theatre styles respectively. Musically they mark differences between the *yō* and *in* scales, and both may occur within a given piece (see C and C♯ in ex.14). Because of the guild system and rote teaching of the *bunraku* tradition, two performances of a given passage may be tonally quite different when rendered by performers from different guilds.

(v) Form.

Period plays (*jidaimono*) traditionally have five sections (*dan*), and genre plays (*sewamono*) have three acts (*maki*). Three-part divisions of entire plays or sections are common. The terms, *jo*, *ha* and *kyū* ('introduction', 'breaking away', 'hurried') are frequently used for these (see §II, 4(iii)(b) above), although *jōruri* nomenclature has added *sei*, *san* and *kyū* ('peaceful', 'mountainous', 'rushing'), and *kuchi*, *naka* and *kiri* ('opening', 'middle', 'cut'). The first two sets of words are general aesthetic terms, whereas the third refers to subdivisions of a given scene. For example, the traditional divisions of a period play might be as shown in Table 5: each *dan* may be subdivided into various combinations of the three types of term, as shown in the third *dan*. The third *dan* is chosen, as it is considered to be the climax of a play. The *kiri* is the climax of a scene or *sawari*. In the above outline the *kiri* (which may be an hour long) is further subdivided into a *kuchi* and a *kiri*, and that sub-*kiri* comes to a dramatic ending in a *kyū*. Under this system the most important moment in the play would thus be the *kyū* of the *kiri* of the *kiri* of the *ha* of the *ha* of the third *dan*! Such distinctions are seldom the concern of the musicians or the audience, although the term *kiri* is well known to them all. The term *dan* is applied generally to whatever portion is performed and so cannot be viewed in such an architectonic manner when used as a title. Moreover, although it is felt that the pitch centres of various *dan* and subsections should occur in a given order, complete plays are rarely performed, and thus such tonal and formal points are lost. One now normally sees a potpourri of sections or subsections from different plays in one programme. Although the original theatrical design is gone, there remains a rich repertory of artistic dramatic excerpts performed in a unique solo narrative form.



Japan, §VI: Theatre music

3. Kabuki.

Japanese theatrical form popular since the Edo period (1603–1868) and the source of many major musical genres.

(i) History.

In the late 17th century the term *kabuki* was used to refer to something unconventional, such as clothing or social behaviour. The word was first connected with the theatre in a source of 1603 that mentions an unusual dance (*kabuki odori*) supposedly performed in 1596 by Okuni, a female dancer from the Izumo Shintō shrine. Using a *nō*-style stage set on the Kamo river-bed in Kyoto, she performed a lively version of a Buddhist festival dance, the *nembutsu odori*, to the accompaniment of the drums and flute of the *nō* and a small Buddhist gong that she played herself. The popularity of the entertainment was enhanced by additional folkdances and pantomimes. Such performances subsequently spread through the country as female (*onna kabuki*) or prostitute (*yūjo kabuki*) ‘modern’ theatre. In 1629 the government banned them, although the rival genre, the *wakashū kabuki* (‘young-boy show’), continued. These forms of popular theatre had developed rapidly, the major musical change being the addition of the *shamisen*, a three-string plucked lute, as the chief melodic instrument (see §II, 6 above).

The banning of the ‘young-boy’ *kabuki* in 1642 led to the use of the term ‘*yarō*’ (‘male-adult’) *kabuki* and to pantomime comedy (*momomane kyōgen zukushi*). However, audiences preferred the term *kabuki*, and as the drama matured, the Chinese characters that stood for music, dance and acting were chosen to write it.

Traditional *kabuki* has remained a genre performed entirely by males, the role of *onnagata* (female impersonator) being highly respected. It was cultivated and popularized by itinerant and local companies as well as in the permanent theatres of big cities such as Osaka, Kyoto and Edo (now Tokyo), and by the 19th century there was an established repertory of 18 great plays and a tradition of famous playwrights, ‘hit’ shows and star actors (fig.33). Much of the tradition survived into the 20th century, continuing alongside regional variants and new styles (some of which include actresses and new music). Most major *kabuki* companies are owned by film corporations, but in 1965 a government-subsidized national

theatre was established, which regularly shows *kabuki* (among other traditional genres) and includes a training school for *kabuki* performers.

There are two main kinds of *kabuki* play: *jidaimono*, or pseudo-historical period pieces, and *sewamono*, stories dealing with plebeian life of the Edo period. There are also modern plays. Traditional plays are seldom performed complete, as they may last for a day or more. Normally the Kabuki-za in Tokyo stages two different programmes a day, each consisting of single acts from plays and often dances from other acts. Some scenes have no music at all, but only the content of the more usual *kabuki* dramas with music is discussed here.

(ii) Performing practice.

Kabuki music is played by onstage (*debayashi*) or offstage (*geza*) groups. Both use percussion and flutes and perform different genres of *shamisen* music, the most commonly used being *gidayū*, *nagauta*, *kiyomoto* and *tokiwazu* (see §II, 6(ii) above). Players of each genre belong to different guilds and maintain separate rooms backstage. In plays derived from the puppet theatre (*bunraku*), the *gidayū* singer and *shamisen* player, known collectively as the *chobo*, kneel on a dais stage-left or behind a bamboo-curtained alcove above the stage-left entrance. In pieces of pure dance using *nagauta* or in works derived from *nō* plays, the onstage ensemble traditionally consists of a row of singers and *shamisen* (up to eight of each) on a red dais at the back of the stage, with the drums and flute of the *nō* (known collectively as the *hayashi*) on the floor in front of them (fig.34). Up to four *kotsuzumi* (hourglass drums held at the shoulder) and two *taiko* (drums played with a stick) may be used, although only one *ōtsuzumi* (side-held hourglass drum) and one flute are usual. The flautist uses both the *nō* flute (*fue* or *nōkan*) and a bamboo flute of folk origin (*takebue* or *shinobue*). If more than one type of *shamisen* music is used on stage, the arrangement of the musicians is determined by the layout of the set. In such mixed performances (*kakeai*) the genre of the performers can be identified not only by their style but also by the colour and shape of the singers' music stands.

The offstage or *geza* ensemble is normally positioned in a room at the stage-right corner, from which its members can see, through a bamboo curtain (*kuromisu*), the stage or the *hanamichi* (entrance ramp) that runs from the back of the auditorium to the stage. The *geza* ensemble may use the instruments and singers from the *nagauta* ensemble mentioned above, as well as many other percussion combinations. The *ōdaiko*, a large barrel drum with two tacked heads, and a temple bell (*kane*) are frequently used, as are instruments of folk or festival origin such as the hand gong (*atarigane*), the *okedō* and the festival *taiko* stick drums. Horse bells (*orugōru*), cymbals (*chappa*) and a xylophone (*mokkin*) may also add appropriate dramatic effect to traditional *kabuki*.

More modern variants of *kabuki* include the genre called Super Kabuki, created by the actor Ichikawa Ennosuke in 1986. This uses a fast-paced staging and adds to the traditional musical elements a wide range of other instruments (*koto*, *shakuhachi*, *biwa* and even some Western instruments) playing new compositions.

(iii) Functions of the music.

Offstage music, like film music, may give sound effects, set the mood, support stage actions or imply unspoken thoughts. Examples of sound effects are the use of Buddhist bells and perhaps a sung prayer to indicate that a scene is set near a big temple, or the use in a seashore scene of a pattern on the *ōdaiko* drum representing the sound of waves rolling in. Mood and location can be specified further by an offstage song, often sung before the curtain is pulled aside, which tells the audience that the scene is set in a geisha house, in a palace or on the Tōkaidō road between Kyoto and Edo. Certain *shamisen* interludes (*aikata*), when combined with the appropriate *ōdaiko* drumbeats, can imply such contexts as cold weather, rain or a dark summer night. A correctly beaten drum indicates approaching danger as 'naturally' as the tremolo diminished chord does in traditional Western drama. Dialogues and soliloquies may be underpinned by *meriyasu* (*shamisen* patterns), which are chosen for their correspondence to the text or the character. Unspoken thoughts can be expressed by *meriyasu* songs sung offstage while the actor broods, writes a farewell letter, or otherwise moves without speaking. More active stage events, such as fights (*tachimawari*) and formalized slow-motion fight dances, have specific instrumental accompaniment (*dontappo*).

There are over 150 *geza* songs and an equal number of *shamisen* interludes and percussion patterns. The musicians know which devices to use for each situation, and the names of such devices are found in performance books (*tsukechō*) provided for each production by the chief *geza* musician. The audience, like its Western counterpart, normally cannot name or describe the structure of a given signal but through familiarity with the genre can feel the sense of such musical events in relation to the drama.

Onstage music is generally direct narrative commentary or dance accompaniment. The narrative style (*katarimono*) is related to that of *bunraku* (see §II, 4(iii)(b) above), except that dialogue is spoken by the actors, not the narrator. The dance accompaniment is adapted to the choreographic needs of the performer and often requires special offstage effects to enhance the mood.

(iv) Form.

Kabuki plays and dances, like Western operas and ballets, have an endless variety of structures dependent on plots and actions. The most typical form of dance generally maintains the tradition of a tripartite division (*jo*, *ha* and *kyū*; see §III above), although with different nomenclature.

The *deha* ('coming out') contains an introduction (*oki*) and a travelling (*michiyuki*) section. The nature of the character, the setting and the means of entrance (trap-door, ramp, stage entrance) influence the musical style of both these sections. The *chūha* (middle section) often has a highly lyrical, romantic passage called the *kudoki* and occasionally some story-telling (*monogatari*). The major dance section (*odori ji*) is essential. The exit section (*iriha*) involves greater musical and choreographic action (*chirashi*) and a standard finale (*dangire*). Such a dance piece may be 15 to 40 minutes long, and there are great variations in the forms of specific pieces.

(v) Musical structure.

The instrumentation of a *kabuki* dance piece varies according to the needs of the form and the dance. The singer and the *shamisen* perform the melodies; the use of the drums and flutes is more complex. Lyrical sections are often supported by the bamboo flute. The *nō* flute is used to play patterns totally unrelated to the *shamisen* melody: it sets the mood or, with the *taiko* stick drum, performs parts of patterns derived from *nō*. The *taiko* itself is used to play either named, stereotyped patterns originating in the *nō* tradition or units created for *kabuki*. The latter tend to reinforce the rhythm of the *shamisen* music, while the former sound 'out of synchronization' with it, although they match the melody of the *nō* flute if it is also being played. Such deliberate disjunction helps to create the necessary sense of forward motion and progression. The two *tsuzumi* drums are similarly used; often they directly support the *shamisen* rhythm in a style called *chirikara*, named after the mnemonics by which the music is learnt. When the drummers play patterns derived from *nō*, they, too, sound out of step with the main melody. Sometimes, therefore, the *tsuzumi* and *shamisen* are in one rhythmic conjunction, while the *taiko* and *nō* flute are tonally, melodically and rhythmically in a different cycle. This can be called a 'sliding door' effect, for the units each have a fixed internal structure but do not necessarily begin and end together. The effect is analogous to that of the harmonic settings of Western traditional music, although the sound is very different. As in Western harmonic progressions, the tensions are released at main cadence points.

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Japan

VII. Folk music

Until a new phrase, '*minzoku ongaku*', translated from English and German, came into use in the mid-20th century, there had been no exact

word in Japanese for 'folk music'. There are two meanings of *minzoku ongaku*, each written differently in Chinese characters but pronounced alike: music of various nations and folk music of a particular nation. The connotations of these two words correspond exactly to the German terms for studies of human traditions, 'Völkerkunde' and 'Volkskunde'. *Minzoku ongaku* in the latter sense is now fairly well understood to denote the kind of music that is played in villages and towns by non-professional musicians.

Japanese folk music can be seen as having three major divisions: *warabe-uta* (traditional children's game songs); *min'yō* (folksongs); and music for *minzoku geinō* (folk performing arts).

1. History.
2. Warabe-uta.
3. Min'yō.
4. Minzoku geinō.

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1. History.

One of the customs of the common people in the early 8th century ce was the singing of *utagaki*, or *kagai*, courting songs between men and women sung during spring and autumn festivals. This was documented by the writers of the *Fudoki* (compiled in 713), the official documents containing cultural and topographical descriptions of the five regions of Japan. Similar folk traditions, usually combined with agricultural rites, were observed until the mid-20th century by villagers in various places in Japan.

The two oldest chronicles, *Kojiki* ('Record of ancient matters', 712) and *Nihon shoki* ('Chronicles of Japan', 720), contain the texts of early folksongs called *hinaburi* ('rural manner'), *sakahogai no uta* ('songs of the drinking rite') and *wazauta* (divination songs and songs of political events). Twenty-one songs from the two chronicles are also found in the *Fudoki*, where seven more songs are recorded. Although the texts have various metrical forms, the form with 5+7+5+7+7 syllables is most common among these songs: when the first comprehensive anthology of songs, the *Man'yōshū* (20 volumes), was edited in the latter half of the 8th century, this metrical form was found to be almost exclusively the basis for about 4500 songs dating from the 4th century to the mid-8th century. Among these were many songs of everyday tasks such as cloth-bleaching, rice-pounding, corn-grinding and sake-brewing. The song texts with 5+7+5+7+7 syllables are usually considered the most typical of Japanese poems and hence are called *waka* ('Japanese song'). These were actually sung in the early days, but later, by the Heian period (794–1185), they had become purely written poems occasionally chanted or recited in a stylized manner. These still survive and are performed every year at the imperial New Year song party.

The musicians of the imperial palace also preserve and often perform the repertoires of *kagura* and *saibara*, which have much to do with the folksongs of the Heian period. The former includes the ceremonial rites, specifically called *mi-kagura* (see §V, 1 above), performed by the court musicians for the Shintō deities. Although it has been highly stylized, with

gagaku influence, and respectfully arranged as the imperial rite, *kagura* reveals many elements of folksong style, such as leader-chorus (responsorial) singing and the alternate singing of two groups. *Saibara* has an even more direct relationship with the folksongs of the period. There are several opinions about its origin, including the theory of Kawaguchi Ekai (1866–1945), who insisted that *saibara* originated in the Tibetan love-song called *saibar*. It is, however, generally believed that *saibara* consisted of a group of folksongs from the central and western parts of Japan that were chosen by the aristocracy for singing and were set to *gagaku* instruments. This tradition was almost forgotten by the middle of the Kamakura period (1192–1333) but was partly reconstructed (in greatly modified form) in the 17th century and more so in the 19th and 20th centuries. Within the aristocracy there was yet another group of folksongs, called *fuzoku*, from eastern Japan; these remained in complete obscurity after the Middle Ages. However, one of the imperial court musicians, Yamanoi Motokiyo, has deciphered notation from an old scroll dated 1186 containing 14 *fuzoku*, which reveal the interesting fact that most of the songs are based on the same scale structure that underlies modern folksongs, the *min'yō onkai* (see §3 below).

During the Middle Ages, that is the Kamakura and Muromachi (1338–1573) periods, many kinds of folk performing arts came into vogue. Some of them, such as *dengaku*, *sarugaku* and *kusemai*, were later performed by the specialized professionals who were the first in Japanese history to create a new artistic form, the *nō* theatre (see §VI, 1 above). Many others, such as *bon-odori* (folk dances for the late summer ancestral festival) and *hayashida* (rice-transplanting ritual performance), have remained folk performing arts even in the 20th century. In addition to these there were many folksongs recorded in a few anthologies of *kouta*, short songs of the time. Some of them can still be found among the texts of 20th-century folksongs.

Most modern folksongs date back to the Edo period (1603–1868), however. Although the townspeople were more creative than the villagers in their musical art forms, the people from rural areas were also very productive during that period. In the early 17th century a genre of typical Japanese theatre, *kabuki*, was created by Okuni, a shrine maiden, who later organized a group of entertainers and dancers, both men and women, to perform *furyū* dances on stage. Like the *nō* theatre, *kabuki* was deeply rooted in folk tradition in its early days (see §VI, 3 above).

The *shamisen* and a short version of the *shakuhachi* (flute) known as the *hitoyogiri* came into vogue among the people in the latter half of the 17th century. In 1664 Nakamura Sōzan, a blind musician, wrote a book entitled *Shichiku shoshin-shū* ('Collection for beginners on silk and bamboo'); its three volumes were intended for beginners on the *hitoyogiri*, *koto* and *shamisen*, one volume for each. He used the popular songs and folksongs of his time as studies for the instruments; among them are found many *bon-odori* songs, some of which still survive.

There have also been several anthologies of folksongs; the most informative one concerning work songs of eastern and central Japan, including Hokkaidō, is *Hina no hitofushi*, edited in 1809 by Sugae Masumi

(1754–1829). Towards the end of the Edo period and during the Meiji era (1868–1912) a very large number of popular songs appeared, depicting the life of the people in that changing society as well as the succession of social events. Most of these songs were soon forgotten despite their popularity; some, however, remained for a longer time and became folksongs, most of which are now sung as *ozashiki-uta* (songs for geisha and other parties).

After urbanization of the whole country, some of the folksongs and traditional performing arts became more popular in a wider region through the mass media; many are now performed by amateurs and semi-professionals, while others are gradually being forgotten by the people, who are no longer working and living in the ways they used to. But in the 1960s and 1970s an increasing number of folksong enthusiasts among young people and artists began to use traditional folk materials for their music.

Japanese folk music had never been studied scientifically before Machida Kashō (1888–1981) began his private gramophone archive of Japanese folksongs in 1934; this was later transferred to NHK (Japan Broadcasting Corporation), where Machida continued his work editing the voluminous anthology *Nihon min'yō taikan*. His study was followed by those of many musicologists, including Takeda Chūichirō, who edited *Tōhoku min'yō-shū*, Hattori Ryūtarō, Koizumi Fumio and Takeuchi Tsutomu.

Japan, §VII: Folk music

2. Warabe-uta.

There are three kinds of Japanese song for children: (*shōgaku-*)*shōka* (songs for primary school use); *dōyō* (songs for children composed by professional musicians); and *warabe-uta* (traditional game songs). The last type is different from the other two mainly in that its form is simpler and it is always combined with some kind of game. Significantly, *warabe-uta* predominantly use traditional pentatonic scales and modes: they are 'traditional' products and are generally passed on from child to child.

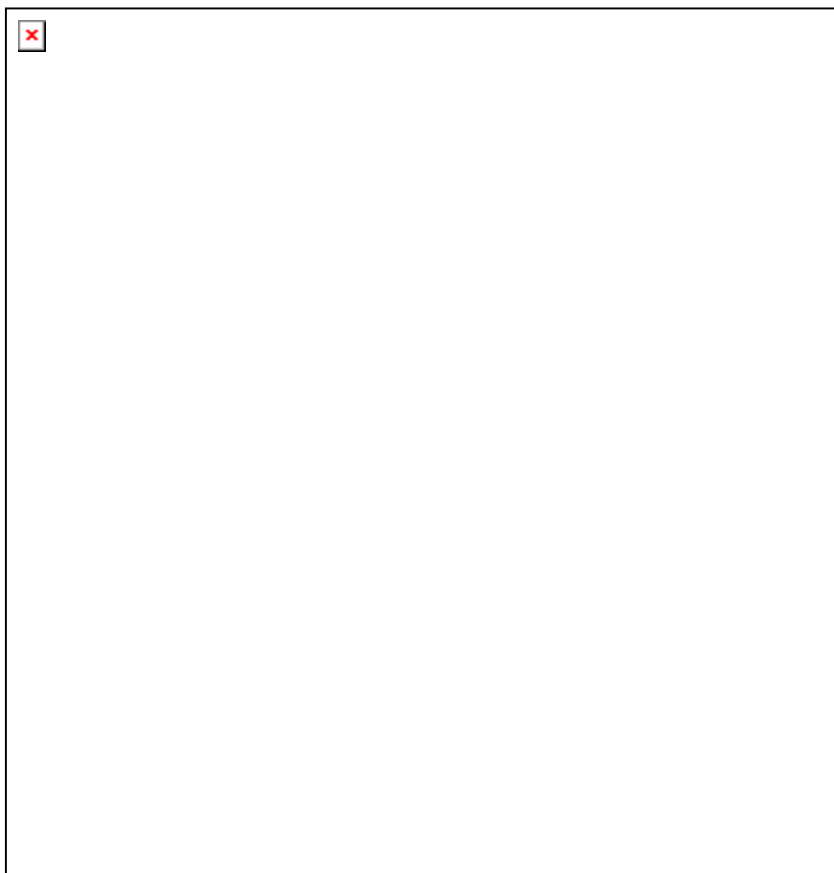
By contrast, *shōka* and *dōyō* are products of adult composers and lyricists, dating from the 1870s, after the introduction of occidental music. Although tending to be taught in schools, often with the aid of printed notation and lyrics, many have entered the oral tradition; still, it is difficult to deem them 'folksongs'. More so than *warabe-uta*, they are sung also by adults, who find them nostalgic. They are based on Western major and minor modes, on the hybridized 'pentatonic major and minor' modes (see §I, 4 above), and only very rarely on traditional modes. They also sometimes employ 3/4 metre, which is never found in traditional music or in *warabe-uta*. Given such Western elements, it is not surprising that *shōka* and *dōyō* are often performed in harmonized settings.

Many *warabe-uta* are still sung by children, regardless of where they live throughout the country. These can be classified into ten groups according to the kind of game for which they are sung: *tonae-uta*, play songs without gestures, including *kazoe-uta* (counting songs), *waruguchi-uta* (abusing or teasing songs) and *kae-uta* (parody songs); *ekaki-uta* (picture-drawing songs), which are very typical among Japanese and Korean children;

ohajiki- and *ishikeri-uta* (play songs using marbles and rocks); *otedama-uta* (play songs with bean bags); *maritsuki-uta* (ball-bouncing songs); *nawatobi-uta* (skipping-rope songs); *janken-uta* (rock-scissors-paper game songs); *oteawase-uta* (hand-clapping songs); *karadaasobi-uta* (a newly coined word for game songs with body movements, such as finger games, face games and foot games); and *oniasobi-uta* (play songs for large groups to decide who will be 'it').

Warabe-uta melodies, simple in structure, are usually within the range of a 6th or an octave, and in many cases they are based on one or two tetrachords. Following the tetrachordal model of Koizumi (see §I, 4 above), we find that *yō* or *min'yō* tetrachords or scales are the most frequent in traditional *warabe-uta*, as in traditional folksong; the *in* or *miyako-bushi* tetrachord or scale is also common. A few *warabe-uta* mix more than one type. A good example is the well-known 'Tōryanse' (ex. 16a), which begins with a *yō* tetrachord then moves to two conjunct *in* tetrachords, the first of which adds a lower-neighbour tone that strictly speaking belongs to a *yō* tetrachord. This is a relatively complex melody for traditional children's songs; a simpler one is shown in ex. 16b.

Text setting of *warabe-uta* is overwhelmingly syllabic. The metrical forms, however, depend almost exclusively on the form of the particular game. The skipping-rope songs usually have a slow duple metre, whereas the ball-bouncing songs show more variety in rhythm, depending on how the players bounce the balls.



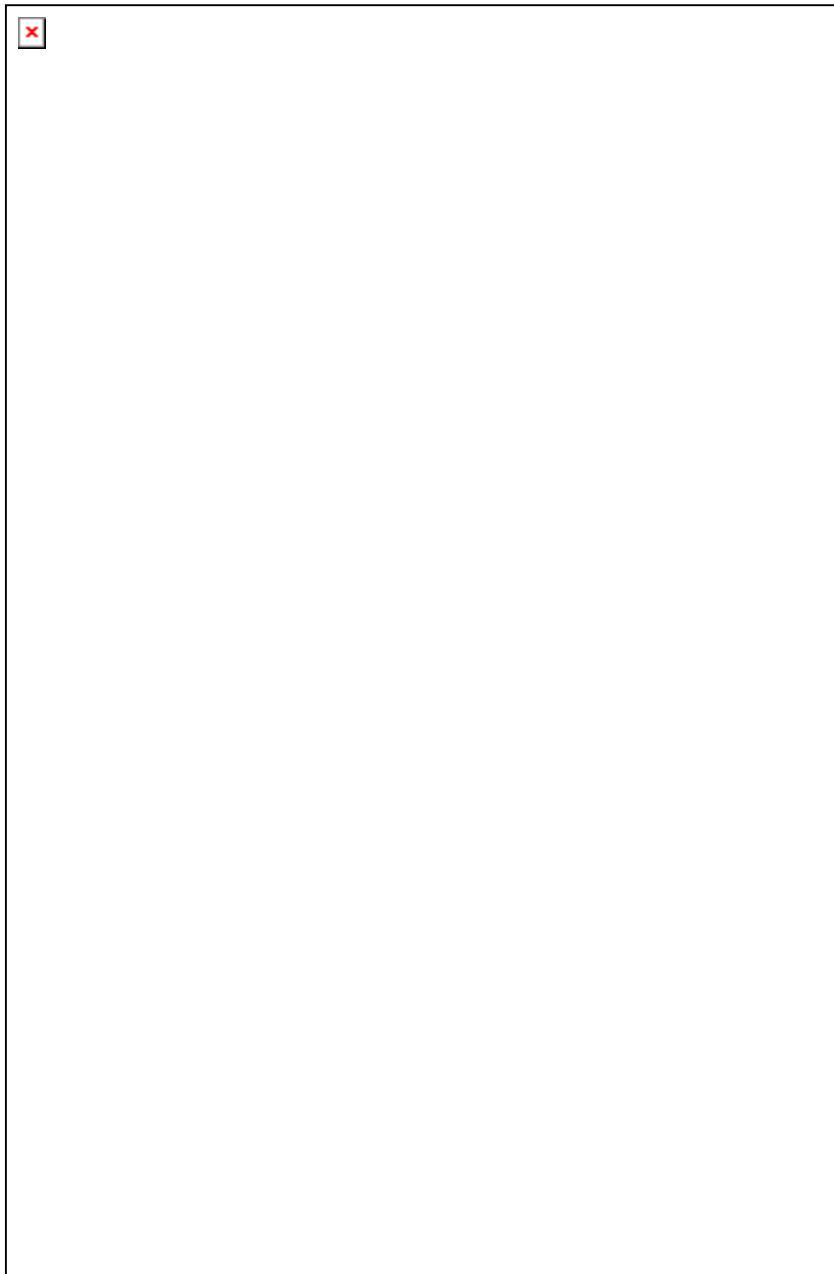
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3. Min'yō.

A relatively unified conceptual category of 'folksong' has only come into existence in Japan since the 1890s, with the gradual spread and acceptance of the term *min'yō*. This was a direct translation from the German word *Volkslied*, and the concept, like the term itself, owed much to European influence as Japan was rapidly Westernized. This term gradually replaced other words such as *kuniburi*, *hinauta* and *riyō*, all meaning 'rural song'. The 'folk' themselves tended until recently to call their own songs merely *uta*, the general term for all song, but adding appropriate modifiers when necessary (e.g. *taue-uta*, 'rice-transplanting song').

The content of the category of *min'yō* is not fixed, with debate and disagreement among scholars as well as among fans and practitioners. It includes, of course, all kinds of songs that are traditionally inherited mainly through oral transmission by non-professional singers; many of these were unaccompanied work songs. Additionally, it embraces arrangements and performances of such songs by professional 'folk singers' (*min'yō kashu*) accompanied on traditional instruments; these are now often called 'stage folksongs' (*sutēji min'yō*). Finally, the category may include so-called 'new folksongs' (*shin-min'yō*) composed during the 20th century by known composers, generally professionals, and often commissioned by rural communities or companies to serve as publicity songs; these are rarely sung but instead are broadcast over loudspeakers at train stations, community dances etc.

Unlike their counterparts in the West, virtually every *min'yō* has a 'hometown' (*furusato*, lit. 'old village'), hence the saying *min'yō wa kokoro no furusato* 'folksong is the heart's hometown'. The title's first word is itself probably the name of a town or pre-modern province, usually followed by a word such as *uta*, *bushi*, *ondo* or *jinku*, all basically meaning 'song'; thus *Yagi bushi*, 'Song from [the town of] Yagi' (ex.17), or *Tsugaru aiya bushi*, 'Song [extensively using the vocable] *aiya* from [the pre-modern province of] Tsugaru'. Commercial recordings generally list the prefecture of origin immediately after the title.



A song's title had no need to mention the place of origin until the song had migrated. An early example is *Ise ondo*, an entertainment song from the great Shintō shrine town of Ise, which now exists in variants throughout Japan, having been brought back by pilgrims. Most songs, however, only acquired place names after the late 19th century, as rapid urbanization and improved transport carried songs with their singers far from home. Sometimes a migrating song keeps its original place name alongside its new one: *Esashi Oiwake* is Esashi town's version of a song that was carried by travellers from the distant post-town of Oiwake. Given the link to rural homes, it is not surprising that folksongs are often mentioned in the popular songs of the genre *enka*, many of which express urban migrants' nostalgia for home.

Scholars have classified traditional *min'yō* variously, but often into *shigoto-uta* (work songs), *sakamori-uta* (drinking-party songs) *bon-odori-uta* (dance songs for the *(o)-bon* ancestral festival) and *ozashiki-uta* (songs for geisha parties or similar occasions); some would include a category for songs sung as part of various *minzoku geinō* (see §4 below). The largest and

most varied category by far is work songs. When Yanagita Kunio first classified Japanese folksongs in 1936, he listed six subtypes of work song: *ta-uta* (paddy-field songs), *niwa-uta* ('garden songs', for work at home, indoors and outdoors), *yama-uta* ('mountain songs', including lumberjack songs etc.), *umi-uta* (sea songs), *waza-uta* ('skilled craft' songs pertaining to various professions) and *michi-uta* ('road songs', for transportation etc.). But many finer classifications have been offered. In some cases there are specific songs for various stages of a task such as *sake*-making. Some 'work songs' help to coordinate the rhythm of a work group and thus need to have a clear metre; others may be solo songs for distraction during or between work tasks, and these may be in free rhythm. Modernization has eliminated the contexts for most work songs, though dance and party songs have survived better in their original homes, since parties and the ancestral festival are still important.

The musical features of *min'yō* are diverse but may be summarized as follows. The overwhelming majority of songs are pentatonic, most often in the *yō* mode (hence its alternative name, the *min'yō onkai*, 'folksong scale') but frequently also in the *in* (*miyako-bushi*) or *ritsu* modes. 'New folksongs' of the 1970s and later, however, tend to use the 'pentatonic major' or in rare cases the 'pentatonic minor' (see §1, 4 above) as these are easier to harmonize Western-style. A loud, sharp voice is preferred except in intimate situations; a high tessitura is also generally favoured, especially among professionals. The relationship between the voice and any melodic accompaniment is heterophonic, although some older songs feature short repeated motifs on flutes or *shamisen*.

Songs can be metred or non-metred (in 'free-rhythm'). Metre is virtually always duple, either simple (2/4) or compound (6/8), with a bar of 6/8 mostly realized as the sequence crotchet–quaver–crotchet–quaver. Skill at various types of vocal ornamentation (*kobushi*, 'little melodies') is one mark of a good singer and flourishes especially in free-rhythm songs such as *Esashi Oiwake*. Ex.18a shows the first few seconds of a notation devised for this song in the mid-20th century (no other folksong has ever had such a notation), with ornaments expressed by various special symbols. Sonograms of two singers (ex.18b, first two partials) are eerily similar to the notation. The linked braces show correspondences between the notation and the sonograms. Ex.18c is a Western transcription, spaced to match sonograms.



Many songs of all types are now sung by professionals in 'stage' arrangements, accompanied by a standard ensemble: *shakuhachi* alone for free-rhythm songs and together with *shamisen* (depending on the nature of the song), *taiko* (usually a laced *shime-daiko* and a flattish tacked-head *hira-daiko*), *kane* hand-gong and either *shakuhachi* or *shinobue* transverse flute for metered songs (*shamisen* and *shakuhachi* were uncommon in most traditional villages). Unlike village song, all professional folksong features a solo vocalist, often backed by two or three singers to provide a refrain (*hayashi*). Even these 'stage' versions retain their ability to trigger nostalgia, and links with traditional village life are often recalled (fig.35).

As a counterbalance to the professionalization and urbanization of *min'yō*, many regional songs are now transmitted in their traditional mode by locally-based 'preservation societies' (*honzonkai*). For work songs, members may even reproduce the movements of the original task of, say, fishnet hauling or barley threshing as they sing.

As recently as the 1970s, nearly half of the Japanese population identified themselves as fans of *min'yō*, far exceeding any other genre aside from 'pop' music. The figure was much lower at the end of the 20th century; however, there are still frequent concerts by professionals, recitals by their students, occasional televised *min'yō* shows (especially from local stations) etc. 'Folksong bars' (*min'yō sakaba*) in various major cities allow customers to sing accompanied by the house band (fig.36). In August, ancestral festival dances in every town and village feature *min'yō*, although these are often recordings of 'new folksongs' with Western instrumental accompaniment rather than live traditional tunes. There are also numerous *min'yō* contests, some national, some focussed on a single song from a single community; the latter strengthen the long-standing links between local song and tourism. The largest of several umbrella *min'yō* organisations, the Japan Folk Song Association (Nihon Min'yō Kyōkai), has had as many as 50,000 members, most of whom teach or study via formal lessons on the model of the *iemoto* system of the classical arts (see §I, 3 above).

The most popular aspect of *min'yō* within the general populace, particularly among the young, must be *tsugaru-jamisen*, a solo tradition of dynamic, partly improvised *shamisen* music, which has separated off from Tsugaru-region folksong accompaniment. It provided a livelihood for blind itinerants in the early part of the 20th century. The traditional-style folk singer Itō Takio has also attracted a wider audience (if reducing his former one) through performing *min'yō* accompanied by jazz ensemble, synthesizer or various other mixes of non-traditional instruments, or by enhanced traditional ensembles, while keeping his standard *min'yō* vocal style and at the same time adding striking dynamic and tempo changes.

Min'yō, oddly, has rarely interacted with the world of *fōku songu*, Western-style 'folksong' accompanied by guitars and other instruments. But it is having some small impact on non-mainstream pop musicians such as Hosono Haruomi and Soul Flower Union. Such artists, however, currently tend to prefer Okinawan to other styles of Japanese folksong.

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4. Minzoku geinō.

Most *minzoku geinō*, also called *kyōdo geinō*, are performed by local villagers at the festivals of Shintō shrines and Buddhist temples (fig.37). The most commonly used scholarly classification of *minzoku geinō* is that of Honda Yasuji (see Thornbury, 1997; Hoff, 1978). While far from watertight, it does capture most folk performing arts within four major categories, of which the last is a catch-all: *kagura* (more specifically *satokagura*, as distinct from the *mi-kagura* of the imperial palace), which is performed by Shintō priests as well as villagers and townsfolk with a variety of entertainments, including a dance-drama based on Shintō mythology for the consolation of ancestors' spirits and the long life of the people;

dengaku, which is performed by farmers wishing for a good harvest and is associated with a variety of dances and mimes; *furyū*, group dances with various origins, including exorcist and Buddhist invocations; and miscellaneous theatrical forms, dance-dramas and pageants that originated from the arts of the upper class of earlier society, such as *gagaku*, *bugaku* and *sangaku*, but which are now arranged into local styles and performed by local people.

The music of these folk performances may be either instrumental or vocal and accompanied by various folk instruments. The most commonly used idiophones are: *dōbyōshi* (a pair of cymbals), *kane* (gong), *sōban* (a pair of gongs), *suri-zasara* (scraper), *bin-zasara* (set of concussion plaques strung together) and *yotsudake* (bamboo castanets). Membranophones include the *okedō* (cylindrical drum), two sizes of *tsuzumi* (hourglass drum), *shimedaiko* (barrel drum with two laced heads), *ōdaiko* (nailed barrel drum) and *uchiwa-daiko* (frame drum). String instruments used are the *shamisen* and *kokyū* (fiddle), while aerophones include the *shinobue* (transverse flute), *nōkan* (transverse flute used in *nō* theatre and some folk ritual music), *shakuhachi* (end-blown flute) and *horagai* (conch-shell trumpet). The *shinobue* is by far the most common melodic instrument, indeed the only one in most *minzoku geinō*, partly due to its ease of manufacture. Many of these instruments have multiple names.

Melodies of most *minzoku geinō* use the *ritsu* or *yō* modes, with the *in* being rarer except near urban centres (hence the *in* mode's alternative name: *miyako-bushi*, 'urban tune'). However, the tunings of locally-made *shinobue* are highly diverse in pitch and intervallic pattern.

Minzoku geinō, like *min'yō*, have often moved from traditional contexts to the concert stage, hotel lobbies and so forth. Various folkloric festivals are now held throughout Japan, which feature groups from several regions. Preservationism is encouraged by national and local government systems of designating certain traditions as Important Intangible Folk Cultural Properties or the like; outside of the original context, however, significant innovation may occur. A major new phenomenon is the popularity of large ensembles centred on stick-drums, creating since the 1960s a new tradition called *Kumi-daiko* or *wadaiko*. Communities throughout Japan are forming such ensembles, competing for members with traditional *minzoku geinō*. The worldwide popularity of groups such as Kodō risks misleading non-Japanese as to the nature of village performing arts.

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Japan

VIII. Regional traditions

1. Ryūkyū.

2. Ainu.

Japan, §VIII: Regional traditions

1. Ryūkyū.

This archipelago stretches in an arc between Kyū.shū. and Taiwan at the south-western tip of Japan. 'Ryū.kyū.' denotes the area within this archipelago occupied by the kingdom of Ryū.kyū. at the time of its invasion by the Satsuma fief of southern Kyū.shū. in 1609. It consists of four island

groups in the southern part of the archipelago: Amami, Okinawa, Miyako and Yaeyama (from north to south). These share important cultural and linguistic traits of sufficient distinctiveness to merit consideration of Ryū.kyū. either as a cultural entity in its own right or as one of the two principal cultural spheres of Japan. The Ryukyuan cultural sphere covers the area of modern Okinawa Prefecture and the Amami islands at the far south of Kagoshima Prefecture. The music of each island group possesses its own distinctive character: the earliest strata of music are found in the Miyako islands; the Okinawa islands (in particular the main island, where the capital of the kingdom was located) saw the development of a sophisticated tradition of art music; the music of the Yaeyama islands includes developed folk and art traditions; and the music of Amami evolved, for historical reasons, largely apart from the mainstream of developments in other parts of Ryū.kyū..

Music can be divided into two main categories: folk music, which plays an important part in festivals and religious ceremonies on all the islands, and art music, which developed among the nobility at the royal court in the capital, Shuri. These two categories have, however, maintained a symbiotic relationship over the centuries. During the pre-modern period, the indigenous tradition of art music was supplemented at the Shuri court by the practice of certain Chinese and Japanese art music genres, which exerted an influence on the development of the Ryukyuan art music tradition. The practice of these additional genres came to an end with the dissolution of the kingdom and the establishment of Okinawa Prefecture in 1879. The indigenous tradition then flourished. This was a consequence of practitioners of art music and the court performance arts among the disbanded nobility being obliged through economic necessity to transmit their accomplishments to the former class of commoners, or a result of their having moved to the provinces, where these arts soon took hold.

As in other parts of Japan, Western music is prevalent in modern Okinawa, although it has not dislodged indigenous mediums from their position as the focus of musical expression. The category of modern folk music, comprising songs performed in local dialects of Japanese and employing indigenous musical elements, continues to be the main vehicle for musical creativity, while the art music tradition currently has more practitioners than ever before. Genres such as Western rock music are popular among young people, although when practised by Okinawans they often incorporate elements from the indigenous tradition. Okinawan popular music in such syncretic styles has become popular both inside and outside Japan.

(i) Folk music.

(ii) Art music.

(iii) History.

(iv) Instruments, performance and aesthetics.

(v) Notation and structure.

Japan, §VIII, 1: Regional traditions, Ryūkyū.

(i) Folk music.

A generic feature of Japanese music is the predominance of the voice; nowhere is this feature more evident than in Okinawa. Folk music is exclusively vocal and closely connected with ancient traditions of oral

literature. Since literary traditions are primarily oral and expressed through the medium of music, a classification of the genres of folk music is similar to that of folk literature.

(a) Sacred songs (kamiuta).

Although Buddhism was introduced into Ryūkyū following the establishment of the kingdom in 1392, it never displaced native shamanistic and animistic religious traditions. As in Japan before the introduction of Buddhism, religious ceremonies have been the preserve of a female sacerdotal hierarchy. Priestesses known as *noro* or *tsukasa* sing poetical texts intended to invoke the beneficence of the gods, especially in connection with provision of a plentiful harvest, or to serve as the vehicles for divine oracles.

The songs may be similar to heightened speech or may have a simple strophic melodic structure extending over a narrow pitch range. They are generally unaccompanied, although a simple rhythmic accompaniment is sometimes provided by a drum (*chijin*). The ceremonies at which the texts are sung take place in simple outdoor shrines known in Okinawa as *utaki* and in Yaeyama as *on*. The principle genres are *omori* in Amami; *miseseru*, *otakabe*, *umui* and *kwēna* in Okinawa; *pyāshi*, *tābi*, *fusa* and *nīri* in Miyako; and *kanfutsu* and *ayō* in Yaeyama. Other songs of similar type are performed to cure disease, to call for rain and to pray for safe sea voyages.

(b) Work songs.

Many songs with titles indicating links with communal physical labour are extant, although few are still performed in their original contexts. Among the tasks accompanied by such songs were rice-hulling, millet-grinding, earth-pounding and rowing. The largest number come from Yaeyama, where they belong to the genres known as *yunta* and *jiraba*.

(c) Music of festivals and the popular performing arts.

The two major events in the Ryukyuan calendar are the Bon Festival of the Dead, in the seventh month of the lunar calendar, and the harvest festival (*hōnen-sai*), which occurs during the week before the night of the harvest moon (15th day of the eighth month).

A feature of the Bon festival in Okinawa is the performance style known as *eisā*, which is traditionally presented on the night of the 15th day of the seventh month, after the spirits of departed ancestors have returned to their places of rest. Following a round dance at the village shrine, a group of young people visits each house in the village singing and dancing, often to the accompaniment of *sanshin* and drums, in a style based on the *esa omoro* genre of indigenous group dance and incorporating elements from the *nenbutsu odori* style of Japanese popular Buddhist dance.

Harvest festival entertainments consist largely of musical, dance and theatrical items incorporated from the classical art repertory. Other festivities in which folk music plays an intrinsic part include the *unjami* festival of the sea gods, the *shinugu* post-harvest celebration and the women's round dance *ushidēku*. These forms flourish especially in the

northern part of Okinawa Island, although regional variants exist throughout Ryūkyū.

(d) Recreational songs.

The custom of singing for recreation in Japanese music can be traced back to *utagaki* courting songs. Although such songs have long disappeared from Japan, they survive in certain parts of Ryūkyū, especially in the *hachigatsu odori* genre of Amami. As performed today, the style features an exchange of sung verses between separate groups of men and women. A performance may continue for several hours, with the content of the songs often becoming increasingly ribald as the performance progresses.

The category of recreational songs comprises a large proportion of the repertory of folksong accompanied by the *sanshin*. Among the most popular examples are those in which a skeletal melody is used as the vehicle for a wide variety of lyrical or narrative poetic texts. Such songs include *Nākuni* and *Kuduchi* in Okinawa, *Tōgani* and *Ayagu* in Miyako, and *Tubarāma* in Yaeyama. A distinctive and complex style of *sanshin*-accompanied singing has evolved in Amami, employing Okinawan texts but largely independent of Okinawan musical influence. Performed by musicians known as *utasha*, the style is characterized by use of an intricate *sanshin* technique and a male falsetto voice unique in Japanese music.

(e) New folksongs.

The category of new folksongs (*shin minyō*) comprises songs rooted in indigenous styles from the early Shōwa era (1926–89) onwards. The textual content of such songs is often concerned with matters of social and historical import such as emigration, the sufferings of war and social change. While generally showing little evidence of Western influence, the musical language of these songs has gradually developed away from traditional styles. Although many songs in this genre have the ephemerality of much popular music, some have acquired a status as standard items in the folk music repertory, in particular those composed by Fukuhara Chōki (1903–81), one of the founders of this genre.

[Japan, §VIII, 1: Regional traditions, Ryūkyū.](#)

(ii) Art music.

This denotes the music created and performed by the nobility during the age of the Ryukyuan kingdom primarily in the capital, Shuri, and the neighbouring city of Naha. Several of these genres are extinct, although efforts are being made to revive them.

(a) Extraneous genres.

Chinese music entered Ryūkyū with the arrival in 1392 of immigrants from Fujian province after the establishment of diplomatic relations between Ming China and Ryūkyū. The earliest mention of the performance of music for ensembles of Chinese instruments, a genre known in Ryūkyū as *ozagaku*, dates from 1534. *Ozagaku* was performed before visiting Chinese embassies, on visits to the Japanese shogunal court at Edo after 1653 and at functions at the royal court in Shuri. Vocal music of the Ming and Qing dynasties was also performed on these occasions. Due to its

association with diplomatic and court functions, however, *ozagaku* ceased to be performed after the dissolution of the kingdom of Ryūkyū in 1879.

Chinese processional music (Chinese: *lubuyue*) was introduced in 1522 to enhance the majesty of royal processions. Known in Ryūkyū as *rojigaku*, this music featured three types of wind instrument (*sōna* double-reed pipe, *rappa* and *dōkaku* trumpets) and three types of percussion instrument (*ko* drum, *ryōhan* clappers and *dora* cymbals) and was an essential ingredient of royal and state processions until the dissolution of the kingdom. *Rojigaku* is now performed at the annual Shuri Festival, while the music of the *sōna* (*gakubura*) is performed at annual festivals in several villages in northern Okinawa Island. Confucian ceremonial music (*seibyōgaku*) and Chinese *qin* and flute pieces were also performed but are no longer extant.

The sole genre of Japanese art music to take root in Ryūkyū was the music of the *nō* theatre (see §VI, 1 above), both vocal (*yōkyoku*) and instrumental (*hayashi*). The practice of *nō* was popular even before the Satsuma invasion of 1609. Many of the leading figures in the indigenous art music tradition had backgrounds as *nō* performers. The Japanese 13-string long zither *koto* was introduced into Ryūkyū during the 18th century, together with several solo instrumental *danmono* pieces (a set of five short pieces beginning with *Takiotoshi sugagaki*, and versions of *Rokudan* and *Shichidan*) as performed in the Yatsunashi school and three *koto* songs (*Sentō-bushi*, *Tsushima-bushi*, *Genji-bushi*) of uncertain Japanese provenance. However, the role of the *koto* in Okinawa has primarily been to provide an accompaniment to *sanshin* songs in the indigenous art tradition.

(b) The indigenous tradition.

The earliest documented genre of indigenous Ryūkyū art music comprises the songs known as *omoro*, the texts of which appear in the major classic of Ryukyuan literature, the *Omorosōshi*, which was compiled in three stages in 1531, 1613 and 1623. The songs are thought to date from between the 12th and 17th centuries and were performed by an individual (or perhaps a guild of court musicians) known as Aka Inko or Omoro Neyagari, who has acquired legendary status as the founder of Okinawan music. Performances were given at court ceremonies by a male choir. Only 47 of the total of 1248 songs contained in the *Omorosōshi* appear to have been sung. This number had dwindled to a mere five by the late 19th century, and the tradition is now extinct. There was no formal notation for this style of singing; the only glimpse available of the tradition can be gained from the scores in Western notation of the five *omoro* produced by the Okinawan researcher Yamanouchi Seihin in 1912, after a meeting with the last representative of the tradition.

The classical tradition of Ryukyuan art music consists primarily of a corpus of songs (*fushi*) accompanied by the *sanshin*, which are contained in anthologies known as the *kunkunshī*, a term referring to both the anthologies and the system of musical notation. Almost all the songs employ poetic texts in the indigenous *ryūka* form consisting of a single four-line verse of 8–8–8–6 syllables. A variant of the *ryūka* form is the syncretic *nakafū* form, which combines the 7–5 syllable structure of Japanese *waka* with the *ryūka*, resulting in texts with the syllabic structure 7(or 5)–5–8–6.

The texts are sung in the Okinawan literary language based on Shuri dialect, the language of the Ryukyuan nobility.

The earliest extant *kunkunshī* is a single volume work compiled by Yakabi Chōki in the mid-18th century. It contains the notation of the *sanshin* parts and *ryūka* texts of 117 songs that have remained the central items in the repertory. The *kunkunshī* used today in the largest school of performance, the Nomura-ryū, was compiled by Nomura Anchō and Matsumura Shinshin in 1869. Consisting of three main volumes and an appendix, the *Nomura kunkunshī* contains *sanshin* notation and texts of over 200 songs. The tradition of *sanshin*-accompanied song is now synonymous with Ryukyuan classical music and is maintained in three schools: Tansui, Nomura and Afuso.

The ordering of the songs in the *Nomura kunkunshī* accords approximately with the customary generic classification of the song repertory into *ha-bushi*, *nkashi-bushi*, pieces for solo singing and regional folk songs.

The first volume, comprising 37 pieces, consists primarily of *ha-bushi*, relatively short and structurally simple songs originating within the art tradition. They are described in the aesthetic treatise *Gensei no maki* (1789) as being 'imbued with the impermanent spirit of the floating world'. The volume begins with four songs (*Kajadifū-bushi*, *Unna-bushi*, *Nakagusuku hantamē-bushi*, *Kuti-bushi*) from a set of five that was originally performed on occasions when the king of Ryukyu was in attendance. This set, known as *Gujinfū gokyoku* ('five pieces in the honourable presence'), continues to be the most frequently performed 'suite' (*chukusai*) in the repertory, sung at concerts and celebratory occasions of all kinds.

The second volume, comprising 29 pieces, consists primarily of *nkashi-bushi* ('ancient songs'), a genre subdivided into *jun nkashi-bushi* ('semi-ancient songs'), *nkashi-bushi* and *ufu nkashi-bushi* ('great ancient songs'). *Nkashi-bushi* are described in *Gensei no maki* as 'singing of the glory of past ages, when the world enjoyed such peace that not even the branches of trees were disturbed'. The ten pieces at the head of the second volume are the central items in the repertory. The first five (*Chikuten-bushi*, *Janna-bushi*, *Shui-bushi*, *Shudun-bushi*, *Akatsichi-bushi*) constitute a set referred to as *nkashi-bushi* in the narrow sense. The second five are interspersed with short songs, known generically as *chirashi*. These five pieces (*Chaya-bushi*, *Nkashi habira-bushi*, *Naga Janna-bushi*, *Naka-bushi*, *Jūshichihachi-bushi*) are the *ufu nkashi-bushi*. Although the conventional assumption that they predate other items in the repertory is clearly erroneous, they are the longest and the most complex and diverse pieces, both technically and structurally.

Whereas all the pieces in the first two volumes employ the *honchōshī* tuning of the *sanshin*, the third volume begins with 34 pieces in the *niagi* tuning. The high tessitura of the vocal parts, the lyrical content and the relatively free metrical structure of these pieces suits them to solo singing. The first five pieces in this volume (*Fishi-bushi*, *Kwamuchā-bushi*, *Sanyama-bushi*, *Nakafū-bushi*, *Shukkwē-bushi*) again constitute a set, in this case of solo songs. These are the principal solo items in the classical repertory and are often performed together at concerts (see fig.38 for

notation and transcription of one version of *Nakafū-bushi*). The remaining items in the third volume are pieces in rare tunings and regional folk songs in the *honchōshī* tuning.

The fourth volume was compiled later than the first three volumes and contains approximately 60 pieces. It is an appendix to the three main volumes and consists of regional folk songs, especially from Yaeyama, arranged in the classical style, and other pieces not included in the earlier three volumes (e.g. instrumental interludes to *kumiodori* music dramas and arrangements of *danmono* pieces originally for the *koto*).

Japan, §VIII, 1: Regional traditions, Ryūkyū.

(iii) History.

Owing to the paucity of documentary records relating to the early history of Ryūkyū in general, little is known of the early development of music there. Until the *sanshin* tradition became established during the 16th and 17th centuries, musical activity is likely to have focussed entirely on religious ceremonies. Asked about music in their country, two envoys sent to Korea in 1462 replied: 'One performer claps his hands and sings, whereupon others join in ... There is no instrumental court music'. The performance described here is likely to have been of *omoro*; the remarks indicate that sacred songs (*kamiuta*) retained a central place in music at this time. The earliest strata of Ryukyuan culture are present in the Miyako islands, where many *kamiuta* are still sung today. Most Miyako *kamiuta* employ a scale (*ritsu*; see §(v)(b) below) that is a feature of the earliest strata of Japanese music as a whole, suggesting their origins in a musical culture shared with Japan proper prior to the linguistic and cultural separation of Ryūkyū and Japan around the 4th and 5th centuries.

The first flowering of Ryukyuan culture occurred during the reign of King Shō Shin (1478–1526), who among his many achievements is reputed to have introduced instrumental music ('flutes and strings') into the court. This was the age when Ryūkyū engaged in a lively entrepôt trade with China, Japan and South-east Asia and imported cultural manifestations that laid the foundations for the future development of Okinawa's diverse and cosmopolitan artistic culture.

The Chinese investiture envoy Chen Kan provided the earliest reference (1534) to what would appear to be Ryukyuan art music as we know it: 'The music employs singing accompanied by stringed instruments. The sound is very melancholy'. One can infer therefore that this music became established among the Shuri nobility early in the 16th century. This dating is further supported by its coincidence with the period of transition in Okinawan literary history between the *omoro* and the *ryūka*, a transition in which the legendary figure of Aka Inko may have played a key role. The *ryūka* was the first indigenous Okinawan literary form to provide an outlet for personalized emotional expression, and music became its chosen medium.

The Japanese invasion of Ryūkyū in 1609 inevitably brought about an increase in Japanese influence to supplement the already strong degree of Chinese influence in the kingdom. Accomplishment in Chinese and Japanese arts became an essential attribute of any aspirant to government

office. However, by the end of the century a cultural crisis of confidence had occurred. The consequence was a self-conscious and productive attempt to uncover cultural roots and the great florescence of Ryukyuan culture during the 18th century.

The earliest historically verifiable figure of importance in music was Tansui *wēkata* Kenchū (1623–83), to whom composition of several extant pieces (including the five *nkashi-bushi*) is attributed. The Tansui school maintains a precarious existence today, although the complete repertory of the school consists of only the five *nkashi-bushi* together with two versions each of the *ha-bushi* pieces *Hai Chikuten-bushi* and *Agi Chikuten-bushi*.

Tamagusuku Chōkun (1684–1734), the functionary responsible for presenting performances to the party of Chinese envoys who visited Ryūkyū for the investiture of King Shō Kei in 1719, consolidated the traditional performing arts and devised the new form of music theatre, *kumiodori*. Influenced by Japanese *nō* and Chinese music drama but rooted in Okinawan legend, it employed an artificial, neo-classical form of language and was an early step towards the revival (if not invention) of a distinctive Ryukyuan cultural identity. The music of *kumiodori* dramas employs arrangements of pieces from the classical repertory.

The Nomura-ryū and the Afuso-ryū, the two leading modern schools of classical music, can be traced back in an unbroken line to Yakabi Chōki (1716–75). Yakabi was a practitioner of *nō* who transferred allegiance to Ryukyuan music after losing his eyesight. His foremost pupil was Chinen Sekkō (1761–1828), who in turn taught Nomura Anchō (1805–71) and Afuso Seigen (1785–1865), the founders of the modern schools. Controversy surrounds the precise route of transmission of the Tō-ryū school of which Yakabi was the founder, but it seems likely that Nomura simplified aspects of the tradition to make it more accessible to amateur practitioners.

Despite the popularity of Ryukyuan classical music in Okinawa today, the tradition is essentially a static one, with no new pieces created since the 18th century. In contrast, the folk music tradition has demonstrated considerable vitality. It is unclear precisely when the *sanshin*, which was originally the exclusive property of the nobility, made inroads among commoners. It seems likely that it was introduced during the early 19th century into village festivities and the revels known as *mō-ashibi*, in which young unmarried men and women would engage after working in the fields. The 20th century was a tragic one for Okinawa, and it was newly created songs accompanied by the *sanshin* that provided ordinary people with solace in the internment camps after World War II, and that played a major role in re-establishing Okinawan identity and self-confidence during the 27 years of post-war US military occupation.

[Japan, §VIII, 1: Regional traditions, Ryūkyū.](#)

(iv) Instruments, performance and aesthetics.

(a) Instruments.

Those used in Ryukyuan music are the *sanshin*, the *koto*, the *kokyū*, the flute and various drums. Many Chinese instruments were also commonly

played in Ryūkyū, but most of these disappeared together with the tradition of Chinese music performance.

The principal instrument, the *sanshin*, acquired a certain status as the instrument of the leisured man of culture, similar in this respect to the long zither *qin* in China. Its use was originally restricted to the nobility, and it was made by a government department within the Kaizuri Bugyōsho ('Shell-polishing' Office) ministry. Various models were created under a rigorous system of quality control. Differing mainly with regard to the shape of the neck, the models include *Fēbaru* (the earliest type), *Chinen-dēku*, *Kuba-shunden*, *Kuba-nu-funi*, *Makabi* and *Yuna*, the last two types being most common today.

The *sanshin* is an adaptation of the Chinese [Sanxian](#) three-string plucked lute, which was introduced into Ryūkyū from China after the establishment of a Chinese community in the Kume-mura district of Naha some time after 1392. The *sanshin* was later introduced into Japan, where it served as the basis for development of the *shamisen* (see §II, 6 above). The *sanxian*, *sanshin* and *shamisen* have the same basic structure, consisting of a long neck inserted into a wooden body. The neck of the *sanshin* is made of ebony, red sandalwood or a similar hard wood. The best quality wood was formerly obtained from Yaeyama, but depletion of forest resources there has resulted in the wood being imported mainly from the Philippines. The fingerboard measures approximately 48 cm from the upper bridge to the body, which is covered on both sides with snakeskin obtained from a Thai python; it is slightly rounded and measures approximately 19 cm in length and width. The instrument has three strings, the first (lowest) known as the 'male string' (*ūjiru*), the second as the 'middle string' (*nakajiru*) and the third as the 'female string' (*mījiru*). In classical music it is sounded with a large finger-shaped plectrum made of water buffalo horn placed on the index finger of the right hand. In Amami, the instrument is sounded with a long bamboo sliver.

The basic right-hand playing technique involves a succession of downstrokes; upstrokes are used on weak beats. Stylized movements of the right hand are used on beats when the *sanshin* is silent. Changes of position are relatively rare in the left hand since, in contrast to the *shamisen*, all the required pitches can generally be obtained without such changes. When a change is required, no more than two positions are ever used. Left-hand finger technique employs only the index, middle and little fingers and includes striking a pitch on the fingerboard and holding it (*uchi-utu*), striking a pitch and immediately releasing it (*uchinuchi-utu*), and plucking the string one degree of the scale above the required pitch (*kachi-utu*). The standard tuning for ensemble performance is *c–f–c'* (*honchōshī*), with the basic pitch varying depending on the range of the singer; solo performers may vary the tunings between *A–d–a'* and *d–a–d'*. *Niagi* is employed especially in solo songs; *ichiagi* (also known as *Tō-nu-tsindami*, 'Chinese tuning') is used in several pieces from Yaeyama and in the music for the Chinese-style drama *tāfākū*; and *sansagi* or *ichiniagi* is the most common tuning in modern folk song (ex. 19).

The [Koto](#) used in Okinawan music is the long type of instrument (see also §II, 4 above), with the extra length required because of the relatively low

pitch range of the instrument in Okinawa. It is played with rounded plectra set on the thumb, index finger and middle finger of the right hand, with the player kneeling square to the instrument. The *koto* is generally used in an accompanying role, with the two bottom strings used only in the solo *danmono* pieces.

The *kokyū* bowed lute is a miniature version of the *sanshin* and was modelled in this respect on its Japanese counterpart. Like the flute, its function is to add colour to the main melodic line. Picture scrolls suggest that Chinese bowed lutes and flute were formerly used.

Percussion instruments include the ancient *chijin* drum used by priestesses, the *pārankū* single-headed drum used in *eisā* performances and the *sanba* wooden clappers used to enhance rhythmic excitement in fast music.

(b) Performance and aesthetics.

After the spread of the *sanshin* among ordinary people, the instrument came to be used in many situations in which unaccompanied singing would formerly have been customary. In all genres incorporating the *sanshin*, the songs are sung by the *sanshin*-players only.

Performance of the *sanshin* was originally restricted to male members of the nobility and continues to be a largely male preserve, except in modern folk music. Although the *koto* was also played only by men, the instrument is now performed in Okinawa almost entirely by women. The standard ensemble used in accompaniment to classical dance consists of two or three *sanshin*, one *koto*, one *kokyū*, one flute and one pair of drums. Drums are not used in *nkashi-bushi* pieces. Concert performances are given by ensembles of various sizes, ranging from one *sanshin* and one *koto* to an unlimited number of performers of each instrument. Performances by around 50 players are common at amateur concerts in Okinawa.

The various vocal techniques employed in classical music are all named, and their realization is rigorously prescribed. Several are similar in name or realization to techniques used in *shōmyō* and *yōkyoku*, suggesting a possible direct influence from Japanese music. A wide tessitura is required of more than two octaves, from a 4th below the pitch of the bottom string of the *sanshin* to a 6th above the top string (i.e. *G* to *a'* when the first string is tuned to *c* and the top string to *c'*). The *sanshin* plays regularly on the main beats and anticipates similar melodic motion in the vocal part. As in Japanese *shamisen* music, simultaneous motion of voice and instrument is regarded as naive and unsophisticated. Distinctive features of the vocal line in classical music include the use of extensive melisma and long-held notes above a slowly moving accompaniment and, especially in solo songs, complex interaction between voice and instrument.

As befits a tradition originating in an aristocratic milieu dominated by Confucian ideology, the aesthetic principles underlying the music were codified. They are documented in two brief treatises on musical aesthetics, *Gensei no maki* ('Treatise on strings and the voice', 1789) and *Kadō yōhō* ('Essential principles of the art of song', 1845). The performance ideal is

epitomized by the term *gensei itchi*, 'unity of instrument and voice'. The unity extends further to posture, hand movements and all aspects of performance. Facile virtuosity is discouraged, and the importance of humility, effort and concentration is stressed. Such attributes have given music the status of an accomplishment whose main purpose is not so much to entertain listeners as to provide a vehicle for moral self-improvement. They have also discouraged the emergence of a class of professional musicians: music was and continues to be an essentially amateur pursuit.

Japan, §VIII, 1: Regional traditions, Ryūkyū.

(v) Notation and structure.

(a) Notation system.

The Ryukyuan notation system known as the *kunkunshī* is an adaptation of the Chinese *gongche* system (see [China, §II, 4](#), and [Table 2](#)). However, whereas the *gongche* system is an absolute pitch notation, the *kunkunshī* is a tablature notation specifically for the *sanshin*. The starting point for the adaptation was the *Tō-nu-tsindami* tuning, and the names assigned to the pitches of the open strings correspond in the two systems. The symbols, together with their readings and relative pitches in the two major tunings, are shown in [ex.20](#). The name *kunkunshī* is based on the Sino-Ryukyuan readings of the first three characters of the piece that prefaces the earliest extant edition of the *kunkunshī*, the mid-18th century *Yakabi kunkunshī* of Yakabi Chōki. Notated in the *gongche* system, this is the well-known Chinese piece *Lao Baban* (also *Baban*, *Liuban*).

The *kunkunshī* system became increasingly precise over the two centuries following the *Yakabi kunkunshī*. Whereas Yakabi Chōki specified *sanshin* pitches alone with no indication of metre, the *kunkunshī* of his pupil Chinen Sekkō included circles to indicate single-beat rests and small characters and proportional notation to indicate motion with up to four subdivisions of a beat. The *Chinen kunkunshī* was also the first to employ a basic layout of 12 characters to the vertical column. The *Nomura kunkunshī* built on Chinen's innovation by placing each beat in a box, with 12 boxes and beats to a column and seven columns to a page. (In Chinen's system, the non-proportional placement of rests meant that the columns had varying numbers of beats.) The first edition of the *Nomura kunkunshī* to include vocal notation was produced by the Okinawan musicologist Serei Kunio (1897–1950) and published between 1935 and 1941. It was based on the performance of the foremost Nomura school musician of the day, Isagawa Seizui (1872–1937).

Other *kunkunshī* anthologies include those of the Tansui school (1872) and the Afuso school (1912). *Kunkunshī* anthologies for the *koto* also exist, but these are notated in an adaptation of standard *koto* notation.

(b) Structural elements.

The scale with the widest distribution throughout Ryūkyū is a variant of the *ritsu* scale ([ex.21c](#)). This appears especially in *kamiuta* and folk songs in the Yaeyama, Miyako and northern Okinawan regions. The scale more generally associated with the music of Ryūkyū, however, is the *Okinawa*

scale and its variants (ex.21a, b, d). This scale is associated in particular with *sanshin* music, although it is not present in the Amami region, except in the southernmost islands where Okinawan music has entered.

There are four main features of the use of the *Okinawa* scale in classical music. First, a core pentatonic or hexatonic scale is present within the framework of an approximate diatonic series. Second, there may be either one or two tonal centres; when there are two, they fall on the first and fourth degrees (ex.21a, d). Third, the seventh degree in ex.21a and the fourth degree in ex.21b are approximately a quarter-tone flat and are inherently unstable. Finally, ex.21d is the only scale in which all pitches fall within a strict diatonic series. A variant of this scale in which only the first degree constitutes a nuclear pitch is the scale most commonly employed in modern folk music.

The formal structure of the music is determined largely by that of the song texts; there is no direct expressive linkage between texts and music. *Ryūka* texts generally appear in anthologies classified according to the piece (*fushi*) to which they are sung. In many cases, any of several dozen texts may be sung to a particular piece, and the music in no way represents a 'setting' of a specific verse. In the case of extended texts, the form in both classical and folk music is generally strophic, as in the *kuduchi* genre. Various forms are used in the case of the *ryūka* texts to which the majority of songs are sung. *Ha-bushi* pieces in their simplest form have an AA form corresponding to the 8–8 and 8–6 lines of the text (e.g. *Guin-bushi*). In this case it is customary for two syllables in the last line to be repeated. AA' form involves compression of the musical material to accommodate the six-syllable length of the last line (e.g. *Chūjun-bushi*). Other *ha-bushi* pieces have a more complex structure, in which the music of the last two lines is repeated after an episode (e.g. *Kajadifū-bushi*, *Hanafū-bushi*). Others have no repetition of formal units (e.g. *Chin-bushi*) or may incorporate *hayashi-kotaba*, meaningless phrases or syllables unconnected with the meaning of the main text (e.g. *Chirurin-bushi*). The formal structure of *nkashi-bushi* is most commonly AABC (with B constituting an instrumental interlude), in which the music corresponding to the first line of the *ryūka* verse is repeated for the second line (e.g. *Akatsichi-bushi*). Many pieces, however, have formal structures of considerably greater complexity.

Every piece in the *sanshin* repertory incorporates a short instrumental passage (*utamuchi*) performed several times at the beginning and at the end of a song. In dance pieces this is repeated continuously as the dancers enter and leave the stage.

Japan, §VIII: Regional traditions

2. Ainu.

The Ainu are an aboriginal people who once inhabited Hokkaidō, Sakhalin and the Kuril islands. Their music and culture link them to other Siberian peoples rather than to the ethnic Japanese. After World War II the Ainu on the Kuril islands and southern Sakhalin migrated to Hokkaidō, which is the only area they now inhabit. The present Ainu population is estimated at over 20,000, the great majority of whom are thought to be of mixed blood. With the dissolution of the tribal system, only a few elderly Ainu carried on

the traditions described in the present tense below, but recent years have seen a revival of interest among Ainu as well as other Japanese.

(i) Music and incantation.

Shamanism and animism are predominant in the religious life of the Ainu. Their everyday life is strictly governed by taboos and incantations, culminating in a bear sacrifice ritual commonly observed among the northern tribes. Singing, a major feature of Ainu music, is a part of their daily tribal life. Significant elements in Ainu music are the characteristic sounds 'produced' by animal deities (both favourable and unfavourable) who govern the distribution of daily provisions. These onomatopoeic sounds include songs and dances of independent genres such as *chikappo-reki* ('birdsong') and are also heard in dance-songs and ballads, for instance as the imitation of a snorting bear or a slithering snake. Most Ainu instrumental music is a stylization of animal cries and calls. The nonsense-syllable refrains such as 'hessa!' and 'hussa!' used in various songs and dances stem from puffing to exorcize evil spirits. Such examples demonstrate the close relationship between Ainu music and the primitive Ainu religion.

(ii) Communal songs and dances.

Of the various types of Ainu music the most important and numerous are the *upopo* ('sitting song') and *rimse* ('dancing song'), both sung in relation to incantatory rituals such as those of the bear cult. The most outstanding feature of *upopo* is its polyphonic performance. The people, sitting in a circle, tap the beat on the lids of chests (*hokai*) and sing the *upopo* imitatively, like a canon with a lag of one beat. In this imitation the melodies are altered, or in the practice of the Ainu from Sakhalin, two different melodies are used as in double counterpoint. This results in a cacophony of sounds reflecting the etymology of the *upopo* (the chirping of birds). In such polyphony, unlike Western polyphony, distinction of each voice line is not intended. The cluster of sounds helps to exorcize evil spirits from the ritual sites, cultivate spiritual strength and produce a certain hypnotic transfixion. The Sakhalin Ainu also use a singing technique called *rekúx-kara*. Two women sit face to face with their hands cupped loosely between their mouths, thus forming a resonating passage. The timbre of their voices is then altered by opening and closing the hands to varying degrees. A similar technique is found among the North American Inuit.

The word *rimse* originated in the sound of stamping feet and clashing swords of the *niwen-horippa*, or 'goosestep march'. This was performed on the occasion of tribal calamities in order to exorcize evil spirits. Ainu dancing is divided roughly into two categories. The first is non-descriptive dance with stylized movement patterns: *rimse* is sung to accompany this type of dance in responsorial fashion, with a leader (*iekey*) and a following group. On rare occasions it is sung antiphonally by two groups or sung in unison throughout. The second type of *rimse* is descriptive or dramatic with mimetic gestures. Included in this category are *chikap rimse* ('bird dance'), which portrays flying birds, and *humpenere* ('whale dance'), in which pantomimic action tells the story of an old blind woman who finds a whale's carcass washed ashore and the subsequent division of the meat among the members of the tribe.

The Ainu depend on hunting and fishing for their subsistence. Since this type of labour demands quiet movements, there are no specific work songs connected with it. Work songs are limited chiefly to harvest songs of a religious nature, in which prayers are offered up for a plentiful harvest and the exorcism of evil spirits from the harvest. Thus, with a few exceptions such as the *iyuta-upopo* ('pounding song') and *chipo-haw* ('rowing song'), there are hardly any work songs involving characteristic actions or rhythmic patterns connected with specific types of work.

(iii) Individual music.

Typical of this genre are *yayshama*, in which an improvisatory effusion of emotions is inserted between repeated refrains of *yayshama-nena*; *yaykatekara*, a love song; and *iyohay-ochis*, a plaintive song on the subject of a broken heart. In any song of this kind the melodies are characterized by personal traits, and each melody can be identified with a specific member of the tribe. The Ainu lullaby (*ihumke*) is similar in this respect. One of its distinctive features is its peculiar manner of voice production: refrains are sung in high falsetto with a rolled tongue, to soothe a crying baby. Improvised words are repeated between refrains.

Ballads are divided into two major types, prosaic and prosodic. The former are epics the subject-matter of which is the myths on which the Ainu religion is founded; they are referred to as *kamui-yukara* ('divine ballad'). Ballads of this type are relatively short and are told in the first person by the gods of nature – animal and plant gods. The other type of ballad is called *yukara* ('human ballad'). The heroes of these ballads are mortals, and their lives, wars and romances are dramatically told in the style of extended epics. *Kamui-yukara*, the older type, is derived from the form of oracles of mediums possessed by animal gods. Onomatopoeic motifs linked with the heroic animals are repeated, and the melody carrying the story is inserted between these refrains. The melodies may be a repetition of the refrain motifs or new recitative-like figures. *Kamui-yukara* gradually developed into *yukara*, in which human heroes play leading roles; it then lost its religious connotations. The refrains diminished and melodies became longer.

(iv) Structure and instruments.

Ainu melodies are basically anhemitonic, although melismatic variation often occurs, and a heavy, breathy vibrato often obscures precise pitch. Most Ainu melodies use two or three notes, rather than using evenly all five notes of a pentatonic scale. In two-note melodies the intervals of the major 2nd, minor 3rd and perfect 4th are most common. In three-note melodies the third note is obtained by adding a tone to the nuclear interval of a perfect 4th; for example *a-c'-d'* or *g'-c'-d*. Arpeggiated melodies without dominant frame intervals also occur. Melodies are constructed by repeating motifs. With a few exceptions of hybrid metre, the basic metre in Ainu music is duple, and only rarely does the metre change during a piece.

Pentatonic melodies are common among the peoples surrounding the Ainu, but a detailed examination of the cadences, rhythm and dynamics of Ainu music shows that it is more closely related to the music of Siberian peoples and North American Indians than to that of the Japanese. A comparative analysis of Ainu melodies may shed some light on the history

of the migration of peoples from Siberia to the North American continent via the Kuril and Aleutian islands.

Typical Ainu instruments are the *tonkori*, a five-string zither (fig.39), and the *mukkuri*, a jew's harp. Both terms are onomatopoeic derivations from the instruments' sounds. The *mukkuri*, an ancient and widespread type of mouth harp, has a bamboo frame about 15 cm long, 1.5 cm wide and 0.5 cm thick. The *tonkori*, used mostly by Ainu from Sakhalin, has a hollow soundboard about 120 cm long, 10 cm wide and 5 cm thick. The player sits with the instrument resting against his shoulder or held in his arms while he plucks the strings with the fingers of both hands. The basic string tuning is in 4ths and 5ths (*a-d'-g'-c'-f'*, but there are some variants. A characteristic feature of the instrument is the star-like soundhole in its centre. When a ball is inserted in this hole, the instrument is thought to be given spiritual life. The *tonkori* was also formerly used as a ritualistic tool. The shaman's *kačo*, a single-headed frame drum, is used by shamanistic mediums.

(v) Late 20th-century developments.

By the 1970s the traditions discussed above were being practised in a living sense by a very few elderly Ainu. Since then, however, interest has grown among the Ainu themselves and more widely within Japan. This, and a heightened political awareness, has led to the establishment of various Ainu-related research or culture centres in Hokkaidō, including the Ainu Museum in Shiraoi. This trend has engendered an increase in folkloric performances, both at tourist-orientated facilities in Hokkaidō and on stages elsewhere in Japan and abroad. Young Ainu are also taking an interest in their roots, as reflected in the albums of neo-traditional music by Oki, an Ainu who is an arts graduate of Tokyo National University of Fine Arts and Music.

Published research on Ainu music itself has remained sparse. Chiba Nobuhiko has begun to provide a flood of detailed analyses of *tonkori* music in particular, and other researchers will soon follow. Foreign researchers have perhaps been dissuaded by the challenge of learning both Japanese and Ainu languages.

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Japan

IX. Developments since the Meiji Restoration

1. Introduction.
2. Western art music.
3. Popular music.
4. Traditional music.

Japan, §IX: Developments since the Meiji Restoration

1. Introduction.

The Meiji period (1868–1912) saw Japan open its doors to the outside world after more than two centuries of isolation. The government adopted a policy of thorough and rapid modernization and Westernization. Although the primary aim was to catch up militarily and economically with its rivals,

the Confucian world view suggested that all spheres of culture were interlinked; thus the education system and even the performing arts also had to be modernized.

The sections that follow describe developments since the onset of Westernization in three distinct music spheres in Japan: the Western classical music world; the world of popular musics, both Western-style and Japanese; and the world of *hōgaku*, Japanese traditional classical and theatre musics (for the world of folk song, see §VII above). These three spheres, while developing in relative isolation from each other, also interacted in significant ways. Japanese composers in the Western idiom have, perhaps ironically, come ever more to draw on their Japanese roots, [Takemitsu tōru](#) and [Miki minoru](#) being prime examples. Traditional musicians seeking new directions have primarily turned to the West, although to varying degrees. Popular composers of the early 20th century often worked in three idioms: Western-style compositions (albeit with Japanese lyrics); 'new folk songs' in near-traditional style; and a hybrid that draws on the pentatonic major and minor scales. The more adventurous among recent pop musicians reflect globalization by mixing Western, Japanese and other elements in the best post-modern tradition. Recent years, for example, have seen arrangements by commercial musicians of *shōmyō* with other instruments and musical styles (e.g. synthesizer, *shamisen*) or for the concert stage (see under Recordings below).

Given that the national education curriculum has since the 1870s virtually excluded traditional music, it might be surprising that the latter survives at all. Western elements are indeed in the ascendant, but indigenous elements remain strong (see §4 below).

[Japan, §IX: Developments since the Meiji Restoration](#)

2. Western art music.

(i) To 1945.

European music was introduced to Japan by Portuguese and Spanish missionaries in the mid-16th century, but the ban on Christianity (1588) and the isolationist policy (after 1639) stopped the development of imported music (see §IV, 4 above). When the restrictions were lifted at the Meiji Restoration (1868), European music was again imported, with fresh vigour and unusual rapidity, in the form first of military band music and then of Protestant hymns. The Meiji government actively encouraged the broad diffusion of Western music, and the new school system (1872) adopted a European style of singing in its curriculum. The Music Study Committee, founded by the government in 1879 and headed by Izawa Shūji, welcomed the cooperation of foreign teachers such as Luther W. Mason, Franz Eckert and Rudolf Dittrich; in 1887 it became the country's first music academy, the Tokyo Music School. *Ongaku zasshi*, the first music journal, began publication in 1890; the first opera performance, a scene from Gounod's *Faust*, took place in 1894. By 1900 concerts were popular, particularly piano, violin and song recitals.

Japanese composers of Westernized music, who began to be active around 1900, at first specialized in songwriting; Taki Rentarō's *Kōjō no tsuki* ('Moon at a desolate castle', 1901) is probably the most famous song

of the period. Yamada Kōsaku, who studied in Germany and became the leading composer of the time, made the first attempt to compose orchestral works and operas (about 1912). After 1915 an increasing number of European visitors (some of them, like Prokofiev, refugees from the Russian Revolution) further encouraged musical activities. By 1930 the list of visitors included the violinists Zimbalist, Kreisler, Heifetz and Thibaud, the pianists Godowsky and Levitsky, the singers McCormack, Fleta and Galli-Curci, the guitarist Segovia, and opera companies from France and Russia.

Yamada and his contemporaries were strongly influenced by German Romanticism. After World War I other European schools, such as French impressionism, were influential, and some composers began to use elements of traditional Japanese music in their works. For example, Shin Nihon Ongaku (New Japanese Music), led by Yoshida Seifū and the *koto* performer and composer Miyagi Michio, aimed to perform compositions in European styles with Japanese instruments. Vocal compositions in folksong style or for children were particularly popular.

By 1930 contemporary European movements were quickly transmitted to Japan, and as a result Japanese composers began to write in a variety of styles, including nationalist and futurist. The Shinkō Sakkyokuka Renmei (organized in 1930 by 16 younger composers) rapidly grew into a large organization and in 1935 was renamed the Nihon Gendai Sakkyokuka Renmei and became the Japanese branch of the ISCM. Several smaller composers' associations that had been organized at this time were dissolved at the beginning of World War II, when all musical activities were strictly controlled by the military government.

(ii) Since 1945.

After the war musicians made a prompt start to recover and catch up with the international standards of modern music, and development was rapid. Orchestras and opera groups were organized, and new music colleges and schools were established according to the new educational system. In 1946 the Ministry of Education decided to sponsor an arts festival to be held every autumn, including many musical events. In the same year the pre-war organization of the Nihon Gendai Sakkyokuka Renmei was reconstituted as the Nihon Gendai Ongaku Kyōkai (Japanese Society for Contemporary Music). Many smaller groups of composers were organized to further individual activities, the more important being the Shinsei Kai (members including Shibata Minao, Irino Yoshirō and Toda Kunio, 1946), the Shin Sakkyokuka Kyōkai (including Kiyose Yasuji and Matsudaira Yoritsune, 1947), the Jikken Kōbō (including Takemitsu Tōru and Yuasa Jōji, 1951), the Group of Three (Akutagawa Yasushi, Dan Ikuma and Mayuzumi Toshirō, 1953), the Yagi no Kai (including Hayashi Hikaru and Mamiya Yoshio, 1953) and the Shinshin Kai (with Ikenouchi Tomojirō, Bekku Sadao, Miyoshi Akira and others, 1955). The most controversial movement of the time was dodecaphony, which most composers tried at least once. Some composers still used 19th-century styles, some pursued nationalistic trends, and some participated in avant-garde movements. In 1953 *musique concrète* was introduced into Japan, and in 1955 the NHK Electronic Music Studio was opened in Tokyo.

After 1960 Japanese composers started to be more individualistic. The remarkable progress in the quality of their work has produced several internationally known composers. The variety of their activities has been such that practically all Western movements have been quickly transmitted and have counterparts in Japan. In addition there have been movements unique to Japan, notably the composition and performance of works in modern idioms on Japanese instruments. The Hōgaku Yonin no Kai, a group of four players of Japanese instruments formed in 1957, commissioned a series of new compositions for their concerts, encouraging composers to familiarize themselves with Japanese instruments. The Ensemble Nipponia, a group of European-style composers and performers using Japanese instruments, was established in 1964; it made many international tours and was active until the 1990s.

The Society of 20th-Century Music, founded in 1957, sponsored a summer festival like that at Darmstadt until 1965. The Japan Philharmonic SO has commissioned new orchestral works annually since 1958 (except for the years 1972 and 1973), among them important compositions by Yashiro, Takemitsu, Shibata, Mamiya and Miyoshi. The Japanisches-Deutsches Festival für Neue Musik (1967–70), sponsored by the Tokyo German Culture Centre, was significant in the promotion of modern music, as was the festival Music Today, directed by Takemitsu (1973–92). The Kusatsu Summer International Music Festival, founded in 1980, has commissioned new Japanese works every year, while the Suntory Music Foundation, founded in 1969, has commissioned and published new works and promoted concerts of Japanese music; since 1991 it has also awarded the annual Akutagawa Prize for the best orchestral work by a young Japanese composer.

While composers continued to pursue novel styles and techniques, radical avant-garde movements gradually waned after 1970. Many composers, including Ichiyanagi, Shibata and Takemitsu, cultivated an eclectic range of styles, from tonal lyricism to aleatory techniques. Shibata's *Oiwake-bushi kō* (1973) was the first example of a new genre that the composer called a 'theatre piece', somewhat similar to the *musikalisches Theatre* of Kagel and Ligeti but drawing on traditional and folk melodies. Its success had a decisive influence on Japanese composers of the 1980s and 90s, who created an increasing number of works calling for stage action. From the mid-1980s opera, both European and Japanese, enjoyed a growing popularity, culminating in the opening in 1997 of the New National Theatre, the first Western-style opera house in Japan. Leading Japanese composers of opera include Hara, Miki, Dan and Hayashi, who collaborates with the Konnyaku-za opera group.

The adaptation of traditional Japanese music to European-style composition had become commonplace by the 1980s, when some composers began to look to non-Western (especially Asian) music for their inspiration. The Japanese Society for Contemporary Music (numbering 214 members in 1999) has sponsored an annual festival of contemporary music since 1962 and has awarded the Sakkyoku Shinjin Shō to a young composer since 1984. The Nihon Sakkyokuka Kyōgikai (Japanese Federation of Composers), founded in 1962 to protect composers' rights, has sponsored concerts, published music and, in collaboration with the

Suntory Music Foundation, has since 1981 published a biennial catalogue of works by Japanese composers. By 1999 its membership had reached 560.

Japanese influence on music in Europe and North America has been felt in several respects. The educational philosophy of Suzuki Shin'ichi, manifested since 1933 in his method of violin teaching, has been applied extensively to the teaching of the violin and other string instruments, the flute and the piano. Japan has also become an important manufacturer not only of reproducing equipment but also of pianos, string and wind instruments; leading firms are Yamaha, Nippon Gakki and Kawai.

See also [Kyoto](#), [Nara](#), [Osaka](#), [Tokyo](#).

[Japan, §IX: Developments since the Meiji Restoration](#)

3. Popular music.

The musical forms treated here as 'popular' comprise those most often associated with the rise of the mass media, specifically printed media, recordings, radio, cinema and television. While most musical genres performed in Japan have been disseminated through print and recordings or broadcast at one time or another, particular genres have developed in close conjunction with the mass media and the socio-musical expectations of their audiences.

(i) To 1945.

Many genres of Japanese music associated today with the Western concept of 'popular music' originated during the Meiji period (1868–1912). The terms *hayariuta* and, later, *ryūkōka* (both literally meaning popular songs) have been used as broader concepts that subsume specific popular song forms. Many such popular songs have texts that are related to current events or social trends and are relatively short-lived in popularity. In contrast to traditional folksongs, composers and lyricists of popular songs are individually identifiable and some gain considerable fame. With some exceptions, especially among jazz-influenced forms, purely instrumental music has played a secondary role in Japanese popular musical life.

During the Meiji period, the introduction of Western culture and concepts of democracy and liberalism deeply affected the Japanese political as well as musical scene. Particularly in urban centres such as Tokyo and Osaka, emerging popularistic political movements enlisted support through a new kind of speech-song called *enka*. With texts related to the goals of the Jiyū Minken Undō (People's Democratic Rights Movement), *enka* songs were heard in music halls and tea houses as well as outdoors on street corners, where broadsheets containing the lyrics were sold. Owing to the songs' directly political nature, the lyrics were considered of greater importance than the melody, so early *enka* were usually half-shouted and half-chanted to emphasize the texts clearly. In using this technique they were influenced by the style of *rakugo*, comic storytelling that was performed in variety

halls. Early examples of this kind of *enka* include *Dainamaito-bushi* ('Dynamite Song') and *Oppekepē*. Later, other traditional song genres that had developed in Japan's urban tea houses and theatres influenced the melodic and performing style of *enka*, including *shinnai-bushi*, *gidayū-bushi*, *kouta* and *zokkyoku*.

In the late Meiji and the Taishō periods, political and social events continued to shape *enka* lyrics. The Sino-Japanese War of 1894–5 made popular composed songs on patriotic and military themes (*gunka*), often accompanied by the *genkan* lute. Again during the Russo-Japanese War of 1904–05, *gunka* from the Sino-Japanese War were revived, and new patriotic songs were composed. In between these two conflicts, however, economic depression and the growth of socialism once more produced socially critical song texts. In addition, everyday events and humorous topics also found a place in *enka* lyrics. From 1907 the violin sometimes replaced the *shamisen* lute as accompanying instrument, as heard in recordings of *Nonki-bushi* (1918).

In 1896 the first gramophones were imported into Japan for sale, and traders soon discovered that Japanese consumers preferred indigenous music to that from the West. Early recordings were made in Japan by *kouta* and *gidayū-bushi* singers, manufactured in England or America and then re-shipped to Japan. In 1907 an American-Japanese record company (Nichibei Chikuonki Manufacturing Company, the predecessor of Nippon Columbia) was established, soon followed by other companies building factories and founding sales outlets for a quickly growing market. By 1926, the monthly sales of Nichibei Chikuonki alone had reached 150,000 records and 5000 phonographs.

The rise of hit songs spurred on this economic development. One of the earliest was *Kachūsha no uta* ('Song of Katherine', composed by Nakayama Shinpei), a ballad of 1914 that sold 200,000 copies. While this song dealt with a foreign theme (it was composed for the Tolstoy play *Resurrection*) and displayed a mixture of European harmonies and Japanese scales, most hit songs of this period remained 'Japanese' in sound. Accompanied by *shamisen*, using *yō* or *in* scales and containing lyrics in traditional poetic forms, popular songs of the early days of phonograph recordings sound similar to the *kouta* of the tea houses, *gidayū-bushi* or folksongs. In addition to the few examples of 'exotic' European-type songs, other important genres showing Western influence include *shōka*, children's school songs, and the previously mentioned *gunka* military songs. The former were composed from the mid-1880s specifically for use in school instruction and were disseminated through school textbooks. *Shōka* school songs often used the so-called *yonanuki* ('fourth and seventh [degrees of the major or minor scale] omitted') scale. They were short, easy to learn songs, written in verse form and having metres of 4/4, 2/4 or (less frequently) 3/4 or 6/8. In the classrooms, these tunes were accompanied by piano or *orugōru* music box. *Gunka* such as *Taishō gunka*, composed by Yamada Gen'ichirō in 1894 during the Sino-Japanese War, appeared at the same time as *shōka* and also used the *yonanuki* scale. Many of these, which were used to bolster fighting spirit among soldiers both at home and abroad, feature a steady march beat and

an instrumental accompaniment emphasizing Western military and drum instruments.

The rise of popular song genres such as *enka* and *gunka* stimulated the development of a new occupation: the professional songwriter. Nakayama Shinpei (1887–1952), originally a grammar school teacher, gained instant fame with *Kachūsha no uta* and in his lifetime wrote over 2000 songs. The best known of these include *Gondora no uta* ('Gondola Song', 1915), *Sendō kouta* ('Boatman's *kouta*', 1921) and *Tōkyō ondo* (1933; see §VII, 3 above). In the course of his career, Nakayama often took advantage of the relationship between popular song and theatre (later films), linking some songs with a particular play or film and vice versa. Later in his career he felt more drawn to Japanese folk music and composed songs in folk style, using a *yonanuki* scale mostly in minor mode. Koga Masao (1904–78) gained fame with *Sake wa namida ka tameiki ka* ('Is Sake Tears or Sighs?', 1931) and from an early age wrote under contract for different record companies. He developed his own musical style (the so-called 'Koga melody') that used the *yonanuki* scale and Japanese-style vibrato and ornaments in the voice (*yuri* and *kobushi*). Many of his numerous hits were sung by Fujiyama Ichirō (b 1911), so that the two names became inextricably associated with one another in the popular song world.

The years between the Taishō era (1912–26) and the beginning of World War II saw significant turbulence in Japan's society and economy. Due to improvements in medical care and general quality of life, Japan's population almost doubled between 1910 and 1940. This meant that Japan, previously self-sufficient in raw goods and agriculture, now required imports from abroad and ever larger amounts of exports to pay for them. In addition, economic depressions and a dramatic population shift to the cities created social unrest that could not be easily pacified by the weak central political powers. The impoverished tenant farmers resented the relatively comfortable life of urban dwellers, and the growing Western-influenced popular culture (including songs that referred to jazz, alcohol and couple-dancing) was criticized by rightists as 'anti-Japanese'.

Interestingly, it was particularly in periods of economic hardship and social unrest that the record industry grew at astounding rates. Record sales rose over 60% between 1929 and 1931. The rise of star singers such as Fujiyama and Awaya Noriko (b 1907), who both consistently produced hit songs throughout the 1930s, spurred on record consumption and the newly-developing radio industry. Awaya became known as the 'Blues Queen' for hit songs such as *Wakare no Burūzū* ('Separation Blues', 1937) and *Ame no Burūzu* ('Rain Blues', 1938), both of which were composed by Hattori Ryōichi (1907–93). The Japanese version of a blues sound was created through the use of the minor *yonanuki* scale (see §I, 4 above) and evenly-accented, moderate 4/4 rhythms to the accompaniment of a brass-dominated jazz orchestra. As the military rose in influence in the years preceding World War II, *gunka* from previous wars and new military songs became popular. *Roei no uta* ('Bivouac song', 1937), with lyrics pledging victory and courageous deeds and set to trumpet fanfares and drums, was a particularly popular *gunka*, selling 600,000 copies. Popular songs of the World War II period reveal many titles dealing with current events, particularly with the war in the Pacific and Asia, and appealing to patriotic

feelings. Some of the non-militaristic songs that were popular at this time were originally composed for films; close ties between films and popular songs had already developed in the 1930s.

(ii) Since 1945.

The end of the war was followed by a flood of occupying forces, primarily American troops that established their own radio stations and spread American tastes in popular music. Some post-war hit songs reflect this trend, such as *Tōkyō Bugiugi* ('Tokyo Boogie Woogie', 1948), which is written in a major scale and sung without any trace of traditional Japanese vocal technique. There also appeared in the post-war years many translations of American and European hits, such as *Tennessee Waltz* (1952) and *Quē sera, sera* (1956). On the other hand, elements of Japanese folksong, such as mode and rhythm, play an important role in the songs made popular by Misora Hibari (1937–89), one of the most beloved singers and actresses of the post-war era. Making her debut as a child singer in 1949, she gained fame with such *enka* as *Ringo oiwake* ('Apple *oiwake*', 1952). Misora, Shimakura Chiyoko (*b* 1938) and male singers including Mihashi Michiya (*b* 1930), Minami Haruo (*b* 1923) and Frank Nagai (*b* 1932) all contributed toward the evolving postwar *enka*, which contained sentimental, sad lyrics and were sung with *yuri* and *kobushi* ornamentations in a *yonanuki* minor scale.

The rise of postwar *kayōkyoku*, in which predominantly Western scales and singing styles were used, coincided with the increased popularity of Japanese forms of Western popular styles. The term 'group sounds' was used to designate the Japanese reaction in the 1960s towards British and American pop groups, represented by groups such as The Tigers and The Spiders. At about the same time, the *fōku* ('folk') movement emerged, also influenced by Western music, specifically new folk and protest music. This phenomenon coincided with the ascent of the singer-songwriter, such as Yoshida Takurō (*b* 1946) and Minami Kōsetsu (*b* 1949), a figure who made a break from the former system of composers and lyricists working for record companies and writing for particular singers under contract to those companies. The audiences for their songs were made up of young, urban and well-educated members of the postwar generation.

The 1970s saw the rise of *nyū myūjikkū* ('new music'), or music written by singer-songwriters in a contemporary, Western-influenced 'folk' style with personal, introverted lyrics. The melody (often in the natural minor scale and containing short phrases) and the text it conveys are considered more important than the rhythmic basics or instrumental accompaniment. Another form of Western-style Japanese music is simply called *poppusu* ('pops'), which is sung by, and appeals to, young teenagers.

Even before the advent of MTV, television developed in Japan in close coordination with popular music and music makers. Soon after going on the air in 1953, NHK (Nippon Hōsō Kyōkai, Japan Broadcasting Corporation) began to produce television programmes that starred current popular singers. In addition to several weekly programmes, one perennial favourite is the *Kōhaku uta-gassen* ('Red-White Song Competition'), which is broadcast every New Year's Eve and features the year's most popular singers, divided into teams of females and males and performing their

latest hits in front of millions of viewers, with a jury deciding the winning team.

There are currently a wealth of popular genres in Japan, including some, such as *enka* and certain forms of *kayōkyoku*, that are unique to Japan. At the same time, Japanese versions of Western popular forms such as rock, rap, punk, heavy metal, and country and western are performed in clubs and broadcast throughout the country. Electronic and broadcasting technology (including phonographs, radio, television, video, CD players, synthesizers and computers) has played an important role not only in the Japanese economy but also in the multi-faceted way in which Japanese popular music has evolved.

Japan, §IX: Developments since the Meiji Restoration

4. Traditional music.

Traditional music in Japan (*hōgaku*) was greatly affected by the Meiji Restoration of 1868. Compositional constructions, playing techniques and performing practices of the various guilds have all changed in varying degrees, due in part to the strong influence of Westernization. Despite the ongoing productivity and creativity found within the various genres of traditional music, it remains secondary to Western music in the society at large. From the construction in 1883 of the Rokumeikan Hall, where European waltzes were played in an attempt to impress Westerners with how civilized the Japanese people were, to the three days of Western classical music played on the national radio station in honour of Emperor Hirohito at the time of his death in 1989, Western music has been used to represent a cultured society in Japan.

In education, a cursory nod is given to one or two traditional pieces in elementary and high schools, and only a few institutions of higher education, the most notable of which is Tokyo National University of Fine Arts and Music, offer *hōgaku* studies. Since the modern Japanese school system offers as part of its curriculum only Western music, anyone who wants to learn a traditional instrument does so through private lessons, usually by becoming a member of a school that is part of the *iemoto* guild system, which regulates private studies through a pyramid-type structure of performance certification. This system receives some criticism today from the general public as an outdated form of arts education, but it continues to stand as the main path for exposure to traditional music. Thus, the style of learning through the development of loyalties to a master musician associated with a certain style of performance remains largely unchanged. In 1999, however, the Ministry of Education decreed that all schoolchildren must henceforth undergo performance tuition in at least one instrument. How this will be executed and received remains to be seen (and heard).

Several important figures incorporated Western musical concepts into Japanese music and brought their own genius to work towards both revolutionizing and preserving traditional music. The 'Father of Modern Music', Miyagi Michio (1894–1956), not only first incorporated Western musical concepts such as chamber-style structures and theme and variations, but further expanded the techniques and tunings for the *koto*. Miyagi also designed the 17-string bass *koto* in 1921, an instrument that remains popular today. His *Haru no umi* ('Spring Sea') for *koto* and

shakuhachi is one of the few *hōgaku* works recognized by nearly everyone in Japan. Miyagi was further able to reach a wide audience by travelling abroad, performing with prominent Western musicians such as Isaac Stern and effectively utilizing the newly developed radio and early recording equipment. *Koto* master Nakanoshima Kin'ichi (1904–84) was also a creative innovator who incorporated new concepts without compromising the essence of the ancient instruments, writing with an increasingly international perspective that was influenced by China and India as well as the West. Other composers include Shūrestu Miyashita and Enshō Yamakawa. This phenomenon of looking for inspiration for their instruments from an internationally influenced perspective, as well as combining Japanese instruments with Western and Eastern instruments, continued in the latter half of the 20th century in works by Shin'ichi Yuize, Hōzan Yamamoto, Seihō Kineya and Tadao Sawai.

Composers from outside the performance tradition have also taken an increasing interest in traditional music. They include Shimizu Osamu, Mamiya Michio, Takemitsu Tōru, Miki Minoru, Nagasawa Katsutoshi and Moroi Makoto. There has been a general trend away from imitation of the Western tradition to a more individualized expression that is attentive to the aesthetics of traditional Japanese music. Some of the more recent works that reflect these values are Takemitsu's *November Steps* and Miki's *Jōruri*, both of which have received critical acclaim abroad as well as in Japan. More recently, non-Japanese composers such as Cage, Stockhausen and Gubaydulina have had their compositions for Japanese instruments performed in Japan and have become intrigued with incorporating Japanese musical concepts into music for Western ensembles. An increase in the number of proficient non-Japanese musicians, most noticeably *shakuhachi* players, has also brought an international flavour to the performance tradition. 'World Music' has both influenced and been influenced by contemporary composers and musicians.

Since the mid-1980s, appreciation of Japanese music has been undergoing a minor renaissance in Japan, most likely linked to Japan's rising economic power in the world economy, which has resulted in a more general rediscovery of national pride, coupled with a growing foreign interest in things of a traditional nature. There are *hōgaku* concerts each month in Japan's larger cities. The July 1966 edition of the monthly *Hōgaku Journal* lists no fewer than 98 live performances in the Kantō area (mainly Tokyo), 25 performances in the Hokkaidō/Tōhoku region, 23 in the Chūbu region, 24 in the Kansai region, 4 in Chūgoku/Shikoku/Kyūshū regions, and several abroad, including tours in the Middle East, Europe and South-east Asia. The *hōgaku* listings include classical, contemporary, improvisational and folk styles, with a variety of traditional instrumentation. The performances include student recitals, solo recitals, and large and small ensembles. Most schools have an annual performance in which all of the students take part, and many of the *hōgaku* ensembles perform once each season, so there is rarely a lack of activity. While performance groups such as the Nihon Ongaku Shūdan (Ensemble Nipponia, also known as Pro Musica Nipponia), established in 1964, continue to be active today, the past ten years have been witness to a surge of new ensembles made up of highly proficient players, and the trend towards public performance in addition to performances with one's guild has steadily increased. There are

concerts where only *kimono* are worn and the performers kneel on the floor, or where evening gowns are worn and the performers sit on chairs and the conductor is present, or where casual clothing is worn and the performers move freely about the stage with their instruments. The word 'recital', first used for traditional music in 1902, has now been joined by phrases such as 'live', 'super session' and 'joint concert'. The new generation of *hōgaku* musicians is also making use of technological advances for CD recordings, videos, electronic instruments and the Internet.

The government has provided limited but steady support towards the preservation of traditional music. Prominent traditional musicians have been nominated as Ningen Kokuhō ('Living National Treasures'), and the annual Geijutsushō award for an outstanding performance includes a traditional category. Since 1955 NHK (the Japan Broadcasting Corporation) has sponsored a one-year course for young students of traditional music, which culminates with a nationally broadcast performance. NHK also invites performers to audition for radio performances on a regular basis; it commissions works and regularly airs a programme that features contemporary music for traditional instruments. Since 1966 the National Theatre has sponsored a yearly concert that features top *hōgaku* musicians giving premières of new works. The National Theatre also sponsors concerts where ancient Eastern instruments are reconstructed and where works are commissioned and performed by *hōgaku* musicians. Any of these performances might feature musicians from various guilds.

Several important changes in the three principal Japanese instruments (see §II, 4, 5 and 6 above) have also had an impact on compositional and performing practices. The 17-string bass *koto* designed by Miyagi in 1921 has primarily been used as a *koto* ensemble instrument, but recently such performers as Sawai Kazue, who studied under Miyagi, have expanded its use to a solo instrument. The 20-string *koto* (which now has 21 strings), designed in 1969 and originally created to accommodate Western scales more easily, is used by several ensembles and can be a solo instrument as well (since 1991 it sometimes has 25 strings). There has been some experimentation with *shamisen* size or with increasing the number of holes on the *shakuhachi*, but for the most part these have not taken hold. While silk *koto* strings continue to be used by some schools, most schools replaced them with nylon strings in the 1970s, then changed to a sturdy tetron string in the early 80s. There has been some controversy over the issue of traditional use of ivory for *koto* bridges, picks and *shamisen* plectra, but these parts are gradually being replaced by plastic with virtually no change in sound.

There has been some unrest throughout many of the genres of the *hōgaku* world regarding the continuation of the *iemoto* guild system. While lesson costs are for the most part reasonable, the pyramid structure, which expects students to meet rising expenses such as hall rental and individual performance certification, along with traditional spending practices surrounding gift-giving as a sign of appreciation, is beginning to be questioned. Schools have responded in different ways, but the tendency has been towards some weakening of traditional structures. Issues of this sort have been addressed in various publications such as *Hōgaku Journal*.

In many ways, this tension between new versus old, change versus tradition, is as much an issue today as it was in 1868. The important difference is the lively musical dialogue reaching across cultures and an ever-sharpening appreciation and awareness of Japanese aesthetics by the international community and by the people of Japan themselves.

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Japart [Japarte, Jappart, Zaparth; ?Gaspart], Jean [Janni, Johannes]

(*fl* c1476–81). South Netherlandish composer, from Picardy. He served as a singer in the court chapel of G.M. Sforza in Milan, and later at the Ferrarese court of Ercole d'Este. He probably came to Milan in the early part of 1476 – the earliest pay record to include his name is a document from 4 July 1476, which promises a benefice to 'Janni Japart'. Between 1472 and 1474 Galeazzo had employed his *maestro di cappella*, Gaspar van Weerbeke, to recruit new singers from Flanders; from 1474 the court chapel included several well-known composers, notably Alexander Agricola, Loyset Compère and Johannes Martini. Following Galeazzo's assassination, a letter of safe passage from Milan (dated 6 February 1477) includes 'Johanne haepart' among the dismissed singers. Japart appears to have gone directly to the Ferrarese court chapel (he is first mentioned there on 1 April 1477), and he remained there until the end of 1480. He was evidently held in some esteem, as he became one of the highest-paid singers in the group. Further evidence of Japart's stature at the court comes from documents of 1479 and 1480 in which it is stated that he received a financial subsidy for a house in Ferrara. The court registers of 1480 also indicate that he came from Picardy. His name no longer appears in the list of ducal singers for 1 February 1481, so it would seem that he left the Ferrarese court in January 1481. Japart's subsequent whereabouts and date of death are unknown. He is probably not to be identified with the 'Jaspere' who was *sangmeester* of the Confraternity of Our Lady in Bergen-op-Zoom in 1504–8, as this was almost certainly a first name (the man cannot, however, have been Gaspar van Weerbeke, with whom Japart has sometimes been confused, since Weerbeke was in Rome at the time). Fétis suggested a link between Japart and Josquin, reporting that

Josquin had composed a four-part chanson in honour of Japart (the only 15th-century composer to be so honoured); unfortunately the piece, *Revenu d'oultrements, Japart/Je n'ai du sort que mince part*, no longer survives.

Japart's name occurs in connection with 23 chansons, six of which survive with conflicting ascriptions. Two stylistic features are especially prominent: a predilection for the quodlibet chanson that combines two or even three pre-existing melodies and their texts, a trait that no doubt shows the influence of Busnoys (in three instances in which Japart chansons survive with conflicting ascriptions the other composer named is Busnoys); and a tendency to use ingenious puzzle canons when taking over pre-existing material; thus in one of his two settings of *J'ay pris amours* the pre-existing melody carries the inscription 'Fit aries piscis in licanos ypathon', indicating that the melody (in the superius) is to be transposed down a 12th and sung in retrograde motion, resulting in its sounding as the lowest voice.

His music gained wide popularity through its inclusion in Petrucci's three song collections; in addition, some of his works were copied in several Florentine manuscripts from the 1490s. *Amours fait moult/Il est de bonne heure né/Tant que nostre argent dura* was his most widely-copied work. The sacred work *Vray dieu d'amours/Sancte Iohanes baptista/Ora pro nobis* is closely related to Isaac's *Fortuna desperata/Sancte Petre/Ora pro nobis* and the anonymous *Ich zie den claren dach/Sancte Johannes baptista/Ora pro nobis* (F-Pn lat.16664). All three works are in five parts, with the Litany of the Saints occupying two of the inner voices.

It is possible that the ascription 'Gaspart', which occurs in connection with two four-voice songs in the Strozzi Chansonier (*I-Fc* 2442), *Bon temps* and *Que faict le cocu au bois*, refers to Japart, and not, as is often supposed, to Gaspar van Weerbeke.

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Harmonice musices odhecaton A, ed. H. Hewitt (Cambridge, MA, 1946) [H]A
Florentine Chansonier from the Time of Lorenzo the Magnificent, ed. H.M. Brown, MRM, vii (1983) [B]

for 4 voices unless otherwise stated; anon. sources given only for works without modern edn

Amours, amours, H, B (also attrib. Busnoys; probably by Japart)

Amours fait moult tant/Il est de bonne heure né/Tant que nostre argent dura, H, B (also attrib. Busnoys, Pirson; probably by Japart)

Cela sans plus non suffi pas, H, B

De tous biens plaine, 1504³; ed. P. van Nevel, *Instrumentalvariationen über ein burgundisches Lied für drei und vier Stimmen* (New York, 1989)

De tusche in busche [= T'meiskin]

Dieu gard celle/Et qui la dira, *I-Bc* Q17 (Busnoys), *Fn* Magl.XIX.107bis (Japart)

Famene un poco/Questa se chiama, 1504³, *E-Sc* 5-I-43 (anon.), *F-Pn* 4379 (anon.)

Fortuna d'un gran tempo, 1504³

Helas qu'il est à mon gré, H, B

Il est de bonne heure né/L'homme armé, 1504³, ed. H.M. Brown, *Theatrical*

Chansons of the Fifteenth and Early Sixteenth Centuries (Cambridge, MA, 1963)
 Ja bien rise tant [= J'ay bien nori]
 J'ay bien nori, 3vv, B, also ed. A. Atlas, *The Cappella Giulia Chansonier: Rome, Biblioteca Apostolica Vaticana, C.G. XIII.27* (Brooklyn, NY, 1975) (also attrib. 'Johannes Joye' and 'Josquin Despres'; more probably by Japart)
 J'ay pris amours (i), H
 J'ay pris amours (ii), B, ed. in MRM, ii (1967)
 Je cuide se ce temps, 3vv, H, B (also attrib. Congiet and De Orto)
 Je cuide/De tous biens plaine, 1502²; ed. in MRM, ii (1967)
 Loier mi fault ung carpentier, 1504³
 Nenciozza mia, H, B
 Pour passer temps/Plus ne chascera sans gans, 1504³
 Prestes le moy, 1504³
 Se congie pris, H
 Si je fet ung cop [= Tan bien mi son pensada]
 Tan bien mi son pensada, H
 T'meiskin, H, B (also attrib. Isaac, Obrecht; probably by Japart)
 Trois filles estoient, 3vv, *F-Pn* fr. 15123 (anon.), *I-Rc* 2856, (anon.), *F-Pn* Lat. 1 bby
 Vray dieu d'amours/Sancte Iohanes baptista/Ora pro nobis, 5vv, 1504³
 Missa super 'Princesse et amorette', attrib. Japart in *RiemannL 12*, by Gaspar van Weerbeke

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*Reese*MR

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ALLAN W. ATLAS/JANE ALDEN

Jaque de Cambrai

(fl c1260–80). French trouvère. The period of his activity has been postulated largely on the basis of his poetic style. He wrote four *chansons courtoises*, a pastourelle, and six chansons and a rotrouenge in honour of the Virgin. No work survives with music, although melodies for two are recoverable since the Berne manuscript (*CH-BE*su 389) states that these are based on works by two other trouvères. These are *Haute dame, com rose et lis*, R.1563 (modelled on Thibaut IV, *Ausi com l'unicorne sui*, R.2075), and *Mere, douce creature*, R.2091 (modelled on Raoul de Soissons, *Quant voi la glaie meure*, R.2107). (E. Järnström: *Recueil de chansons pieuses du XIIIe siècle*, i, Helsinki, 1910)

For further bibliography see [Troubadours, trouvères](#).

THEODORE KARP

Jaque de Cisoing.

See [Jacques de Cysoing](#).

Jaque de Dampierre

(fl 13th century). French trouvère. He is credited with two of the *unica* in the manuscript *F-Pn* 1591: *Cors de si gentil faiture*, R.2097, and *D'amours naist fruis vertueus*, R.1016 (both ed. in CMM, cvii, 1997). Possibly he was a native of Dampierre in the département of Seine-et-Oise, and a member of one of the later generations of trouvères. Each of the two melodies employs bar form and is in a plagal mode. (A. Scheler: *Trouvères belges, nouvelle série*, Leuven, 1879/R)

For further bibliography see [Troubadours, trouvères](#).

THEODORE KARP

Jaques-Dalcroze, Emile

(b Vienna, 6 July 1865; d Geneva, 1 July 1950). Swiss music educationist and composer. His early musical studies were pursued first at the Geneva Conservatoire, where he received a first prize for music and poetry, and later in Paris under Fauré, Delibes and Lussy and in Vienna under Bruckner and Fuchs. In 1886, for one season, he was assistant director of the Algiers Théâtre Municipal, where his interest in Middle Eastern rhythms was awakened. This had an enormous influence on his later conception of teaching musical experiences using polyrhythms and irregular rhythms. In 1892 he became professor of harmony at the Geneva Conservatoire, where to replace the traditional teaching method, which failed to give students a real experience of music, he gradually developed his system of

co-ordinating music with body movements. He adopted some ideas of his teacher Lussy, who in turn drew on Momigny's theory of rhythm. Lussy's influence can be felt mainly in three areas: the physical manifestation of rhythm, the differentiation between various accent types (in addition to metrical and rhythmical accentuation, Jaques-Dalcroze also worked with the 'pathetic accent'), and the adoption in music of terms derived from the metrical theories of classical poetry.

Working experimentally and unofficially with volunteer classes, Jaques-Dalcroze first gained public recognition for his method at a conference of the Swiss Musicians Association in 1905; in the following year he held the first training course for teachers. In 1910 he was invited by Wolf Dohrn, the patron of the garden suburb Hellerau, near Dresden, to organize an institute for teaching rhythmical training. In a building specially constructed for his work he continued to develop his method and, with the help of the stage designer Appia and the light artist Salzmann, created the 'Hellerauer Schulfeste', a special theatrical performance combining art and pedagogical improvisation, which gained a worldwide reputation. After the war broke out in 1914 he returned to his own country and founded the Institut Jaques-Dalcroze in Geneva. He had visited England with a group of pupils in 1912 giving lecture-demonstrations; in 1913 the London School of Dalcroze Eurhythmics was founded under the direction of Percy B. Ingham. Similar schools were started in Paris, Berlin, Vienna, Stockholm, Moscow, New York and elsewhere, and in 1926 a congress of rhythm was held at the Institute in Geneva.

The method itself, originally intended to develop the sense of rhythm in music students, provides a general training in music theory, improvisation and rhythmic movement and is also used in the education of children, inasmuch as it quickens mental responsiveness and the powers of self-expression. An important element of the method is Jaques-Dalcroze's theory of arrhythmia, in which a conscious and unconscious bodily sense is brought into play, with the feet making automatic patterns while the arms and the voice respond to improvised music. After this training to obtain the pupil's rapid physical reaction to changing rhythms, which are supplied by the teacher improvising at the piano, whole musical compositions are translated into a language of bodily movement. Bach's fugues, Gluck's *Orfeo* and other works have in this way been given plastic expression by the Jaques-Dalcroze schools, and the principles underlying the method have been applied in varying degrees to theatrical and operatic productions. Among many distinguished students who evolved his method further are the composer Frank Martin, the dancer Mary Wigman, and Elfriede Feudel, Juan Llongueras and Mimi Scheiblaue, who adapted it to both general and special education purposes.

Besides having written books, pamphlets and articles in periodicals about his method, Jaques-Dalcroze wrote a large number of musical compositions, some in popular folk style, some for teaching purposes. (A complete catalogue of his works has been published by the Institut Jaques-Dalcroze, Geneva, 1995–9.) Although his compositions are rarely played today, his significance for the field of musical education has remained, with over 30 institutes worldwide offering a professional education in the tradition of his method.

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(selective list)

dramatic

Riquet à la houppe (operetta, R. Yve-Plessis) (1883); Par les bois, op.6 (P. Monnier) (1888); La veillée (suite lyrique, J. Thoiry) (1893); Janie (idylle musicale, 3, P. Godet, after G. de Peyrebrune) (1894); Printemps (kermesse, E. Jaques-Dalcroze) (1895); Sancho Pança (comédie lyrique, 4, Yve-Plessis) (1896); Le jeu du feuillu (poème printanier, Jaques-Dalcroze) (1900); Festival vaudois (Jaques-Dalcroze) (1903); Le bonhomme jadis (opéra comique, Franc-Nohain, after H. Murger) (1905)

Les jumeaux de Bergame (opéra comique, 2, M. Léna, after Florian) (1908); Fête de juin (spectacle patriotique, 4, D. Baud-Bovy, A. Malche) (1914); Les belles vacances (cant., P. Girard) (1920); La fête de la jeunesse et de la joie (J. Chenevière, Girard) (1923); Les premiers souvenirs (poème en images, Chenevière) (1924); Le petit roi qui pleure (féerie enfantine, 3, Jaques-Dalcroze) (1932); Le savetier et le financier (saynète, M. Grange) (1933); Le joli jeu des saisons (revue, Jaques-Dalcroze) (1934); Ces bonnes dames (saynète enfantine, Grange) (1935)

Many unpubd works

other works

Orch: Nocturne, op.49, vn, orch; Vn Conc. no.1, op.50 (1902); Poème (Vn Conc. no.2) (1911)

Chbr: Str Qt, e (1899); Novellettes et Caprices, pf, vn, vc (1920); Rythmes de danse, vn, str qt or pf (1922)

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ed. C. Cox: *Eurhythmics, Art and Education* (London, 1930/R) [essays written 1922–5; trans. by F. Rothwell]

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LAWRENCE W. HAWARD/R/REINHARD RING

Jaques le Vinier.

See [Le Vinier, Jaques](#).

Jaquet of Mantua.

See [Jacquet of Mantua](#).

Jara, Víctor

(*b* Chillan, 28 Sept 1932; *d* Santiago, 15 Sept 1973). Chilean singer-songwriter and theatre director. He learnt his first repertory of folksongs from his mother Amanda, who was a folk singer. He moved with his family from the countryside to a Santiago shanty town when he was 11. His brief study in a seminary and later membership of the choir of the University of Chile, where he became a student in the theatre school, introduced him to a wider repertory including Gregorian chant, classical chorale and scored music as well as playing the organ. At 20 Jara became a keen member and later director of the seminal folk group Cuncumén. In 1966 he was invited to join what became the crucible of Chilean *nueva canción* (new song), the Peña de los Parra, the Santiago folk night club organized by Angel and Isabel Parra. Jara acknowledged the influence of their mother, the folklorist [Violeta Parra](#). In 1969 he became joint winner of the First Festival of Chilean New Song with *Plegaria a un labrador*, backed by the group Quilapayún. He had worked for a time as their artistic director, helping mould their characteristic performance style, something he also did with Inti Illimani; both became key *nueva canción* groups.

In 1970 Jara gave up a notable and successful career as a theatre director with a distinct international perspective to devote himself to full-time musical activity, working at Santiago's Technical University and from 1971 travelling all over Chile and Latin America as a cultural ambassador of the government of President Salvador Allende. Jara was a passionate and vibrant cultural activist of the Chilean left, and many of his performances and songs were directed towards students and workers. A charismatic and popular figure, he was murdered following the military coup d'état of 11 September 1973. His music and commitment to the ordinary people of his country and their cause has brought him to worldwide audiences.

Jara's songs mingle the archaic flavour and modality of old rural musical traditions with deceptively simple melodies and modern harmonic colour. An intuitive master of the guitar with a natural knowledge of classical techniques, his vocal and instrumental work established a new model of folkloric elaboration expanding the range of influences in Chilean popular music. His whole repertory is seminal, in many ways a personal map of developments in Chile from the 1960s until his untimely death, notably *El derecho de vivir en paz* (1971); *Manifiesto* (1972); and *Vientos del pueblo* (1974). Of his 104 compositions registered with the Chilean Society for Authors' Rights the following deserve special mention: *Paloma quiero contarte* (1961); *El cigarrito* (1964); *El arado* (1965); *El aparecido* (1967); *Te recuerdo Amanda* (1968); *Angelita Huenumán* (1969); *Plegaria a un labrador* (1969); and *Luchín* (1972). The latter was part of his cycle of songs *La población* (1972), composed with the involvement of a number of Santiago shanty towns.

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Víctor Jara: manifiesto, Chile September 1973, Castle Communications ESMCD 657 (1998)

JUAN PABLO GONZALEZ

Jarana

(Sp.).

A song and dance genre which is the regional *son* of the Yucatán peninsula of Mexico. Its name derives from the word in the Jacarandina dialect of Andalusia, Spain, meaning ‘a boisterous diversion of common folk’. The term also refers to a medium-size instrument of the guitar family, most frequently with five double courses of strings. Presumably the instrument’s name arose from its association with the Yucatecan dance.

See also Mexico, §II, 2(i), and 3(iv).

E. THOMAS STANFORD

Jarcha.

The refrain of a [Zajal](#).

Jarda, Tudor

(*b* Cluj, 11 Feb 1922). Romanian composer. He studied at the Cluj Conservatory (1941–8) with Bena and Surlăşiu for choral conducting, Ronay for orchestral conducting and Simonis for history. From 1945 to 1948 he was a trumpeter with the Romanian Opera in Cluj; in 1949 he was appointed professor of harmony at the conservatory; from 1954 to 1957 he served as secretary to the Cluj branch of the Composers’ Union; and, later, was director of the Romanian Opera (1975–81). His creative work is that of one deeply attached to the village musical life of Năsăud (he has conducted village choirs in Transylvania). In songs, choral pieces and operas he has begun from folk archetypes, using his contrapuntal skill and his gift for surprising harmonic progressions blending folk formulae; in particular, he has made effective use of the *hăulituri*, or instrumental-style

vocalises. Two of his operas, *Pădurea vulturilor* ('The Forest with Vultures') and *Dreptul la viață* ('The Power of Life'), use traditional patriotic songs.

WORKS

(selective list)

stage

Neamul Șoimăreștilor [The Șoimaru Kin] (op, 3, I. Balea, after M. Sadoveanu), 1956, Cluj, 1 Nov 1956

Pădurea vulturilor [The Forest with Vultures] (op, 1, C. Rusu and P. Gâlmeanu), 1960, Cluj-Napoca, 9 May 1961; rev. 1964

Dreptul la viață [The Power of Life], 1965 (lyrical allegory, prol, 2, D. Drăgan), Cluj-Napoca, 20 Aug 1984

Hyperion (ballet, 4 scenes, I. Rîpă, I. Căpușeanu), 1974

Priveliștile lumii (ballet), 1982

Inger și demon [Angel and Demon] (op, 4, Pîrvu and Jarda, after M. Eminescu), 1988, Cluj-Napoca, 23 June 1989

orchestral and choral

Sym. no.1, 1951; FI Conc., 1952; Sym. no.2, 1995

Horea (V. Bîrna), unacc., 1951; Cantata oțelarilor [Steelworkers' Cantata] (I. Gurgăhianu), chorus, children's chorus, orch, 1957; 3 Bihor Suites (trad.), unacc., 1957–8; Coruri pe versuri populare [Choruses on Folk Poems] (1964); Făgăraș Suite (trad.), male chorus, 1967; 10 Coruri de pe Someș [10 Choruses from the Someș River Country] (trad.), unacc., 1969; Liturghiapuitu, mixed chorus, 1991

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VIOREL COSMA

Járdányi, Pál

(*b* Budapest, 30 Jan 1920; *d* Budapest, 29 July 1966). Hungarian composer, ethnomusicologist and critic. He began his musical studies as a violinist in Rome at the age of eight and continued his lessons in Budapest with Ilona Votisky. In 1936 he entered the Liszt Academy of Music, where he studied the violin with Zathureczky until 1940. He studied composition privately with Bárdos (1934–8) and then with Kodály at the Academy of Music (until 1942). Concurrently he attended Budapest University, where

he took the doctorate in 1943 with a dissertation on the secular music of the Kide Magyars.

A member of Kodály's youngest generation of pupils, Járdányi was the last prominent figure to continue his teacher's programme for the development of music education in Hungary. He taught composition, theory, solfège and folk music at the Liszt Academy (1944–59), and in 1948 joined the folk music commission (headed by Kodály) of the Hungarian Academy of Sciences. Taking as his starting-point the work of Bartók and Kodály, Járdányi developed a new system for classifying Hungarian folksongs, the method of which was first published in *Magyar népdaltípusok*. As a critic Járdányi was mainly active during the 1940s, contributing to publications such as *Forrás*, *Szabad Szó* and *Válasz* and to Hungarian Radio. His writings are regarded highly as sources on Hungarian musical life at that time.

His compositional style shows the influence of Bartók and, more particularly, of Kodály. There are signs of these composers in the *Szimfonietta* and the *Missa brevis*, but the Sonata for two pianos has an individuality despite indebtedness to Bartók. Járdányi's main work is the Symphony 'Vörösmarty', for which he received the Kossuth Prize in 1954. One of the few Hungarian national works in the genre, the Symphony has elements of an idealized folk music similar to that of Kodály's later Symphony. *Vivente et moriente* (1963) expresses metaphysical ideas through music which is clarified and even austere by comparison with his earlier work.

WORKS

(selective list)

Orch: Szimfonietta, str, 1940; Divertimento concertante, 1942, rev. 1948–9; Tánczene [Dance Music], small orch, 1950; Tisza mentén [On the Tisza Shore], sym. poem after S. Petőfi, 1951; Sym. 'Vörösmarty', 1952; Borsodi rapszódia [Rhapsody from Borsod], 1953; Hp Conc., 1959; Vivente et moriente, 1963; Concertino, vn, str, 1964; Székely rapszódia [Székler Rhapsody], 1965

Vocal: 3 Kórusmű [3 Choruses] (E. Ady), 1937, rev. 1956; Missa brevis, chorus 2vv, 1940, rev. 1947; 30. zsoltár [Ps xxx], chorus, 1942; 4 kidei népdal [4 Kide Folksongs], chorus, 1951; Éva, szivem Éva [Éva, my Heart, Éva], chorus, 1952 [folksong arr.]; Árva madár [folksong arr.: Forlorn Bird], chorus, 1952; Földött a tenger [The Sea has Arisen] (S. Petőfi), chorus, 1957; Már vége [It's Over] (Á. Tóth), 3 female vv, 1957; Gergő nótái [Gergo's Ditties] (suite, Járdányi, Z. Szönyi, S. Weöres), 3vv children's chorus, 1957–8; Savaria (Szönyi), 4vv chorus, 1963; Karácsonyi [Christmas Light], 4vv chorus, 1963

Chbr and solo inst: Hegedűduók [Vn Duets], 1934–7; Táncok, pf, 1936–7; Rondo, pf, 1939; Sonata, 2 pf, 1942; Sonata, vn, pf, 1944; Suite, 2 fl, 1944; Bolgár ritmusok [Bulgarian Rhythms], pf 4 hands, 1946; Str Qt no.1, 1947; Pf Sonatina no.1, 1952; Sonatina, fl, pf, 1952; Str Qt no.2, 1953–4; Változatok [Variations], 2 vn, vc, 1954; Fantázia és változatok egy magyar népdalra [Fantasy and Variations on a Hung. Folksong], wind qnt, 1955; Quartettino, 3 vn, vc, 1956; Arietta, vn, pf, 1958; Magyar tánc [Hungarian Dance], vn, pf, 1958; Pf Sonatina no.2, 1958; Str Trio, 1959; Rondo scherzoso, vn, pf, 1960; Suite, vns, vcs, 1961; Sonatina, vc, pf, 1965; Trio piccolo, vn, vc, pf, 1965

WRITINGS

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- 'A spirituális Bartók', *Vigilia*, xi (1946), 53–5
- 'Szolfézs és zeneelmélet' [Solfeggio and the theory of music], *Zenei szemle* (1947–8), 332–7
- 'Hangnemtípusok a magyar népzeneben' [The types of scales in Hungarian folk music], *ZT*, i (1953), 255–7
- 'The Determining of Scales and Solmization in Hungarian Musical Folklore', *Studia memoriae Belae Bartók sacra*, ed. B. Rajeczky and L. Vargyas (Budapest, 1956, 3/1956 Eng. trans., 1959), 301–25
- 'The Significance of Folk Music in Present-day Hungarian Musicology and Musical Art', *JIFMC*, ix (1957), 40–42
- 'Über Anordnung von Melodien und Formanalyse in der Gregorianik', *Acta ethnographica*, viii (1959), 327–37
- 'Bartók und die Ordnung der Volkslieder', *Liszt – Bartók: Budapest 1961*, 435–9
- Magyar népdaltípusok* [Hungarian folksong types] (Budapest, 1961 Ger. trans., 1964)
- 'Kodály and the Folksong', *New Hungarian Quarterly*, iii (1962), 586–90
- 'Die Ordnung der ungarischen Volkslieder', *SMH*, ii (1962), 3–32
- 'A zene és a mai társadalom', *Kortárs*, vii (1963), 1592–5; Eng. trans. as 'Modern Music and Society', *New Hungarian Quarterly*, v (1964), 162–9
- 'A népzene Bartók művészetében', *Muzsika*, xi/2 (1966), 7–9
- 'Volksmusik und Musikerziehung', *Musikerziehung in Ungarn*, ed. F. Sándor (Budapest, 1966), 13–28; Eng. trans. in *Music Education in Hungary*, ed. F. Sándor (Budapest, 1966, enlarged 3/1975)
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- G. Járdányi:** 'Édesapám Járdányi Pál' [My father Járdányi], *Muzsika*, xxxviii/3 (1995), 8–14

JOHN S. WEISSMANN/MELINDA BERLÁSZ

Jardine, Frederick Wincott

(*b* London, 1822; *d* London, 1907). English organ builder, nephew of [George Jardine](#). He was apprenticed to J.C. Bishop in 1836 and in 1837 went with his uncle to New York; he returned to London in 1842, completing his apprenticeship with Bishop. After the death of [Samuel Renn](#) (1845) Jardine joined his widow as co-manager of the firm in Manchester in 1848. Sarah Renn died in 1850 and was replaced by James Kirtland (Renn's nephew and ex-apprentice) until his retirement in 1866; the business continued as Kirtland & Jardine until 1867, when it became known as Jardine & Co. Jardine retired in 1874, when he sold the business and returned to London. The firm remained active until 1976; its records are in the British Organ Archive, British Institute of Organ Studies, Birmingham Central Library.

Jardine introduced innovations learnt in the USA and was the first in England to use Vogler's [Simplification system](#); there were no pipes standing off the soundboard and a simplified mechanism without rollerboards was evolved. Pedal choruses were developed using a simple mechanism to derive two stops (16' and 8', 8' and 4' etc.) from each rank of pipes. The Kirtland & Jardine coupler is illustrated in Hopkins and Rimbault. Serious case design was abandoned for Gothic frets, cut by machine to simple geometrical patterns. The firm made only simple mechanical actions but, influenced by the organist Benjamin Joule, developed a Romantic style. Jardine's largest organ was that in St Peter's, Manchester (1856–72), built for Joule; it had four manuals and 61 speaking stops, foreshadowing the Cavallé-Coll organ of 1877 in the neighbouring Town Hall.

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MICHAEL SAYER

Jardine, George

(*b* Dartford, 1 Nov 1801; *d* New York, 12 Feb 1882). American organ builder of English origin. Jardine was an apprentice with Flight & Robson. He emigrated to New York in 1837 with his nephew [Frederick Wincott Jardine](#) who later returned to England. He immediately began building small church organs and church barrel organs, the latter having been common in England during the period but never popular in America. One of these instruments, which plays from both a keyboard and barrels, dates from 1842, and is still in existence in Zion Church, Pierrepont Manor, New York. Only a year after Jardine's arrival in New York, he received a gold medal from the American Institute for a church organ and a self-playing organ. In 1855 his son Edward G. Jardine (1830–96) joined the firm, which then became known as Jardine & Son. The son travelled widely, making several visits to Europe to study the work of Cavallé-Coll and others. The result of these trips is evident in the transition of the firm's work during the latter part of the 19th century from a style of design and voicing reminiscent of late 18th-century English work to one representing the fully fledged European Romantic idiom. Like other New York builders, Jardine's work was widely distributed in New York and the Southern states, a notable instrument having been built in 1858 for the Catholic Cathedral in Mobile, Alabama. They built organs for the Fifth Avenue Presbyterian Church (1856), St George's Church (1870), St Patrick's Cathedral and St Michael's Church (1893), all in New York. On Edward's death, Charles Scott Jardine (1870–99), son of Frederick William Jardine (1835–82), became head of the firm, which was dissolved in 1900.

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BARBARA OWEN

Jarecki, Henryk

(*b* Warsaw, 6 Dec 1846; *d* Lwów, 18 Dec 1918). Polish composer, conductor and teacher. He took lessons in composition with Moniuszko at the Warsaw Music Institute from 1864, and also studied conducting, the double bass, organ (with Freyer) and piano. He played the double bass at the Wielki Theatre. In 1872 he was appointed deputy conductor and from 1877 to 1900 was principal conductor and director of the Opera Theatre in Lwów: it was through his artistic judgment and organizing ability that the

Lwów Opera became the leading opera theatre in Poland. He produced Polish operas (including his own) as well as the first series in Poland of operas in the European repertory, among them *Lohengrin*. Between 1878 and 1900, for several months in the year, he visited Kraków with his company, also making occasional tours to Tarnów, Stanisławów and Warsaw. From 1902 he was for many years conductor of the Lutnia-Macierz orchestra and chorus at the Lwów Philharmonic. The majority of Jarecki's works are vocal, in particular operas on subjects taken from Polish history and literature. These have certain dramatic qualities, though fundamentally his idiom is unoriginal and strongly influenced by Moniuszko (*Mindowe* is, however, the only contemporary Polish opera to approach Wagner in style). Most of Jarecki's works remained in manuscript and were lost in World War II.

WORKS

Stage: 9 ops, incl. *Mazepa* (after Słowacki), 1876; *Mindowe* (after Słowacki), 1879; *Jadwiga królowa polska* [*Jadwiga, Queen of Poland*], 1885; *Powrót taty* [*The Father's Return*] (after Mickiewicz), 1895; *List żelazny* [*The Iron Letter*], 1901, *PL-Wtm*; incidental music

Other works: *Sym.*; *Ov.*, 1871–3; 2 str qts; Pf Trio, 1868; Vc Sonata, 1871; pf pieces; masses, cants, songs

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SMP [*incl. list of works*]

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BARBARA CHMARA-ŻACZKIEWICZ

Jarecki, Tadeusz

(*b* Lwów, 1 Jan 1889; *d* New York, 2 May 1955). Polish-American composer and conductor. A son of Henryk Jarecki, who was a pupil of Moniuszko, he took his first music lessons with his father and then studied composition with Niewiadomski in Lwów. He was a pupil of Taneyev in Moscow and of Jaques-Dalcroze in Hellerau (1912–13) where he remained for some time as a teacher. Besides composition he also studied the piano and conducting. In 1917 he went to the USA and in 1918 won first prize at the Berkshire Festival for his String Quartet op.16. After returning to Poland for two years (1918–20) he settled in New York, conducting the orchestra of the NBC before joining the Chamber Ensemble as their director. In 1929 he became general secretary of the Committee to Foster Friendly Relations between the Arts in Poland and America. From 1932 to 1936, his last years in Poland, he directed the Stanisławów Musical Society and conducted the Lwów SO. During World War II he was in Paris and London, where he formed the association Polish Musicians of London, which he directed until 1943. He went back to New York in 1946 to continue his conducting and composing and to lecture at Columbia University. Jarecki's creative work, which has its roots in the music of Wagner and Richard Strauss, gradually

evolved in the direction of a more sublimated sound. His early works are characterized by wide melodic sweeps, but in later works this type of melody gives way to more colouristic effects. In some of his pieces Jarecki makes use of Polish elements stemming from folklore (Symphony no.4), or motifs from the medieval Polish song *Bogurodzica* (Symphony no.5). Jarecki's works were performed mostly in Poland and the USA, but also in Paris. His most frequently performed works include: *Chimere*, his only symphonic work to be published; the String Quartet op.16; and *Trzy pieśni* (op.5), a cycle for solo voice with orchestra on texts by Polish poets. Most of his works were not published. The manuscripts are in the USA. *EMuz* (W. Berny-Negrey)

WORKS

(selective list)

Orch: 5 syms., incl. *Symfonia breve*; *Chimere*, sym. poem, op.26, 1925; *La foule*, sym. suite, 1927; *Idylla morska* [Sea idyll], sym. poem; 2 sets of sym. sketches, opp.14, 26; *Conc. for Orch*; *Pf Conc.*

Inst: 3 str trios, op.11 (1911), op.22, op.23; 3 str qts, op.12, op.16 (1921), op.21 (1922); *Pf Sonata*, op.19, before 1927

Choral/solo songs; 3 *pieśni* [3 Songs] (J. Pietrzycki, J. Słowacki, K. Zawistowska), op.5, 1v, orch/pf, 1908

WRITINGS

The Most Polish of Polish Composers: Frederic Chopin 1810–1849 (New York, 1949)

Several articles on instrumentation in *The Chesterian* and *Muzyka*

TERESA CHYLIŃSKA/R

Jarman, Thomas

(*b* Clipston, Northants., 21 Dec 1776; *d* Clipston, 19 Feb 1861). English composer. A tailor by trade, he was choir leader at the Baptist chapel in Clipston for the major part of his life, and is known to have played various instruments in the choir-band there and in the bands at churches around the area. His first collection, *Sacred Music Volume One* (London, 1803), includes the tune 'Nativity', which is now published in several nonconformist hymnbooks as 'Lyngham'. Then followed three more collections of hymn tunes, together with a large number of anthems, often for church festivals. Later works include *The Northamptonshire Harmony* and a funeral anthem for his friend, Thomas Clark of Canterbury. Jarman organized village choral festivals in north Northamptonshire, and is supposed to have conducted the festival at Naseby in 1837 that included the first performance outside London of part of Perry's *The Fall of Jerusalem*, with metropolitan soloists and orchestral principals, the leader being George Perry himself. From around 1840 Jarman was in charge of the music at the Methodist chapel in Leamington, Warwickshire; he returned to Clipston several years later. His last known published work was *A New Ode on Peace with Russia* of 1856. Some anthems were published posthumously, the latest in 1904.

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STEPHEN J. WESTON

Jarmusiewicz, Jan

(*b* Zarzecka Wola, nr Leżajsk, 1781; *d* Zaczernie, 5 Aug 1844). Polish musician, theorist and painter. He studied singing and the violin in Rzeszów, Lwów and Kamieniec, and was a boy soprano in the parish church of Leżajsk, where he later became a clerk; he was also a teacher for the Rzeszów *starost* at Żyznów near Jasło. He then studied philosophy and theology at Lwów University. After being ordained as a priest in 1807 he served under Bishop Gołuchowski of Przemyśl at Rzeszów, where he also founded and directed a school for organists. In 1811 he moved to Wojutycze, in 1814 to Przybyszówka and in 1823 he took over the parish of Zaczernie.

Jarmusiewicz is known particularly for his book *Nowy system muzyki* ('A new system of music', 1843), in which he expounded his theories of harmony, based on the functional significance of chords: the tonic, subdominant and dominant chords are termed 'primary' functions ('funkcja'), and from these are derived a series of 'secondary' functions. In this respect, and in the theory of *Wechselleittöne*, which Jarmusiewicz called 'tangenty', there is a close analogy between his system and that later advanced by Riemann. As a painter, Jarmusiewicz is known for a picture of the birth of the Virgin Mary in the church at Zaczernie. He also constructed agricultural machines, and invented a musical instrument called the 'klawiolin', combining the attributes of a piano and of string instruments. This was a hump-backed piano with gut rather than metal strings, and small bows, which, with the help of an internal mechanism, produced the effect of a string quartet.

WRITINGS

Chorał gregoriański rytualny, historycznie objaśniony i na terażniejsze nuty przełożony [Gregorian ritual chant: a historical survey and transcription into modern notation] (Vienna, 1834)

Mowy do ludu wiejskiego krotkie i łatwe na wszystkie niedziele i święta [Short and simple sermons to rustics, for all Sundays and holy days] (Vienna, 1841)

Nowy system muzyki [A new system of music] (Vienna, 1843, 2/n.d.) [with Ger. trans.]

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IRENA PONIATOWSKA

Jarnach, Philipp

(*b* Noisy, France, 26 July 1892; *d* Börnsen, nr Bergedorf, 17 Dec 1982). German composer of Spanish and French origin. He was the son of Esteban Jarnach, a noted Spanish sculptor. At the age of 15 Jarnach moved to Paris, where he studied the piano with Risler and composition with Lavignac. When World War I broke out, he emigrated to Zürich, where he came in close contact with Busoni, who advised him privately on his compositions, and convinced the Zürich Conservatory to hire Jarnach to teach counterpoint in 1918. In 1921 Jarnach left his position in Zürich and moved to Berlin, motivated by the desire to remain close to Busoni. There he became actively involved in the avant garde, joining the Novembergruppe and the German Section of the ISCM, and co-directing the Melos Gesellschaft with Tiessen after 1923. From 1925 to 1927 he worked as a music critic for the *Berliner Böser-Courier* and taught several students privately, including Weill. In 1927 he was appointed professor of composition at the Musikhochschule in Cologne, where he taught until 1949. Among his students were Wand and B.A. Zimmermann. Jarnach became a German citizen in 1931, and continued to teach in Cologne throughout the period of Nazi dictatorship, but was not a supporter of the regime. At this time he composed little, sporadically recommending compositions to the Reichs-Rundfunk and having his works performed only rarely, isolating himself from the surrounding political events. In 1949 he became director of the newly established Staatliche Hochschule für Musik, Hamburg, a position he held until 1959. He continued to teach there until 1970. Jarnach received much official recognition as an artist, becoming a member of the Akademie der Künste in Berlin, and being awarded the Berliner Kunstpreis (1955), the Hamburg Bach Prize (1957, with Blacher), the Hamburg Brahms Medal (1958) and the Grosses Verdienstkreuz der Bundesrepublik Deutschland (1959).

Jarnach’s early compositions were influenced by late 19th-century French musical and literary culture. His extensive unpublished early songs show the marked influence of Debussy, and as early as 1910 he began composing lieder, influenced by Strauss, Wolf and Schubert. In the 1920s Jarnach became better known for his transparent, contrapuntal chamber works, especially the Sonatine op.12, the String Quintet op.10 (which caused a sensation at Donaueschingen in 1921) and the String Quartet op.16, which was performed and recorded by Hindemith’s Amar Quartet. These works are characterized by atonal harmony, linear counterpoint, strict forms and a melancholy tone. They reflect not only Jarnach’s allegiance to Busoni’s teachings of *Junge Klassizität* but also his study of Beethoven’s late quartets and Schoenberg’s atonal chamber works.

Jarnach thereafter began to depart from Busoni's teachings, however, as can be seen in his highly charged, Romantic *Fünf Gesänge* op.15, his rhapsodic Piano Sonatina op.18 (*Romancero I*) and the French-influenced *Drei Klavierstücke* op.17. After 1937 Jarnach's output diminished considerably, and his most noted achievements after this date are his classicist *Musik mit Mozart* (variations on themes from Mozart's Piano Trio K542 and String Quintet K593), *Das Amrumer Tagebuch* op.30 and *Musik zum Gedächtnis der Einsamen*, a movement for string quartet composed on the occasion of Schoenberg's death.

WORKS

(selective list)

for a complete list see Weiss (1996)

orchestral

La résurrection d'Adonis (C.M. Leconte de Lisle), 1915, unpubd; Ballata, 1916, unpubd; Winterbilder, suite, 1916, unpubd; Prolog zu einem Ritterspiel, 1917, unpubd; Sinfonia brevis, op.11, 1919; Morgenklangspiel (Romancero II), op.19, 1926; Vorspiel I, op.22, 1929; Musik mit Mozart, op.25, 1933, rev. 1935; Concertino nach Giovanni Platti, op.31, 2 vn, str, 1942; Musik zum Gedächtnis der Einsamen, str qt, 1952, arr. str orch, 1955

chamber and instrumental

Ballade, vn, pf, 1911; Sonata, vn, op.8, 1913; Sonata, vn, pf, op.9, 1913; Str Qnt, op.10, 1918; Sonatine, fl, pf, op.12, 1919; Sonata, vn, op.13, 1922; Str Qt, op.16, 1923; 3 Rhapsodien, op.20, vn, pf, 1927; Konzertstück (Romancero III), op.21, org, 1928

Pf: 4 humoresques, 1914; 3 Klavierstücke, op.17, 1924; Sonatina (Romancero I), op.18, 1924; 10 kleine Klavierstücke, 1927; 2 Humoresken, pf, 1936; Das Amrumer Tagebuch, op.30, 1942; Marsch, Wiegenlied und Pastorale (Adventmusik), op.32, 1945; Sonate II, 1952; Sonatine über eine mittelalterliche Volksweise, 1945, unpubd; other short pieces

vocal

for solo voice and piano unless otherwise stated

Sonnet (P. de Ronsard), 1912; Balladen und ritterliche Lieder (K.F.H. Münchhausen), 1912–13, unpubd; Les heures claires (E. Verhaeren), 1913; 2 Lieder, op.17, 1913; La forêt antique (S. Noisemont), 1914; Léa, poème antique (S. Bordèse), 1914, unpubd; Schilflieder (N. Lenau), 1914, also orchd, unpubd; 2 Balladen (Lieder und Balladen aus der Romantik) (J. Eichendorff, F. Wedekind), op.14, Bar, orch, 1915

Das Wandbild (F. Busoni), op.26, female chorus, orch, 1918, unpubd; 5 Gesänge, op.15, nos.1–4, also with orch, 1922; 4 Orchesterlieder, op.15a, 1930; Clown Songs (Lieder des Narren) (W. Shakespeare), op.24, B, orch, 1930; Der Kämpfe (Eichendorff), op.15b, Bar, orch, 1935; 6 deutsche Volkslieder, op.29, S, str qt, 1941, unpubd

Editions and arrangements, incl. completion of Busoni: *Doktor Faust*

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TAMARA LEVITZ

Järnefelt, (Edvard) Armas

(b Viipuri [now Vyborg, Russia], 14 Aug 1869; d Stockholm, 23 June 1958). Swedish conductor and composer of Finnish birth. He studied under Wegelius and Busoni in Helsinki (1887–90), Becker in Berlin (1890) and Massenet in Paris (1893–4), and after minor conducting posts in Germany was conductor of the Viipuri Municipal Orchestra from 1898 to 1903. Following guest engagements at the Helsinki and Stockholm opera houses, and a year as director of the Helsinki Music Institute (1906–7), he settled in Stockholm in 1907 as conductor of the Royal Opera. In 1910, on his additional appointment as court conductor, he took Swedish nationality, and in 1923 he became the Royal Opera's principal conductor. He returned to Finland as director of the Finnish National Opera (1932–6), and later became conductor of the Helsinki PO (1942–3). In Sweden he introduced Mahler's Symphony no.8 and *Das Lied von der Erde* and Schoenberg's *Gurrelieder* to the concert repertory, and he was an authoritative interpreter of Sibelius (whose wife, Aino, was Järnefelt's sister). At the Finnish National Opera he played an important part in broadening the repertory, especially with operas by Mozart and Wagner. His own works are Romantic in style, often with a national or patriotic basis, and include the slight but charming *Berceuse* and *Praeludium*, both for small orchestra, which became exceedingly popular for a time.

WORKS

(selective list)

Orch: Korsholma, sym. poem, 1894; Sym. Fantasy, 1895; Berceuse, small orch, 1904; Suite; Praeludium, small orch; Koskenlasku [Shooting the Rapids]; Aamulla varhain [Early in the Morning]

Choral: Isänmaan kasvot [The Face of the Fatherland], S, Bar, chorus, orch, 1927; Päivänpoika [Son of Day] (E. Leino), Bar, male vv, orch, 1939; Temppelinrakentajat [The Temple Builders], chorus, orch, 1940; Åbo slott [Turku Castle], male vv, wind, db

Orch songs, pf pieces, incid music, film scores

Principal publishers: Fazer, Hansen

ERIK WAHLSTRÖM

Jarnović [Jarnovicki, Jarnowick], Ivan Mane.

See [Giornovichi](#), [Giovanni Mane](#).

Jarnowick, Pierre-Louis Hus- Desforges.

A name incorrectly assigned to [Pierre-Louis Hus-Desforges](#).

Jaroński, Feliks

(*b* Kraków, 5 Oct 1823; *d* Kielce, 11 May 1895). Polish pianist and composer. He received his musical training from Elsner and Kurpiński in Warsaw; he then moved to Paris, where he studied the piano with Edward Wolff and harmony and counterpoint with Halévy. Jaroński made successful appearances as a pianist, particularly in Paris (1850). In 1856 he settled in Warsaw as a music teacher, giving up public performances, and in 1870 he moved to Kielce. Jaroński's relatively small creative output is confined almost exclusively to piano works. These are marked by exaggerated sound effects and the use of all registers of the instrument. Their texture changes often, using differentiated pianistic means. During his lifetime his Dumky for piano, partly using motifs of Ukrainian origin, were very popular.

WORKS

Pf: Souvenir de Havre, Polka op. (Paris, c1845); 2 mazurkas, op.4; 3 mazurs (Warsaw, c1850); [9] Dumky (Warsaw, c1865); Variations on Pomoc dajcie mi rodacy, lost; Nuż na harfy [Come on to the harp] (Warsaw, n.d.), Polonaise (Warsaw, 1895) and other piano pieces

Sacred song, for piano (Warsaw, n.d.)

Song: Gwiazdy [Stars], 1v, pf (Warsaw, 1853)

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PSB (*J. Prosnak*)

SMP

Tygonik Ylustrowany, no.21 (1895), 342

Jarre, Jean-Michel

(b Lyons, 24 Aug 1948). French composer and synthesizer player. The son of the composer Maurice Jarre, he studied harmony and structure at the Paris Conservatoire and developed an interest in electronic instrumentation. Although he wrote for advertising and worked on film and ballet scores, his first major international success came with his instrumental tour de force, *Oxygène* (Pol., 1976). This and the following *Equinoxe* (Pol., 1978) established a highly commercial musical formula of sweeping, French melodies and intricate symphonic synthesized arrangements married to contemporary dance rhythms. In the 1980s and 90s, Jarre became better-known for his grandiose outdoor spectacles, which used state-of-the-art lasers, projections and interactive technology at venues such as Houston (1986) and London's Docklands (1988), than he did for his actual music, which became more eclectic, particularly on the more experimental *Zoolook* (Pol., 1984). In 1995, Jarre's 'Concert pour la Tolérance', which took place in Paris in front of the Eiffel Tower, played to over one-and-a-half million people and included a traditional Arab orchestra and African percussionists. He returned to the pop charts in 1998 with *Rendez-vous '98* featured on the official album of the football World Cup. Although never really critically lauded, he has become one of the biggest international recording stars.

DAVID BUCKLEY

Jarre, Maurice (Alexis)

(b Lyons, 13 Sept 1924). French composer. He studied engineering at the University of Lyons and at the Sorbonne, then attended the Paris Conservatoire, studying percussion with Passerone and composition with Honegger. He served in the army during World War II, and in the late 1940s played percussion in the navy band, with the Orchestre Radio-Symphonique, and with the Compagnie Renaud-Barrault, where he became friends with Boulez and Delerue. When Jean Vilar became director of the Théâtre National Populaire, he made Jarre his musical director, resident composer and conductor. In 1952 Georges Franju asked him to write the score for *Hôtel des invalides*. The film went on to become a minor classic, and Jarre turned henceforth almost exclusively to film music, writing scores for many French directors, including Jacques Demy, Alain Resnais and Jean-Paul Rappeneau. In 1962 David Lean commissioned the score for *Lawrence of Arabia*, inaugurating a collaboration that would produce four films and three Academy Awards for the composer (for *Lawrence of Arabia*, *Doctor Zhivago*, 1965, and *A Passage to India*, 1984). After the immense success of this film, Jarre moved permanently to the USA, where he worked with some of the greatest directors in Hollywood, notably John Frankenheimer, Joseph Hardy, John Huston, Paul Mazursky and Peter Weir. Jarre became, along with Delerue, France's most prominent and sought-after film composer of the second half of the 20th century. In addition to his three Academy Awards, he received Oscar nominations for his contributions to *Cybèle* (1961), *The Life and Times of*

Judge Roy Bean (1972), *Witness* (1985), *Gorillas in the Mist* (1988) and *Ghost* (1989). He received British Academy Awards for *Witness* and *Dead Poets Society* (1989), and a special César Award in 1985. He is the father of the composer Jean-Michel Jarre.

Jarre has written over 170 scores for film and television, as well as ballets, orchestral works, incidental music and operas. His early concert music reflected his interest in 12-note composition, in contrast to the more popular style of his theatre works, of which the ballet *Notre Dame de Paris*, written in 1964 for the Paris Opéra, was the most successful. Jarre's earlier film scores use sparse, chamber music scoring: that for *Cybèle* is written for double bass, zither and flute. Once in Hollywood, however, he preferred a richer, more symphonic style, using full orchestral forces. A ceaseless experimenter, he took advantage of the exotic locations and subjects of Lean's films: the score for *Lawrence of Arabia* made extensive use of chromatic modes and motifs and included in its scoring the ondes martenot, an instrument not used before in an American film. *Doctor Zhivago's* score suggests the influence of such as Borodin, and makes use of the balalaika, as well as Russian folksongs and modes. His scores for Luchino Visconti's *The Damned* (1969) and Volker Schlöndorff's *Die Blechtrommel* (1979) both use an orchestra made up entirely of cellos and double basses, augmented only by human whistling and the fujara, a Polish folk instrument. In the 1980s Jarre became interested in blending electronic sounds with those of traditional orchestral and occasionally non-Western instruments, often by means of digital sampling techniques. His most successful film scores involving electronics are *Witness* (1985), which required only five performers, and *The Year of Living Dangerously* (1982), the subdued, evocative soundtrack of which makes use of traditional Javanese gamelan. In *Jacob's Ladder* (1990), he again attempted a score that was 'atmospheric rather than thematic', making use, alongside electronics, of Indian instruments and a Bulgarian women's chorus.

WORKS

(selective list)

film scores

directors' names in parentheses

Hôtel des invalides (G. Franju), 1952; Le théâtre national populaire (Franju), 1956; Les yeux sans visage (Franju), 1960; *Cybèle, ou Les dimanches de Ville d'Avray* (S. Bourguignon), 1961; *Lawrence of Arabia* (D. Lean), 1962; *The Longest Day* (K. Annakin, A. Marton and B. Wicki), 1962; *Behold a Pale Horse* (F. Zinnemann), 1964; *The Train* (J. Frankenheimer), 1964; *Doctor Zhivago* (Lean), 1965; *Grand Prix* (Frankenheimer), 1966; *Paris brûle-t-il?* (R. Clément), 1966; *The Professionals* (R. Brooks), 1966; *Barbarella* (R. Vadim), 1967

La caduta degli dei (L. Visconti), 1969; *Topaz* (A. Hitchcock), 1969; *Ryan's Daughter* (Lean), 1970; *The Life and Times of Judge Roy Bean* (J. Huston), 1972; *Great Expectations* (J. Hardy), 1975; *The Man who would be King* (Huston), 1975; *Mohammad, Messenger of God* (M. Akkad), 1976; *The Last Tycoon* (E. Kazan), 1976; *Jesus of Nazareth* (F. Zeffirelli), 1977; *Die Blechtrommel* (V. Schlöndorff), 1979; *Lion of the Desert* (Akkad), 1980; *Taps* (H. Becker), 1981; *The Year of Living Dangerously* (P. Weir), 1982; *A Passage to India* (Lean), 1984

Enemy Mine (W. Peterson), 1985; Mad Max: Beyond Thunderdome (G. Miller), 1985; The Mosquito Coast (Weir), 1985; Witness (Weir), 1985; Fatal Attraction (A. Lyne), 1987; No Way Out (R. Donaldson), 1987; Gorillas in the Mist (M. Apted), 1988; Enemies, A Love Story (P. Mazursky), 1989; Dead Poets Society (Weir), 1989; After Dark, my Sweet (J. Foley), 1990; Ghost (J. Zucker), 1990; Jacob's Ladder (Lyne), 1990; Fearless (Weir), 1994; Mr Jones (M. Figgis), 1994; A Walk in the Clouds (A. Arau), 1996; The Mirror Has Two Faces (B. Streisand), 1996

other works

Stage: Notre Dame de Paris (ballet, after V. Hugo), 1964; Ruiselle (radio op); Les filles du feu (ballet); Le prince de Hambourg (incid music, H. Kleist), 1951
Orch: Armida, 1953; Mouvements en relief, 1954; Mobile, vn, orch, 1961; Passacaille à la mémoire d'Arthur Honegger, 1964

Principal publisher: Salabert

MARK BRILL

Jarrell, Michael

(*b* Geneva, 8 Oct 1958). Swiss composer. Jarrell began to study composition as part of his training as a pianist. He was equally interested in the visual arts and music before entering the Geneva Conservatoire, where he found Eric Gaudibert's courses in composition techniques particularly valuable. He went on to study composition at the Staatliche Hochschule für Musik, Freiburg with Klaus Huber, whom he later acknowledged as having taught him a completely professional approach to composition. He took the course in musical computer science at IRCAM (1986–8), then spent a year in Rome (at the Villa Medici and the Istituto Svizzero, 1988–9) in order to continue the series of *Assonances* that he had started in 1983. He became a professor of composition at the Hochschule für Musik, Vienna, in 1993.

Though he has tackled a wide range of genres (opera, monodrama, ballet, large orchestral works, vocal music, chamber music) it seems that composition, for Jarrell, often comes back to recomposition, as in the case of the series of eight *Assonances*, which he describes as a sketchbook. He is fascinated by artists like Giacometti or Varèse, who incessantly rework the same idea. Clockwork mechanisms form one of the threads running through his work, from the 'Rituel' of *Trei II* to the section of *Rhizomes* entitled 'Clockwork'. Another recurrent motif is the urgency generated by note-repetition. It is doubtless no accident that *Pour les notes répétées* is among the three Debussy's Etudes that Jarrell has orchestrated.

WORKS

(selective list)

Dérives (chbr op), 1980–85; Trei II, S, fl, cl, vn, vc, pf, 1982–3; Assonance [I], cl, 1983; Trace-Ecart, S, C, ens, 1984; Instantanés, orch, 1985–6; Essaims-Cribles (chbr ballet), b, cl, ens, 1986–8, '... d'ombres lointaines ...', S, orch; Modifications, pf, 6 insts, 1987; Congruences, fl, ob, ens, elects, 1988–9; Assonance II, b cl, 1989; Assonance III, b cl, vc, pf, 1989; Assonance IV, va, tuba, elec, 1990; Assonance V,

'... chaque jour n'est qu'une trêve entre deux nuits...', vc, 4 inst groups, 1990; Eco, vn, pf, 1990; Assonance VI, ens, 1991; Harold et Maude (ballet), orch, 1991; Assonance VII, perc, 1992; Rhizomes (Assonance VIIb), 2 pf, 2 perc, elects, 1992; 3 études de Debussy, orchd 1992; Passages, orch, 1992–3; Cassandre (monodrame), actress, ens, elec, 1993–4; Bebung, cl, vc, ens, 1995; Aus Bebung, cl, vc, 1996; Mémoires, chorus, ens, 1996; Résurgences, sax, ens, 1996

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PETER SZENDY

Jarrett, Keith

(b Allentown, PA, 8 May 1945). American jazz pianist and composer. He began learning the piano at the age of three, and by the time he was seven had presented a full recital and was composing and improvising. He played professionally throughout his elementary school years, and during his teens toured for one season as piano soloist with Fred Waring's Pennsylvanians. In 1962 he moved to Boston, where he spent a year, on a scholarship, studying at Berklee College of Music. He then began working in the Boston area with his own trio and also with such visiting artists as Tony Scott and Roland Kirk. He moved to New York in 1965 but, having decided to avoid commercial work, was scarcely noticed until Art Blakey heard him during a jam session at the Village Vanguard. He joined Blakey's Jazz Messengers in December of that year and stayed with them for four months, gaining critical notice and making his first recording with an established group, *Buttercorn Lady* (1966, Lml).

Jarrett rose to international acclaim as a member of the quartet led by saxophonist Charles Lloyd (1966–9). One of the first groups to explore a broad range of improvisational styles, Lloyd's quartet attracted a large youthful following extending as far as the USSR, where it toured in 1967; Jarrett's flawless technique, intense lyricism and total physical involvement with the piano were among its strongest assets, as may be heard on the album *Forest Flower* (1966, Atl.). Jarrett also played the soprano saxophone and percussion for Lloyd, a practice he has continued throughout his career. From 1970 to 1971 he worked with Miles Davis, first on electric organ while Chick Corea was playing the electric piano (as on *Miles at Fillmore*, 1970, Col.), then playing both instruments after Corea left the group (*Live Evil*, 1970, Col.). Jarrett made good use of Davis's frequent periods of inactivity to work and record with his own band, which included Charlie Haden, Paul Motian and later Dewey Redman and had a fruitful performing and recording career until 1976. Although encompassing a much broader stylistic range, their music revealed a strong kinship with the earlier work of Bill Evans, Paul Bley and Ornette Coleman.

In 1972 Jarrett began performing solo concerts which consisted simply of two extended improvisations, each usually 30 to 45 minutes in length (for example, *Solo Concerts, Bremen/Lausanne*, 1973, ECM). The music

spanned a rich variety of traditions, but was developed in a manner that seemed holistic rather than merely eclectic, illuminating Jarrett's reference to his work as universal folk music. Through the international success of these concerts he became the only jazz artist of the 1970s to capture a mass audience without conforming to commercial trends. Furthermore he spearheaded a revival of interest in acoustic music, having refused to play electronic instruments since he left Davis's band. Avoiding easy categorization, his projects remain extremely varied. He has played in a highly acclaimed quartet with Jan Garbarek and in a trio with Gary Peacock and Jack DeJohnette, recorded solo improvisations on the pipe organ and two volumes of standards (*Standards*, 1983, ECM) and performed works from the classical piano repertory, such as Barber's Piano Concerto. His own compositions include pieces for classical chamber groups, symphony orchestra and orchestra with improvising soloists.

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- B. Palmer:** 'The Inner Octaves of Keith Jarrett', *Down Beat*, xlii/17 (1974), 16ff
- J. Aikin:** 'Keith Jarrett', *Contemporary Keyboard*, v/9 (1979), 38ff
- L. Lyons:** 'Keith Jarrett', *The Great Jazz Pianists: Speaking of their Lives and Music* (New York, 1983), 294–300
- J. Rockwell:** 'Mystical Romanticism, Popularity and the Varied Forms of Fusion: Keith Jarrett', *All American Music: Composition in the Late Twentieth Century* (New York, 1983), 176–84
- A. Lange:** 'Keith Jarrett', *Down Beat*, li/6 (1984), 16ff [interview]
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- B. Doerschuk:** 'Keith Jarrett', *Keyboard*, xii/9 (1986), 80–103 [incl. discography]
- I. Carr:** *Keith Jarrett: the Man and his Music* (London, 1991)

Oral history material in *US-NEij*

BILL DOBBINS

Järvelän Pikkupelimannit [JPP]

(Finnish: 'Young folk musicians of Järvelä').

Finnish folk ensemble. Founded in the early 1980s and commonly known as JPP, its members are Mauno Järvelä, Matti Mäkelä and Tommi Pyykönen (violin), Arto Järvelä (many instruments), Timo Alakotila (harmonium) and Timo Myllykangas (double bass). As the name suggests, the players come from Järvelä, one of a cluster of villages around Kaustinen, home to the national Folk Music Institute and the Folk Arts Centre, and are descendants of families of folk musicians active in the area since the late 1800s. JPP work as *pelimanni* (folk musicians), a term applied particularly to performers of folk dance music, and are noted for

their distinctive, richly textured and harmonized arrangements of traditional melodies played in a swinging style; their own original compositions in traditional style are for four (occasionally more) violins, harmonium and double bass – a particular Finnish combination. The group's repertory has been influenced by European dance forms, from early polska and minuet to the waltz, polka, mazurka, schottische and tango, although each of these, particularly the tango, has developed a notably Finnish character – smooth, subtle and restrained. JPP's first album, *Laitisen mankeliska*, won the 'Band of the Year' award at the 1986 Kaustinen Festival, and each subsequent album has received numerous prizes. The ensemble tours extensively, has established an international reputation and following, and is one of the foremost representatives of world folk fiddle traditions. In common with other such musicians of their generation in Finland and largely as a result of Heikki Laitinen's courses at the Sibelius Academy Folk Music Department, with its focus on multi-instrumentalism and active participation in different performing traditions, some members of JPP play in various other Finnish groups.

RECORDINGS

selective list

Laitisen mankeliska, Olarin Musiikki OMLP 9 (1986)

I've Found a New Tango, Olarin Musiikki OMCD 32 (1990)

Pirun polska [Devil's polska], Olarin Musiikki OMCD 37 (1992); Green Linnet-Xenophile GLCD 4012 (1993)

Kaustinen Rhapsody, Olarin Musiikki OMCD 53 (1994); Xenophile GLCD 4019 (1994)

String Tease, Rockadillo ZENCD 2056 (1998); North Side NSD 6020 (1998)

JAN FAIRLEY

Järvi, Neeme

(b Tallinn, 7 June 1937). American conductor of Estonian birth. He studied percussion and choral direction at the Tallinn Music School before taking his degree in conducting with Nicolai Rabinovich and Mravinsky at the Leningrad Conservatory (1955–60). He made his début in Tallinn in 1954, and began working there as the percussionist in the Estonian State SO. He soon became the music director of this orchestra (1960–80) and of the Tallinn Opera (1966–79). He also formed the Chamber Orchestra of Tallinn, conducted opera and ballet in Moscow and Leningrad, and after winning the first prize in the Accademia di S Cecilia conducting competition in 1971 he began to appear elsewhere in Europe and in Canada, Mexico and Japan. In 1979 he toured the USA, making his Metropolitan début with *Yevgeny Onegin* and appearing with major American orchestras; he emigrated to the USA the following year. He continued to appear as guest

conductor with the New York PO, the Philadelphia Orchestra, the Boston SO and many others before becoming principal guest conductor of the CBSO (1981–4). After conducting *Salome* at the Swedish Royal Opera he became principal conductor of the Göteborg SO in 1982 and then the principal conductor of the Scottish National Orchestra in Glasgow (1984–8). He was appointed music director of the Detroit SO in 1990.

Järvi has conducted all the major orchestras in Europe and America and has kept up a very active career in the studio, making over 300 CDs and threatening to surpass Karajan as the world's most recorded conductor. His repertory is centred on Slavonic and Scandinavian composers, including Sibelius, Prokofiev, Dvořák and Martinů, and he has been a champion for Berwald, Gade, Svendsen, Stenhammar and Tubin; he has also conducted the premières of many works by Tubin and Pärt. He gave the Soviet premières of *Porgy and Bess*, *Der Rosenkavalier* and *Il turco in Italia*. His interests, however, range wide and he is able to give a solid account of anything that comes his way. Järvi's enterprising recordings of rare American music have had a beneficial effect on concert programming throughout the USA. His conducting is particularly admired for its warmth and lyrical line. He became an American citizen in 1987 and is a Knight of the North Star Order of Sweden.

JOSÉ BOWEN

Jarvinen, Arthur

(b Ilwaco, WA, 27 Jan 1956). American composer and performer. Originally trained as a percussionist, he studied at Ohio University in Athens, Ohio (BM 1978) and at the California Institute for the Arts (MFA 1981), where his teachers included John Bergamo, Ruth Underwood and Karen Ervin (percussion), and Mosko, Subotnick and Earle Brown (composition). In 1981, he co-founded the California EAR Unit; he has also performed with the Antenna Repairmen percussion trio and with his ensemble Some Over History. His honours include commissions from the Los Angeles PO, the Koussevitzky Music Foundation, the Fromm Music Foundation and the American Composers Forum, and an NEA fellowship.

Jarvinen's work combines contemporary experimental music techniques with rhythmic and timbral textures that grow out of his involvement with rock and blues. Most of his compositions are for small instrumental ensembles in which percussion plays a leading role. In addition to idiosyncratic combinations of instruments, he has a fondness for unusual sonorities: *Egyptian Two-Step* (1986) uses two spray cans of compressed air to provide rhythmic counterpoint; and *The Paces of Yu* (1990) employs window shutters, pencil sharpeners and a group of eight mouse-traps. Such unusual compositional choices lend an air of puckish theatricality to his music, a quality also characteristic of his solo stage works, which he has labelled 'physical poetry'.

WORKS

Ens: Through Birds, Through Fire, But Not Through Glass, perc qt, 1979; Vote of Confidence, amp triangles, 1979; Raison d'être, mar, vib, 1981; Viscous Linings, va, b cl, cel, perc, 1981; Elec Jesus, pf, 19 insts, 1985; A Book of Five Rings, pf, prep

pf, perc, 1986; Egyptian Two-Step, pic + b fl, chromatic harmonica, bar sax, pf, mar, elec b gui, 2 spray cans, 1986; Mass Death of a School of Small Herring, chbr orch, 1986; Goldbeater's Skin, bn + b cl, vn, vc, ratchet, glock, synth, 1987 [arr. cl + b cl, 1987; vn, 1988]; The Seven Golden Vampires, 2 pf, 1987

The Queen of Spain, 2 elec hpd, 2 perc (1988–90); Edible Black Ink, elec gui/mar, elec b gui, 1989; Murphy-Nights, bar sax, elec vn, elec b gui, perc, synth, opt. solo inst, 1989; The Paces of Yu, berimbau, perc, 1990; The Trio with Time Machines, 3 glock, 3 ratchets, 3 kitchen timers, 1990; Vulture's Garden, fl + pic, cl + b cl, vn, vc, pf, 2 perc, 1990; Clean your Gun, elec vn, chromatic harmonica, bar sax, vc + elec gui, 1991; Little Deaths, 3 spkrs, TV, 1991; Philifor Honeycombed with Childishness, ob, chbr ens, 1991; Jaltarong, 26 porcelain bowls, 1992; The Modulus of Elasticity, crumhorn + ob, b cl, bn, vn, va, vc, perc, 1992

Toys do not Walk and Talk, vn, b cl, trbn, elec b gui, 1992; Bong's Garbo, gongs, 1993; Bong's Other Garbo, perc trio, 1993; Breaking the Chink, s sax, bar sax, b cl, trbn, kbd, 2 perc, 2 elec gui, elec b gui, vn, va, 1993; Be Good to Your Fingers and they Won't Kill You, cl, va, bn, db, perc, 1994; God B's Lullaby, 1v, pf, 1994; The Aten, vn + cl, db, pf, perc, 1995; Chasing the Devil, 4 melody insts, low inst, b inst, perc, 1995; Isoluminaries, fl, vn, b cl, vc, pf, perc, 1995; Microscoperas, spkr, elec org, 1995; Solving for X(tet), 10 insts, 1995; Broken Ostinato, 2 pf/gui, 1996; Out of the Blue, 8 tuned stell bell plates/chimes, 1996; White Lights Lead to Red, fl, vn, b cl, vc, pf, 2 perc, 1996

Solo inst: Mercury at Right Angles, cel, 1980; Soluble Furniture, pf, 1980; Carbon, b cl, 1982; Deductible Rooms, mar, 1982; The Fifteen Fingers of Doctor Wu, ob, 1987; Bench Ads Works, gui, 1990; The Meaning of the Treat, pf, 1995; Pizzicato, vc, 1996; Serious Immobilities (840 Variations on Satie's Vexations), pf, 1997

Recorded interviews in *US-NHoh*

Principal publisher: Leisure Planet

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JOSHUA KOSMAN

Jarzębski [Harzebsky, Warka, z Warki], Adam

(*b* Warka, nr Warsaw; *d* Warsaw, probably late Dec 1648 or early Jan 1649). Polish composer, violinist and writer. He is first heard of in September 1612, when he entered the Kapelle of Johann Siegmund Hohenzollern, Elector of Brandenburg, in Berlin as a violinist. On 30 April 1615 the elector granted him a year's leave of absence so that he could visit Italy, probably to perfect himself as a composer and to become better acquainted with Italian music. Apparently he did not return to Berlin. Instead he became a musician in the royal chapel at Warsaw, probably in 1616 or 1617, and remained there for the rest of his life. He is last heard of

on 26 December 1648, when, close to death, he dictated his last will, and presumably died a few days later. Apart from his musical activities as a violinist and composer, he taught some of the senators' children and acted as an administrator and organizer in connection with the building of the royal palace at Ujazdów, near Warsaw. He was also a man of letters and wrote a verse description of the Warsaw of his day entitled *Gościniec, abo krótkie opisanie Warszawy z okolicznościami jej* ('A gift, or a short description of Warsaw and its environs'; Warsaw, 1643).

As a composer, Jarzębski is known chiefly by the manuscript *Canzoni e concerti* (1627). It contains twelve compositions for two instruments, ten for three instruments and five for four instruments, all with continuo; some are also found in the Pelplin Tablatures. These works were crucially important in the development of chamber music in central Europe. All the two-part pieces are transcriptions of polyphonic vocal works by other composers, among them Giovanni Gabrieli, Lassus, Merulo and Palestrina, but Jarzębski treated the original pieces in such an individual and creative manner that his transcriptions are in fact new compositions, instrumental in nature. He took over only the broad structural outlines and the thematic material of the originals. He used the material only at the beginning of his transcriptions, later so transforming it by variation technique that it assumes a quite different character; moreover, he introduced new elements into many of the pieces (e.g. dance rhythms in *Susanna videns*). In all the pieces Jarzębski's melodies are richly ornamented and are notable for their harmonic basis, which is manifested in, for example, the way in which they are built on broken triads (as in *Nova casa*, *Sentinella*, *Spandesa*, *Bentrovata*, *Norimberga*, *Canzon terza* and *Canzon quinta*) and in the subordination of the lower voices to the highest voice. The three- and four-part pieces show distinct tonal leanings, but the two-part ones are still firmly modal. Jarzębski handled chromaticism and dissonance in a lively manner, as can be seen in the three-part *Chromatica*, in one section of which he experimented by introducing the motif of a descending chromatic 4th that was popular at the time. The two-part pieces resemble various types of ricercare and fantasia. The others are varying types of canzona, among which the arch-form canzona is particularly conspicuous, since it was still a rarity in central European chamber music of the 1620s. Jarzębski, moreover, introduced up-to-date italianate trio-sonata textures to Warsaw. In some of his instrumental works he used popular tunes.

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ZYGMUNT M. SZWEYKOWSKI

JASRAC

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Jaubert, Maurice

(*b* Nice, 3 Jan 1900; *d* Azerailles, 19 June 1940). French composer. Jaubert attended the Lycée Masséna, and studied music with Groz at the Nice Conservatoire, winning a piano competition at the age of 16. He studied law at the Sorbonne and after two years of military service (1920–22), practiced law before becoming music director for Pleyela Records in 1925. He began composition that year, writing incidental music for Calderón's *Le magicien prodigieux*. His extensive work for the theatre was marked by a successful collaboration with Giraudoux. In 1929 Alberto Cavalcanti commissioned the score for *Le petit chaperon rouge*, and over the following decade Jaubert concentrated heavily on film music. He was music director for the Pathé-Nathan studios (1931–5), and worked for the GPO film unit in London. Recalled for military duty in 1939, he became a captain and was killed in action shortly before the Armistice. His death was arguably the greatest loss sustained by the French cinema during the war. In the late 1970s the director François Truffaut made four films using Jaubert's music (*L'histoire d'Adèle H*, 1975; *L'argent de poche*, 1976; *L'homme qui aimait les femmes*, 1977; *La chambre verte*, 1978).

Jaubert was a prolific composer of film scores, stage works, songs, choral works and orchestral music. Over a period of ten years he scored more than 50 films, including some of the most important titles of the Golden Age of French cinema. He was instrumental in the development of poetic realism, and worked closely with the most distinguished directors of the period, including Jean Vigo, René Clair, Marcel Carné and Julien Duvivier. With his classical training, Jaubert saw himself as part of the high cultural tradition of French music. He had a keen interest in contemporary musical developments, and counted among his friends Fauré and Satie, as well as

Ravel, who was best man at his wedding. In composing for film he remained conscious of the unity of musical and cinematic elements, and the problems and possibilities raised in the combination of sound and image. Music, he considered, should not try to explain or express images as such, but should instead 'render physically sensible the[ir] internal rhythm'. At the same time he sought to develop a straightforward musical idiom, free of pretence and in keeping with the status of film as the new popular art form. Whether with a sparse musical language or with rich melodies and orchestrations, Jaubert managed to maintain an awareness of the score's function within the overall dramatic conception, without sacrificing the quality of the music itself. His most powerful work was undoubtedly the haunting 'Valse Grise', for Duvivier's *Un carnet de bal* (1937), disturbing yet simple and expressive in its melancholy. In Vigo's *Zéro de conduite* (1933), Jaubert created the music for a slow-motion sequence portraying a children's rebellion, by reversing a pre-recorded soundtrack, thus underlining the unsettling strangeness of the events depicted. The score for *Quai des brumes* (1938) perfectly but undemonstratively heightens the dark, tense atmosphere of Carné's film. In *Le jour se lève* (1939), his last major film score, the recurring drum roll accentuates the character's (and the audience's) claustrophobia, lending to the entire film the sense of a haunting, fateful vision.

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(*b* Paris, 27 Sept 1704; *d* Compiègne, 3 Feb 1779). French philosopher, writer and music theoretician. He began his studies in Geneva about 1712. In 1722 he went to Cambridge to study mathematics, after which he studied theology at Leiden and then medicine with Boerhaave; he defended his doctoral thesis in 1730. A versatile writer, he collaborated on the *Bibliothèque raisonnée des ouvrages des savants de l'Europe* and wrote a *Histoire de la vie et des oeuvres de Leibniz* (Leiden, 1734). On his return to Paris in 1736 he got to know Voltaire, Montesquieu and Diderot, who invited him to collaborate on the *Encyclopédie*, of which he became co-editor. He drafted 17,000 of the 60,000 articles, of which about 150 were on music. His originality as far as the texts on music are concerned is difficult to establish as he readily combined his own ideas with those borrowed from others. His most interesting articles are those on the history of music (particularly ancient, Hebrew and Egyptian music) and on questions relating to scientific subjects, such as anatomy and physiology. He also contributed a large number of the texts on organology.

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PHILIPPE VENDRIX

Jaufre Rudel.

See [Rudel, Jaufre](#).

Java.

See [Indonesia](#), §§i–ii, iv–vi, and [South–east asia](#), , II, 1–3, 4(iii).

Jaw's harp [jaw's trump].

See [Jew's harp](#).

Jawurek [Javůrek], Józef

(*b* Konopište, nr Benešov, Bohemia, 16 March 1756; *d* Warsaw, 22 July 1840). Polish pianist, conductor, composer and teacher of Czech extraction. Educated first in the Benedictine monastic school at Sazava, near Prague, he completed his studies in Prague under Zenner. He made his début as a pianist in Warsaw in 1792, and he soon settled permanently in Poland. In 1793 he became music teacher and band conductor on Duke M. Radziwiłł's estate at Nieborów, but later moved to Warsaw and became

director of music at the Augustinian and Evangelical Churches. From 1817 he was also conductor of the concerts given by the Amateur Music Society orchestra, as well as piano teacher at the Alexandrian Institute and (from 1827) at the High School of Music. In 1825 he gave performances on the newly invented choraleon. He was a friend of the Chopin family, and on 27 May 1825 conducted a concert in which Chopin took part. In 1826 he conducted the Requiem of Elsner, who dedicated to him his Mass in C op.22. Jawurek composed a triumphal march *Warna* (1828), a *Romance française variée* for piano (1824), *Graduale* and other choral works, and 23 songs.

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IRENA PONIATOWSKA

Jaye, Henry

(*fl* c1610–67). English maker of string instruments. He was one of the earliest and best English makers and the first of several generations of makers by that name. He had his workshop in Southwark, London, where he made treble, tenor and bass viols and also lutes and pochettes. Jaye is mentioned in Thomas Mace's *Musick's Monument* (1676) as being one of the best of the older generation of viola da gamba makers, and in the list of instruments left by the small-coal merchant Thomas Britton one of the viols is described as 'the neatest that Jay ever made'. Jaye's instruments are finely cut, light in construction and of small dimensions (see [Viol, figs.11a and 11b](#)). Beautifully executed heads and open scrolls are usual, the varnish is often a dark cherry, and an ornamental oval rose hole is sometimes carved in the belly. The tone is soft and velvety. The earliest extant example of Jaye's work known, a bass viol that formerly belonged to Galpin, is in the Gemeentemuseum in The Hague. Its label reads 'Henrie Jaye in Southwarke.1611' (photograph in Galpin). Galpin also reported having seen one that was made in 1610. The latest example known, a tenor viol, dates from 1667 and is in the Victoria and Albert Museum, London. Other Jaye instruments are in the Paris Conservatoire museum (no.106, dated 1624) and privately owned. Examples of his labels are shown in Vannes (no.1004) and Lütgendorff (no.385).

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MURRAY LEFKOWITZ

Jaye Consort of Viols.

English viol consort. It was founded in 1959 by [Francis Baines](#) and his wife, June, and named after Henry Jaye (*fl* c1610–67). The other members were Nicola Cleminson, David Pinto, Jane Ryan and Peter Vel. Led by Baines's intuitive feel for period instruments, the sound of the Jaye Consort was characteristically sweet and singing, with the players allowing space for the viol's natural resonance. The players commonly performed on viols of Jaye's period. Active until the 1980s, the ensemble specialized in English consort music from Byrd to Purcell; Francis Baines had a particular admiration for the music of Orlando Gibbons whose viol works were regularly performed. In its earlier concerts a proportion of medieval secular music was included on reconstructed instruments. The Jaye Consort made over 70 broadcasts and was much in demand in festivals around Europe.

LUCY ROBINSON

Jazz.

The term conveys different though related meanings: 1) a musical tradition rooted in performing conventions that were introduced and developed early in the 20th century by African Americans; 2) a set of attitudes and assumptions brought to music-making, chief among them the notion of performance as a fluid creative process involving improvisation; and 3) a style characterized by syncopation, melodic and harmonic elements derived from the blues, cyclical formal structures and a supple rhythmic approach to phrasing known as swing.

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MARK TUCKER (text), TRAVIS A. JACKSON (bibliography)

Jazz

1. Introduction.

Writers have often portrayed the history of jazz as a narrative of progress. Their accounts show jazz evolving from a boisterous type of dance music into forms of increasing complexity, gradually rising in prestige to become

an artistic tradition revered around the world. Certainly attitudes towards the music have changed dramatically. In 1924 an editorial writer for *The New York Times* called jazz 'a return to the humming, hand-clapping, or tomtom beating of savages'; in 1987 the United States Congress passed a resolution designating jazz 'an outstanding model of individual expression' and 'a rare and valuable national American treasure'. In keeping with this general theme of progress, historians have emphasized innovation as a primary force driving jazz forward, identifying new techniques, concepts and structures that presumably helped push the music to ever higher stages of development.

But tracing lines of evolution and innovation in jazz reveals only part of a story much broader in scope and more complex in structure. For if some musicians have sought to make a mark as adventurous innovators, many others have viewed themselves as stalwart bearers of tradition. If some have struggled as uncompromising creative artists whose work reaches only a small, select audience, others have flourished providing entertainment for the masses. And if jazz has undeniably accrued status and respect over the years, it has also consistently provoked controversy. The term itself has often carried negative associations, which is partly why Duke Ellington and other musicians spurned the label, and why Max Roach once told an interviewer, 'I resent the word unequivocally' (Taylor, H1977, p.110).

Several factors account for the volatility of jazz as an object of study. First, its musical identity cannot be isolated or delimited. Although often used to designate a single musical idiom, 'jazz' (like the signifier 'classical') refers to an extended family of genres, with all members sharing at least some traits in common yet none capable of representing the whole. Second, the varying functions of jazz have made it difficult to perceive as a unified entity. Jazz can be background sounds for social recreation, lively accompaniment for dancing or music that invites close listening and deep concentration – and the same performance might operate on these different levels simultaneously. Third, the subject of race has generated heated debate over jazz and shaped its reception. While jazz is a product of black American expressive culture, it has always been open to musical influences from other traditions and since the 1920s has been performed by musicians of varying backgrounds throughout the world. In different eras, for example, commercially successful white musicians such as the bandleader Paul Whiteman and the saxophonist Kenny G have been identified by large segments of the public as major exponents of jazz. Many others, however, view these two as standing outside the tradition altogether and consider jazz to be a form of 'black music' in which black Americans have been the leading innovators and most authoritative practitioners.

Such problems in accounting for the identity, function and racial character of jazz are bound up in one another. They have been present from the very beginning.

[Jazz](#)

2. Jazz and the New Orleans background (1895–1916).

'Jazz' took on musical connotations in the USA during the years of World War I; before then it was a colloquialism possibly southern and black

American in origin, perhaps derived from African roots. Writers have offered several definitions of the term in this pre-war period, claiming it to be a verb that meant to make something livelier or faster, to demonstrate pep and energy or to engage in sexual activity. In its earliest printed appearances, 'jazz' turns up as a noun. A San Francisco sportswriter in 1913 used the word to describe a kind of spirited liveliness shown by baseball players, for example: 'Everybody [on the team] has come back full of the old "jazz"', and 'Henley the pitcher put a little more of the old "jazz" on the pill [i.e. ball]' (Porter, E1997, p.5).

A few years later, small ensembles from New Orleans playing spirited, syncopated dance music began featuring the term – also spelled as 'jass' – in their names. One was Stein's Dixie Jass Band, a white group from New Orleans that in 1917 (with slightly different personnel) performed and recorded in New York as the Original Dixieland Jazz Band. Another was the Creole Band, a group of black American musicians that toured on vaudeville circuits in various parts of the USA (1913–18) and was occasionally advertised as a 'New Orleans Jazz Band' or as the 'Creole Band/Sometimes called the Jazz Band'. These ensembles gave northern urban audiences their first exposure to an energetic, blues-tinged musical idiom derived from southern black performing traditions. A New York newspaper article commented on the phenomenon in 1917 (Osgood, G1926, p.11):

A strange word has gained wide-spread use in the ranks of our producers of popular music. It is 'jazz', used mainly as an adjective descriptive of a band. The group[s] that play for dancing, when colored, seem infected with the virus that they try to instil as a stimulus in others. They shake and jump and writhe in ways to suggest a return to the medieval jumping mania.

Novel and entertaining, this music usually accompanied dancing and was performed in places serving alcoholic beverages: restaurants, night clubs, cabarets and dance halls.

Yet while jazz first drew widespread notice in the years just prior to 1920, some musicians and historians have claimed that it originated much earlier. Bunk Johnson stated that he and Buddy Bolden were playing jazz in New Orleans in about 1895–6; Jelly Roll Morton said he invented jazz in 1902 (he was 12 at the time). Various brass bands from New Orleans (the Olympia, the Golden Rule and the Eagle) have also been cited as playing in a jazz style before 1910. Since these assertions have been made retrospectively, often by individuals with a strong personal investment in the histories they have related, and since there is little contemporary evidence to put such claims in perspective, questions of when and how a jazz performance practice emerged remain open for speculation. Despite this uncertainty, most historians of jazz agree that New Orleans was the principal incubator of this musical tradition.

New Orleans in the early 1900s displayed a syncretic blend of African, Caribbean and European cultures unique among American cities. Jelly Roll Morton's Catholicism and belief in *vodoun* exemplified the cultural fusion that also characterized the city's musical traditions. A major port and

commercial centre, New Orleans attracted black Americans from rural communities in Louisiana and neighbouring states, offering economic incentives, educational opportunities and more relaxed racial codes. At the same time, many residents had to endure poverty and sharp tensions that divided neighbourhoods and districts according to ethnicity, class and skin colour: blacks, whites and the lighter-complected subgroup 'Creoles of color' (*gens de couleur*, henceforth designated by 'Creoles') of mixed African and European ancestry.

The foundations of jazz were established by black Americans in this urban environment before the music had a name, or when it was still referred to as ragtime or 'ratty' music. The process unfolded as musicians gradually developed new ways of interpreting a varied repertory that included marches, dance music (two-steps, quadrilles, waltzes, polkas, schottisches and mazurkas), popular songs, traditional hymns and spirituals. What might be called a nascent jazz sensibility arose from the loosening of performance strictures and the adoption of an individualistic, defiantly liberating attitude that has remained at the core of this musical tradition. Although we lack documentation that shows this process unfolding, it is possible to hypothesize some of the stages involved. Rhythms, for example, gradually may have come to be interpreted more freely than in earlier 19th-century marches, ragtime and cakewalks. Phrases were stretched out and either played in a more relaxed manner or syncopated more vigorously, not just in one instrumental part but in two or more simultaneously. Drummers 'jazzed up' – that is, enlivened – simple duple and triple metre by introducing syncopated patterns and phrasing over bar lines. Players began embellishing and ornamenting melodies, inventing countermelodies, weaving arpeggiated lines into the texture and enriching diatonic harmonies with blue notes (see [Blue note \(i\)](#)).

Though such techniques may have been applied to music by solo pianists active in New Orleans, among them Jelly Roll Morton and Tony Jackson, they generally came to characterize a style of ensemble playing. Precursors to the jazz bands during the period 1915–20 included small dance groups led by such players as Buddy Bolden, Lorenzo Tio and Oscar 'Papa' Celestin, together with brass bands (often featuring some of the same players) that provided music for such community functions as parades, picnics, parties and funerals. Morton, in a 1938 Library of Congress interview with Alan Lomax, recalled the typical brass band instrumentation as including 'a bass horn [e.g. tuba or euphonium], one trombone, one trumpet, an alto [horn] and maybe a baritone [horn] or clarinet, and a bass drum and snare drum'. These bands gave employment and ensemble experience to such early New Orleans jazz musicians as Bunk Johnson, King Oliver, Louis Armstrong and many others. They fostered a sense of group identity, pride and competitiveness. They formed a professional sphere comprised almost exclusively of males, a trait that characterized jazz in the following years (except in the area of singing, where women have predominated); they also helped create a performance environment in which individual expression was encouraged yet closely coordinated with the activities of other ensemble members. As the writer Ralph Ellison later observed, 'true jazz is an art of individual assertion within and against the group ... each solo flight, or improvisation, represents ... a definition of [the jazz artist's] identity: as individual, as

member of the collectivity and as a link in the chain of tradition' (Ellison, H1986, p.234).

Given the scanty documentation for New Orleans jazz during these formative stages (c1895–1915), it is unclear to what extent improvisation was practised in the early dance and brass bands but, judging from later exponents of the style, a phrase like 'collective improvisation' (used by writers to suggest a basic approach to performing) exaggerates the degree to which the music was spontaneous, invented in the moment. Players were guided by familiar formal plans, ordered sequences of themes and keys, specific functions of individual instruments within ensembles and common techniques of embellishment. When musicians invented new rhythmic devices and melodic patterns, these were imitated by others and repeated in different pieces, then passed on through oral tradition. The way in which Louis Armstrong once described his approach to soloing – 'First I play the melody, then I play the melody 'round the melody, then I routines' – hints at the conventional practice that shaped his approach to improvising, belying the primitivist myth of 'instinct' or 'natural feeling' that produced the music and challenging the concept of 'collective improvisation'. Moreover, musicians working in certain New Orleans contexts (high society balls and parties, and on the excursion boats that went up the Mississippi River) were required to play from written parts, their opportunities to improvise limited accordingly. Many Creole musicians in particular, who lived in and around the city's French Quarter, were proficient readers who combined an ability to play from notation with techniques of embellishment and variation.

Who created jazz? This has been a controversial issue in the jazz literature, especially since much of the evidence concerning origins comes from vague and often conflicting oral testimony. Yet it can be said with certainty that New Orleans musicians of African descent – both the blacks living 'uptown' and the Creoles 'downtown' – played a leading role both as inventors and expert practitioners of the techniques that came to characterize jazz. Concurrently, members of other racial and ethnic groups became involved early on in the development and dissemination of these same techniques. The white musician George 'Papa Jack' Laine, for example, led brass and dance bands that trained other white musicians later active in jazz, among them Tom Brown, George Brunis and Nick LaRocca. These bands furnished music for similar social functions as their black American counterparts, such as parades and riverboat entertainment. As with the early black bands, the lack of recorded documentation makes it difficult to know the styles in which these white groups played. It is conceivable, though, that white New Orleans musicians in the early 1900s were also beginning to adopt a looser and more syncopated approach to the repertory of brass and dance bands.

Musicians of Caribbean ancestry and of mixed racial and ethnic heritage also contributed to the formation of a jazz performance practice. One was the Cuban-American cornettist and cellist Manuel Perez, who played with the Onward Brass Band and led a well-known dance band called the Imperial Orchestra. The Creole population of New Orleans included many descendants of Haitians and Cubans who had immigrated to the city in the 19th century, and the New Orleans-Caribbean connection proved

especially important for jazz rhythm. When Jelly Roll Morton spoke of the 'Spanish tinge' present in jazz, he had in mind rhythmic patterns like the *tresillo* (ex. 1a), habanera (ex. 1b) and *cinquillo* (ex. 1c) of Cuban and other Caribbean and Latin American dance genres. Such rhythms turn up in some of his own compositions, such as *New Orleans Blues* (c1902–5; 1923, Gen.) and *The Crave* (c1910–11; 1939, General). They also appear in late 19th-century pieces published in New Orleans such as W.T. Francis's *The Cactus Dance*, *Danza Mexicana* (1885) and his arrangements of pieces played by the Mexican Military Band at the 1885 World's Exposition in New Orleans.



The racial and ethnic profile of early New Orleans jazz, then, was multicultural, reflecting the mixed heritage of the city's residents. At the same time, most of the leading musicians identified with jazz were black Americans. These two generalizations would remain constant as the music spread beyond New Orleans in the years that followed.

It is likely that characteristic syncopating and embellishing techniques employed by black, Creole and white musicians in New Orleans might have been heard in small ensembles elsewhere in the country. Groups that played instrumental ragtime, dance genres such as the habanera, rumba and tango, and blues pieces like W.C. Handy's *Memphis Blues* (1912) and *St Louis Blues* (1914) probably displayed features that resembled what might be called 'proto-jazz'. The Ohio-born reed player Garvin Bushell recalled playing with a circus band in 1916 that performed marches, ragtime and blues throughout the South and Midwest; he also identified the accomplished black clarinetists – Percy Glascoe, J. Paul Weyer (the 'Pensacola Kid') and Fred Kewley – who travelled with circus and minstrel bands and later could be heard in jazz and blues settings.

Nevertheless, there was something distinctive about the musical fusion that occurred in New Orleans, a flavour and piquancy that resulted from a subtle blending of many different ingredients. Together with this intermingling of musical traits, other extra-musical qualities helped shape an emerging jazz aesthetic. In his memoirs, Sidney Bechet described how black American jazz expression embodied memory, pride and the happiness that followed Emancipation. 'All that waiting', he wrote (F1960, p.48), 'all that time when that song was far-off music, waiting music, suffering music ... It was joy music now. ... It wasn't spirituals or blues or ragtime, but everything all at once, each one putting something over on the other'.

In the decade before 1920, players from New Orleans took this 'joy music' to California, Chicago and other parts of the country offering employment

opportunities. They also began recording jazz, which quickly catapulted a regional American vernacular idiom into the international arena.

Jazz

3. Early recorded jazz (1917–23).

Recordings have played a crucial role in disseminating jazz. From 1917 to 1920, the years when 'jazz' began appearing with increasing frequency as a stylistic label, record companies were mainly issuing 8-, 10-, or 12-inch discs that were played at 78 r.p.m. The performances, most lasting between three and four minutes, were recorded by acoustical methods; microphones did not come into widespread use until after 1925. Thus the glimpses of early jazz afforded by recordings are compromised by the technology of the day. The balances of sound and timbral qualities heard on these recordings, for example, may have been quite different in live settings, while the relatively short duration of recorded performances may have been extended when bands played live. The acoustical recording process also affected instrumentation: drummers often had to limit their activity to wood blocks and cymbals since drums could cause distortion in the sound. In addition, the pieces recorded by bands may not have reflected what they performed regularly outside the studio: record producers and publishers often selected the repertoire as part of a larger marketing effort to help sell sheet music copies of newly published compositions. Finally, race was a factor that helped determine who could record and what they could perform. Black jazz musicians only began to record in significant numbers during the period 1923–5 and even then found themselves expected to play a repertoire emphasizing blues and hot jazz (fast, rhythmically energetic dance music) that ostensibly would appeal to the black American consumers record companies were seeking to reach in their segregated race series (see [Race record](#)). As Duke Ellington's saxophonist, Otto Hardwick, observed, 'The field for recording was quite limited ... if you didn't play the blues, there was no room for you'.

For all these reasons, recordings may offer unreliable sonic representations of early jazz performing practice. But at the very least they preserve evocative echoes of the varied jazz styles that were beginning to circulate in the USA and overseas by the early 1920s.

The historical distinction for being the first group to record jazz goes to the Original Dixieland Jazz Band. A quintet of white musicians from New Orleans, it made its first recordings early in 1917 in New York, where the band had been attracting attention through appearances at Reisenweber's Restaurant on 58th Street. Though the Original Dixieland Jazz Band lacked both banjo and a bass instrument (string bass or tuba), its other instruments became standard for small New Orleans jazz units, consisting of three lead or melody-carrying instruments (cornet, clarinet, trombone) with piano and drums providing accompaniment in the rhythm section. Pieces they recorded show a mixture typical for early jazz bands: blues, ragtime, popular songs and novelty numbers. Improvisation, however, is minimal. Often the band seems to be following set routines: *Livery Stable Blues* (1917, Vic.), for example, uses a common multi-part strain form derived from 19th-century marches and ragtime (e.g. *AABBCCABC*); when individual strains are repeated, they vary little from previous statements.

The band must have impressed listeners with its ebullience and extroverted humour: the group was a seasoned vaudeville act, and its crowd-pleasing tactics, for example the imitation of animal noises in *Livery Stable Blues*, may have reflected more its stage experience than its New Orleans jazz background. The New Orleans Rhythm Kings, another white band, showed more restraint, demonstrated in their smoother and more rhythmically supple rendition of *Livery Stable Blues* (1922, Para.) when compared with recordings of the same piece made by the Original Dixieland Jazz Band in 1917 and again in 1923 under the title *Barnyard Blues* (OK).

Another example of early jazz recorded by New Orleans musicians, this time a black American group, was provided by Kid Ory and a five-piece band (cornet, clarinet, trombone, piano and drums) that recorded in Los Angeles in 1922. Though its instrumentation is identical to that of the Original Dixieland Jazz Band, Ory's band displays a gentler, more lilting rhythmic style on *Ory's Creole Trombone/Society Blues* (Nordskog). A greater sense of relaxation pervades these performances, in contrast to the more febrile qualities of the Original Dixieland Jazz Band. In other respects, though, the multi-strain formal patterns, the 'set' quality of many of the instrumental lines (though the cornettist Mutt Carey does take liberties in embellishing parts), the functions of instruments within the ensemble and the use of breaks (short passages played by soloists while the rest of the band stops) all resemble aspects heard in the Original Dixieland Jazz Band's performances. As with the Original Dixieland Jazz Band, virtually nothing played by Ory's band would qualify as 'collective improvisation'. Instead it was repetitive, highly ordered and predictable music, probably intended for dancers though, as Gushee has noted (G1977, p.5), it is likely that the band's lack of a full rhythm section (one that included bass, banjo and a complete drum kit) made it sound different on record from what listeners heard live.

In addition to these early recorded examples by small groups from New Orleans, larger ensembles playing syncopated dance music showed another side of the emerging jazz phenomenon. Black bandleaders in New York such as James Reese Europe, Ford Dabney, Tim Brymn and Leroy Smith performed with groups consisting of up to 15 or more players, including strings together with brass, reeds and percussion. The relatively few recordings made by these ensembles during the period 1914–23 have often been cited as examples of late instrumental ragtime or 'pre-jazz'. Indeed, in some ways they seem closer in sound and spirit to the bands of John Philip Sousa and Arthur Pryor, or to theatre pit orchestras and polite society dance orchestras, than to the insouciant, convention-flaunting strain of jazz that characterized the Roaring Twenties. Nevertheless, the energy and rhythmic verve of Europe's orchestra, especially when the drummer Buddy Gilmore was driving the ensemble as on *Castle Walk* (1914, Vic.), as well as the loosely embellished performance practice and repertory of rags, pop songs and blues, relate this group to the Original Dixieland Jazz Band, New Orleans Rhythm Kings and Ory's band, even if the overall sonic identity seems quite different in character. (The frequent unison melody lines account in large part for the difference, not just the larger size or stiffer rhythmic practice, of Europe's orchestra.) Europe, who directed the celebrated 369th US Infantry Regiment Band in France during World War I, linked his approach to jazz in 1919, explaining that 'jazz' was associated

with certain instrumental effects (mutes, flutter-tonguing), strong rhythmic accents and 'embroidery' and 'discordance' in the instrumental parts. He also made clear his belief that jazz originated in black American culture: 'The negro loves anything that is peculiar in music, and the "jazzing" appeals to him strongly ... We have our own racial feeling and if we try to copy whites we will make bad copies' (Porter, E1997, pp.126–7). A contemporary of Europe who led a large ensemble that included early jazz or pre-jazz in its repertory was Will Marion Cook. Though his Southern Syncopated Orchestra made no recordings, it travelled to Europe in 1919 and made a deep impression on listeners, among them the Swiss conductor Ernest Ansermet who found Bechet's blues solos 'admirable equally for their richness of invention, their force of accent, and their daring novelty and unexpected turns' (Walser, H1999, p.11).

Other bandleaders provided models for organizing and standardizing the instrumental components of dance orchestras playing jazz. On the West Coast during the mid- to late 1910s, Art Hickman led a ten-piece ensemble consisting of two brass (cornet and trombone), two saxophones, violin, piano, two banjos, string bass and drums. He took the orchestra east in 1919. Evidence of the impact of New Orleans jazz style upon Hickman can be heard in the final chorus of *Whispering* (1920, Col.), both in the arpeggiated embellishing techniques of the soprano saxophone (emulating a New Orleans clarinetist) and the loose connecting phrases of the trombone, playing in 'tailgate' fashion. Hickman's configuration of brass, reeds, violin and rhythm section was emulated by Paul Whiteman, another California-based bandleader who came to New York in 1920. The instrumental line-up of Hickman's and Whiteman's bands required arrangers skilled in composing embellished melodic variations and exploring different timbral combinations. One was Ferde Grofé, who worked first with Hickman in California and after 1919 as arranger and pianist with Whiteman. Grofé helped Whiteman develop a concept of [Symphonic jazz](#) by adding strings and double-reed instruments (oboe and bassoon) to the brass, single-reed (saxophone and clarinet) and rhythm sections, and by borrowing themes from the classical repertory – such as Rimsky-Korsakov's 'Song on the Indian Guest' (1921, Vic.) from his opera *Sadko* – to produce dance music that sought to evoke the 'high art' aesthetic of the concert hall. In Chicago Isham Jones was another prominent white bandleader who by the late 1910s was fronting an ensemble made up of three distinct sections (brass, reeds and rhythm instruments) with the addition of violin, which later would disappear from the standard dance-band ensemble. Jones's arrangements often featured 'hot' sections that emphasized syncopation and improvising soloists, as in the cornettist Louis Panico's muted, growling statement on *Never Again* (1924, Bruns.).

By the early 1920s, then, jazz could be heard on recordings made by small ensembles like the Original Dixieland Jazz Band, the New Orleans Rhythm Kings and Kid Ory's group, by medium-sized dance bands like those of Hickman and Jones and by larger ensembles like Europe's society orchestra and Whiteman's concert orchestra. Yet another recording outlet for jazz musicians came in the form of small pick-up groups accompanying female blues singers. Beginning with the recordings Mamie Smith made in 1920 with her promoter Perry Bradford, and continuing with the flood of

singers that followed as the blues craze took hold, it was customary to hire two to five musicians to back up vocalists for record dates, especially those made for race labels in Chicago and New York. Often these musicians had experience playing jazz in dance bands and displayed their skills as improvisers in studios. In 1920–21 the New York trumpeter Johnny Dunn and a small band with rotating personnel took part in a number of sessions with the singer Edith Wilson. The loosely organized ensemble work on recordings like *Nervous Blues* and *Vampin' Liza Jane* (1921, Col.) – with clarinet, trombone and trumpet sometimes doubling, embellishing or playing around the melody – hints at the kind of informal accompanying conventions players were using in clubs and theatres. At times the interweaving polyphonic strands suggest the New Orleans small-group model, but Dunn's style is both busier and more clipped rhythmically than that of such Crescent City lead cornettists as King Oliver and Tommy Ladnier. Other musicians with jazz credentials turn up on these blues records from the early 1920s, including the trumpeter Bubber Miley and the clarinetist Buster Bailey with Mamie Smith (1921), the trumpeter Joe Smith and the pianist Fletcher Henderson with Ethel Waters (1922), and the pianist Fats Waller with Sara Martin (1922).

In 1923, six years after the Original Dixieland Jazz Band recorded its first sides, black American jazz musicians started getting more opportunities to distribute their work via recordings. That year, companies in Chicago and Richmond, Indiana, issued the first discs of such noted New Orleans figures as King Oliver and Jelly Roll Morton. In New York Fletcher Henderson and his orchestra began recording regularly for various labels, and Bessie Smith cut her first sides accompanied by jazz instrumentalists. In St Louis Bennie Moten's Kansas City Orchestra made its first recordings. From this time on, recordings offered a more accurate and representative sampling of jazz activity in the USA.

The 1923 recordings of King Oliver's Creole Jazz Band revealed the cohesive, relaxed yet hard-driving rhythmic style of this band of mostly New Orleanians working regularly on Chicago's South Side. Though slightly larger than the Original Dixieland Jazz Band and Ory's band, Oliver's group featured a similar two-part configuration: a front line of melody-playing instruments made up of clarinet, trombone and two cornets (played by Oliver and the young Louis Armstrong) and a rhythm section of piano, banjo, drums and occasionally bass. Oliver's repertory combined older, ragtime-based strain forms (*Froggie Moore*, 1923, Gen.) with current pop songs (*I Ain't Gonna Tell Nobody*, 1923, OK.) and earthy blues (*Jazzin' Babies Blues*, 1923, OK.). Blues lyricism was central to their brand of jazz, epitomized by Oliver's keening muted solos, like the celebrated one on *Dipper Mouth Blues* (1923, Gen.) which later trumpeters emulated and embellished. The fuller, more dynamic rhythm section heard in Oliver's band (compared to Ory and the Original Dixieland Jazz Band earlier) reflected the group's function playing for dancers, a point that would have been illustrated more vividly if the drummer Baby Dodds had been able to use his entire drum kit instead of being restricted largely to wood blocks and cymbals. Also, the democratic performing mode, which gave each individual a voice while working harmoniously together as a unit, showed a model of ensemble playing positioned midway between the loosely improvised accompaniments of Johnny Dunn and his Jazz Hounds and the

precisely controlled arrangements of Paul Whiteman. For these reasons, and by virtue of their sheer exuberance and irresistible rhythmic momentum, Oliver's 1923 recordings made a powerful statement about the expressive potential of New Orleans jazz that resonated loudly for decades to follow.

A contrasting strain of black American jazz in about 1923 is found on recordings made in New York by Fletcher Henderson's orchestra. For Henderson, 'hot jazz' did not define his group's identity, as it did for Oliver in Chicago, but instead constituted one of the idioms it provided for dancers, together with 'sweet' popular songs, novelty numbers and waltzes (though the breadth of Henderson's repertory was never fully documented on record). It was in part Henderson's versatility, as Jeffrey Magee (G1992, pp.58–64) noted, that helped him succeed as a black bandleader competing for jobs with other white and black ensembles in New York, as when he secured a long-term engagement at the Roseland ballroom in Manhattan (1924). On recordings, Henderson and his musicians at times appear to be following commercially published stock arrangements (*Oh! Sister, ain't that hot?*, 1924, Emerson); at other times they play arrangements contributed by Don Redman, a member of the band's reed section. In general, the reliance on notation and three-section configuration of Henderson's groups (brass, reeds and rhythm) placed it more in the dance-band tradition of Hickman and Whiteman than in the New Orleans mould of Oliver, Ory and the Original Dixieland Jazz Band, although traces of the New Orleans polyphonic weave show up occasionally, as in the final chorus of *When you walked out someone else walked right in* (1923, Puritan), an arrangement by Redman of an Irving Berlin song. Together with the active sectional interplay and set melodic variations dictated by arrangements, Henderson's band also featured 'hot' improvised (or improvised-sounding) solos by such players as Coleman Hawkins (*Dicty Blues*, 1923, Voc.), the trombonist Charlie Green (*Shanghai Shuffle*, 1924, Pathe) and Louis Armstrong (*Copenhagen*, 1924, Voc.).

Jazz

4. The Jazz Age (1920–30).

'Jazzin', everybody's jazzin' now', sang Trixie Smith in *The world's jazz crazy and so am I* (1925, Paramount). The song attested to the fever generated by jazz during the 1920s as it spread throughout North America to Europe, Latin America and distant parts of the globe. This expansion occurred in two concurrent phases. First, American jazz was exported overseas in the form of recordings, published sheet music and arrangements and by travelling ensembles. As early as 1918–19 Louis Mitchell and his Jazz Kings performed in Paris and the Original Dixieland Jazz Band undertook a long residency in England. They were followed in the 1920s by Benny Peyton, Arthur Briggs, Sidney Bechet (who returned after his first trip in 1919) and other American musicians scattered throughout Europe. Europeans could also hear jazz interpreted by orchestras touring with such black musical revues as *From Dover to Dixie* (1923), *Plantation Days* (1923) and *Chocolate Kiddies* (1925–6). The market for jazz extended beyond western Europe: Sam Wooding's orchestra appeared in Hungary, Russia and Argentina, while the pianist

Teddy Weatherford travelled with Jack Carter's orchestra to East Asia in the late 1920s.

At the same time as American jazz reached new listeners abroad, those living in different parts of the world began to perform, record and write about the new syncopated music. Local jazz bands sprang up everywhere, from those led by Bernard Etté in Germany and Fred Elizalde in England to Dajos Bela in Hungary and Eduardo Andreozzi in Brazil. A number of these ensembles recorded for major labels like Columbia, Decca, Odeon and Victor. Jazz also made an impact on European composers of concert music, just as ragtime had done earlier. Attempts to incorporate (or parody) the rhythmic patterns, harmonic vocabulary and sonorities of jazz were undertaken in France by Milhaud (*La création du monde*, 1923) and in Germany by Hindemith (*Suite '1922'*, 1922) and Krenek (*Jonny spielt auf*, 1925). During the same period, writings on jazz began to proliferate in newspapers, periodicals and literary magazines. The German periodical *Der Querschnitt* published articles on jazz in 1922–3, and in Leipzig Alfred Baresel turned out pedagogical materials and *Das Jazz-Buch* (1925), which Bradford Robinson called the first comprehensive textbook on jazz in any language.

Public reaction to jazz varied widely in the USA during the 1920s. Early on some condemned the music as improper, even immoral. Jazz 'excite[s] the baser instincts', according to John Philip Sousa (Ogren, E1989, p.56). It 'offends people with musical taste already formed', charged an editorial in the *New York Times* (8 Oct 1924), 'and it prevents the formation of musical taste by others'. Jazz had supporters, too. Carl Engel, head of the Music Division of the Library of Congress, noted that 'jazz finds its last and supreme glory in the skill for improvisation exhibited by its performers ... [good jazz is] music that is recklessly fantastic and joyously grotesque' (G1922, p.187). For some, jazz symbolized the spirit and temper of contemporary American life, whether it was F. Scott Fitzgerald in *Tales of the Jazz Age* (1923) describing the rebellious hedonism of the younger generation or the music critic W.J. Henderson claiming in 1925 that jazz expressed 'ebullieny, our carefree optimism, our nervous energy and our extravagant humour' (*New York Times Book Review*, 8 Feb 1925). Not everyone linked jazz exclusively with the USA. For the American cultural critic Waldo Frank (*In the American Jungle (1925–1936)*, New York, 1937, p.119), jazz was emblematic of the 'Machine' and symbolized the diseased condition of industrialized society, 'the music of a revolt that fails'. In 1921 the British critic Clive Bell ('Plus De Jazz', *The New Republic*, 21 Sept 1921, pp.92–6, esp. 93) equated jazz with artistic modernism, identifying such figures as Picasso, Stravinsky, T.S. Eliot and Woolf with the 'jazz movement', noting in their work an underlying quality of 'impudence in quite natural and legitimate revolt against Nobility and Beauty'.

Notwithstanding the varied associations that jazz took on in the 1920s, the music itself served two primary functions. First and foremost it accompanied dancing, as jazz bands supplied lively, syncopated rhythms that set people in motion; recordings issued by jazz groups often identified on their labels the particular dance step for which the music was suitable: Oliver's *Chattanooga Stomp* (1923, Col.) was a 'Shimmy One Step', Ellington's *East St Louis Toodle-00* (1926, Voc.) a 'Fox Trot'. James P.

Johnson's 'Charleston', written in 1923 for the show *Runnin' Wild*, inspired a popular craze for this dance, and its characteristic rhythmic motive (related to the *tresillo*; ex.2) turned up in individual solos and arrangements played by jazz orchestras. Many jazz instrumentals referred to specific dances or implied dance movement in their titles, among them *Doin' the New Low Down*, *St. Louis Shuffle*, *Birmingham Breakdown*, *Hop Off*, *18th Street Strut* and *Moten Stomp*. Jazz musicians accompanied not just social dancers but professional dance acts in vaudeville and musical theatre. When Coleman Hawkins performed in 1921–2 as one of Mamie Smith's Jazz Hounds, he and other band members accompanied both the singer and various dancers appearing on the same bill. Similarly, Count Basie joined the vaudeville act of Gonzelle White (1926) in which fellow band members danced and performed stunts onstage. The drummer Freddy Crump, Basie recalled, 'used to come dancing back in from the wings and hit the drum as he slid into a split. He used to grab the curtain and ride up with it, bowing and waving at the audience applauding' (Basie and Murray, F1985, p.86).



Basie's recollection of Crump points up the second main function of jazz in the 1920s: to provide entertainment that often had a comedic flair or novelty component. Jazz bands were often visually stimulating, with players throwing objects such as hats and drumsticks in the air, striking dramatic positions while performing and taking part in stage business. Theatres provided a common venue for presenting jazz musicians on bills with other performers. As a result, jazz bands were often judged by the quality of their visual presentation or act. Duke Ellington's band once performed a routine at a Harlem theatre in which the set resembled a backwoods church and Bubber Miley dressed as a preacher to deliver a musical sermon on his trumpet. Louis Armstrong had a similar preacher's act, calling himself Reverend Satchelmouth, when he played in New York with Fletcher Henderson's orchestra and in Chicago with Erskine Tate and the Vendome orchestra. These theatrical aspects of jazz were carried on by Cab Calloway and Jimmie Lunceford in the 1930s, avoided by most after World War II, and revived years later in a different guise by the avant garde, as in the work of Sun Ra and his Arkestra, the Art Ensemble of Chicago and Cecil Taylor.

A concert staged by Paul Whiteman at New York's Aeolian Hall on 12 February 1924 crystallized conflicting views of jazz in the 1920s. Titled 'An Experiment in Modern Music', Whiteman's event sought, among other things, to suggest that the old 'discordant Jazz' (the New Orleans small-group style identified with the Original Dixieland Jazz Band) was being replaced by 'the really melodious music of today', namely 'Modern Jazz'. Gershwin's *Rhapsody in Blue*, arranged by Grofé and first performed on this occasion, was referred to in the press as a 'Jazz Rhapsody'. For Whiteman and others, then, jazz was a form of American popular music, not necessarily racially marked, suitable for polite dancing by urban sophisticates or adaptable by composers for use in the concert hall. This perspective on jazz also dominated Henry O. Osgood's *So This Is Jazz* (Boston, 1926), the first book-length study of the subject in English. The

main figures profiled by Osgood were all successful white bandleaders or composers, among them Whiteman, Gershwin, Berlin and Ted Lewis.

Jazz in the 1920s was a fluid, unstable construct. Depending on who used the term, it could refer to Jelly Roll Morton, Vincent Lopez and his Hotel Pennsylvania orchestra, T.S. Eliot's *The Waste Land* or Gershwin's *Rhapsody in Blue*. The breadth of its semantic range is demonstrated by the 1927 film *The Jazz Singer*, in which the lead character, played by Al Jolson, is a white Jewish singer who performs in blackface, employs jerky body movement and does trick whistling. Jolson's taut delivery and histrionic mode of 'jazz' singing contrasted sharply with the work of other contemporary musicians, such as the proud, joyful strains of Louis Armstrong and his Hot Five in *Struttin' with some Barbecue* (1927, OK.) and the stark tonal portrait sketched by Duke Ellington and his orchestra in *Black and Tan Fantasy* (1927, Bruns.).

Jazz

5. Swing and big bands (1930–1945).

If, in his 1924 Aeolian Hall concert, Paul Whiteman attempted to predict what type of jazz would prevail in the years to come, his crystal ball was cracked. It was not his polite and decorous symphonic jazz that captured the public imagination but rather the rhythmically charged hot jazz of black bands like Fletcher Henderson, Duke Ellington, McKinney's Cotton Pickers and Bennie Moten, and of white bands like the Casa Loma orchestra, that set the tempo for developments in the 1930s and 40s. Instead of displaying the hefty girth of Whiteman's 20-piece orchestra, these ensembles were sleeker, each numbering roughly a dozen players around 1930, usually comprising three trumpets, two trombones, three reeds (saxophone doubling on clarinet) and four in the rhythm section. By the early 1930s the tuba had been replaced by a string bass and the banjo by a guitar, yielding a leaner sound overall. Arrangers for these bands included Benny Carter, John Nesbitt, Eddie Durham, Don Redman, Horace and Fletcher Henderson and Gene Gifford, who discovered ways to translate the freedom and flexibility of improvising soloists into the parts they wrote. Sometimes they played the reeds off against the brass as in the final 'shout' chorus of Fletcher Henderson's *New King Porter Stomp* (1932, OK.), based on an antiphonal call-and-response figure reaching back to older black American musical forms like the work song and spiritual. They devised short repeated phrases (riffs) that could accompany solos or serve a primary melodic function, as in *Casa Loma Stomp* (1930, OK.) by the Casa Loma orchestra and the last chorus of *Moten Swing* (1932, Vic.) by the Bennie Moten orchestra. They lightened textures by cutting down on doubled parts and streamlining harmonies. Such features gave large-ensemble jazz speed and grace and made the rhythm buoyant, propulsive and infectious. The term for this rhythmic quality – borrowed from the vocabulary of black musicians – was **Swing**, and it soon became a noun synonymous with jazz and a rallying cry for a new generation of listeners, dancers and critics.

A figure who played a major role in popularizing swing in the mid-1930s was Benny Goodman. Like Whiteman earlier and Elvis Presley a few decades later, Goodman was a white musician who could successfully

mediate between a black American musical tradition and the large base of white listeners making up the majority population in the USA. Wearing glasses and conservative suits – ‘looking like a high school science teacher’, according to one observer (Stowe, E1994, p.45) – Goodman appeared to be an ordinary, respectable white American. Musically he was anything but ordinary: a virtuoso clarinetist, a skilled improviser who could solo ‘hot’ on up tempo numbers and ‘sweet’ on ballads, and a disciplined bandleader who demanded excellence from his players. With these combined personal and musical attributes, he built a following through radio network programs (‘Let’s Dance’, 1934–5 and ‘The Camel Caravan’, 1936–9), recordings made for the Victor label beginning in 1935 and live performances nationwide. Jazz historians have often used the date of one of these appearances (21 August 1935, when his orchestra broadcast live from the Palomar Ballroom in Los Angeles) to mark the beginning of the swing era, a period stretching into the mid-to-late 1940s when the large-ensemble jazz purveyed by Goodman and many other bandleaders reigned as the popular music of choice. Significantly, the pieces that galvanized listeners most during the Palomar performance were hot jazz numbers from Goodman’s repertory that had been arranged by a black American musician, Fletcher Henderson.

In some ways Goodman practised a racial politics more inclusive than that of his predecessors, though he was not the first prominent white bandleader to perform music written by black Americans. (Paul Whiteman, for example, had commissioned arrangements from William Grant Still in the late 1920s.) Besides featuring the work of such black arrangers as Fletcher and Horace Henderson, Jimmy Mundy, Edgar Sampson and Mary Lou Williams, Goodman formed small groups that brought white musicians together on the bandstand and in the recording studio with such notable black players as Lionel Hampton, Teddy Wilson, Charlie Christian and Cootie Williams. During Goodman’s Carnegie Hall concert (16 January 1938), members of his band jammed onstage with musicians from Count Basie’s orchestra. Colour lines were also crossed when black musicians were hired as featured soloists with white bands, such as Billie Holiday with Artie Shaw (1938) and Roy Eldridge with Gene Krupa (1941–3). Despite these examples of integration, black musicians confronted widespread segregation and discrimination throughout the swing era. While they profited economically from the vogue for swing, an idiom they had largely invented in the late 1920s and early 30s, black musicians were unable to realize the level of commercial success and media visibility enjoyed by the bands of Goodman, Tommy and Jimmy Dorsey, Glenn Miller, Harry James and Artie Shaw.

In the guise of swing, jazz became domesticated in the 1930s. Earlier, jazz had been associated with gin mills and smoky cabarets, illegal substances (alcohol and drugs) and illicit sex. Swing generally enjoyed a more wholesome reputation, although some preached of the dangers it posed to the morals of young people. This exuberant, extroverted music, performed by well-dressed ensembles and their clean-cut leaders, entered middle-class households through everyday appliances like the living-room Victrola and the kitchen radio. It reached a wider populace as musicians transported it from large urban centres into small towns and rural areas. Criss-crossing North America by bus, car and train, big bands played single

night engagements in dance halls, ballrooms, theatres, hotels, night clubs, country clubs, military bases and outdoor pavilions. They attracted hordes of teenagers who came to hear the popular songs of the day and dance the jitterbug, lindy hop and Susie Q. The strenuous touring schedule of big bands was far from glamorous. Nevertheless, musicians who played in these ensembles could symbolize achievement and prove inspirational, as the writer Ralph Ellison recalled from his early years growing up in Oklahoma City (H1986, p.220):

And then Ellington and the great orchestra came to town; came with their uniforms, their sophistication, their skills; their golden horns, their flights of controlled and disciplined fantasy; came with their art, their special sound; came with Ivie Anderson and Ethel Waters singing and dazzling the eye with their high-brown beauty and with the richness and bright feminine flair of their costumes, their promising manners. They were news from the great wide world, an example and a goal.

In less densely populated areas of the USA, bands might be based in one location but travel regularly within a circumscribed area covering two or more states. These so-called territory bands were especially active in the midwestern and south-central USA. Among the better-known leaders of black territory bands were Don Albert and Alphonso Trent (based in Dallas), Troy Floyd (San Antonio), Jesse Stone (Dallas and Kansas City), Walter Page (Oklahoma City) and Bennie Moten and Andy Kirk (Kansas City, Missouri). Though territory bands enjoyed modest financial success and made relatively few recordings (with the exception of Moten and Kirk), they provided black musicians with important professional opportunities and fused together the vocal expressivity of the blues with the rhythmic verve of dance music and the electric spontaneity of improvised solos and ensemble riffs.

These latter stylistic traits became hallmarks of the Kansas City-based orchestra led by Count Basie beginning in 1935. Basie had earlier worked the southwest territory circuit with Walter Page's Blue Devils (1928–9) and Bennie Moten (1929–35). Forming his own band after Moten died, he drew upon the local blues-drenched and riff-oriented ensemble style to create a dynamic version of swing that gained national exposure by the late 1930s. His orchestra featured a rhythm section renowned for their smoothly interlocking parts and relaxed teamwork, reed and brass sections capable of explosive accents and muscular phrasing, gifted improvising soloists such as the saxophonist Lester Young, the trumpeter Buck Clayton and the trombonist Dicky Wells, and the warmly expressive vocals of Helen Humes and Jimmy Rushing. The heat and excitement generated by the Basie band comes across especially on recordings of live radio broadcasts from this period, but can also be heard on such studio issues as *Doggin' Around* (1938, Decca), *Jumpin' at the Woodside* (1938, Decca) and *Lady, be good* (1936, Voc.).

The big bands of the swing era were entertaining for both listeners and dancers and instructive for the musicians who played with them. Formal education in jazz was scarce before the 1950s; in particular, racial

discrimination often blocked access to music conservatories for black musicians. Working and travelling with big bands, however, young musicians learned about blending and balancing within an ensemble, constructing terse, shapely solos, setting background riffs and coordinating with the rhythm section; older musicians offered technical tips and help in interpreting written arrangements. Players also learned the non-musical values of presentation and appearance, managing finances and maintaining disciplined habits. These groups, then, represented both self-contained social units as well as systems of apprenticeship. Most of the leading jazz instrumentalists who emerged in the 1940s and 50s had spent time in big bands.

Big bands also provided a training and proving ground for vocalists. Ensembles usually carried with them at least one solo singer; some had both male and female singers as well as small vocal groups, and these expanded the timbral palette of big bands as arrangers used harmonized voices to deliver melody lines as well as supply background harmonies. (The Boswell sisters had begun exploring this vocal jazz territory in the early 1930s.) Solo singers added glamorous presence as well as musical variety. In 1929 Paul Whiteman became one of the first major bandleaders to feature singers regularly with his ensemble, such as the soloist Mildred Bailey and a vocal trio, the Rhythm Boys (Bing Crosby, Harry Barris and Al Rinker). The practice became standard in the 1930s and 40s, with the roster of distinguished big band vocalists including Ivie Anderson with Duke Ellington, Ella Fitzgerald with Chick Webb, Billie Holiday with Count Basie and Artie Shaw, Peggy Lee with Benny Goodman, Anita O'Day with Gene Krupa, Frank Sinatra with Harry James and Tommy Dorsey, and Sarah Vaughan and Billy Eckstine with Earl Hines. The exposure and experience these singers received from big bands helped them launch successful solo careers: performing each night with 15-piece orchestras, they absorbed important lessons about rhythm and phrasing and learned how to use limited space (a 32-bar vocal chorus inserted in the middle of a three-minute instrumental arrangement) to maximum advantage. Singers were also presented as featured soloists who received accompanying support from big bands; a number of Fitzgerald's recordings with Webb's band, such as *A-tisket, A-tasket* (1938, Decca), *Bei Mir bist du Schön* (1938, Decca) and *Undecided* (1939, Decca), placed her at the centre of attention, dominating the arrangements.

For those aspiring to compose and arrange in the jazz idiom, big bands offered a ready-made performing outlet. New pieces were constantly needed, whether original works or fresh arrangements of older ones; many bands hired staff arrangers to fill the demand. Commercially published arrangements were also widely used, but it was the specials (distinctive arrangements owned by individual ensembles and often not circulated) that helped give bands a unique sound, setting them apart from the competition. Duke Ellington's orchestra was identified by its signature muted brass sonorities, its thick polyphonic textures and its high level of dissonance, all of which characterized such compositions as *East St Louis Toodle-oo* (1926, Voc.), *Ko-Ko* (1940, Vic.), and *Blue Serge* (1941, Vic.). Showmanship, novelty vocals and razor-sharp precision contributed to the musical persona of Jimmie Lunceford's orchestra, as did the polished, economical arrangements of his staff arranger, Sy Oliver. Artie Shaw's big

band was distinguished by the leader's clarinet as well as the employment of a string section, effectively used by William Grant Still in his arrangement for Shaw of *Frenesi* (1940, Vic.).

Some composers approached writing for big bands not just as a practical assignment but as an opportunity for musical experimentation. Eddie Sauter stretched conventional harmonic practice in arrangements for Red Norvo and Benny Goodman, raising dissonance to a level higher than was customary in popular dance music. In this he was joined by Don Redman in *Chant of the Weed* (1931, Bruns.), Coleman Hawkins in *Queer Notions* (1933, Voc.), Jimmie Lunceford in *Stratosphere* (1935, Decca) and Claude Thornhill in *Portrait of a Guinea Farm* (1941, OK.). Efforts to stretch the length of big-band compositions beyond the usual three-minute limit of 78 r.p.m. recordings were made by Duke Ellington in *Reminiscing in Tempo* (1935, Bruns.) and *Diminuendo in Blue/Crescendo in Blue* (1937, Bruns.). Some composers (Ellington, Sauter, Artie Shaw and Mel Powell) invoked the classical concerto tradition when they wrote vehicles for soloists with big bands, though they did so without directly borrowing formal procedures and compositional techniques. Another example of swing-classical hybridity surfaced in arrangements for big bands of pieces from the concert-music repertory, as in Still's version of Edward MacDowell's *A Deserted Plantation* (1940, Vic.) for Artie Shaw's band.

By the late 1930s there were signs that jazz was gaining respect as a musical tradition in the USA. It began to be heard more often in Carnegie Hall (where James Reese Europe's Clef Club Orchestra had performed several times before 1920), from Goodman's first concert there in 1938 to John Hammond's 'Spirituals to Swing' evenings in 1938–9 and Ellington's annual series of programmes there starting in 1943. Winthrop Sargeant's *Jazz, Hot and Hybrid* (1938) treated the music as a subject fit for musicological inquiry, analysing rhythmic, melodic and harmonic features in close detail. Interest in reconstructing jazz history was evident in Frederic Ramsey jr and Charles Edward Smith's *Jazzmen* (New York, 1939/R), which explored the origins of jazz in late 19th-century New Orleans and traced the later evolution of hot jazz and blues in Chicago and New York.

Serious interest in jazz also developed in Europe during the 1930s. Such visiting American musicians as Armstrong, Ellington and Hawkins gave jazz lovers in England and on the Continent first-hand opportunities to hear major artists whose careers they had been following on recordings. Some European writers sought to define what they called 'authentic' or 'real' jazz and to distinguish it from the more commercialized forms offered up by Tin Pan Alley songwriters and white 'sweet' orchestras. This was the critical agenda set by the Belgian writer Robert Goffin in *Aux frontières du jazz* (Paris, 1932) and the Frenchman Hugues Panassié in *Le Jazz Hot* (Paris, 1934) and *The Real Jazz* (New York, 1942/R). Panassié's passion for traditional and hot jazz led him to help found the Hot Club de France in 1932 and edit its magazine *Jazz Hot* for a number of years. Another member of this group of French enthusiasts was Charles Delaunay, who published one of the first comprehensive reference guides to jazz recordings, *Hot Discography* (Paris, 1936), and started the French jazz record label Swing. Also affiliated with this group was the Quintette du Hot Club de France, featuring the guitarist Django Reinhardt and the violinist

Stephane Grappelli. The recordings of this ensemble provided a showcase for the nimble technique and inventive soloing of Reinhardt and Grappelli and established the quintet as one of the first major jazz groups to emerge from Europe.

The vogue for swing and jazz was widespread in the late 1930s. In Holland the Ramblers (a big band formed in 1926) made recordings on its own and accompanied Coleman Hawkins and Benny Carter. In England the BBC initiated the programme 'Radio Rhythm Club' (1940) that featured jazz on a regular basis. Political authorities in some nations (Germany and the Soviet Union) perceived jazz as a threat, branding it as unwholesome and decadent – 'entartete Musik', as the Nazis termed it – and attempted to put forward their own sanitized forms of popular dance music allegedly purged of unwanted 'black' and 'Jewish' characteristics. Despite this crackdown, in some cases resulting in the persecution of musicians, jazz continued to circulate in Nazi Germany and in the USSR under Stalin. As the historian S. Frederick Starr noted (E1983, p.175), 'Jazz everywhere proved far easier to denounce than eradicate'.

Jazz

6. Small groups and soloists of the swing era.

While big bands offered many musicians steady employment and professional training during the 1930s and 40s, smaller groups were also prevalent. They approached the problem of balancing composition and improvisation in different ways, ranging along a continuum from the highly controlled to the loosely coordinated. The Raymond Scott Quintette and John Kirby Sextet were like miniature big bands, specializing in precisely executed and, at times, intricate arrangements that displayed the talents of arrangers as much as players. Other small groups were less rigorously scripted, relying more on head arrangements (memorized riffs and harmonized parts scattered throughout a given piece) or using composed sections to start pieces followed by improvised solos and ad lib final choruses for the full ensemble. This looser approach, shifting the balance away from writers toward improvising instrumentalists, can be heard on recordings by the Kansas City Six (made up of members of Count Basie's big band) and the various Ellington and Goodman small-band units of the late 1930s. Looser still, on the opposite end of the spectrum from Scott and Kirby, were groups that adopted an informal, jam session approach. Musicians in these settings depended little or not at all on pre-planned parts, relying instead on familiar performing conventions and a common musical vocabulary to play a repertory drawn largely from the 12-bar blues and familiar popular songs such as *I got the rhythm*, *Sweet Georgia Brown* and *Lady, be good*. Such ensembles could be heard in many situations: in night clubs when the regular evening's entertainment was over; on recordings, like those made for Milt Gabler's Commodore label, that assembled skilled improvisers in the studio and let them generate performances with minimal rehearsal; on the soundtrack to Gjon Mili's film *Jammin' the Blues* (1944), which re-created a late-night session using such players as the saxophonists Lester Young and Illinois Jacquet, the trumpeter Harry 'Sweets' Edison and the drummers Sid Catlett and Jo Jones; in the series of 'Jazz at the Philharmonic' concerts launched by the impresario and record producer Norman Granz (1944), which, like the

Commodore recordings and Mili's film, set up controlled performing contexts within which jazz musicians were expected to play with freedom and spontaneity.

Small groups were particularly valuable in honing the skills of soloists. They gave individual players more time to develop their ideas than was customary (or practical) in big-band arrangements. The pianist Sammy Price recalled stopping in a Kansas City club one night when a jam session was underway, going home, then returning over three hours later to find the same piece still being played. In competitive contests or 'cutting sessions', musicians took turns building long, virtuosic solos designed to vanquish the opposition. Small-group recordings did not permit such extended excursions, but they could still let soloists shine in the spotlight. The several sides made for Commodore in 1940 by the Chocolate Dandies (featuring the trumpeter Roy Eldridge, tenor saxophonist Coleman Hawkins and alto saxophonist Benny Carter) placed emphasis on individual statements rather than on ensemble playing. On the ballad *I surrender dear*, Hawkins states the theme in the first chorus, Eldridge solos in the second chorus, then Hawkins returns for the third; all the while the rhythm section sustains behind them a steady, secondary accompaniment. This practice of placing a higher value on creative soloing than on sectional interplay and group collaboration differed markedly from that of the big bands of the swing era (as well as the New Orleans and Chicago groups of the 1920s), which strove for more parity between soloing and ensemble playing.

The emphasis on solos in small-group jazz of the 1930s and 40s set new standards of virtuosity and instrumental proficiency. Hawkins inspired other saxophonists who wished to learn some of the advanced ideas he applied to the changes (chord progressions) of popular songs; trumpeters admired Eldridge's control of the upper register and daring construction of phrases. The pianist Art Tatum, who performed both as soloist and with his trio at the Onyx on 52nd Street, brought to jazz a new combination of harmonic savvy, playful wit and transcendental technique: what he did seemed so impossible that it helped raise the ceiling for what other musicians might accomplish. The guitarist Charlie Christian, with his fluent, horn-like phrasing and clean articulation, demonstrated how his instrument could assume a leading soloistic role in jazz, and Jimmy Blanton performed a similar function for the bass through his work with Ellington's orchestra (1939–41).

The rise of virtuosity in jazz was due not just to exceptionally talented individuals, however. In the USA opportunities for instrumental instruction in high schools and colleges helped improve the general level of musicianship. Black American teacher-bandleaders like N. Clark Smith and Walter Dyett in Chicago fostered the development of many young black musicians – among them Lionel Hampton, Nat King Cole, Milt Hinton and Ray Nance – who later moved into the world of big bands and instrumental jazz. Jimmie Lunceford's popular orchestra grew out of the student group, the Chickasaw Syncopators, formed at a high school in Memphis. Another band that emerged from an institutional programme was the all-female International Sweethearts of Rhythm, formed in 1939 at the Piney Woods Country Life School in Mississippi. By the early 1940s, the general

technical ability of jazz players was significantly higher than it had been a decade or two earlier: recordings of both small groups and big bands demonstrate this convincingly.

Jazz

7. Traditional and modern jazz in the 1940s.

The swing era reached its apogee in the early 1940s, with the bands of Ellington, Basie, Goodman, Shaw, Dorsey, Miller and many others enjoying unprecedented popularity and commercial success. There were problems: wartime conscription thinned the ranks of big bands; record manufacturing was slowed by a shortage of shellac used in the war effort; the musicians' union called for a ban on commercial recording which limited distribution of the music between 1942 and 1944. Generally, however, swing remained the popular music of choice throughout the years of World War II, in tandem with a craze for the blues-based, ostinato-driven genre of [Boogie-woogie](#).

Meanwhile other forms of jazz during the 1940s presented alternatives to the prevailing swing style offered by big bands. A resurgence of interest in older, pre-swing jazz styles led to what some critics later called a New Orleans or Dixieland revival. The musicians identified with this movement came from different places and backgrounds. Some were older black players from Louisiana such as the clarinetist George Lewis and the cornettist Bunk Johnson, both of whom had performed mainly in and around New Orleans until they began receiving national recognition through recordings and live performances in the 1940s. Johnson in particular was hailed as a living link to an older, 'authentic' jazz tradition, since he had figured prominently among New Orleans musicians in the early 1900s. Louis Armstrong praised Johnson's playing from this period, comparing it favourably to that of Buddy Bolden and King Oliver. Yet Johnson's recordings, made between 1942 and 1947, when he was in his 60s and past his prime, do not convincingly present him as the accomplished musician the young Armstrong may have remembered. Other exponents of earlier jazz during this period were white northerners who drew upon their experience playing New Orleans and Chicago small-group styles in the 1920s, among them the cornettists Wild Bill Davison and Muggsy Spanier, the clarinetist Mezz Mezzrow and the guitarist Eddie Condon. Davison's version of *Eccentric* (1947, Cir.), a piece the New Orleans Rhythm Kings had recorded 25 years earlier, combined the instrumentation and interweaving polyphonic textures of older New Orleans ensembles with the smoother rhythmic flow of swing. Still another group of musicians participating in this revival of interest in early jazz were white players on the West Coast, such as the cornettist Lu Watters and the trombonist Turk Murphy, who attempted more self-consciously to recreate the styles of such celebrated early jazz bands as King Oliver. Altogether the New Orleans revival made its impact through recordings, performances at such venues as Condon's and the Stuyvesant Casino in New York City and Earthquake McGoon's in San Francisco, and articles in the jazz press, often polemical in tone, in which critics championed early jazz as more expressive and 'authentic' than what they considered to be the vitiated commercial product presented by big bands during the swing era. In effect, these writers, labelled as 'moldy figs' because of their conservative tastes,

carried on the work begun by Robert Goffin and Hugues Panassié during the previous decade, waging a similar battle with the opposing factions only slightly changed.

While some musicians and fans assumed a retrospective stance in the 1940s, seeking to reclaim the roots of jazz tradition, others began to construct a fresh musical vocabulary that would set themselves apart from both the traditional and swing camps. If the New Orleans revival was a nationwide phenomenon, the impetus to forge a modern jazz idiom was centred in New York, initially in Harlem, and came from a younger generation of black American musicians born between 1913 and 1925. Major figures involved in the effort included Kenny Clarke (b 1914), Dizzy Gillespie (b 1917), Thelonious Monk (b 1917), Charlie Parker (b 1920), Bud Powell (b 1924) and Max Roach (b 1924). These players did not deliberately set out to create a new jazz idiom, but gradually it happened. Through informal and after-hours jam sessions held in small night clubs and musicians' apartments, a process of collaborative discovery unfolded in which new ideas about harmonic substitutions, rhythmic vocabulary and melodic construction were worked out, shared and tested on the bandstand. One primary site for this activity was the Harlem club, Minton's Playhouse. Gillespie recalled some of the advance preparation he did for informal evening performances there: 'On afternoons before a session, Thelonious Monk and I began to work out some complex variations on chords and the like, and we used them at night to scare away the no-talent guys' (Shapiro and Hentoff, E1955, p.337). Parker, who first visited New York in 1939, recalled spontaneously making harmonic discoveries while jamming in a Harlem 'chili house'. Having grown weary of improvising solos on conventional harmonies, he described a moment of revelation: 'I was working over [the popular song] *Cherokee*, and, as I did, I found that by using the higher intervals of a chord as a melody line and backing them with appropriately related changes, I could play the thing I'd been hearing. I came alive.' (ibid., 354). Evidence of Parker's *Cherokee* experimentation can be heard in a private recording made in early 1942 at Monroe's Uptown House. This document points toward Parker's magisterial treatment of the *Cherokee* chord progression a few years later on his commercial recording *Koko* (Savoy, 1945).

Recordings from the early 1940s prove limited as sources documenting the emergence of modern jazz, or [Bop](#) and bebop as it was onomatopoeically dubbed by critics. The recording ban of 1942–4 was partly to blame, but as Scott DeVeaux noted, even without the recording ban it is doubtful that companies would have found bop to be an appealing, marketable commodity, characterized as it was by 'a loose, improvisatory format and an eclectic repertory of standards studded with harmonic obstacles' (DeVeaux, E1997, p.298). There are glimmers, though, of modern techniques being introduced within a conventional swing context. Live recordings of sessions at Minton's in 1941, when Monk and Kenny Clarke were members of the house band, contain the pianist's dissonant, chromatically inflected harmonies and the drummer's explosive accents that later would dominate the rhythmic topography of bop. Similarly, a few of Charlie Parker's solos with the Jay McShann band hint at imminent departures from swing conventions, as in the saxophonist's asymmetrical

phrasing on *Moten Swing* and double-time lines on *Body and Soul* (both from the 1940 Wichita transcriptions).

More dramatic evidence of a fully formed modern jazz practice, however, turns up in recordings from 1944–5, by which time the experimentation described by musicians had presumably been going on for several years or more. The use of chromatically altered pitches within a diatonic harmonic context (e.g. flattened 5th and 9th, sharp 9th, flat 13th) can be heard in some of Gillespie's solos recorded with Hawkins and his orchestra in February 1944, and the trumpeter's trademark double-time phrasing can be heard toward the end of the ballad *I stay in the mood for you* (1944, Deluxe), recorded with the Billy Eckstine orchestra. The dissonant syntax, whole-tone runs and off-kilter rhythmic patterns of Monk contrast with the longer, spun-out phrases of Hawkins on the latter's recordings of *On the Bean* (1944, Joe Davis) and *Flyin' Hawk* (1944, Joe Davis). Differences between the older swing style and the newer bop idiom are vividly illustrated by instrumentalists on Sarah Vaughan's recording of *Mean to Me* (1945, Contl), in which the relaxed, flowing solo of tenor saxophonist Flip Phillips is followed by the darting, agitated lines of Parker and Gillespie.

A stylistically cohesive example of bop can be heard in *Shaw 'Nuff*, recorded by Gillespie and his All Star Quintette (1945, Guild). The ominous tone of the introduction comes from the flattened 5ths played in the bass register of the piano by Al Haig, shadowed by Sid Catlett on tom-toms. The dissonant tritone also figures in the rapidly moving melody or 'head' played in unison by Gillespie and Parker, returning at the end with the repeat of the introduction and the final D \flat to G fillip in the piano. The rapid tempo, irregular phrase groups (in both head and solos), sudden, sharp drum accents, chromatically altered notes, spare accompanying of Haig and the enigmatic introduction and coda are all aspects that point to the development of a modernist 'art for art's sake' aesthetic in marked contrast to the popular trajectory of swing and the folkloric echoes of traditional jazz.

Though bop was primarily a small-group style of jazz, performed usually with two or three lead instruments (most often trumpet and saxophone) and three or four in the rhythm section, some big bands played a role in promoting this music. Earl Hines and Billy Eckstine both directed ensembles that featured young modernists in their ranks, among them Gillespie, Parker, Vaughan and Fats Navarro. Gillespie himself led a big band in the second half of the 1940s; his recording of Gil Fuller's *Things to Come* (1946, Musi.), with its breakneck tempo, wildly aggressive phrasing and ubiquitous flattened 5ths, shows the attempt to make bop effective in a large-ensemble format. The big band of Boyd Raeburn in the mid-1940s was known for its provocatively dissonant harmonies and unusual timbral combinations. Even such an avid exponent of entertaining swing as Hampton recalled wanting 'some of that bebop sound in my performances', hiring Betty Carter (Lorraine Carter at that time) for that purpose in 1948. Other bands, such as those led by Woody Herman, Artie Shaw, Claude Thornhill and Duke Ellington, featured bop-flavoured arrangements in their repertory without necessarily championing the cause of modern jazz.

In addition to drawing upon the newly minted expressive resources of the bop idiom, some modern jazz groups in the 1940s began incorporating

rhythmic features from the Afro-Cuban heritage. To be sure, rhythmic patterns from the Caribbean and Latin America had been part of jazz from early on, as in Jelly Roll Morton's 'Spanish tinge' pieces and in the presence of such dance forms as the Argentine tango and Cuban rumba in the repertoires of jazz orchestras in the 1920s and 30s. Latin stylistic features had also been introduced to American dance orchestras by musicians who had come to the USA from Caribbean nations, such as Ellington's trombonist Juan Tizol (Puerto Rico), the flute and reed player Alberto Socarras (Cuba) and the trumpeter Mario Bauza (Cuba). But in the 1940s jazz forged stronger bonds with the Caribbean in the work of Machito (Frank Raul Grillo) and his Afro-Cubans and in the contributions made by the Cuban percussionist Chano Pozo to Dizzy Gillespie's orchestra in 1947–8. Gillespie showcased Pozo's talents in such compositions as *Manteca* (1947, Vic.) and the two-part *Cubana Be/Cubana Bop* (1947, Vic.), composed by Gillespie with George Russell, which fused together forward-looking, dissonant harmonies with traditional Afro-Cuban conga patterns and vocal chanting led by Pozo. Similar features are heard in Pete Rugolo's *Cuban Carnival*, recorded by Stan Kenton's orchestra (1947, Cap.). The impact of Afro-Cuban rhythmic practice on small-group jazz performance can be heard in Max Roach's playing with the Bud Powell trio on Powell's composition *Un poco loco* (1951, BN) and Gillespie's *Night in Tunisia* (1951, BN).

In seeking to understand the rise of 'modern jazz' in the 1940s, historians have tended to stress either its affinities with swing and earlier jazz (bop as a further evolution of harmonic practice and virtuosity cultivated in the 1930s) or its radical, self-conscious break with tradition (bop as a revolt against the watered-down, commodified form of jazz presented by big bands). Other writers, though, among them DeVeaux and David Stowe, described bop as reflecting the contingencies of professional music-making and the economic structures of the music industry. Their studies depict the emergence and reception of modern jazz as a complex, socially mediated process, not merely as an artistic decision to replace an older prevailing style with an innovative new one. Another way of viewing bop is as a response to social and political conditions black Americans faced in the 1940s. Claiming that swing was not 'expressive of the emotional life of most young Negroes after the war', Amiri Baraka (LeRoi Jones) argued that the 'willfully harsh, *anti-assimilationist* sound of bebop' reflected the anger and alienation of those who felt themselves to be 'outside the mainstream of American culture' (Baraka, H1967, pp.81–2). Eric Lott, similarly, called bop 'intimately if indirectly related to the militancy of its moment' (Gabbard, H1995, p.246). None of these interpretations takes precedence over any other; all prove useful in understanding a dynamic musical movement that fundamentally changed the way jazz was played and perceived.

Jazz

8. Post-bop developments in the 1950s.

Enthusiasm for big-band swing gradually waned after World War II: the postwar generation preferred other music for dancing and listening. The popularity of rhythm and blues in the late 1940s signalled a shift in taste towards earthy songs with a strong, shuffling backbeat. The rich, brassy

textures of big bands gave way to a leaner, more streamlined sound featuring vocals, one or two horns, electric guitar, bass and drums. Figures formerly associated with instrumental jazz, such as the pianist Nat King Cole and the saxophonist Louis Jordan, highlighted their vocal talents as they moved into the more commercially lucrative field of rhythm and blues and contemporary pop. Singers who had launched careers with big bands, such as Frank Sinatra, Ella Fitzgerald and Sarah Vaughan, found success as soloists in the later 1940s and 50s, often recording pop songs with orchestral accompaniment in settings removed from the jazz sphere. The appeal of solo singers and close-harmony vocal groups, and the rise of rhythm and blues and early rock and roll, brought the swing era to a definitive close and created problems for many jazz musicians who had formerly worked with big bands. While a few of the most successful big bands survived this period and carried on, others were forced to reduce their numbers or broke up altogether. Count Basie began leading smaller units in 1950–51, then reconstituted a big band that gained popularity with slow, melodious, gently swinging pieces such as Frank Foster's *Shiny Stockings* (1956, Verve) and Neal Hefti's *Lil' Darlin'* (1957, Roul.) and riff-driven blues numbers with a heavier backbeat (*Every day I have the blues*, 1955, Clef, and *Blues in Hoss' Flat*, 1959, Roul.). To survive economically, big bands had to keep current with popular tastes or, in the case of Ellington and Kenton, assemble a repertory so distinctive and players so accomplished that they could still command a public following.

With big bands becoming increasingly risky ventures, small-group activity picked up during the 1950s. But if jazz lost popularity and economic clout, its musicians gained the creative freedom to try out new approaches. For some this meant finding fresh ways to integrate composition and improvisation, while for others it meant tapping into the rich vein of black American vernacular idioms, blending jazz with rhythm and blues, blues and gospel. This was a time of synthesis and consolidation, in which techniques from both swing and bop were freely mixed together. Bop initially may have been, as Baraka noted, 'harsh' and 'anti-assimilationist', but during the 1950s its profile changed: the musical language became more moderate as it came to be absorbed into everyday speech.

The career of Miles Davis during this period shows these synthesizing and moderating processes taking place. Although Davis had been a member of Charlie Parker's band (1945–8), his own playing avoided the virtuosic brilliance of the bop idiom. It was slower, sparer and softer. What Davis lacked in conventional trumpet technique he made up for in plangent lyricism. In 1949–50, collaborating with such arrangers as Gil Evans, Gerry Mulligan and John Lewis, Davis assembled a nine-piece band to record a group of pieces that were later reissued as a long-playing album entitled *Birth of the Cool* (Cap., 1957). These recordings combined the harmonic language and gestural vocabulary of bop with the ensemble precision derived from big-band swing; all the musicians had had experience playing with big bands, and Evans's arranging for the orchestra of Claude Thornhill made a direct impact on the sound and style of the Davis nonet, particularly in his use of tuba and french horn in the ensemble and in a slow, atmospheric number like 'Moon Dreams'. Throughout *Birth of the Cool* a sense of relaxation prevails quite different from the frenetic motion and whirling turbulence of bop. At the same time, the basic idiom on such

pieces as 'Move' and 'Boplicity' displays features recognizable from the work of Parker, Gillespie, Powell and others. Beyond transforming – and to an extent subduing – the language of bop, the Davis nonet sought in these performances to find a more flexible model for integrating solo improvisation with group ensemble passages. Improvised and written lines often intertwine in a symbiotic relationship, departing from the conventional big-band practice of having soloists play only with rhythm section or with accompanying riffs.

Some of the same qualities manifest on the 1949 Davis nonet sides (relaxed pacing, understated expression, softer-edged tone) turned up in the work of other jazz musicians of the 1950s, causing critics to tag them with the descriptive label of [Cool jazz](#). The Modern Jazz Quartet drew upon players formerly in Gillespie's big band: the pianist John Lewis, vibraphone player Milt Jackson, bass player Ray Brown (later Percy Heath) and the drummer Kenny Clarke (later Connie Kay). They specialized in stately, classical-tinged, small-group swing, presented in pellucid textures and with an air of formality reminiscent of the concert hall. Like the Davis nonet, the Modern Jazz Quartet sought creative solutions to the problem of combining written parts with improvisation, with Lewis composing many of the vehicles used for such exploration. The group also introduced new formal models for jazz, not just with extended works or suites made up of shorter movements (as Ellington had been doing since the 1940s) but with different structures used for soloing, as in the 32-bar chorus form for *Django* (1954, Prst.), organized in the following scheme: A (6 bars) A (6) B (8) A' (4) C (8). Another composer-driven small group of the same period that became identified with cool jazz was the Dave Brubeck quartet. They enjoyed great success with such albums as *Jazz Goes to College* (Col., B1943, 1954) and *Time Out* (Col., 1959), the latter featuring pieces using time signatures unusual for jazz (5/4 for 'Take Five', 9/8 for 'Blue Rondo a la Turk'), together with the liquid alto saxophone solos of Paul Desmond. More experimental and less popular than Brubeck and the Modern Jazz Quartet were New York-based groups led by the pianist and teacher Lennie Tristano, which featured in the late 1940s and 50s two of his students, the saxophonists Lee Konitz and Warne Marsh, whose playing was more austere and restrained than that of bop's leading exponent, Charlie Parker. Historians have tended to view the tenor saxophonist Lester Young as the progenitor of the cool school of playing that in the 1950s and 60s might be said to include Konitz, Marsh, Desmond, Stan Getz, Zoot Sims and, in California, Chet Baker, Bud Shank and Jimmy Giuffre. Then again, Young played an important role in Parker's musical evolution, and Parker himself (according to Gerry Mulligan, recalling the *Birth of the Cool* period) was the 'no.1 influence on us all'. So the critically convenient opposition of 1940s bop and 50s cool jazz belies important underlying lines of musical kinship.

Davis did not confine himself to the cool aesthetic mapped out by his nonet in 1949–50. The quintet he led in 1955–7 with the tenor saxophonist John Coltrane, the pianist Red Garland, the bass player Paul Chambers and drummer Philly Joe Jones, delivered a mixed repertory of high-voltage bop (*Oleo*, 1955, Prst.), relaxed blues (*Blues By Five*, 1956, Prst.) and haunting ballads (*My Funny Valentine*, 1964, Col.). Beginning in 1957 he made a series of LPs in collaboration with arranger Gil Evans, in which he held forth as lead soloist against a lush and luminous orchestral backdrop in

album-length suites that resembled extended jazz concertos. (One piece, in fact, was Evans's arrangement of a movement from Rodrigo's *Concierto de Aranjuez*, included on *Sketches of Spain*, Col., 1960.) Concurrent with these Evans collaborations, Davis could be heard in a sextet format that contrasted his aphoristic style with the effusive outpourings of the saxophonists Coltrane and Cannonball Adderley. Whatever cool aspects might have formed part of Davis's musical persona were effectively complemented (or countered) by fellow group members, especially the hard-driving swing of drummer Jimmy Cobb. Nevertheless, on the LP *Kind of Blue* (Col., 1959), the Davis sextet offered a veritable 'rebirth' of the nonet's cool affect from a decade earlier, featuring pensive tone poems like 'Flamenco Sketches' and 'Blue in Green' that relied mostly on individual solos rather than pre-arranged parts and offering players the chance to construct solos using specific modes (other than major or minor) over radically simplified harmonic underpinnings. Davis explained his approach at the time as part of a general movement in jazz 'away from the conventional string of chords, and a return to emphasis on melodic rather than harmonic variation' (Williams, G1962, p.167). His modal experiments on *Kind of Blue* opened up liberating possibilities for players of the 1960s.

Davis was one of many jazz musicians in the 1950s who discovered ways of assimilating and transforming the bop idiom that had seemed so experimental and self-contained in the previous decade. Many younger players absorbed the lessons of their 'modern jazz' elders, becoming fluent speakers of a bop lingua franca. Clifford Brown, for example, teamed up with Max Roach to form a quintet in the mid-1950s that extended the reach of bop while making it more accessible. Using a musical vocabulary derived from the work of the Parker-Gillespie axis, the Brown-Roach quintet offered energized renditions of popular songs and bop standards. For this group, employing the idiom of 'modern jazz' was not so much a statement of difference or being outside the mainstream, as it had been for the first generation of boppers, but an effective and by now familiar set of guidelines for group organization and individual expression. The intense rhythmic propulsion of their performances may have led to their labelling by critics as a [Hard bop](#) group. This designation, implying a stylistic variant of 1940s bop, was also applied to the work of the drummer Art Blakey and his Jazz Messengers, Horace Silver (Blakey's pianist for several years), Sonny Rollins (who worked with the Brown-Roach quintet and Miles Davis, then began leading his own groups) and Miles Davis's mid-1950s quintet and others.

Though such journalist-coined labels as hard bop and bop tend to push jazz uncomfortably into narrow categories, there were some significant departures in the small-group modern jazz of Blakey, Silver and others from the work of those who preceded them. Tempos on the whole tended to be slower, allowing drummers to articulate a stronger underlying beat that created a regular rhythmic groove. Melodies were simpler; the dizzying intricacies of Parker's *Donna Lee* and Gillespie's *Be-Bop* gave way to repetitive, riff-based tunes such as Silver's *Doodlin'* and Bobby Timmons's *Moanin'* (1958, BN). The blues presence became stronger in hard bop, and rhythms and harmonies evoking the church helped anchor the music solidly in the black American vernacular, as in the instrumental 'amen' responsorial figures in Timmons's *Moanin'* and the folksy melody of Silver's

The Preacher (1955, BN). Even the titles of pieces became friendlier, more familiar: instead of Parker's *Klactoveedsedstene* and Monk's *Epistrophy*, it was Davis's *Walkin'*, Brown's *Swingin'* and Silver's *Cookin' at the Continental*.

Jazz

9. Mainstream, third stream and the emerging avant garde.

The greater accessibility and populist tinge in the music of Blakey, Silver and other small-group jazz figures of the 1950s pointed to larger shifts taking place within the music itself. As the fundamentals of 1940s bop became part of daily practice, forming a common foundation for many younger musicians to follow, what was once 'outside the mainstream' in LeRoi Jones's phrase moved to the centre. At the same time, the discrete, often oppositional jazz factions of the war years – especially the advocates of traditional jazz ('moldy figs'), swing fans and boppers – became more moderate in tone. A broader, more inclusive conception of jazz began to take hold that folded bop or 'modern jazz' in with other styles that made up the 'jazz tradition'. This consolidating process can be seen in the jazz literature of the time, such as M.W. Stearns's *The Story of Jazz* (New York, 1956), Shapiro and Hentoff's oral-history anthology, *Hear Me Talkin' to Ya* (New York and London, 1955) and in *The Jazz Review* (1958–61), a journal that gave serious consideration to jazz from all eras. The traditional–modern rift was similarly bridged in the television special, 'The Sound of Jazz' (1957), which featured different generations of musicians together, at times deliberately mixing them to emphasize their shared heritage, as when Count Basie was placed sitting at the far end of a grand piano where he could be seen enjoying the dissonant blues chords of Thelonious Monk.

The perception of a common practice within the multi-layered jazz tradition led to the use of the adjective 'mainstream' (see [Mainstream jazz](#)) as a descriptive label during the 1950s. The British-born critic Stanley Dance, often credited with introducing the term, issued a series of albums under the rubric 'mainstream jazz', featuring artists who had emerged on the scene in the 1930s and 40s, among them Coleman Hawkins, Earl Hines, the trombonist Dicky Wells and the cornettist Rex Stewart. Dance used mainstream as a delimiter, referring to musicians whose work fell both chronologically and stylistically between the 'traditional' and 'modern' categories. By the early 1960s, though, bop had become old and familiar enough to join the jazz mainstream that now was bounded on one side by New Orleans or traditional jazz and on the other by the searching experimentation associated with the avant garde. From this time on, mainstream has remained a popular signifier to imply such characteristic traits as improvised solos over cyclical, repeating chorus form, use of popular songs, blues and short original compositions as basic units of structure, pervasive rhythmic feeling of 'swing', reliance on functional harmony within a tonal system and greater weight placed on individual improvisation than on pre-set or composed material.

Consensus about a jazz mainstream was also reflected in the term [Third stream](#), coined by Gunther Schuller (1957), which described music that drew upon jazz techniques as well as aspects of the European art-music

tradition. Schuller was particularly interested in finding ways to juxtapose composed and improvised parts and to integrate post-Schoenberg harmonic practice into the active vocabulary of jazz musicians. These goals are apparent in his composition *Transformation* (1957, Col.), recorded by an 11-piece ensemble including the trombonist Jimmy Knepper and the pianist Bill Evans and consisting of an improvised middle section flanked by a pre-composed introduction and coda evoking Webern's spare textures and *Klangfarbenmelodie*. Similar blendings and juxtapositions of jazz with European art music (from the Baroque to atonality) can be heard in compositions from this time by John Lewis of the Modern Jazz Quartet (*Vendome*, *La Ronde Suite*, *Concorde* and *Piazza Navona*), George Russell (*Concerto for Billy the Kid*, written for Bill Evans, and *All about Rosie*) and Charles Mingus (*Gregorian Chant*, *Revelations*). Much of this repertory was presented not in the night club venues customary for jazz but in concert halls, school settings (for example at the Brandeis Jazz Festival and the Lenox School for Jazz) and art museums. If one result of modern jazz in the 1940s had been the introduction of a musical vocabulary that later formed the basis of mainstream practice, third stream represented another part of its legacy, embodying the notion that jazz was a serious form of artistic expression and not solely meant to be relaxing, diverting or danceable.

There were other paths musicians followed in search of new modes of jazz expression in the 1950s. In New York Mingus adopted a workshop format in which players collaborated in rehearsals and public performances to produce music that grew out of a process of group composition and improvisation. Such works as *Pithecanthropus erectus*, *Haitian Fight Song* and *Ecclusiastics* contained thematic material supplied by Mingus, but their fluidity and sense of collective creation reflected the workshop ideals he fostered. At the same time, while some of Mingus's work showed the forceful impact made upon him by early 20th-century European musical modernism, his pieces often drew deeply upon the black American vernacular, particularly blues and gospel, as in the 12/8 metre and plagal harmonies of *Better Get Hit in your Soul* (both 1959, Col.), displaying a soulfulness and joyous abandon associated more with the Blakey-Silver hard bop axis than with the diplomatic negotiations of third stream.

Another major innovator to emerge during this period was John Coltrane. Building upon the expanded harmonic vocabulary of bop, the saxophonist employed techniques of chord substitution and superimposition to loosen the music from its tonal moorings. Original pieces such as *Giant Steps* and *Countdown* (both 1959, Atl.) used unconventional chord movement, such as root motion by 3rds replacing cycles of 5ths, and chromaticism to create rich harmonic environments. Like Miles Davis, his former bandleader, Coltrane gravitated toward the combination of modal melodies with stable harmonic fields. He based *Impressions* (1961–3, Imp.) on the two-mode framework (D and E \flat Dorian) of Davis's *So What* and used pedal points in *My Favorite Things* (1960, Atl.) and *A Love Supreme* (1964, Imp.) to provide tonal reference points while permitting melodic excursions to go even further afield. Coltrane's virtuosity and brilliance as an improviser enhanced the appeal of his musical experimentation, and his personal conception of the tenor saxophone proved greatly influential for several generations of players in the following decades.

Beyond the modal techniques taken up by Coltrane and Davis, other means were adopted by musicians seeking to expand the harmonic vocabulary of jazz. Monk brought a high level of dissonance (for jazz, at least) to his piano solos and compositions, and his interest in chromatic-based chord progressions can be traced back to compositions written in the early 1940s, such as *Epistrophy* and *Well, you needn't*. As an accompanist, he often stopped playing while a horn player improvised, thus allowing soloists greater harmonic freedom as they continued with just drums and bass. (Gerry Mulligan also explored the idea of a pianoless quartet in the 1950s.) Examples of that freedom can be heard in recordings made by Monk with Coltrane (1957) and in live recordings featuring both artists when they played together at the Five Spot Café (1957). Monk's interest in raising the dissonance threshold and rewriting the rules of functional harmony were later taken up by fellow pianist-composers Herbie Nichols, Cecil Taylor and Andrew Hill. Lennie Tristano displayed a similar penchant for dissonance, although in his case it was often linear and contrapuntally derived rather than introduced through vertical harmonic structures. In contrast to these figures, Bill Evans treated dissonance almost as a colouristic device, using minor 2nds in voicings, for example, to lend an edge of tension to rich chords built upon extended triads, occasionally 4ths. Evans also pursued a piano sound ideal radically different from that of Monk, Taylor and Tristano, distinguished by a singing, rounded tone, legato touch and, especially on ballads, liberal use of the damper pedal, all features that pointed in the direction of 19th- and early 20th-century European composers (Chopin, Brahms and Ravel) whose works Evans knew and admired.

In addition to developing new technical resources for jazz in the late 1950s and early 60s, some artists showed a concern with addressing social and political issues through their music. Jazz had always contained implicit messages about exercising personal freedom and striving together to realize a practical model for participatory democracy. But it had rarely been overtly political: Billie Holiday's performance of the anti-lynching song *Strange Fruit* (1939, Com.) and Duke Ellington's satirical treatment of racial inequities in the musical *Jump for Joy* (1941) were unusual statements for jazz musicians to make. But, as already noted, bop could be said to embody the protest of young black Americans who felt marginalized and oppressed by the 'Jim Crow' racial inequities in the urban north. And it was partly the defiant stance assumed by Parker, Gillespie and their peers that enabled a young musician like Mingus to comment directly on current political events and social conditions, as when he indicted a segregationist Arkansas governor in *Original Faubus Fables* (1960, Can.) or protested inequality for black Americans in *Freedom* (1962, UA). During this period, as the civil rights movement was gathering momentum and black nationalism was emerging as a powerful political force, other jazz musicians joined Mingus in speaking out. Sonny Rollins issued *The Freedom Suite* (Riv., 1958), the liner notes containing a statement by the saxophonist decrying the persecution and repression faced by black Americans. Max Roach collaborated with the singer and songwriter Oscar Brown jr on *We Insist! Freedom Now Suite* (Can., 1960), featuring sections titled 'Driva' Man' and 'Tears for Johannesburg'. The pianist Randy Weston, in collaboration with the poet Langston Hughes and the arranger Melba Liston, celebrated the cultural and spiritual homeland of black

Americans in *Uhuru Afrika!* (Roul., 1960). Abbey Lincoln, similarly, affirmed pride in the black American heritage through the songs 'When Malindy Sings' and Weston's 'African Lady' on her album *Straight Ahead* (Can., 1961). A negative review of *Straight Ahead* in *Down Beat* caused the magazine to arrange a panel discussion made up of critics and musicians, published by the magazine under the title 'Racial Prejudice in Jazz'.

If a single musician personified the searching spirit of progressive jazz in the late 1950s and early 60s, it was the saxophonist Ornette Coleman. Although steeped in the bop of Parker and the hard-edged blues of his home state of Texas, Coleman ventured far beyond this musical territory in the company of several musicians he met in Los Angeles in the mid-1950s: the cornettist Don Cherry, the bass player Charlie Haden and the drummer Billy Higgins. Coleman's pianoless quartet came to New York in 1959 and drew considerable critical attention performing at the Five Spot Café. Although Coleman's solo lines frequently implied an underlying tonality and used intervals and gestures familiar from the blues, the group's collective effect suggested abandonment of set chord changes, known forms and conventional instrumental functions. Haden and Higgins proved to be not just supportive accompanists but assertive participants in a four-way conversation. Harmonic activity was unpredictable, regular phrase structures abandoned and functional tonality at times erased. *Blues Connotation* (1960, Atl.) begins with saxophone and trumpet stating an aggressive theme – not quite in 12-bar blues form – that sounds typical of the Silver-Blakey school of hard bop. As Coleman delves into his solo, however, the structure opens up and dissolves, and the established tonality flickers in and out of focus. The blues is no longer a governing principle but a point of reference, as Coleman explained (N. Hertoff: *The Best of Ornette Coleman*, Atl., 1970 [disc notes]): '[The piece] is played in the blues tradition, which makes it sound like a blues, but as you listen throughout you hear that the minor 3rds do not dominate but act as a basis for the melody'. Coleman, like Davis around the same time, thus demonstrated an interest in 'melodic rather than harmonic variation', jettisoning the bopper's chord-driven engine in order to increase options for improvised lines.

The titles of Coleman's albums sought to reflect the spirit of innovation driving his activity: *Tomorrow is the Question! The New Music of Ornette Coleman* (Cont., 1959), *The Shape of Jazz to Come* (Atl., 1959), and especially *Free Jazz* (Atl., 1960), in which a double quartet collectively improvises to produce dense textures, jarring dissonance and agitated rhythmic activity. While some hailed *Free Jazz* as a liberating manifesto, opening a new world of possibilities for adventurous musicians working in jazz, others saw it as a violent, even destructive act: the *Down Beat* reviewer John A. Tynan wrote

This witches' brew is the logical end product of a bankrupt philosophy of ultraindividualism in music ... these eight nihilists were collected together in one studio at one time and with one common cause: to destroy the music that gave them birth.

[Jazz](#)

10. Free jazz, fusion and beyond (1960–80).

In the 1960s the bold challenges to the jazz tradition posed by figures like Ornette Coleman and John Coltrane appealed to other young musicians seeking to find their voice. A breakaway movement formed within the jazz community, analogous in some ways to the ideological formation of the bop school 20 years earlier, in which proponents of what some called [Free jazz](#) (or 'the new thing') distanced themselves from the mainstream that had gradually taken shape during the 1950s. These musicians, most in their early to mid-20s, sought to liberate themselves from the constraints of chord progressions, pre-composed melodies, swing, the Tin Pan Alley songbook and predictable roles for ensemble players. They gave priority to unbridled energy, raw emotional expression and collective improvisation; their music was fierce, angry, passionate, chaotic, discordant and uncompromising.

Prominent figures in this group were the saxophonists Archie Shepp, Pharoah Sanders, Albert Ayler, Marion Brown and John Tchicai, the trombonists Grachan Moncur III and Roswell Rudd, the cornettist Don Cherry, the trumpeter Bill Dixon, the pianist Cecil Taylor, the bass players Gary Peacock and Buell Neidlinger and the drummers Ed Blackwell, Andrew Cyrille and Sunny Murray. They found outlets for their music in artists' lofts, galleries and small concert halls. Record studios also formed part of the free jazz scene. Coltrane's historic recording session of *Ascension* (Imp., 1965) brought together members of his own quartet with seven young players, based in New York. The issued disc contained a 40-minute performance that had some elements of pre-planning (melodic motifs and mode choices) but relied primarily on spontaneous collaboration. 'The emphasis was on textures rather than the making of an organizational entity', said Shepp, one of the participants. 'There is no casual approach to be taken to this record', warned A.B. Spellman in the liner notes, observing that the group formed 'a plexus of voices, all of different kinds, but most belonging to that generation which grew up on Charles Mingus, Thelonious Monk, [Cecil] Taylor, [Jackie] McLean, Coleman, Coltrane, the human rights struggle, and nuclear weapons'.

Impulse, the label that released *Ascension*, put out this recording and others by experimental younger musicians under the rubric 'the new wave in jazz'. Typical is Shepp's piece *The Chased* (1965, Imp.), showing his fusion of Coleman's blues phrases and short, riff-like motives with Coltrane's muscular tone and headlong momentum, all unveiled in a charged, unstable environment free of set forms and chord changes. In the liner notes to his album *Mama Too Tight* (Imp., 1966), Shepp praised Coleman for 'revitaliz[ing] and refurbish[ing] the blues idiom' and stated his own aim 'not to "overthrow" the many valid musical references that are extant, but to include them whenever possible'.

The dissonant, strident, often atonal style cultivated by the free jazz players made the music appealing only to a small group of listeners. Conservative jazz fans found it unpalatable and denounced it. The music's low commercial value, together with problems in getting it performed, led to the formation of organizations aiming to provide a sympathetic community of listeners, together with a base for economic support, teaching and playing opportunities. In Chicago such a group was the Association for the Advancement of Creative Musicians (AACM), founded (1965) by the

composer and pianist Muhal Richard Abrams, and which spawned such ensembles as the quintet Art Ensemble of Chicago (formed 1969) and the trio Air (formed 1975). A similar musicians' collective, the Black Artists Group (BAG), took shape in St Louis (1968), serving as a meeting-ground for Julius Hemphill, Hamiet Bluiett and Oliver Lake, who later joined with David Murray to form the World Saxophone Quartet (1976). Other important musical organizations supporting experimental jazz improvisation and composition included New York's Jazz Composers Guild and Jazz Composers' Orchestra Association, Detroit's Creative Arts Collective (CAC), and in Europe, Amsterdam's Instant Composers Pool (ICP) and Germany's New Artists Guild (later Free Music Production). The mystical pianist, composer and bandleader Sun Ra also exemplified the trend in constructing communal structures for avant-garde jazz. Sun Ra lived together with members of his Arkestra first in Chicago, later in New York and Philadelphia, rehearsing and touring with the group while issuing recordings on small independent labels such as ESP and Saturn. Sun Ra and his Arkestra, like the Art Ensemble of Chicago after them, used theatrical elements and costumes to present music as ritualized spectacle.

Because of their novelty and innovative edge, free jazz players of the 1960s have received considerable attention from historians writing about that period. But they represented only one of many currents in jazz flourishing by this time. Mainstream or 'straightahead' jazz continued to be the dominant style of jazz heard around the world. This category now subsumed both the work of bop and post-bop musicians like Gillespie, Monk, Sarah Vaughan, Bill Evans, Sonny Rollins and Art Blakey, as well as older musicians still active, among them Earl Hines, Coleman Hawkins and Roy Eldridge. Some jazz musicians in the 1960s sought to reach wider audiences by performing popular material: Louis Armstrong with *Hello, Dolly!*, Ella Fitzgerald with the country and western album *Misty Blue* and Duke Ellington and the guitarist Wes Montgomery with songs by the Beatles. Others drew upon black American vernacular idioms like blues, rhythm and blues and soul to bring their music closer to prevailing popular styles of the day. Horace Silver incorporated rock and 'boogaloo' beats in *The Jody Grind* (1966, BN) and *Psychedelic Sally* (1968, BN), as did Les McCann and Eddie Harris on their 1969 hit, *Compared to What* (Atl.). Cannonball Adderley also achieved commercial success with his relaxed and soulful rendition of Joe Zawinul's *Mercy, Mercy, Mercy* (1966, Cap.). Some of the most inventive small-group jazz by younger players who did not exclusively embrace the free jazz aesthetic can be sampled in the series of albums Blue Note issued featuring such artists as Lee Morgan, Donald Byrd, Freddie Hubbard, Woody Shaw, Joe Henderson, Hank Mobley, Wayne Shorter and Herbie Hancock.

Vital life signs in the field of big-band jazz were also present during the 1960s. Ellington produced some of the most memorable music of his career during this period on such albums as *Afro Bossa* (Rep., 1963), and *The Far East Suite* (RCA, 1966). He also turned to composing concerts of sacred music requiring the combined forces of orchestra, solo singers, choir and dancers; these works, didactic in tone and devout in character, were performed in cathedrals and churches in the USA and Europe. Meanwhile, he and his orchestra kept touring steadily and performing for both listeners and dancers, as did other swing era survivors such as Count

Basie, Benny Goodman and Woody Herman. Joining these veterans on the scene were newly formed ensembles, including the Kenny Clarke-Francy Boland Big Band in Germany, the Thad Jones-Mel Lewis orchestra in New York and the Don Ellis Orchestra in Los Angeles. These groups attested to the continued appeal of the big-band sound while seeking to attract younger listeners by incorporating features drawn from other idioms, as in the funky rhythm and blues groove in the Jones-Lewis orchestra's version of *Central Park North* (Solis, 1969).

An important stream of jazz activity during the 1960s flowed from Brazil. The popularity of Brazilian samba and bossa nova first reached American jazz musicians through recordings by Antônio Carlos Jobim, João Gilberto and Laurindo Almeida. In the early 1960s guitarist Charlie Byrd introduced Stan Getz to bossa nova this way and both went on to perform pieces from this repertory together and with Brazilian musicians, as on the albums *Jazz Samba* (Verve, 1962) and *Getz/Gilberto* (Verve, 1963), the latter featuring Jobim's 'Girl from Ipanema' performed by João and Astrud Gilberto. The nearly whispered vocals, gently strumming rhythms and cool affect of these jazz bossa nova performances occupied vastly different aesthetic terrain from the angry and aggressive free jazz emerging at the same time. The Brazilian contribution to jazz grew stronger in the decades to follow, from artistic collaborations between musicians (Wayne Shorter and Milton Nascimento on *Native Dancer*, Col., 1974) to the series of important Brazilian performers who contributed to the jazz scene, among them the percussionists Airto Moreira and Alphonse Mouzon, the singer Flora Purim and the pianist Eliane Elias.

Japan was another country that began to figure more prominently on the world jazz scene in the 1960s and 70s. Beyond developing a significant base of jazz fans that would draw American musicians to cities like Tokyo and Osaka, Japan produced musicians who launched successful international careers as performers and recording artists, among them the pianist and bandleader Toshiko Akiyoshi, the saxophonist and flute player Sadao Watanabe, the trumpeter Terumasa Hino and the pianist Yosuke Yamashita. Record companies in Japan also issued music by American artists that featured both a higher quality of sound and at times previously unreleased material not available in the USA and Europe.

Just as Miles Davis in the 1950s had inspired jazz musicians to embrace a 'cool' aesthetic and to explore modal options, so in the 1960s and 70s he paved a way others found attractive. The quintet he led from 1965 to 1968 (featuring the saxophonist Wayne Shorter, the pianist Herbie Hancock, the bass player Ron Carter and the drummer Tony Williams) specialized in richly textured original compositions written by its members. It perfected a free and fluid performance style that nevertheless remained tonally anchored, though often modally inflected, and used cyclical harmonic structures derived from earlier jazz practice. Davis was also increasingly drawn to create lengthy improvised statements over static harmonic fields, and this tendency, together with the adoption of a solid backbeat, even quaver-note rhythmic motion and electronic instruments (such as bass and keyboards), brought his music closely in line with rock and funk on such albums as *In a Silent Way* (Col., 1969) and *Bitches Brew* (Col., 1969). This jazz-rock admixture came to be called fusion by the critics, some of whom

considered the music no longer part of the jazz tradition. Davis was undeterred, later writing of this time: 'I wanted to change course, *had* to change course for me to continue to believe in and love what I was playing' (Davis and Troupe, F1989, p.298). He also observed that fewer black musicians were playing jazz in the 1960s because it was 'becoming the music of the museum'.

A number of young musicians who played with Davis in the late 1960s followed their leader's example in playing loudly amplified music that fused together elements of jazz, rock, funk and soul, as well as non-western musical traits. Shorter and the keyboard player Joe Zawinul co-founded Weather Report in 1970, a group that combined the improvisatory freedom of jazz with a rhythmic vocabulary derived from rock, Latin American and Afro-Caribbean traditions. Weather Report could produce liquid, floating textures that resembled those of Davis's mid-1960s quintet but was also adept at hard-driving rock, as on 'Teen Town' and 'Birdland' from the album *Heavy Weather* (Col., 1976). Another Davis alumnus, Chick Corea, formed a jazz-rock unit, Return to Forever, that reached its peak of popularity in the mid-1970s, while Herbie Hancock similarly achieved commercial success with multi-layered, polyrhythmic, jazz-funk fusion on the albums *Headhunters* (Col., 1973) and *Man-Child* (Col., 1975). In 1971 the British guitarist John McLaughlin, who had performed with Davis on the recordings *In a Silent Way* and *Bitches Brew*, formed his own high-energy, high-decibel electric band, the Mahavishnu Orchestra, which took jazz-rock fusion further into the acid rock mode of the period, also incorporating hypnotic ostinatos and modal melodies derived from Indian music. In the 1970s McLaughlin pursued another kind of fusion with the acoustic trio Shakti, in which he collaborated with the Indian musicians Lakshminarayana Shankar and Zakir Hussein. Virtually alone among these gifted Davis alumni in the 1970s, Keith Jarrett rejected the electrified rock, funk and fusion options, preferring instead to appear before the public as solo acoustic pianist, spinning out lengthy, discursive improvisations that at times took on the aura of religious ritual. Nevertheless, Jarrett's investment in process over product, together with his adamant insistence on artistic self-determination, marked him as yet another musician who had been significantly moulded through his experience with Davis.

While many musicians in the 1970s were intrigued by the possibilities of mingling jazz with rock, funk and non-Western influences – some of them enjoying commercial success in the process – others continued to pursue the adventurous artistic agenda set forth by free jazz exponents in the 1960s. Interest in free jazz was especially high in Europe. Among the important musicians there contributing to a robust alternative jazz scene, against the backdrop of mainstream and traditional jazz, were the guitarist Derek Bailey and the saxophonists John Surman and Evan Parker in Britain; the trombonist Albert Mangelsdorff, the vibraphone player Gunter Hampel and the pianist Alexander von Schlippenbach in Germany; the drummer Han Bennink, the pianist Misha Mengelberg and the reed-player Willem Breuker in the Netherlands; and the Ganelin Trio and Sergey Kuryokhin in the USSR. Large ensembles also emerged from this activity, notably Schlippenbach's Globe Unity Orchestra (founded in 1966), the Breuker Collective (1974), Mathias Rüegg's Vienna Art Orchestra (1977) and Pierre Dørge and the New Jungle Orchestra (1980). These

aggregations tended to be highly eclectic in style and drawn to open-ended forms and spontaneous compositional procedures. Jazz constituted only part of their musical identity, which also included folksongs, rock, 20th-century art-music techniques and liberal doses of satire and Dadaesque humour. The European avant garde also proved nurturing for American musicians touring or living abroad, such as Don Cherry, Steve Lacy and Anthony Braxton.

Stylistic pluralism also characterized approaches to avant-garde jazz in the USA during the 1970s. Two important centres of activity were New York and Chicago. In lower Manhattan a vibrant scene developed in artists' lofts and other non-commercial performing spaces. At Sam Rivers's Studio Rivbea in New York's SoHo, a series of recordings was made in 1976; released under the title *Wildflowers*, they featured such musicians as the saxophonists Kalaparusha (Maurice McIntyre), Byard Lancaster, Marion Brown, Anthony Braxton and David Murray, the drummers Sunny Murray and Andrew Cyrille and the trumpeters Olu Dara and Leo Smith. For these figures, as for their European contemporaries, playing 'free' was more a performing option than a mandate. Although Byard Lancaster and Sunny Murray took considerable harmonic and rhythmic liberties with the Harold Arlen song *Over the Rainbow* (1977, Douglas), the original melody was still there for listeners; in Kalaparusha's *Jays* (1977, Douglas), similarly, the saxophonist's free and probing solo unfolds over a bass ostinato that serves a binding rhythmic function throughout. Such fusions of free techniques with principles of compositional ordering characterized the work of figures associated with Chicago's Association for the Advancement of Creative Musicians, notably Muhal Richard Abrams, Roscoe Mitchell and Braxton, later Leo Smith and George Lewis.

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11. Jazz at the end of the century (1980–99).

Mary Lou Williams, Duke Ellington and others likened jazz to a tree: with roots extending deep into black American, African and European musical traditions, it has grown upward and outward, its branches and limbs representing varied styles all joined to a sturdy trunk that keeps alive connections to a rich musical past. In the late 20th century, the diverse and multifaceted character of this tree of jazz was striking. Nearly all the major jazz styles from the past – New Orleans, big-band swing, bop, mainstream, free jazz and fusion – are still being performed by contemporary musicians. The longevity and international appeal of these styles refute the familiar unilinear, evolutionary model of jazz history. When new forms of jazz emerge, the old branches do not drop off and vanish but keep growing on their own. Far from being radical revolutionaries, most jazz musicians are committed conservationists who cultivate pre-existing styles or develop hybrid strains through creative recycling.

One example of this hybridity surfaced in the 1990s when musicians fused 1960s 'soul jazz' (the funky, populist-tinged work of Donald Byrd, Les McCann and Lou Donaldson) with the rhythms, rapping and technology of hip hop. Dubbed acid jazz (see [Acid jazz \(ii\)](#)) by critics, the music is characterized by short, riff-like quotations (sampling), layered polyphonic textures, heavy beats, digitally synthesized sound effects and collage-like

construction. Typically the style's jazz flavour comes from individual solo lines and harmonic inflections, while the hip hop component dominates the rhythmic accompaniment. In *Music Evolution* (Col., 1997), by the group Buckshot LeFonque led by the saxophonist Branford Marsalis, a vocalist raps about connections between jazz and hip hop while in the background Marsalis and the trumpeter Russell Gunn provide harmonized riffs that evoke hard bop of the 1950s and 60s. In *Cantaloop Island (Flip Fantasia)* (BN, 1993), the British group Us3 rework Hancock's *Cantaloupe Island* by placing a vocal rap atop the original melody and modernizing the rhythmic background. This process of rearranging and updating is traditional for jazz musicians: Hancock himself had done it with *Cantaloupe Island* (cf the 1964 version on the album *Empyrean Isles*, BN, with that of 1976 on *Secrets*, Col.), and earlier, bop musicians supplied new melodies for familiar harmonic structures (e.g. Miles Davis's *Donna Lee*, based on the harmonies of *(Back Home Again in) Indiana*) and arrangers retooled older pieces from the repertory (e.g. Don Redman's transformation of King Oliver's *Dipper Mouth Blues* into *Sugar Foot Stomp* for the Fletcher Henderson orchestra). While the rhythmic character of acid jazz has led some to question whether it properly qualifies as jazz, the music clearly is located somewhere on the tree's outer branches, no further out on a limb, in some ways, than third-stream experiments of the 1950s or free jazz of the 1960s.

For other recent younger players, hybridity results not so much from the fusion of disparate idioms, as with acid jazz, but from the adoption of a wide-ranging repertory and an open-ended attitude towards musical techniques. Every sound source is available for use, including jazz recordings from every era which remain readily available as reissues on compact disc. Players also freely incorporate aspects of popular, classical and world music traditions. On Joshua Redman's debut recording (WB, 1992), he performed original compositions, standards from the swing and bop eras, together with a song by the 'Godfather of Soul', James Brown's *I got you (I feel good)*. The World Saxophone Quartet's *Rhythm and Blues* (Elek. Mus., 1988), similarly, presented fresh investigations of a repertory previously thought outside the realm of jazz: songs associated with the Motown artists Marvin Gaye and Otis Redding and the songwriters Kenny Gamble and Leon Huff. The saxophonists David Murray and James Carter can, in a single performance, recapitulate the entire history of their instrument in jazz, from low-down gutbucket blues to the harmonic virtuosity of Hawkins and Rollins to the cries and shrieks of Ayler. With his group Masada, the composer and saxophonist John Zorn filters traditional Jewish musical materials through the lens of contemporary jazz practice and chamber music performance; in other settings he constructs postmodern pastiches that rapidly juxtapose such styles as hard bop and free jazz with punk rock and music from films and cartoons. The saxophonist Jane Ira Bloom integrates movement and live electronics into her performances; the composers Fred Ho and Jon Jang draw upon East Asian musical resources in works conceived for their ensembles; the clarinetist Don Byron's specialities include free jazz, klezmer music and small-group swing.

While some jazz musicians of the 1980s and 90s embraced a philosophy of stylistic pluralism, others aligned themselves more directly with figures and

trends from the past. Recordings often supplied occasions for homage, as in the saxophonist Antonio Hart's *For Cannonball and Woody* (Novus, 1993), honouring Cannonball Adderley and Woody Shaw; the pianists Danilo Perez's *Panamonk* (Imp., 1996) and Jessica Williams's *In the Key of Monk* (Jazz Focus, 1999); the trumpeter and composer Dave Douglas's tribute to Wayne Shorter, *Stargazer* (Arabesque, 1997); and the saxophonist Joe Henderson's series of discs devoted to single figures, among them Billy Strayhorn, Miles Davis and Antônio Carlos Jobim. Musicians undertaking such concept albums usually sought to capture distinctive traits of the artists being honoured, at the same time retaining their individual voices and improvising freely within stylistic parameters of their choice. Retrospective gestures are also common fare at jazz concerts and festivals, as at George Wein's annual JVC festivals in New York, which always include celebrations of past jazz masters, or at the Montreux Jazz Festival in 1991, when Miles Davis, in collaboration with Quincy Jones, revisited arrangements Gil Evans had written for him more than 30 years earlier.

A more conservative form of engagement with the past has been taken by jazz repertory ensembles. These groups, typically big bands affiliated with universities, conservatories or large cultural institutions (such as the Lincoln Center Jazz Orchestra and Smithsonian Jazz Masterworks Orchestra), attempted to revive the sounds of earlier well-known ensembles, such as those of Ellington, Basie and Goodman, often playing from transcriptions of recordings and reproducing solos as well as ensemble and rhythm section parts. If the transformative recycling of acid jazz reflects black American traditions extending back for centuries, the re-creative impulse behind jazz repertory groups derives from the model of European art music, interpreting finished 'works' (scores generated from recordings) and striving for 'authenticity' through historically informed performing practice.

The jazz repertory movement was but one symptom of the larger process of institutionalization jazz underwent in the 1980s and 90s. In the USA particularly, jazz came to receive a level of economic support and recognition previously reserved for classical music. Private foundations, government arts agencies, museums and major corporations became important sources of funding, underwriting special events and media projects and sponsoring fellowships, awards and competitions for jazz musicians. Institutions of higher learning established jazz degree programmes and hired seasoned professionals to serve as teachers. The literature on jazz expanded greatly in the form of textbooks, scholarly monographs, popular biographies and histories and pedagogical materials. And when in the 1990s some writers began to debate the virtues or perils of a 'jazz canon' (recorded performances that had assumed the status of 'masterpieces', as on the critic Martin Williams's widely-used anthology *The Smithsonian Collection of Classic Jazz*, 1972, 2/1987), it was evident that jazz had covered vast cultural distance over the relatively short course of its history.

One figure who played a crucial role in popularizing and promoting jazz during this period was Wynton Marsalis, a trumpeter, composer, bandleader and educator from New Orleans. After emerging in the 1980s

as a talented soloist with Art Blakey and the Jazz Messengers, then with his own groups featuring his brother Branford, Marsalis began exploring past eras in jazz while refining his own musical language both as player and composer. The recording *Black Codes (From the Underground)* (Col., 1985) displays his virtuosity as a trumpeter together with his interest as a bandleader in exploring the rhythmic freedom, expressive vocabulary and formal play of Miles Davis's mid-1960s quintet. As founding artistic director of the jazz programme at Lincoln Center, New York's prestigious and powerful sponsor of European-derived performing arts (opera, ballet, symphony and chamber music), Marsalis helped bring jazz solidly within the embrace of America's cultural establishment. He increased visibility for jazz through his concerts and recordings, television and radio programmes, and book and video projects; he commissioned new works and sponsored high-school band competitions; he toured widely with the Lincoln Center Jazz Orchestra and appeared regularly as clinician and lecturer in schools throughout the country. At the same time, he sparked controversy by articulating views some considered to be unduly rigid and conservative, particularly his insistence that certain musical features (swing, the blues, call and response) must be present in order for music to qualify as jazz. Others criticized his programming at the Lincoln Center, claiming that it excluded members of the jazz avant garde or did not adequately highlight contributions of white and female musicians. Despite his singular success in raising the cultural capital of jazz, then, Marsalis was unable to resolve questions that had surrounded the music from early on in its history, fundamental questions of definition, ownership, racial identity and function.

Marsalis and other contemporary jazz musicians around the globe make up an extended musical family with widely varying ideas about what jazz is and how to play it. Some seek the thrill of the cutting edge, others the security of tradition. Some devote themselves to free-form improvisation on street corners, others unveil new works in clubs and concert halls, still others play Ellington and Gershwin in crowded hotel lobbies and noisy restaurants. Yet despite their striking differences, these musicians share a common ancestry that can be traced back to New Orleans, to the 'joy music' of Sidney Bechet and the blues of Buddy Bolden, and before that, to the bands of Europe and the drums of Africa. They have been drawn one and all to a resilient musical tradition that beckons with the promise of self-discovery and preserves the hope of freedom.

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Jazz at the Philharmonic.

A Los Angeles concert series organized by [Norman Granz](#).

Jazz Crusaders.

See [Crusaders](#).

Jazz flute

(Fr. *jazzo-flûte*).

See [Swanee whistle](#).

Jazz-funk.

A 20th-century pop music style. It fuses jazz and jazz-influenced melody and improvisation with the more simple, driving rhythms and bass lines of funk as characterized by James Brown and Parliament. Early jazz-funk albums included Miles Davis's *Bitches Brew* (1969), which also incorporated many rock elements. In the 1970s many American jazz artists such as Donald Byrd, Herbie Hancock and Lonnie Liston Smith added funk elements to their sound; in the late 70s and early 80s, British groups began to explore jazz-funk, with bands such as Light of the World and Hi Tension softening the hard-edged rhythms of funk and incorporating more jazz elements. By the late 1980s and 90s the definition had narrowed: jazz-funk lost many of the jazz inflections that had characterized its beginnings. It became a more spartan, simpler music, more heavily reliant on a standard 4/4 rhythm track, repetitive bass guitar groove and, frequently, a rhythm guitar line more heavily influenced by disco than in the 1970s. Protagonists of this development included the Brand New Heavies, Jamiroquai and the Hammond organ-based James Taylor Quartet. Additionally, from jazz funk came Acid Jazz, at first a record label but soon an umbrella term used to describe the more adventurous jazz-funk artists, such as Galliano.

WILL FULFORD-JONES

Jazz Messengers.

A hard-bop group led by [Art Blakey](#), formed initially as a cooperative with [Horace Silver](#) in 1953.

JBs [Fred Wesley and the JB's; Maceo and the Macks].

American instrumental funk group and backing band to [James Brown](#). Formed in 1970, they made a number of recordings over the next five years. Their varied personnel included Fred Wesley (trombone and director), Maceo Parker (alto saxophone), Brown (keyboards) and Bootsy Collins (bass guitar). The line-up featured up to six horns, two guitars, organ, bass guitar, one or two drummers and percussion. Their sound was essentially an extension of Brown's (most of the material was written by Brown and arranged by Wesley) and featured Wesley and Parker's unique

improvisations. *Gimme some more*, *Pass the peas* and *Cross the track* (*We better go back*) are typical: a repetitive groove on a 9th or minor 7th chord, created from a number of short riffs and vamps, underpins the horns' riff-based melodies which are interspersed with collective vocals made up of singing, raps, random chatter and background noise. Like much of Brown's music, the bridge, on the sub-dominant or dominant, varies the groove and typically lasts eight bars. In their solos, Wesley and Parker employ simple blues riffs and create an exciting rhythmic impetus by varied attack and lengths of notes.

While Brown is rightly credited with an enormous influence over a range of musical styles since the early 1970s, his rhythm section created the most subtle, distinctive and danceable grooves, on which his reputation rests. In Britain the JBs had a significant impact on the acid jazz scene of the late 1980s and early 90s, when groups such as the James Taylor Quartet resurrected the jazz-funk instrumental. As instrumentalists Wesley and Parker have created significant alternatives to jazz and rhythm and blues styles.

CHARLIE FURNISS

Jean, Claude Petit.

See [Petit Jehan, Claude](#).

Jean-Aubry, Georges [Aubry, Georges Jean]

(*b* Le Havre, 13 Aug 1882; *d* Paris, 14 Nov 1949). French writer on music. Educated in his home town, he soon developed an interest in contemporary music and arranged early performances of Debussy's music there (1908). In 1915 he moved to London, where he edited *The Chesterian* from 1919 and organized concerts of contemporary French music. In 1930 he returned to Paris, where he belonged to a circle of avant-garde musicians and *littérateurs* and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Falla, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss.

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Jean de Hollande.

See [Hollander, Christian](#).

Jean de Namur.

(1) See [Gallicus, Johannes](#) and [Dufon, Jean](#).

Jean de Noyers.

See [Tapissier, Johannes](#).

Jeannin, Jules Cécilien

(*b* Marseilles, 6 Feb 1866; *d* Hautecombe, Savoy, 15 Feb 1933). French musicologist. After studying at the Marseilles Conservatoire, he entered the Benedictine abbey of Hautecombe in Savoy and became organist there. He spent the years 1896–8 in the Middle East, where he studied the liturgical chant of the Catholic Syrians and Maronites. The study of Syrian music was a first step in his investigation into the rhythm of Christian chant. In his *Etudes sur le rythme grégorien* Jeannin adopted a mensuralist approach to the problem of rhythm in chant performance and attacked the equalist interpretation of the monks of Solesmes (see [Plainchant](#)). His transcriptions, using bar-lines which mark off bars of varying length, illustrate his basic principle: that Gregorian chant consists of short and long notes which are combined in groups of variable length, and in which the tonic accent of the word normally takes the place of the metrical accent and is often treated as long.

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CHRISTIAN HANNICK

Jean Paul [Richter, Johann Paul Friedrich]

(*b* Wunsiedel, 21 March 1763; *d* Bayreuth, 14 Nov 1825). German novelist, satirist and aesthete. His father was a schoolmaster, organist and composer of church music who eventually obtained a post as Lutheran pastor. Jean Paul entered the Gymnasium at Hof in 1779, having already shown a fondness for improvisation that continued well into his adult years. From 1781 to 1784 he was a theology student at the University of Leipzig, but he was forced to discontinue his studies due to straitened circumstances. For the next eight years he made his living as a private tutor and provincial schoolmaster. At the same time he developed a liking for Haydn's symphonies and oratorios, the church music of Graun and Hasse and the operas of Mozart, Gluck and Méhul.

Jean Paul cultivated one of the most unusual styles in German writing, its chief characteristics including extravagant metaphors, puns and wordplay, syntactic convolutions, the juxtaposition of high-flown poetry and homely prose, and humorous or sentimental digressions which could range from discussions of Fichtean philosophy to hot-air ballooning. With the publication in 1793 of *Die unsichtbare Loge*, his first major novel, and the first of his writings to appear under the pseudonym Jean Paul, he rose almost instantly to fame; his celebrity was clinched by the appearance of *Hesperus* in 1795. Over the course of the following decade he produced four more novels that became among the most widely read books in the early nineteenth century: *Des Quintus Fixlein Leben* (1796), *Siebenkäs* (1796–7), *Titan* (1800–03) and its unfinished sequel *Flegeljahre* (1804–5). In the meantime, his move to Berlin (1800) put him touch with Fichte and such early romantic thinkers as Friedrich Schlegel, Tieck and Schleiermacher. Three years later he settled in Bayreuth, where he spent the remainder of his life; with a pension from Prince Karl Theodor von Dalberg (and subsequently from the Bavarian government), Jean Paul was given free reign to pursue a variety of literary projects. In addition to writing further works of fiction, his lively interests in theoretical matters bore fruit in

the *Vorschule der Ästhetik* (1804), written in the discursive mode characteristic of his novels, and *Levana* (1807), a treatise on education.

Music is a significant presence in Jean Paul's fictional and theoretical works. The garden-concert scene in *Hesperus*, for instance, re-creates a performance in which the writer had heard Carl Stamitz play the viola d'amore. More importantly, it prefigures the whole panoply of ideas associated with the early romantic aesthetic whereby music was viewed as an entry into a metaphysical dreamworld, an expression of infinite longing, and a language capable of uttering the inutterable. *Flegeljahre* ends as Walt, one of the novel's twin-brother protagonists, listens 'enraptured' to the fleeting tones of his brother Vult's flute. Musical metaphors are also often used to make a point in the *Vorschule der Ästhetik*. Two composers in particular were captivated by Jean Paul's idiosyncratic style: Robert Schumann and Gustav Mahler. In Schumann's youthful attempts at prose fiction (the autobiographical idyll *Juniusabende und Julitage* and the fragmentary novel *Selene*, both of 1828), he drew on the quirky manner of his literary idol. Florestan and Eusebius, the principal crusaders against musical philistinism in Schumann's *Davidsbund*, were modelled on such antithetically paired characters in Jean Paul's novels as Walt and Vult. The composer's contradictory testimony notwithstanding, his *Papillons* op.2 (1831) drew at least partial inspiration from the concluding chapters of *Flegeljahre*. Both titles for the revised version of Mahler's First Symphony (1893) include references to Jean Paul's *Titan*, while the designation of the symphony's first part (Aus den Tagen der Jugend; Blumenstück, Fruchtstück und Dornstück) makes an allusion to the full title of *Sibenkäs*.

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JOHN DAVERIO

Renverset, Jean.

See [Arras, jean d'](#).

Jeans [née Hock], Susi

(*b* Vienna, 25 Jan 1911; *d* Dorking, Surrey, 7 Jan 1993). Austrian organist, keyboard player and musicologist, active in Britain. She studied first under Franz Schmidt at the Vienna Music Academy (1925–31), where she gained the diploma, and later with Straube (1932, 1934) at the Kirchenmusikalisches Institut, Leipzig, and with Widor in Paris (1933). In 1935 she married Sir James Jeans (1877–1946); one of the foremost

British scientists of his day, he was also an accomplished amateur organist, and his book *Science and Music* (1937) was dedicated to her. She became a naturalized British citizen and assumed a prominent position in the British organ world. Her home at Cleveland Lodge, Dorking, contained an extensive collection of instruments including a working model of a water organ, a neo-Classical organ (built by Eule in 1936, the first to be introduced into England), and several chamber organs.

Lady Jeans did much to help initiate an interest in the historically informed performance of pre-Romantic organ music. An energetic crusader for the preservation and faithful restoration of old organs, she recorded and gave recitals on the organ, pedal harpsichord, clavichord and virginals in Britain, on the Continent and in Western Australia, and made many concert tours throughout North America. She adjudicated in organ competitions in Haarlem and Aosta, and conducted seminars in the USA and Australia; in 1967 she joined the music faculty of the University of Colorado for a period as organist-in-residence. She also directed the Boxhill Festival, which was founded in 1966. Her performances reflected informed and assiduous scholarship: her writings deal chiefly with aspects of early organ and keyboard music, its performing practice and its performers. The Lady Susi Jeans Centre for Organ Historiography at University of Reading, founded in 1993, inherited her archives after her death.

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GILLIAN WEIR/CHRISTOPHER KENT

Jeanty, Occide [Occilius]

(*b* Port-au-Prince, 18 March 1860; *d* Port-au-Prince, 28 Jan 1936). Haitian composer and military band director. He studied music with his father, Occilius Jeanty, who was director of both the Ecole Centrale de Musique and the Musique du Palais, the Haitian presidential band. In 1881 Jeanty won a government scholarship to study at the Paris Conservatoire with the cornettist Arban. He wrote a textbook with his father entitled *Petite grammaire musicale* (Paris, 1882). After the death of his father in 1892, Jeanty was appointed director of the Musique du Palais. Most of his output was written specifically for the presidential band, including many marches, quadrilles, waltzes, polkas and *méringues*. He also wrote funeral marches for the Haitian presidents Florvil Hyppolite (*Chery Hyppolite*), T. Augustin Simon Sam (*Ti Sam*) and Nord Alexis (*Sur la tombe*). During the American occupation of Haiti (1915–34) Jeanty was an outspoken critic of the US military forces and was dismissed from his post by President Sudre Dartiguenave in 1916. He was reinstated by President Louis Borno in 1922 and remained director of the presidential band until 1934. One of Jeanty's best-known works is the military march '1804', a work written for the centenary of Haitian independence. During the US occupation the march became associated with Haitian political resistance, prompting the Haitian government to ban performances of the work when Jeanty was conducting the Musique du Palais.

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(selective list)

all for wind band

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MICHAEL LARGEY

Jebb, John

(*b* Dublin, 1805; *d* Peterstow, Herefordshire, 8 Jan 1886). Anglo-Irish writer on music. The eldest son of Justice Richard Jebb and nephew of Bishop Jebb of Limerick, he was educated at Winchester and Trinity College, Dublin. After graduating MA in 1829, Jebb briefly held the rectory of Dunerlin in Ireland before becoming prebendary in Limerick Cathedral (1832), rector of Peterstow, Herefordshire (1843), prebendary in Hereford Cathedral (1858), and canon residentiary there (1870).

Jebb was a leading authority on the choral service of the Anglican Church. When Dr W.F. Hook proposed to reinstate choral services and a surplined choir at Leeds Parish Church in 1841, it was to Jebb that he looked for advice and a definition of musical policy. With his background as a cathedral dignitary Jebb argued that in churches where a recognized choir was introduced the desired musical effect should not be marred by what he called 'the roar of the congregation'. He consequently persuaded Hook to adopt the cathedral form of service at Leeds rather than the alternative model first demonstrated in 1839 by the Rev. Frederick Oakeley at Margaret Chapel, London, where the choir's role was to lead the people in response, hymn and psalm. Thus arose two opposing 'schools' at a time when the movement to introduce choral services in parochial worship first began to exert strong influence throughout the Anglican communion.

The substance of Jebb's policy was first made public at Leeds in *Three Lectures on the Cathedral Service* (1841). A more scholarly and definitive treatment of the topic was published in his *The Choral Service of the United Church of England and Ireland* (1843). He also made an edition of Thomas Causton's *Venite exultemus* and *Communion Service* (1862).

WRITINGS

Three Lectures on the Cathedral Service of the Church of England (Leeds, 1841, 3/1860)

The Choral Service of the United Church of England and Ireland, being an Inquiry into the Liturgical System of the Cathedral and Collegiate Foundations of the Anglican Communion (London, 1843)

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BERNARR RAINBOW

Jebe, Halfdan Frederik

(*b* Trondheim, 3 Nov 1868; *d* Mexico City, 17 Dec 1937). Norwegian violinist and composer. He received his training in Christiania, Leipzig

(violin with Sitt), Berlin (with Joachim) and Paris (composition with Massenet), where he played in the Colonne Orchestra (1894–7). In Paris he was a member of the group of Scandinavian musicians, artists and writers (Munch, Krag, Strindberg, Sinding and others) to which Delius was attached, and he and Delius became firm friends. In summer 1896 the two men, and according to tradition the writer Knut Hamsun, made a concert tour in Norway, and in January 1897 Jebe accompanied Delius on his second trip to Florida. In November that year he became conductor at the Central Theatre in Christiania, where he met his future wife, the actress Sofie Bernhoft. He left the theatre after only one season, and, joining forces with Delius again, spent Christmas 1898 with Delius's sister Clare in Yorkshire. He led the orchestra which gave the first concert of Delius's music in England in St James's Hall on 30 May 1899. Twelve letters from Jebe to Delius survive in the Delius Trust Archives; three of them have been published (*Delius: a Life in Letters*, London, 1983).

In 1901 he toured through Germany, Austria, Hungary, Serbia, Romania, Italy and Egypt, giving concerts and selling compositions as necessary, and in 1902–3 he visited China, Japan, India and Ceylon. He returned to Norway at the beginning of 1904, and a period of concentrated work followed, resulting in his opera *Vesle Kari Rud*. However, he was not sympathetic to the intense cultural nationalism which asserted itself in Norway on the achievement of independence from Sweden in 1905, and the next year he took himself to America. He played in orchestras in New York and travelled widely in North and South America, giving concerts, before settling down in Mexico. There he made the acquaintance of the revolutionary leader Felipe Carrillo, Governor of Yucatán, and became teacher of the violin, the piano and composition at the Mérida Conservatory. After Carrillo's execution in 1923 Jebe composed his A minor Symphony, subtitled 'The Path of Destiny towards the Ideal', in his memory.

In Mérida, where he lived until his death, Jebe was encouraged in the composition of a good deal of chamber music by the Alonzo Patrón Quartet, but his chief source of inspiration lay in the history and culture of the Maya. Although he had scorned the fervent patriotic nationalism of his own country, he found material for his Romantic imagination in the exotic art and legends of the ancient civilization of his adopted home. He composed an opera, *Dignidad Maya*, and several ballets on Mayan subjects, and his children's fable *La muerte de la ardilla* (given at the Palacio de Bellas Artes, Mexico City, 1938) is based on folk melodies. With A. Rendon Muños he founded the Orquesta Sinfonica de Mérida, and in 1933 he attempted to establish a festival on the basis of his own works which would make Mérida a 'new Bayreuth'. He also campaigned on behalf of artistic causes and standards and exerted an important influence on the musical life of Yucatán.

It was to Jebe that Delius dedicated his *Arabesk* in 1911. Whereas Fenby has recognized Delius himself in the Pan of Jacobsen's poem, there can be little doubt that it was Jebe whom Delius saw in this fantastic creature of nature. Jebe was an extreme example of the fin-de-siècle Romantic artist driven by a desire to experience everything, and having done so, like Gauguin, brought to reject the complicated society of Europe in favour of a

simpler and freer life in a remote corner of the world. Yet he could not cut himself off from his heritage; works such as *Lad vaaren komme* ('Let spring come') and *Norvegia* reveal continuing ties with Norway. In 1932 he had a concert of his own compositions performed by the Philharmonic Society under Olav Kielland in Oslo.

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(selective list)

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Ballets: Lol-tun [Flower Stone], La mano roja, La leyenda del cenote sagrado, Rhapsodia yucateca

Orch: Aphrodite Suite (1922); Capriccio, 1922; Sym., a, 1923; Carnaval de Mérida; Marche nuptiale; Suite 'La muerte de la ardilla'; Norvegia; Sobre las olas [after waltz by J. Rosas]; Suite 'Remembranza', D; Uxmal Ov.

Chbr: 2 sonatas, vn, pf; Hymne, vn, pf (1905); Sérénade, vn, pf (1897); Ballade, vn, pf; Fanitullen, vn; Improvisation on Swedish Melodies, vn, pf; Intermezzo, vn, pf; Lad vaaren komme, str qt; Romanza (Siluetas), pf qnt; Serenade, pf qnt; Prelude, str qnt; Str Qt, 'Billeder fra Yucatán'; Pf Sextet

Choral: Lad vaaren Komme [Let Spring Come] (J.P. Jacobsen), S, chorus, orch, perf. c1913, Sp. trans. as Primavera

Songs: [4] Sangkompositioner (1898); Drikkevise (1898); 6 Romances (V. Krag), 2 Sets of 3 (1899, ?1899); The Afterglow (A. Brunel) (1902)

Pf: Henrik Harpestrengs stormester marsch (1898); Premier album; Romance (1905)

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JOHN BERGSAGEL

Jedlitzka, Marie.

See Jeritza, Maria.

Jeep.

See Hodges, Johnny.

Jeep [Jepp], Johannes [Johann]

(*b* Dransfeld, nr Göttingen, 1581 or 1582; *d* Hanau, 19 Nov 1644). German composer and organist. He spent his childhood at his birthplace and at Münden and attended the Lateinschulen at Göttingen and Celle. For over

four years as a boy he sang (with a 'graceful treble voice') in the Hofkapelle at Celle, where he probably came under the influence of Jacob Syring and Johannes Nesenus. After his father's death about 1600, he went to study at Nuremberg and Altdorf, where he was strongly influenced by Hans Leo Hassler and Valentin Haussmann (who made fun of him in a song, *Jep, Dilltent*, of 1607 but for whom in 1614 he published an elegy, *Musica, liebe Schwester mein*); he also got to know J.A. Herbst. About 1610 he journeyed through France and Italy, Venice being one place that he visited. In the autumn of 1613 he succeeded Erasmus Widmann as Kapellmeister and organist at the court of the Count of Hohenlohe at Weikersheim. According to his own testimony he performed in the count's service 'before kings, electors and lords'. He was also entrusted 'with matters of great secrecy, diplomatic missions and other affairs'. In 1625, when musical institutions at the court were dissolved because of the Thirty Years War, Count Friedrich made him his steward at Hollenbach.

He spent more than ten years on the compilation and composition of the Hohenlohe hymnbook, which, after being delayed for a variety of reasons, was finally published in 1629. About 1635 he spent just over a year as organist of Frankfurt Cathedral as a deputy for Herbst (to whom he may have been related through his first wife). Then, for doctrinal reasons, he turned down an offer from the German Masters of the Teutonic Order (to whom Hohenlohe had been made over for the duration of the war in 1636). In January 1637, backed by Herbst's recommendation and after successful auditions, he went back to Frankfurt as civic Kapellmeister. Wartime conditions and a run of illnesses, however, prevented his making a success of this post, and three years later he was dismissed. Starting back for Weikersheim in the summer of 1640, he got as far as Hanau, where he earned a modest living working for the schools until, in January 1642, he took up what was to be his last appointment, as director of the almost defunct chapel of Count Ernst of Hanau-Münzenberg and organist of the principal church, the Marienkirche. Two funeral addresses were preached when he died: the one by Böhm was given before the palace's Lutheran congregation; the other was given by the court preacher, Henning, a minister of the Reformed Church.

Jeep composed over 100 hymns and psalm settings, most of them in four parts. Michael Praetorius referred, in the preface to his *Urania* (1613), to his psalms 'in simple counterpoint', ranking them with those of Hassler and a few other musicians 'in Franconia and Swabia'. Jeep intended his Weikersheim hymnbook of 1629 as an expanded new edition of Erasmus Widmann's *Geistliche Psalmen und Lieder* (1603) but with most of the texts completely reset by himself. He incorporated his settings of 1607–9, some of them in revised form, into the new collection and retained none of Widmann's settings except those of Lobwasser's version of the psalms, to which he added five more. Jeep was, however, best known not for hymns and psalms but for the 34 secular songs of his *Studentengärtlein*. The numerous reprints of them show how popular they were. They are entirely homophonic strophic songs on the threshold of monody whose particular strength lies in their simple, folklike character and the perfect matching of words and music; Gerber placed them among the finest songs composed in the wake of H.L. Hassler. A late piece such as the *Hymnus-hymenaeus*

of 1640, 'in the style of Italian madrigals, with continuo', shows that Jeep was acquainted with the modern music of his day.

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published in Nuremberg unless otherwise stated

sacred

[62] Geistliche Psalmen und Kirchengesäng ... D. Martini Lutheri und anderer frommen Christen, wie sie in christlichen Kirchen ... zu singen gebräuchlich, 4vv (1607, lost; 2/1609)

[114] Geistliche Psalmen und Kirchengesänge wie sie ... auff alle Fest-, Sonn- und Feyertäge bevorab zu Weikersheimb ... zu singen gebräuchlich, 4vv (1629), incl. 1 lied each by H.L. Hassler, J. à Burck; 2 ed. in *WinterfeldEK*, ii; 26 ed. in L. Schöberlein: *Schatz des liturgischen Chor- und Gemeindegeseang* (Göttingen, 1865–72); 2 melodies in *ZahnM*; 5 ed. K. Ameln and others: *Handbuch der deutschen evangelischen Kirchenmusik* (Göttingen, 1932–), i/2, ii/1, iii/2

Hymnus-hymenaeus, das ist Lieblich- und zierliches Hochzeit-Gesang ... auss dem 2. Capitel dess Hohenlieds Salomonis ... auff italiänische Madrigalen arth, 5vv, bc (Hanau, 1640)

6 lieder, 4vv, in L. Erhard, *Harmonisches chor- und Figural Gesangbuch* (Frankfurt, 1659)

1 work, 3vv, 1605³

An Gott niemand verzage, 4vv, *D-DS**

secular

Studentengärtleins erster Theil [17] neuer ... weltlicher Liedlein, 3–5vv (1605, 3/1610, lost; 4/1614, 7/1626); Ander Theil [17] ... Liedlein, 4, 5vv (1614, 3/1622), 1 lied in 1611²³; both vols. ed. in EDM, 1st ser., xxix (1958)

[24] Schöne ausserlesene ... Tricinia (1610); 8 ed. D. Küchemann, *Zeitschrift für Spielmusik*, xlvii (Celle, 1936); 1 ed. F. Jöde, *Chorbuch alter Meister*, vi (Wolfenbüttel, 1930/R), 124

lost works

Christ, heiliger Gott, 4vv (1615)

Andächtiges Bettbüchlein (Ulm, 1631)

Hymnus-hymenaeus (Frankfurt, 1641)

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WILFRIED BRENNECKE/DOROTHEA SCHRÖDER

Jeffers, Ronald (Harrison)

(*b* Springfield, IL, 25 March 1943). American composer and conductor. He studied composition with Leslie Bassett, Ross Lee Finney and George Wilson at the University of Michigan (BM 1966, MA 1968) and with Roger Reynolds, Oliveros, Gaburo and Robert Erickson at the University of California, San Diego (MM 1970). He also studied choral conducting at Occidental College, Los Angeles (1968–70), with Howard Swan. After serving as director of choral activities at SUNY, Stony Brook, during the academic year 1973–4, he accepted a similar position at Oregon State University. As a conductor there he participated in two major American premières: those of Lajos Bárdos's *A nyúl éneke* and Paul Patterson's *Kyrie*. With the Oregon State University Choir he made extensive European tours in 1978 and 1982. Jeffers's principal works are vocal (either for chorus or solo voice). His music exhibits ingenious interplays of timbre and texture and an intuitive mastery of rhythm and pitch.

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Prayer of St Francis, 1v, 1965; Missa concrete, 3 choruses, 1969, rev. 1973; In memoriam, chbr ens, 1973; Time Passes (D. Thomas, T.S. Eliot), Mez, 4-track tape, chimes, gongs, 2 dancers, 1974–81; Sanctus, SATB, 1975; Transitory (trad.), SATB, 4-track tape, 1980; Transitory III (R. Jeffers), female vv, 1981; Arise, my love! (Jeffers), 12 vv, chimes, gongs, 1981; Crabs (R. Weaver), tape, 1981; This We Know (Chief Seattle), SATB, 1987; Songs of the Sea (W. Whitman), SSTTBB, 1991; Salut au Monde! (Whitman), chbr ens, 1993; several other works, mainly vocal

DAVID COPE

Jefferson, Blind Lemon [Lemmon]

(*b* Couchman, TX, Sept 1897; *d* Chicago, 18/19 Dec 1929). American blues singer and guitarist. His sight deteriorated in early childhood, and as a teenager he made a living by singing in the streets of various Texas towns. In 1917 he moved to Dallas, where he sang with Leadbelly. After travelling in various southern states in the early 1920s, he went to Chicago (1925), where he began a series of recordings of exceptional importance. Jefferson was the most influential of all black American folk-blues singers and one of the greatest performers in his idiom. His voice was not strident, but high enough to carry above street noises and attract attention from some distance. At times he sang in a low, moaning fashion, which he complemented by the use of bent notes on the guitar; *Long Lonesome Blues* and *Shuckin' Sugar Blues* (both 1926, Para.) are representative of his haunting, melancholy style. Although he rarely used a slide, an exception being on the blues-ballad *Jack O'Diamond Blues* (1926, Para.), he produced cries or imitative passages on the strings, most characteristically on his two best recorded songs, *Black Snake Moan* and

Match Box Blues (both 1927, OK). His compositions, which often imply that he had at least partial sight, were frequently autobiographical, as in *Pneumonia Blues* (1929, Para.); others showed a concern for the fate of prison inmates, such as *Hangman's Blues* and *Blind Lemon's Penitentiary Blues* (both 1928, Para.). Jefferson's songs were recorded in many versions by other blues singers, but his unique guitar playing was rarely successfully imitated.

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PAUL OLIVER

Jefferson, Marshall

(*b* Chicago, September 1959). American acid house producer and musician. He was first attracted to dance music in 1983 at Chicago's Music Box on hearing early influential DJs such as Ron Hardy and the ground-breaking early house music of Jesse Saunders. Using the most basic of instrumentation, he recorded classic examples of early Chicago house music; his début, *Go Wild Rhythm Trax* (1985), paved the way for *Move Your Body*, acknowledged as one of house music's most important works. He then produced *Acid Trax* (1988) for Phuture which, in using the sound of the Roland TB-303 synthesizer, created the acid house genre; both the track and genre spawned more imitators than developers of the sound, something which drove Jefferson back underground to record the sweeping, less TB-303-oriented *Open your eyes*. This attempt to recreate his early feelings for Chicago house led to 'deep house'. He also put together and produced the vocal dance group Ten City throughout the late 1980s and early 90s. Despite the solo album *Day of the Onion* (KTM? 1997), his defining work remains restricted to an intensely creative and inspiring period in the late 1980s.

IAN PEEL

Jefferson Airplane.

American rock group. It was formed in San Francisco in 1965 by Marty Balin (Martyn Jerel Buchwald;*b* Cincinnati, 30 Jan 1943; vocals) and Paul Kantner (*b* San Francisco, 12 March 1941; guitar and vocals) and was among the most important rock groups to emerge from the Haight-Ashbury

psychedelic scene of 1966–9. The band's second album, *Surrealistic Pillow* (RCA, 1967), contained two hit singles, 'Somebody to Love' and 'White Rabbit', and featured Balin, Kantner, Jorma Kaukonen (*b* Washington DC, 23 Dec 1940; guitar), Jack Casady (*b* Washington DC, 13 April 1944; bass), Spencer Dryden (*b* New York, 7 April 1943; drums) and the charismatic Grace Slick (Grace Barnett Wing *b* Chicago, 30 Oct 1939; vocals). This line-up subsequently recorded a series of successful and often innovative albums, including *After Bathing at Baxter's* (RCA, 1967), *Crown of Creation* (RCA, 1968) and the politically inspired *Volunteers* (RCA, 1969), all of which became staples of late 1960s progressive FM radio. The group's early influences were primarily American folk and blues, but elements of modal jazz and Indian music can be found throughout their music, especially in the sometimes extended instrumental solos. After the band's last studio album, *Long John Silver* (RCA, 1972), Slick and Kantner reformed the group into Jefferson Starship which, while much less adventurous musically, enjoyed tremendous commercial success in the 1970s and 80s with nine hit singles, including *Miracles* (1975, featuring Balin) and *Jane* (1979), and nine hit albums. The late-1960s line-up (without Dryden) reunited briefly in 1989, releasing *Jefferson Airplane*.

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JOHN COVACH

Jeffery, Peter (Grant)

(*b* New York, 19 Oct 1953). American musicologist. From Brooklyn College, CUNY, he took the BA (1975), and from Princeton University, the MFA (1977) and the doctorate (1980), with a dissertation on the autograph manuscripts of Cavalli. He was cataloguer of Western manuscripts and editor of publications at the Hill Monastic Manuscript Library at Saint John's University, Collegeville, Minnesota (1980–82), and taught Gregorian chant and music history at the New York School of Liturgical Music (1983–4). He taught at the University of Delaware (1984–93), and was made professor of music at Princeton in 1993. He was editor of the *Liturgical Chant Newsletter* from 1985 to 1990. Jeffery's principal area of interest is Christian liturgical chant from the earliest times to the present day, in many of its manifestations: Gregorian, Ethiopian, Byzantine. Rather than follow narrow lines of investigation, however, he has considered the techniques of the ethnomusicologist and attempted in his monograph (1992) to combine ethnomusicology with the study of Gregorian chant. He has also studied world music and musical cognition.

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PAULA MORGAN

Jefferys & Nelson.

English firm of music publishers, formed through the partnership of Charles Jefferys and [Sydney Nelson](#).

Jeffreys, George

(*b* c1610; *d* Weldon, Northants., 4/5 July 1685). English composer, music copyist and organist. He played an important role in the dissemination of Italian music in England during the Caroline and Commonwealth periods. His own compositions reflect his interest in the Italian *stile nuovo*, but he never relinquished entirely the techniques of his native tradition. As a result his mature music (all for the church) provides a highly individual solution to the problem of combining the English polyphonic style with Italian declamatory techniques. Though his willingness to experiment led occasionally to harmonic crudities and overcluttered textures, he deserves to be regarded, along with Matthew Locke (to whom he is stylistically closest), as one of the most accomplished and imaginative of Purcell's immediate predecessors.

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[WORKS](#)

[BIBLIOGRAPHY](#)

PETER ASTON

[Jeffreys, George](#)

1. [Life](#).

According to Anthony Wood, Jeffreys was descended from Matthew Jeffries of Wells and was a member of the Chapel Royal before 1643. His name does not, however, appear in the surviving court records, except as the composer of an anthem transcribed into the books of the Chapel Royal during the 1670s; nor can any evidence be found to link him with the Wells Cathedral musician. It seems more likely that Jeffreys came from Worcestershire. By his marriage he was related to the Salwey family of Stanford, and a pedigree of the Salweys, published in 1781, shows connections with the 'Jefferies' family of Holme Castle going back to the mid-16th century.

He was in the service of the Hatton family from at least 1631, when he set some verses by Sir Richard Hatton; the following year he collaborated with Peter Hausted, a Hatton protégé, in the stage work *The Rivall Friends*. Another poet in the Hatton circle, Thomas Randolph, provided the texts for three masque-songs and for the pastoral dialogue *Why sigh you, swaine?* Jeffreys was certainly in the employment of Sir Christopher Hatton (later

1st Baron Hatton) by 1633; in April of that year he made a 'Cattalogue of Manuscripts of my Masters ... at Moulton Park'. All this must cast further doubt on Wood's assertion that he had served at the Chapel Royal before 1643. By 1638 Jeffreys had moved to the village of Weldon, a few miles from Hatton's principal residence, Kirby Hall. In December 1637 he married Mary Peirs, the widowed daughter of Thomas Mainwaring, rector of Weldon and Dene. In his will, Mainwaring left £120 to his 'affectionate son, George Jeffreys'; there were also bequests to Jeffreys's two children, Christopher, who in 1659 was a junior student at Christ Church, Oxford, and was said by Wood to be 'excellent at the organ', and Mary. Another son, Thomas, died in infancy.

In 1643 Jeffreys was summoned to Oxford to assist Hatton, now the king's Comptroller of Household, in what seems to have been a purely administrative capacity; however, his musical talents were soon put to use. Wood, Henry Aldrich (*GB-Och* 879, facing f.1) and, in the following century, Sir John Hawkins refer to his activities as organist at Christ Church, Hawkins adding the information that 'choral service was performed there after a very homely fashion'. This comment implies that chapel services during the king's residence at Christ Church were performed in the manner of chamber music, a description which certainly applies to the few-voiced concertato motets by Italian composers of which Jeffreys made copies for performance, and also to many of the devotional songs he himself composed before 1646.

After the surrender of Oxford to the parliamentary forces, Hatton fled to Paris, where he remained until 1656. Jeffreys returned to Weldon to resume his duties for the Hatton family; by 1649 he had become a senior Hatton servant, attending to their affairs in Northamptonshire as well as representing them in London. From this point onwards it is possible to follow his activities quite closely. About 250 letters he wrote to Hatton's son, Sir Christopher (later 1st Viscount Hatton), Lady Hatton and others (Hatton-Finch correspondence, *GB-Lbl*) are almost wholly concerned with administration of the Hatton estate, but, together with Jeffreys's will and the many comments he wrote into his autograph score book (*Lbl* Add.10338), they reveal a great deal about his character and personal circumstances. It is clear that, as a royalist and high churchman, it would have been difficult for him to find congenial employment as a musician under the Commonwealth. By the time of the Restoration he had acquired further property in Northamptonshire, including a manor house in Isham and several smaller dwellings that provided him with an income from rents. It is therefore not surprising that Jeffreys, no longer a young man in 1660, did not seek a post that would have given him recognition as a composer. The only work to be published in his lifetime was the two-part sacred song *Erit gloria Domini*. Nevertheless, to judge from the quantity of his music appearing in contemporary manuscripts other than the autographs, he seems to have been highly regarded by those who knew his work.

[Jeffreys, George](#)

2. Copying activities.

Jeffreys's own compositions are greatly outnumbered by his copies of music by other composers, some English (Walter Porter, John Wilson), the

majority Italian, which he made as part of his duties for Hatton. The Italian music survives in two manuscripts in the British Library and four in the Bodleian Library, Oxford. The British Library manuscripts are the most extensive, one (Add.31479) containing 110 motets with basso continuo for one, two and three voices, and the other (Mad.Soc.G.55–9) containing a companion set of 49 motets for four and five voices. The composer is rarely named, but virtually all the pieces can be identified (Wainwright, 1997). Most of the music appears to have been copied from printed books purchased by Hatton in 1638 from the London bookseller Robert Martin. None of the books was published earlier than 1610, and most date from the 1630s. Other Italian music that Jeffreys copied was not published until after 1660. That he continued copying in his later years is evident from the copies he made of three of Purcell's sonatas of 1683.

The Italian composer whose work Jeffreys seems to have studied most closely was Alessandro Grandi (i); 36 motets by him are in the British Library manuscripts. Other composers represented in these two sets of partbooks by more than ten works are Egidio Trabattone (22), Merula (21), Aloisi (15), Sances (12) and Facchi (11). It was undoubtedly through copying, studying and performing this music that Jeffreys acquired his understanding of *seconda pratica* techniques, which he subsequently applied to his own compositions (nine of which are settings of the texts of pieces in Add.31479 and Mad.Soc.G.55–9).

[Jeffreys, George](#)

3. Works.

The principal source for Jeffreys's own compositions is an autograph score book (*GB-Lbl* Add.10338). It is the only source for the secular music, and the only autograph score for the instrumental works. It is made up of several different kinds and sizes of paper bound together in about 1650, after much of the music had already been written out. Clearly Jeffreys had decided to collect his music in a single volume, making fresh copies of some of his earlier pieces (among them the Hatton and Hausted settings) and allowing space for new compositions. Dates appended to some of the pieces indicate the date of composition, not of copying. The earliest date given for a sacred work is 1648, but 58 of the devotional settings were certainly composed before that time; the latest date given is 1665. Most of the sacred pieces occur in at least one other autograph source, of which the main ones are four sets of partbooks (*Lbl* (1 inc.), *Lcm*). Three works also occur in autograph scores (*Ob*).

Jeffreys's fantasias are workmanlike but unadventurous, being for the most part little more than essays in old-style polyphony. They do, however, reveal his interest in the Italian baroque, as do the early stage works, though of these only the songs for *The Masque of Vices* hint at the melodic inventiveness and rich harmonic resource characteristic of many of the sacred pieces. The four Hatton settings suffer from lack of clarity in the part-writing and poor harmonic rhythm; so do all but two of the songs for *The Rivall Friends*, acted before the king and queen at Cambridge on 19 March 1632 but 'cryed down by Boyes, Faction, Envie, and confident Ignorance'. As yet, Jeffreys had not come to terms with the problem of

combining the new declamatory style with traditional polyphonic techniques.

An eventual solution to this problem first suggests itself in the dialogue 'Drowsy Phoebus' from *The Rival Friends* and in the two separate secular dialogues, which were probably composed at about the same time. Stylistically not unlike the dialogues of William and Henry Lawes, these works nevertheless display a real understanding of the principles of declamatory song tempered by a natural feeling for melodic lyricism. This ability to adapt Italian models to an English manner is carried a stage further in Jeffreys's Italian songs, in which the influence of Gesualdo and Monteverdi is never far beneath the surface, but in the cantata *Felice pastorella* English and Italian styles are held in more even balance, both in the symphonies (for violin and four-part viols) and in the expressive vocal lines, especially in the passages for one, two or three solo voices.

The Latin sacred music, which constitutes more than half Jeffreys's output, falls into three main categories: the few-voiced concertato motets or devotional songs, the liturgical works, and the motets for four, five and six voices, some of which have sections marked 'sola' and 'omnes'. *Heu, me miseram* does not fall into any of these categories. His only biblical dialogue, it is surely one of the finest essays in the genre by a 17th-century composer, showing Jeffreys's ability not only to depict the events of the drama but also to convey the changing emotions of the characters within it. It shows a remarkable understanding of operatic principles, and is by no means eclipsed by Purcell's celebrated biblical dialogue *In guilty night*.

By far the largest group of Latin sacred settings is the series of motets (devotional songs) with basso continuo for one, two and three voices. In general style and structure these sacred songs superficially resemble the few-voiced motets of Dering: both composers model their settings on the work of Grandi, but Jeffreys's greater harmonic sophistication and occasional use of arioso reflect more modern influences, particularly that of Carissimi. Most of the songs for two and three voices consist of a series of fugal points interspersed with homophonic passages. A frequent characteristic is the simultaneous development of two contrasted but complementary motifs: in the final part of *Hei mihi Domine*, for example, a simple lyrical figure for the words 'misericors es' is contrasted with another, racked with melodic and harmonic dissonance, setting the words 'miser sum'. Several of the few-voiced motets are carefully planned to reach their musical and emotional climax in the closing bars. The final section of *Lapidabant Stephanum* introduces a falling chromatic figure for the words 'obdormivit in Domine', while *Timor et tremor* and *O quam suave* (one of two Latin motets for solo bass) both have exquisitely expressive codas. Jeffreys seems to have had a particular fondness for the bass voice, using it more frequently than any other as a soloist in his ensemble pieces. Often he makes considerable technical demands, with wide leaps and elaborate decorative runs, suggesting that he had at his disposal, perhaps at Oxford, a bass of exceptional range and agility.

In common with other English composers of the period Jeffreys showed a distinct lack of adventure in most of his liturgical music. However, the C major *Jubilate*, which omits parts of the psalm text, was obviously intended

as a non-liturgical motet. The vigorous homophonic opening is entirely in the Italian manner and could easily be mistaken for the work of Monteverdi, as could parts of the *Gloria in excelsis Deo*, which, since the 'Gloria Patri' is not set, appears to be another non-liturgical motet. The paired motets *O Domine Deus* and *O Deus meus* reveal a more personal voice. The texts are concerned with adoration expressed in language bordering on the erotic. The extravagance of language and implicit sexual metaphor is matched in Jeffreys's settings by melodic lyricism which, often ravishing in itself, is made more voluptuous by the closely-spaced textures and rich harmonic resource. Passing and suspending dissonances abound in these motets, as they do in many other works, particularly those setting texts of lamentation.

While Jeffreys's sacred Latin music is, broadly speaking, consistent in quality, the English is distinctly less even. One or two of the few-voiced devotional songs have an expressive range comparable with the best of the Latin settings, but the *Gloria*, *Sanctus* and *Responses for the Communion Service* and *Glory to God on high*, composed in 1652 at the request of the prominent royalist divine, Peter Gunning, fail to rise above the conventional. The funeral anthem *In the midst of life*, however, is far from conventional. Composed 'in the time of my sickness, Octob. 1657', it is intensely subjective and contains some of Jeffreys's most extreme harmonic experimentation, notably in the series of remote modulations at the words 'who for our sins most justly art displeased'. Even more remarkable are the chromatic dissonances for 'the bitter pains of eternal death', which, by an extraordinary alchemy, are soothing rather than disturbing, suggesting release from physical consciousness. The text of this last section of the anthem is concerned with divine mercy, evoking from Jeffreys a lyrical response. This is extended into the Alleluia coda which, as in several of his other English anthems, is the musical and emotional consummation of the entire work.

The English sacred music includes several settings of freely-composed personal texts. In the section of the autograph score book headed 'Songs Motteacts of 5 parts' are settings of seven texts reflecting on events in the church year from the Nativity to Pentecost: *Harke, sheapard swaynes*; *Bussie tyme this day*; *Brightest of dayes*; *Whisper it easily*; *Ryse, hart, thy lord is rysen*; *Looke upp, all eyes* and *A musick strange* (an eighth piece, for the Feast of the Circumcision, survives only in the incomplete set of partbooks, *GB-Lbl*). In the case of only one of these anthems (*Ryse, hart*) is the identity of the poet, George Herbert, known. The texts of the other anthems lack the discipline and intellectual appeal of Herbert's verse, but Jeffreys obviously found in them an expression of religious experience to which he could readily respond. Some of the poems have passages in dialogue form; in all of them the pervading atmosphere of mystical rapture and vivid imagery provided Jeffreys with a strong impulse for musical setting. Not all the anthems achieve the same heights, but the best of them surpass any of the Latin settings. The last piece in the set, composed in 1662, is *A musick strange* (see illustration). Here, with the assured technique he had developed by the time of the Restoration, Jeffreys managed to draw together all of the most characteristic features of his earlier work: declamation absorbed into song, the simultaneous development of contrasted motifs, affective melodic writing in which the

florid runs are emotionally expressive rather than merely decorative, a real interpenetration of melodic declamation and harmonic tension, and, above all, a sense of musical growth.

Because of the circumstances in which he worked, Jeffreys attracted little attention as a composer in his lifetime. The earlier devotional settings, which almost certainly formed part of the chapel repertory of the royal court at Oxford, were not revived after the Restoration, and the music he wrote after his return to Weldon was never widely performed. Consequently, he had little influence on the next generation of composers, few of whom could have been aware of the way in which he tackled and ultimately resolved the problem of absorbing Italian influences into English song. From a historical perspective, Jeffreys commands attention as a pioneer of italianate sacred music in England.

Jeffreys, George

WORKS

with basso continuo unless otherwise stated; principal MS sources only; for a complete list and editions see Aston (1970)

sacred latin vocal

Morning Service in D, 4vv, 1649, *GB-Lcm*

Evening Service in D, 4vv, ?1649, *Lcm*

Jubilate, 1v, 4vv, *Lbl*

Gloria in excelsis Deo, 3 solo vv, 5vv, *Lbl*

Amor Jesu, 4vv, *Lbl*

Audite coeli, 4vv, *Lbl*

Audite gentes, 3vv, *Lbl, Lcm*

Audivi vocem, 2vv, *Lbl, Lcm*

Beatus auctor saeculi, 3vv, *Lbl, Lcm, Och*

Bone Jesu, 3 solo vv, 5vv, *Lbl*

Caro mea vere est cibus, 3vv, *Lbl, Lcm*

Christo Jesu, 3vv, *Lbl, Lcm*

Domine Deus salutis meae, 2vv, *Lbl, Lcm*

Domine, Dominus Deus noster, 3vv, *Lbl, Lcm*

Domine Jesu, dilexisti me, 3vv, *Lbl, Lcm*

Ecce dilectus meus, 3vv, *Lbl, Lcm, Och*

Ego sum panis, 4vv, *Lbl*

Erit gloria Domini, 2vv, in Cantica sacra, ii (London, 1674²)

Et ingrediar, 2vv, *Lbl, Lcm*

Et recordatus est Petrus, 3vv, *Lbl, Lcm*

Exsurge, quare obdormis Domine, 3vv, *Lbl, Lcm, Och*

Florete flores, 3vv, 1660, *Lbl, Lcm*

Gloria Patri et Filio, 3vv, *Lbl, Lcm*

Gloria Patri et Filio, 4vv, *Lbl, Lcm*

Gloria Patri qui creavit nos, 4vv, 1651, *Lbl, Lcm*

Gloria tua manet in aeternum, 3vv, 1658–9, *Lbl, Lcm*

Hei mihi Domine, 3vv, *Lbl, Lcm*

Heu, me miseram, dialogue, 2vv, *Lbl, Lcm, Och*

Hosanna filio David, 3vv, *Lbl, Lcm*

Hosanna filio David, 3 solo vv, 6vv, *Lbl*

Invocavi nomen, 3vv, *Lbl, Lcm*
 Jerusalem quae occidis prophetas, 3vv, *Lbl, Lcm*
 Jesu dulcedo cordium, 4vv, *Lbl*
 Jesu mi dulcissime, 3vv, *Lbl, Lcm*
 Jesu, rex admirabilis, 2vv, *Lbl, Lcm*
 Lapidabant Stephanum, 3vv, *Lbl, Lcm, Och*
 Nescio quid amore Maius, 3vv, *Lbl, Lcm*
 Nil canitur, 3vv, *Lbl, Lcm, Y*
 O bone Jesu, 4vv, *Lbl*
 O Deus meus, 3vv, *Lbl, Lcm*
 O Domine Deus (2p. O Deus meus), 4vv, *Lbl, Lcm, Y*
 O nomen Jesu, 2vv, *Lbl, Lcm*
 O panis angelorum, 2vv, *Lbl, Lcm*
 O piissime Domine Jesu, 3vv, 1660, *Lbl, Lcm*
 O pretiosum et admirandum convivium, 2vv, *Lbl, Lcm*
 O quam dulcis, 2vv, *Lbl, Lcm*
 O quam gloriosum, 3vv, *Lbl, Lcm, Och*
 O quam iucundum, 4vv, 1651, *Lbl, Lcm*
 O quam iucundum, 3vv, 1658, *Lbl, Lcm*
 O quam suave, B, *Lbl, Lcm*
 Paratum cor meum, 3vv, 1657, *Lbl, Lcm*
 Pater de caelis (2p. Pater bone, 3p. O tu unus Deus Pater), 3vv, *Lbl, Lcm*
 Prior Christus, 3vv, *Lbl, Lcm, Och*
 Quando natus est, 3vv, 1657, *Lbl, Lcm*
 Quid commisisti, Jesu, 4vv, *Lbl*
 Quid mihi est in caelo, 3vv, 1661, *Lbl, Lcm*
 Salve caelestis, 3vv, 1660, *Lbl, Lcm*
 Si diligitis me, 2vv, *Lbl, Lcm*
 Sive vigilem, 2vv, *Lbl, Lcm*
 Speciosus forma, B, *Lbl, Lcm*
 Timor et tremor, 2vv, *Lbl, Lcm*
 Utinam concessa mihi, 3vv, *Lbl, Lcm*
 Vere languores nostros, 3vv, *Lbl, Lcm*
 Visa urbe flevit, 3vv, *Lbl, Lcm*

sacred english vocal

Glory to God on high, 3vv, 1652, *GB-Lbl, Lcm*
 Gloria, Sanctus and Responses for the Communion Service, 4vv, *Lbl, Lcm*; GI and San texts almost certainly nos. cxix and cxx in J. Clifford, *The Divine Services and Anthems* (1663)
 Almighty God, who mad'st thy blessed son, for the Circumcision, ?/5vv, *Lbl*
 A musick strange, for Whitsunday, 3/5vv, str, 1662, *Lbl*
 Awake, my soule, 4vv, *Lbl, Lcm, Y*
 Brightest of dayes, for Epiphany, 1/5vv, *Lbl*
 Brightest sunne, how was thy light clouded?, for Epiphany, 1v, 3vv, *Lbl, Lcm*
 Bussie tyme this day, for the Blessed Innocents, 3/5vv, *Lbl*
 Great and marvelous are thy workes, 4vv, *Lcm, Y*
 Harke, shepard swaynes, for the Nativity, 2/5vv, *Lbl*
 Heare my prayer (Ps xxxix), 3vv, *Lbl, Lcm*
 He beheld the citty, 4vv, 1675, *Lcm*
 How wretched is the state, 4vv, *Lbl, Lcm, Y*
 In the midst of life (funeral anthem), 4vv, 1657, *Lbl, Lcm, Ob*

Looke upp, all eyes, for the Ascension, 5vv, *Lbl*

Praise the Lord, O my soule (Ps civ), B, *Lbl, Lcm*

Praise the Lord, O my soule (Ps civ), 3vv, *Lbl, Lcm*

Ryse, hart, thy Lord is rysen (G. Herbert), for the Resurrection, 3/5vv, *Lbl*

See, see, the Word is incarnate (2p. The Paschall Lambe, 3p. Glory be to the Lambe), 3vv, 1662, *Lbl, Lcm*

Singe unto the Lord (Ps xxx), 3vv, *Lbl, Lcm, Och*

The Lord, in thy adversity (Ps xx), 3/5vv, *Lbl*

Turne thee againe, 4vv, 1648, *Lbl, Lcm, Y*

Turne thou us, O good Lord, 4vv, 1655, *Lbl, Lcm, Y*

Unto thee, O Lord, will I lift up my soule (Ps xxv, 2p. Shew me thy wayes, O Lord), *Lbl, Lcm*

What praise can reach thy clemency?, 4vv, 1665, *Lbl, Ob*

Whisper it easily, for Good Friday, 2/5vv, *Lbl*

With notes that are both loud and sweet, for the Ascension, 2vv, *Lbl, Ob*

secular vocal

all in GB-Lbl and edited in Aston (1970)

Felice pastorella (cant.), 3 solo vv, 5vv, str

2 dialogues, 2vv: Lovely sheaphard, ope' thine eye; Why sigh you, swaine? (T. Randolph)

12 lt. songs, 3vv, nos.1–9 without bc

[4] Songs made for some Comedyes by Sir Richard Hatton, 4vv, 1631: Cupid blushes to behold; Fond maydes, take warninge; Hymen hath together tyed; You that have been this Evening's light

3 songs in The Masque of Vices (Randolph): Coy Caelia, 3vv; Musicke, thou Queene of Soules, 3vv; Say, daunce, 3vv

7 songs in The Rivall Friends (P. Hausted), 1632: But why do the wing'd minutes?, 2 solo vv, 5vv; Cruell, but once againe, S; Cupid, if a God thou art, 4 solo vv, 5vv; Drowsy Phoebus (dialogue), 3 solo vv, 5vv; Have pittie, greefe, S; Have you a desyre?, 3 solo vv, 5vv; To the ladyes, joy, 3 solo vv, 5vv; 3 in MB, xxxiii (1971)

instrumental

all edited in Aston (1970)

6 fantasias, a 3, 'for the violles and the virginall', *GB-Lbl, Och*, nos.1–4, C, nos.5, 6, d

Fantazia, vn, b viol, *Lbl*

doubtful works

Anima Christi, 2vv, *GB-Lcm*, probably by Dering

Hei mihi Domine, 2vv, *Lcm*, probably by Dering

My song shall be alway, 8vv (without bc), *Lcm*

O crux ave spes unica, 2vv, *Lcm*, probably by Dering

O donna troppo cruda, 2vv, *Lcm*, probably by Dering

O sacrum convivium, 2vv, *Lcm*, probably by Dering

Praise the Lord, ye servants, *Lbl* (T pt only), probably by Matthew Jeffries

Rejoice in the Lord, *Lbl* (T pt only), probably by Matthew Jeffries

Sing we merrily, *Lbl* (T pt only), probably by Matthew Jeffries

9 songs, 2vv, *Lcm* 660, attrib. Jeffreys, but by Dering: Ardens est cor meum, Conceptio tua Dei, Ego dormio et cor meum, Gaudent in caelis, Gratias tibi Deus,

Justus cor suum tradidit, O Domine Jesu Christe, Sancta et immaculata virginitas,
Veni electa mea

Jeffreys, George

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*Le Huray*MR

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D. Pinto: 'The Music of the Hattons', *RMARC*, xxiii (1990), 79–108

J.P. Wainwright: 'George Jeffreys' Copies of Italian Music', *RMARC*, xxiii (1990), 109–24

J.P. Wainwright: *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–70)* (Aldershot, 1997)

Jeffries, Matthew

(*b* c1558; *d* c1615). English composer. He was appointed a vicar-choral at Wells Cathedral in December 1579 and by 1587 he was Master of the Choristers. According to Wood he took the BMus at Oxford in 1593. Wood described him as an 'eminent musician', a judgment that is borne out by his extant compositions. Jeffries remained at Wells until at least December 1613 when he apologized for speaking rudely to the Archdeacon of Wells. By March 1617 a younger colleague had become Master of the Choristers.

All but three of Jeffries's anthems set verses from the psalms although the consort anthems and two of the full anthems appear to have been conceived as domestic devotional music. The fragmentary Service 'for meanes' is a large-scale work in the Great Service tradition. His works generally are highly contrapuntal in style, technically assured and imaginative.

WORKS

Edition: *Matthew Jeffries: Consort, Full and Verse Anthems*, ed. J. Cannell (Madison, WI, 1998) [C]

First Service for verses (TeD, Mag, Nunc), inc., *GB-GL, Lcm, Mp, Och*

Second, or Full, Service (TeD, Mag, Nunc), inc., *GL, Lcm, Mp*

Morning and Evening Service 'for meanes' (Ven, TeD, Bs, Ky, Cr, Mag, Nunc), inc., *DRc*

3 consort anthems with viols, 2/6vv, C

8 full anthems (5 inc.), 4, 5, 6, 8vv, C

1 verse anthem, inc., C

2 fancies, inc., *US-Ws*

2 In Nomines, inc., *Ws*

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A. Wood: *Athenae oxonienses ... to which are added the Fasti or Annals* (London, 1691–2, rev. and enlarged 3/1813–20/R by P. Bliss), i, 770

C. Monson: *Voices and Viols in England, 1600–1650* (Ann Arbor, 1982)

PETER LE HURAY/JOHN CANNELL

Jehan.

See [Maistre Jhan](#).

Jehan I, dit le Roux, Comte de Bretagne

(*b* 1217; *d* 1286). French trouvère. Five of the six chansons attributable to him are unique to one manuscript (*F-Pn* fr.847). Neither this source nor any other specifies his identity. Some scholars believed him to have been Pierre de Dreux, dit Mauclerc, who acquired the title through his marriage to Alix, sister of the murdered Prince Arthur, Duke of Brittany. Most, however, are convinced that the trouvère was Pierre's son, Jehan, who married Blanche, a daughter of Thibaut IV de Champagne, King of Navarre, in 1236, and who assumed the title of Comte de Bretagne in 1237. Three of the six chansons survive without music, but the manuscript indicates that *Haute chançon*, a religious work, is to be sung to the melody of *Bernart, a vous*. Two of the three melodies are cast in bar form, whereas the third is non-repetitive. The melody for *Chanter me fait* is remarkable not only for its large range of a 12th, but also for numerous leaps, several of which are juxtaposed to form unusual melodic progressions.

WORKS

(nm) **no music**

Bernart, a vous vueil demander, R.840 [model for Haute chançon] (jeu-parti with Bernart de la Ferté), ed. in CMM, cvii (1997)

Chanter me fait ma dame que j'aim tant, R.357, ed. in CMM, cvii (1997)

Haute chançon de haute estoire di, R.1037 [modelled on Bernart, a vous vueil demander]

Je ferai chançon novele, R.597 (nm)

Longuement ai esté pensis, R.1588 (nm)

Nouviaument m'est pris envie, R.1141, ed. in CMM, cvii (1997)

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J. Bédier: 'Les chansons du Comte de Bretagne', *Mélanges de linguistique et de littérature offerts à M. Alfred Jeanroy* (Paris, 1928), 477–95

For further bibliography see [Troubadours](#), [trouvères](#).

THEODORE KARP

Jehan, Claude Petit.

See [Petit Jehan, Claude](#).

Jehan Bretel.

See [Bretel, Jehan](#).

Jehan de Braine

(*b* c1200; *d* 1240). French trouvère. A younger son of Robert II de Dreux and his second wife, Yolanta de Couci, he became Count of Mâcon and Vienne through his marriage to Alix, granddaughter of Guillaume V. He died during the crusade of 1239 led by Thibaut IV of Champagne, King of Navarre. Moniot d'Arras addressed one of his chansons (R.739) to Jehan, whose nephew, Jehan I, dit le Roux, was undoubtedly the trouvère cited as the Comte de Bretagne. One pastourelle and two *chansons d'amour* are attributable to Jehan de Braine: *Par desous l'ombre d'un bois*, R.1830, *Pensis d'amours, joians et corociés*, R.1345, and *Je n'os chanter trop tart ne trop souvent*, R.733 (all ed. in CMM, cvii, 1997). The reading of the second of these in the *Manuscrit du Roi* (*F-Pn* fr.844) ends on the seldom-used final *b*, while that in the *Chansonnier de Noailles* (*F-Pn* fr.12615) ends on *e*. This chanson is notated in the 3rd mode in the *Chansonnier Cangé* (*F-Pn* fr.846), but neither of the remaining works survives in mensural notation.

For bibliography see [Troubadours](#), [trouvères](#).

THEODORE KARP

Jehan de Grieviler

(*b* Grévillers, nr Arras; *fl* mid- to late 13th century). French trouvère. Probably from Grévillers, he was among a group of 16 married, evidently unordained, clerics in Arras, some of whom were engaged in commercial

activities, who on 28 January 1254 petitioned the Bishop of Arras to exempt them from civic taxation. A 'Grieviler' is listed in the necrology of the *Registre de la Confrérie des jongleurs et des bourgeois d'Arras* of 1254–5, but it is not certain that this refers to Jehan, since some of his jeux-partis identify him as a member of the Arras *puy* that was active mainly during the second half of the 13th century. Jehan was a participant in at least 34 jeux-partis, six of which (three with surviving music) begin in his voice. He exchanged strophes with Jehan Bretel and Adam de la Halle, among others, the latter of whom would have been very young by the 1250s. He also left behind six or seven chansons and a rotrouenge. All but one of the songs follow the conventional *ABABx* musical structure; *Uns pensers jolis* is through-composed. Many of Jehan's melodies begin on middle or low C, ending on C or G, but often extending outside the octave to high G or F. One melody, *Jolie amours*, begins on B $\bar{1}$; an unusual occurrence, and stretches to high and low F, where it ends.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997) [T]

all in I-Rvat Reg.lat.1490

chansons

Amours me fait de cuer joli chanter, R.819, T vi, no.482 (attrib. Jehan de la Fontaine)

Entre raison et amour grant tourment, R.740, T v, no.433

Jolie amours qui m'a en sa baillie, R.1109, T vii, no.639

Jolis espoirs et amoureux desir, R.1398, T ix, no.788

Pour bone amour et ma dame honorer, R.864, T vi, no.516

S'amours envoisie, R.1142, T viii, no.654

Uns pensers jolis, R.1557, T x, no.896

rotrouenges

Dolans, iriés, plains d'ardure, R.2085, T xiii, no.1189

jeux-partis

Cuvelier, un jugement, R.692, T v, no.412 (also in *F-AS* 657)

Jehan Bretel, une jolie dame, R.203, T ii, no.116

Jehan Bretel, votre avis, R.1523, T x, no.869 (also in *F-AS* 657)

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A. Långfors, A. Jeanroy and L. Brandin, eds.: *Recueil général des jeux-partis français* (Paris, 1926), i, pp.xxx, xliii, 305–23; ii, 1–14, 84–7 [incl. text edns]

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ELIZABETH AUBREY

Jehan de Lescurel.

See [Jehannot de l'Escurel](#).

Jehan de Nuevile

(*b* c1200; *d* c1250). French trouvère. He was the second son of the nobleman Eustache de Nuevile, who held land in Neuville-Vitasse, slightly south-east of Arras. Jehan entered into the succession on the death of his elder brother, Eustache, and was himself succeeded by his younger brother, Gilles, before 1254. Colart le Boutellier dedicated one of his chansons to Jehan, who in turn dedicated *L'autrier par un matinet* to Colart (although the authorship of this work is contested). The *Manuscrit du Roi* (*F-Pn* fr.844) attributes ten chansons to Jehan. Six more are credited to him in the table of contents, although they are ascribed to Gautier d'Espinal and Guiot de Dijon in the main body of the manuscript. Of the total, only three survive with music, these being the only ones that also survive in other manuscripts. They are *Desoremais est raison*, R.1885, *Quant li boscages retentist*, R.1649, and *L'autrier par un matinet*, R.962 (all ed. in CMM, cvii, 1997). Among the poems surviving without music is a complainte, a rare northern French example of the Provençal planh. Jehan's chansons show a preference for isometric structures and for heptasyllabic verses. All of the melodies are cast in bar form: that for *L'autrier* being notable for the extensive use made of the material from the opening phrase. *Desoremais*, while in an authentic G mode, uses the seldom-marked accidental C♯ twice during the course of the cauda.

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For further bibliography see [Troubadours](#), [trouvères](#).

Jehan des Murs.

See [Muris, Johannes de](#).

Jehan de Trie

(*b* c1225; *d* ?1302). French trouvère. He succeeded his father, Mathieu, as Comte de Dammartin and Seigneur de Trie in 1272. In documents of the same year he also bears the title of Seigneur de Mouchy. Two chansons are attributable to him. One, *Bone dame me prie de chanter*, R.790a, is ascribed also to Thibaut IV of Champagne and Gace Brule; the other is *Lions consirs et la grans volentés*, R.955 (both ed. in CMM, cvii, 1997). Both are composed of isometric, decasyllabic strophes, set by Dorian melodies in bar form, beginning on the 7th degree. An unusual downward leap of an octave occurs in the sixth phrase of *Bone dame*. (H. Petersen Dyggve: *Trouvères et protecteurs de trouvères dans les cours seigneuriales de France*, Helsinki, 1942)

For further bibliography see [Troubadours, trouvères](#).

Jehan Lebeuf d'Abbeville en Pontieu

(*fl* 1362). French composer. He is known only from a two-voice [Chace](#) added in a blank space on the verso of *F-CHRm* 130, with the instruction 'C'est une chace qui ce chante a .ii. Et le fit Frere Jehan Lebeuf d'Abbeville en Pontieu l'an 1362'. This lost manuscript is known primarily as an important source of 11th-century polyphony; the chace uses the circle and semicircle mensuration signs of the Ars Nova, although the notation is almost entirely in ligatures. For facs. and transcr. see M. Schneider: *Geschichte der Mehrstimmigkeit*, ii (Berlin, 1935, 2/1969), 53, suppl. 149.

Jehannot de l'Escurel [Jehan de Lescurel]

(*fl* early 14th century). French poet and composer. He is known only from a collection of his works appended to the interpolated version of the [Roman de Fauvel](#) (*F-Pn* fr.146, ff.57r–62v). The transmission and notation of his compositions point to the early 14th century, while references in the text indicate that he worked in Paris. The older identification with a cleric who

was hanged in 1304 is not certain; the name is frequently encountered in Paris at that time (Rouse, in Bent and Wathey). The collection contains, after the three-voice rondeau *A vous douce debonnaire*, 32 monophonic songs and two 'diz entez': longer poems whose strophes end with a notated refrain, linked by textual content and rhyme to the preceding strophe. The works are ordered alphabetically and the collection extends to the letter 'G'; it must therefore constitute only a part of his complete works.

Jehannot's songs form the largest mensurally notated monophonic collection of the period and thus the most important witness to an upheaval in the transition to the new polyphonic ballade and the division into separate genres of the so-called 'formes fixes', as they are seen in the mid-14th century in the works of Guillaume de Machaut. The extensive text collection *GB-Ob Douce 308* constitutes a counterpart to Jehannot's works; the monophonic French songs in the *Roman de Fauvel* itself supplement them. In these sources the concept of genre involves a division between the refrain forms 'rondeau' and 'balade' (or 'balette'/'balaite'). The second group encompasses the developing forms of the three-strophe ballade as well as the virelai, but there are overlaps between the two incipient song forms and above all the group encompasses a variety of different structures with individual formal plans and single-strophe formulations.

The content of the texts covers a broad spectrum, from the light tone of the dance-song to the most sophisticated register of *grand chant courtois*. In the musical formulation, the notational procedures of polyphony, in duple and triple time as well as with semibreve groups divided off by dots, form the basis of a genuinely mensural conception and of a new individualization, the principal characteristic of which is extreme semantic differentiation. Typical of such procedures is the contrast between the light character of the playful *Gracieusette*, notated in semibreves throughout (see [ex.1](#), with clarification of the different possibilities for rhythmic interpretation), and the long, declamatory note values in the complaint of an 'amie non amee' in the emphatic *Amours, que vous ai meffait* ([ex.2a](#)), and also, in the same song, the radical change from long to very short note values at the point where the text speaks of the unfortunate hour that must have led to her unhappiness ([ex.2b](#)).





A fundamental feature of melodic formulation lies in the integration of short ornamental groups, such as are seen in variant readings in the upper voices of motets. In the older monophonic song they must have belonged to the realm of performing practice, but they are found in the new song-forms of Machaut and others, where they expand the contrapuntal progressions within the harmonic framework. Reductions of Jehannot's melodies to the level of declamatory rhythmic values of long and breve reveal sequences very similar to those found in older, non-mensural songs (see [ex.3](#), with the beginning of *Abundance de felonie* in original notation and in reduction, in comparison with the opening of a chanson by Adam de la Halle).



Refrains in the dits, as in the 'balades', make use of pre-existing material, with an intertextual link between music and text, even where the material used is obviously new.

Each of these characteristics of Jehannot's monophonic songs recurs in the new polyphonic song style of the later 14th century. By contrast, the

three-voice 'score'-notated rondeau *A vous douce debonnaire* (of which the middle voice exists, in a different version, as a monophonic work) belongs to the tradition of such works that began with Adam de la Halle; nevertheless, Jehannot's setting contains a strikingly high percentage of imperfect consonances used in a deliberate way.

WORKS

monophonic unless otherwise stated

Edition: *The Works of Jehan de l'Escurel*, ed. N. Wilkins, CMM, xxx (1966) [W]

balades

Abundance de felonnie, W 7; Amours aus vrais cuers commune, W 2; Amours cent mille merciz, W 4; Amours que vous ai meffait, W 6; Amours trop vous doi cherir, W 8; Amour, voules vous acorder, W 5; Belle com loiaus amans, W 16; Bien se lace, W 10; Bien se peust apercevoir, W 15; Bonne amour me rent, W 12; Bontes, sen, valours et pris, W 11; Comment que pour l'eloignance, W 17; Dame gracieuse et bele, W 23; Dame vo regards m'ont mis en la voie, W 21; D'amour qui n'est bien celee, W 22; De la grant joie d'amours, W 19; Dis tans plus qu'il ne faudroit flours, W 29; Douce Amour confortez moi, W 20; Fi, mesdisans esragie, W 30; Gracieusette, W 32

rondeaux

A vous douce debonnaire, 3vv, W 1; A vous, douce debonnaire, 1v, W 3; Belle et noble a bonne estrainne, W 14; Bietris est mes delis, W 9; Bonnement m'agree, W 13; Dame, par vo dous regart, W 24; Dame, si vous vient a gre, W 27; De gracieuse dame amer, W 18; Douce dame je vous pri, W 25; Douce desirree, W 26; Diex quant la verrai, W 28; Guilleurs me font mout souvent, W 31

diz entez

Gracieuse, faitisse et sage, W 33

Gracius temps est quant rosier, W 34

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WULF ARLT

Jehin-Prume, Frantz [François]

(*b* Spa, 18 April 1839; *d* Montreal, 29 May 1899). Canadian violinist and composer of Belgian birth. He was a pupil of his maternal uncle, François Prume, of Hubert Léonard, de Bériot and Fétis at the Brussels Conservatory, and later may have received guidance from Vieuxtemps and Henryk Wieniawski. At the age of 16 he began to give concerts and soon became widely known in Europe. An appointment to the Mexican court took him to North America in 1863. He appeared in the USA and Canada in 1865 and married the Canadian singer Rosita del Vecchio (1848–81) the next year. Jehin-Prume continued to tour in North America and extensively in Europe, but Montreal became his permanent residence. The first internationally known virtuoso to settle in Canada, he promoted orchestral and chamber music as conductor and performer. He composed two violin concertos (1860, 1874) and an oratorio dedicated to Pope Leo XIII, and wrote transcriptions and cadenzas for the violin; only a few works, published in Belgium, Canada and France or preserved in manuscript at the National Library of Canada, survive.

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EMC2 (J.-A. Houle and C. Huot)

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HELMUT KALLMANN

Jelić [Jelicich, Jelich], Vincenz [Vincenzo, Vinko]

(*b* Fiume [now Rijeka], 1596; *d* Zabern [now Saverne], Alsace, ?1636). Croatian composer. His birthplace is sometimes indicated as Flumen Sancti Viti, or St Veit am Pflaum, which are descriptive names for Fiume. The original form of his surname was Jeličić (Jelicich). In 1606 he became a choirboy in Archduke Ferdinand's chapel at Graz, where he was taught

by Matthia Ferrabosco. After a brief return to Fiume (1609–10) he was back in Graz, in the Ferdinandeum, studying first at the Gymnasium and then at the Jesuit University. From 1615 he was an instrumentalist in the court chapel, where he furthered his musical studies, possibly at first under Reimundo Ballestra. In 1618 he went to the court of Ferdinand's brother Leopold at Zabern, Alsace, where Ballestra had been appointed Kapellmeister in 1616. He entered Leopold's service first as an instrumentalist, but after taking holy orders he combined his musical duties with those of vicar and later canon of the church of Ste Marie. There are no references to him in documents at Zabern or elsewhere after 1636, when he probably died during an epidemic in Zabern following a battle in the Thirty Years War.

Jelić may have written some of his op.1 before he left Graz. The court in Graz attracted several Italian and italianate composers (Ballestra, Bonometti, Pfendner, Priuli) from whom he would have been able to learn the elements of the north Italian (and particularly the Venetian) expressive style. He was careful to treat individual words expressively, and he contrasts syllabic and melismatic passages effectively. An interesting feature is his frequent use of tempo indications: 'tardi', 'tardissimo', 'allegro', 'allegrissimo'. His op.2 follows the style of op.1, but includes somewhat more conventional four-part psalm settings. Six of his pieces were reprinted in two of Johann Donfrid's anthologies (RISM 1627¹, 1627²).

WORKS

Parnassia militia concertuum, incl. 24 church concs., 1–4vv, bc (org), 4 ricercares, 2 insts, op.1 (Strasbourg, 1622); ed. in Vidaković

Arion primus, [34] sacrorum concertuum, 1, 2, 4vv, bc (org), op.2 (Strasbourg, 1628), inc., 6 motets ed. in MAM, v (1957) and 18 in *Osamnaest moteta iz zbirke 'Arion Primus'* (Zagreb, 1974)

Arion secundus, [11] psalmodium vespertinorum, 4vv, with 12 inst pieces, op.3 (Strasbourg, 1628), inc.

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BOJAN BUJIĆ/STANISLAV TUKSAR

Jelinek [Elin], Hanns (Johann)

(*b* Vienna, 5 Dec 1901; *d* Vienna, 27 Jan 1969). Austrian composer and teacher. He had little formal musical training, but participated in Schoenberg's class at the Schwarzwald School for three months in 1918–

19 and was for four months a private student of Alban Berg's. From 1920 to 1922 he studied the piano, harmony and counterpoint with Franz Schmidt at the Akademie für Musik und Darstellende Kunst in Vienna. For nearly three decades afterwards, he earned his living principally as a pianist in bars and cinemas, and with leading small bands.

His first concert works, *Symphony in D* and *Praeludium, Passacaglia und Fuge*, are rooted in the Austrian symphonic tradition of the early twentieth century. He drew on his knowledge of popular music in his subsequent works: the *Sinfonia ritmica (Musik in Jazz)* for jazz band and orchestra, *Rather Fast* for jazz band and the *Sonata ritmica* for jazz band. His *Heitere Synfonie* for brass instruments and percussion and his *Drei chansons* on texts by Erich Kästner are conspicuous for their satirical and parodistic elements. He also composed freely atonal works, especially after returning to Vienna from Berlin in 1931. From 1932 to 1943 Jelinek made intensive study of Schoenberg's recent music, and turned definitively to 12-note composition in 1934, completing the dodecaphonic String Quartet no.2 in 1935 and *Prometheus* for baritone and orchestra in 1936. From 1936 to 1947, however, Jelinek abandoned composing music for the concert hall. Under the pseudonym Hanns Elin he composed, arranged and published a number of popular songs and 'Wienerlieder' as well as music for operettas and films. As Hanns Jelinek he celebrated Austria's Anschluss with Germany in 1938 with a *Befreiungshumne*.

Together with Hans Erich Apostel, Jelinek maintained the legacy of the Schoenberg school in post-war Vienna. In the 1950s he established himself as an important teacher of 12-note composition. He was invited to teach 12-note composition at the Darmstadt summer courses in 1952, and from 1958 to 1969 he taught 12-note composition, and the composition of film music, at the Akademie für Musik und Darstellende Kunst. His *Zwölftonwerk*, a nine-volume collection of piano and chamber pieces based upon a single note row, gradually reveals the compositional resources of 12-note composition. His *Anleitung zur Zwölftonkomposition*, the examples in which were drawn primarily from the *Zwölftonwerk*, was one of the first textbooks to provide systematic instruction in 12-note techniques. His *Zwölftonfibel* for piano contained 144 graded exercises and pieces designed to familiarize young pianists with the sounds and styles of 12-note works. Jelinek also edited a series of *Libelli dodecaphonici* (1961–4), which contained short works by his students for student performers. His investigations into all-interval 12-note rows led him to plan a 'Systematization of 12-Note Rows', which remained unfinished at his death.

His dodecaphonic compositions tend to avoid the rhythmic and contrapuntal complexities found in the music of Schoenberg, Webern and Berg. Particularly characteristic are his jazz-inspired 12-note works, *Three Blue Sketches* for small ensemble (1956), *Two Blue O's* for seven jazz instruments (1959) and the ballet *Dances around the Steel Blue Rose* (1956–9). He received the Preis der Stadt Wien for music in 1947 and the Oesterreichischen Staatspreis for music in 1966.

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GREGORY S. DUBINSKY

Jelínek, Josef.

See [Gelinek, Josef](#).

Jelski, Michał

(*b* Dudzicze, nr Minsk, 8 Oct 1831; *d* Rusinowicze, nr. Vilnius, Jan 1904). Polish violinist, composer and writer on music. He studied with Wincenty Bańkiewicz in Vilnius and from 1860 studied the violin with Lipiński in Dresden, composition with Lachner in Munich and violin with Vieuxtemps in Paris. In the 1850s he played in Kiev and Minsk, and from 1861 to 1879 he appeared in Poland and Germany, where he met with universal critical approval. His repertory included works by Bach, Spohr, Paganini, Vieuxtemps, de Bériot, Lipiński and others. Jelski's compositions include works for violin, edited by Henkl in Frankfurt and by A. Kocipiński in Kiev. His compositions relied on an early Romantic style, with conventional elements typical of Polish music of that period. He exploited greater contrasts of sound, with pervasive virtuoso elements, together with a rich harmony which supported his conception. He also wrote regular articles on music in Polish magazines, taking in a wide range of historical considerations, the discussion of problems concerning musical life and musical biographies. Together with his niece, Alexandra Glogerowa, he also collected folksongs from the region around the River Narew. Jelski wrote about 100 works for the violin, notably two violin concertos, a Fantasia for violin and orchestra, Sonata in E minor, fantasias, dances, and other miniatures.

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ZOFIA CHECHLIŃSKA

Jélyotte, Pierre de

(*b* Lasseube, 13 April 1713; *d* 12 Oct 1797). French singer and composer. He received his early musical training at Toulouse, where he studied singing, the harpsichord, the guitar, the cello and composition. In 1733 he went to Paris and made his début at the opera in a revival of Collin de Blamont's *Les fêtes grecques et romaines*. In the next years at the opera he continued to sing minor roles and his popularity quickly grew. In 1738, when the *haute-contre* Tribou retired, Jélyotte took the main part in a revival of Lully's *Atys*. Subsequently he created many of Rameau's leading roles, usually with the soprano Marie Fel (they are listed by Piton). With her he also performed in Mondonville's *Daphnis et Alcimadure* in 1754, a tragedy written in their native Languedoc dialect.

Jélyotte often took part in performances at court. *Zeliska*, his *comédie-ballet* (*F-Pn*; one vaudeville in *Mercure de France*, March 1746), had its première at Versailles in 1746. In 1745 he had been appointed *maître de guitare* to the king and later he became first cellist for the Théâtre des Petits Appartements of Madame de Pompadour. In the *concerts spirituels* that she organized he performed his own motets (now lost) or those of Mondonville. *Ecoutez l'histoire*, a *romance* by him, survives (*F-Pn*). At the Paris Concert Spirituel, however, he made only infrequent, unannounced appearances (see, for example, *Mercure de France*, May 1752, p.185). He retired from the opera in 1765 but continued to perform occasionally in soirées at the Prince of Conti's home. An oil painting by Ollivier records one of these performances, in which Jélyotte is playing the guitar beside the young Mozart (aged seven) seated at a harpsichord during his first visit to Paris. Several other portraits of Jélyotte are known (they are listed by Prod'homme); to those should be added an anonymous miniature (Musée des Beaux-Arts, Dijon) on ivory formerly presumed, on unknown authority, to be a portrait of Claude Balbastre (see illustration) – he is accompanying himself on the guitar, and a score of *Atys* stands open before him on the harpsichord.

One of the extraordinary features of Jélyotte's voice was the ease with which he traversed the upper register of the *haute-contre* range (f₁ to d^{''}).

Some of Rameau's roles originally written for Tribou (such as Castor in *Castor et Pollux*, 1737) and later revised for Jélyotte (1754) demand a high tessitura and agility in rapid runs. One of the most difficult ariettes in all of Rameau's works, 'Règne, Amour' from *Zaïs* (1748), was also written for him. Rameau's librettist, Cahusac, pointed to the talents of Fel and Jélyotte as an important factor in the success of Rameau's works:

We enjoy nowadays two singers who have carried taste, precision, expression and lightness of singing to a point of perfection that one would never before have thought possible. The art owes its greatest progress to them, for without doubt it is to the possibilities that Mr Rameau saw in their brilliant, flexible voices that opera owes its remarkable pieces with which this illustrious composer has enriched French singing.

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MARY CYR

Jembe [djembe, djimbe, jimbe, yimbe].

A type of drum played with both bare hands. It is in widespread use primarily in Mali and Guinea among the Maninka and Susu peoples, and also in neighbouring Senegal, Côte d'Ivoire and Burkina Faso; it is also perhaps the most popular African drum outside the African continent (several dozen CDs have been released since the late 1980s; for discography see Charry). The *jembe* is 58–64 cm tall and has a goatskin (formerly antelope) head 30–38 cm in diameter. The upper third is bowl-shaped and the bottom two thirds is cylindrical with a slight outward flare in certain varieties. The head is mounted with a high degree of tension, requiring metal rings on either end of the bowl through which rope (formerly hide) is threaded. For performances, three metal plaques, called *sekeseke* in Mali, with rings along the edges are inserted into the sides, creating a jingling sound. Although there are no hereditary restrictions on who may play the *jembe*, the instrument is associated with Maninka and Susu blacksmiths, called *numu*, perhaps because they were creators of the metal tools needed to carve the wooden body. The *numu* family names

Camara, Doumbia and Kante are frequently found among *jembe* players, along with Mande noble family names such as Keita and Konate.

The *jembe* is the cornerstone of the national ballets of Mali and Guinea and plays an important role in the ballets of neighbouring countries. A typical ensemble includes one lead *jembe*, one or two accompanying *jembe*, and from one to three *dundun*. Three main strokes are used ('slap', 'tone' and 'bass'), which combine to form a limited number of accompanying patterns. Unique *dundun* patterns and lead *jembe* phrases define dozens of dance rhythms played on occasions of circumcisions, excisions, marriages, agricultural labour, secret mask society ceremonies and recreation.

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ERIC CHARRY

Jemnitz, Sándor [Alexander]

(*b* Budapest, 9 Aug 1890; *d* Balaton Földvár, 8 Aug 1963). Hungarian composer, critic and conductor. He studied composition with Koessler at the Budapest Academy of Music (1906–8) and then went to the Leipzig Conservatory, where he was a pupil of Reger (composition), Nikisch (conducting), Straube (organ) and Sitt (violin). Between 1911 and 1913 he was active in several smaller opera companies: as répétiteur at Bremen and as conductor at Czernowitz (now Černovice), Jihlava and Scheveningen. He lived in Berlin from 1913 and there took further composition lessons from Schoenberg and began to write studies on

music, publishing several articles in *Die Musik* in 1914–15. In 1916 he returned to Hungary. He wrote for various newspapers and periodicals before becoming regular music critic of the daily paper *Népszava* (1924–50), in which post he established himself as one of the most respected Hungarian critics of the period. He was a propagandist for modern music but also helped to make the Classics more widely known; at the same time he reported on Hungarian musical life for the foreign press. From 1945 to 1947 he was president of the Workers' Cultural Union, and he was editor-in-chief of the periodical *Éneklő munkás* from its foundation in 1947, as well as editor of *Éneklő nép*. In addition, he taught at the Budapest Conservatory from 1951. During his last years, when he was no longer writing criticism on a regular basis, he published several popular monographs on composers.

As a composer Jemnitz remained to the end of his life faithful to the spirit of his two great teachers: his tightly woven, elaborate textures are rooted in Regerian counterpoint, but he was also quite strongly influenced by the expressionist Schoenberg of the 1910s. There was little response to his work within Hungary, but he gained a considerable reputation in western Europe. His first published work, the Piano Sonata no.1, was favourably received by *Die Musik* in 1915, and thereafter more than a dozen of his youthful pieces were published by Wunderhorn. An important point in his career was the performance of the String Trio no.1 by Hindemith's ensemble at the Donaueschingen Festival of 1924. This was followed by performances of his music at ISCM Festivals (1927, 1929, 1933, 1935) and several awards, including prizes from Schott (1927) and Universal Edition (1933). At the same time, his articles, which display a wide-ranging knowledge, his organizing activities and his pressing for Hungary to take a more active part in the ISCM all made him a well-known and widely respected figure abroad. He was in personal contact with Adorno, Berg, Pisk, Reich, Schoenberg and Stein.

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keyboard

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Jena.

University city in Thuringia, Germany. It was granted city rights in 1332 and developed into an outstanding musical centre from the foundation of the university in 1558. There is early evidence of folk music and the use of music in the monastery and churches; the Michaeliskirche beside the market had a Kalandsbrüderschaft, an itinerant choir, an organ and Kantor from 1442. The court of the Wettin dukes stipulated the presence of court trumpeters and *Stadtpeifer*. The university, through which Jena gained its first importance, was established in the Kollegiumhaus and had its own church and library. The large collection of valuable music manuscripts was given to Jena by Elector Johann Friedrich of Saxony; of some 140 items, it includes choirbooks, fragments and prints of partbooks, and the famous 14th-century Jenaer Liederhandschrift. According to Schmeizel the 'Kantorgesellschaft or collegium musicum was famous and flourished at this time [1565]', a statement supported by the number of musicians who studied or worked there, and by the considerable activity of music publishers and printers. The musicians connected with Jena during this period included Nicolaus Rosthius, Georg Quitschreiber, Johannes Herold, Sethus Calvisius, Melchior Franck and Melchior Vulpius. In his *Praefatio* (1632) Burckhardt Grossmann, a Jena official and music lover, gave a critical account of the varied musical life around him.

After the Thirty Years War (1618–48) there was a revival of art music, encouraged by the dynastic bond between Jena and the duchy of Saxe-Weimar; the dukes lived intermittently in either city, and there was a lively exchange of musicians. Student music developed particularly under Adam Drese (1620–1701), who as court Kapellmeister composed dance music, ballets and songs. Clandestine music circles and research into music physiology formed the background to numerous individual studies such as those of J.G. Neidhardt, Johann Treiber and David Funck, in which new acoustic and theoretical problems were set out. Bach would certainly have known the young Treiber's *Sonderbare Invention: eine Arie in einer einzigen Melodey aus allen Tönen und Accorden auch jederley Tacten zu Componiren* (Jena, 1702), as a preliminary study to 'well-tempered' tuning. Bach's cousin Johann Nicolaus Bach (1669–1753), a university organist, was among the leading musicians who gave new impetus to the collegium musicum through its serenades, cassations and comedies; his burlesque cantata *Der Jenaer Wein- und Bierrufer* has remained a delightful milieu piece with reference to traditional customs. The Akademisches Konzert, founded in 1769 and held in the historic Rosensäle, became a flourishing institution of the bourgeoisie. The symphony orchestra connected with the concerts acquired a particular distinction under the leadership of Carl Stamitz.

From the late 18th century Jena, along with Weimar, became the academic centre for the development of Classical and Romantic ideas, the former fostered in Jena by Goethe and Schiller and the latter by Thibaut, Schlegel, Brentano, Tieck and Novalis. The lively musical response to this was especially strong within the Jena Students' Association, whose patriotic

and liberal aims stimulated lied and choral singing in which Theodor Körner and Lützow-Freischar were major influences. Free-thinking middle-class salons, such as Sophie Mereau's, provided a wide variety of music and formed the basis of the continuous musical development into the 19th century when music congresses were held in Jena; important musicians closely connected with the city, such as Hummel, Liszt, Ernst Naumann, Reger, Fritz Stein and Robert Volkmann, continued the city's musical development into the 20th century. In 1828, when the student song association was suppressed by the authorities, the Bürgerlicher Gesangsverein was established and became the most important musical institution in Jena. Between 1905 and 1908 a new university was established, including a Singakademie, the Akademisches Orchester and the Musicology Institute, whose professors, lecturers and tutors have included Fritz Stein, Werner Danckert, Heinrich Möller, Heinrich Bessler, Lothar Hoffmann-Erbrecht and Günther Kraft. The university inherited the city's ancient traditions which now acquired a new focus, also provided by the large concert hall of the Volkshaus (built by the Carl Zeiss Foundation). The conservatory, founded in 1913 by Willy Eickemeyer, is now the Staatliche Musikschule. The Madrigalchor, the Max Reimann University Ensemble, the choirs of the Michaeliskirche and Friedenskirche, and the Jenaer Philharmonie (formerly the Jena SO) are the most important performing groups in the city.

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G. KRAFT/R

Jenaer Liederhandschrift

(D-Ju El.f.101).

See [Sources](#), MS, §III, 5.

Jeney, Zoltán

(b Szólnok, 4 March 1943). Hungarian composer. He studied the piano and attended Pongrácz's composition classes at the Debrecen Secondary Music School. From 1961 to 1966 he was a composition pupil of Farkas at the Academy of Music, Budapest; he continued his studies in Rome with Petrassi in 1969. After returning to Hungary he worked as a freelance composer, becoming a leading figure in the New Music Studio, an

experimental group which was the focus of Hungarian avant-garde musical activity in the 1970s. Jeney's developing interests in new techniques were fostered by Pongrácz and by the freer atmosphere at the Budapest Academy in the 1960s; early pieces were influenced by Bartók, Dallapiccola, Webern, Berg, the new Polish school, Kurtág and Durkó. In Rome, and later, Jeney came under the influences of Boulez's theory, Stockhausen's music and oriental philosophy, and he began to experiment with loose musical structures in such pieces as *Wei wu wei*, a title which may be translated as 'Influence your neighbour but do not try to'. This direction in Jeney's work was intensified as a result of his contact with Cage's thought.

Later works have been influenced by text in a variety of ways. Some are transcriptions of texts, made with the aid of an original code: for example, writings by Cage are encoded in *A szem mozgásai* ('Movements of the Eye'). The Twelve Songs, while setting poems by Blake, Hölderlin, Tandori and Weöres, develop a relationship between syllable length and sonority that owes more to E.E. Cummings's use of language. Jeney draws on a broad range of philosophies and musical traditions. *Apollónhoz* ('To Apollo'), a Callimachus setting, is built up from monodies based on an ancient scale-system he discovered during a visit to Greece. Meanwhile the influence of the New Music Studio continues to be apparent in his involvement in collaborative projects with (among others) Vidovszky, and his pieces for unspecified instrumentation, as well as in the overriding ethos of his works as a whole, which views composition in terms of process rather than final product.

One of the most highly-respected composers in Budapest, Jeney was appointed in 1986 to a professorship at the Liszt Academy of Music, where he became head of the composition department in 1995. He has also worked abroad as a visiting scholar at Columbia University in 1985 and in West Berlin (1988–9) on a residency supported by the Deutscher Akademischer Austauschdienst. In 1993 he was made a member of the Széchenyi Academy of Arts of Letters and President of the Hungarian Composers' Union.

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(selective list)

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Chbr: Aritmie-ritmiche, va, vc, 1967; Wei wu wei, 9 pfmrs, 1968; Coincidences, 1/3 chbr ens, 1973, Orfeusz Kertje [Orpheus's Garden], 8 insts, 1974; Mandala, 3 elec org, 1972; Yantra, any no. of insts, 1972; Round, (2 prep pf)/(2 pf, hp, hpd), 1972; Four Pitches, 4–11 pfmrs, 1972; A szem mozgásai [Movements of the Eye], 1973: II, 2 pf, III, 3 pf; For Quartet, 1 or more str qts, 1973; Százéves átlag [Hundred Years' Average], str qnt, 2 sine-wave generators, 1977; Solitaire, 15 perc, 1978; Two Mushrooms: Amanita caesarea, Amanita musicaria, ens, 1977; Om, (2 elec org)/(elec org, tape), 1979; Something Found, pf, hmn/org, chbr ens, 1981; Arupa, 6–8 chimes/ship's bells, drum, sustained pitch, 1981; Coincidences, 3 pf, 3 chbr ens, 1981; Fantasia su una nota, double chbr orch, 1984; O Admirabile –

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Collabs.: Hommage à György Kurtág, chbr ens, tape, 1975, collab. Eötvös, Kocsis, Sály and Vidovszky; Hommage à Dohnányi, 12 insts, 1978, collab. Sály and Vidovszky; Rottenbiller utca 16–22 [Rottenbiller Street 16–22], collab. Csapó, Dukay, Eötvös, Kurtág, György Kurtág jr, Serei, Sály and Vidovszky), various insts, 1990; Installation music for the World Expo, Seville, 1992, collab. Vidovszky

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GYÖRGY KROÓ/RACHEL BECKLES WILLSON

Jenkins, David

(*b* Trecastell, Breconshire, 30 Dec 1848; *d* Aberystwyth, 10 Dec 1915). Welsh composer, conductor and editor. He was apprenticed to a tailor but showed early determination to become a musician, and taught himself Tonic Sol-fa. In 1874 he was one of Joseph Parry's first music students at the newly founded University College of Wales, Aberystwyth, and four years later, as the college could not yet award degrees, took the Cambridge MusB externally. He was appointed instructor in music at Aberystwyth in 1882, lecturer in 1899 and professor in 1910. A prolific composer, he published most of his music himself, including some fine hymn tunes ('Penlan', 'Builth', 'Gnoll Avenue', 'Bod Alwyn'). Of his larger works *Job*, *The Storm*, *Arch y Cyfamod* (composed for the National Eisteddfod, Caernarvon, 1876), *The Psalm of Life* (Cardiff Triennial Festival, 1895), *The Galley Slave* and *Scenes in the Life of Moses* (his last big work, dated 1 March 1915) were popular during the heyday of the great Welsh choral movement. His rather traditional Romantic style combines a German harmonic richness with dramatic Italian characteristics. He was admired as a conductor in Wales and the Welsh communities in the USA, where he was in demand for chapel singing festivals and as an adjudicator at competitive eisteddfods. He wrote regularly on music in the Welsh press and edited *Y Cerddor*, jointly with D. Emlyn Evans from 1889 to 1913 and then singly until his death.

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OWAIN EDWARDS

Jenkins, Edmund Thornton

(*b* Charleston, SC, 9 April 1894; *d* Paris, 12 Sept 1926). American composer. He studied the clarinet, the piano and the violin at Atlanta Baptist College (now Morehouse College) where his teachers included Kemper Harreld. In 1914 he performed with his father's ensemble, the Jenkins Orphanage Band, at the Anglo-American Exposition in London. He later enrolled at the RAM, where he studied the clarinet, piano and singing, and had composition lessons with Corder. His awards included an orchestral scholarship (1915–17), medals for singing, and clarinet and piano playing, and the Ross Scholarship (1919–21). He became an Associate of the RAM in 1921.

After working in British theatre orchestras and dance bands, employment that resulted in a number of recordings (1921), he moved to Paris. He continued performing and composing, and established the Anglo-Continental-American Music Press. Among his published works are songs, compositions for solo piano and orchestral works. Black musical culture is particularly evident in his jazz phrasing, for instance in the *Folk Rhapsody* for orchestra. His involvement with the Pan-African congresses of 1921 and 1923 was also influential. In 1923 he embarked on what was to be a

disillusioning tour of America, an experience that introduced black theatrical elements into his compositional style. His manuscripts are held at the Center for Black Music, Columbia College, Chicago.

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JEFFREY GREEN

Jenkins, Gordon

(*b* Webster Groves, MO, 12 May 1910; *d* Malibu, CA, 24 April 1984). American arranger, composer and conductor. He played the cinema organ and piano before joining a radio station in St Louis. In 1936 he began arranging for the Isham Jones dance orchestra and then composed and arranged for Benny Goodman, Woody Herman, Lennie Hayton and André Kostelanetz. After a brief spell conducting on Broadway he moved to California (1936) to work for Paramount, and later became a musical director and performer for NBC's Hollywood network (1938–44). He returned to New York in 1949. He is best known for his light orchestral music such as the mood suites *Seven Dreams* and *Manhattan Tower*, and conducted his own light orchestra from the mid-1940s to early 50s. He arranged for many popular singers, most notably for Frank Sinatra with the song *It was a very good year*, for which he won a Grammy award in 1965, and on Sinatra's albums *Where Are You?* (1957) and *No One Cares* (1959). He also recorded with Nat 'King' Cole, Louis Armstrong and Peggy Lee.

Jenkins, John

(*b* Maidstone, 1592; *d* Kimberley, Norfolk, 27 Oct 1678). English composer, supreme in consort music, especially for viols.

1. Life.

According to Anthony Wood, Jenkins was born at Maidstone, and the year of his birth has been deduced from lines on his tomb. He was probably the son of Henry Jenkins, a carpenter who married Anne Jordaine on 28 June 1591. The inventory taken at Henry's death in 1617/18 noted 'Seven Vialls & Violyns, One Bandora & a Cytherne'. John was bequeathed the bandora – a significant choice in the light of his later fame as a lutenist and lyra viol player. It is likely that he became apprenticed as a musician in the

household of Anne Russell, Lady Warwick, at Northaw, Hertfordshire, and Broadstreet, London: her niece, Lady Anne Clifford, noted in her diary in 1603 that she 'learned to sing and play on the bass viol of Jack Jenkins, my aunt's boy', and a 'John' Jenkins received a £10 annuity in Anne Russell's will on 11 October 1603. Among Jenkins's patrons were the Derham family of West Derham [Dereham], Norfolk, and the L'Estrange family at Hunstanton. The two families were friends and Jenkins probably moved freely between them as the occasion required; he was apparently never officially attached to any household, for his pupil Roger North wrote: 'I never heard that he articted with any gentleman where he resided, but accepted what they gave him'. Jenkins was in London in February 1633/4, participating in the extravagant masque *The Triumph of Peace*, and once was brought to play the lyra viol before King Charles I 'as one that performed somewhat extraordinary' (North).

During the Commonwealth North noted that Jenkins 'past his time at gentlemen's houses in the country'. References link his name with the poets Edward Benlowes and Thomas Shadwell, with Elizabeth Burwell of Roughamer, Suffolk, and with the youthful Joseph Procter mentioned by Wood. From about 1654 he was visiting the North family at Kirtling, Cambridgeshire, residing there between 1660 and 1668 as teacher to Roger and Montagu. Roger North's writings provide an endearing character study of the composer and many reminiscences concerning his stay at Kirtling. In 1660, at the Restoration, Jenkins was appointed as a theorbo player in the Private Musick, but although he spent some time at court between 1660 and 1663, it is unlikely that he attended often. North wrote:

He kept his places at Court, as I understood to the time of his death; and tho' he for many years was uncapable to attend, the court musitians had so much value for him, that advantage was not taken, but he received his salary as they were payd.

His last years were spent at the home of Sir Philip Wodehouse at Kimberley, Norfolk, where he died. He was buried in the church there on 29 October 1678.

2. Works.

Jenkins's consort music built on the foundations laid by Byrd and his contemporaries. Over 800 of his instrumental works survive. The chronology of his music is impossible to ascertain with accuracy, but during the first half of his life the viol fantasias provided the focal point of his creative work. He inherited a form already in its prime, through the examples by Coprario, Ferrabosco (ii), Lupo, Ward and others which served as his models. However, his genius as a composer in this field was highly individual, showing itself in unsurpassed lyrical inventiveness and outstanding gifts for tonal organization. The decisive modulations are seldom abrupt; the sense of anticipation is long drawn out and the climaxes are reached gradually by the subtlest means: the largeness of scale and the emotional intensity of his fantasies depend chiefly upon this feature, not hitherto employed to such a degree by other consort composers. Jenkins also exploited to the full the characteristically English habit of crossing the parts in pairs, a technical resource particularly favourable to his fluent and

roving melodic invention. These factors coupled with his innate feeling for the sonorities and techniques to the viol, gave rise to a series of works whose pre-eminence in their kind is beyond question.

The fantasias in four, five and six parts embrace many forms, though four clear types emerge: monothematic works (which are fugues in all but name), those in which one mood prevails throughout in spite of changes in the thematic material, those comprising two main sections of contrasted character (sometimes with a short episode between), and those made up of several contrasted sections, usually with clearly defined closes. All open with an extended fugato section, polyphony prevails, and full rein is given to the contrapuntal devices of imitation, inversion, canon, augmentation and diminution, the themes being freely modified to suit the counterpoint. Organ parts have no significant independence and merely duplicate material from the string parts.

During his long life, the many-voiced consorts of viols gradually made way for the instrumentation of the Italian trio sonata. Responding to this change, Jenkins produced two collections of three-part fantasias. Those for treble, two basses and organ mark the trend towards shorter, more clearly defined and contrasted sections – a process carried even further in the 21 fantasias for two trebles and a bass completed by 1650. Triple-metre sections, absent from the four-, five- and six-part works, are included and the polyphonic writing takes on a less involved contrapuntal style with more casual treatment of the fugal material. In the set for two trebles, the emergence of the violin has a marked effect on the melodic style of the music. The long irregular phrases, often featuring parallel construction and sequential treatment, so typical of the viol consorts, are replaced by shorter, more balanced phrases with sprightly and vigorous themes. While there is no known keyboard part for this collection, the organ features prominently in the works with two basses, where it is given solo introductions and interludes, an idea transferred from the contemporary fantasia-suites.

Jenkins's earliest fantasia-suites seem to be the 17 for treble, bass and organ and the ten for two trebles, bass and organ, and they closely follow the pattern established by Coprario. This was a three-movement form comprising fantasia, almain and galliard (the last called 'ayre' and ending with a common-time coda), lively thematic material to suit the violin, triple-time sections, solo organ interludes and the treatment of the keyboard throughout as an indispensable obbligato part. Both sets contain interesting harmonic writing with imaginative organization of tonality, occasional progressions of a startling kind and augmented chords perhaps inspired by the works of William Lawes. 'Divisions' dominate much of Jenkins's writing in this genre, rising to the heights of virtuosity in the nine fantasia-suites for treble and two basses and the seven fantasia-air division sets. With emphasis placed on instrumental display, the opening movements contrast sharply with the less extrovert viol fantasias. The divisions, invariably placed after the opening fugato section, are frequently followed by a short homophonic passage in triple time before the customary rich harmonic conclusion. The second movements are usually brisk and sprightly by nature, betraying their origin as dance forms, though sometimes – notably in the fantasia-air sets and the eight four-part suites

for two trebles and two basses – they assume an altogether larger format with further florid writing. In his later fantasia-suites Jenkins generally preferred the corant to the 'ayre' or galliard as the third movement, dispensing with the common-time coda. The four-part suites and the remaining fantasia-air sets, continuing the trends already noted, with their varied textures, less stereotyped 'divisions', clearcut forms and firm tonality, seem to be Jenkins's last contribution to the genre – the ten suites for three trebles, bass and continuo were probably written for use at the Restoration court.

To judge by surviving manuscripts, Jenkins's shorter instrumental pieces were the mainstay of amateur music-making in England in the mid-17th century. 32 of the airs for two trebles, two basses and organ, probably dating from the 1640s, are particularly fine. Serious in mood, with subtle instrumental colouring, they are longer and more consistently contrapuntal than most airs, largely avoiding even the most stylized of dance idioms. Although some early isolated airs are undoubtedly for viols, the violin ousted the viol in much of this music and the popular combination of two violins with a bass seems intended for most of his three-part airs, some of which are dated 1645. Grouping of the airs into suites was often a somewhat arbitrary procedure. Some were re-scored to suit changed circumstances. The English predilection for virtuoso 'divisions', initiated by such men as Daniel Norcombe (ii) and Hume, is maintained and developed in Jenkins's splendid pieces for bass viols. Much of his output for lyra viols is lost or incomplete. Apart from solos, the instrument fulfils a dual role in several consorts, supplying both a melodic part and chords amplifying the harmony. The dominant influence on many of Jenkins's short dances would appear to have been the instrumental forms of decidedly French style which permeated English music via the masque.

Jenkins's vocal music is relatively unimportant. There are several secular airs and dialogues with continuo, written in the melodious recitative style typical of the post-madrigalian era. Declamatory techniques are tempered in the sacred songs to suit a more polyphonic vein containing touches of colourful harmony and naive word painting.

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 15 fantasias and airs, 2 b viols, bc, *DRc, En, Lbl, US-u*
 48 airs, 2 tr, 2 b viols, org, some in *D-Hs*; 32 in MB ii
 c52 airs, tr, tr/a, t, b; 12 in MB ii; 5 in W; 18 ed. A. Ashbee, *18 Four-Part Airs* (St Albans, 1992); 34 ed. D. Pinto, *Aires for Four-Part Consort* (St Albans, 1992)
 c168 airs, 2 tr, b viol, some with hpd and/or theorbo lute, principal sources *GB-Lbl, Lcm, Mch, Ob, US-Cn*; ed. A. Ashbee, (Albany, 1993)
 29 airs, tr, 2 b viols, *NH*, inc.
 2 airs, 2 tr, b viol, bc (org), *GB-Lbl*
 10 airs, tr viol, t viol, b viol, *Lbl, Och, W*
 3 airs, tr, 6 viol, org, *Lcm, Ob*
 Air, vn, b viol, bc (org), *DRc*; ed. C. Arnold (London, 1958)
 c170 airs, tr, b viol, principal sources *Lbl, Och, US-NH*, some in 1651⁶, 1655⁵, 1662⁸, 1678⁴; some ed. A. Ashbee, *John Jenkins: Selected Airs for Treble and Bass* (St Albans, 1988)
 27 airs, tr viol, lyra viol, b viol, hpd; T
 18 airs, tr, lyra viol, b (?bc); T
 14 airs, vn, lyra viol, b viol, hpd; T
 c60 airs for lyra consort, *GB-Lbl, US-Cn, NH*, inc.
 c250 pieces for 1–3 lyra viols, some in 1651⁶, 1652⁷

sacred vocal

all in three parts, *GB-Och Mus 736-8*, except where shown

And art thou grieved (G. Herbert); Awake, sad heart (Herbert); Blessed be the God of Love; *GB-Y M.55*; Bright spark, shot from a brighter place (Herbert); Cease, cease, my soul, your mourning; Glory, honour, power and praise; Holy and Blessed Spirit divine; Lord of my light, Y M. 55; Mercy dear Lord, mercy O Saviour dear, *Ob Mus. F16-19, inc.*; Mercy dear Lord, my soul so sore oppressed; No, no he is not gone for ever; O Domine, Domine Deus salvationis; O nomen Jesus; O sacred tears; O take thy lute (Herbert); Tell me my love; Then with our trinity of light (Herbert); The shepherds sing (Herbert); Tune me, O Lord; Vainglorious peace

secular vocal

A boat, a boat (catch), 3vv, 1651⁶, 1652¹⁰, 1666⁴, 1672⁵

Cease not, Tr, bc; ed. in MB, xxxiii (1971)

Come, pretty maidens (catch), 3vv, 1652¹⁰

Fair Aristilla, ?Tr, T, bc (inc.), *GB-Och Mus 736-8*

See, see the bright light shine, Tr, B, bc, 1659, 1669⁵, 1672⁵

Welcome pure thoughts, Tr, B, bc, Y M.55

When fair Aurora, Tr, B, bc, 1672

Why in this shade of night (Elegy on the death of William Lawes), Tr, B, bc, 1648⁴

Why sigh'st thou, shepherd? (Shadwell), Tr, B, bc, 1659⁵, 1669⁵; ed. in MB, xxxiii

Victorious time, Tr, B, bc, *Och Mus 623-6*

Texts of lost songs in Lord North, *A Forest Promiscuous* (London, 1659), E.

Benlowes, *Theophila* (London, 1652), 1671² and *GB-Lbl Add.18220* (the last also contains 2 poems by Jenkins).

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ANDREW ASHBEE

Jenkins, Newell (Owen)

(*b* New Haven, CT, 8 Feb 1915; *d* 21 Dec 1996). American conductor. He studied in Dresden, Freiburg and Munich, at Yale University, and in New York with Leon Barzin. His début was in 1935 with *Dido and Aeneas* at the Städtisches Theater, Freiburg, and in 1940 he founded the Yale Opera Group, New Haven. From 1948 to 1956 he worked in Bologna and Florence, where he formed and directed the Piccola Accademia Musicale (1952), and in the 1970s he was guest conductor at the Stockholm Royal Opera. Meanwhile, in 1958, he started the Clarion Concerts series in New York which broadened into concert and semi-staged performances of rare Baroque operas, among them Vivaldi's *Farnace*, Hasse's *L'olimpiade* and Piccinni's *Didon*. His recordings include operas by Simon Mayr, Rossini and Dittersdorf, and works by Cherubini, G.B. Sammartini, Brunetti and J.M. Kraus. Jenkins taught at New York University, 1964–74, and at the University of California at Irvine, 1971–9. His musicological activities have included research on G.B. Sammartini and Kraus, and he has published an edition of nine symphonies by Brunetti.

DENNIS K. McINTIRE, NOËL GOODWIN

Jenkins, Tom

(*b* Leeds, 4 Nov 1910; *d* London, 13 Feb 1957). English violinist. After studying with Flesch and Sascha Lasserson he went on to achieve international popularity as a performer in BBC Radio's light music broadcasts between the 1930s and 50s. As leader of the BBC Palm Court Orchestra in the radio programme 'Grand Hotel' he attracted a weekly audience of ten million listeners, who responded enthusiastically to his expressive yet technically precise handling of the light classical repertory. He also gave performances with the LSO and the Hallé Orchestra, and was voted Most Popular Musical Entertainer in the National Radio Awards for two successive years in the early 1950s. In his most celebrated broadcasts and performances Jenkins played a Stradivarius of 1667.

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DUNCAN HEATH

Jenko, Davorin

(*b* Dvorje, 9 Nov 1835; *d* Ljubljana, 25 Nov 1914). Slovenian composer. He was educated in Ljubljana and Trieste, and studied law in Vienna, where

he conducted the choir of the Slovenian Choral Society (1859–62). In 1862 he went to Pančevo as the conductor of the Serbian Church Choral Society, and in 1865 he accepted the post of conductor of the Belgrade Choral Society, which he held until 1877. In 1869–70 he studied composition in Prague. Between 1871 and 1902 he was a composer and conductor at the National Theatre in Belgrade. His first compositions were inspired by Slovenian nationalism and he returned to Slovenia towards the end of his life; however, most of his works were written during his stay in Belgrade (then in the independent kingdom of Serbia), so his chief contribution is to Serbian music. He was, indeed, constantly motivated by a pan-Slav ideology.

At the time of Jenko's arrival in Pančevo, Serbian culture and art music was beginning to develop after the long period of Turkish occupation. He was largely responsible for developing a special type of Serbian Singspiel. *Vračara* ('The Sorceress') was the first Serbian operetta, and Jenko's incidental music for the Serbian theatres in Belgrade and Novi Sad was often influenced by Serbian folk music. *Pribislav i Božana*, his most ambitious work, comes close to the type of Weberian Romantic opera. His orchestral compositions were among the first in Serbian music.

WORKS

MSS in SI-Ln and Arhiv Narodnog Pozorišta, Belgrade

stage

all first performed at Belgrade, National Theatre

Zidanje Ravanice [The Building of Ravanica] (op, A. Nikolić), 23 July 1869, collab. J. Šlezinger

Markova sablja [Marko's Sword] (Spl, J. Djordjević), 11 Aug 1872

Seoski lola [The Village Seducer] (Spl, E. Toth), 22 April 1878

Radnička pobuna [The Workers' Rebellion] (Spl, E. Szigligeti and A. Balaž), 28 Oct 1878

Put oko zemlje za osamdeset dana [Around the World in 80 Days] (Spl, A. d'Enery, after J. Verne), 19 April 1879

Vračara [The Sorceress] (operetta, M. Millaud), 1882

Devojačka kletva [The Girl's Curse] (Spl, L. Petrović), 20 May 1887

Jurmusa i Fatima (Spl, T. Pinterović), 2 May 1892

Djido [The Mighty Fellow] (Spl, J. Veselinović and D. Brzak), 7 June 1892

Pribislav i Božana (melodrama, D. Ilić), 26 Feb 1894

Potera [The Chase] (Spl, J. Veselinović and I. Stanojević), 26 Sept 1895

Divlji lovac [The Wild Hunter] (Spl, F.S. Finžgar), 6 April 1914

Incid music for c90 plays

other works

Orch ovs.: Kosovo, 1872 (Belgrade, n.d.); Milan, 1873 (Belgrade, n.d.); Srpkinja, 1887; Aleksandar, 1901 (Belgrade, n.d.)

c110 works for unacc. vv, 15 sacred works and 20 songs

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BOJAN BUJIĆ, ROKSANDA PEJOVIĆ

Jenks, Stephen

(*b* Glocester, RI, 17 March 1772; *d* Thompson, OH, 5 June 1856). American composer and tune book compiler. He taught singing schools in New England and New York State, and cultivated a network of pupils and fellow teachers whose compositions he published. He was a prolific exponent of the American idiom developed by Daniel Read and other Connecticut composers in the 1780s and 90s, and contributed 127 pieces to the ten collections of psalmody he issued between 1799 and 1818. He was a major composer of fusing-tunes. While taking most of his texts from Isaac Watts and other English evangelical poets, Jenks showed considerable interest in patriotic, commemorative and elegiac verse.

In 1829 Jenks moved to Ohio, where he farmed and reportedly made percussion instruments, though he continued to compose until 1850. His manuscript copybook includes settings of popular revival hymns in a contemporary 19th-century style incorporating folk elements. Although Jenks's music is neglected in the northern states, his tunes 'Liberty', 'Evening Shade' and 'North Salem' are still frequently performed by southern shape-note singers who preserve the singing-school tradition.

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- D.W. Steel, ed.:** *Stephen Jenks: Collected Works* (Madison, WI, 1995)

DAVID WARREN STEEL

Jennefelt, Thomas (Lars Ragnar)

(*b* Huddinge, 24 April 1954). Swedish composer. He studied composition with Bucht and Mellnäs at the Royal College of Music in Stockholm (1974–80) and sang in Eric Ericson's chamber choir. In 1994 he became chairman of FST, the Society of Swedish Composers.

Vocal works dominate Jennefelt's output. His breakthrough work *Warning to the Rich* (1977), with its solid choral writing, became known internationally. In subsequent works he sought to counteract the expressivity of traditional settings, often treating texts syllabically and giving

familiar poems new perspectives: his *Dichterliebe* finds horror and abomination in Heine's words where Schumann found idyll. His orchestral work *Musik vid ett berg* ('Music before a Mountain') was originally conceived as a melodrama, but the highly charged text was ultimately abandoned in favour of a purely instrumental treatment. The work is nonetheless intended to be performed with 'dramatic tension as though it were a spoken drama', and the shadow of a text and a vocal line is almost discernible in the writing for the orchestra.

WORKS

Stage: Maria Stuart (incid music, F. Schiller), vv, insts; Tanter [Aunties] (chbr op, Jennefelt, T. Waltersson), 1982; Albert och Julia (radio op, A. Levelius, Jennefelt), 1987; Gycklarnas Hamlet [The Jokers' Hamlet] (op, 2, B. Nordfors, after P.C. Jersild), 1987–9; Farkosten [The Vessel] (chbr op, Jennefelt), 1993–4

Choral: Warning to the Rich (Bible), Bar, SATB, 1977; För friheten och livet [For Freedom and Life] (S. Jamis, P. Neruda), SATB, wind qnt, perc, 1979; Utan drömmar står vi stilla [Without dreams we are standing still] (Jennefelt), male choir, 2 perc, 1980; Anyone can let you down – no one will let you down (Jennefelt), female choir, 1981; Kyrie, SATB, brass ens, 1982; Ty han låter sin sol gå upp (*Matthew* v.45), SATB, 1983; 5 Motets, SATB (nos.1, 3 and 5 with org), 1984; O Domine, requiem mass, Mez, SATB, 1983, rev. 1986; Dichterliebe I–X (H. Heine), solo vv, SATB, 1990; Villarosa sarialdi (syllabic text), SATB, 1993; Aleidi floriasti (syllabic), SATB, 1993; Saoveri indamflavi (syllabic), male choir, 1993; I väntan [Awaiting] (Jennefelt), female choir, 1995; Claviante brilioso (syllabic), SATB, 1996; Den gömda källan [The Hidden Source] (Y. Eggehorn, Swed. hymn), SATB, str orch, pf, perc, 1997; Salut de la vieille des O (trad.), SATB, 1997

Solo vocal: Renaissance (Jennefelt), S, Bar, rec, ob, hpd, 1979; Källan i Vaucluse [The Well in Vaucluse] (Petrarch), 6 songs, Bar, str qt, 1982; Albumblatt (Jennefelt), Bar, fl, cl, 1984; Grönskans resa [The Journey of Verdure] (various authors), Bar, pf trio, 1984; Far vidare färdmän [Go on, Travellers] (T.S. Eliot, Jennefelt), Mez, Bar, vc, pf, 1984–5; Längs radien [Along the Radius] (T. Tranströmer), S, Mez, T, Bar, orch, 1986; Återkomsten [The Return] (Jennefelt), 1v, pf, 1995; Gömmarna [The Hiders] (Jennefelt), Bar, orch, 1997; Meteorologen (mini op, Jennefelt), T, perc, 1997

Inst: Descending Music, 4 vn, 1977; Coda, org, 1978; Amicamea (De helle Tage), org, 1980; Stones, ob, cl, a sax, tpt, gui, 2 perc, 1981; Untitled, 10 elec gui, elec b, drums, 1983; Desiderio, orch, 1983; Musik till en katedralbyggare [Music to a Cathedral Builder], fl, cl, vn, vc, pf, 1983–4; Yellow I–II, ob, 1984; Rondo, fl, cl, vn, vc, 1984; Svarta spår [Black Marks], 2 vn, 2 va, vc, db, 1990; Musik vid ett berg [Music before a Mountain], orch, 1991–2

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ROLF HAGLUND

Jennens, Charles

(b Gopsall, Leics., 1700; d Gopsall, bur. Nether Whitacre, Warwicks., 20 Nov 1773). English patron, author and librettist. The grandson of a wealthy Birmingham ironmaster, he was educated at Balliol College, Oxford, and subsequently divided his time between London and his father's Leicestershire estate. His devotion to Handel's music is first attested in his subscription to *Rodelinda* (1725), the first Handel score published by subscription; thereafter he was a constant and generous subscriber. A member of the circle of Handel's admirers that included the 4th Earl of Shaftesbury and James Harris, Jennens had catholic but decisive musical tastes. He had a harpsichord sent from Florence, and was critical of it, had an organ made to Handel's specification (now at Great Packington church, Warwickshire) and owned a fortepiano by 1756. He had copies made for him of every note that Handel wrote, forming the magnificent Aylesford Collection (principally *GB-Mp*). He figured the bass lines in many of these copies, presumably in order to play them. He had part of Cardinal Ottoboni's library and other music manuscripts procured for him in Italy, forming definite views of them (and lending them to Handel, who used them); and he encouraged the work of English composers.

Jennens offered Handel a libretto in 1735 and continued writing for him over the next ten years. He was Handel's best librettist. He wrote the librettos of *Saul* and *Belshazzar* and compiled the text of *Messiah*, which was his idea; he prompted James Harris to draft the libretto of *L'allegro ed il penseroso*, which he and Handel completed (Jennens supplying *Il moderato* at Handel's request). He also probably compiled the text of *Israel in Egypt*. Although the relationship of librettist and composer (both strongly opinionated and touchy) could be tempestuous, they remained good friends, Jennens commissioning Thomas Hudson's 'Gopsall' portrait of Handel (1756) and Handel bequeathing Jennens two paintings. Handel accepted some of Jennens's suggested alterations during the composition of *Saul*. Encouragement of Handel was one aspect of Jennens's lifelong patronage of the arts and letters. In 1747 he inherited Gopsall (736 acres) and 34 other properties in six counties, and transformed Jacobean Gopsall Hall into the finest late Palladian mansion in England (demolished 1951). His picture and sculpture collection comprised over 500 items, and was described in T. Martyn's *The English Connoisseur* (London, 1766), a survey of the 20 best English art collections.

Two deep loyalties underpinned Jennens's life: to Protestant Christianity and to the deposed royal house of Stuart. He was a staunch Nonjuror (refusing to abjure allegiance to the Stuarts) and the leading patron of Nonjurors of his generation. Some of his beneficiaries were also Jacobites. Within the bounds of legality Jennens declared his adherence to the old regime, and his librettos of *Saul* and *Belshazzar* can be read as expressing his opposition commitment. His librettos, outstandingly *Messiah*, are also eloquent statements of his evangelizing commitment to Christian doctrine, which is likewise attested by his art collection and commissions, book subscriptions, legacies, and library of theological works. He was sensitive and depressive, possibly manic-depressive (his younger brother Robert committed suicide), and never married. He could appear haughty, which

(with his great wealth) earned him resentment. Derogation of his abilities mainly derives from abusive allegations by his rival Shakespeare editor George Steevens, who justifiably envied Jennens's scrupulous and forward-looking single-volume editions of *King Lear*, *Hamlet*, *Othello*, *Macbeth* and *Julius Caesar* (London, 1770–74).

Informative letters to and from Jennens are in the Coke Collection and the Malmesbury Papers (GB-WCr).

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RUTH SMITH

Jennings, Anthony

(*b* Wellington, 6 Feb 1945; *d* Sydney, 30 July 1995). New Zealand harpsichordist, organist, choral and orchestral director. A brilliant student, he took the BMus at Victoria University, Wellington, in 1968. Following postgraduate study in Brussels (1972), he was awarded the Kingdom of Belgium Pro Arte Gold Medal. In 1973 he took a postgraduate diploma at the GSM, London. During these years he was choirmaster at the Pro-Cathedral of the Holy Trinity, Brussels, and assistant organist at St Alban's Cathedral, England. These laid the foundations for his appointment as director of music at the Cathedral of the Holy Trinity, Auckland (1974–85). Under his directorship the cathedral choir flourished and made several recordings. He held a senior lectureship at the University of Auckland from 1974 to 1991 and moved to the faculty of music at Newcastle University, Australia, in 1992. At the time of his death he had been appointed director of music at St James's Church, Sydney.

His musical skills were wide-ranging and supported by a charismatic personality. A virtuoso organist, his performances of Romantic and contemporary repertory are remembered for their technical brilliance and musical power, but his special contribution was in the area of Baroque performance. As a teacher and performer he championed the cause of authenticity, introducing fine examples of French-, Italian-, Flemish- and German-style harpsichords to New Zealand and designing a replica of a 17th-century Dutch organ for the Maclaurin Chapel at Auckland University. His harpsichord recordings, of Bach and other Baroque composers,

demonstrate superb musicianship and his solid grounding in Baroque performing practice.

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J.M. THOMSON

Jennings, Terry

(*b* Eagle Rock, CA, 19 July 1940; *d* San Pablo, CA, 11 Dec 1981). American composer and performer. He had a background in jazz, playing the piano, the clarinet, and the alto and soprano saxophones. In 1953 he met La Monte Young in Los Angeles, where they played jazz together. Jennings first came to musical prominence in the late 1950s when he began to compose in the style of Young's influential early works involving sustained tones and expanded time concepts. He was introduced to the New York avant garde in 1960, when Young opened his series of concerts at Yoko Ono's loft with two programmes of Jennings's music. Jennings participated in many concerts of new music in the 1960s, both as composer and performer, giving the first performance of, among other works, Richard Maxfield's *Wind* for tape and saxophone, which was composed as a musical portrait of him. He worked with the James Waring Dance Company (1962) and performed and recorded with Young's Theatre of Eternal Music. Jennings's Piano Piece (June 1960) and String Quartet (1960) were published in *An Anthology* (edited by Young, 1963), which led to their performance in England by Cornelius Cardew and others. Two concerts of Jennings's music were presented at Steinway Hall, New York, in Ben Patterson's series of avant-garde music, 'January to June'. With Young and Terry Riley, Jennings was involved in the earliest developments of drone-inspired, modal, repetitive music. He is best known for two piano works of 1965, *Winter Trees* and *Winter Sun*, both of which exemplify the repetitive, non-virtuoso keyboard style he was among the first to employ; sets of phrases are played quietly in a specified order but repeated at will, in relatively free rhythm, and with liberal use of the sustaining pedal, creating a meditative mood and an understated lyricism. Jennings had a decisive influence on such composers as Harold Budd, Peter Garland and Howard Skempton, who in the early 1970s created a body of so-called 'minimalist' keyboard music and were among the few musicians to perform his works. In later years Jennings composed works in a neo-romantic style, including the song cycle *The Seasons* (1975).

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Jennings, Waylon [Wayland Arnold]

(b Littlefield, TX, 15 June 1937). American country singer-songwriter. Both his parents played the guitar in Texas dance halls. At the age of 12 he took a job as a disc jockey on local radio, moving in 1955 to a station in Lubbock where Buddy Holly appeared on his show. Jennings then became the bass guitarist in Holly's band, the Crickets, but returned to Lubbock following Holly's death in 1959. Although his first single (*Jole Blon*, Bruns., 1958) had been produced by Holly, it was not until the mid-1960s that he began to record in earnest. By then settled in Nashville, he worked with producer Chet Atkins to develop a folk-country style. Along with Johnny Cash, Willie Nelson and Kris Kristofferson, Jennings played the role of a Nashville rebel both professionally and personally. This reputation was further enhanced when he recorded songs for the soundtrack of the film, *Ned Kelly*, which helped him cross over into rock and pop. His subsequent album, *Singer of Sad Songs* (1971) reflected a tougher, more defiant image, as did *Honky Tonk Heroes* (1973).

His 1975 album, *Wanted: the Outlaws*, broke into the pop charts and was the first of several collaborations with Willie Nelson that greatly raised the profiles of both singers. Jennings has also recorded with a number of other prominent country and crossover artists, and, for the concept album *Highwaymen* (Col., 1985), he worked with Nelson, Cash and Kristofferson, whose songwriting talents he had long championed. Individual, uncompromising and proud of his working-class, hillbilly roots, Jennings experimented to create a new and distinctive strand of country music: the terms 'new Nashville', 'progressive country' and 'outlaw music' have all been used of his work.

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LIZ THOMSON

Jenny, Markus

(b Stein, canton of St Gallen, 1 June 1924). Swiss hymnologist. He studied Protestant theology at the universities of Basle and Zürich with Karl Barth, Oscar Cullmann, Ina Lohr and Wolfram von den Steinen. He was successively rector of Saas, canton of Graubünden (1950–56), of Weinfelden, canton of Thurgau (1956–63) and of the Swiss Institute for Epileptics, Zürich (from 1963). In 1955 he took the doctorate with Ina Lohr

at Basle with a dissertation on the Swiss Reformation hymnals of the 16th century. In 1964 he completed the *Habilitation* and became a lecturer in practical theology at the University of Zürich; he became professor there in 1973. He has prepared several editions of hymnbooks and was editor of *Musik und Gottesdienst*, 1975–83.

Jenny has confined himself almost entirely to questions of Protestant hymnology: his main works have been on the songs of the Zwinglian church and their links with and differences from those of the Lutheran church. In particular he has studied the function of church singing in Zwingli's church and Zwingli's own hymn writing.

WRITINGS

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JÜRGEN STENZL

Jensen, Adolf

(*b* Königsberg [now Kaliningrad], 12 Jan 1837; *d* Baden-Baden, 23 Jan 1879). German composer. He came from a musical family and first studied music with the Königsberg Kapellmeister Eduard Sobolewski; between 1849 and 1852 he was a pupil of Louis Ehlert, Louis Köhler and Friedrich Marburg. An early volume of songs op.1 was published by his father in 1849; it was later withdrawn, and his actual op.1 (6 songs) did not appear until 1859. Early in 1856 he went to Brest Litovsk as music teacher to the family of the Russian governor Rejch; there he composed, among other works, a piano trio which he dedicated to Liszt. In 1857–8 he worked as a Kapellmeister at theatres in Posen, Bromberg and in Copenhagen, where he remained as a piano teacher and came into close contact with Gade and J.P.E. Hartmann. He made a number of concert tours in Scandinavia with the cellist Christian Kellermann. Owing to a throat infection he was unable to accept an invitation to become Kapellmeister of the private orchestra of Prince Nicholas Yusupov in St Petersburg. In February 1861 he became second director of the music academy in Königsberg, which gave him the opportunity to conduct several important concerts; after his resignation in February 1862 he continued to make frequent appearances as a pianist. His marriage in October 1863 to Friederike Bornträger, a publisher's daughter, helped him towards financial independence.

In October 1866 Jensen went to Berlin at the invitation of Carl Tausig to teach at his piano school, but two years later he left to settle in Dresden in order to devote himself to composing. Having already become an enthusiastic admirer of Wagner, in Dresden he campaigned wholeheartedly in private lectures for the success of *Die Meistersinger*, on the occasion of the rehearsals of that work under Julius Rietz. In 1869 he sought a cure for his throat and lung affliction in visits to Ems, Reichenhall and Meran, but his condition gradually worsened over the following years and was not alleviated by his removals to Graz (1870–75) and Baden-Baden (1875–9). During these last years he led a very retiring existence and was only sporadically able to produce creative work. His friendly relations with well-known artists of his time are conspicuously revealed by the dedication of his compositions to Bülow (opp.4, 20 no.4, 36), Brahms (opp.7, 25), Gade

(opp.10 no.1, 23), Franz (op.14), Paul Heyse (op.22), Berlioz (op.27), Emanuel Geibel (op.29) and Raff (op.31).

Jensen possessed one of the most delicate sensibilities of all late Romantic composers. The model for his early works was Schumann, and he succeeded in his mature piano music and songs in assimilating the stylistic influences of Chopin and Liszt into a thoroughly personal style. His professed aspiration in his later works was 'to translate Wagner's ideas of beauty and truth into music in the smaller forms'. His best piano compositions are distinguished by their melodic richness, rhythmic impetus, sonorous textures and by their colourful, at times almost impressionistic, harmonies. His songs, though uneven, include individual pieces belonging to the finest of their time; in these, Jensen showed himself a born lyricist, with a gift for translating poetic moods into music with assurance and imagination. A distinctly dramatic range of utterance is especially evident in the late English and Scottish songs and ballads; throughout these works his careful word-setting is notably impressive. He was less successful in handling larger forms, and his choral works and compositions with orchestra, despite some arresting features and distinguished scoring, were destined to failure. His only opera remained unperformed.

Jensen's grandfather, Wilhelm Gottlieb Martin (*d* 1842), was an organist, university music teacher and composer of chorales, songs and other vocal works; his father, Julius, was a piano teacher, piano tuner and music copyist. His uncle Eduard was a singer and singing teacher, also active in Königsberg, and Eduard's son, Paul (1850–1931), was a court opera singer and a teacher at the conservatory in Dresden. Jensen's brother Gustav (1843–1895) was a violinist, the composer of a Symphony op.35, a Sinfonietta op.22, songs, polyphonic vocal works, and chamber and piano works, and was also an editor of old music. From 1872 he was a teacher at the Cologne Conservatory.

WORKS

MSS in D-Mbs

opera and choral

Die Erbin von Montfort (op. 2, A. Jensen), 1858–65; rev. W. Kienzl as Turandot (op with ballet, 3, E. Jensen), vs (Leipzig, 1888)

Frithjof, MS fragment, c1858

Gesang der Nonnen (L. Uhland), S, female vv, 2 hn, hp; Brautlied (Uhland), chorus, 2 hn, hp; pubd together as op.10 (Hamburg, 1863)

Am Pregelstrom am Ostseestrand, 8 male vv, c1864

Jephthas Tochter (after Byron), solo vv, chorus, orch, op.26 (Leipzig, 1864)

[8] Lieder von Geibel, SATB, op.28 (Leipzig, 1865)

8 Lieder von Geibel, SATB, op.29 (Leipzig, 1865)

Donald Caird ist wieder da! (W. Scott), T/Bar, male vv, orch, op.54 (Breslau, 1875)

3 Lieder (P. Heyse, R. Hamerling, W. Hertz), female vv, op.63 (Berlin, 1881)

2 Marienlieder (Heyse, after Sp. poems), T, vas, vcs, dbs, timp, op.64 (Berlin, 1881)

Adonis-Klage (A. Wolf); pt.1 rev. G. Jensen as Adonisfeier, solo vv, chorus, pf (Berlin, 1881)

Einkehr (G.A. Bürger), 3 female vv (Berlin, 1882)

lieder

[?6] Gesänge (C. Beck and others), op.1 (Königsberg, 1849) [withdrawn]; 6 Lieder (H. Heine, R. Gottschall, G. Pfarrus, Heyse, folksong, J. Eichendorff), op.1 (Breslau, 1859); 7 Gesänge aus dem Spanischen Liederbuch (F.E. Geibel, Heyse), op.4 (Hamburg, 1860); 4 Gesänge (G. Herwegh, Eichendorff), op.5 (Hamburg, 1861); [6] Minneweisen (Geibel), op.6 (Leipzig, 1862); 8 Lieder (A. Traeger), op.9 (Leipzig, 1863); [7] Lieder des Hafis (trans. G. Daumer), op.11 (Hamburg, 1863); [6] Liebeslieder (F. Rückert, O. Roquette, T. Ullrich, Traeger, J. Grosse, G. Kühne), op.13 (Leipzig, 1863); 6 Lieder im Volkston (W. Hertz), op.14 (Leipzig, 1864)

7 Gesänge aus dem Spanischen Liederbuch (Geibel, Heyse), op.21 (Hamburg, 1864); 12 Gesänge (Heyse), op.22 (Leipzig, 1864); 6 Lieder (Geibel, Rückert, K. Beck, Hamerling, Roquette, Uhland), op.24 (Leipzig, 1864); 6 Lieder (H. Hertz, J.W. von Goethe, F. von Schiller and others), op.23 (Leipzig, 1865); Alt-Heidelberg, du feine (J.V. von Scheffel), op.34 (Leipzig, 1867); Dolorosa (A. von Chamisso), 6 songs, op.30 (Leipzig, 1868); 6 Lieder (Roquette), op.35 (Dresden, 1870); 12 Lieder aus Scheffels Gaudeamus, op.40 (Dresden, 1870); 2 Lieder (A.S. Pushkin), op.39 (Vienna, 1871); [6] Romanzen und Balladen (Hamerling), op.41 (Vienna, 1871); 7 Lieder (R. Burns), op.49 (Breslau, 1875)

6 Gesänge (Scott), op.52 (Breslau, 1875); 2 Lieder (O. von Brandenburg, Roquette), op.55 (Berlin, 1875); 7 Lieder (T. Moore), op.50 (Breslau, 1876); 4 Balladen (A. Cunningham), op.51 (Breslau, 1876); 6 Gesänge (A. Tennyson), op.53 (Breslau, 1876); 4 Gesänge aus Stimmen der Völker (J.G. Herder), op.58 (Breslau, 1877); 6 Lieder (Geibel, Beck, Heyse, Eichendorff, Goethe), op.57 (Dresden, 1878); 6 Lieder (Roquette, H.J.C. von Grimmshausen, W. Müller, C. Lemcke, R. Urban, P.B. Shelley), op.61 (Breslau, 1880)

Without op. no.: 7 Lieder (Eichendorff, R. Reinick, Hoffmann von Fallersleben, F. Bodenstedt, Goethe), 1855–7; Nacht liegt auf fremden Wegen (Heine), 1857; Lasst mich ruhen (Hoffmann von Fallersleben), ed. in *Im Frühling: Lenzlieder* (Leipzig, c1870); 6 Lieder (Heyse, Beck, T. Storm, F. Kugler, Goethe), ed. R. Becker (Berlin, 1881); 3 Lieder (W. Osterwald, Heine, H. von Meissen), 2vv, pf (Berlin, 1882); 3 Lieder (Hoffmann von Fallersleben, Beck, Eichendorff), ed. Becker (Berlin, 1883); 2 Lieder (W. Marsano, Geibel), ed. (Baden-Baden, 1899); Leis rudern hier (Moore), 1864, facs. in Niggli (1900), 108f

piano

Innere Stimmen, 5 pieces, op.2 (Hamburg, 1861); Valse brillante, op.3 (Breslau, ?1861); [6] Fantasiestücke, op.7 (Hamburg, 1862); [17] Romantische Studien, op.8 (Hamburg, 1862); Berceuse, op.12 (Hamburg, 1863); Jagdszene, op.15 (Leipzig, 1864); Der Scheidenden, 2 romances, op.16 (Leipzig, 1864); [12] Wanderbilder, op.17 (Leipzig, 1864); Präludium und Romanze, op.19 (Leipzig, 1864); 4 Impromptus, op.20 (Hamburg, 1864); Sonata, fl^o, op.25 (Leipzig, 1864); 3 Valses-caprices, op.31 (Leipzig, 1866); 25 Klavier-Etüden, op.32 (Leipzig, 1866); [20] Lieder und Tänze, op.33 (Leipzig, 1866)

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(Breslau, 1877); [6] Silhouetten, op.62 (Breslau, 1878); 2 Klavierstücke, op.65 (Berlin, 1881); Ländliche Festmusik (Berlin, 1882) [arr. from Die Erbin von Montfort]

other works

Orch: Der Gang nach Emmahus: geistliches Tonstück, op.27 (Hamburg, 1865);
Konzertouvertüre [ov. to Die Erbin von Montfort] (Berlin, 1882)

Chbr: Pf Trio, f [op.6], 1856, unpubd

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ROBERT MÜNSTER

Jensen, Niels Martin

(b Copenhagen, 17 March 1937). Danish musicologist. After studying the piano at the Royal Danish Conservatory and taking a degree in music and Danish at Copenhagen University (1956–64), he returned to the university to study 17th-century Italian instrumental music with Larsen (1966–8) and was appointed lecturer in the history and theory of music there in 1968. Concurrently he was music critic of the *Berlingske tidende* (1967–71). He has also been a consultant for Danish Radio, editor of *Dansk årbog for musikforskning* (1973–80) and Danish area editor for the revision of *Sohlmans musikleksikon* (Stockholm, 2/1975–9). He was president of the Danish Musicological Society (1992–8) and vice-president of IMS (1992–7). From 1994 to 1997 he was on leave of absence from the university in order to initiate a project to publish the complete works of Carl Nielsen. His research has been mainly concerned with Danish music, in which his special qualifications as a student of Danish literature have enabled him to make particularly valuable contributions to the study of the solo song in Denmark, and with Italian instrumental music in the 17th century.

WRITINGS

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Peter Heise: Sange med klavier (Copenhagen, 1990) [4 vols]

JOHN BERGSAGEL

Jentsch, Wilfried

(b Dresden, 31 March 1941). German composer. Until the age of 16 he was a member of the Dresden Kreuzchor, whose conductor, Rudolf Mauersberger, did much to encourage him, giving the first performances of some of his pieces. Jentsch attended the Dresden Elementary Music School (1957–60) and the Musikhochschule (1960–64), where he studied the cello, composition and conducting. He then studied with Cilenšek at the Musikhochschule in Weimar (1964–8) and with Wagner-Régeny and Dessau at the German Academy of Arts in Berlin (1968–71). He completed his studies after moving to West Germany in 1973, with Humpert at the Cologne Musikhochschule (1973–5) and with Xenakis at the Paris Sorbonne (1976–81). Jentsch taught in Paris and Nuremberg and became professor of electronic music at the Dresden Musikhochschule in 1993. As a composer his interests lie in computer music, graphics and sound, and mathematical theories; he developed the computer program ‘GraphicComposer’. In 1995 he was appointed chairman of the Gesellschaft für Neue Musik, Dresden.

WORKS

(selective list)

Conc. espressivo, va, orch, 1966; Couleurs, orch, 1967; Sonata, db, 1967; 4 sonetti, T, orch, 1967; Sonata, vc, 1968; Pater noster, chorus, 1969; Zusammenzufügendes, ob, hi-hat, 1969; Mobile, 5 orch groups, 1971; Maqam, a sax, 1981; Paysages G, 1981; Folksongs, wind qnt, 1983; Paysages, 9 insts, tape, 1983–8; Pattern XXY, 6 percussionists, 1987–8; Maqam 2, ob, live electronics, 1988; Le cris indéterminé, 1989; Paysages illusoires, 1994; Kyotobells, 1994–5; 1–5, sound graphics, realized with ‘GraphicComposer’

Principal publishers: Breitkopf & Härtel, Deutscher Verlag für Musik (Leipzig), Moeck

LARS KLINGBERG

Jepp, Johannes.

See [Jeep, Johannes](#).

Jeppesen, Knud (Christian)

(*b* Copenhagen, 15 Aug 1892; *d* Risskov, 14 June 1974). Danish musicologist and composer. Largely self-taught in music, he gained practical experience by working (under the name of Per Buch) as an opera conductor (1912–14) in Elbing and Liegnitz (now Legnica) until the outbreak of World War I obliged him to return to Denmark. He entered Copenhagen University to study musicology under Angul Hammerich (MA 1918) and became a pupil of Carl Nielsen and Thomas Laub, both of whom had a strong influence on his development as composer and scholar; he also took the organ diploma at the Royal Danish Conservatory of Music (1916) and became organist of St Stephen's (1917–32) and Holmens Kirke (1932–47), both in Copenhagen. Encouraged by Nielsen he attempted to establish himself as a composer but after a concert of his own works proved unsuccessful (1919), he turned entirely to research for 15 years. From 1920 he taught theory at the conservatory and under Laub's influence wrote a dissertation on Palestrina and dissonance, which he submitted to Copenhagen University in 1922. However, owing to Hammerich's retirement the university could not examine his work, which was submitted instead to Adler at the University of Vienna, where he was awarded the doctorate in 1922. Jeppesen was a council member of the newly reconstituted International Musicological Society (from 1927), president (1949–52), and editor-in-chief of its *Acta musicologica* (1931–54); he succeeded Nielsen on the board of directors of the Copenhagen Royal Conservatory (1932). He subsequently became the first professor of musicology at Århus University (1946), where he founded (1950) the Institute of Musicology and directed it until his retirement (1957). For some years thereafter he lived in Italy, where his research resulted in a number of important discoveries embodied in his valuable late editions.

Jeppesen was the leading authority of his time on Palestrina. His new understanding of Palestrina's style, incorporated in his major study (see [Analysis, §II, 4](#)) and in a textbook on 16th-century vocal counterpoint (1930), decisively influenced subsequent appreciation of Italian Renaissance music. His many contributions to the subject included the discovery (in Milan, 1949) of ten previously unknown masses by Palestrina. His editions include the late 15th-century Burgundian *Kopenhagener Chansonnier* (1927, with the philologist Viggo Brøndal), a previously unknown Petrucci edition (1507) of polyphonic *laudi* (1935, also with Brøndal), and a three-volume collection of early 16th-century Italian church music, including works by Gasparo Alberti, a neglected Italian composer whom he had discovered (1962). His monumental *La frottola* (1968–70), a magnificently detailed bibliography and study, also includes an edition of hitherto unpublished music.

Jeppesen's writings about Danish music include a contribution to Adler's *Handbuch der Musikgeschichte* (1924) and important articles on Nielsen (from 1916 to 1931 he was Nielsen's closest musical associate). His most

substantial scholarly work on Danish music though was his edition of the music of Mogens Pedersøn, a pupil of Giovanni Gabrieli and composer to Christian IV. Jeppesen returned to composition after succeeding Laub as organist at Holmens Kirke, and for the rest of his life regarded composition as an essential counterpart to his scholarly activities. His motets and other choral pieces (1935–6) were widely admired, as was a Reformation cantata (1936). His style was firmly traditional, but nevertheless inventive and personal. The influence on his work of 16th-century counterpoint is evident in his vocal writing, while his orchestral works show the influence of the late Viennese Romantics, Bruckner and Mahler (to whom he had been introduced by Adler), and Nielsen.

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Orch: Sjaellandsfar, sym., 1938–9; Waldhorn Conc., 1942

Choral: Danske motetter og andre korstykker, 2–6vv, 1935–6; Kantate ved 400 aars-festen for Reformationens indelførelse i Danmark, 1936; Lave og Jon, male vv, orch, 1938; Dronning Dagmar messe, 4vv, 1945; Te Deum danicum, solo vv, 2 choirs, orch, org, 1945; Ørnen og skarnbassen [The Eagle and the Beetle], vv, orch, 1949; Tvesang: Grundtvig-Kierkegaard, vv, orch, 1965; cants., motets

Songs for 1v, pf: Aaret i Danmark [The Year in Denmark], 20 nos., 1953; many others

Chbr and solo inst: Intonazione boreale, org, 1937; Passacaglia, org, 1956; Lille sommertrio, fl, vc, pf, 1957; other org pieces

Principal publisher: Hansen

WRITINGS

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- 'Choralis Constantinus som liturgisk dokument', *Festskrift til O.M. Sandvik*, ed. O. Gurvin (Oslo, 1945), 52–82
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- 'Carl Nielsen, a Danish Composer', *MR*, vii (1946), 170–77
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- 'Pierluigi da Palestrina, Herzog Guglielmo Gonzaga und die neugefundenen Mantovaner-Messen Palestrinas: ein ergänzender Bericht', *AcM*, xxv (1953), 132–79
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Vaerker af Mogens Pedersøn, Dania sonans, i (Copenhagen, 1933)

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La flora, arie &c. antiche italiane (Copenhagen, 1949)

Giovanni Pierluigi da Palestrina: Le messe di Mantova, Le opere complete, xviii–xix (Rome, 1954)

Balli antichi veneziani per cembalo (Copenhagen, 1962)

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P. Woetmann Christoffersen: 'Knud Jeppesen's Collection in the State and University Library (Århus, Denmark): a Preliminary Catalogue', *DAM*, vii (1973–6), 21–49

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H. Glahn: 'Knud Jeppesen 15. August 1892 bis 14. Juni 1974,' *AcM*, xlvii (1975), 1–2

J.P. Jacobsen: 'Knud Jeppesens vaerker for a cappella-kor', *Caecilia* (1992–3), 1–31

JOHN BERGSAGEL

Jeppsson, Kerstin

(b Nyköping, 29 Oct 1948). Swedish composer. She graduated as a music teacher from the Royal College of Music in Stockholm in 1973. She studied composition first with Maurice Karkoff, then with Krzysztof Meyer and Penderecki (Kraków Conservatory, 1974 and 1977). She gained the BA (1977) in musicology, pedagogics and social anthropology from the University of Stockholm and the MFA (1979) from the California Institute of the Arts, where her teachers included Mel Powell (composition) and Daniel Schulman (conducting). She is a member of the Swedish Composers' Guild.

Her interest in poetry and the voice is reflected in the bias of her output towards vocal works. Swedish poetry in particular finds appropriate

expression in her restrained but intense style, while the influence of Swedish folk and church music is evident in the structures, modality and economical rhythmic patterns of many of the settings. Pervading both the vocal and instrumental works are a sensitivity to timbre, feeling for balance, and supple melodic lines, well matched by harmonies that seldom jolt but often gently surprise the ear. The sum of these characteristics makes Jeppsson's music attractively distinct from the contemporary Swedish mainstream.

WORKS

(selective list)

Dramatic: Fabian som ramlade omkull men som kom upp igen [Fabian who fell down but got up again] (children's musical play, Jeppsson), 1973

Orch: 3 sentenzi, chbr orch, 1970; Crisis, str, perc, 1977; 3 pezzi minuti, 1977; Notturmo, str, 1979

Vocal: Tuschteckningar: årstidsvisor [Ink Drawings: 4 Seasonal Songs] (H. Hjort), unacc. chorus, 1971; 3 motetter (Bible), unacc. chorus, 1972; Kvinnosånger [Women's Songs] (E. Södergran, E. Grave), S, pf, 1973; 5 japanska bilder (Tadamine, Tsurayuki, Akahito), unacc. chorus, 1973; 3 ryska poem [3 Russian Poems] (A. Blok, Y. Yevtushenko, M. Tsvetayeva), Mez, cl, 1975; Impossibile (G. Sonnevi), A, fl/pic, cl/b cl, perc, pf/hpd, vn, va, vc, 1977; Fjärilen och döden [The Butterfly and Death] (B. Setterlind), S, T, B, unacc. chorus, 1979; 5 folkliga koraler (K. Boye), chorus, org/pf, 1981; 3 sånger om livet i romantisk stil (P. Lagerkvist), S/T, pf/org, 1983; 3 visor (N. Hikmet), 1v, pf, 1987; De mörka änglarna: 3 motetter [The Dark Angels: 3 Motets] (Boye), unacc. chorus, 1988; Himlen ler [Heaven is Smiling] (Jeppsson), Tr chorus, 2 fl, 3 perc, vc, pf, 1990; Hosianna, unacc. chorus, 1995; Ave Maria, 2 S, unacc. chorus, 1996; Mater mea, 1v, fl, accdn, vc, 1996

Chbr and solo inst: 3 petitesser [3 Trifles], 2 fl, 1972; 4 pezzi, fl, cl, 1973; Hindemith in memoriam, cl, pf, 1974; Oktober 1974: en monolog, pf, 1974; Str Qt no.1, 1974; 3 Ironical Pieces, pf, 1974; Piece in B, cl, pf, 1978; En dröm, pf, 1980; Fanfar, 2 tpt, 2 hn, trbn, tuba, 1980; Vocazione, gui, 1982; Prometheus, perc, 1983; Fantasia appassionata, pf, 1984; Tendenze, vn, va, vc, pf, 1986; Arabesque, 2 vc, 1989; Dans, 5 vc, pf, 5 perc, 1989

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S. Jacobsson: 'Jeppsson, Kerstin', *Swedish Composers of the Twentieth Century*, ed. J.O. Rudén (Stockholm, 1988)

J.O. Rudén: *Swedish Women Composers* (Stockholm, 1996)

MARGARET MYERS

Jerea, Hilda

(*b* Iași, 17 March 1919; *d* Bucharest, 14 May 1980). Romanian composer and pianist. She studied composition with Mihail Jora and the piano with Florica Musicescu at the Bucharest Conservatory (1929–35), continuing her studies with Noël Gallon in Paris and with Pál Kadosa and Leó Weiner in Budapest. In 1936 Jerea launched her career as a concert pianist. In Bucharest she worked as a teacher at the School of Arts (1942–4) and at the Academy (1948–9), then as secretary of the Union of Romanian Composers (1949–52) during an ideologically restrictive period. In the last

two decades of her life Jerea founded and conducted the ensemble Musica Nova in Bucharest, which promoted the avant garde and supported young composers. While a folk influence informs her post-Romantic works of the 1940s, her compositions from the 1950s bear the simplistic imprint of socialist realism. In the 1960s she began to liberate herself from such stylistic limitations, adopting serial techniques in some works. Her music is characterized by its melodiousness, fluidity and spontaneity.

WORKS

(selective list)

Inst: Sonata, pf, 1934; Suita în stil românesc, pf, 1939; Dansuri românești, vn, pf, 1946; Pf Conc., 1946; Haiducii [The Bandits] (ballet, 3, G. Matei and Jerea), 1956; Mici piese [Short Pieces], pf 4 hands, 1963; Casa Bernardei Alba [The House of Bernarda Alba] (ballet, after F. García Lorca), 1966, Bucharest, 10 June 1966; chbr pieces

Vocal: Sub soarele păcii [Under the Sun of Peace] (orat, D. Deșliu), solo vv, chorus, orch, 1951; choral works, lieder

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O.L. Cosma: *Opera românească* (Bucharest, 1962)

W.G. Berger: *Ghid pentru muzica instrumentală de cameră* [Guide to instrumental chamber music] (Bucharest, 1965)

D. Bughici: *Formele muzicale* (Bucharest, 1969)

V. Cosma: *Muzicienii români* (Bucharest, 1970)

OCTAVIAN COSMA

Jeremiáš.

Czech family of musicians.

(1) Bohuslav Jeremiáš

(2) Jaroslav Jeremiáš

(3) Otakar Jeremiáš

JIRÍ VYSLOUŽIL

Jeremiáš

(1) Bohuslav Jeremiáš

(*b* Řestoky, district of Chrudim, 1 May 1859; *d* České Budějovice, 18 Jan 1918). Composer, conductor and educationist. His first music teacher was his father, Josef Alois Jeremiáš (*b* Žumberk, district of Chrudim, 19 Feb 1808; *d* Chrast, district of Chrudim, 30 Oct 1883), a village schoolmaster. During the period 1882–5 Bohuslav was a pupil of F.Z. Skuherský at the Prague Organ School, and while a student in the capital he became acquainted with the works of Smetana and Dvořák, which he later performed at Písek (1887–1906) with amateur and school choirs and orchestras, along with compositions by other Czech composers (Křížkovský, Skuherský, Josef Foerster) and the Viennese Classicists (Haydn's *Creation*, symphonies by Mozart and Beethoven). He founded a music school at Písek; later he was active at České Budějovice (1906–19), where he founded a more important music school, the South Bohemian

Conservatory. His extensive output, including the *Kantáta Komenskému* ('Cantata to Comenius'), patriotic choruses and songs, served the needs of a period of national revival, but his singing manuals have had a more lasting significance.

WORKS

(selective list)

for fuller list see ČSHS

sacred choral

Česká mše vánoční [Czech Christmas Mass], chorus, chbr orch, org (Bučovice, n.d.)

Vánoční zpěv pastýřů [Shepherds' Christmas Song], A solo, chorus, chbr orch, org (Bučovice, n.d.)

České requiem, chorus, org, 1893, excerpt in *Česka hudba*, Jan (1895)

secular choral

Český sedlák [Czech Farmer], male vv (Prague, 2/1928)

Hej, Slované [Hi, Slavs], male vv, hmn, pf (Prague, 2/1928)

Český prapor [Czech Flag], op.24, chorus, 1891 (Prague, n.d.)

Národu [To the Nation] (A. Heyduk), male vv (Písek, 1899)

Kantáta Komenskému [Cantata to Comenius] (Písek, n.d.)

Ve žních [In the Harvests], Bar, chorus, pf, chbr orch (České Budějovice, n.d.)

other works

Songs, incl. Monolog starého vévody [Monologue of the Old Duke] (J.S. Machar) (České Budějovice, 1905)

Pedagogical works, incl. Sborník středních škol [Collection for Schools], 18 pieces, chorus, 1888–92 (Písek, n.d.); Škola zpěvu [School of Song], i–iii (České Budějovice, 1907–11)

Jeremiáš

(2) Jaroslav Jeremiáš

(*b* Písek, 14 Aug 1889; *d* České Budějovice, 16 Jan 1919). Composer and pianist, son of (1) Bohuslav Jeremiáš. He first learnt music at his father's music school in Písek and later in Prague, where he studied the piano under Mikeš at the conservatory (1906–09) and composition privately with Vítězslav Novák (1909–10). He made several strenuous European concert tours, sometimes as accompanist to the singers Karel and Emil Burian, which broke his health and hastened his early death. He was also a promising critic; as a partisan of Smetana and Wagner he wrote an interesting analysis of *Tristan und Isolde* (1913), but his failure to grasp the greatness of Janáček can be seen in his polemical pamphlet on *Jenůfa* and Smetana (1916). His compositions, though few, reveal a noteworthy talent which manifested itself most conspicuously in the oratorio *Mistr Jan Hus* (1914–15), first performed posthumously in 1920.

WORKS

(selective list)

for fuller list see Bělohlávek (1935); MSS in CS-Pr, Jihočeské muzeum, České Budějovice

Starý král [The Old King] (op, 1, R. de Gourmont), 1911–12, Prague, 13 April 1919

Raport [Report] (melodrama, F. Šrámek), 1913, orchd O. Jeremiáš, 1918 (Prague, 1920)

Mistr Jan Hus (orat, F. Procházka), 1914–15, solo vv, chorus, Prague, 1 June 1920

Other choral: Satanský dar [Satan's Gift], male vv, orch, 1908; Vládnoucí [Ruling], male vv, 1910–11

Songs: Moře [The Sea], 1v, pf, 1913; Tiše, tiše [Softly, Softly], 1v, pf, 1913; 2 songs (O. Březina), 1v, orch, 1913–14 (Prague, 1929); 3 songs, 1v, pf, 1909–16 (Prague, 1920); Tři panny [3 Virgins], 1v, orch, 1917; Matčino srdce [A Mother's Heart], 1v, pf, 1917, orchd O. Jeremiáš, 1917 (Prague, 1924)

Chbr: 2 elegies, va, pf, 1907; Sonata, vc, pf, 1908; Suite, vn, pf, 1908–09; Arabeska, vc, pf, 1909; Sonata, va, pf, 1909–10

WRITINGS

R. Wagnera: Tristan a Isolda (Prague, 1913)

Ad vocem: Janáčková Pastorkyňa a Smetana (Prague, 1916)

Jeremiáš

(3) Otakar Jeremiáš

(*b* Písek, 17 Oct 1892; *d* Prague, 5 March 1962). Composer and conductor, son of (1) Bohuslav Jeremiáš. He received his earliest musical education from his father and his mother, the singer and pianist Vilma Jeremiášová, née Bakešová (1865–1953). He studied at the Prague Conservatory in 1907 and then privately, composition with Novák (1909–10) and the cello with Jan Burian, and was a cellist in the Czech PO (1911–13). He accompanied his brother Jaroslav on concert tours abroad, returning home in 1918 and settling in České Budějovice, where he became director of the music school after his father's death and conducted orchestral and choral concerts and opera. When Prague radio formed a symphony orchestra in 1929, he became its conductor; his artistic and administrative efforts brought the orchestra to a high standard, enabling it to perform a wide-ranging repertory.

In May 1945 Jeremiáš was appointed opera director of the National Theatre in Prague, where on 27 May 1945 he conducted *Libuše*, the first performance of Smetana's national opera after the Nazi occupation, when it had been prohibited. His withdrawal from this post in 1947 and a serious illness in 1949 prevented him from realizing all his artistic plans for the National Theatre, but he took an active part in cultural activities until the end of his life. In 1949 he was elected the first chairman of the Union of Czechoslovak Composers; having been a member of the Czech Academy of Sciences and Arts since 1928, he was awarded the title of National Artist in 1950 and the Order of the Republic in 1960.

Jeremiáš's active career as a conductor did not prevent him from being a prolific composer, chiefly of vocal works in the late Romantic style. In maintaining a balance between spontaneous and rational elements in his music he was an heir to Smetana, in whom he saw the embodiment of the genius of the Czech nation, a vision expressed in his booklet of essays on Smetana (1924). With his generation, he witnessed social struggles to which he sensitively responded as a performing artist and even more in his

compositions. Like Janáček, he used texts by Czech poets of strong social conscience; both men set the poem *Ostrava* by Petr Bezruč. Jeremiáš's opera based on Dostoyevsky's *The Brothers Karamazov* (1922–7), full of dramatic tension, warmly emotional music and keen psychological portrayals, is his masterpiece and ranks among the best Czech operatic works. Other important compositions showing his lyrical gifts are the orchestral song cycle *Láska* ('Love', 1921) and the melodrama *Romance o Karlu IV* ('Romance of Charles IV', 1917). He was also the author of books on conducting (1943) and instrumentation (1943), which contain the fruits of his artistic and pedagogical experience.

WORKS

(selective list)

for complete list see Plavec (1964); all printed works published in Prague unless otherwise stated; MSS in CS-Pr, Jihočeské muzeum, České Budějovice

dramatic

Bratři Karamazovi (op, 3, J. Maria, O. Jeremiáš, after F.M. Dostoyevsky), 1922–7, Prague, National, 8 Oct 1928, vs (1930)

Enšpígl [Eulenspiegel] (op, 7 scenes, J. Mařánek, after C. de Coster), 1940–45, Prague, National, 13 May 1949

Incid music to plays by K. Čapek, J. Goethe, M. Kareš, H. Kleist, F. Langer, F. Schiller, W. Shakespeare, J. Vrchlický and others; film scores

choral with orchestra

Fantasie, double chorus, orch, op.12, 1915

Přísaha [The Oath], reciter, male vv, orch, 1932

Tvůrci Fausta [To the Creator of Faust] (Goethe, trans. O. Fischer), S, chorus, orch, 1932

České národní písně [Czech Folksongs], solo vv, chorus, orch, 1932

Moravské a slovenské národní písně [Moravian and Slovak Folksongs], solo vv, chorus, orch, 1933

Prvá směs národních písní pro děti [1st Folksong Collection for Children], solo vv, children's vv, orch, 1934

Druhá směs národních písní [2nd Folksong Collection], solo vv, children's vv, orch, 1935

Jen dál! [Onwards!], march, unison vv, orch, 1937, vs (1939) [uses 1918, song]

Píseň rodné zemi [Song of the Native Land] (cant, J. Hora), solo vv, chorus, orch, 1940–41

Třetí směs národních písní [3rd Folksong Collection], solo vv, children's vv, orch, 1941–2

choral unaccompanied

[4] Dudácké písně [Bagpipe Songs] (trad.), solo vv, male vv, 1918

Z lesa [From the Wood] (J. Vrchlický), male vv, 1919 (1923)

Kdo's dobrý vojín [Who Are you, Good Soldier] (J.V. Sládek), male vv, 1920 (1923)

Ostrava (P. Bezruč), male vv, 1920 (1921)

Medynia Glogowska (P. Kříčka), male vv, 1922 (1930)

Jarní píseň [Spring Song] (Sládek), chorus, 1922

Jarní den [Spring Day] (Sládek), female vv, 1923 (1933)

Úraz na ulici [Accident in the Street] (J. Hořejší), chorus, 1924 (1932)

Ty a já [You and I] (Bezruč), male vv, 1927

Zborov (R. Medek), cycle of 6 songs, male vv, 1927 (1928)

Po třech stech letech [After 300 Years] (J. Vaněček), male vv, 1929

Před novým dnem [Before a New Day] (B. Bělohávek), cycle, male vv, 1933

V nás zpívá tobě vděčná země [The Grateful Land Sings within us] (J. Chaloupka), male vv, ?1935

Pozdrav [The Greeting], male vv, 1938, facs. in *O. Zdeňku Nejedlém*, ed. A.J. Patzáková and A. Rektorys (1938)

V zemi české [In the Czech Land] (J. Čarek), male vv, 1942 (1943)

other vocal

Melodramas: Romance o Karlu IV [Romance of Charles IV] (J. Neruda), 1917, arr. pf (1942); Výzva [The Call] (V. Lugovskij), 1936

Songs with orch acc.: Lásky [Love] (Křička, Vrchlický, Neruda), cycle of 5 songs, 1921, vs (1949); Chvilky slávy jsem měl [I Had Moments of Glory] (O. Březina), Mez, org, orch, 1930; Zem? [The Land?] (Březina), 1930

Songs with pf acc.: Jen dál! [Onwards!] (Neruda), 1918; Píseň [The Song] (Křička), 1921 (1929); Když zhasl stromeček [When the Little Tree Died] (K. Toman), 1933; Motiv dívčí [A Maiden's Motive] (Neruda), 1933, in *Eva*, v (1934), suppl.; Setkání [The Meeting] (J. Jiří), 1934 (1936); Píseň sovětského děvčete [The Soviet Girl's Song], 1936

instrumental

Orch: Sym. no.1, c, op.4, 1910–11; Jarní ouvertura [Spring Ov.], op.9, 1912 (1960); Sym. no.2, g, op.11, 1914–15

Chbr: Pf Trio, A, op.2, 1909–10; Str Qt, d, op.3, 1910; Pf Qt, e, op.5, 1911 (1953); Suita ve starém slohu [Suite in the Old Style], str qt, op.6, 1910; Qt, c, 2 vn, va, 2 vc, op.7, 1911 (1956); Rok 1938: fantasie na staročeské chorály [1938: Fantasy on Old Czech Chorales], nonet, 1938, arr. orch, org as Chorální předehra [Chorale Ov.], 1939

Pf: Sonata, g, op.1, 1909; Ciacona, on a theme of Vítězslav Novák, 1910; Variace na téma hebrejského chorálu [Variations on a Hebrew Chorale Theme], op.8, 1913 (Kutná Hora, 1933); Sonata no.2, d, op.10, 1913 (1947); Večer [Evening], 1917

WRITINGS

O B. Smetanovi, našem největším národním umělci [On B. Smetana, our greatest national artist] (Prague, 1924) [essays]

L. Janáček (Prague, 1938)

Praktické pokyny k instrumentaci symfonického orchestru [Practical hints on orchestration] (Prague, 1943/R)

Praktické pokyny k dirigování [Practical hints on conducting] (Prague, 1943, 3/1947)

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- H.H. Stuckenschmidt:** 'Brüder Karamasow als Oper', *Melos*, vii (1928), 561
- J. Bartoš:** 'Otakar Jeremiáš', *Tempo* [Prague], viii (1928–9), 4–16
- B. Bělohlávek:** *Jaroslav Jeremiáš* (Prague, 1935) [with list of works]
- V. Helfert:** *Česká moderní hudba* [Czech modern music] (Prague, 1937)
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Jerger, Alfred

(*b* Brno, 9 June 1889; *d* Vienna, 18 Nov 1976). Austrian bass-baritone. After studying musicology and conducting at the Vienna Music Academy under Fuchs, Graedener and Gutheil he joined the staff of the Zürich Opera in 1913; he conducted operetta performances, worked as an actor, and in 1917 sang Lothario in *Mignon*. That year he so impressed Strauss with his performance as Baron Ochs that he was invited to join the Munich Hofoper (1919), and after two seasons moved to Vienna. In all, he sang some 150 roles with the Vienna Staatsoper from 1920 until he retired in 1964, and in addition he was active as a producer (Vienna, Oslo, Spain and Covent Garden – *Der Rosenkavalier*, 1960) and as a reviser of librettos. For two decades Jerger was a remarkably versatile singer at Vienna (Don Giovanni and Leporello, Sachs and Beckmesser, Méphistophélès, Scarpia, the Grand Inquisitor and King Philip II; he was also very successful in the title role of Krenek's *Jonny spielt auf*, and for many years his Pizarro and his Mozart roles were familiar at the Salzburg Festival). He was a renowned Strauss singer – Storch, Barak, John the Baptist, Orestes, Ochs and other parts; at Dresden in 1933 he created the role of Mandryka in *Arabella*, a part he sang at Covent Garden in 1934. At the end of World War II Jerger was appointed temporary director of the Vienna Staatsoper and was largely responsible for its being able to perform *Le nozze di Figaro* as early as May 1945. In 1947 he became a professor at the Vienna Music Academy (among his pupils was Leonie Rysanek), and at 80 he sang the Notary in Solti's *Der Rosenkavalier* recording. Between the wars Jerger made a series of fine recordings.

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PETER BRANSCOMBE

Jeritza, Maria [Mizzi] [Jedlitzka, Marie]

(*b* Brno, 6 Oct 1887; *d* Orange, NJ, 10 July 1982). Moravian soprano, active in Austria and the USA. After studies in Brno and Prague, she made her début at Olmütz in 1910 as Elsa; she then joined the Vienna Volksoper and in 1912 appeared at the Hofoper. She quickly became an immense favourite in Vienna, where she sang regularly for over two decades; she was especially admired as Tosca, Minnie and Turandot, and in many Strauss roles. She was the first Ariadne in both versions of *Ariadne auf Naxos* (1912, Stuttgart; 1916, Vienna), and the first Empress in *Die Frau ohne Schatten* (1919, Vienna). Her Salome was a remarkably vivid assumption. Having sung Marietta in the first Vienna performance of Korngold's *Die tote Stadt*, she repeated this role for her Metropolitan début later in the same year (19 November 1921). Of greater musical significance was her Jenůfa in both the first Viennese (1918) and first New York (1924) performances of Janáček's opera. During the next 12 years she became recognized as the Metropolitan's most glamorous star since the days of Geraldine Farrar, and appropriately introduced to New York both Puccini's *Turandot* and Strauss's *Die ägyptische Helena* (see illustration). Her Covent Garden performances were confined to seven roles during 1925 and 1926, whereas at the Metropolitan she sang 290 performances in 20 roles. After World War II she made isolated appearances in Vienna and New York (having become a naturalized American). Though endowed with an ample and lustrous voice, Jeritza belonged to the category of artist known as a 'singing actress', freely yielding both dramatically and vocally to impulses that were sometimes more flamboyant than refined. In her numerous recordings, faults of taste and technique co-exist with genuine vocal achievements. Archival material from the Vienna Staatsoper in the 1930s testifies to the magnetic effect she had on audiences.

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DESMOND SHAWE-TAYLOR/R

Jerkar.

Sign indicating the lengthening of the duration of a note in Armenian
Ekphonic notation.

Jerome

(*b* Stridon, Dalmatia, c341; *d* Bethlehem, 419/20). Saint, scholar and churchman. Born to wealthy Christian parents, he studied rhetoric in Rome under Donatus. Subsequently he sojourned in Gaul and Aquileia, becoming acquainted with monasticism and the ascetic life. He next spent several years in the East, where he perfected his Greek, learnt Hebrew, became versed in Origenist exegesis and finally was ordained at Antioch in 379. From 382 to 385 he was secretary to Pope Damasus at Rome and began his work of biblical translation that would eventually culminate in the version known as the Vulgate. At Rome he also became the centre of an ascetic circle of aristocratic women to whom he later directed rather severe advice in his much quoted letters. In 385 he retired to the Holy Land and there spent the rest of his life in literary activity and in directing his monastery and convents at Bethlehem.

Jerome's attitude towards ecclesiastical music was generally more rigorous than that of his contemporaries such as Ambrose, Augustine and Basil. He maintained that women ought to sing psalms alone in their rooms and not in crowded churches, and insisted that the efficacy of psalmody consisted not in its musical qualities but in the meaning of the words. He advocated, moreover, that his pious Roman correspondents observe the daunting monastic horarium of six Office hours and that their daughters learn the Psalter by heart.

Jerome's career as a biblical translator covered a period of some 22 years, from 383 in Rome to 405 in Bethlehem. Before he began this work, there was no unified edition of the Latin Bible. The so-called Old Latin Bible was in reality a variety of translations, particularly from Africa and Rome, of individual books and groups of books such as the Gospels and the Pentateuch. At Rome Jerome completed a translation of the Gospels and a revision of the Psalter. At Bethlehem he gained access to Origen's monumental *Hexapla* and translated several books from its edition of the Greek Septuagint, including the Psalter. But increasingly he turned to the Hebrew Bible, eventually translating from it virtually the entire Old Testament, issuing his work in separately prefaced books or combinations of books. It is quite possible that he never returned to work on the New Testament, so that his contribution to the Vulgate might very well be limited to the Gospels and the Old Testament.

Of special significance to the history of music are his three translations of the Psalter: the Roman revision of the Old Latin, the translation from the Septuagint and the translation from the Hebrew. At one time scholars identified the first of these with the so-called *Psalterium romanum*, the version from which most of the texts of the Gregorian Proper chants are derived. It is more widely believed now, however, that Jerome's first Psalter, though based on the *Romanum* and thus quite similar to it, has been lost. Of particular importance is his Psalter translated from the Septuagint. It was called the *Psalterium gallicanum* in the Middle Ages, because it appears to have been used in the liturgy in Gaul before Alcuin adopted it in his version of the Bible. Alcuin's version had a decisive influence on the eventual make-up of the Vulgate so that the *Gallicanum* came to occupy a position that belonged by rights to the translation from the Hebrew. The *Gallicanum* also furnished the texts for some Frankish chant Propers and came to be the version that was used in the medieval

Office in all areas except Rome. Thus the Psalter from the Hebrew did not find a place in the liturgy; it figured chiefly in Psalters prepared for study, some of which show three versions in columnar form under the headings *Romanum*, *Gallicanum* and *Hebraicum*.

See also [Psalter, liturgical](#).

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JAMES W. MCKINNON

Jerome of Bologna.

See [Hieronymus Bononiensis](#).

Jerome of Moravia.

See [Hieronymus de Moravia](#).

Jersild, Jørgen

(*b* Copenhagen, 17 Sept 1913). Danish composer. He studied from 1931 with Schierbeck (theory and composition) and Alexander Stoffregen (piano). In 1936 he went to study with Roussel in Paris, where he became absorbed in learning orchestral technique, and from 1939 to 1943 he was programme secretary for Danish Radio. He took the MA in music at Copenhagen University in 1940, was appointed to the Copenhagen Conservatory in 1943 (professor 1953–75) and was also music critic for the *Berlingske tidende* from 1943 to 1958. He was chairman of the Music Teaching Society and a member of the Musikrådet from 1949 to 1953, a member of the State Arts Fund committee (1968–73) and a member of the Swedish Royal Academy of Music, Stockholm, from 1962.

Although Jersild's *Trois pièces en concert* (among the most important Danish postwar piano compositions) are in a brilliant French neo-classical piano style, the French influence in his music has to some extent been overshadowed and replaced by that clarity and artistic elegance which are characteristic of his entire output. Subsequent works, for example *At spille i skoven* and *Pastorale*, are more characteristically Danish and reveal the influence of Nielsen. Inspired by the Welsh harpist Osian Ellis, Jersild has composed a series of substantial works for solo harp and harp with other instruments, under the common title *Libro d'arpa*. These works mark a new departure in his music and are characterized by common thematic material,

with movements developing from a simple thematic core by means of metamorphosis. *Eloge* for harp alone belongs to this set, and is based on the final scene of the film music for *Gertrud*. His Harp Concerto, performed by Ellis at the Aldeburgh Festival in 1972, is remarkable for its chamber-like scoring, especially the delicate wind writing at the opening. The music, though essentially melodic in conception, juxtaposes pentatonic and other modal collections in a sophisticated post-tonal harmonic language that is at times reminiscent of Britten. Also outstanding in Jersild's output are his beautiful works for unaccompanied choir, including the *Tre madrigaler* and the *Tre romantiske korsange*. In addition, he has exerted a significant pedagogic influence through his solfège studies in melody and rhythm, which have won acceptance at foreign academies. In late 1999, Jersild was honoured with the award of the Carl Nielsen-legat, in recognition of his contribution to 20th-century Danish music.

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(selective list)

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Orch: Pastorale, str, composed 1946, rev. 1975; Lille suite, str, 1957 [based on Quartetti piccoli]; Fødselsdagskoncerten (15 små orkesterstykker for børn), 1960; Hp Conc., 1972

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NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

Jeru.

See [Mulligan, Gerry](#).

Jerusalem.

Israeli city. It was formerly the capital of the British mandated territory of Palestine; on the formation of the state of Israel (1948), it was divided into the new city (capital of Israel) and the old city (Jordan), and in 1967 it came under Israeli administration.

See also [Jewish music](#), §II; [Palestinian music](#) and [Israel](#).

1. Early history.

2. Modern history.

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HANOCH AVENARY (1), URY EPPSTEIN (2)

Jerusalem

1. Early history.

The importance of Jerusalem as a music centre originated in the foundation by King [David](#) of a central extra-tribal sanctuary, the Temple to Solomon or First Temple of Jerusalem, for which he laid down well-defined musical functions. A certain group of landless Levites was to devote itself entirely to music throughout all its generations. Although the principle of organized officialdom in cult music also existed elsewhere in ancient Asia, the Bible gives a detailed account of how it actually worked (*1 Chronicles* xv, xvi, xxiii and xxv). The first step (c1002 bce) was the appointment of three elders to lead with cymbals the performance of 14 string players and seven trumpeters. This body of 24 musicians was based on the symbolic number of 12, which remained in force in both the First and the Second

Temple of Jerusalem. About 970 bce David fixed the total of active musicians at 288 (i.e. 24 x 12), and they were also given a kind of royal charter (*1 Chronicles* xxv.1–6).

The Temple music of Jerusalem excluded drums, rattles and other noisy instruments; its cymbals and trumpets were not sounded during the service. The prevalence of plucked strings accompanying a small choir indicates quiet, spiritual music, well suited to the inspired holiness of the psalms, which were to become the basis of sacred song through the ages. David and Solomon were regarded as the fathers of Hebrew poetry and song and later, in Christian times, as *topoi* of sacred music. Later court and urban music yielded to foreign influences (*Isaiah* v.11f). Temple music, however, was reformed by Hezekiah (c720 bce) and Josiah (c625 bce; *2 Chronicles* xxix and xxxv).

After the Babylonian exile, the reconstruction of Temple music met with great difficulties and was accomplished only in 445 bce (*Nehemiah* xii.27f). The Talmud reports on the splendid musical service of the second Temple period. Meanwhile Hellenism had obtruded on the musical life of the capital (*Wisdom of Sirach* xxxii.3f). Herod even inaugurated periodic games (*Actiads*) in 28 bce, offering prizes for the best musicians (Josephus: *Antiquities*, xv.8.)

After the destruction of Jerusalem in 70 ce, the Roman colony founded on its site (130) was already an episcopal see, and under Constantine (c274–337) the Church of Jerusalem became a model for Christian services in both East and West. Its rites are said to have influenced the Roman liturgy under popes Damasus (366–84) and Leo (440–61), as well as the Spanish and Coptic churches; its melodies probably travelled together with the liturgical texts. Specific rites transferred ‘de Hierosolymorum ecclesia’ to the West are certain alleluias, the trisagion and the Adoration of the Cross. Modern research has traced certain melodic formulae and cadences of Byzantine and Ambrosian chant back to a common source in the Church of Jerusalem.

Byzantine liturgy was enriched by the Jerusalemite Patriarch Sophronius’s famous Nativity hymns (see [Byzantine chant](#)), written shortly before the Muslim conquest (638). St Sabas’s monastery developed a school of renowned *kanōn*-writers, including, in the 8th century, John Damascene and Kosmas of Jerusalem. Thereafter Jerusalem’s importance for liturgy and music declined. Under the Muslims, it remained a minor provincial town; the churches were at variance with each other and the Jews stricken by insecurity and poverty: thus, the city long remained a mere meeting-place of divergent musical styles.

[Jerusalem](#)

2. Modern history.

Musical life in modern Jerusalem can be divided into two separate spheres: the liturgical music of the various Jewish, Christian and Muslim religious communities who maintain their living musical traditions; and Western secular art music.

(i) Religious musical traditions.

Most of the many Jewish religious musical traditions are represented in the synagogues of the various communities, the most ancient being of Middle Eastern origin, mainly from the Yemen, Baghdad, Kurdistan, Iran, Bokhara and Syria. On further investigation, these may prove to preserve elements of musical traditions from biblical times. There are also representatives of the musical traditions of Spanish-based Sephardi communities, especially those from North Africa, Greece and Turkey, as well as of the mainstreams of eastern European Ashkenazi tradition, namely Hasidism (which created in Jerusalem a special vocal style imitating instruments, stimulated by the ban on instrumental music imposed to signify mourning for the destruction of the Temple) and its opponents, Mithnagdim, who developed a Jerusalem version of the Lithuanian-style Bible cantillation. Western European communities, mainly from Germany, also have synagogues with their own musical traditions.

The most ancient Christian liturgical musical traditions practised in Jerusalem are those of the Eastern churches. The Armenian Orthodox church and monastery of St James, founded in the 4th century, maintains a male choir in its theological seminary (established 1843). Its library of Armenian manuscripts includes over 100 musical items, from the 14th century to the 16th, including hymnals with neumatic notation and illuminated Bibles with miniatures depicting instruments. The Ethiopian Orthodox church, which has been in Jerusalem since the 4th century, and the Greek Orthodox church, which maintains a choir in its theological seminary, both possess many ancient music manuscripts.

In 1934 the Gethsemane Convent, which has a nuns' choir, was attached to the Russian Orthodox church of St Mary Magdalene (1888). In Roman Catholic churches parts of the service are held in Arabic. At the church of St Sauveur, where an Italian organ was installed in 1910, the German organist and choral conductor P.E.J. von Hartmann (1863–1914) held office in 1893–4, and at the Anglican Christchurch Cathedral an organ was installed in 1851: Elizabeth Anne Finn, wife of the British consul, was the first organist. The Lutheran church of the Redeemer (1898) contained an organ presented by Kaiser Wilhelm II, which was replaced in 1971 by a new German instrument used for recitals from 1972. The organ of the Ascension church in the Augusta Victoria compound on the Mount of Olives was inaugurated in 1990. At the Benedictine Dormition Abbey, founded in 1906, a chamber organ was installed in 1980 and a large church organ in 1982.

(ii) Western secular art music.

The history of Western secular art music in Jerusalem started in the late 19th century, when the first mass migrations of Jews to Palestine took place. However, the first European-style orchestra heard in Jerusalem was the Turkish Army Band, which played at Muslim festivals and at official functions, such as the visit of the Duke and Duchess of Brabant (1855), the opening of the railway station (1892) and the visit of Kaiser Wilhelm II (1898). Brass bands were also founded by the Christian Templars in the German colony (1885) and by the Syrian orphanage of the German-Protestant Schneller Foundation (1910).

The first chamber orchestra was founded in 1933 by Karel Salmon. The principal orchestra in the city is the Jerusalem SO of the Israel Broadcasting Authority, so named since 1973. It was founded in 1936 as a chamber orchestra of the Palestine Broadcasting Service. In 1938 it was reorganized as a symphony orchestra by Crawford McNair and Karel Salmon to form the Palestine Broadcasting Service Orchestra; it was renamed the Kol Israel Orchestra in 1948. Since 1939 its weekly concerts at the YMCA and, since 1975, the Jerusalem Theatre have been a regular feature of music in Jerusalem. The orchestra emphasizes the commissioning and performance of modern works, both Israeli and foreign, and encourages local soloists and conductors besides engaging guest artists. Outstanding among its conductors were Michael Taube, Georg Singer, Otto Klemperer, Heinz Freudenthal, Shalom Ronly-Riklis, Mendi Rodan, Lawrence Foster, Yoav Talmi, Sergiu Comissiona, Lukas Foss and Gary Bertini. David Shallon was appointed the orchestra's principal conductor in 1992. Works that had their première in Jerusalem include Milhaud's *David* (1954), Stravinsky's *Abraham and Isaac* (1964) and Dallapiccola's *Exhortatio* (1971).

The Jerusalem Chamber Orchestra was formed from among the radio orchestra's string players in 1964, but was disbanded in 1969. The Israel Camerata chamber orchestra, founded in 1991 by Arner Biron, moved to Jerusalem from Rehovot in 1996 and gives regular subscription concerts. A municipal youth brass band was founded in 1959 by Yohanan Boehm. The Hillel Hebrew University Orchestra, consisting of students, faculty members, new immigrant musicians and volunteers, was founded by Anita Kamien in 1989.

There have been numerous Jewish and Christian choral societies in Jerusalem. The first known secular choral society, Shirat Yisrael, was founded in 1901 by S.Z. Rivlin and was remodelled in 1910 by Abraham Zvi Idelsohn to maintain the musical traditions of the various Jewish communities. In 1917 Idelsohn founded the larger Habamah Haivrith Choir to perform Hebrew songs at concerts and official functions. The Palestine Broadcasting Service assembled a temporary chamber choir for its first-day programme in 1936. In 1938 the Palestine Broadcasting Service Choral Society was founded by Crawford McNair, and after its dissolution in 1948 at the end of the British mandate, the Zionist World Organization Broadcasting Service established the Kol Zion Lagola Choir (1951) under Marc Lavry; it was later taken over by the Israel Broadcasting Service, renamed the Kol Israel Choir (1958) and dissolved in 1971. These radio choirs were the principal choral organizations of their time. The Shem Choir, established in 1936 by the National Council of Palestine Jews under Max Lampel, functioned until 1948, mainly to provide Jewish music for radio programmes, while the radio choirs concentrated on classical music. The main choral society after 1970 was the Jerusalem Chamber Choir of the Rubin Academy, founded in 1969 by Arner Itai. In 1987 the Jerusalem Oratorio Choir was established. The Opus Singers vocal ensemble was founded in 1989 under the directorship of Oscar Gershenson; the group was renamed A Cappella in 1994.

With the establishment of the Jerusalem Musical Society (1921–37), chamber music assumed greater importance in the city. The Jerusalem

String Quartet, founded in 1922, was renamed the Women's Quartet in 1930, and reverted to its former name when Emil Hauser became its leader in 1934; it was active until 1939. From 1938 the Palestine Broadcasting Service (later the Israel Broadcasting Authority) was the chief promoter of concerts. The Jerusalem Musicians' Association organized chamber music concerts after 1945 and continued as the Jerusalem Chamber Music Society until 1975. The Caprisma Ensemble was founded in 1991 to perform mainly 20th-century music. The Israel Contemporary Players ensemble was also founded in 1991 to perform 20th-century chamber music. It consists mainly of Jerusalem Symphony Orchestra members. The Israel Museum has organized chamber concerts since 1969.

Jerusalem never possessed a hall intended especially for music until 1986, when the Henry Crown Symphony Hall was completed at the Jerusalem Theatre. Musical and literary evenings were held at the Feingold Hall from 1910, but this has fallen into disuse. The first large halls in the city were cinemas, which together with the YMCA auditorium served for orchestral and operatic performances, while school halls were used for smaller orchestras and chamber music. Orchestral concerts are held at the Jerusalem International Convention Centre (1958; fig.1) and the Jerusalem Theatre (1971; fig.2), while chamber music was performed at the Khan (a renovated Turkish caravanserai) until 1983 and is now given at the Rubin Music Academy, the Ticho House art gallery (since 1986) and the Targ Music Centre. The Sultan's Pool, an ancient former reservoir, has been used for occasional large-scale open-air performances of opera and other events since 1978.

Since the 1950s Jerusalem has been associated with several festivals and competitions, some local and some international. The Zimriyyah World Assembly of Jewish Choirs, a triennial choral festival initiated in 1952 by Aron Zvi Propes, holds some of its concerts in Jerusalem. The Abu Ghosh-Kiryat Yearim Music Festival, held annually from 1957 to 1971, and again since 1992, at a Catholic church in an Arab village near the city, is devoted mainly to church music and given chiefly by Jewish artists. The first round of the triennial International Harp Competition, inaugurated in 1959, also by Propes, is held in Jerusalem, and the Israel Festival, held every summer from 1961, was transferred in 1982 from the Caesarea Roman Amphitheatre to Jerusalem. Testimonium, a concert series organized by Recha Freier every two or three years, commissioned from 1968 to 1983 works from Israeli and foreign composers to give musical expression to important events of Jewish history. A popular song festival has been held annually since 1963 by the Israel Broadcasting Authority on Israel's independence day.

(iii) Musical broadcasts and education.

The Palestine Broadcasting Service has had a music department since its inception under Karel Salmon. Under British management the service aimed at balanced broadcasts to the Christian, Jewish and Arab sectors. From 1948 a heavier emphasis was placed on Israeli music, but an orchestra of traditional Near Eastern instruments was also established; for Christian listeners, programmes of sacred music have been introduced, and religious holiday services are transmitted live from various churches. A

special network for broadcasts of classical music, named The Voice of Music, was established in 1983.

The first institution for musical education in Jerusalem was Shirat Yisrael, founded in 1909 by Idelsohn and Rivlin to train cantors in the various musico-liturgical traditions of the Jewish communities and to make a systematic collection of traditional chants. In 1910 the first secular music school, Shulamith, was founded by Shulamith Ruppin, but survived only until 1912. The British military governor Ronald Storrs founded the Jerusalem School of Music in 1919, in collaboration with Idelsohn; it was directed initially by the violinist Anton Tchaikov and from 1922 by Sidney Seal. In 1932 the school of Music and Movement Art was founded on the initiative of cellist Thelma Yellin, with violinist Schlomo Garter as director. In 1933 it was renamed the Palestine Conservatory of Music and Dramatic Art, and Emil Hauser was appointed its director; it included a seminar for school teachers of music from 1939. In 1947 a group of teachers separated from the institute and founded the New Jerusalem Academy and Conservatory of Music, renamed the Jerusalem Rubin Academy of Music in 1958. The older conservatory closed down in 1952. A conservatory for schoolchildren and, since 1960, a secondary school of music are connected with the academy, which has had its own building since 1958, including an electronic music laboratory and a museum of instruments containing the collection of Sergei Koussevitzky.

At the Hebrew University of Jerusalem (1925) a department of musicology opened in 1965, offering, besides the regular curriculum, historical and ethnomusicological courses in Jewish, Israeli and oriental music. The Archive of Oriental Music was founded at the university in 1935 by Robert Lachmann and functioned until his death in 1939. The university's Jewish Music Research Centre, founded in 1964 by Israel Adler, conducts historical and ethnomusicological research. It publishes *Yuval* (a periodical collection of research papers on Jewish music), the Yuval Monograph Series and a record anthology of traditional music. The Israel Centre for Electronic Music was founded in 1960 by Josef Tal and later became part of the university.

(iv) Resources.

The World Centre for Jewish Music was founded in 1938, with the support of such composers as Bloch, Milhaud and Weill, to promote Jewish music internationally; however, because of the political situation before World War II, it lasted less than two years, having published only one number of its periodical *Musica hebraica*. Its archives are in the Jewish National and University Library's music department. The Israel Institute for Sacred Music, founded in 1955 by Avigdor Herzog, arranges lectures, conferences and concerts, publishes scores, books and periodicals and makes field recordings, all of Jewish religious music. The Israel Composers' Fund was established in 1958 by Recha Freier to commission works from Israeli composers. It functioned until 1975. The Jerusalem Music Centre Mishkenot Sha'ananim was founded in 1976 by Isaac Stern to conduct masterclasses and workshops. The centre is equipped with an audio and video recording studio and also holds chamber concerts and recitals.

One of the largest collections of Jewish music is held in the Jewish National and University Library, which developed from a collection started in 1884 and has a music department containing the archives of Joseph Achron, Friedrich Gernsheim, Idelsohn and Lachmann. Since 1964 it has also contained the National Sound Archives, which hold disc recordings of Idelsohn, disc and cylinder recordings of Lachmann; the Archives for Jewish and Oriental Music, founded by Edith Gerson-Kiwi in 1947 as a department of the Palestine Institute of Folklore and Ethnology; and a large collection of original tape recordings of Jewish and oriental traditional music. Other specialized collections are the AMLI music library (1958) at the Rubin Academy of Music; the Israel Broadcasting Authority record library; and the Jaromir Weinberger Archive, in the possession of Weinberger's nephew Yehuda Polacek.

[Jerusalem](#)

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Jerusalem [Hyerusalem; Hierusalem], Ignacio [Gerusalemme, Ignazio]

(*b* Lecce, 3 June 1707; *d* Mexico City, 15 Dec 1769). Mexican composer and violinist of Italian birth. His father, Matteo Martino Gerusalemme (*b* 1667), was a violinist at the Jesuit church in Lecce. In 1742, while active as a theatre musician in Cádiz, Ignazio was persuaded to leave for Mexico City by Josef Cárdenas, the administrator of the Real Hospital de Naturales, who was in Cádiz to recruit musicians and actors for the Antiguo Coliseo in Mexico City. Jerusalem and his companions, who included singers, dancers and instrumentalists, began arriving at Mexico City at the end of 1743, their performances beginning in the spring of the following year. Jerusalem became director of the Coliseo, where he established a reputation as a gifted composer. In June 1746 he entered the service of Mexico City Cathedral, composing villancicos and teaching at the Colegio de Infantes.

Jerusalem found himself at loggerheads with Domingo Dutra, an indifferent musician who had been the cathedral's interim *maestro de capilla* since 1739, when Zumaya left. Dutra had proved inept as both composer and choir director, and in 1749 the chapter moved to force him into retirement. In April 1750 Jerusalem applied for the post and after a rigorous examination was appointed *maestro de capilla* on 3 November 1750. The *capilla* flourished under his guidance. According to Juan de Viera, writing in 1777 (see Obregón), Jerusalem directed the orchestra and choir in musical performances nearly every day, and 'the Music Chapel [was] the most select, skilful and knowledgeable of the chapels in America'. Viera overheard a group of Europeans saying that 'such magnificence is not to be found in Toledo or Seville', and that 'they seemed to be more like a choir of angels than of humans'. Soon after Jerusalem's appointment as *maestro de capilla* his health failed, and he also had to confront a threat to his economic security in the early 1750s, when he complained that musicians from other parishes and churches were usurping fees that previously he had received for funerals, processions and other special occasions.

Jerusalem's Matins service for Maundy Thursday 1753 scored a success that was still remembered decades later, but during the next couple of years he faced three major crises. The first was at the Coliseo. As he ascended in the cathedral hierarchy Jerusalem shed his obligations to the

Coliseo, until he finally resigned altogether; however, he then faced charges of embezzlement as he had not settled outstanding bills before leaving. Simultaneously he was brought before the cathedral chapter on yet another charge. His wife Antonia had gone to live with her brother and was asking that the chapter pay him some of her husband's wages. Jerusalem defended himself, saying that much of the debt owed to the Coliseo had been incurred by his wife; he pleaded with the chapter not to withhold his wages and entreated them to help with professional expenses, observing that he personally had been paying the poet and copyist for his major compositions. The third scandal of this period concerned Tollis de la Roca's appointment at the cathedral, to which Jerusalem strongly objected. Jerusalem went to great lengths to ensure the establishment of Tollis's second-class status in the cathedral hierarchy.

In spite of a life marked by turmoil and questionable decisions, Jerusalem made a series of clear-headed musical reforms that influenced Mexican music for the rest of the century. He advocated the sole use of modern notation and the abandonment of white notation still employed in New World cathedrals. He insisted on a measure of literary reform, expressing particular displeasure in 1753 with the obtuse poetry of Francisco de Selma, who had been supplying texts in the New World for 33 years after leaving his native Segovia. He also succeeded in convincing the cathedral chapter in 1759 that changes in musical styles made it necessary to acquire extra instruments and instrumentalists.

The last ten years of Jerusalem's life were extremely productive and tranquil. The highly crafted masses, the vespers psalms and most of the liturgical cycles date from this period. In one last legal battle he tried to halt the creation of a new *capilla* under the auspices of the Royal University of Mexico. At a royal hearing on 26 May 1769 he instructed any would-be freelance musicians that they would be allowed to play only in the location of their primary employment. On his death the cathedral chapter acknowledged Jerusalem's faithful service, especially during the last ten years of his life, and compiled an inventory of the music he had composed. His works continued to be used in Mexico City for many years, and were probably performed in the California Missions into the 19th century. His influence was felt through much of the Spanish-speaking world.

Jerusalem's works are steeped in the *galant* style: rhythmic variety abounds, harmonic rhythm is slow and homophonic textures predominate. They show a predilection for lombardic rhythms, which were rarely heard previously in Mexico. Even a short phrase will often contain a host of rhythmic ideas in the upper parts, while the bass lines are often stationary and rhythmically plain. Textures are usually homophonic or, in prominent locations such as an opening introductory statement of a theme, boldly monophonic. Opening ritornellos are often short, followed by a full statement of the main theme with the choir and orchestra all doubling at the unison or in octaves: only later, as a movement progresses, are his remarkable contrapuntal skills revealed, as in the motivic interplay in the second responsory for the feast of St Joseph or the fugues that appear in the 'Christe eleison' sections of his Kyrie movements or the concluding 'Amen' sections of his Gloria settings. His fugues recall the translucent exuberance of Mozart rather than the severity of the north German high

Baroque. It is probably the unassuming homophonic settings and singing style that initially shocked the Mexico City Cathedral establishment, who expected rigorous counterpoint at every turn. In most pieces the harmonic rhythm accelerates gradually as the music unfolds, and the excitement is heightened by an increase in surface rhythms and vigorous instrumental figuration that propels the piece forward.

Jerusalem's music reveals an impressive command of large-scale forms. He often divided texts such as the Gloria, Credo or a vespers psalm into smaller 'numbers', each with different vocal resources. These numbers are usually organized symmetrically, with large choral numbers occurring at the extremes, small ensembles or soloists forming the second and penultimate numbers, and a brief chorus serving as a central fulcrum. The first chorus tends to be the longest section, with the most active figuration, and the concluding chorus is the most thrilling – either a fugue or a joyous caper in compound metre. In his solo arias Jerusalem placed a premium on vocal pyrotechnics and virtuosity.

WORKS

all for voices and orchestra; all manuscripts in Mexico City Cathedral unless otherwise stated

latin sacred

7 masses: in D, 4vv, 1763; in D, 8vv, *US-SBm*, ed. C.H. Russell (Los Osos, CA, 1993); in F, 4vv, 1768, Mexico City Cathedral and *US-SBm*; in F, 8vv, Ky and Gl ed. C.H. Russell (Los Osos, CA, 1996); in G, 4vv, 1767; in G, 8vv, Mexico City Cathedral and *US-SBm*; 8vv

2 requiem: in a, 8vv, 1760; in E

Vespers pss: Beatus vir (F), 2vv; Beatus vir (C), 8vv; Confitebor tibi Domine (g); Credidi (F), 8vv; Dilexi quoniam exaudit Dominus (G); Dixit Dominus (B), 2vv; Dixit Dominus (B), 8vv; Dixit Dominus (D), 8vv; Dixit Dominus (d), 8vv; Dixit Dominus (F), 2vv; Dixit Dominus (F); Dixit Dominus (G), 4vv; Dixit Dominus (G), 8vv; Laetatus sum (a), 8vv; Laetatus sum (B), 8vv, ?1758; Laetatus sum (E); Laetatus sum, 4vv, 1764; Lauda Jerusalem (F), 8vv; Laudate Dominum omnes gentes (B), 1v; Laudate Dominum omnes gentes (B), 8vv; Laudate Dominum omnes gentes (d), 8vv; Laudate Dominum omnes gentes (F); Laudate Dominum omnes gentes (G), 4vv; Levavi oculos meos (G); Memorabilia, 4vv, 1764

Vespers hymns and canticles: Ave maris stella (F), 8vv; Ave maris stella (d), 8vv; Decora lux (G), 5vv; Defensor alme (D), 8vv; Exultet orbis (D), 2vv; Jesu corona (D); Mag (a), 8vv; Mag (B), 2vv; Mag (C), 2vv; Mag (E); Mag (F), 8vv (3 settings); Pange lingua (g), 8vv; Placare Christe (F), 8vv; Te Joseph (G), 8vv; Ut queant laxis (G); Veni creator spiritus (G), 8vv

Motets, ants etc.: Ascendit Christus (D), 8vv; Ascendit Christus (E), 1v; Egregiae martyr Philipe; Non fecit tatiter, 8vv; Non turbetur cor vesinum; O voz omnes, 8vv; Pauperum primo genita, 4vv; Psalmo de nona primera mirabilia, 8vv; Qui vult venire post me, 4vv (= Plantas frondosas de aqueste jardín, see 'Villancicos'); Regem cui omnia vivunt, 4vv; Salve regina (C), 1v; Salve regina (D), 8vv; Stabat mater, 8vv; Sub tuum praesidium, 8vv; Tota pulcra es, 8vv; Veni Sancte Spiritus, 8vv; Veni sponsa Christi, 8vv; Victimae pascali, 8vv

11 Matins cycles of responsories, invitatories and hymns, 1–8vv: for Christmas; Assumption; St Peter; Our Lady of the Conception; feast day of St Joseph;

patronage of St Joseph; Our Lady of the Pillar; Our Lady of Guadalupe (2 cycles, 1 ed. C.H. Russell, Los Osos, CA, 1997); St Ildefonso and the Pontifical Confessors; St Philip Neri and the Common Confessors

Other works: Office of the Dead; 2 Te Deum; 5 Lamentations; 6 Miserere

villancicos

A de la dulce métrica armonía, 4vv; A de los cielos, 8vv; Admirado el orbe, 8vv; A gozar el sumo bien, 4vv; Aguila caudalosa, 4vv; A la esposa es de Dios, 4vv; A la milagrosa escuela, 4vv, 1765; Al arma contra Luzes, 1v; A la tierra venid, 4vv; Al cielo subiendo, 1v; Alerta las voces, 4vv; Al mirar los rayos, 4vv; Al penetran la hermosura, 8vv; Al que en solio de rayos, 4vv; Amante peregrino, 3vv; Animase, alientese, 8vv; Aplaudan alegres, 4vv; Arca perfectísima, 1v; Arcano sagrado, 4vv; Armoniosos metros, 4vv; A tan gran afecto, 2vv; A tan regia vista, 4vv; A tu feliz natalicio, 1v; A velas llamas, 8vv; Ay mi bien, 8vv; Bendito sea el Señor, 4vv; Celestes armonias terrestres consonancias alarma, 8vv; Cielo, que alto mirais, 2vv, *E-CU*; Clarines sonad; Con años ecos nuestro pecho amante celebra, 8vv, 1766; Con canoros secos

De amor el incendio, 1v; De aquel muro en las esfera, 2vv; Del diciembre rizado, 1v; De noche ha nacido, 4vv; De su fé las glorias, 2vv; Devoto el coro con alegría llama a María, 4vv; Dolencia padre, 2vv; Dulce incendio, 2vv; El aire, la tierra, 1v; El amor y el afecto, 8vv; El celeste gozo, 4vv; El clarín de la fama, 8vv; Ella feliz Bagel, 2vv; El tesoro sagrado, 4vv; El viento ayrado, 1v; En este triste valle, 4vv; En tiempo, sin tiempo, 4vv; En una ligera nave, 4vv; Esta noche las zágala, 8vv; Este alto sacramento, 1v; Gloria lo ofrece, 8vv; Gorgeos trinando, 2vv; La angélica turba, 8vv; La esfera triumphante rompa la luz, 4vv; La gloria más bella, 2vv; La tierra se alegra, 4vv; Libre de la pena, 2vv; Los rayos ardientes, 4vv; Manda Dios que observen, 4vv

Octavo kalendas, 1v; Ola, ola, pastorcillos, 8vv; O Niño si tiritas, 2vv; O sacra luziente antorcha; País de Noél, 5vv; Pedro amado, 2vv; Plantas frondosas de aqueste jardín, 4vv (= Qui vult venire post me, see 'Latin sacred'); Propitia estrella, 1v; Protegido de una estrella, 4vv; Pues el Asturiano alegre, 4vv; Que admiráis mortales, 4vv; Que rayos (= Si aleve fortuna), 1v; Que tempestad amenaza, 8vv; Remedio lucido, 4vv; Rendido qual mariposa, 8vv; Rompa la esfera, 8vv; Si admito tu fineza, 2vv; Si aleve fortuna (= Que rayos); Si el alma de Dios embelleza, 4vv; Sus glorias cantando, 4vv; Todos pueden alegar, 1v; Toquen al arma, 4vv; Varones ilustres, 1v; Vierte blandamente, 1v; Virgen pura, arca sagrada, 2vv; Virgen pura, arca sagrada, 4vv; Y vive amor en mí, 1v

other spanish sacred

Loas: A el eco de la fama despertando, 4vv; Con respetuosos esmeros, 4vv; En hora dichosa la laguna admire coronada, 4vv; Si es gloria del orbe, 4vv

Pastorelas: A que esperáis cherubas; Para donde caminas, 5vv, Morelia, Conservatorio de las Rosas; Pastorela, 8vv

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CRAIG H. RUSSELL

Jerusalem, Siegfried

(b Oberhausen, 17 April 1940). German tenor. After 17 years as an orchestral bassoonist he studied singing at Stuttgart, making his début there in 1975 as First Prisoner in *Fidelio*. He sang his first major Wagner role, Lohengrin, in several leading German houses, including Berlin, where he became a member of the Deutsche Oper in 1978. At Bayreuth he has sung Froh, the Young Sailor (*Tristan*; 1977), Parsifal, Walther and Lohengrin (1979–81), Siegmund (1983–6), Siegfried (1988–92), Tristan (1993–5) and Loge (1994–5). Having made his Metropolitan début in 1980 as Lohengrin, he returned as Loge (1987), Siegfried (1990–91) and Parsifal (1992). He first sang at Covent Garden, as Erik, in 1986. Although his repertory includes Tamino, Florestan (both of which he has recorded), Idomeneus, Gluck's Orestes (a high baritone part), Max (*Freischütz*), Don Alvaro (*Forza del destino*), Lensky, Boris (*Kát'a Kabanová*) and Assad (*Königin von Saba*), his powerful, expressive voice and dramatic involvement are shown to best advantage in his Wagner roles, above all Siegfried, which he has sung with notable success in Berlin, Vienna and at Covent Garden (1995–6), and has recorded with both Haitink and Barenboim. Jerusalem is also an admired concert singer, and has made

impressive recordings of such works as Beethoven's Ninth Symphony, *Das Lied von der Erde* and *Gurrelieder*.

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ELIZABETH FORBES

Jerusalem-Sephardi music.

See Jewish music, §III, 11(i).

Jeske-Choińska-Mikorska, Ludmiła

(*b* Małachów, nr Poznań, 1849; *d* Warsaw, 2 Nov 1898). Polish composer. She studied singing with Marchesi in Vienna, Lamperti in Milan, Révial in Paris and Julius Stockhausen in Frankfurt. She also studied theory at the Paris Conservatoire; later in Warsaw she had lessons in composition with M. Zawirski, Gustaw Roguski and Zygmunt Noskowski, and in orchestration with Adam Münchheimer. She taught in Poznań from 1877, and later in Warsaw. She was a gifted composer, particularly of tuneful songs and comic operas. For her ballad *Rusałka* and operatic overtures she was awarded a special diploma at the World's Columbian Exposition, Chicago, in 1893 and was honoured at the 1894 exhibition at Antwerp. She was married to the writer Teodor Choiński and wrote a novel, *Muzykanci*, which was published as a serial in the weekly *Rola* (1884). Some of her compositions were published by Gebethner in Warsaw.

WORKS

Zuch dziewczyna [The Brave Girl] (operetta, 2, L. Jeske-Choińska, after K. Zalewski: *Spudłowali* [They Missed]), Warsaw, 20 Dec 1884

Markiz de Créqui (operetta, 3, Jeske-Choińska and M. Mycielski, after Mélesville, J.-J. Gabriel and A.-J. Eustache: *Un colonel d'autrefois*), Warsaw, 29 Aug 1892

Orch: *Rusałka*, sym. ballad, 1893, perf. 1894; *Na zamku* [At the Castle], polonaise, pf, orch

Pf: *Iskierka*, polka; *Ludmiła*, polka (Warsaw, n.d.); *Polka* (Warsaw, n.d.); mazurkas: *Do upadłego* [Until the Bitter End], *Za mną kto żyje* [Follow Me], *Zuch* [The Brave One]; *Mój luby* [My Dearest], waltz; *W siódmym niebie* [In the Seventh Heaven], cycle of waltzes; *Sonata*

Songs: *Do miłości* [To Love]; *Kołysanka 'Noc cudna, urocza'* [Lullaby 'The Night is Beautiful and Bewitching'], in *Wędrowiec* (1900), no.11, also publ separately (Warsaw, before 1907); *Pożegnanie żołnierza* [Soldier's Farewell]; *Słowiczek* [The Nightingale] (Warsaw, n.d.); *Tyś moja* [You're Mine]; *Naiwna* [Naive]; *Kowal* [Smith]; *Zalotna* [The Flirt] (Warsaw, before 1907)

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Jessel, Leon

(*b* Stettin [now Szczecin], 22 Jan 1871; *d* Berlin, 4 Jan 1942). German composer. After studying music with various teachers from 1888 to 1891, he took up positions as a conductor in Gelsenkirchen and Mülheim and in 1894 at the summer theatre in Celle where his first one-act work was produced. Further engagements followed in Freiberg (1894), Paderborn (1895), Stettin (1896), Chemnitz (1897–1900) and Neustrelitz. He then settled in Lübeck, devoting himself to the composition of popular pieces which included *Die Parade der Zinnsoldaten* op.123 (1905) and *Der Rose Hochzeitszug* op.216. In 1911 he moved to Berlin and composed many operettas, of which *Schwarzwaldmädel* (1917) established a firm place in the German operetta repertory. It was, however, in a more traditional style than was currently in vogue, and none of his later works approached it in popularity. Jessel was a composer of considerable technical accomplishment, and *Schwarzwaldmädel* especially is not only a work of outstanding melodic invention but also shows a grasp of dramatic development reminiscent of Millöcker and other classical operetta composers.

WORKS

(selective list)

stage

operettas, unless otherwise stated

Die Brautwerbung (1, E. Gehrke), Celle, Schlosstheater, 1 Aug 1894; *Kruschke am Nordpol* (1, M. Reichardt), Kiel, Tivoli, 18 Aug 1896; *Die beiden Husaren* (1, W. Jacoby and R. Schanzer), Berlin, Theater des Westens, 6 Feb 1913; *Wer zuletzt lacht...!* (farce, 3, A. Lippschütz and A. Bernstein-Sawersky), Berlin, Deutsches Schauspielhaus, 31 Dec 1913; *Schwarzwaldmädel* (3, A. Neidhart), Berlin, Komische Oper, 25 Aug 1917; *Ein modernes Mädel* (Neidhart), Munich, Volkstheater, 28 June 1918; *Ohne Männer kein Vergnügen* (Neidhart), Berlin, Komische Oper, 1918; *Die närrische Liebe* (comic op, 3, J. Kren), Berlin, Thalia, 28 Nov 1919

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Meine Tochter Otto (3, F. Grünbaum and Sterk), Vienna, Rolandbühne, 6 May 1927; *Die Luxuskabine* (Neidhart), Leipzig, Neues Operetten-Theater, 21 Oct 1929; *Junger Wein* (Neidhart), Berlin, Theater des Westens, 1 Sept 1933; *Die goldene Mühle* (H. Wiener, C. Costa and Sterk), Olten, Städtebundtheater, 29 Oct 1936

instrumental

Many marches, incl. *Die Fahnen hoch*, *Waffenruf*, *Unter Hindenburgs Fahnen*, *Ausmarsch unserer Feldgrauen*

Characteristic pieces, incl. *Die Parade der Zinnsoldaten*, op.123, 1905; *Brautglocken*, gavotte, op.197; *Der Rose Hochzeitszug*, int, op.216; *Marokkanische Patrouille*, op.227; *Mexikanische Legende*; *Am goldenen Horn*; romanzas, ints
Dance music, incl. waltzes, gavottes, polkas, two-steps, tangos

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ANDREW LAMB

Jessye, Eva (Alberta)

(*b* Coffeyville, KS, 20 Jan 1885; *d* Ann Arbor, MI, 21 Feb 1992). American choral director, composer and arranger. She studied at Western University, Kansas (graduated 1914), and Langston University, Langston, Oklahoma. After teaching in the public schools, she became the director of music at Morgan College, Baltimore, in 1920. In 1926, a year after joining the staff at the *Baltimore Afro-American*, she moved to New York to study with Will Marion Cook and Percy Goetschius. By 1930 her Original Dixie Jubilee Singers (later the Eva Jessye Choir), an ensemble that performed spirituals, work-songs, mountain ballads, ragtime jazz and light opera, were popular on both stage and radio, appearing regularly on the 'Major Bowes Family Radio Hour' and the 'General Motors Hour'. The first black woman to win international distinction as a choral director, she and her choir performed throughout the world and in numerous Broadway shows and motion pictures, the first being King Vidor's *Hallelujah* (MGM, 1929). In 1934 she served as choral director for Gertrude Stein and Virgil Thomson's *Four Saints in Three Acts* and in 1935 was asked by George Gershwin to direct the chorus for *Porgy and Bess*, a position she held until 1958. She also acted as an adviser for the BBC's *For the Children: Huckleberry Finn* and *Down in the Valley* (1952). In 1963 her choir was designated the official chorus of Martin Luther King's civil rights march on Washington, DC. After her retirement in 1971, she established the Eva Jessye Afro-American Music Collection at the University of Michigan and Pittsburg State University (Kansas). She received many honorary doctorates and was a member of ASCAP and the Negro Actors' Guild.

MSS in US-AAu

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Jester's flute

(Ger. *Narrenflöte*).

A trick instrument in the shape of a recorder, where the bottom bulge of the head joint is hollow, filled with flour or soot, which soils the unsuspecting player blowing into the instrument. Due to a case of mistaken identity the name was also applied to the [Eunuch-flute](#).

Jesuits [Society of Jesus].

A Roman Catholic religious order of priests and brothers that grew out of an association of men who formed themselves around Ignatius Loyola (1491–1556), a minor Basque nobleman. Dedicated to ‘the progress of souls in Christian life and doctrine and to the propagation of the faith’, the order was inaugurated by Pope Paul III in a bull of 1540. Jesuit history falls into two periods: 1540 to 1773 and 1814 to the present (the intervening years represent the period of suppression). This article focusses on the first period, the more significant as regards the musical involvement of the order.

1. [Early history](#).
2. [Missions](#).
3. [Musical legacy](#).

T. FRANK KENNEDY

Jesuits

1. Early history.

Jesuit spirituality is rooted in the experience of the gospels as reflected upon in the *Ejercicios espirituales*, a manual of spiritual exercises developed by Ignatius. These exercises gave rise to a new kind of ministry, that of the retreat or time set apart for private prayer, which further generated an outward, missionary concern for service to others. The early works of the order consisted of preaching, hearing confessions, teaching Christian doctrine to children, visiting the sick and imprisoned, and guiding persons in the practice of the exercises. To ensure the flexibility of this vocation and its itinerant nature, Ignatius and his first followers stipulated that the common recitation or chanting of the liturgical hours, hitherto an integral part of the daily life of a religious order, would not be required. The members were therefore able to be out in the world at the service of the gospel, ministering to the people, rather than bound together in the common recitation of the psalms.

In 1548 an important new direction came about with the foundation of the first Jesuit college, sponsored by the order in Messina, Sicily. By 1560, with the success of this college and others, education had been defined as the order’s primary ministry. Because of the different needs of the students, the constitutional ban on the use of liturgical music and musical instruments in Jesuit houses could no longer be strictly observed, if indeed it ever was.

Music came to be used as part of the Society's apostolic ministry in four principal contexts: in liturgical and paraliturgical services within the order's churches and colleges; in college dramatic productions; in college academic assemblies and public disputations; and in the Marian Congregations (pious societies of students dedicated to the Blessed Virgin) within the colleges. Since the order had no previous connection with a particular musical tradition, and none had been prescribed in its Constitutions, that which developed did so almost wholly by default: the work in which the Jesuits became involved demanded certain levels of musical participation; for example, music was required for services in parish and collegiate churches.

Until the founding of the Roman Seminary in 1564, most of the statutes concerning music dealt with the need for musical training within the curricula of the various colleges. Generally speaking, the Jesuits were neither composers nor *maestri di cappella*, and in the early years music masters were engaged by the colleges to teach the students, both clerical and lay. The earliest reference to the performance of liturgical music in a Jesuit college is that by Jerome Nadal, principal assistant to the Jesuit General in Rome, in a set of instructions written for the college in Vienna in 1566. Polyphony was allowed for the Ordinary of the Mass and the *Magnificat* at Vespers; the other vesper psalms were limited to *falsobordone* and everything else was to be sung to Gregorian chant. Exceptions were allowed on special feast days but only with the permission of the rector of the college or the provincial. As Jesuit institutions grew up during the 16th century and became stabilized throughout Europe, it appears that the musical practices permitted in Jesuit chapels conformed more or less to Nadal's instructions of 1566. However, various other documents provide interesting information concerning, for example, the use of motets in the liturgy, the paraliturgical services and devotional services such as the Friday afternoon Passion meditations that took place in Jesuit churches with increasing frequency after 1600, the *Quarant'hore* service, popular in the 17th century, and the music for the Marian Congregations (later called the Sodalities of the Blessed Virgin).

With the vast proliferation of Jesuit colleges in Europe in the late 16th century, music was established as a normal part of the curriculum, especially when allied to the dramatic arts with which Jesuit education came to be so identified. Since dramatic works could often act as a living catechism of Christian doctrine, they became important vehicles for the order's apostolic work. The first drama mentioned together with its music was the *Acolastus*, performed in Lisbon in 1556. In 1606 Agostino Agazzari composed the *Eumelio* for the carnival celebrations of the Seminario Romano, and by 1622, the year that Ignatius Loyola and Francis Xavier (one of the order's founding members) were canonized, the Collegio Romano sponsored the performance of three complete dramas in celebration of the event. One of these, J.H. Kapsberger's *Apotheosis sive Consecratio SS Ignatii et Francisci Xaverii* (in *F-Pn*), more properly belongs to the genre of early opera, for the text by the Jesuit Orazio Grassi was set to music in a fully mounted production of five acts. The other two dramas, Vincenzo Guinaggi's *Ignatius in Monte Serrato arma mutans* and Alessandro Donati's *Pirimalo* (the music for both is lost), made extensive use of chorus and dancing. During the 17th and 18th centuries throughout

Europe the texts of hundreds of such plays were written, many of which are extant (in more than one language), although the music has rarely survived.

Within the colleges, a system of awards was instituted to encourage serious study. In the late 16th century the award ceremonies, to which the public and local dignitaries were often invited, began to take on significant musical importance, choruses being specially composed for the occasion. Music was also composed for the ceremonies at which theses were defended in public; none of this music now exists, but the texts of choruses are frequently to be found printed on the surviving pamphlets (in *I-Rv*) advertising the defences of particular students. The Marian Congregations provided similar opportunity for musical performance, and motets and sacred madrigals were sung in processions and at devotional meetings and formal paraliturgical ceremonies.

Jesuits

2. Missions.

The Jesuit order maintained a highly centralized administrative structure, assuring efficient communication throughout the provinces and extending to the colleges. One of the more interesting by-products of this structure as regards the Jesuit musical tradition was the use and development of music in the foreign missions. Even though Jesuits in mission territories shared the same vision as their European brothers, the missionary context often dictated a more flexible, less cautious approach to the use of music in support of the order's apostolic enterprise. The musical tradition that developed in a large number of mission countries was, in fact, so successful that it is now possible to identify 'mission music' as a genre distinct from the cathedral music that existed in those countries.

In the 'Jesuit republic' of Paraguay, for example, where the order was present from 1607 to the time of its expulsion from Spanish lands in 1767, the Society established separate townships for the Guaraní Indians and several other indigenous peoples. Virtually every town of about 2000 members boasted its own orchestra, and several of the larger towns were set up as conservatories or as factory towns for making musical instruments. Jesuits would constantly ask their European colleagues to send the most recently composed music to the townships, and a musical trade route developed between Europe and the La Plata basin of Argentina whereby Jesuit musicians and artists as well as music scores could be channelled to the South American jungles. The order sent several musicians to Paraguay, among them Antonius Sepp (1655–1733), once a member of the boys' choir at the Stephansdom in Vienna, who set up one of the Guaraní towns as a conservatory so that Indians from all the other towns could be trained in the art of music and instrument building.

As the Jesuits brought Western art music to far-flung lands, they were also the agents for a reverse kind of cultural borrowing. Perhaps the most borrowed of Chinese tunes, *wannian huan*, was first brought to the knowledge of Western readers in a geographical work by the French Jesuit Jean-Baptiste Du Halde (1674–1743) in 1733. The tune was quoted in Rousseau's *Dictionnaire de musique* of 1768. Although a mistake in copying ruined the original pentatonic, the tune nevertheless served as the

main motif of Weber's *Overtura cinese* of 1806 (lost), which the composer later used as prelude to his incidental music to Schiller's *Turandot* (1809). The second-hand borrowing continued in Puccini's *Turandot* (1926) and in the scherzo of Hindemith's *Symphonic Metamorphosis on Themes by Carl Maria von Weber* (1943). It was not only in the more famous missions like Paraguay or China, however, that music played an important role in the Society's missionary activity; it now appears that India, the Philippines, and indeed all of East Asia were subject to such influence.

Jesuits

3. Musical legacy.

As mentioned above (§1), the Society of Jesus was founded with an institutional bias against musical practice. Even though the reason for that bias was not in itself anti-musical, a certain degree of suspicion about music was generated within the ranks of the order; there were always members who felt that music was dangerous because of its ability to stir the emotions, thereby evoking sensuality, and they argued that music should therefore not be accorded a significant place within the Jesuit tradition. It was in spite of this bias that a worthy musical tradition developed throughout the early years of the order, and by the mid-17th century the principal arguments about music in Jesuit colleges and chapels concerned matters of finance. From the beginning, although Jesuits themselves may have been cautioned against or even prevented from a deep involvement in the musical arts, the Society nevertheless appointed some of the finest musicians available to be *maestri di cappella*, especially at the Jesuit colleges in Rome, including the Collegio Romano, the Collegio Germanico, the Seminario Romano and the Collegio Inglese. At one time or another Palestrina, Victoria, Agostino Agazzari, G.F. Anerio, Domenico Massenzio, J.H. Kapsberger and Giacomo Carissimi all worked for the Jesuits, as did M.-A. Charpentier and André Campra in France at a later date.

Throughout the Society's history, there have nevertheless been a number of composers, musicians and scholars who were themselves members of the order. Francisco Borgia (1510–72), former Duke of Gandía and third Father General, was known to have composed a polyphonic mass setting. The polymath Athanasius Kircher (1601–80) was one of the most influential music theorists of the Baroque era. Domenico Zipoli (1688–1726) from Prato, sometime organist at the Gesù in Rome, entered the Society in 1716 and spent the rest of his life using his musical talents in the Jesuit *reducciones* of Paraguay. After Zipoli, the musician and architect Martin Schmid (1694–1772) dominated the history of the last days of the Jesuits in Paraguay immediately before their expulsion in 1767, while the French Jesuit composer Joseph Amiot (1718–93) worked at the close of the Jesuit period in China. A number of Jesuits have been more renowned for their scholarly research in music: Louis Lambillotte (1796–1855), chant scholar and composer of hymns; G.M. Dreves (1854–1909), medievalist and co-editor of *Analecta Hymnica Medii Aevi*; J.W.A. Vollaerts (1901–56), chant scholar; and José López-Calo (*b* 1922), influential musicologist in the field of Spanish sources.

Much documentation exists about the music of the Jesuits before the order's suppression by Pope Clement XIV in 1773, but very little of the music itself seems to have survived. Apart from the Kapsberger opera, the other collections of music manuscripts linked to the Society have come to light mostly outside the European orbit, and virtually all of that music is connected with the Jesuit mission lands. The most substantial manuscript collection is that of the episcopal archive in Concepción, Bolivia, but music associated with the Society has also been found in Brazil, Canada (Quebec), Chile, Colombia, Mexico and the Philippines. A collection of printed music, most of it dating from the 19th century but with a few 16th–18th-century prints, was discovered in the early 1990s in the church of the Gesù, Rome (it is now part of the Jesuit archive in *I-Rcg*). The disappearance of music manuscripts and prints belonging to the Jesuits is probably a result of the suppression; while some Jesuit libraries survived or were reconstituted after the restoration of the order in 1814, music from the college chapels and churches associated with the professed houses did not.

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Jeté

(Fr.: 'thrown').

In string playing, a bowstroke that bounces or ricochets off the string. P. Baillot (*L'art du violon*, Paris, 1834) gave *détaché jetté* as a synonym for *staccato à ricochet*. The number of rebounds specified by composers generally varies between two and six.

In French Baroque viol playing the *jetté* (discussed by Loulié in his *Méthode pour apprendre à jouer la viole*, MS, F-Pn f.fr.n.a.6355) is essentially a basic bowstroke without the initial attack; as such it consists of the 'release' component of the 'pressure–release' gesture fundamental to the basic viol bowstroke. The *jetté* is not normally an isolated bowstroke, but rather appears as part of a multiple-bow gesture or in conjunction with a preceding bowstroke. For further information see J. Hsu: *A Handbook of French Baroque Viol Technique* (New York, 1981).

See also [Bow](#), §II, 3(ix).

DAVID D. BOYDEN/LALAGE COCHRANE, PETER WALLS

Jethro Tull.

English rock group. Formed in 1967 in Blackpool, it began as a blues-based rock band led by Ian Anderson (*b* Edinburgh, 10 Aug 1947; flute, guitar and vocals). The group's style soon developed away from its blues roots as it became one of the leading groups in British progressive rock between 1970 and 1977. After early successes with *This Was* (Isl., 1968), *Stand Up* (Isl., 1969) and *Benefit* (Isl., 1970), the band released their most commercially successful album, *Aqualung* (Isl., 1971). With thoughtful lyrics and complex arrangements, it was Jethro Tull's first album in the progressive style; it became a staple of 1970s FM radio and was very influential. *Thick as a Brick* (Chrysalis, 1972) is one of the decade's most important and ambitious concept albums, consisting of one long track of over 40 minutes, based on a poem by the precocious but fictitious eight-year old, Gerald Bostock. *Thick as a Brick* offers a stinging critique of provincial British life, and the LP was originally packaged as part of a fold-out 12-page newspaper, *The St. Cleve Chronicle. A Passion Play* (Chrysalis, 1973) focussed on life after death and rebirth, and was packaged with a theatre programme containing the lyrics. *Songs from the Wood* (Chrysalis, 1977) saw the band returning to a simpler style, influenced heavily by traditional British folk music. Jethro Tull has remained active in the 1980s and 90s, even winning a Grammy Award for *Crest of a Knave* (Chrysalis, 1987).

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JOHN COVACH

Jeths, Willem

(*b* Amersfoort, 31 Aug 1959). Dutch composer. He studied music education at the Sweelinck Conservatory, Amsterdam (1980–2), then composition at the Utrecht Conservatory (1982–8), where his lecturers were Kox and subsequently Keuris. At the same time he studied musicology at the University of Amsterdam (1983–91). He wrote a master's thesis on Elisabeth Kuyper, the results of which were published, in collaboration with P. Lelieveldt, in *Zes vrouwelijke componisten* (ed. H. Metzelaar, Zutphen, 1991).

Jeths's compositions, freely atonal in idiom, include orchestral works, chamber music and songs. In his own words, he strives 'to indicate the skeleton, the essence of the music. I attempt to put this into effect in an unadorned style in which concentrated musical thought is combined with special attention to pure sound and ferocious rhythm'. His feeling for texture and sonority is evident in his violin concerto *Glenz*, in which a further nine soloists within the string orchestra, employing scordatura and a broad chromatic spectrum of harmonics, are played off against the solo violin.

His awards include the second public prize of the competition organized by BUMA (the Dutch agency for musical copyright) in 1993 (for *Novelette*), the honorary diploma of the Weber String Quartet Competition in 1991 (for *Arcate*), and the second prize at the International Vienna Competition in 1995 (for *Glenz*).

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(selective list)

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EMILE WENNEKES

Jeu de timbres

(Fr.).

See [Glockenspiel](#) (i).

Jeune, Claude le.

See [Le Jeune, Claude](#).

Jeune France, La.

French group of composers: Baudrier, Daniel-Lesur, Jolivet and Messiaen. After hearing a performance of Messiaen's *Les offrandes oubliées* in 1935, Baudrier determined to bring together a group of young French composers united by common spiritual goals (partly as a reaction to the two loosely-constituted groups of Satie's aesthetic disciples, Les Six and the Ecole d'Arcueil). Messiaen readily agreed to participate, and suggested Daniel-Lesur and Jolivet as other members. Jehan Alain was also invited to join, but declined. In consultation with the other three composers, Baudrier wrote the manifesto for La Jeune France, first published in the programme for its inaugural concert (Salle Gaveau, 3 June 1936): As life becomes increasingly strenuous, mechanistic and impersonal, music must seek always to give spiritual excitement to those who love it ... La Jeune France intends to promote the performance of works which are youthful and free,

standing apart from academic or revolutionary clichés. The tendencies of the group are diverse; their common aim is simply to encourage the values of sincerity, generosity and artistic awareness; its goal is to create and foster a *living* music.

As well as works by its four members, the first concert also included Tailleferre's Piano Concerto, with Viñes as soloist and Désormière conducting. A second concert, given on 4 June 1937, under Désormière, included the first performance of the orchestral version of 'Action de grâces' from Messiaen's *Poèmes pour Mi* (sung by Marcelle Bunlet), and works by Arrieu and Delannoy. Alain had remained on friendly terms with the group and some of his finest organ works (including *Litanies*) were given first performances at a Jeune France concert in La Trinité, Paris, on 17 February 1938.

After the liberation of Paris, La Jeune France continued to give occasional concerts as Les Amis de La Jeune France; these included a performance of Messiaen's *Quatuor pour la fin du temps* at the house of Guy-Bernard Delapierre on 25 May 1945.

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NIGEL SIMEONE

Jeunesses Musicales.

International organization. It was initiated in Belgium in 1940 by Marcel Cuvelier to propagate live music and related arts in schools, universities and among working youth, regardless of political or doctrinaire considerations. It has established an effective international network of artistic exchanges, bringing many young performers before the public through concert tours and competitions; it also encourages performance by young people by establishing music camps and forming international orchestras directed by outstanding conductors. In keeping with its broad humanitarian aims it was a founder-member of the International Music Council in 1949. The first Jeunesses Musicales concert was in the Palais des Beaux-Arts, Brussels, on 17 October 1940. The movement spread to France in the following year through the efforts of René Nicoly, and in 1945 the Fédération Internationale des Jeunesses Musicales (FIJM) was founded; its first international congress was in 1946. The founders included Gilles Lefèbvre, Alicia de Larrocha, Robert Mayer (who later founded Youth and Music in London on the model of the Jeunesses Musicales), Joan Miró, Pierre A. Pillet, Henryk Szeryng and Nicanor Zabaleta, in addition to the Jeunesses Musicales of France, Belgium and Canada. The movement grew rapidly; its first music camp was at Orford in Canada in 1951 and the first transatlantic exchanges of young musicians were in 1953, followed in 1956 by the first of an annual series of summer courses at Schloss

Weikersheim in the German Federal Republic. In 1960 an international chorus was founded and an international competition for young pianists was organized; in 1969 a FIJM International Centre was established at Grozjan, a village in Yugoslavia, and in the same year the World Orchestra of the FIJM was formed with financial aid from the Canadian government. This orchestra meets annually and consists of graduate music students from many countries playing under leading conductors. The World Youth Choir was created in 1990 and meets each summer, performing both mainstream and contemporary repertory. The FIJM also embraces traditional music, rock music and jazz, organizes festivals and competitions and arranges international tours for gifted young musicians. In 1999 it encompassed 41 countries and 500,000 members.



Jeu-parti

(Fr.; Provençal *joc partit*, *partimen*).

A debate or dialogue in the form of a poem. According to Guilhem Molinier, the author of *Las leys d'amors*, a 13th-century treatise on how to write poetry in the style of the troubadours, there is a clear difference between a partimen and a *tenso*: in a partimen the first speaker presents a problem with two possible solutions, leaving his opponent the choice of which solution to defend while taking it upon himself to defend the opposite side; thus, the participants each defend a theory not out of conviction but for the sake of discussion. The theorist admitted that the two terms were often used the wrong way.

Not only did the troubadours and trouvères not use the two terms as described, they also did not distinguish between the two genres. It is thus better to examine jeux-partis as they are grouped together in those troubadour and trouvère sources that present the poems by genre. A jeu-parti is a debate or discussion, usually between two authors who contribute alternate strophes. In some poems the debate is as described in *Las leys d'amors*. In others the discussion is in a question and answer form, or the first speaker presents his own opinion, immediately challenging his opponent to take a different point of view.

Jeux-partis deal with a variety of topics, but that of love, especially courtly love, occurs frequently. In most debates the opponents are addressed by name, many being well-known troubadours or trouvères; in other instances the poet introduces two apparently imaginary debaters, or initiates a debate between himself and an imaginary opponent. Each opponent usually contributes three stanzas and an envoi in which he appeals to someone to be his judge; in some poems the two participants appeal to the same person, but more often than not each participant chooses his own judge.

Some 200 Old French jeux-partis survive, about half of them with music. Their musical style is indistinguishable from that of trouvère songs in general; and since all of them are strophic, the music does not reflect the form of the debate.

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HENDRIK VAN DER WERF

Jeux (i)

(Fr.).

The standard French organ registrations of the Renaissance and Baroque. See [Registration](#), §I, 5. See also [Grand jeu](#) and [Plein jeu](#).

Jeux (ii)

(Fr.)

A term sometimes applied to free reeds, as in a [Reed organ](#). See also [Organ](#), §III, 3.

Jewett, Randolph [Juet, Randall]

(*b* ?Chester, *c*1603; *d* Winchester, 3 July 1675). English organist and composer. According to 'A Fragment of the Visitation of the City of Chester in the year 1591, by Thomas Chaloner of Chester, Deputy to the Office of Arms', the Jewetts were a long-established Chester family of some eminence. William Jewett had been mayor in 1578, and was 'one of the Queenes Ma[jes]tes Chappell; reputed for an excellent synging man in his youthe, a marchant of great adventures, and a lover of gentlemanlye disports and exercises'. His eldest son, Randle, was a 'Merchant', and 'a singer in the King's Chappell', and he was a member of the Chester Cathedral choir from at least 1612–15. His youngest son was Randolph, who from about 1630 until 1638 was organist of both St Patrick's and Christ Church cathedrals, Dublin. Benjamin Rogers succeeded him at Christ Church in 1639, but he remained at St Patrick's until 1643 when he became organist of Chester Cathedral. In September 1642, Charles I

visited Chester, and a payment of 20s. was made 'to Mr Jewet for his service in ye Quire'. In 1644 or 1645 he returned to Dublin, and was appointed vicar-choral of Christ Church – in succession to Rogers – on the recommendation of the Lord Lieutenant, Lord Ormonde. Shortly afterwards he must also have joined the choir of St Paul's Cathedral in London, for he is named as a member of the then-suppressed establishment in 1649. In 1651 John Playford listed him in his *Musicall Banquet* as one of the many organists who were then available in the city for private teaching. In 1660 he was appointed almoner, and a year later Junior Cardinal of St Paul's. From 1666 until his death he was organist, master of the choristers and lay vicar of Winchester Cathedral. His memorial tablet is in the north transept of the cathedral.

According to Hawkins, Jewett was a pupil of Orlando Gibbons. If so, this would explain his fondness for complex vocal and instrumental sonorities, for Gibbons himself wrote many consort anthems of considerable proportions. Certainly the Bishop of Kilmore and Ardagh, William Bedell, thought the music at Christ Church to be excessively elaborate; services there, he said, 'were celebrated with all manner of instrumentall musick, as organs, sackbutts, cornetts, violles, etc., as if it had been at the dedication of Nebuchadnezzar's golden image in the plain of Dura'.

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Short Evening Service for Verses, *GB-Ob*

Bow down thine ear O Lord, verse, text only in J. Clifford: *The Divine Services and Anthems* (London, 1663)

I heard a voice from heaven, verse, *Ckc, Lbl, US-NYp*

O God, the king of glory, verse, *GB-Mp, Ob*

O God, who through the teaching, verse, *Ob*

O that he once the heavens, verse, *Ob*

The king shall rejoice, verse, *Ob*

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PETER LE HURAY

Jewish music.

This article concerns the traditional liturgical and non-liturgical music of the various Jewish communities worldwide, the contribution of Jewish performers and composers within their surrounding non-Jewish societies, and the musical culture of ancient Israel/Palestine. For a discussion of music in the modern state of Israel, see [Israel](#).

Three Hebrew transliteration systems are employed throughout: one for the main body of the text and the bibliography; and two sub-systems to represent the distinctive pronunciations of the Jews of Yemen and Iraq. When musical examples have been reprinted from secondary sources the original transliteration has been preserved.

I. Introduction

II. Ancient Israel/Palestine

III. Liturgical and paraliturgical

IV. Non-liturgical music

V. Art and popular music in surrounding cultures

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PHILIP V. BOHLMAN (IV, 1(i), 2(iii)(a)), EDWIN SEROUSSI (IV, 1(ii),
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HARRÁN (V, 2(ii)), ALEXANDER KNAPP (V, 2(iii, v–vi)), DAVID BLOCH,
EMILY THWAITE, BRET WERB (V, 2(iv))

Jewish music

I. Introduction

1. Definitions and scope.
2. The study of Jewish music.
3. Sources.
4. Music in Jewish thought.

Jewish music, §1: Introduction

1. Definitions and scope.

‘Jewish music’ as a concept emerged among Jewish scholars and musicians only in the mid-19th century with the rise of modern national consciousness among European Jews, and since then all attempts to define it have faced many difficulties. The term ‘Jewish music’ in its nation-oriented sense was first coined by German or German-trained Jewish scholars, among whom the most influential in this respect was A.Z. Idelsohn (1882–1938), whose book *Jewish Music in its Historical*

Development (1929/R) was a landmark in its field that is still widely consulted today. Idelsohn was the first scholar to incorporate the Jewish 'Orient' into his research, and thus his work presents the first ecumenical, though still fragmentary, description of the variety of surviving Jewish musical cultures set within a single historical narrative. In his work Idelsohn pursued a particular ideological agenda: he adopted the idea of the underlying cultural unity of the Jewish people despite their millenary dispersion among the nations, and promoted the view that the music of the various Jewish communities in the present expresses aspects of that unity. Moreover, Idelsohn's work implied a unilinear history of Jewish music dating back to the Temple in biblical Jerusalem. This approach was perpetuated in later attempts to write a comprehensive overview of Jewish music from a historical perspective (e.g. Avenary, 1971–2/R).

Despite its problematic nature, the concept of 'Jewish music' in its Idelsohnian sense is a figure of speech widely employed today, being used in many different contexts of musical activity: recorded popular music, art music composition, printed anthologies, scholarly research and so on. The use of this term to refer both to the traditional music of all Jewish communities, past and present, and to new contemporary music created by Jews with ethnic or national agendas is thus convenient, as long as its historical background and ideological connotations are borne in mind.

Since the beginning of the Jewish exile two thousand years ago, following the destruction of the Second Temple in Jerusalem in 70 ce, the Hebrew faith of biblical times, stemming from its east Mediterranean cradle and perpetuated and interpreted by the rabbis, has flourished in many corners of the world. 'Jewish music' as performed and studied in the present is almost wholly the product of life in exile. Information about the music of Jews in pre-exilic times is meagre. It consists mainly of references to musical activities in biblical and talmudic (Oral Law) texts, particularly the lavish musical pageantry of the Second Temple rituals in Jerusalem – a focus of interest among scholars of later periods. Archaeological findings and iconographical evidence also provide important data about the ancient music of Israel/Palestine (see below, §II).

In exile, Jewish ethnicity became inextricably linked to two fundamental elements: observance of *halakhah* (religious law according to rabbinical interpretation) and historical memory (ritually perpetuated in the liturgy). Emerging in a community bonded by religious faith and rabbinical authority, the music of the Jews in exile developed within the context of the performative practices of religion. At the same time its contents, uses and functions were regulated by rabbinical sanctions.

The long path of exile (Heb. *galut*) also imposed on the Jews the need to accommodate to the hosting non-Jewish societies. Therefore, each community engaged in a musical dialogue with its non-Jewish surroundings, and through time many different Jewish 'musics' emerged. Moreover, frequent displacements and discontinuities affecting individual Jewish communities exercised a major influence on the musical culture of each group. All in all, the active participation of Jews in the musical traditions of the surrounding societies poses a challenging scholarly question: where exactly are the limits between the music 'made by Jews,

for Jews, as Jews' (to quote the legendary definition of Jewish music proposed by Curt Sachs in his address to the First World Congress of Jewish Music in Paris, 1957) and the music 'made by Jews, as musicians, for all listeners'. A further question arises with music created by non-Jews but used by Jews within their own communities.

What is known as 'Jewish music' today is thus the result of complex historical processes. Being primarily an oral tradition, the lack of historical documentation about the music of Jewish communities, even in the recent past, poses major methodological challenges to research. The information available is of recent origin, and this data is certainly influenced by the profound social changes that have affected the Jews over the past two centuries, first in Europe and more latterly throughout the Islamic lands. One such process is the challenge to religious orthodoxy (either by mystical trends or by the various reformist movements); a second was the embracing of the secular nation-state concept by the Zionist movement. Against this background, any reconstruction of an authentic national music dating back to the period of mythical, 'normal' nationhood in biblical times on the basis of 20th-century data collected from the wide variety of contemporary Jewish communities is a futile undertaking. It is therefore necessary to consider the particularities of each of the many Jewish 'musics', both in the past and in the present, in their own terms. At the same time, it must be recognized that there are indeed features shared by the musical cultures of many Jewish communities. But rather than an expression of ancient nationhood, this shared heritage results from the common observance of religious law, the contacts between different communities in relatively recent times, the migration of musicians (especially synagogue cantors) from one community to another and the historical memory that has maintained a remarkable sense of Jewish identity in spite of exile and dispersal.

The scope of this article reflects the complexities of the concept of 'Jewish music' discussed above. It attempts to describe the uniqueness of each Jewish musical tradition according to the geographical distribution of the Jewish communities roughly from the 16th century until World War I. This distribution sets up the present-day boundaries between the Jewish ethnic groups on the basis of geographical and cultural identity. The main division is between Ashkenazi (originally from Germany and France, and who spread to eastern Europe after the 15th century), Sephardi (originally from the Iberian Peninsula, and who settled after 1492 in the Ottoman Empire, North Africa, and western Europe), 'Oriental' (Jews who remained in the Middle East or spread to the Arabian Peninsula, the Caucasus, Central Asia and India) and the Ethiopian Jews. The term 'Oriental' (Heb. *'edot ha-mizrah*) was coined by Jewish Israeli sociologists to describe all eastern Jewish communities that were not wholly influenced by Sephardi Jews who fled from Spain and settled in the eastern Mediterranean. In the present-day Israeli context, however, 'Sephardi' has obliterated the less politically-correct 'Oriental', even though the latter term still persists in Jewish and Israeli musical literature. The Ethiopian Jews are treated here as a self-contained community because of their unique liturgical order and musical traditions that have no parallel in any other Jewish community.

This rough compartmentalization has been partially perpetuated in the new lands where Jews settled after the events that so profoundly affected them in the first half of the 20th century (the fall of the Austro-Hungarian, Tsarist Russian and Ottoman Empires, the rise of Zionism, and the Holocaust). Jews migrated to all countries that offered them shelter and these waves of emigration created the map of present-day Jewry. Today Jews are distributed between Israel, the Americas, western Europe, South Africa and Australia, to which may be added the sizeable Jewish community that remained in the former Soviet Union after World War II. Some emigrants escaping from Europe reached as far as China and Japan.

The emigration patterns led to new perceptions of Jewish ethnic identity. For example, Jews from the 'Oriental' communities – especially those in Israel – identify themselves as 'Sephardi' (partially on the basis of their acceptance of Sephardi rabbinical authority), Iraqi Jews who settled in Calcutta and Bombay in the 19th century identify themselves as 'Indian', and North African Jews who recently emigrated to France now consider themselves as 'French'. With the passing of time, these new identities (and thus new 'Jewish musics') replace the older ones. Despite the vital persistence of the basic Ashkenazi–Sephardi/Oriental paradigm, today many Jews tend to refer to themselves and their musical cultures more as American-, Russian-, British- or French Jewish, or as Israeli.

In addition to all Jewish ethnic groups, two other sects, the Samaritans and the Karaites, share with Judaism the acceptance of the Torah (Pentateuch) as divine revelation and as the source of religious practice. This article includes the music of the Karaite Jews who split from Judaism in the 8th century ce but who are conceptually closer to mainstream 'Rabbanite' Judaism than the Samaritans. For the music of the Samaritans, who split from Judaism in the 8th century bce, see [Samaritan music](#).

Music in religious settings predominates throughout this entry because of the crucial role of religion in exilic Jewish culture. The division between liturgical, paraliturgical (both §III) and non-liturgical music (§IV) denotes different contexts of creativity and performance within a traditional Jewish community. While the first two categories represent the inner core of the Jewish musical culture, the third, which includes Jewish folksongs and instrumental music, is the main area of contact between traditional Jewish music and surrounding, non-Jewish music cultures.

Religious music in Judaism is bounded by religious law (*halakhah*). Two crucial restrictions imposed by this law are the ban on the use of musical instruments in the synagogue (more lenient approaches apply this limitation only to Sabbaths and all Holy Days) and the prohibition against men listening to the voice of a woman. The first ban, whose most widely quoted rationale is that of a sign of mourning for the destruction of Temple in Jerusalem (although alternative explanations are equally feasible), led to the predominance of vocal music in traditional Jewish contexts. The only exception to this ban is the use of the *shofar* (ram's horn) in the liturgy of the High Holy Days (Rosh Hashanah and Yom Kippur), but not when it coincides with the Sabbath. The second, though not universally enforced, led to sexual segregation in religious musical performances. The repertoires of Jewish men and women have generally different musical

styles and languages (Hebrew for men, vernacular Jewish languages for women) and are performed in different social contexts (liturgical and paraliturgical occasions in the synagogue among men; accompanying domestic chores and celebrating events of the life cycle among women). However, this dichotomy based on gender should not be over-emphasized. Men and women were not mutually excluded from each other's contexts of performance, as is shown, for example, in the use of melodies from the women's repertory for the singing of Hebrew religious songs by men.

The Emancipation of the Jews in Europe (beginning in the second half of the 18th century in Germany) led to the contestation of the very foundations of traditional Judaism. Following the spread of rationalism and the emergence of modern nation-states (especially after the French Revolution), Jews began to read their canonic religious texts in a scientific, critical way, to adopt and imitate patterns of behaviour from the non-Jewish 'civilized' society, and to expose themselves to the contemporary arts and literature. New types of Jews emerged from this process: the non-observant (called 'secular') and the liberal (i.e. Jews proposing non-Orthodox forms of Jewish religiosity, such as the Reform, the Conservative and the Reconstructionist Jews). The challenge to orthodoxy had profound musical consequences, as the synagogues of liberal movements became arenas for unprecedented musical creativity within Jewish religious contexts. As the traditional bans on musical instruments and sexual segregation were relaxed or completely abandoned, instruments, mixed choirs and women cantors became customary.

Moving away from the religious frameworks, the distinct identity of the Jewish musician within a wider socio-cultural unit becomes problematic (see below, §V). As secularism and modernization made their inroads into Jewish communities and as the integration of the Jew as a citizen in modern nation-states became more feasible, a paradox emerged. As music developed as an art for its own sake in Western culture during the 19th century, European Jews were granted, for the first time, access to its composition and professional performance. However, the full entry of a Jew into art music in Europe demanded, in general, a high price: the dissolution of his or her Jewish identity.

It is only since the Emancipation (with the exceptional case of Italy since the 17th century) that the phenomenon of Jewish composers overtly expressing themselves as Jews within the Western art music tradition has emerged. This process occurs in contemporary societies in which the Jewish community is integrated within the nation both as a religious and as a cultural entity, the most obvious contemporary example being the USA. This article addresses the possible reflections of the Jewish self in the work of outstanding Western composers of Jewish ancestry, the responses of audience (Jewish and non-Jewish) to such reflections and the approaches of recent scholarship to this modern phenomenon. The case of the State of Israel is different; with the emergence of the Jewish nation-state in the 20th century a particular new musical culture has developed (see [Israel](#)), although the question of Jewish identity in music is nevertheless present there too. This entry also considers the involvement of Jews in the music of societies in which the social difference of the Jew was clearly demarcated. Such was the case in most Islamic countries, where Jews were able to

participate in diverse spheres of musical creativity while remaining, due to the nature of the surrounding social order, within the confines of their religious community.

[Jewish music, §1: Introduction](#)

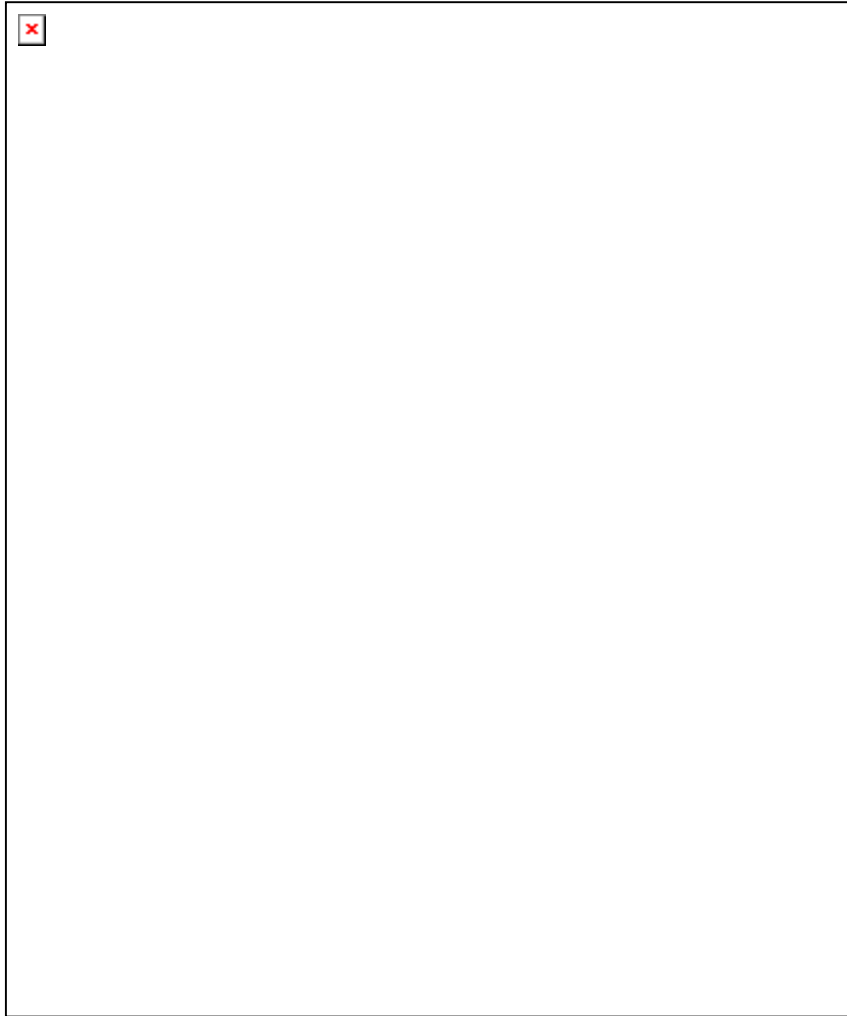
2. The study of Jewish music.

Interest in the music of the Jews (or 'Hebrews' as they were commonly called) formed part of scholarly inquiries into the music of the 'peoples of antiquity' (next to the ancient Egyptians, the Greeks and the Romans) by early music historiographers (e.g. Padre G.B. Martini, Charles Burney, J.N. Forkel). The subject most frequently addressed was the speculation about the music of the Temple in Jerusalem, an interest that survived well into the 19th century. Another focus of attention was the Jewish cantillation of the Bible, a subject discussed by Renaissance Hebraists such as Johannes Reuchlin and music theorists such as Zarlino since the early 16th century (see Harrán, 1988).

Contemporary Jews and their music are rarely mentioned in music historiography before the mid-19th century (e.g. 'Hebrew Music of the Present Day' in Carl Engel's *The Music of the Most Ancient Nations*, London, 1864/R). The few early references to Jewish music usually originate in travellers' accounts or in anti-Semitic literature. They generally refer to the 'unpleasant' sound of synagogue services, to the exotic features of Jewish musical performance and to the relationship between the music of the Jews and that of the surrounding cultures.

The modern, systematic study of music in Jewish communities is intimately linked to the emergence of *Wissenschaft des Judenthums* in Germany in the early 19th century. This school of Jewish scholars sought to study Judaism and its sacred texts with the critical tools of scientific inquiry, such as philology and comparative literature. The most illustrious representative of this school in the field of music was Eduard Birnbaum (1855–1920). He systematically collected written sources on Jewish music available in his time (manuscript and printed scores as well as literary evidence), toured communities in Europe seeking materials in libraries and private estates, and published many essays on different aspects, periods and traditions of Jewish music (see Seroussi, 1982).

Precedents of Birnbaum's research can be found in introductions to printed collections of Jewish liturgical music and in bulletins of the synagogue cantors' associations, which began to proliferate in Germany and the Austro-Hungarian Empire after 1840 (e.g. *Die jüdische Kantor*, Bromberg, 1879–98). Another example of this type of early study is the detailed essay on the music of the Sephardi liturgy by Reverend David Aharon de Sola, cantor of the Spanish-Portuguese Synagogue in London, printed in *The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews* (London, 1857); [ex. 1](#) – a traditional Sephardi melody – shows the early style of notation, with keyboard accompaniment, used in this work. Two other important landmarks of late 19th-century Jewish music scholarship are Joseph Singer's study of the musical modes (Yiddish *shteyger*) of the Ashkenazi liturgy (1886) and Abraham Baer's comprehensive collection of Ashkenazi liturgical music (1887/R).



The philological approach of Birnbaum and his contemporaries in Germany, with its focus on written documents, did not address the problems arising from the essentially oral nature of Jewish music. Moreover, the musical traditions of the 'other' Jews (i.e. the non-Europeans) were still *terra incognita*. This vacuum was filled by A.Z. Idelsohn, who embarked on the study of the 'missing links' of Jewish music history. After he moved to Palestine in 1907, he discovered the wealth of Sephardi and Oriental Jewish traditions and engaged in their recording, transcription, analysis and comparative study (e.g. his pioneering study of the Arabic *maqāmāt* in the Sephardi liturgy) with the support of the Phonograph Archiv in Vienna. Idelsohn published the results of his field inquiries in Palestine in the first five volumes of his *Hebräisch-orientalischer Melodienschatz* (1914–32/R; henceforth referred to as *HoM*); the remaining five volumes, documenting the Ashkenazi traditions, were compiled after Idelsohn left Palestine for the USA in 1921. In his numerous other publications, Idelsohn treated a vast array of subjects, inspiring many modern research trends in this field (Schleifer, 1986).

Idelsohn was by no means the only scholar addressing Jewish oral traditions. Robert Lachmann (1892–1939), a leader of the Berlin school of comparative musicology, contributed a paradigmatic study with his monograph on the music of the Jews of the Island of Djerba, Tunisia (1940; repr. in the original Ger. with musical transcriptions, 1978). This was the first encompassing musical ethnography of a single Jewish community. After his emigration to Palestine in 1935, Lachmann founded the Archive of

Oriental Jewish Music at the Hebrew University of Jerusalem, where he continued to document Jewish traditions. The comparativist school continued in Palestine with the work of Lachmann's disciple and assistant, Edith Gerson-Kiwi (1908–92).

Other major projects of documentation and publication of oral traditions were carried out in Russia and later in the Soviet Union. The Jewish Folk Music Society was active in several cities between 1908 and 1918 under the leadership of Joel Engel (1868–1927), and the Jewish Historical-Ethnographical Society, established in 1908 and directed by the folklorist S. An-Ski (1863–1920), carried out extensive research into folk music, in addition to the promotion of a national school of art music based on Jewish musical themes (see below, §IV, 2(iii) (b)). The 'ethnographic expeditions' directed by An-Ski between 1911 and 1914 were particularly remarkable. After the final dissolution of the Jewish Historical-Ethnographical Society in 1929, its collection of recorded cylinders, as well as those of Engel and Sussman Kisselhof from Leningrad, were incorporated into the Cabinet of Music Ethnography of the Ethnographic Section of the Institute for Jewish Culture in Kiev (functioned 1928–49). The founder and director of the Cabinet, Moisey Beregovsky (1892–1961) pursued a particular ideological and methodological agenda (Slobin, 1982). Working within the Stalinist Soviet Union, Beregovsky applied a Marxist approach to the study of Ashkenazi folk music, thus rejecting Idelsohn's national ideology. The important collections of the Cabinet, considered lost after World War II, were rediscovered in the mid-1990s at the Vernadsky Central Scientific Library in Kiev (see Adler, 'A la recherche de chants perdus', 1995).

Other important projects of collection and study of oral sources were carried out by individual musicologists. The interest in the Judeo-Spanish folksong among non-Jewish Spanish scholars, particularly Ramón Menéndez Pidal, promoted the fieldwork project of Manuel Manrique de Lara on behalf of the Centro de Estudios Históricos in Madrid (1912; 1915). Further studies by the Spaniards Manuel Ortega and Arcadio de Larrea Palacín laid the foundations for scholarship in this field in Spain. The Turkish-born Jewish composer and ethnographer Alberto Hemsí (1892–1975) also recorded an impressive collection of Judeo-Spanish folksongs in the eastern Mediterranean (see Seroussi and others, 1995).

Another major ethnographic work was undertaken in Italy by Leo Levi (1912–82) on behalf of the Centro Nazionale di Studi di Musica Popolare in Rome. Levi's collection, now located at the Discoteca di Stato and at the Accademia di Santa Cecilia in Rome, as well as at the National Sound Archives in Jerusalem, is crucial for the study of many Italian Jewish musical traditions that have since disappeared.

The growing interest in Jewish oral traditions did not hinder historical studies based on written documentation. Eric Werner (1901–88) produced philological studies of writings on music in medieval Judeo-Arabic sources, and comparative studies of the Jewish and early Christian liturgy (1959–84), and of the Ashkenazi tradition (*A Voice Still Heard*, 1976). Israel Adler rediscovered and studied the Hebrew compositions of European art music from the 17th and 18th centuries, challenging established views concerning the nature of Jewish musical creativity and absorption of Western art music

prior to the Emancipation (Adler, 1966). A synthesis between the study of oral traditions and of written sources is found in several groundbreaking studies by Hanoach Avenary (1908–94). Bathja Bayer (1928–95) developed the new field of Jewish archaeomusicology and iconography, shedding new light on the music of ancient Israel.

Since the 1970s the study of Jewish music from modern ethnomusicological perspectives has flourished in Israel, the USA and more recently in western Europe. The Jewish Music Research Centre (founded by Adler in 1965) at the Hebrew University of Jerusalem provides the institutional framework for such study in Israel. In the USA, research is carried out in major universities by individual researchers, as well as in Jewish institutions of higher learning, such as the Hebrew Union College (HUC), the Jewish Theological Seminary of America (JTS), Yeshiva University and the Yidisher visenshaftlikher institut (YIVO).

[Jewish music, §I: Introduction](#)

3. Sources.

The major resources for the study of Jewish music are the oral traditions of the various communities worldwide. These have been documented only from the beginning of the 20th century, at first sporadically but later more systematically. Written sources relating to Jewish music are mainly of a literary nature. The primary sources – such as the Bible, the Oral Law (Mishnah and Talmud), Midrash (biblical hermeneutics), mystical treatises and rabbinical writings, particularly *responsa* – provide information about the uses, functions and character of Jewish music during its formative period, as well as the attitudes of religious authorities towards it (see below, §4). These sources are supplemented by secondary, circumstantial evidence such as travellers' diaries. The substantial use of Western musical notation in Jewish music, especially in print, is a later development (after c1840) and was generally employed for the perpetuation of new compositions rather than the preservation or recording of oral traditions.

Among the rare and sporadic notations of traditional Jewish music prior to 1840 are a 12th-century, single-leaf manuscript (notated in Beneventan neumes) by Obadiah the Norman Proselyte found in the Cairo *Genizah* (fig.1), the notations of musical motifs of the Masoretic accents by Hebraists, such as Johannes Reuchlin's *De accentibus et orthographia linguae hebraicae* (Hagenau, 1518; see below, §III, 3, fig.15), the specimens notated by early musical historiographers (and subsequently reproduced until the 19th century), such as Anastasius Kircher's *Musurgia universalis* (Rome, 1650), and the documentation by composers interested in 'ancient Hebrew music' as a source of inspiration, such as Benedetto Marcello's *Estro poetico-armonico* (Venice, 1724–7). From the mid-18th century onwards, a few cantors in Germany began to document their new tunes in manuscript, ushering in the era of musical notation in European Jewish music (Adler, 1989). Notations of traditional Jewish music from the Middle Eastern communities date from a much later period, for example the specimens included in the scientific reports from Syria by Dom Jean Parisot (1899; 1903).

The major collections of Jewish music documentation, either oral or written, are associated with prominent scholars in the field. The Birnbaum

Collection of Jewish music at the Klau Library of the HUC in Cincinnati is the largest repository of manuscripts and documents of Jewish music. The collection covers Jewish musical life in Europe, with special emphasis on Germany, during the 19th and early 20th centuries. Other major repositories of scores and written documents are the Eric Mandell Collection (Gratz College, Philadelphia), the funds of the JTS (New York) and the Jacob Michael Collection (Jewish National and University Library – JNUL – in Jerusalem). The Music Department of JNUL includes the vast Noy-Wachs collection of Yiddish and Hebrew songs (over 15,000 items), as well as the estates of many Jewish composers, scholars (including the Idelsohn Collection) and institutions (e.g. the short-lived World Center for Jewish Music; see Bohlman, 1992).

The National Sound Archives, located at JNUL, houses the largest repository of field recordings of Jewish music in the world. It incorporates the historical recordings of Idelsohn, Lachmann, Edith Gerson-Kiwi, Leo Levi, Johanna Spector and those of the younger generations of Israeli scholars. Renanot, the Institute of Jewish Music in Jerusalem (formerly Institute of Religious Music), also possesses a sizeable collection of recordings. Important assemblages of recorded Jewish music outside Israel include the Phonograph Archiv in Vienna and the private collections of American researchers, such as the Samuel Armistead, Israel Katz and Joseph Silverman Collection of Judeo-Spanish Songs, the Kay Kaufman Shelemay Collection of Ethiopian and Syrian Jewish Music, and various assemblages of *klezmer* and Ashkenazi liturgical music by Mark Slobin, Walter Zev Feldman, Andy Statman, Hankus Netzky, Judit Frigyesi and others. The Milken Archive of American Jewish Music is a new project dedicated to the preservation of previously unrecorded traditional and newly composed Jewish music from the USA. Another important source of sound recordings that can contribute substantially to research are the early 78 r.p.m records. This is an area, however, in which substantial research and cataloguing is still required.

Basic bibliographical tools are Sendrey (1951/R) followed by Weisser (1969), Heskes (1985; incl. a comprehensive bibliography of bibliographies), Seroussi (1993) and Adler (*The Study of Jewish Music*, 1995). (Updates are found in the journal *Musica judaica*.) The systematic compilation of texts concerning Jewish music and scores was initiated by Birnbaum and Idelsohn and continued with the work of Avenary. Catalogues of Hebrew writings concerning music and of notated sources of Jewish music up to 1840 have been published by Adler in RISM (1975; 1989), providing a fundamental resource for the study of Jewish music history. Shlomo Hofman contributed compilations of passages about music and musical instruments in the Bible (1965, 2/1974) and in the Mishnah and the Talmud (1989), while Shiloah and Tenne (1977) have done the same for the major work of Jewish mysticism, the *Sefer ha-zohar* (Book of Splendour).

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4. Music in Jewish thought.

In addition to the Jewish musical repertoires discussed in this entry, a considerable body of writings about music emerged within traditional

Judaism. The contents and natures of these writings vary considerably, for example talmudic arguments, biblical hermeneutics, rabbinical *responsa* and mystical treatises. The dates of their composition range from the talmudic (2nd to 5th centuries ce) and geonic periods (6th to 11th centuries) to the Middle Ages and the modern era, and they were written in by authors living in the Christian and Islamic worlds. Some writings include legislative rulings on musical matters, and the ethics and aesthetics of music. Others reflect the impact of philosophy and secular education on medieval Jews, such as the *hokhmat ha-musiqah* ('theory of music'), which was part of the quadrivium in the Christian universities.

Legislative rulings concern the desirable manner of performance, the necessary qualities of the performers and the content of music in traditional Jewish society. Two key legislatures have been mentioned above: the rejection of the female voice, based on Rav's dictum that 'the voice of a woman is indecent' (Babylonian Talmud, *Berakhot* 24a); and the ban on instrumental music (Babylonian Talmud, *Sotah* 48a etc.). Rabbinical opinions on music content and performance, however, do not present a unified position. For example, the talmudic statement that the duty to 'gladden the groom and bride' with music (Babylonian Talmud, *Berakhot* 6b) softens the predominant opposition to all forms of instrumental music. This ambivalence towards music is also found in the influential writings by the Spanish rabbi Maimonides (1135–1204). In his famous *responsum* on the performance of Arabic songs with instrumental accompaniment (probably addressed to the Jewish community of Aleppo; Cohen, 1935) Maimonides synthesized previous rabbinical opinions and presented a harsh position against all music not totally at the service of religious worship. On the other hand, writing as a physician, he recommended listening to instrumental music for its healing powers. The lineage of the commentaries and rulings on these and other musical subjects, particularly the perennial issue of the use of melodies from the surrounding cultures in the synagogue, has continued until the present day. One of the latest statements on this issue is a *responsum* published in 1954 by Rabbi Obadiah Yossef, former chief Sephardi rabbi of Israel, favouring the use of melodies of Arabic songs in the synagogue.

Jewish mystical treatises, particularly since the 13th century, deal with the ethical, magical and theurgic powers of music (Idel, 1997). These powers enhance the religious experience of the mystic. For example, the unravelling, through singing and concentration, of the concealed 'intentions' (*kavvanot*) of the regular prayers (e.g. by expanding key words with melody) may accelerate the union between man and his creator or between the world and its creator.

The variety of Jewish writings about music and of the positions expressed in them proves that there is no unified ideology of music in Judaism. Two main ideas, however, appear to dominate many traditional writings about music. First, the original purpose of music in religious life is the authentic expression of human feelings by each individual. This approach disregards the idea of a transcendental musical beauty, whether an echo or imitation of a heavenly model or the inspiration of an individual genius. Second, the power of the human voice overrules that of instrumental music. It is not a coincidence that the beautification of the synagogue services with music

'for its own sake' and the use of instrumental music are the hallmarks of the process of Jewish Emancipation in the modern era.

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II. Ancient Israel/Palestine

1. Introduction.
 2. The Canaanite inheritance.
 3. Israel and Judah in the Iron Age (c1000–586 bce).
 4. The Persian and Hellenistic/Roman periods (586 bce–70 ce).
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1. Introduction.

Ancient Israel/Palestine is here defined as roughly the territory now covered by modern Israel, Jordan, Lebanon and the southern part of coastal Syria ([fig.2](#)). Inhabited by many different peoples and cultures throughout the period under consideration, from the Neolithic era until Roman times, the music history of the region shows a great diversity of traditions. Although the strong influences of [Egypt](#) and [Mesopotamia](#) are evident, so, too, is the development of a distinct musical culture particular to the area.

The major source of information about the music of ancient Israel/Palestine is archaeological – examples of musical instruments and iconographical evidence depicting musical scenes. However, literary texts (notably the Old Testament and the writings of such Roman authors as Josephus) also shed some light on to the subject for the later period in particular. The Bible contains a substantial number of references to various kinds of musical instruments, many of which have been identified with surviving examples, and often provides valuable information on the social and religious contexts in which they were performed; for further discussion of the individual instruments, see [Biblical instruments](#). (The abbreviation IAA is used for the Israel Antiquities Authority.)

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2. The Canaanite inheritance.

The earliest known evidence of acoustical activity in ancient Israel/Palestine are archaeological finds dating from the time of the Neolithic Revolution (Natufian culture and Early Neolithic period, 12th–8th millennia bce) – stringed rattles and bullroarers, which served as adornments, cult objects, and tools as well as sound-producing instruments (Braun, 'Musical Instruments', 1997, [fig.1](#)). Only in the 4th millennium bce, with the Early Bronze Age, did a change (that can be defined as an Acoustical-Organological Revolution) occur and a new generation of musical instruments appear, including the hourglass drum and the triangular frame harp (Braun, 1999, [Abb.II/2](#)).

The musical tradition of the people known as the Canaanites developed during the Bronze Age (c3500–1200 bce) within a rapidly growing urban society. Although it flourished at the crossroads of the Egyptian and Mesopotamian cultures, it nevertheless evolved its own unique characteristics and itself exerted an influence on the musical practices of the wider area (Caubet, 1994; Braun, 1999, [chap.iii](#)). With the exception of

a few surviving cuneiform texts from Ugarit (14th–13th centuries bce; now Ras Shamra, Syria) concerning the musical instruments of the Levant (*knr*: 'lyre'; *msltm*: 'cymbals'; and *tf*: 'drum'; see Caubet, 1987), the source material for this period is entirely archaeological.

The range of instruments known in Canaan included all categories commonly used in the ancient Middle and Near East, although each type possessed a distinct character particular to the indigenous people of the region in its structure, function or manner of performance. It can be seen in the unique terracotta sculpture from Gilat of the late 4th millennium bce (fig.3; Alon, 1976), which depicts a woman holding an hourglass drum under her arm, and a contemporary stone sketch from Megiddo of the triangular harp (Braun, forthcoming), the earliest-known document of its kind. The first-known unambiguous depiction of the lyre, called in the Near East by words deriving from the root *knr* – the *kinnor* of the Bible, is a wall painting from the Beni-Hasan tomb in Egypt (c1900 bce; fig.4). The instrument is shown being played in a horizontal position by a Canaanite/Semitic musician as he walks. A different manner of performance is seen on an ivory plaque engraving from Megiddo (13th century bce; see [Biblical instruments](#), fig.3), the lyre being held under the arm in an attitude favouring solo virtuoso performance. A clay plaque from Tel Dan (15th century bce) shows the lute played in a context combining popular forms of music, dance and theatre (Biran, 1986; Braun, *MGG2*, 'Biblische Musikinstrumente', Abb.3). The double reedpipe is depicted for the first time in the late Canaanite period (15th–14th centuries bce) as a solo accompaniment for an erotic dance (ibid., Abb.4).

The small round frame drum (probably the biblical *tof*) appears in Canaan as early as the first centuries of the 2nd millennium bce on a rock sketch in the Negev desert; it accompanies a men's round dance, a tradition that persisted in the Middle East for millennia, along with nude female dancers playing the lyre (fig.5; Anati, 1963). Some 20 pairs of bronze cymbals (probably the biblical *mesiltayim*; see [Biblical instruments](#), fig.6) from the 15th–11th centuries bce have been found along the entire Levantine coast from Ashqelon to Ugarit. Other idiophones were also widely spread, especially primitive pottery rattles of a form particular to the region; such instruments (probably the biblical *mena'ane'im*) seem to have been the indigenous mass rhythm-instrument, with extant examples dating from the Early Bronze Age to the Babylonian/Persian period (see [Biblical instruments](#), fig.5).

Specially trained musicians and singers performed sacred music for such Canaanite gods as Anat (e.g. Kerker, one of the singers who performed in honour of the Egyptian god Amun; see Loud, 1939, no.381). The local aristocracy was celebrated and entertained by professional performers, and educated young men and women in singing and instrumental music for this very purpose (Pritchard, 1950, no.487). Ugaritic texts mention singing (*sr*) – by both men and women – and music-making by and for Baal and other gods (Caubet, 1987, p.734; Seidel, 1989, p.37). Of especial importance is the unique cuneiform text of a Hurrian cult song from Ugarit; since its publication in 1970 it has been a focus of Assyriological-musicological discussion (Güterbock, 1970; Wulstan, 1971; Kilmer, 1974, and 1976; see also [Mesopotamia](#), fig.7). Duchesne-Guillemin (1984)

proposed an interpretation of this text that suggests parallels in traditional Jewish psalmody and Syro-Chaldaean Christian chant.

The Canaanite instrumentarium and performance style suggest that the music was of a lively, sometimes orgiastic character, a hypothesis supported by the group of five musicians depicted on a pottery cult stand from Ashdod (fig.6; Dothan, 1970): two with double pipes and the others each with cymbals, drum and lyre. This type of ensemble, formerly known as the 'Phoenician Orchestra', may represent an early form of the Cybele cult and is recognized as part of a local musical tradition shared by the Canaanites, Philistines, Phoenicians and Judaeans. Cheironomy was also probably practised in Canaan; there are documentary records of its unbroken existence in Egypt from at least 2400 bce onwards, it is mentioned in the Babylonian Talmud (*Berakhot* 62a) and still lives on today in several East African Jewish communities (see [Cheironomy](#), §4). While earlier, often obsolete traditions continued to exist in Bronze Age Canaan, the city cultures developed a rich musical tradition of a rather homogeneous and, for that time, particularly advanced style.

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3. Israel and Judah in the Iron Age (c1000–586 bce).

The late Bronze Age and early Iron Age saw significant changes in the social and political history of the region. Immigrant peoples began to settle the area and the Canaanite city-states gave way to the formation of other territorial units based on various ethnic and national identities (Weippert, 1988, p.352), a process that also led to the collapse of Canaanite urban culture. In particular, the 'Sea Peoples' (Phoenicians and Philistines) established their lands along the coast and the Israelite tribes united under the leadership of Saul (*fl* 1020–1010) and his successors David (*fl* 1010–961) and Solomon (c961–922) to form the kingdom of Israel. After the latter's death, however, the united kingdom was divided between Israel in the north and Judah to the south; both eventually fell to Assyrian/Babylonian expansion, Israel in 722/1 and Judah in 586, when the First Temple (built by Solomon) was destroyed and the Babylonian exile began.

Such social and political changes inevitably affected the cultural practices of the region. The musical tradition that emerged in Iron Age Israel/Palestine developed from a mixture of the Canaanite inheritance, the practices of the immigrant peoples and an extremely heterogeneous local cultural tradition that resulted from, and was shaped by, internal long-term socio-economic transformation (McGovern, 1987, p.270; Finkelstein, 1988, and 1995).

The musical culture of Canaan, like its mythology, 'both where the Old Testament incorporates it and where the Old Testament reacts against it ... continues to exert its impact upon us through the Bible' (Gordon, 1961, p.215). Not only do the Ugaritic texts appear to be related to the later Old Testament writings (Caquot, 1974, pp.156, 162; Pardee, 1988, pp.80, 125), but there is also evidence of elements of the Canaanite musical tradition in the Old Testament. A comparison of two parallel verses (2 *Samuel* vi.5 and its later revised version 1 *Chronicles* xiii.8) confirms the existence of such continuity, but also shows that the old Canaanite tradition was later

superseded. The first text mentions an ensemble playing loud orgiastic music, mainly on idiophones and membranophones – *'asei beroshim, kinnorot, nevalim, tupim, mena'ane'im* and *selselim* (see [Biblical instruments, §3](#)); the second, as a result of textual editing or changes in the musical ritual itself, lists a proper liturgical performance by *shirim* ('songs', from *shr*) and instrumentalists playing *kinnorot, nebalim, tupim, mesiltayim* and *hasoserot*.

As with the Bronze Age, the primary sources of information for Israel/Palestine in the Iron Age are archaeological. Evidence exists for the long-term continuation of some musical traditions, as well as for distinct changes that occurred directly after the establishment of the united monarchy of Israel or during the period of the divided kingdom. Instruments of widespread and mass distribution such as pottery rattles (probably *mena'ane'im*) continued in use and were only completely replaced by iron bells (*pa'amonim*) in the Persian era some 500 years later (see [Biblical instruments, fig.7](#)). The drum (*tof*), like the rattle, was also widely used, and to some extent even became a fetish object (about 60 terracotta figures of women with a drum have been found all over the region and are dated to the 9th–6th centuries bce; see [Biblical instruments, fig.10](#)). On the other hand, idiophones such as cymbals – the instrument of the more prosperous social classes – disappeared completely and only reappeared in the Hellenistic II/Early Roman period.

The lyre (fig.7) seems to have been used particularly by priests and remained the most frequently played instrument. Its form was gradually simplified – a development associated with the decrease in the number of strings and thus with a change in musical style (compare [Biblical instruments, fig.3](#) from the 12th century bce with fig.8 below showing Judaeen lyres of the early 8th century bce). The lute, for which, remarkably, no adequate name has been found in the Bible, disappeared entirely and did not return to use until Hellenistic times (Braun, 'The Lute and Organ', 1997). Likewise the harp was absent from musical life: the fact that after the single stone sketch of a harp from the late 4th millennium bce no other evidence of this instrument has been discovered before the Hellenistic period should put an end to the legend of King David's Harp. The double reedpipe, however, continued to dominate musical life (see [Biblical instruments, fig.1](#)), and a new form of this instrument, a *zurna*-type aerophone with conical pipes, appeared for the first time around the 7th century bce (fig.9; Beit-Arieh, 1996).

All the changes mentioned above indicate that during this period instrumental music and probably the musical style itself became simplified and restricted in many respects. This development that probably reflects the general impoverishment of the population on the one hand, and the cultural and religious seclusion policy of the Israelite theocracy on the other (*Isaiah* v.11–12 and xxiii.16; *Amos* vi.5–6). As before, in the Iron Age the local women musicians were highly esteemed throughout the Middle and Near East: Judaeen female singers and lyre players were the most valuable tribute paid by King Hezekiah of Judah (c727–698 bce) to the Assyrian King Sennacherib (c701 bce; see above, fig.8; Pritchard, 1955, p.487).

During the time of the divided kingdom the musical practices of the Philistines and Phoenicians were especially influential; in fact most of the archaeological evidence dating from this period stems from these cultures. Some 20 items of Philistine origin may be considered, among them the pottery stand from Ashdod mentioned above (see above, fig.6; see *1 Samuel* x.5–6; Dothan, 1970) and the stand from Tel Qasila (IAA 74.449) depicting men performing a round dance – a tradition still preserved today in the *dabkah*-dance (Mazar, 1980, p.89). While the Philistine musical finds seem to be of an élitist type, those from Phoenicia have a mass-produced character (mainly terracotta figurines of female double-pipe and drum players; see [Biblical instruments](#), fig.1 and fig.10).

The tiny Edomite Kingdom (8th–6th centuries bce), which lay to the south-east of Judah, seems to have possessed a unique style in both the visual arts and music. Several terracotta figurines provide the best evidence of this little-studied, but important musical culture: one, probably of a deity, shows a typical Israelite rattle on top of the figurine's head (IAA 87.117); and another depicts a musician playing the double-*zurna* (see above, fig.9) – a new instrument type for this era. The dispersal pattern of the musical instruments in the territory of Israel and Judah shows that, despite the growing artistic self-identification of the different national and ethnic peoples, the musical instrumentarium remained basically homogeneous, although the music itself probably varied from group to group.

While information on the nature and structure of the musical instruments of the Israelites is scarce, evidence concerning the social contexts of music-making is found in the Old Testament. The text describes the supernatural force of the sound of the *shofar* (*Exodus* xix.13, 16 and 19; *Joshua* vi.4–9), the therapeutic powers of the *kinnor* (*1 Samuel* xvi.16), the apotropaic and prophylactic functions of the *pa'amonim* (*Exodus* xxviii.33–4) and the use of music as a means of stimulating prophecy and ecstatic states (*1 Samuel* x.5; *2 Kings* iii.15). It also speaks of the two silver trumpets that the Lord commanded Moses to make in the desert (*Numbers* x.1–10). The role of music in the central rite of worship in the Temple – the burnt offering 'according to the commandment of David' during the reign of King Hezekiah (late 8th century bce) – is described in particular detail (see esp. *2 Chronicles* xxix.25–6). Surprisingly, this information is given only by later chroniclers (*1 Chronicles* xxiii.30–32 and *2 Chronicles* xxix.20–30), and is absent from the books written before the Babylonian exile (*2 Samuel* xxiv.20–25 and *1 Kings* viii.62–4).

According to the Old Testament, music was a customary feature of secular daily life, as for example at a farewell ceremony (*Genesis* xxxi.27), a procession during a holy war (*2 Chronicles* xx.28), an act of paraliturgical festive worship (*Isaiah* xxx.29) or in hymns (*Isaiah* xxv.1), as a song sung for the digging of a well (*Numbers* xxi.17–18), a lament for the dead (*2 Samuel* i.17–27), as a signal of communication (*Isaiah* xviii.3) and the attribute of drunkards, sinners and harlots (*Isaiah* v.11–12; xiv.11; xxiii.15–16). Singing and various song forms – such as those of thanksgiving and praise (*Isaiah* xii.5–6; xxxviii.9), the song and dance of victory performed by women (*1 Samuel* xviii.6–7), jubilation songs (*Isaiah* xxvi.1), glorification hymns, laments, and processional and grape-harvesting songs – were a significant part of musical life (cf also the Song of the Sea; *Exodus* xv.1–

18). In one case a post-biblical text describes not only the performance of professional singing, but also mentions the name of the singer – Hugas ben Levi (Mishnah, *Yoma* iii.11).

In the present state of research, however, it remains difficult to draw any firm conclusions about the structure of the music itself. Some indirect indications may be deduced from the structure of biblical poetical texts, as, for instance, the refrain form (*2 Samuel* i.19, 25 and 27), or the principle of *parallelismus membrorum* (*2 Samuel* i.20). The latter, which consists of the repetition of a poetic idea twice or more times in varied forms within a single verse, may suggest parallel, slightly varied musical structures. In some passages evidence of antiphonal (*1 Samuel* xviii.6–7) or responsorial (*Ezra* iii.10–11) singing may also be detected. The main problem, however, with a historiographical interpretation of the Bible remains the striking apparent contradictions of text and archaeological evidence. For example, the Old Testament refers to the use of the *hasoserah* at the time of Moses (probably the first half of the 2nd millennium bce; *Numbers* x.2) and at the coronation of King Joash (late 9th century bce; *2 Kings* xi.14), but no archaeological evidence has been found for the trumpet in the region of ancient Israel/Palestine before the Hellenistic era (see below). Similarly, while the Bible describes cymbals as a central part of the musical liturgy at the Temple (*Ezra* iii.10; *Nehemiah* xii.27 etc.), no examples or depictions of such instruments have been discovered in the region that date from the Iron Age and Babylonian/Persian period (586–3rd century bce).

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4. The Persian and Hellenistic/Roman periods (586 bce–70 ce).

A particularly large discrepancy exists between the material facts, as derived from archaeological and documentary sources, and the biblical texts describing musical activities of the Babylonian/Persian period (up to the 3rd century bce). The Old Testament paints a glowing picture of musical revival after the edict of Cyrus (538 bce) and the building of the Second Temple (completed 515) under Darius I. The second chapter of *Ezra* (written 4th–3rd centuries bce) describes the return from the Babylonian exile of 4289 priests (*kohanim*), 74 Levites (*leviyim*), 128 musicians and singers (*meshorerim*) and over 200 male and female singers (*meshorerim* and *meshorerot*) of lower status. Similar descriptions are found in *Nehemiah* vii. Glorious orchestras and choirs accompanied the building of the Temple and city walls (*Ezra* iii.10–11; *Nehemiah* xii.27, 35–6). The post-biblical Jewish literature (Mishnah, *‘Arakhin* ii.3 and 5; *Sukkah* v.4) projects backwards, adding details regarding the numbers of particular musical instruments in the Second Temple ensemble, possibly using the Babylonian court orchestra as a model for these descriptions (Avenary and Bayer, 1971–2, col.560).

It has been claimed, particularly on the basis of passages in *Chronicles*, *Ezra* and *Nehemiah*, that the evidence concerning the Temple music of this period is reliable and precise, and that it provides sufficient grounds for conclusions to be drawn concerning the style of the music, the numbers of instruments and the types of ensembles on which it was played (McKinnon, 1979–80; Werner, 1989; Seidel, 1989). The archaeological findings, however, present a very different picture. Excavations have so far

produced few finds for this period, only one of which – a drawing of a female round-dance (MacAlister, 1912, iii, pls.177/6 and 10) – can be considered to have musical interest. A similar lack of musical information is apparent in the non-biblical literary sources (papyri from Elephantine and Samaria in Egypt). In the present state of research, therefore, the nature of the musical liturgy at the Temple during this period remains an open question and the possibility that the authors of the biblical texts may have glorified the past must be considered.

The evidence dating from the Hellenistic/Roman period (from the 3rd century bce) is of a different nature. It corresponds to the general culture of Near Eastern Hellenism and the Roman periphery, which both gained from the Graeco-Roman metropolitan culture and enriched it, especially in the field of music. Sources confirm a break in the development of the musical tradition of ancient Israel/Palestine and the emergence of a rich syncretic musical culture. The active cultural exchange typical of this period, the establishment of a number of mini-states (e.g. Nabataea, Idumaea) and the development of socio-cultural entities (e.g. the Samaritans) within the territory of Israel/Palestine generated the introduction of new instruments, musical forms and styles (Braun, 1999, Abb. V/3, 5 and 6). Bells, rattles and cymbals became widely distributed, both in their old shapes and in new forms (e.g. as forked cymbals in both the Samaritan (Braun, 1999, Abb.V/6-10) and Dionysian cults (fig.10). Certain customs mentioned in the Old Testament and rooted in earlier Middle Eastern traditions, such as the fastening of little bells to the robes of priests, have been confirmed by archaeological evidence (Weiss and Netzer, 1996, p.20); the beating of bells in the form of castanets appears for the first time in Gaza (Hickmann, 'Cymbals et crotales', 1949). The use of the *arghūl* (a double clarinet with pipes of different lengths) is first attested in Nabataean culture (Braun, 1993).

The most important changes, however, occurred in the chordophones and aerophones. The lute was revived and became an overtly pagan instrument, particularly in the Dionysian cult (fig.11; Braun, 'The Lute and Organ', 1997); the harp also reappeared as part of Idumaeian musical culture (fig.12; Peters and Thiersch, 1905, p.46). The lyre, however, lost its dominant role in music practice, although to a certain extent it retained its symbolic prominence, for example on the depictions of two types of lyre on the coins minted during the Bar-Kokhba revolt (132–5 ce, see [Biblical instruments](#), fig.4) and on the city coins of Caesarea Panaeas (169–220 ce); these instruments are now recognized as the biblical *kinnor* and *nebel* (Bayer, 1968, pp.130–1). New wind instruments, such as the double *aulos*, appeared in a technically perfect form, suitable for sophisticated virtuoso performance (fig.13): the new way of making this instrument (from bone bound with copper or another metal; Braun, 1999, p.165) is deplored in the Babylonian Talmud ('*Arakhin* x.2) as an obstacle to producing the sound traditionally regarded as desirable – a typical example of the clash between new techniques of instrument construction and traditional aesthetics. In the case of the *aulos*, the social distinction that emerged between professional virtuosos and semi-professional or amateur musicians is particularly clear from a comparison of archaeological finds of wind instruments (compare IAA 35.3548 and IAA 81.1839).

The first Jewish musician known by name was a 'klezmer' of the Hellenistic period, Yakobius ben Yakobius, who is mentioned in a list of sheep and goat owners in the city of Samaria (north Egypt) as being an *aulos* player (144–55 ce; Tcherikover, 1957, p.171). The earliest known evidence for the use of the transverse flute in the Near East also dates from this period (e.g. the depictions on the city coins of Caesarea Panaeas, 169–220 ce; Meshorer, 1984–5). There is good reason to claim that in the liturgical music of the local Samaritan community the organ, a recently invented instrument, was used: the depiction of a portable pneumatic table organ with seven pipes, always accompanied by two pairs of forked cymbals, is seen on small terracotta oil lamps (Braun, 1999, Abb.V/4-14a).

The *shofar* first appears in iconography in the 2nd and 3rd centuries ce and features as part of a clearly symbolic group of Jewish cult objects (see [Biblical instruments](#), fig.8). To date, the character of the Temple *hasoserah* has not been established for certain, although the instrument is generally understood to have been a form of metal trumpet: the wind instrument depicted on the Bar-Kokhba coins is, however, better interpreted as a type of oboe (Braun, 1999, Abb.V/7-3h), and the two trumpets on the relief of the Arch of Titus, which shows the treasures looted from the Temple by the Romans, are more probably Roman *tubae* (Pfanner, 1983; Yarden, 1991). The only depiction of the Roman *tuba* in ancient Israel/Palestine appears in an Idumaeen context (see [Biblical instruments](#), fig.2). The most convincing evidence of the use of a trumpet-like instrument at the Temple, which could be a trumpet or a *shofar*, is the text engraved on a 1st-century stone found near the Temple wall (*le-beit ha-teqi'ah ...* : 'to the house of blowing ...'; IAA 78.1415).

Along with the further fragmentation of local musical cultures and emergence of new practices, syncretic tendencies developed under the impact of Roman political power: the same instruments and musics may have been used in very different social contexts for the performance of music that might be inspired by an opposing ethos (e.g. the *halil* as an instrument both of lamentation and drunkards, *Isaiah* v.11–12 and *Jeremiah* xlvi.36; Avenary, 1979, pp.10–22). There is a striking musical and ceremonial similarity between the bridal processions of the Jewish and Nabataean communities of the period (*1 Maccabees* ix.39; Mishnah, *Sotah* ix.14; Babylonian Talmud, *Ketubbot* ii.17). Such ceremonies also share features of the triumphal processions of the Dionysus cult: Plutarch (*Quaestiones convivales*, vi.2) and Tacitus (*Historiae*, v:5) describe similar Jewish and Dionysian musical ceremonies. 'Syncretism, or *shituf*, as the rabbis called this recognition of plural divine control of the cosmos, was widespread' (Bickermann, 1988, p.252). It is obvious, however, that the frequent desecrations of the Temple during this time (e.g. 167 bce) interrupted and disturbed the continuity of this musical tradition.

Certain aspects of Hellenistic and Roman cultural life were adopted in the province of Judaea. Gymnasia, competitive games and theatres were established in the major centres – Jerusalem, Tiberias and Caesarea – and had a syncretic influence on the music culture, particularly during the reign of Herod the Great (37 bce–4 ce; see Josephus, *Jewish Antiquities*, xv.8.1). In Jerusalem, Gaza, Ashqelon and Sepphoris large private residences, some of which were owned by Jewish families, were richly

decorated with mosaic floors and wall paintings that often depicted musical scenes (see above, fig.13). These syncretic tendencies of the local music cultures were in sharp contrast to orthodoxy of the Jewish religion. A striking example is the emphatic repetition of the same verse in *Daniel* iii.5, 7, 10 and 15, in which foreign music and instruments announce the worship of the golden image in Babylon. Although the events described in the passage date from the time of Nebuchadnezzar, the text itself was probably written between 167 and 164 bce and reflects conditions in the Hellenistic/Roman period.

According to post-biblical sources (3rd and 4th centuries ce) the Temple liturgy of the Herodian/Early Roman period (40 bce–70 ce) was highly formalized, especially as regards the singing of psalms (Mishnah, *Tamid* vii.4; see also Mishnah, *'Arakhin* ii), particularly the *hallel* (Psalms cxiii–cxviii). It is also assumed that the synagogue (*beit ha-keneset*: 'house of assembly') first became formalized in the Late Hellenistic period, initially as a secular and somewhat later as a religious institution. This certainly may imply some continuity of musical liturgy from the Temple to the synagogue.

The abrupt change occurred following the catastrophic year 70 ce, when the Roman army under Titus completely destroyed the Temple, thus initiating a new epoch for the Jewish people. Religious, spiritual and liturgical life had to be reorganized, and music was inevitably affected. The sacrifice was abolished and prayer took its place. The playing of musical instruments was also avoided, although this more probably resulted from the influence of overzealous rabbis than because of a formal prohibition (McKinnon, 1979–80), and liturgical music became a purely vocal art. Singing and instrumental music performed by professionals, a part of the Temple liturgy according to biblical and post-biblical sources, gave way to mass participation by the lay congregation (and, naturally, psalmody disappeared from the synagogue until the 7th century at the earliest; McKinnon, 1986). If any form of continuity existed between the two institutions shortly before the destruction of the Temple, it was probably lost in the early centuries of synagogue worship. The only possible trace of Temple music that survives in Jewish worship today is a 'text-modelled orality' (Randhofer, 1998, p.77), that is, the formal organization of a liturgical text serving as the basis of the musical structures; the most obvious example of this in Jewish music is in psalmody, but other liturgical genres also show evidence of this practice and, according to Gerson-Kiwi (1961), this form of musical structure is of a 'Pan-Asiatic type'. As for Jewish secular music, it embarked upon its world-wide journey of acculturation, assimilation and integration with the musical cultures of other peoples, but without losing its unique national identity.

See also [Psalm, §I](#) and [Early Christian Church, music of the](#).

[Jewish music](#)

III. Liturgical and paraliturgical

1. Introduction.
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 4. Sephardi.
 5. Yemen.
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- Jewish music, §III: Liturgical and paraliturgical

1. Introduction.

Religious gatherings are the main social context for the practice of traditional Jewish music. These occasions can be divided into two principal types: liturgical services, which are sanctioned by *halakhah* and therefore normative according to religious legislation; and paraliturgical events, which share some characteristics of the liturgical services but are optional. The Jewish liturgy has undergone many transformations through the ages, particularly in the past two centuries with the advent of the reformist movements. This introduction refers to traditional (i.e. Orthodox) liturgical and paraliturgical practices. Customs departing from orthodoxy, especially in Europe, are discussed later (see below, §III, 3(iv)).

Jewish liturgical services consist of the public performance of a prescribed order of texts of different types and origins. Services usually take place in a synagogue (although they can also occur in other locations, such as a private home or hall, and even in open spaces out of doors) at fixed hours of the day. The texts are performed using different patterns of sound organization, ranging from plain recitation to highly developed melodies. Services take place three times daily, morning (*shaharit*), afternoon (*minhah*) and evening (*arvit* or *ma'ariv*), but four times on Sabbaths, Festivals and Holy Days – *musaf* being added between the morning and afternoon services – and five times on Yom Kippur (Day of Atonement) when the closing *ne'ilah* service is celebrated. Liturgical components are also part of life-cycle ceremonies: circumcisions (eight days after birth); bar-mitzvahs; weddings; and mourning vigils.

Liturgical services consist of five basic sections: *pesuqei de-zimra* ('verses of singing', called *zemirot* in the Sephardi tradition), consisting mostly of psalms and other biblical texts; *shema' yisrael* and its benedictions ('Hear, O Israel', *Deuteronomy* vi.5–9 and xi.13–23, *Numbers* xv.37–41: the main statement of the Jewish monotheistic credo); *amidah* ('standing'); *sefer tahanunim* ('order of supplications'); and the reading of the Torah. Most of these sections are separated by the *qaddish* (sanctification of God's name), a prayer in Aramaic and Hebrew. Not every service includes all these sections, for example the *shema' yisrael* is not performed at the afternoon service and the Torah is read only on Holy Days, Sabbaths, Mondays and Thursdays. On the other hand, substantial and unique sections are added to the liturgy of the High Holy Days (Rosh Hashanah and Yom Kippur), for example the *selihot*, a set of penitential prayers and poems (*piyyutim*) performed after the *amidah*. The term *selihot* also refers

to an independent nightly service celebrated by Sephardi Jews during the month preceding Rosh Hashanah and until Yom Kippur, and by the Ashkenazim starting the week before Rosh Hashanah

The core of all synagogue services is the series of *berakhot* ('blessings') generally known as the '*amidah* ('standing': because the congregation stands while reciting it) but called *tefillah* ('prayer') in the Talmud and also termed *shemoneh 'esreh* ('eighteen') – a reference to the original number of blessings in the daily service (today there are 19). The '*amidah* is recited silently by each individual and is repeated aloud by the leader of the prayer. The repetition of the '*amidah* includes two important textual additions of musical significance, the *qeddushah* ('sanctification') and *birkat kohanim* ('priestly blessing').

The Torah (i.e. the Pentateuch, the Five Books of Moses) is divided into 54 portions (*parashiyot*), which are read, directly from the Scrolls deposited in the Holy Ark, in sequence on each Sabbath in an annual cycle beginning with Simhat Torah (around the end of October). The Holy Ark is placed in the direction of Jerusalem. The Scrolls are taken out of the Ark for reading also on Mondays, Thursdays and Holy Days. The reading forms a special ceremony within the morning service that includes prayers before and after the opening of the Ark, a festive procession with the Scrolls, the elevation of the Scroll to be seen by the whole congregation, benedictions of the individuals who are honoured with the office of reading a part of the weekly portion (sometimes this role is acquired in a public auction held before the Torah service) and the procession for the return of the Scrolls to the Ark. Readings of other biblical texts, mostly from the Books of the Prophets, are appended to the reading of the Torah and are known as *haftarah* (see below, §III, 2(ii)).

Piyyutim (Hebrew liturgical poems) are a post-talmudic addition to the liturgy. These poems were composed at least as early as the 5th and 6th centuries ce for the purpose of embellishing the services. Only a fraction of the thousands of *piyyutim* composed throughout the ages has remained in the normative liturgy. Paraliturgical devotions and life-cycle events continued, however, to nurture the creation of new Hebrew religious poetry (also called *pizmonim*) until the early 20th century.

The performance of a traditional service is extremely flexible. The beginning is marked by the gradual flow of individuals into the synagogue, not by a single, solemn opening act. This informality derives from the idea that the introductory sections (*pesuqei de-zimra*), although normative, are not considered the core of the service. The formal beginning of the morning and evening liturgies is marked by the call *barekhu et adonai ha-mevorakh* ('Bless the Lord, the blessed One'), chanted immediately after the *pesuqei de-zimra* by the individual conducting the prayer.

In the synagogue it is the duty of each Jew to perform the order of prayers by himself. The entire performance is vocal and only men participate actively. The duty of prayer, in its liturgical sense, is not obligatory for women, who sit in a separate gallery. The congregation sits during most of the service, and stands only for the performance of certain sections.

Depending on the tradition of each community, the services are led by one individual who stands on a podium (*bimah*) located in the front (Ashkenazi usage), the centre (Sephardi) or back (Italian) of the synagogue facing the Holy Ark. In talmudic times (3rd–5th centuries ce), as in most communities to this day, the services were conducted by a precentor called *sheliah ha-sibbur* ('envoy of the congregation'), often abbreviated to *sha`'s*. A beautiful voice was not a necessary requirement (although it was desirable) to fulfil this function, at least until the geonic period (9th century). In Muslim Spain, from the 11th century onwards, the 'musical' skills of the *sha`'s* (rather than his piety alone) became a consideration for his election. The duty of the *sha`'s* is to lead the public sections of the prayers by reciting them aloud (especially the '*amidah*') on behalf of the congregation who generally follows (silently or whispering in parallel to the *sha`'s*) and interacts with him by answering with short responses, such as 'amen'. Within the same synagogue, the role of *sha`'s* may rotate among several individuals.

The office of the *hazzan* (synagogue cantor), that is, a musically gifted, permanent and appointed *sha`'s*, developed particularly after the 15th century in *ashkenaz* ('Germany', see below, §III, 3(iii–iv)), Italy and throughout the Sephardi diaspora. For example, in the Portuguese Jewish communities of western Europe (17th–19th centuries) the cantor ranked second to the rabbi in the community hierarchy, his election was a matter of public concern and his duties were detailed in the community's statutes. The cantor sometimes fulfilled other duties, such as teacher of children, sexton, scribe and ritual slaughterer. Generally the cantors' lore was transmitted orally from one generation to the next and no formal training developed. Only in 19th-century Germany did the education of cantors in professional musical skills (e.g. reading musical notation and choir conducting) become the concern of gentile authorities, who intervened by setting, for example, curricula and standards for the training and duties of cantors. The professionalization of the synagogue cantors in the Austro-Hungarian Empire in the second half of the 19th century led to the establishment of cantors' associations, which protected the rights of their members, established patterns for professional training and published musical scores and journals. The formalized teaching of cantors spread to the Sephardi world in the early 20th century. A special course for Sephardi cantors functioned at the rabbinical academy on the Island of Rhodes between the World Wars. In past decades, schools of cantors offering formal degrees, and courses in, for example, solfeggio and voice training have become the norm in the USA and Israel.

The tradition of new cantors arising from within the synagogue congregation, however, has not disappeared entirely. Moreover, some Jewish communities frown upon the very idea that the cantor's role is primarily a musical function, preferring their services to be led by a pious *sha`'s*. This is particularly noticeable in several hasidic communities where a *ba'al tefillah* ('master of prayer', i.e. a deeply inspired *sha`'s*) is favoured over the *hazzan*.

Established traditions govern the degree of musicality of each service, determining the tempo of recitation of the introductory psalms, the amount, proportion of elaboration and speed of the recitation of the prayers, the length of the *qeddushah* melody, the selection of metric melodies for prose

or for poetic texts, the inclusion of an adopted new melody or of a musical composition, and so on. Such traditions, however, may be altered through an elaborate process of negotiation between the cantors, the authorities of the congregation and the congregation itself, or by an outburst of creativity from an individual. No single formula explains the complex set of social rules determining what a traditional Jewish service will sound like. While, superficially, every service is a new, unique performance that creates different musical moments at every performance, at a deeper structural level all services for the same occasion share remarkable similarities in the roles of the performers, in the musical repertory, tempo, duration and so on. Musicality in the synagogue is largely controlled by unwritten local rules.

Throughout history, the music of the Jewish liturgy has undergone constant changes because it is an open system. A main trend in this process of change in the continuous 'musicalization', this is, the expansion of the truly 'musical' sections. This has occurred in several layers: the development of prayer recitation through modal improvisation; the addition of poetical sections (*piyyutim*) with metric melodies; the use of metric melodies for sections in prose; and the overlap of the musical style for one section of the liturgy into the performance of another, such as the application of a *piyyut* melody to a *qaddish* in order to invest this text (which is repeated several times in all services) with additional temporal significance. Changes in the liturgical music repertory are also a reflection of developments in Jewish social life, particularly the relationship between Jews and the surrounding non-Jewish culture, and the tension between mystical and non-mystical approaches within Judaism. Major shifts occurred in Europe after the Emancipation, when the concept of music in its Western sense (e.g. preconceived, notated compositions, choral arrangements and instrumental music) began to permeate the synagogue. Since then, synagogue music has changed, sometimes dramatically, in both traditional and liberal communities.

The normative liturgy is a particularly structured form of expressing religiosity. The predictability and routine of the public worship, added to the tendency of the rabbis not to allow elaborated musical performances, led to the development of additional, private devotions, and eventually to the emergence of non-normative, paraliturgical customs. Examples of such devotions are the ritual chanting of the entire Book of *Psalms* or of sections of the *Sefer ha-zohar* (Book of Splendour; one of the principal texts of Jewish mysticism) in a variety of social contexts.

Mysticism was a major influence in the evolution of paraliturgical devotions. In the 16th century the mystical circles of Safed (now Zefat, Israel) were particularly active in developing new rituals (many rooted in medieval practices) in which singing was a crucial component. One such ritual is *qabbalat shabbat* ('welcoming of the Sabbath'), which includes the famous poem *Lekha dodi liqrat kallah* by Rabbi Salomon Alkabetz (c1505–84). This text, which rapidly spread to all corners of the Diaspora, has become the hallmark of the ceremony (see below, §2(iv), ex.8 for a Sephardi setting). *Qabbalat shabbat* also includes passages from the *Song of Songs*, *Psalms* and Mishnah. Other kabbalistic rituals from Safed, based on similar selections of texts and on new religious poetry, took the form of nightly

vigils called *tiqqun hasot* ('institution of midnight [prayer]'; dedicated to the acceleration of redemption) and *baqqashot* ('petitions'; see below, §4(ii)).

Hasidism, the grass-roots mystical branch of east European Jewry following the leadership and teachings of Rabbi Israel ben Eliezer, called Ba'al Shem Tov (1688–1760), also expresses its religious fervour in new rituals. Music, in the form of textless vocal compositions called *nigunim*, plays a vital role in the new rites of hasidism, such as the *tish* (Yiddish: 'table') – the festive, public meal of the *rebbe* (Yiddish: 'rabbi') in the presence of all his flock, which occurs at the start of Sabbaths, Holy Days and other special occasions – and the *hitva'adut*, a gathering for the purpose of reinforcing the faith of the *hasidim* (see below, §III, 3(iii)).

Hasidic and Sephardi communities both share the faith in the commemoration of great rabbis and saints. The pilgrimage to the rabbis' tombs known as the *hillulah*, a custom related to the more mystical trends of Judaism, is usually accompanied by singing and instrumental music.

Jewish music, §III: Liturgical and paraliturgical

2. Synagogue music and its development.

- (i) Psalmody.
- (ii) Biblical cantillation.
- (iii) Modal improvisation of prayers.
- (iv) Poetry.

Jewish music, §III, 2: Synagogue music and its development.

(i) Psalmody.

(a) The Psalter and psalmody.

Jewish tradition recognizes King David as the author of the Book of *Psalms*. Indeed, more than half the psalms are attributed to him by their title or associated with some event in his life. But even those attributed to other persons, such as Moses (Psalm xc) or Asaph (Psalms I and lxxiii–lxxxiii) and those that later Jewish tradition ascribed to Adam, Abraham and Melchisedech (Psalms cii, lxxxix and cx respectively) were also said to have come through the mouth of David (e.g. Midrash, *Shir ha-shirim rabbah*, iv) and were inspired by God. Tradition attributes even the post-exilic Psalm cxxxiii to David, who through prophecy envisioned the captive Levites by the rivers of Babylon.

King David's authorship and authority endowed the *Psalms* with special sanctity. Belief in their divine inspiration made their recitation an important means of praising God and at the same time receiving His blessing, as well as divine national and private salvation. Chanting or singing psalms was the focus of daily worship in the Temple, and it later became part of the synagogue liturgy. There, the psalms serve as opening and closing prayers in various services, especially in the daily morning service. Special selections are sung during the Holy Days; thus, the *hallel* praise (Psalms cxiii–cxviii) is chanted at the Three Pilgrimage Festivals (Pesah, Shavu'ot, Sukkot), Hanukkah and New Moons.

The *Psalms* express a broad spectrum of human emotions, and so they became the most important source of paraliturgical devotions, both public

and private. Many communities chant the entire book in public (usually on Sabbath afternoons), devoted Jews, especially the elderly, do the same every day or over a week, in small groups or privately. Jewish tradition attributes considerable healing power to various psalms and many are believed to ward off evil powers and calamity. The devotional routine recitation of individual psalms and the entire book for healing are performed to a uniform chant. Special psalms with distinct chants, however, are recited publicly or privately at times of distress.

Despite its centrality in Jewish worship, the musical structure of Hebrew psalmody has not yet been sufficiently researched. Unlike the Christian tradition of Gregorian chant, no specific regulations and no uniform chants accompany psalmodic practices in the synagogue. On the contrary, Jewish psalmody is relatively free and varied. Furthermore, an overwhelming number of psalmodic chants and a great variety of chant-related traditions and functions exist in Jewish communities throughout the Diaspora and still await research. An important attempt to tackle the difficult problems of Jewish psalmody is Flender's study of some Middle Eastern and North African communities (1992).

(b) Verse structure and chant.

The basis of psalmody in both synagogue and Church is the dichotomic structure of its verses. Most psalm verses are constructed of two parallel hemistiches (*parallelismus membrorum*) and, frequently, each hemistich is further divided into two segments ('the continuous dichotomy': Wickes, 1881/*R*, pp.38–53). But recent research has shown that a great number of verses are actually tripartite (Flender, 1992). Jewish psalmodies preserve this basic verse structure. Yet while the point of the half-verse is carefully marked by a half-cadence formula and a caesura, the end of a verse may sometimes be connected to the beginning of the next (Lachmann, 1940; repr. in the original Ger., 1978, pp.95, 108–10) and the cadential formula delayed to the first pausal point of the following verse. Unlike the usual Gregorian psalmody, where one recitation note (*tonus currens*, *tenor*, *tuba*) is used for both hemistiches, Jewish psalmodies tend to use additional recitation notes, the one for the second half-verse may be higher or lower than that used for the first. When it is lower, the psalmody resembles the Gregorian *tonus peregrinus* (Herzog and Hajdu, 1968). An *initium* formula may be missing, or it may begin each verse; sometimes it precedes the second recitation note as well. Jewish chants tend to vary the melodic patterns of the psalmody and to embellish the recitation – hovering around a note rather than mechanically repeating it – and to adorn the cadential points with melismas (see also Avenary, 1953).

Some of these features are illustrated in Flender's transcription of a Moroccan rendition of Psalm xix (Jerusalem: National Sound Archives Y 1692; [ex.2](#)). In most verses, the recitation tone for the first hemistich is G and for the second one F \square . The musical dichotomy follows the textual one: half-verses end on F \square and full verses on G. But the cadential formula is postponed to the beginning of the following verse if the latter is of a tripartite division.



(c) Performing practice.

The performing practice of the psalms is closely connected to their liturgical or paraliturgical functions and is influenced by old local traditions. Idelsohn (1929/R, pp.20–21) summarized three responsorial ‘forms in which the Psalms and prayers were rendered’ in the Temple: (a) the leader intoned half-verses and the congregation always repeated the first half-verse of the psalm as a refrain; (b) the congregation repeated each half-verse after the leader; and (c) the leader and congregation alternated full verses. This practice was modified in the synagogue, where psalms can be heard in antiphonal, responsorial and choral (i.e. congregational) renditions. Antiphonal alternations of verse between two individuals or two groups are rare; but can be found among some North African communities (e.g. in Algiers). More common are responsorial practices, a great variety of which exist. Thus, for instance, the Kurdish Jews chant Psalm xcii alternating full verses between precentor and congregation, but the shift always occurs at the half-verse (Flender 1992, p.125). The Yemenite Jews preserve an ancient Temple tradition of chanting the *hallel* in which the congregation responds with the word *halleluyah* after each half-verse by the precentor, and repeats the first half-verse of each psalm as a refrain (see below, §III, 5). Ashkenazi Jews chant Psalm cxxx and similar rogation psalms so that each verse is sung by the precentor and is then repeated using the same chant by the congregation. Choral chanting by the entire congregation is the rule for those psalms that are part of the daily liturgy. In Sephardi and Middle Eastern communities these are chanted without a precentor. Among the Ashkenazim, the psalms are chanted individually by the congregants with the precentor singing the last verses of each psalm, thus directing the pace of the service.

This form of psalmody is by no means the only way of singing psalms among Jews. Important or favourite psalms are sung to special melodies during the liturgy or in paraliturgical functions. Thus, for instance, during the Sabbath service Psalm xxix is sung to a particular tune or composition when it accompanies the procession of the Torah Scroll. Psalms are sometimes chanted in long melismatic cantorial recitatives. In east European Ashkenazi communities the first penitential *selihot* service begins with a cantorial rendition of the last verses of Psalm cxlv, and in Syrian communities various psalms serve as opening solo recitatives (Arabic *muwwāl*) which are sung according to the Arabic *maqāmāt* improvisations (see [Mode](#), §V, 2). On the other hand, chant formulae resembling psalmodies are used for various other poetic or even prose texts. Finally, it seems quite clear that the cantillation system of Hebrew scripture, namely the public reading of the Pentateuch, the Prophets and books of the Hagiographa is based on psalmodic concepts.

[Jewish music, §III, 2: Synagogue music and its development.](#)

(ii) Biblical cantillation.

- (a) [The role of cantillation.](#)
- (b) [The Tiberian system of te‘amim.](#)
- (c) [Ta‘amei emet.](#)
- (d) [Theoretical discussions of the Tiberian systems.](#)

[Jewish music, §III, 2\(ii\): Synagogue music and its development: Biblical cantillation](#)

(a) The role of cantillation.

Jewish lore and religious laws place special emphasis on the chanting of Scripture. Early rabbinical sources regard chanting as a primary means of comprehension and retention of all sacred texts, especially the Bible. The Babylonian Talmud (*Megillah* 32a) quotes Rabbi Yohanan's dictum: 'Whosoever reads Scripture without a melody or studies law without a tune, of him [the prophet] says: "Moreover I gave them statutes that were no good ..."' (*Ezekiel* xx.25). Chanting biblical and post-biblical passages is an important foundation of Jewish culture and is done in private study and at public ceremonies. Traditionally, even sermons were delivered in chant and this is still the practice in some Jewish communities. Special emphasis, however, is laid on the ceremonial chanting of Scripture as a liturgical ritual.

Jewish liturgical regulations require that various portions of the Bible be read ceremoniously in public services. The entire Pentateuch (Torah) is read in a yearly cycle during the Sabbath morning services. Short sections of the weekly portions are read on Sabbath afternoons and at the morning service on Mondays and Thursdays. Special selections are used on Holy Days, New Moon and fast days. Chapters from the Prophets (called *haftarah*) follow the Pentateuch reading on Sabbaths, Holy Days and fast days. Particular books are read on Holy and commemorative days: *Esther* is read at Purim; *Lamentations* on Tish'ah be-av (9th Av, commemorating the destruction of the Temple); and in some communities the *Song of Songs*, *Ruth* and *Ecclesiastes* are read at Pesah (Passover), Shavu'ot (Pentecost) and Sukkot (Tabernacles) respectively.

The liturgical reading of Scripture is performed in chant and is usually executed by a professional or semi-professional reader called *ba'al qeriah* or *ba'al qore* (in the Yemenite tradition the Pentateuch and in many other communities the portions from the Prophets are chanted by laymen).

While the duty of reading Scripture with exact pronunciation and proper chant was emphasized from an early period, the original text of the Hebrew Bible itself gave no indications of either. It consisted of paragraphs containing words made up of groups of regular consonants. No vowels, special consonants or sentence divisions were indicated in the ancient books and these are still missing in the Scrolls of the Torah, the Books of the Prophets and Hagiographa used for the ceremonious reading in the synagogue.

[Jewish music, §III, 2\(ii\): Synagogue music and its development: Biblical cantillation](#)

(b) The Tiberian system of te'amim.

Vowel markings and sentence divisions first appear in Babylonian and Palestinian manuscripts of the early 9th century ce. However, since the notation of these sources shows a certain consistency, it is assumed that their methods developed about two centuries earlier (Dotan, 1971–2) and that the inception of the notation might have coincided with the initial use of codices side by side with the Scrolls. The attempts to furnish the text with reading signs culminated in the comprehensive system developed by the Masoretic School of Tiberias during the late 9th century and early 10th.

Their achievements are exemplified in the excellent codices of Aleppo (c920 ce, JNUL) and Leningrad (B 19a, c1009 ce), on which modern editions of the Hebrew Bible are based.

The Tiberian scholars utilized an ingenious mixture of dots and little geometrical figures above and below the words to help the reader pronounce the text properly, to divide it according to the traditional interpretation and to chant following the accepted melodic patterns (fig. 14). This was achieved by combining two concurrent systems. One, called *niqqud*, indicated the vowels and special consonants, while the other, called *te'amim*, had a threefold task: to mark the proper accentuation of the words; to show the traditional divisions of the verses; and to indicate appropriate chant patterns. The best recent exposition of the Tiberian system and its grammatical and syntactical aspects is by Breuer (2/1989–90).

The Tiberian method uses a uniform *niqqud* system for all 24 books of the Hebrew Bible, but it differentiates two systems of *te'amim*. One, *ta'amei kaf-alef sefarim*, is used for the 21 books of prose and prophecy, and the other, *ta'amei emet*, is for the so-called books of poetry, namely *Psalms*, *Proverbs* and the poetic parts of *Job*. The systems consist of graphical signs that are similar in form, but which differ considerably in their interpretation. They are classified as either disjunctives, or 'lords' (*mafsiqim*), and conjunctives, or 'servants' (*mehabberim*). The disjunctives mark the end of the verses and divide each verse into phrases and sub-phrases, thereby expressing the syntactic hierarchy within the verse. It is therefore customary to rank these signs according to regal hierarchy. The conjunctives, on the other hand, help to unite words into phrases or sub-phrases, and they always lead towards a disjunctive. The cantillation signs and hierarchy of the 21 books are indicated in [Table 1](#).



The names of the *te'amim* signs derive from their function (*sof-pasuq*: 'end of verse'), graphical shape (*darga*: 'stair'; *seḡol* from *seḡolta*: 'bunch of grapes') musical pattern (*tevir*: perhaps 'broken motif'), or cheironomical motion (*tipha*: 'hand-breadth'). The system contains three additional signs: (1) *meteg* ('curb', 'bit'), a short vertical line under an unstressed syllable signalling a secondary accentuation of a word; (2) *paseq* ('cut'), a long vertical line after a word with a conjunctive sign, indicating a rhetorical stop after the word; and (3) *maqfaf* ('hyphen') connecting one word to the next.

The great number of cantillation signs when fewer would suffice for punctuation clearly suggests that they served as musical markings. Jewish tradition treats them as symbols of motifs and not as indications of individual pitches as in modern Western notation. The length of a motif varies from a single note to a long melisma. Usually the accented syllable of the word is chanted with the main note or notes of the motif, and the unaccented syllables receive the preceding auxiliary note or two (Rosowsky, 1957). When time is pressing and the chanting fast, readers tend to ignore the minor disjunctives, unless an embellished motif is indicated.

Different musical interpretations of the *te'amim* developed in various regions of the Diaspora. (Ex.3 gives east European Ashkenazi and Western Sephardi tables of motifs.) While some communities attempt to find a musical equivalent for each sign, others highlight the main disjunctive and gloss over the secondary ones. It is quite possible that the latter follow the older Babylonian system.



Currently eight main musical traditions of cantillation exist:

1. The Middle East: Iran, Bukhara, Kurdistan, Georgia, and the northern parts of Iraq. This is an old tradition, perhaps based partially on the Babylonian system of *te'amim*. Reading in simple psalmodic patterns was common in the rural communities (ex.4; see also below, §III, 6, ex.21, and §III, 7(iv), ex.26).



2. Southern Arabian Peninsula: Yemenite and Hadramawt. This ancient tradition is based on an old system of *te'amim*. It recognizes only four main patterns: (a) *molikh* ('mover') used for the conjunctives and some minor disjunctives; (b) *mafsiq* ('pausal') for most third degree disjunctives; (c) *ma'amid* for most second degree disjunctives; and (d) the patterns of *etnahta* and *sof-pasuq*. The Yemenite Jews recognize only two styles of cantillation: the simple and the ornate (ex.5; see also below, §III, 5, ex.20; Sharvit, 1982).



3. The Near East: Turkey, Syria, central Iraq, Lebanon, and Egypt. Known as the 'Eastern Sephardi tradition', it has become the dominant style among the non-Ashkenazi communities of Israel. The readers of the Pentateuch strive to give musical meaning to each sign, but some of the signs are ignored in reading the Prophets and other books. The musical motifs are influenced by the Arabic *maqām* (see [Mode, §V, 2](#)). The Pentateuch is chanted mainly in patterns that can be related to *maqām siga*.

4. North Africa: Libya, Tunisia, Algeria and Morocco. This seems to combine the old Sephardi tradition of pre-exilic times (i.e. before 1492) with North African pentatonic patterns. The African influence is especially marked in Atlas Mountain communities far from the Mediterranean shores.

5. Italy. The ancient tradition of the Italian Jews may still be heard in Rome and in the Roman Jewish community of Jerusalem. Cheironomy is still used by some readers.

6. The Sephardi and Portugese communities of Europe. It is not clear to what degree the so-called Western Sephardim of today preserve features of the original Sephardi cantillation melodies of Spain. Part of their current tradition is related to the Moroccan system.

7. West European Ashkenazim: German-speaking countries, France, some communities in the Netherlands, and England. The tradition, which developed in medieval times, was first recorded in Hebrew grammar books by non-Jewish authors during the 16th century such as Johannes Reuchlin's *De accentibus et orthographia linguae Hebraicae* (Hagenau, 1518; see below, §III, 3, fig.15).

8. East European Ashkenazim. The tradition, which developed out of the Western Ashkenazi cantillation, has become the dominant style in Ashkenazi communities worldwide.

Within each of the above regions are distinguished diverse sub-traditions according to the geographical distribution of the various communities. Furthermore, each tradition has different melodic patterns for various divisions of the Bible or for the different liturgical occasions in which the reading is performed. The east European Ashkenazi tradition, for example, consists of six musical systems: (1) the Pentateuch, regular chant; (2) the Pentateuch, High Holy Day chant; (3) the Prophets; (4) the Book of *Esther*; (5) the Book of *Lamentations*; and (6) *Song of Songs*, *Ruth* and *Ecclesiastes*.

[Jewish music, §III, 2\(ii\): Synagogue music and its development: Biblical cantillation](#)

(c) Ta'amei emet.

The system of *ta'amei emet* for the *Psalms*, *Ecclesiastes* and the poetical parts of *Job* is more complicated than that for the other 21 books of the Hebrew Bible, because it endeavours to represent various subtle bi- and tripartite verse structures. Here too, the signs are divided into disjunctives (*mafsiquim*) and conjunctives (*mehabberim*), but the choice of the disjunctive depends on the length of the verse and on other disjunctives that precede or follow it. Furthermore, identical signs can indicate different degrees of closure, and, depending on the context and location, some signs can serve either as dividers of the verse or, vice versa, as connectors of words within phrases. Finally, the exact hierarchy of the disjunctives is disputed among scholars. [Table 2](#) is a much-simplified classification of the system.



The seemingly unnecessary complexity of this system and the redundancy of many of its signs should indicate that it was meant to describe or prescribe detailed musical patterns for chanting the texts. But, unlike the signs of the 21 books, which have similar musical interpretations in various Jewish traditions, the signs for *Psalms*, *Job* and *Ecclesiastes* have no single systematic musical interpretation in any Jewish tradition. The traditional chants of *Job* and *Ecclesiastes*, which have survived in only a few communities, and the various chants of the Psalter in all Jewish communities, all follow general psalmodic patterns that seem to ignore the detailed Tiberian system. Therefore, scholars such as Dotan (in his Prolegomenon to Wickes, 1881; repr. 1970) and Herzog (1971–2/R, p.1332) have expressed serious doubt about the relationship of the *te'amim* to current Jewish psalmody. Avenary (1963, p.22) maintained that 'the [Tiberian] accentuation of the Psalter ... has never been realized musically'. More recently, Flender (1992) has shown some correspondence between a few Tiberian signs and the psalmodic patterns of some Jewish communities from the Near East and Morocco. Flender confirmed that the main melodic divisions of the psalmodies he examined correspond to the first- and second-class disjunctives. He also demonstrated that the rules governing the overflow of the melodic formulae into a new verse depend on the tripartite nature of the new verse, which is invariably marked by the disjunctives *'oleh veyored* or *revi'a* (see above, ex.2). Finally, he showed that in some psalmodies certain melodic patterns appear consistently with combinations of the signs *zinnor-galgal-'oleh veyored*. Future research may show whether Flender's analysis could be fruitfully explored with reference to other signs and different communities, or whether the limits have been reached in exploring a long-lost tradition of chanting the *Psalms* according to the Tiberian system.

[Jewish music, §III, 2\(ii\): Synagogue music and its development: Biblical cantillation](#)

(d) Theoretical discussions of the Tiberian systems.

In his review of Jewish biblical cantillation, Avenary (1963, pp.22–30) describes a conflict between two contradictory chant styles: the 'melodic punctuation style'; and the 'group style'. The former, 'an immediate outcome of Biblical verse construction', follows the natural punctuation of the biblical verses and supports it by initial motifs, recitation notes (*tonus currens*, *tenor*, *tuba*), resting and final motifs. The latter furnishes each verse with disjunctive and conjunctive *te'amim* that are 'grouped together in units according to need'. Since the groups of graphical signs 'evoke corresponding tone-groups', therefore 'the verse sounds like a chain of melodic phrases'. The Tiberian system is the epitome of the 'group style', which is learned and analytical. Despite its normative status (Bibles with Tiberian accents are used in all Jewish communities) the system was never universally accepted. It 'reached full development with the Ashkenazim of Europe and in the ancient Jewish centres of Iraq', but the Jews of Iran, western North Africa and Yemen preferred the melodic punctuation style even for the cantillation of the Pentateuch, and the Sephardim realized the Tiberian system only with 'a certain reluctance'.

While Avenary's view is of great value, an alternative interpretation of the formation of the Tiberian *te'amim* can be suggested. That this system, like

its predecessors, divides most of the biblical verses, even the prose ones, into two segments should indicate that it is ultimately rooted in psalmodic chant. The Tiberian scholars enriched the psalmodic patterns with detailed groupings of conjunctives and disjunctives, which meant that they were able to subdivide the half-verses according to syntax and to adorn the psalmodic patterns with a mosaic of melodic motifs. The Tiberian system was thus an ingenious combination of psalmody and centonization, but it proved too complex for some communities, who preferred to stick to the older psalmodic patterns, whereas for others it served as a challenge and they modified their chants for reading Scripture accordingly. Yet even for the latter, the Tiberian system of the books of *Psalms*, *Ecclesiastes* and *Job* was still too learned and it conflicted with the need to chant the Psalter in the most heartfelt form, therefore it largely failed.

There are good reasons to believe that the two Tiberian systems of the *te'amim* originally represented a living tradition of chanting the Hebrew Bible. But the diversity of the Jewish traditions of cantillation makes it difficult, some would say impossible, to reconstruct the original chants. Nevertheless, from the Renaissance to this day scholars have been fascinated by the challenge and suggested various solutions (see Weil, 1995, pp.1–7).

The most important modern attempt was made by A.Z. Idelsohn (*HoM*, i, 1914/R, pp.18–23; ii, 1922/R, pp.5–32; his theory is summarized in 1929/R, pp.35–71). Through an ingenious process of melodic analysis and a brilliant comparative study of various Jewish musical cultures, he endeavoured to show that the cantillation systems in distant countries share similar motifs. These melodic patterns, some of which he presented in comparative tables, must have originated in ancient pre-exilic times and they formed the basis for the modes that have shaped synagogue music. Idelsohn did not attempt a detailed reconstruction of the music of the Tiberian systems, but he maintained that it was founded on the basis of the ancient motifs. Idelsohn's theory has been criticized for overemphasizing the common features of the motifs and ignoring the important modal and other structural factors that tie the motifs to their local musical cultures (Shiloah, 1992, p.108). It was also pointed out (Weil, 1995, p.5) that the motifs known today have only reached the present having 'undergone complex evolutionary phases', including degeneration, acculturation and so on, and that therefore they cannot testify to the original patterns.

A different approach was taken by Haïk-Vantoura (1978). She acknowledged the impossibility of reconstructing the original Tiberian chants out of the current traditions of the various Jewish communities. Therefore she attempted to reconstruct them on the basis of the graphical shapes and positioning of the *te'amim*. For her, the signs under the letter represent notes in a scale and those above indicate ornamentation. Using this method, she constructed melodies that she claimed were implicit in the *te'amim* and go back to biblical times. She stated that the proof of her theory was her ability to construct aesthetically pleasing melodies for biblical verses. This and other features of her theory, however, have been severely criticized for ignoring the grammatical nature of the signs and for the distance of her scale and melodies from any Middle Eastern musical tradition (see Ringer, 1977; Weil, 1995, p.6).

The latest attempt is that of Weil (1995). He attacked the problem from many angles including the grammatical intricacies of the *te'amim*, their complex order, and the rabbinical and traditional interpretations of their musical values. He began by constructing a melodic theory based on current ethnomusicological concepts and expressed in chain-contours of descending scales and sequences. He then tried to show that such chains could be indicated by the graphical as well as grammatical structure of the *te'amim*. Finally he analysed cantillation chants of various Jewish traditions showing their relationships to the chain-contours. This was the basis for an as yet unrealized attempt to create a complex model that would ultimately present the melodic structure of the Tiberian system.

[Jewish music, §III, 2: Synagogue music and its development.](#)

(iii) Modal improvisation of prayers.

In his efforts to show that Jewish music in all countries is Semitic in character, Idelsohn (1929/*R*, p.26) pointed out modal improvisation as one of the characteristics that tie all Jewish musical traditions to their origins in the Middle East. Modal improvisation in liturgical music is probably as old as the synagogue itself and is indeed common to all the Jewish traditions. During the first five centuries ce the words of the prayers, as well as their music, were improvised (Elbogen, 1993, p.4; Idelsohn, 1929/*R*, pp.102–5). However, with the emergence of uniform texts and after the canonization of the prayers in the 10th century (Hoffman, 1979, pp.160–71), improvisation became the preserve of music alone.

The first records of improvised chants are found in central European cantorial manuscripts of the 18th century (Adler, 1989), although references to the practice are found much earlier. Much of the evidence concerning cantorial improvisations in past centuries comes from the complaints of rabbis against various cantorial abuses. A particularly common complaint was that cantors use improvisation for self-glorification and vocal ostentation. Others castigate the cantors for ignoring or contradicting the structure and meaning of the texts, and for their long vocalises that make it 'impossible to maintain true devotion' (Werner, 1976, pp.112–14). An example is the description by the Spanish poet Judah al-Harizi (c1170–1235) of a cantor he heard in Baghdad (Shiloah, 1992, pp.68–9):

'... and when he finished his hymns he ... stood there proudly, gesticulating, moving his shoulders. And raised his right foot and put it down again. And moved backward a bit and opened the hidden vaults of his wisdom. And brought forth its treasures and began to recite poems and songs, all of them tattered, halt and blind, following round-about paths, without rhythm or meter, without form or content.'

The passage concludes with the congregation fleeing the synagogue because of the utter boredom caused by the cantor's 'endless canticles'.

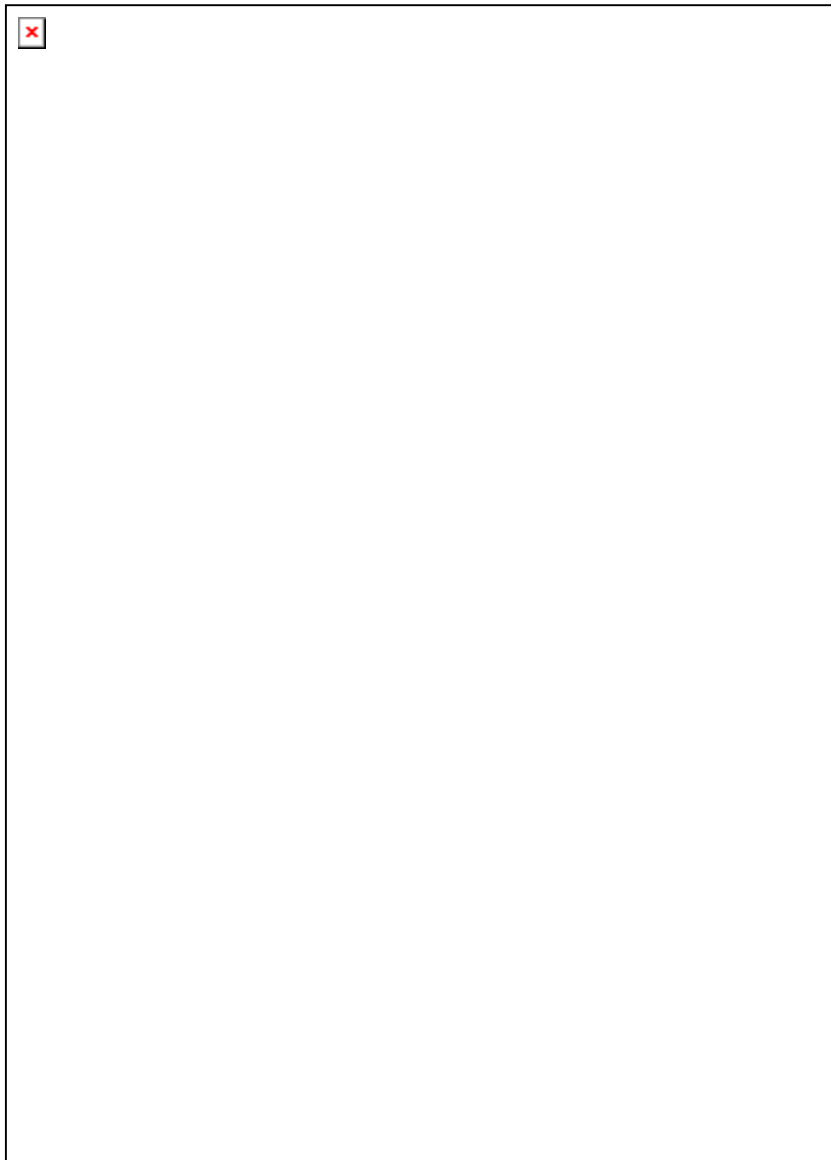
Despite the harsh criticism, modal improvisation was and still is one of the most important elements of traditional synagogue chant, perhaps because it answers some basic psychological and aesthetic needs in Jewish culture (Yasser, 1966). But the nature of Jewish chants makes it difficult to

distinguish between common melismatic embellishments, cantilena passages that are transmitted orally and *bona fide* improvisations.

In its simplest form, Jewish modal improvisation is an amplification of the element of variation that exists in all the traditional chants. Most chants are centonized melodies – mosaics constructed out of opening patterns, partial cadences, pre-concluding and cadential formulae. Yet the patterns and cadences never exist in a fixed melodic form, but are manifest in myriad variations. Because chants were transmitted orally, each community, synagogue and precentor sang them differently, and no two performances would be the same (Frigyesi, 1982–3). This constant variety agrees with the nature and aesthetic of Middle Eastern oral culture. In Jewish practice, however, it also relieves the tedium of repeating the mandatory liturgical texts and helps uplift the spirit of prayer. Therefore, when festivity is sought, the cantor is expected to expand the variations artistically by embellishing the traditional patterns. He is even allowed to deviate for a while from these patterns and insert some melodic innovations, on condition that he return to the traditional chant at the end of the prayer. Frequently the artistic and creative cantor may find his inventiveness constrained by the simple chant patterns and would like to soar above them. In such cases he would turn to the general modality considered by his community to be appropriate for that particular prayer, day and service. He would then exploit the many possibilities of the mode and frequently modulate to related scales. The modes may be those that are an integral part of the Jewish musical tradition of the community, or they may be foreign. In east European Ashkenazi synagogues professional cantors combine the traditional *adonai malakh shteyger* (see below, §III, 3(iii)) with its European counterpart, the major mode; in the 'Oriental' communities, the Arabic *maqāmāt* are the main vehicle for improvisation (see [Mode, §V, 2](#)).

In certain communities the cantor is tolerated or even adored if he introduces foreign tunes into his improvisation. Thus, again in an Ashkenazi synagogue, a cantor may quote part of an aria in minor tonality from Massenet's *Werther* while improvising in the cantorial *maḡen avot shteyger* (similar traits are cited in Wohlberg, 1982, p.162), whereas in the Jerusalem-Sephardi community, the cantor may quote a song by the Egyptian popular composer Abdul Wahab.

Modal improvisations, which are based on embellishments, are intended to enhance the beauty of the liturgical text and to glorify it. An excerpt from Shiloah's transcription of the *qeddushah* (sanctification) prayer by a cantor from Ioánnina (*Yanina* tradition), Greece (1992, p.97; given here as [ex.6](#)) shows to what extremes a cantor can go in order to adorn the first word of a revered prayer.



Old Ashkenazi prayer books provide devotional texts that are meant to be uttered silently by the congregation while the cantor embellishes certain prayers, such as the initial call *barekhu et adonai ha-mevorakh!*

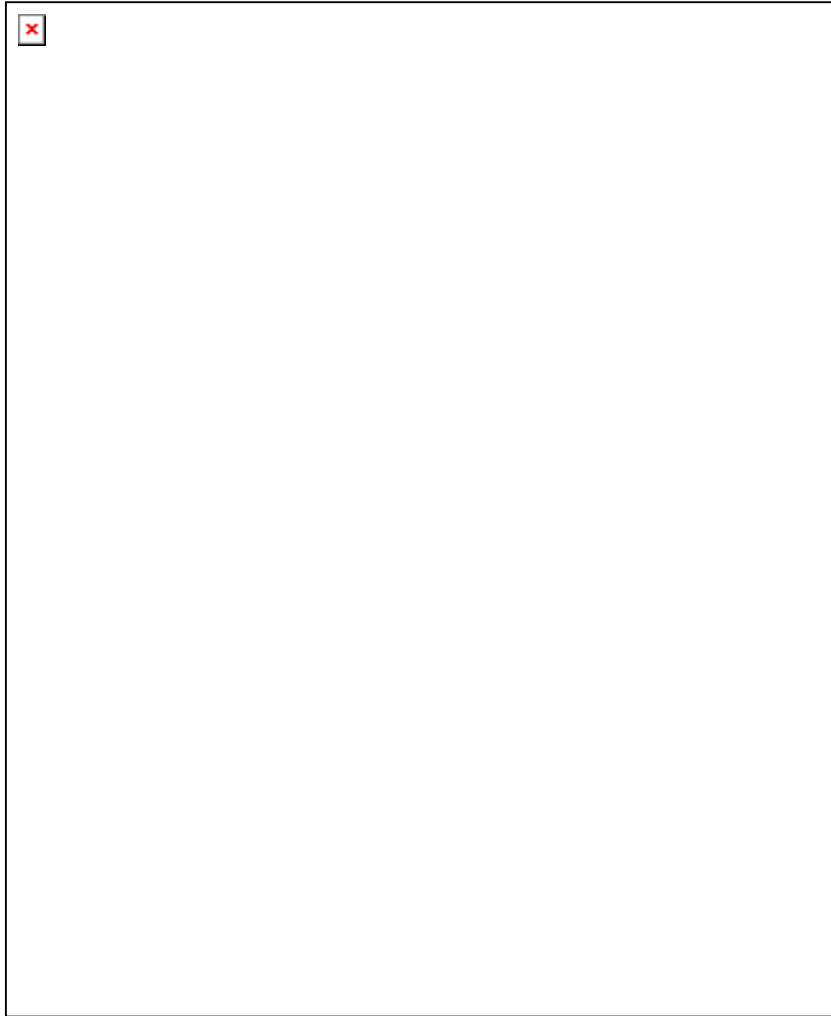
Improvisations serve to elucidate the prayers by underlining important words with emotionally charged motifs and through various means of tone painting, such as madrigalisms. However, the music often takes precedence over the text: words are repeated, phrases and even words are broken in order to allow the development of a beautiful musical idea.

Embellishment and improvisation add festivity to the prayers and so increase in proportion to the solemnity of the service or of the particular prayer. The sanctity of certain texts, however, precludes ornamentation. As a rule, God's name is never embellished, let alone repeated for musical purposes, and certain important prayers, such as the *shema* and, in some communities, the first benediction of the *'amidah*, are never modally improvised.

Improvisation is seldom used for the regular public reading of Scripture, but it is expected for special texts. Thus, in some Turkish and Middle Eastern communities of the Eastern Sephardi tradition, the Ten Commandments

are honoured with an embellished reading, and the most gifted readers render each Commandment in a different *maqām*, choosing each to suit its contents (Shiloah, 1992, p.248, n.4). Improvisation is most commonly used in singing the *piyyutim* (liturgical poems) added to the mandatory prayers on special Sabbaths, Festivals and Holy Days. In the Moroccan and Middle Eastern communities the most important opportunities for improvisation are the *baqqashot* gatherings on Sabbaths in winter before dawn (see below, §III, 4(iii–iv)). During these ceremonies, congregational *piyyutim* are prefaced with cantorial recitatives in the Arabic style of *muwwāl*. Cantors are expected to develop a *maqām*, to modulate to related modes and to return to the original one, thus leading towards the ensuing congregational song. Similar recitatives, with instrumental accompaniment, are sung in the same communities at various family festivities. Among the Yemenite Jews, the main avenue of improvisation is the *shir* (Arabic *nashid*), the opening song followed by the *shir* (rhythmical song with drumming and dance) and *hallel* (a closing benediction) which are the essentials for celebrations in the home (Adaqi and Sharvit, 1981, p.xxxii; Bahat, 1995, p.xlv; see below, §IV, 2(i) (a)).

In some communities, especially in Morocco, additional, nonsensical syllables, such as *a-ha-na-na* or *ne-ne-ne* are pronounced with short melismas and long vocalises (ex.7). Gerson-Kiwi (1967) believed that the extraneous syllables are inspired by mystical or kabbalistic concepts. However, it seems more plausible that they are a simple means of supporting the vocalises. They may also serve as vocal substitutions for the missing instrumental passages, or they are used as fillers to fit the music into the structure of the Moroccan-Andalusian songs. Among the east European Ashkenazim, it is common to insert syllables such as *oi-yo-yoi*, or *oi-vei* into cantorial improvisations, in order to express deep grief and to invoke God's compassion (Vinaver, 1995, no.19). Imitation of musical instruments was part of the cantorial improvisation style and mannerisms in the Ashkenazi communities during the 18th century and the early 19th. Some cantors accompanied their improvisations with facial grimaces and body movements.



The cyclical nature of synagogue music causes the cantor to repeat his renditions of the prayers week after week. As years pass, cantors develop personal patterns of improvisation within the communal tradition. These patterns tend to stabilize with experience, and the most successful become fixed and frozen, thus developing into compositions that are repeated from memory (Idelsohn, 1929/*R*, pp.296–7; Frigyesi, 1982–3). During the 18th century west European cantors began to write down such compositions for their own use and for their close cantorial friends or relatives (Idelsohn, *HoM*, vi, 1932/*R*). Such procedures generated the ‘cantorial fantasia’ (see below, §III, 3(iii)). From the mid-19th century onwards, many cantors learnt their recitatives from cantorial manuals, thus the fixed improvisation of one cantor became the standard chant for the next generation.

[Jewish music, §III, 2: Synagogue music and its development.](#)

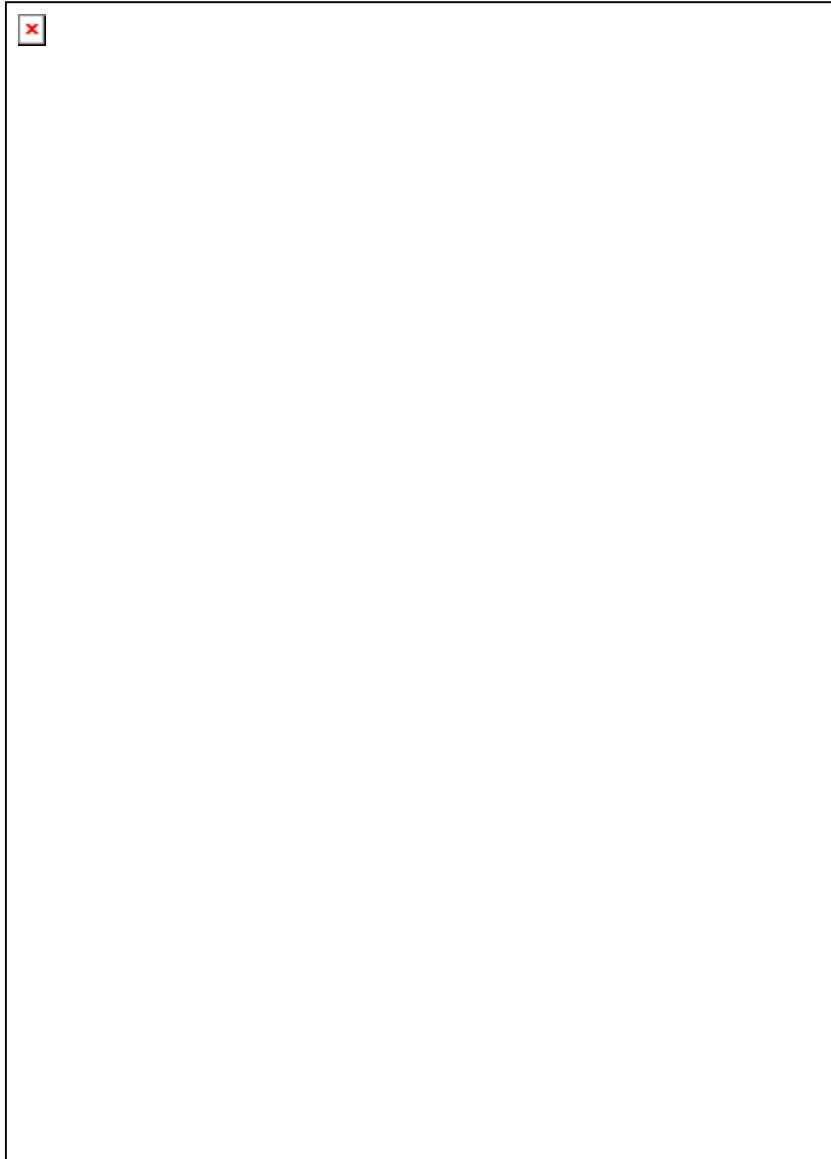
(iv) Poetry.

Piyyutim (Heb. from Gk. *poiēsis*) are Hebrew liturgical poems used to embellish obligatory prayers and other paraliturgical or religious events, communal and private. In its widest sense the genre encompasses the totality of the Hebrew poetry composed in various forms from the post-biblical period until the early 20th century.

The *piyyut* first appeared in the land of Israel during the Byzantine period (5th–6th centuries ce) and was initially intended to replace or substitute the set versions of prayers in order to ensure variety, especially on Sabbaths

and Festivals. After the 9th century, by which time the set of prayers had become fixed, *piyyutim* were interspersed at certain key points of the liturgical order. Following the Arab conquest of Palestine in 636 ce, the centres of classical *piyyut* composition moved east, to the major Jewish centres in Mesopotamia, and west, through Byzantine southern Italy in the 9th century to centres in northern Italy, *ashkenaz* ('Germany'), France and Byzantine Greece – where the central European school of Hebrew sacred poetry developed impressively in the 10th and 11th centuries. The direct continuation of the Eastern school was found in Spain, where from the beginning of the 10th century several generations of outstanding poets (e.g. Solomon Ibn Gabirol, Moshe and Abraham Ibn Ezra, and Yehuda Halevy) flourished in what is known as the 'Golden Age' of Hebrew poetry.

Piyyut creativity declined after the 13th century in most locations, especially when the order of prayers, including post-biblical poetical accretions, was canonized and the inclusion of new texts became unfeasible. However, an impressive output of 'modern' religious poetry in Hebrew (from the 15th century onwards) continued in central Europe, North Africa and the Middle East until the early 20th century. [Ex.8](#), a famous *piyyut* sung throughout the Diaspora on the *qabbalat shabbat* ceremony ('welcoming of the Sabbath'), was written by the kabbalist and mystical poet Rabbi Salomon Alkabetz (c1505–84). The 'modern' *piyyut* is considered by critics as having less prestige and artistic inspiration than the classical compositions of the earlier period, with exceptions such as the works of Israel Najara (c1555–1625), who lived in Safed (now Zefat, Israel) and Damascus.



Modern poetry was rarely introduced into the normative liturgy after its canonization (with some exceptions, e.g. in Morocco) and therefore is sung only at paraliturgical events (such as the *baqqashot* sung before dawn on Sabbath mornings in winter, or the *zemirot* sung at the Sabbath table after the grace) and community occasions (e.g. weddings or bar-mitzvahs). One of the widespread genres of the modern *piyyut* is the *pizmon*. This ancient term (transferred to Hebrew from Greek via Aramaic), which originally referred to the refrain of a *piyyut*, became the generic name for religious songs with or without refrain sung by Sephardi and Middle Eastern Jews.

The genres and forms of the *piyyut* vary widely according to where and when they were composed. While the early *piyyut* bears a relationship to biblical poetry and language (e.g. the old *selihot* – penitential poems added to the High Holy Day liturgy), the medieval Hebrew poetry from Spain is closely related to classical Arabic poems in terms of structure (strophic forms and rhyme patterns with or without refrain, particularly of the *muwashshah* type), metre (quantitative rather than syllabic or phonetic) and even subject matter. This influence from the surrounding culture on Hebrew sacred song is also evident in other locations, for example the Italian Hebrew compositions from the medieval and Renaissance periods

(e.g. the adoption of the sonnet form) or in the Turkish *piyyut* after the 17th century (the adoption of *terrenüm* – sections of nonsense syllables).

Music and musical performance have been crucial factors in the development of Hebrew liturgical poetry from its earliest periods. Fleischer (1974) proposed that the use of choirs in the early synagogue was related to the introduction of refrains in Hebrew poetry. Avenary (1971–2/R) suggested that the use of the stanza form became highly important in determining musical structure and that the introduction of a clear beat and musical metre to synagogue song may have resulted from the adoption of Arabic poetic models in medieval Spain. Moreover, the term *hazzan* used today for ‘synagogue cantor’, appears in the early medieval literature as ‘singer of *piyyutim*’. Thus musical, as well as poetic, skills seem to have been a major consideration in the qualifications desired of the *paytan* (composer of *piyyutim*). The claim that music was only treated as an independent art in the synagogue with the emergence of the *piyyut* is supported by the fact that by the end of the 9th century, when the liturgical order was more or less finally established, the *geonim* (leaders of the world Jewry) opposed those *hazzanim* who sang *piyyutim* (Avenary, 1971–2/R, p.589).

The influence of Hebrew sacred poetry on the forms of synagogue music does not disqualify the opposite creative process, that is, the adaptation of new poems to existing musical models. This phenomenon, known in the medieval Christian context as *contrafactum* is crucial in the singing of the *piyyut*. The early presence of this practice among Jews provides valuable information about the musical performance of Hebrew sacred poetry in the Middle Ages. From the earliest period of *piyyut* composition, manuscripts included in the title of the poems the first line of another poem whose melody was used to sing the new text. In Spain and in the post-expulsion Sephardi world (i.e. after 1492–7), these melodic references began with the term of Arabic origin *lahan*, while in Italy and *ashkenaz* the word *no’am* is more commonly employed: both mean ‘[sung to the] melody of ...’. While such citations given in sources dating from before the 13th century and from medieval Spain generally refer to Hebrew religious song, after this period references to secular Arabic songs appear. In later centuries still are found the melodies of secular songs in Spanish, Turkish, Arabic, Greek, Persian and Italian in the Sephardi world, and German and Yiddish in the Ashkenazi world. In post-medieval Hebrew *piyyutim* the poets were not satisfied with merely imitating the form and metre of the secular model but also attempted to reproduce the phonetic sound of the opening line of the foreign song.

The melodies used to sing *piyyutim* in the extant oral traditions cover a wide range of styles. Psalmic, flexible rhythmic forms (but still strophic, i.e. one phrase being extemporized in constant variations) are considered by some scholars (e.g. Avenary) as remnants of an older style of *paytanut*. These forms are found in the Ashkenazi as well as the Sephardi and Middle Eastern communities. However, the source of inspiration for melodies of flexible rhythm in the latter appears to have been Islamic forms such as the Turkish *ghazel*. Metric melodies, on the other hand, are common. It is important to distinguish between *piyyutim* that have a single traditional melody, for example those for the High Holy Days, and poems

sung to a range of different melodies, such as the widespread opening or closing songs of the liturgical services, *Adon 'olam*, *Ein kelohenu* or *Yigdal elohim hai*. Finally, traditional melodies of *piyyutim* can be used for the performance of non-poetic texts in the liturgy. This phenomenon occurs in the liturgy of the High Holy Days and Festivals, when the seasonal association of a *piyyut* melody is conveyed through its use with another text. For example, in the Sephardi liturgy for the eve of Rosh Hashanah the opening *qaddish* is sung to the melody of *Ahot qetannah*, a traditional medieval *piyyut* sung only at this time.

Jewish music, §III: Liturgical and paraliturgical

3. Ashkenazi.

- (i) Historical background.
- (ii) To the 16th century.
- (iii) The 17th and 18th centuries.
- (iv) Post-Emancipation.

Jewish music, §III, 3: Liturgical and paraliturgical: Ashkenazi

(i) Historical background.

The term 'Ashkenazim' derives from the medieval Hebrew name for Germany (*ashkenaz*); originally it referred only to the Jews of Germany, but is today used more loosely to denote all Jews of east European descent.

The Ashkenazim trace their ancestry and cultural origins to the Jewish settlements established on the banks of the Rhine during the early Middle Ages. By the end of the 13th century Ashkenazi communities flourished in southern Germany, Austria, Switzerland; northern Italy, northern and central France, the Low Countries and England. Beginning in the 14th century, persecution and expulsion led to the migration of many Jews to northern Germany and Bohemia, and later to Hungary, Poland, Lithuania and Russia. The Ashkenazim who settled in eastern Europe merged with the local Jewish populations and gradually came to dominate them, replacing their religious and liturgical customs with Ashkenazi practices. Yiddish, a modified version of Middle High German, became the vernacular and *lingua franca* of east European Jewry. By the end of the 15th century two separate, though related, Ashkenazi traditions had evolved: the Western, which continued to be influenced by German culture; and the Eastern, which adopted many Slavic and Ottoman characteristics. Both traditions, however, maintained cultural links with each other through the exchange of rabbinical literature and sacred music. The ties grew stronger during the late 18th century and the 19th when Jews emigrated from eastern Europe to Germany.

In the 19th century Ashkenazi communities were also established in North and South America, South Africa, Australia and Palestine. During World War II most of the European Ashkenazim perished in the Holocaust. Those that survived and re-established communities in eastern Europe were religiously and culturally suppressed by the Communist regimes. However, those who joined the Ashkenazi populations in western Europe, North America, Israel and elsewhere effected profound changes in the character, liturgy and music of their foster communities. As a result of the Holocaust and the demographic changes that ensued, the original German Jewish tradition, the *minhag ashkenaz*, and its music have become almost extinct.

As with many other aspects of the Ashkenazi tradition, the early liturgical chants first developed in the Rhineland and then spread throughout Europe; in the east they absorbed and modified various Slavic elements. The migration of chants, however, was not exclusively in one direction. Some songs and melodies originated among the Eastern Ashkenazim and were introduced into the central European communities by itinerant cantors. This trend increased from the second half of the 18th century with the growing demand in Germany for east European *hazzanim*, who were noted for their sweet voices.

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(ii) To the 16th century.

Evidence for the musical traditions of Ashkenazi communities before the 16th century is scarce and no examples of written musical documentation are extant; all traditional chants and melodies were transmitted orally until the 19th century. The first written sources of Ashkenazi chants appeared in the early 16th century with the publication of notations of the Pentateuch cantillation by non-Jewish German musicians and humanists; for example, Johannes Boeschenstein's musical appendix to Johannes Reuchlin's *De accentibus et orthographia linguae Hebraicae* (Hagenau, 1518; fig.15) and Sebastian Muenster's notation of the same in his *Institutiones grammaticae in Hebraeam linguam* (Basle, 1524). The earliest notated documents of Ashkenazi prayer chants date from the second half of the 18th century, when *hazzanim* notated florid recitatives (Adler, 1989). However, some idea about the development of music in the early Ashkenazi synagogue can be gained from an analysis of the old chants as they appear in 19th-century cantorial manuals, the comparative study of extant oral traditions and the references to liturgical customs found in rabbinical texts. Such evidence suggests that the traditional chants of the Ashkenazim consisted of five elements: psalmody and early centonized chants; cantillation of sacred scripture; the *mi-sinai* melodies; the 'seasonal melodies'; and cantorial improvisations.

Unlike the Middle Eastern and North African communities the Ashkenazim have a limited repertory of psalmodic melodies. Precentors chant some psalmodic formulae for the last verses of each psalm in the *pesuqei dezimra* (*zemiroth*) section of the morning service (Gerson-Kiwi, 1967), and rabbis may lead a public recitation of psalms during times of distress with a sad psalmody. Usually, however, Ashkenazi Jews recite their psalms individually and silently. Interestingly, some psalmodic structures are used to chant medieval poetic verses, such as the *Akdamut* by the 11th-century poet Rabbi Meir ben Isaac Nehorai of Worms, Germany.

The early centonized chants, called *nigunim* (or *alte Weise* in Germany and *nusah* in eastern Europe) are simple combinations of melodic formulae that may be sung by a non-professional precentor known as *ba'al tefillah*. Most are sung to prose texts, which form the majority of the regular prayers. Often the precentor's chant is limited to the last sentences of the prayer, but this is sufficient to control the modal flow of the prayers and to prompt the congregational heterophonic murmur so typical of Ashkenazi synagogues. The old chants tend to have a narrow ambitus of no more than a 6th or an octave, but within this range motifs of beginning,

continuation, partial closure, preconclusion and final cadence can still be clearly distinguished (ex.9). The modality of the chant is not determined by the text itself, but by its function in the liturgy and by the occasion – the type of service, Holy Day and so on. The same text may, therefore, be performed differently at different services or seasons, and chants are recognized by the community as musical symbols of the yearly liturgical cycle.

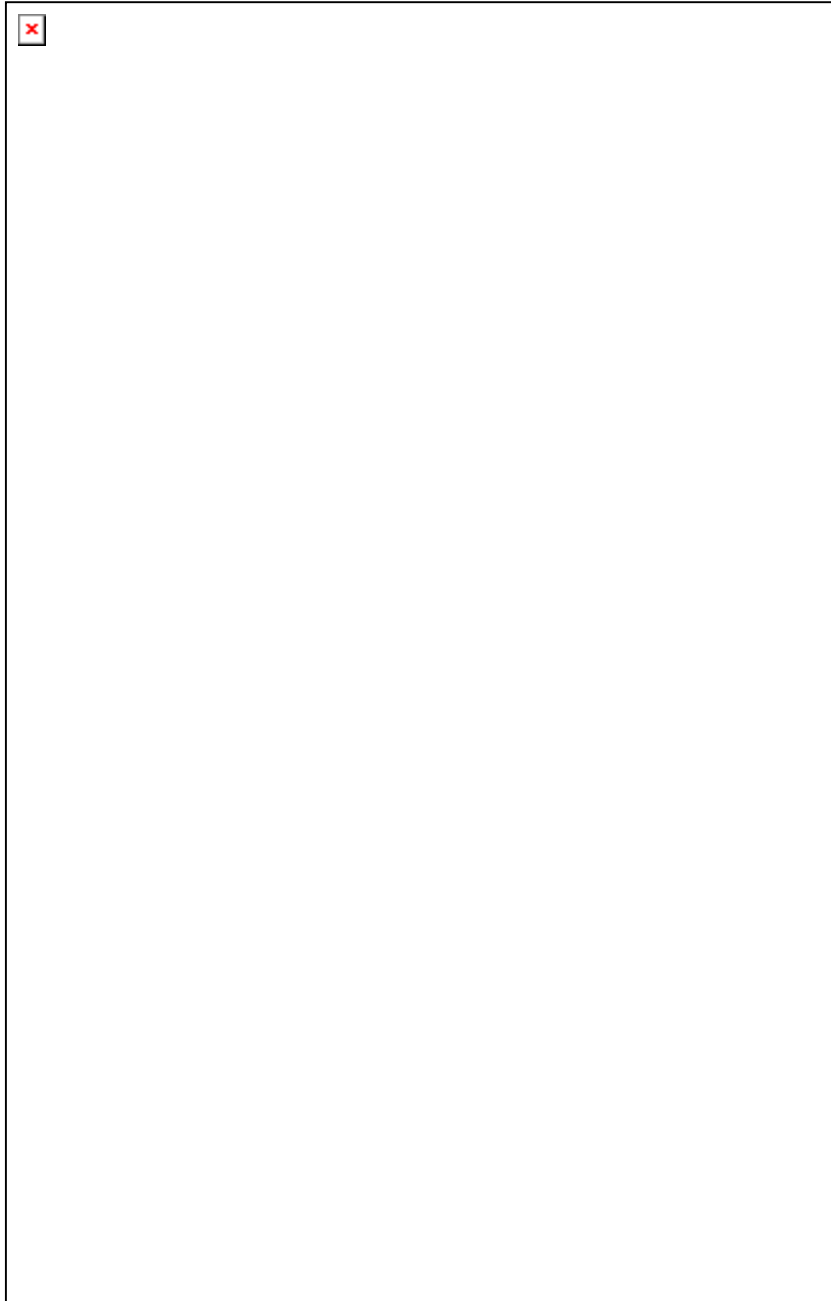


The Ashkenazim developed cantillation systems for the liturgical reading of the various biblical texts. The systems adhere to the Masoretic accents, *te'amei ha-miqra*, as they were classified during the 10th century by the Tiberias school of Masorettes. The east European Ashkenazim recognize six musical systems for the cantillation of the Bible: the Torah (i.e. the weekly readings); Pentateuch portions read on the High Holy Days (Rosh Hashanah and Yom Kippur); *haftarah* – the Prophetic portions read after the Pentateuch on the Sabbath and Holy Days; *Esther*; *Lamentations*; and the *Song of Songs*, *Ruth* and *Ecclesiastes*. The Jews of Germany recognized only the first five systems. Although each system is modally unique, some melodic patterns have clearly migrated from one system to the others. Avenary's extensive study (1978) of the development of the Torah cantillation among various Ashkenazi communities from the earliest documentation in the 16th century to the 20th reveals a remarkable trend towards a continuous perfecting of the cantillation system.

The *mi-sinai* melodies are a group of late medieval tunes and recitatives sung mainly on High Holy Days and revered by *hazzanim* in both eastern and western Europe. In 19th-century writings they were erroneously attributed to the 'Nestor Mahariil', that is, Rabbi Jacob Levy Segal Mölin (c1365–1427), who exercised a decisive influence over Ashkenazi music and liturgy. In eastern Europe they are known as *skarbove nigunim* ('melodies of the treasure'). The origins of the current name, which means 'from Mount Sinai', is unclear and various explanations have been suggested (e.g. Polnauer, 1997). The 13th-century *Sefer hasidim* (Book of the Pious) mentions this term, but only in the context of biblical cantillation.

It is possible that Idelsohn, who first studied these melodies in depth in the 1920s, adopted the medieval term.

Idelsohn's studies of the *mi-sinai* melodies (1926; 1929/*R*; 1933) showed that they were composed between the late 11th century and early 16th. Their style reveals associations with the old Ashkenazi prayer chants and cantillation patterns and with non-Jewish sources, such as Gregorian chant and German Minnesang. Idelsohn's findings were expanded by Eric Werner, who linked the tunes to northern French mourning chants and related their creation to the depressed atmosphere in Jewish communities after the massacres by the Crusaders (1976, pp.26–45). The most famous *mi-sinai* melody is that for the prayer of *Kol nidrei* (Aramaic: 'All vows') sung on the eve of Yom Kippur. Its Jewish and German origins have been demonstrated by Idelsohn (1931–2), who dated it to the beginning of the 16th century. Regarded as a musical symbol of Jewish suffering and hope for redemption, this melody was considered most sacred and was therefore highly embellished by cantors. The earliest extant notated version of the melody, in a manuscript (c1765) by the *hazzan* Aron Beer (1738–1821), is full of coloratura passages (Idelsohn, 1929/*R*, pp.154–5). Werner's attempt to reconstruct the original version of *Kol nidrei* by divesting it of all ornamentations provides the essentials of the melody, but there is no proof that it was ever sung in this form (Werner, 1976, p.36; [ex.10](#)). The melody, with embellishments, was also well-known among non-Jewish musicians in the 19th century and has been arranged several times for instrumental performance (e.g. Max Bruch's *Kol nidrei* for cello and orchestra, 1881).



The 'seasonal melodies' are tunes of certain liturgical or paraliturgical *piyyutim* sung during the three Pilgrimage Festivals (Pesah, Shavu'ot, Sukkot), or at Hanukkah, Purim and Tish'ah be-av. Melodies, such as those for the Hanukkah anthem *Ma'oz sur*, the Pesah *hagadah* song *Adir hu* and the Tish'ah be-av lamentation *Eli Zion*, were strongly associated with the particular Festivals on which they were sung, and thus each became the musical symbol of its season. Many communities, especially those of the Western Ashkenazim, incorporated the tunes or motifs thereof as 'seasonal Leitmotif's in their services. Werner (1976, pp.89–102) has shown that most of them were adopted from non-Jewish sources. Some became fashionable only from the late 16th century.

Although no records of cantorial improvisation exist before the 18th century, cantors have probably always improvised. The long prose texts and the extensive *piyyutim* they had to chant, especially on High Holy Days, could not be performed without at least a limited amount of improvisation. On certain occasions a short prayer would be embellished

with 'long melodies' by the *hazzan* while the congregation recited a different text (Idelsohn, 1929/R, p.161). It can be assumed from later practices that even during the Middle Ages, improvisations served to highlight musically the emotional content of the text; they also enhanced the beauty of the services and were a means of musical entertainment. In addition, they frequently contributed to the glorification of the cantor's voice and virtuosity. The improvisation patterns were probably based on the old prayer chants and were delineated by the modal structure of the melodies.

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(iii) The 17th and 18th centuries.

During the 17th and 18th centuries, various statements appeared in rabbinical literature protesting against several new cantorial practices (Idelsohn, 1925; Werner, 1976, pp.112–17). Most poignant is a series of complaints stated in the anonymous late 17th-century pamphlet *Tokhekhah me'gulah* ('Open Reprimands'). The author laments the cantor's ignorance of rabbinical literature, their unfamiliarity with the prayer book, their bad articulation of Hebrew and mannerisms that made a mockery out of prayer. Among the latter he cites the habits of placing their hands on their jaws, temples or throat while singing, introducing nonsense syllables into the prayers, tearing words apart, extending and embellishing non-texted melodies at the expense of essential prayer texts (which they tend to rush through), introducing many non-Jewish melodies into the services; and singing the most sacred *qaddish* to potpourris of trite melodies. The amount and nature of these protests indicate that a new style of cantorial singing emerged during this period.

Idelsohn used the term 'ars nova' for the new cantorial style (1929/R, pp.162, 204, 210; no connection with the 14th-century French polyphonic style is intended) and maintained that it developed as a result of contacts with Italian musicians who travelled throughout Germany. The extent of the influence of the European Baroque style on Ashkenazi synagogue music awaits further research, but it is plausible that the tendency among Baroque singers and instrumentalists to adorn melodies with many embellishments re-enforced and enriched the improvisatory art of the Ashkenazi *hazzanim*.

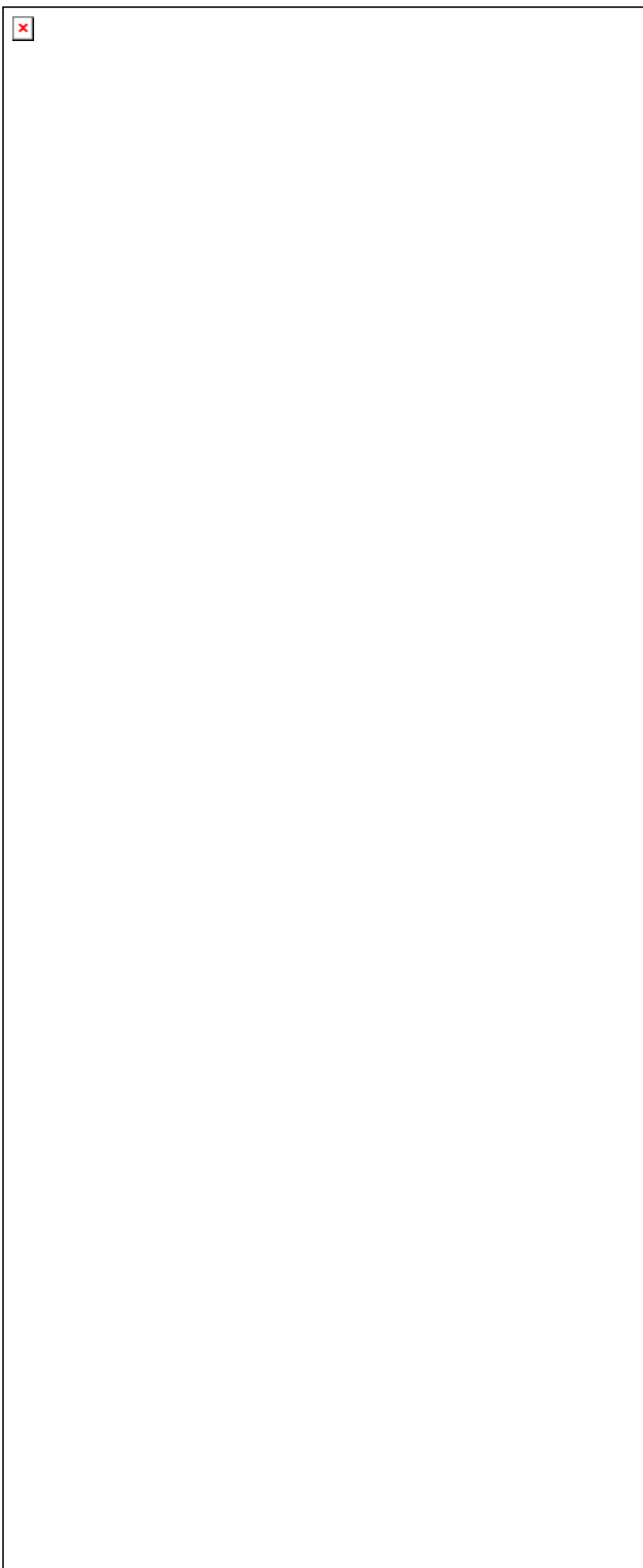
The exact nature of the new style in its inception is not clear. Judging from current Orthodox cantorial practice, it can be assumed that much of the improvisation was based on embellishing the old *nusah* tunes by adding melodic tropes to existing centonized melodies, and that the additional melodic segments were sung without words or to nonsense syllables. Patterns and larger segments of successful improvisations were probably repeated, then memorized and disseminated to other cantors. From the rabbinical complaints it is clear that the new pieces included fashionable tunes of secular, often non-Jewish, sources.

Evidence of the later phase of the new style derives from manuscripts of cantorial music, which first appeared in the mid-18th century; the earliest extant is the 1744 compendium by the *hazzan* Juda Elias of Hanover. Most important are the manuscripts of the Berlin *hazzan* Aron Beer (1738–1821), which include the oldest surviving notation of *Kol nidrei* and over 1200 other pieces by various *hazzanim* of the time (Adler, 1989; Idelsohn, *HoM*,

vi, 1932/R); other sources are descriptions of Jewish customs by non-Jews, for example, Johann Jakob Schudt's *Jüdische Merckwürdigkeiten* (Frankfurt and Leipzig, 1714–18).

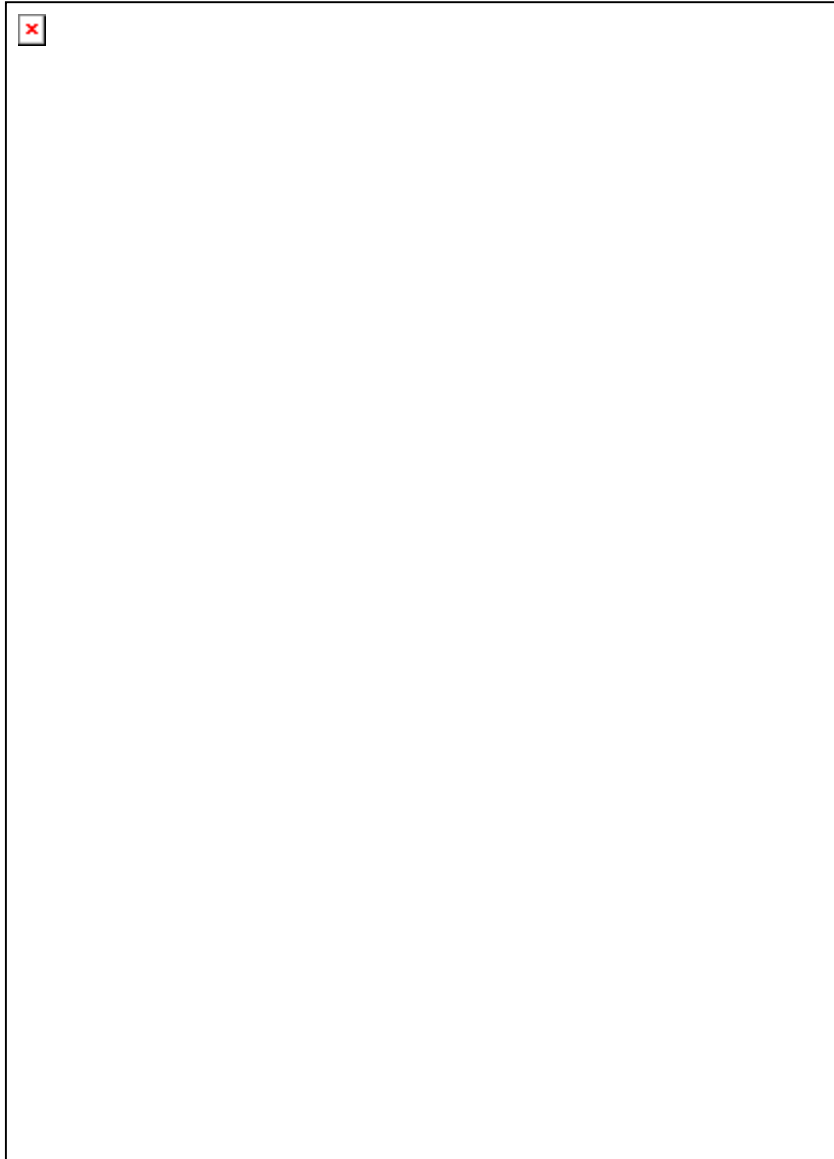
Four features may be mentioned as typical of this phase in the development of Western Ashkenazi synagogue music: the emergence of the 'cantorial fantasia'; the introduction of fashionable Rococo tunes into synagogue worship; the extensive use of *meshorerim* (vocal accompanists to the *hazzan*); and the attempt to introduce instrumental music.

The 'cantorial fantasia' (Avenary, 1968) is a peculiar enlargement of the *mi-sinai* melodies. A typical fantasia begins with a long, textless introduction with Baroque melodic sequences, broken chords and the like; it continues by alternating texted segments of the *mi-sinai* melody with vocal textless interpolations. The range of the cantor's line is often wide and may exceed two octaves, but the melody is often divided between the *hazzan* and his assistants. An example is the setting of '*Aleinu leshabbeah* for the High Holy Days by Joseph Goldstein (c1795; ed. Idelsohn, *HoM*, vi, 1932/R, no.21; [ex.11](#)).



Performing the fantasias and other genres, the *hazzanim* were accompanied by *meshorerim* ('singers') who often served as their apprentices. Usually a *hazzan* would be helped by a young boy (Yiddish *zinger'l*) and a bass-singer, but in some larger communities the *meshorerim* group consisted of a small ensemble of men and boys. Literary descriptions of the singing of the *hazzan-bass-zinger'l* trio, as well as various indications in the cantorial manuscripts, suggest a distinct style that included drone accompaniments, short responses, typical solos for bass and treble, and parallel motion in 3rds or 6ths between two of the singers. The group often imitated musical instruments and occasionally enhanced their appearance with facial grimaces and hand motions. A thorough reconstruction of their style still awaits research (for an attempt, see Katz, 1995). After the Emancipation, the trio gradually disappeared and synagogue choirs replaced the *meshorerim*. In eastern Europe, the old style lingered on to the end of the 19th century and some remnants of it may still be heard in synagogue choirs of east European origin.

Another important development was the introduction of fashionable secular tunes in imitation of Rococo instrumental music. The cantorial manuscripts abound in minuets, sicilianas, Waldhorns (horn signals and fanfares), 'Margos' (perhaps marches) and other popular tunes, mostly in binary form. Usually written without text, they were intended to be sung to the rhymes of *piyyutim*, such as *Lekha dodi* on Friday night or *Melekh 'elyon* at Rosh Hashanah (ex.12). They also served as introductions to prayers and were sung to nonsense syllables.



During the 18th century, attempts were made to introduce musical instruments into some Ashkenazi synagogues. Under the influence of the mystical teachings of the Kabbalah, synagogues in Prague and south Germany celebrated the welcoming of the Sabbath with instrumental music on Friday afternoons until sundown. For this purpose they even introduced organs into the synagogue, long before the reforms of the 19th century. This short-lived practice ended in about 1793 (Ellenson, 1995).

The east European Ashkenazim did not usually share the development in the central European style. Jews in Poland, Russian and the Baltic countries were less interested in songs of praise and more in supplication-recitatives that would express their plight and allow them to explore the emotional delights of Slavic-influenced modality. They preferred *hazzanim* with sweet tenor or high lyric-baritone voices and with fast, florid coloratura. The model *hazzan* could express the emotional meaning of the prayers through clever use of modal patterns (Yiddish *zogekhts*) and move the congregation to tears. Hence their predilection for supplicatory or penitential texts. The earliest records of this style seem to be the early 19th-century notations by Hirsch Weintraub (1811–82) of the highly ornate recitatives of his father, Solomon Kashtan (1781–1829; [ex. 13](#)).



Like their Western counterparts, the Eastern *hazzanim* were often accompanied by *meshorerim*, and many made their livelihood by wandering with their choristers from one *shtetl* (Jewish village) to another. Towards the end of the 18th century, east European *hazzanim* emigrated to central Europe and exerted some influence over the musical style of the Western Ashkenazi synagogues.

From the second half of the 18th century, east European liturgical and paraliturgical music was enriched by the *hasidim*. The hasidic movement was founded by the Ba'al Shem Tov (Rabbi Israel ben Eliezer, 1698–1760), who sought to bring personal and communal salvation to the Jews by worshipping God and performing His commandments with joy and enthusiasm. Music and dance were two of the most important means for achieving the right state of mind for proper worship and therefore the leaders of the hasidic movement encouraged musical creativity and allowed the introduction of new tunes to selected prayers. Some of the leaders served as precentors in their synagogues and various hasidic melodies are attributed to them.

On the basis of the kabbalistic mysticism, the *hasidim* believed that all music emerged from a divine source and was originally sacred, yet much of

the music in the world was defiled through improper use, either by setting it to profane words or by performing it in unholy places and impious circumstances. It was the duty of the pious *hasid* to redeem melodies from their defilement by using them in holiness. Therefore the *hasidim* borrowed melodies from secular and non-Jewish sources and incorporated them in their sacred services and ceremonies. Thus, the east European Jewish musical heritage was enriched with Polish mazurkas, Russian kozatchocks, Ukrainian and Romanian shepherd songs and various marches and waltzes. All the new melodic acquisitions underwent subtle modifications to adapt them to hasidic culture. The hasidim were often criticized for their eclecticism and sometimes for their bad taste, but for them salvation overrode aesthetics.

During the 19th century, hasidic leaders (Yiddish *rebbe*s or *tsadikim*) established courts and the *hasidim* flocked there to receive the blessing and advice of the *rebbe*. These courts soon became centres of musical activity and creation. Some of the *rebbe*s were gifted musicians and composed melodies for their disciples, others maintained *menagenim* (court musicians) who composed the melodies on behalf of the leaders. New tunes were created for every Holy Day and were considered important spiritual messages. The melodies were not written, but transmitted orally from the *rebbe*'s court to the *hasidim* in their various towns and villages.

While some tunes were used during synagogue services, most of them were sung at hasidic paraliturgical functions, mainly at the communal gatherings around the *rebbe*'s table – the *tish*. Some of the tunes were settings of prayers and biblical verses, others had words in Yiddish, Ukrainian or other east European languages, but most of the tunes were sung to nonsense syllables such as 'ya-ba-bam', 'tiri-rai-dai-da' and the like. The *hasidim* amassed an enormous repertory of borrowed and newly composed melodies in a great variety of genres and styles that have yet to be classified. These range from simple dance tunes (Yiddish *hopkelekh*) of one phrase repeated endlessly, to complex melodies with many sections. Most important are the slow tunes known in Yiddish as *nigunei dvéikus* (Heb. *devequt*), whose purpose is to raise the soul to its divine source (ex.14).

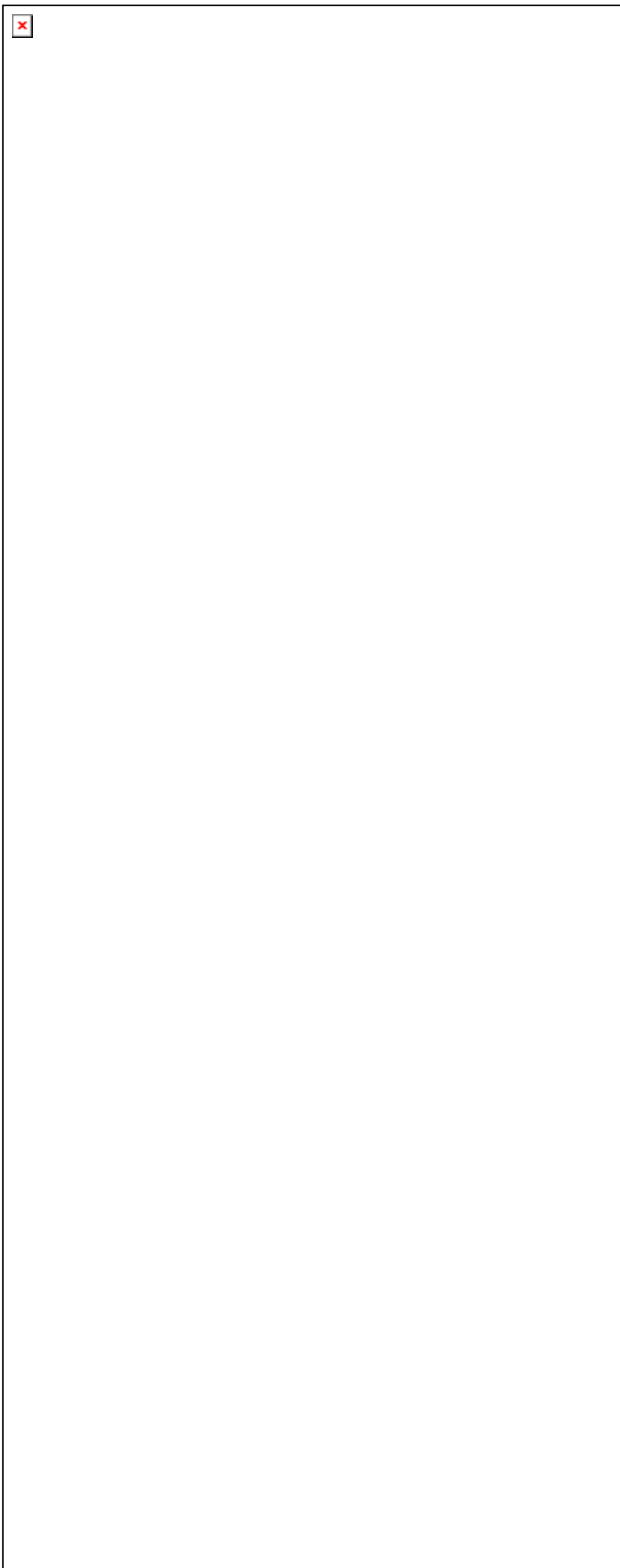


The hasidic movement, which still flourishes in Israel, the USA and elsewhere, preserves its original musical tradition albeit with modifications. Many famous cantors in eastern Europe and elsewhere came from hasidic families and incorporated hasidic tunes into their liturgical improvisations and compositions.

Cantorial improvisations both East and West, as well as original hasidic melodies, are based on modes known as *shteyger* (Yiddish, from Ger. 'Steiger') or *gust*. While the Western *hazzanim* utilized the modes based on natural minor or Mixolydian scales, the Eastern *hazzanim* preferred those with scales that had the interval of the augmented 2nd. Despite various endeavours to describe some of the *shteygers*, a comprehensive theory of the Ashkenazi synagogue modes is still lacking. Attempts to discuss the modes were first made during the second half of the 19th century, among the most important is Josef Singer's essay *Die Tonarten des traditionellen Synagogengesang* (Vienna, 1886), which tried to relate the scales of the cantorial modes to those of the church modes. This approach, considered a breakthrough at its time, was severely criticized by Idelsohn for neglecting the Eastern aspects of the *shteyger*, namely its motivic and functional components. Idelsohn and later musicologists tried to discuss the modes in a manner similar to the description of the Arabic *maqāmāt*, taking into consideration the salient motifs, partial and final cadences, recitation tones, the liturgical functions and even the ethos of the mode (e.g. Idelsohn, 1939; Cohon, 1950; Avenary, 1971–2; and Levine, 1980,

and 1989. Avenary, 1971 raises questions about the *ethos* aspect of the modes.)

Theoretical discussions usually describe three main modes and a few subsidiary ones, all named after the initial words of relevant prayers. The principal *shteygers* are *maḡen avot*, *adonai malakh* (or *adoshem malakh*) and *ahavah rabbah* (ex.15). The simplest (and the oldest, according to Idelsohn, 1933) is *maḡen avot*, which is based on a natural minor scale, sometimes with a lower (Phrygian) 2nd at the cadences. The mode is said to reflect the peaceful atmosphere of the Friday night evening service. More complicated is *adonai malakh*, which assumed different structures in the Eastern and the Western traditions. In its fullest Eastern form it is based on a peculiar scale built on a series of conjunct equal tetrachords of 1–1–1/2 tones. Cantors regard it as representing glory and majesty and they frequently blend it with the European major scale. The most complex of the three is *ahavah rabbah*. Used mainly by Eastern *hazzanim*, it is said to be an excellent means of expressing agitated emotions, both joyful and sad. Its most developed form is built on what might be described as an modified Phrygian scale with an augmented 2nd between the second and third degrees. The sixth degree below the tonic is always raised. Frequent excursions are made through the fourth degree (which serves as a temporary tonic) to the minor, *adonai malakh* and major modes; a further excursion is sometimes made to the relative major of the minor mode (Laki-Frigyesi, 1982–3).



The most frequently described subsidiary modes are the *yishtabbah shteyger*, which is based on a natural minor scale similar to *maḡen avot* but with different motifs and with excursions on the fourth degree similar to those in the *ahavah rabbah* mode; and the *mi shebberakh* (or *av harahamim*) *shteyger*, which is based on the so-called Ukrainian-Dorian scale, that is, the Dorian scale with a raised 4th degree (Idelsohn, 1929/R, pp.184–92). Digressions to this *shteyger* serve to enrich the other modes.

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(iv) Post-Emancipation.

The Emancipation of European Jews induced in them an urge to be integrated into the surrounding culture. The relative sense of freedom encouraged new trends of thinking influenced by the 18th-century ideology of Enlightenment, especially as presented by its most important Jewish proponent, the philosopher Moses Mendelssohn (1729–86). Together, the social and ideological changes effected considerable modifications of the Ashkenazi synagogue practices and caused major changes in the liturgical music of the Jews in central and western Europe. Some of the innovations established in German-speaking countries and in France were emulated later in eastern Europe.

One of the most important manifestations of the new trends was the rise of the Reform Movement in Germany during the early decades of the 19th century. The early Reformers, such as Israel Jacobson (1728–1828) in Seesen (Westphalia) and David Friedländer (1750–1834) in Berlin, changed the traditional *siddur* (prayerbook) by abolishing texts that seemed to them controversial and by substituting new prayers in German for the old ones in Hebrew. They made considerable alterations in the customs and ceremonies of the service. Above all, they introduced the organ into the synagogue and reduced the role of the traditional *hazzan*. The main musical innovation was the congregational singing of chorales in Hebrew or German with organ accompaniment, mostly to melodies adopted from the Protestant Church. The traditional chanting of the scriptures according to the *te'amim* was abolished and the weekly portions from the Pentateuch and the books of the Prophets were merely declaimed. The model for many Reform synagogues was the Hamburg Temple, which was dedicated in 1818. However, the attempt made there to combine the modern innovations of Berlin with some of the oldest melodies of the Sephardi rite – as introduced by the Portuguese *hazzan* David Meldola (1780–1861) – failed.

The innovations of the Reform temples (as Reform synagogues were often known) aroused bitter controversy among rabbis and scholars. A collection of rabbinical *responsa*, *Noḡah ha-sedeq* (1818), in favour of the new practices triggered the publication of a vast polemic literature that dealt among other things with musical issues, especially the use of the organ in the synagogue.

19th-century Emancipation also helped change the musical practices of the traditional synagogue. The modern quest for aesthetics and decorum was manifest in the new synagogal regulations (*Synagogenorderungen*) issued by various communities and encouraged by the state. The bylaws discouraged and sometimes forbade old musical practices, especially

those that developed during the 17th and 18th centuries. Of special importance was the disappearance of the *meshorerim* (see above, §3(iii)) and their gradual replacement by the modern choir. With the decrease in the *meshorerim* practice, training *hazzanim* through apprenticeship was replaced by regulated study in teachers' seminaries, which were supervised by the state. Many cantorial students learnt their chants from notated music rather than from oral tradition. To meet the growing demand for written chants, several manuals of cantorial recitatives appeared in print (e.g. Moritz Deutsch's *Vorbeterschule*, Breslau, 1871). This and a growing distaste for the old flamboyant embellishments caused a major revision in cantorial recitative style. The recitatives were simplified or 'purified' and were frequently written and executed in common time.

Various attempts were made to establish services that would stand in mid-stream between the Reform and Orthodox practices. The most influential of the so-called Moderate Reform synagogues was the Seitenstettengasse Temple in Vienna (dedicated 1826). Under the guidance of Rabbi Isaac Noa Mannheimer (1793–1865) its liturgical practices were for the most part strictly traditional. The innovations were the long weekly sermons in German and the new liturgical music introduced by Salomon Sulzer (1804–90). In addition to the 'purified chants' and recitatives that he edited, Sulzer sang new compositions for *hazzan* and an *a cappella* four-part choir of boys and men in a Classical style. The choral compositions, which were sung in Hebrew, were composed by Sulzer himself, or commissioned from other composers, Jewish and non-Jewish, such as Joseph Fischhoff (1804–57) and Ignaz von Seyfried (1776–1841). Even Schubert contributed to a Hebrew composition – a setting of Psalm xcii (d 942).

The Vienna Temple soon became the focus for the *hazzanim* of Central and eastern Europe and its influence was further enhanced after 1838 when Sulzer published the first volume of his *Schir Zion*, containing selected compositions of the Vienna Temple music (the second appeared in 1865). Synagogues following Sulzer's model sprang up first in the Austro-Hungarian Empire, and later in Germany.

A similar attempt to combine a traditional service with contemporary music was made by Samuel Naumbourg (1815–80) in Paris. With the encouragement of the French government, he proceeded to reshape the music of the Paris synagogue, aiming to create a model for all the French Jewish communities, which were united under the governmental system of *Consistoires israélites*. Naumbourg's *Zemiroth Yisrael* (1847–64), which contains compositions for *hazzan* and male choir, consists of traditional chants and recitatives in the south-German style and modern compositions influenced by French grand opéra choruses. Naumbourg's influence spread far and wide in France and its colonies.

The innovations of Sulzer and Naumbourg served as examples to English *hazzanim*, who developed similar repertoires of synagogal choral music. The London school was created by Simon Asher (1841–79) and his disciple Israel Lazarus Mombach (1813–80), and reached its peak with the works of Marcus Hast (1871–1911). The music of the modern Ashkenazi synagogues of London was sung in similar houses of worship throughout the British Empire.

During the 1870s, the musical centre of the Moderate Reform Movement shifted to Berlin. The great synagogue on Oranjenburgerstrasse (dedicated 1866), which possessed excellent *hazzanim*, a large boys' and men's choir and large organ, was the haven for the music of Louis Lewandowski (1821–94), who served as its choirmaster and music director.

Lewandowski, perhaps the most gifted composer of Ashkenazi liturgical music in the 19th century, introduced the Romantic, Mendelssohnian style into the synagogue. His two publications, *Kol rinnah u't'fillah* (1871, a hazzanic manual with compositions for two-part choir) and *Todah w'simrah* (1876–82, compositions for *hazzan* and choir with optional organ accompaniment) became the main source of musical repertory for Moderate Reform synagogues. Many of his compositions were also sung in Reform and Orthodox synagogues.

In the major cities of eastern Europe, a modern type of *chor-shul* (Yiddish: 'choral-synagogue') was established, in which fashionable music by Sulzer, Naumbourg and Lewandowski was sung together with the old, flamboyant east European cantorial recitatives. Such east European composers as Nissan Blumenthal (1805–1903), David Nowakowsky (1848–1921) in Odessa and Eliezer Gerovitsch (1844–1913) in Rostov on the Don, strove to find a musical idiom that would combine the German harmony and counterpoint with the east European modality and idiomatic embellishments. Their compositions tended to be long, with many textual repetitions and were usually intended to display the virtuosity of the *hazzan*.

In the USA, the first Reform congregations, such as the Reform Society of Israelites in Charleston (established 1824) or Temple Har Sinai in Baltimore (1842), adopted the practices of the Hamburg Reform Temple and adapted them to the needs of the American community. American Reform temples usually abolished the office of *hazzan*; the music was led by the organist and performed by a mixed choir and occasional soloists. Students of Sulzer, such as Jacob Fraenkel (1807–87) and Morriz Goldstein (1840–1906), served the Moderate Reform synagogues and exerted a lasting influence on American synagogue music of all denominations. Fraenkel and Goldstein's collection of liturgical music, *Zimrat yah* (1871–86) was disseminated and used widely. Typical of the American style of post-Emancipation music are the works of Sigmund Schlessinger, who was born in Uhlen (Württemberg) in 1835, and emigrated to Mobile, Alabama, in 1860, where he died in 1906. His compositions, which were most popular in American Reform congregations at the beginning of the 20th century, are settings of the American Reform *Hebrew Union Prayerbook* in the Germanic Romantic style, with some adaptation from Italian opera.

Jewish music, §III: Liturgical and paraliturgical

4. Sephardi.

- (i) Introduction.
- (ii) Iberian roots.
- (iii) North Africa (Maghribi).
- (iv) Ottoman Empire.
- (v) Western Europe and the Americas.
- (vi) Italy.

Jewish music, §III, 4: Liturgical and paraliturgical: Sephardi

(i) Introduction.

Sephardi Jews (from Heb. *sepharad*: 'Spain') are the descendants of the Jews of the Iberian Peninsula, most of whom were expelled from Spain and Portugal during the period 1492–7 or converted to Christianity (since the 14th century) and remained in the Peninsula as crypto-Jews. Those who left Spain after the expulsion settled in North Africa, the Ottoman Empire, and later in western Europe and the Americas. This geographical distribution led, from the musical point of view, to the consolidation of several liturgical sub-traditions: the 'North African' (also known as the 'Maghribi': Morocco, Algeria, Tunisia), the 'Ottoman' (Turkey, Syria, Palestine, Greece, Bosnia, Serbia, Romania, Bulgaria), the 'Italian' (with traces found also in Libya) and the 'Western' (south-west France, Amsterdam, London, Paris, Hamburg, East Coast of the USA and the Caribbean).

All Sephardi communities follow the same liturgical order with the minor exception of liturgical hymns (*piyyutim*), which are added to the normative prayers on Holy Days and special occasions and vary between communities. The musical performance of the liturgy is entirely vocal (in unison or heterophonic texture) and characterized by the interaction between a cantor and an active, participating congregation. Responsorial singing is found in the ancient *selihot* service of the High Holy Days and in the singing of *piyyutim*. The whole congregation sings other sections.

Any learned individual may lead a service. However, one or more permanent *hazzanim* (cantors) serve in each synagogue. Cantors are ordinary members of the community (no ordination is needed) who possess developed singing skills and a knowledge of the liturgical music repertory. Their role is to lead the liturgy, especially on Sabbaths and Holy Days, and within a single service the leading role may pass from one cantor to another. Professional, paid cantors are rare in Sephardi communities, although among west European Sephardim the cantor has held a particularly prominent position, second only to that of the rabbi. In North Africa, a semi-professional singer (*paytan*) may also participate in festive services, for example when a wedding or bar-mitzvah is celebrated in the synagogue. He sings special hymns or musically elaborated sections of the liturgy.

Within a single daily or festive Sephardi service, several musical genres are performed, namely, psalmody, cantillation, recitative and strophic melodies. The psalmody is characterized by a repeated musical phrase of narrow range (usually a perfect 5th) and clear pulse (but without fixed metre) that is divided into two hemistiches, each ending on a clear cadence. The setting of the text is mostly syllabic. This genre can be heard in the congregational singing of psalms at the opening of the morning services (see above, §III, 2(i)). Cantillation, as in all Jewish communities, is the public reading of the Torah and other biblical texts on Sabbaths and Holy Days according to the Masoretic accents. Despite similarities in the musical realization of the accents in all Sephardi communities, regional styles exist in this genre also, with the greatest distinction lying between the 'Eastern Sephardi' and the 'North African' cantillations (see above, §III,

2(ii)). Improvised recitatives in flowing rhythm are used to perform most liturgical texts. Recitatives range from enhanced, syllabic readings of narrow range to developed, melismatic performances of wide range whose pitch organization is framed by modes, especially Arabic *maqāmāt* or Turkish *makamlar*. Strophic melodies consist of two or more musical phrases repeated in a fixed order, with or without refrain, and usually with a fixed metre. These melodies serve for the singing of liturgical poems and, occasionally, of selected texts in prose. Strophic melodies may be traditional or adopted from the music of the surrounding culture.

As in all Jewish communities, the liturgical music of the Sephardi Jews is an open system. This concept implies the constant tension between community, tradition and individual innovation in the development of the repertory. Despite commonalities in the liturgical music and its performance in Sephardi congregations over wide geographical areas (the most outstanding example being the musical repertory for the High Holy Days), each synagogue functions as a musical microcosm. An important factor in the merging of continuity with change is the mobility of cantors, who spread and blend melodies from one location to another during their journeys around the Mediterranean.

Paralitururgical events are a crucial component of the Sephardi musical tradition. The singing of *baqqashot* (see below, §III, 1 and 2(iv)) is the most developed of these rituals and is found in the Ottoman, Moroccan and Syrian sub-traditions.

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(ii) Iberian roots.

The source of the Iberian Jewish culture from the time of the Arab conquest of Spain (late 7th century onwards) is found in the older Eastern Jewish centres, especially the caliphate capital of Baghdad. The musical lore of the Eastern Jews, which already included the concepts of melodic modes, rhythmic modes or cycles, and musical affects (e.g. the writings by Sa'adyah Gaon, 888–942, in Adler, 1975, nos.600–630), were probably introduced into Spain with the Arab invasion. However, as early as the 10th century, a distinctive Andalusian Jewish heritage had emerged. The close Arabic–Jewish interaction led to the development of a courtly Jewish culture that included, among other features, the creation of a new Hebrew poetry (sacred and secular) based on Arabic models and techniques, such as the use of quantitative metres and innovative strophic forms (e.g. the *muwashshah*). Poetic metre and strophic forms exposed the Jews to new musical forms that permeated the synagogue. Another phenomenon of Arabic origin already found in early manuscripts of sacred Hebrew poetry from Spain is the substantial use of contrafacta. From the scant information about music in the Iberian synagogues before 1492 it is clear that developed musical skills and congregational singing were established features by the 11th century. These traits are testified in rabbinical *responsa* in which the preference for cantors with skilled voices is admitted. The complaint against local cantors by Rabbi Asher ben Yehiel from Germany (c1250–1327), who was exiled in Castille, reveals that by the end of the 13th century the musicality of Castilian cantors overruled their religious piety (*She'elot u-teshuvot*, Jerusalem, 1965, iv, p.22). The non-

centralized character of Iberian Jewry presupposes the existence of regional styles of synagogue music (Andalusian, Aragonese, Castilian, Catalan etc.). The foundation of synagogues in Salonika (Thessaloniki) and Constantinople after 1492 on the basis of the regional Iberian origins of their congregations appears to corroborate this assumption. However, the existence of melodies from the Iberian period common to all Sephardi communities, especially for the High Holy Days, cannot be ruled out (Avenary, 1986).

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(iii) North Africa (Maghribi).

Although Spanish Jews settled in North Africa before their final expulsion from the Iberian Peninsula, in its aftermath they established communities in the major urban centres of Morocco, Algeria, Tunisia and to a lesser extent Libya. Two layers of music may be detected in the Maghribi liturgy: autochthonous and Eastern Sephardi. The first layer is based on the classical Andalusian musical traditions of North Africa (Arabic *al-'alā al-andalusiyya* in Morocco; *gharnāṭī* in Algeria; *ma'lūf* in Tunisia). It is characterized by a particular quality of vocal emission, the use of the Andalusian modes (which have a distinctive pentatonic ground structure) and syncopated rhythmic patterns. The singing of psalms to measured non-metrical melodies is also an ancient hallmark of this tradition, which was later disseminated widely by Moroccan cantors among the west European Sephardi communities (see above, §III, 2(i), ex.2). The Eastern Sephardi layer is reflected in the use of liturgical melodies from Turkey and Palestine that were brought by emissaries (*shaddarim*) who visited North Africa from the 18th century onwards to raise funds for the Holy Land. The Eastern Sephardi influence is found particularly in some *piyyut* melodies from the High Holy Day repertory.

The most elaborate paraliturgical tradition among Moroccan Jews is the performance of the *baqqashot* ('petitions'). This event, held early on Sabbath mornings during winter, combined kabbalistic rituals such as *tiqqun hasot* with the performance of a set of sacred poems according to the modes and genres of the Andalusian court music of Morocco. Several traditions of *baqqashot* developed in different cities, but eventually that of the southern cities of Marrakech and Essaouira, codified in the book *Shir yedidut* (Marrakech, 1921), prevailed. It was adopted by several synagogues in Casablanca where large numbers of Jews from different parts of Morocco gathered from the early 20th century.

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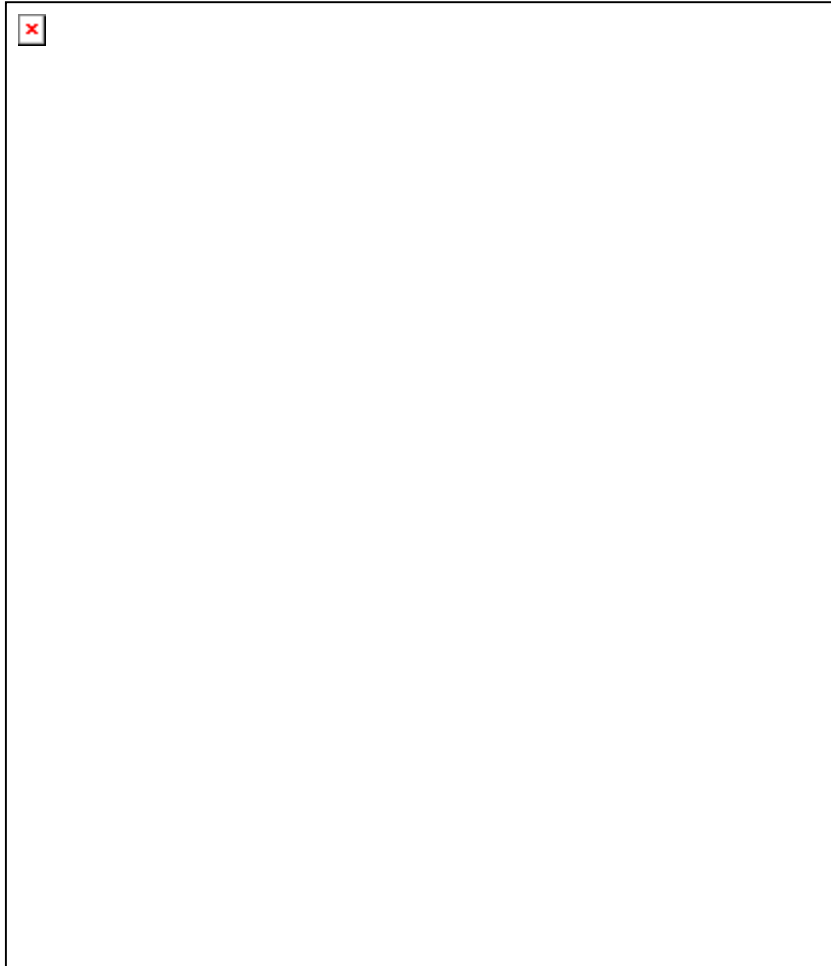
(iv) Ottoman Empire.

Despite their diversity, the Sephardi synagogues throughout the Ottoman Empire shared a unified musical repertory. The major musical contribution of this branch has been the adoption of the Turkish and Arabic modal systems (*makamlar/maqāmāt*; see [Mode, §V, 2](#)) as a vehicle to unify the music of an entire synagogue service or of a section of it. Early evidence for this phenomenon is found in the work of Israel Najara (c1555–1625). A descendant of Jewish emigrants from Spain who settled in the Galilee, Najara, an outstanding poet and composer, became a master of the incipient Ottoman *makam* system and arranged his two major collections of

Hebrew sacred poetry (*Zemiroth yisrael*, Safed, 1587; Salonika, 1599; Venice, 1600; and *She'erit yisrael*, unpublished) according to these musical modes. However, the practice of using modes in the liturgy was established only during the 17th century, when the involvement of Sephardi Jews in the music traditions of the surrounding culture reached a high point. The manuscript of religious poems belonging to Moshe ben Michael Hacoheh from Salonika (1644–1730), cantor at the Levantine synagogue in Venice, includes an index of the Turkish modes, indicating which should be used for each festival and the names of the melodies for each section of the service (*GB-Lbl Add.26967*, dated 1702).

The proficiency of the Ottoman Sephardi cantor in the *makam* system is a hallmark of his art. Modal improvisation in flexible rhythm is applied to various sections of the service sung by the cantor as soloist (e.g. the *yoser* section of the Sabbath morning service). Modulations are expected from gifted cantors. Metric melodies intermingled with the improvised sections are based on the same modes; sometimes these melodies are adopted from popular Arabic or Turkish songs. In addition to these adopted metric melodies, the repertory includes traditional metric melodies for the poetic insertions (*piyyutim*) performed during the High Holy Day liturgy, and for dirges sung on Tish'ah be-av: such melodies are considered to date from the oldest layers of the Eastern Sephardi repertory.

The old Ottoman style of liturgical singing still persists in small concentrations of Turkish Jews in Israel, Turkey, France and the USA. However, it has largely been superseded by the 'Jerusalem-Sephardi' style (see below, §III, 11(i)). *Ex. 16* is the mystical poem 'El mistater beshafir hevyon' by Abraham Maimin (*fl* 17th century) as sung by the Jews of Aleppo (Syria); it is still performed today as an opening to the singing of *baqqashot* in the Jerusalem-Sephardi style.



The singing of *piyyutim* in paraliturgical vigils developed in Turkey following the model set by Rabbi Israel Najara in the late 16th century (Seroussi, 'Rabbi Yisrael Najara', 1990). Since the beginning of the 17th century and until the 20th, Jewish poets and composers in Turkey and Greece produced a large repertory of sacred songs based on the Turkish *makam* system and set to instrumental and vocal musical genres of the Ottoman courtly music, such as *peşrev*, *kar*, *beste* and *şarki* (see [Ottoman music](#)). Thousands of such poems are preserved in manuscript. The centres of these musical activities were the cities of Adrianople, Istanbul and Salonika. Many Jewish composers and performers, such as Aharon Hamon ('Yahudi Harun', *d* after 1721), Moshe Faro ('Musi', *d* after 1776) and Isaac Fresco Romano ('Tanburi Izak', 1745–1814) served in the Ottoman court and attained considerable prestige. The printed compendium *Shirei yisrael be-eres ha-qedem* (Istanbul, 1921) preserves the texts of this repertory as it was performed at the beginning of the 20th century.

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(v) Western Europe and the Americas.

Jews forced to convert to Christianity in Spain and Portugal began to leave the Iberian Peninsula towards the end of the 16th century to establish new communities, which are usually called 'Portuguese' or 'Spanish-Portuguese'. They settled in Venice, Amsterdam and south-west France (Bayonne, Bordeaux) and later expanded to other centres in Europe (Paris, London, Hamburg, Livorno, Gibraltar, Vienna) and the Americas (New

York, Philadelphia, Rhode Island, Charleston, Savannah, Curaçao etc.). The foundations of their liturgical tradition may be traced back to the 'mother' community of Amsterdam. This repertory is based on the North African and Ottoman Sephardi practices (the first cantors of Amsterdam were 'imported' from these non-European centres) combined with the creations of local cantors (who were expected to read music notation and perform Western art music). Among the earliest Sephardi cantors in Amsterdam were Joseph Shalom Gallego from Salonika (officiated c1614–28) and Rabbi Isaac Uziel from Fez, Morocco.

The engagement of cantors from Amsterdam in the 'sister' communities contributed to the relative uniformity of their liturgical repertoires. In the course of time, as the demographic composition of these synagogues changed, more local traditions emerged. Thus, the liturgical music tradition of the Spanish-Portuguese synagogue of Bevis Marks in London, preserved in the collection by Emanuel Aguilar and David A. de Sola (*The Ancient Melodies of the Liturgy of the Spanish and Portuguese Jews*, London, 1857), shows North African influences resulting from the engagement of cantors from Morocco and Gibraltar. On the other hand, the repertory of the Spanish-Portuguese Synagogue of New York City includes liturgical compositions by 19th-century German Jewish composers following the contingent of German Jews who joined this congregation.

Original liturgical compositions by cantors from Amsterdam and other Western Sephardi communities (London, Hamburg, Bayonne) are preserved in manuscripts and printed anthologies (Adler, 1989). After the opening of the impressive new synagogue in Amsterdam in 1675, both Jewish and non-Jewish composers were commissioned to write original works in Hebrew with instrumental accompaniment for religious festivals, usually cantatas in the Italian style of the 18th century (Adler, 1966). Among the most distinguished composers serving the Amsterdam community were C.J. Lidarti (1730–after 1793) and Abraham Caceres (*fl* Amsterdam, 1718–38). Melodies from these elaborated musical compositions from more than two centuries ago survived as monophonic liturgical melodies in the oral tradition (Adler, 1984). Another sign of the influence of art music on the Western Sephardi synagogues is the use of trained choirs in the services, a phenomenon that appeared for the first time in the 1820s in Bayonne, then in London (1830s) and Amsterdam (1875).

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(vi) Italy.

The Sephardi communities in Italy are a special development within the Western diaspora. The oldest Sephardi community in Italy was established in Venice during the 16th century. The five melodies from the Venetian Sephardi tradition notated by Benedetto Marcello in his *Estro poetico-armonico* (1722–3) already testify to the influence of Eastern Sephardi traditions on the original Spanish-Portuguese layer. In the 18th century, the Sephardi centre in Italy moved from Venice to Livorno. Established by Portuguese Jewish conversos, this community rose into prominence among Sephardi Jews, attracting members from other communities around

the Mediterranean rim; [ex.17](#) shows a *piyyut* ('Akh zeh ha-yom qiviti') for Purim sung according to this Portuguese tradition.



The great synagogue in Livorno became a centre for musical activities in which choral music by Jewish composers was customarily performed by a trained ensemble; the antecedents of this practice lay in 17th-century Venice, Mantua and Ferrara in the work of Salamone Rossi (Harrán, 1987; 1989; 1999). Manuscripts of original choral music for three voices dating from the 19th century have survived. Psalms and *pizmonim* (Holy Day songs) comprise the majority of these choral settings. Michele Bolaffi (1768–1842) was the most distinguished Jewish composer active in Livorno during the first part of the 19th century. The use of organ accompaniment in Italian Sephardi synagogues is attested in rabbinical sources (Benayahu, 1987).

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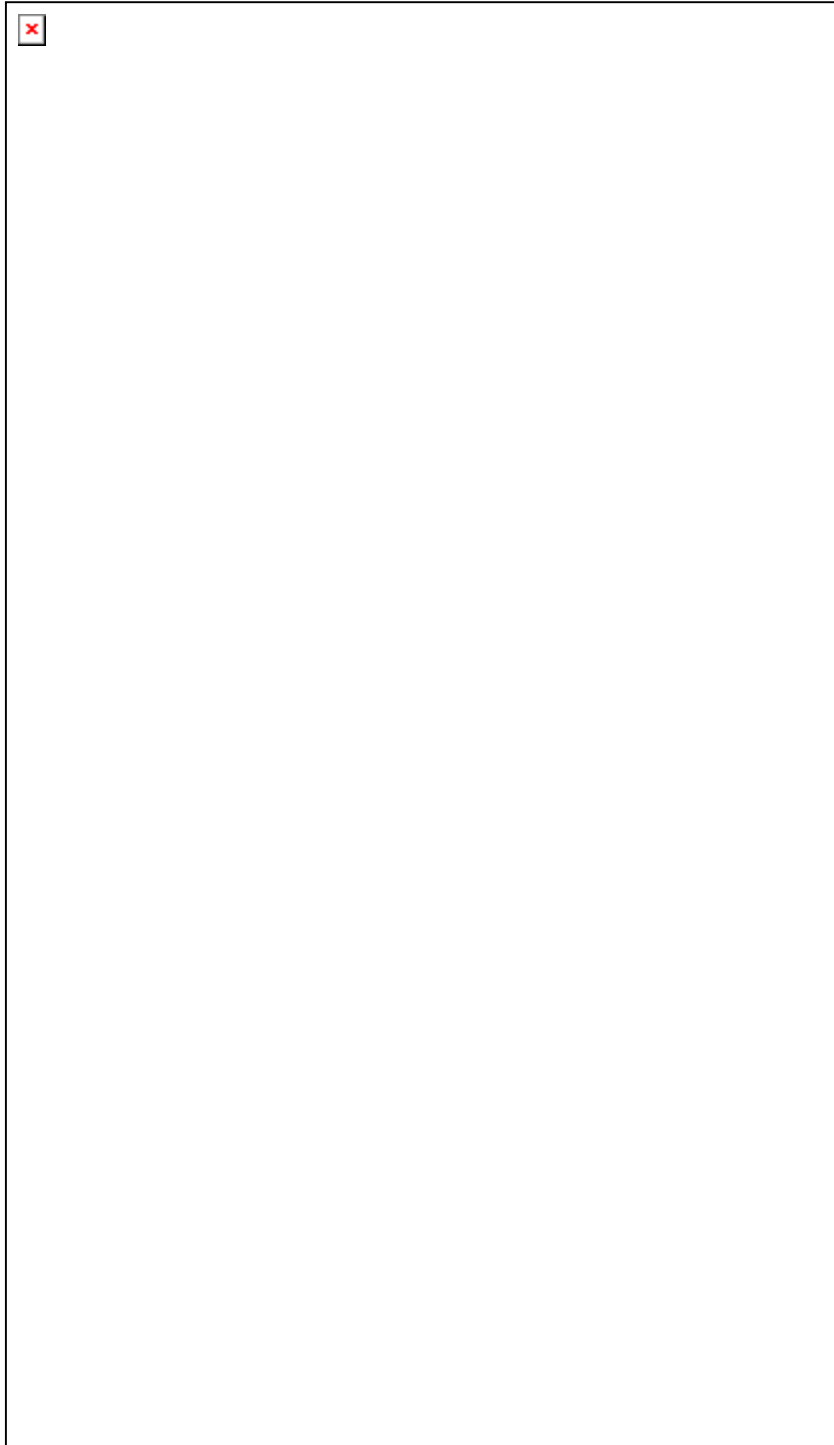
5. Yemen.

Precisely when Jews first began to settle in Yemen is not known, although evidence from a few historical findings shows that they had arrived there by the 4th century bce. Today, however, only a few hundred Yemenite Jews remain in the north of the country; most of the population now lives in Israel, following a series of organized emigrations, beginning with a few hundred families in 1881–2 and culminating in the mass emigration of about 50,000 people in 1949–50 immediately after the founding of the State of Israel. A small community has also been established in the USA. This article concentrates on the liturgical music of the Yemenite community as it now exists in Israel.

Although throughout their history Yemenite Jews maintained contact with the various leaders of the different Jewish centres around the world, in many respects their culture differs markedly from the other traditions. Its unique character seems to preserve some particularly ancient features, especially regarding the performance of the liturgy. Even in the modern society of Israel, where acculturation is a continuing process, the Yemenite Jews tend to live together and to form homogeneous communities, especially around their synagogues, where they go to considerable lengths to retain their distinct traditions.

The Yemenite liturgy is almost identical in its text and general form to most other Orthodox traditions, however, its unique character is revealed in three principal ways. (1) The Yemenite pronunciation of Hebrew and Aramaic texts clearly differentiates almost all the consonants and vowels; traditional pronunciations by other Jewish communities often pronounce several vowels or consonants in the same way. (2) The social and liturgical roles of the congregation and cantor are unlike those usually seen in the other Jewish traditions, with the former assuming a much broader role in its interaction with the cantor (especially in the Sabbath morning service). (3) The structure of the musical items, which arises from the liturgical function of each chant, is of a different character from the other traditions, reflecting the respective roles of congregation and cantor.

The chief characteristics of Yemenite liturgical music can be explained by an analysis of the Sabbath morning service. The first part, *pasuge dhazimrâh* (*pesuqei de-zimra*), includes 22 biblical chapters – 18 from the *Psalms*, three from the books of *Chronicles* and *Nehemiah*, and the Song of the Sea (*Exodus xv*). Verses from the first three texts are sung by the congregation to a tune with a non-measured rhythm that is repeated for every verse. The singing is extremely heterophonic, as every individual feels free to sing at his own tempo using occasional ornaments and melismas while preserving the 'kernel' of the melody (i.e. the basic group of pitches organized into fixed melodic contours). However, for the Song of the Sea the character of the singing changes abruptly. The text is sung to a new melody, which is measured and consists mostly of two rhythmic values, the short being used for the non-stressed syllables and the long for the stressed. This tune is sung slowly and loudly by the whole congregation in complete unity, creating a 'pluri-vocal' effect that results from the gradual transposition of the melody by individuals who decide to lower the pitch by one tone or to raise it by a 5th and thereby cause the singers nearby to follow them. This produces the effect of a series of 'chords' built on the intervals of a 2nd or a 4th, as is shown in [ex.18](#).



The second part of the service, *shama' yisra'el* (*shema' yisrael*: *Deuteronomy* vi.5–9 and 41, xi.13–23; and *Numbers* xv.37–41), consists of three biblical chapters surrounded by four extensive post-biblical benedictions. The singing is performed in solo cantorial style using the first tune from the opening part of the service and stressing its non-measured rhythm by the use of frequent melismas. Only the initial biblical chapter, is sung by the congregation, slowly and loudly according to another syllabic tune. As in the first part, the importance of this text is further emphasized by the manner of performance, which differs markedly from that of the surrounding musical items.

The majority of the third part of the service – the *'amidhah* (*'amidah*) prayer, which in the Sabbath morning liturgy consists of seven blessings –

is a cantorial solo song, sung to another non-measured melody that repeats for every verse. The singing of the *birkat köhanim* (priestly blessing), which occurs between the sixth and seventh benedictions of the *'amidhâh*, also includes a number of unique features. The text, composed of three biblical verses (*Numbers* vi.24–6), is performed to the same tune as the *'amidhâh* prayer itself but with every word sung according to the main motif 'A', the final pitch of which is the tonic ([ex.19](#)). The cantor chants the motif first and elaborates the melody constantly, it is then repeated by the priests, who sing its essential 'kernel' in a more rhythmic style in order to express their unity. The final words of the first two verses are sung to another melodic motif 'H', which functions, through its final pitch (the one below the tonic), as the 'herald' of the approaching cadence – the main motif 'A' – on which the response *'Âmen* is sung by the congregation. The cadence of the third verse, which ends the entire blessing, is further emphasized by another 'preparatory' motif 'P', which precedes the 'heralding' one. A typical performance of the last four words of the third verse, together with the *'Âmen*' is given in [ex.19](#).



The Yemenites also have a unique manner of performing the *hallel*, the fourth part of the service consisting of Psalms cxiii–cxviii that is added to the service after the *'amidhâh* on Festivals. The whole text is sung by the cantor to a special tune of non-measured rhythm, with the congregation responding *hallaluyâh* after every half-verse. This manner of performance appears to be of exceptional antiquity, being mentioned in the Babylonian Talmud: '... like an adult who reads the *hallel* (for a congregation) and they respond after him with the leading word' (*Sotah* 30b). The Yemenites sing the first three syllables of this word syllabically while '-yâ', which is stressed, is sung to a long melisma. Thus, this musical structure, which is common to all the biblical texts sung by the congregation during the service, maintains the accurate pronunciation of the words. The congregational singing of the post-biblical *piyyutim*, however, often distorts the accentuation of the Hebrew because most of their tunes consist of repeated metric patterns that do not reflect the linguistic accent.

The fifth part of the service, the Torah readings, is also performed differently by the Yemenites. Instead of having one expert in charge of the cantillation, each member of the congregation is expected to know the recitation of the Pentateuch. According to an ancient custom, every verse

recited by the adult reader is followed by its Aramaic translation (*Öngalös*), performed by a boy who has prepared himself for several weeks for the 'job'. This Aramaic version (the 'Boy's Tune') is a simpler variant of the Hebrew Pentateuch melody (the 'Adult's Tune'). The singing of the 'Boy's Tune' by an adult is considered insulting to the congregation, whereas the use of the 'Adult's Tune' by a boy is simply forbidden; in this way the traditional hierarchy of the Yemenite society is maintained.

The Yemenite Pentateuch cantillation is again a unique practice and one that is probably another remnant of ancient tradition. Unlike other Jewish communities, where each of the 28 cantillation signs – the 'tropes' – for the 21 biblical books (except *Psalms*, *Proverbs* and the poetic sections of *Job*) has its own fixed musical motif, the Yemenites sing the texts according to eight musical motifs, which set only those words ending textual clauses. The remaining words are sung to reciting tones, the organization of which depends on the talent of the individual reader. The musical structure of the eight motifs expresses the degree of the disjunctive strength a particular word possesses when ending a clause. This structural principle is common to all the tunes sung during the liturgical recitations of biblical texts, which include, besides the Pentateuch, chapters from the Prophets, and from the books of *Esther*, *Lamentation*, *Ruth*, the *Song of Songs* and *Ecclesiastes*. [Ex.20](#) gives an example of a Pentateuch musical phrase applied to a three-part verse (see also above, §III, 2(ii), ex.5).



This example demonstrates the tendency for the first part of any verse to be sung in a 'simple' manner, whereas as the cantor (or the Pentateuch reader) approaches the end of a verse the more developed ('reversed') his singing of the motifs becomes.

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6. Iraq (Babylonian).

The Jewish Babylonian tradition evolved in Babylonia (southern Mesopotamia; modern Iraq) following the destruction of the First Temple in 586 bce and the subsequent Jewish exile from the Kingdom of Judah (Palestine) to Babylon. It is thought that an earlier Jewish presence existed in northern Mesopotamia (now Iraqi Kurdistan) from about 720 bce, following the Assyrian exile of the population of the Northern Kingdom of Israel. There was a continuous Jewish presence in Babylon for over 2500

years, until the mass Jewish emigration to Israel in 1950–51, when the Iraqi government legally permitted Jews to leave the country permanently. Today, the Babylonian tradition continues mainly in Israel, England and North America, with diminishing communities in Iraq, India and East Asia.

The finest intellectual achievement of Babylonian Jewry was the compilation of the Babylonian Talmud (completed c6th–7th centuries ce), a religious and cultural work of enormous influence in Judaism, being the text adopted in preference to the Jerusalem Talmud and subsequently disseminated throughout the Jewish world. Babylonia was renowned for Jewish scholarship, its two principal academies, Sura and Pumbeditha, led by a succession of prominent *geonim* (sing. *gaon*: ‘excellency’). Iraq had already become the ‘foremost center of world Jewry two centuries before the Arab conquest’ of about 635 ce (Stillman, 1979, p.29). Baghdad, the new capital city founded in 762, maintained this leadership until the end of the geonic period (c11th century), when it ceased to be the spiritual and intellectual centre of world Jewry as communities in Egypt and the Iberian Peninsula gained prominence.

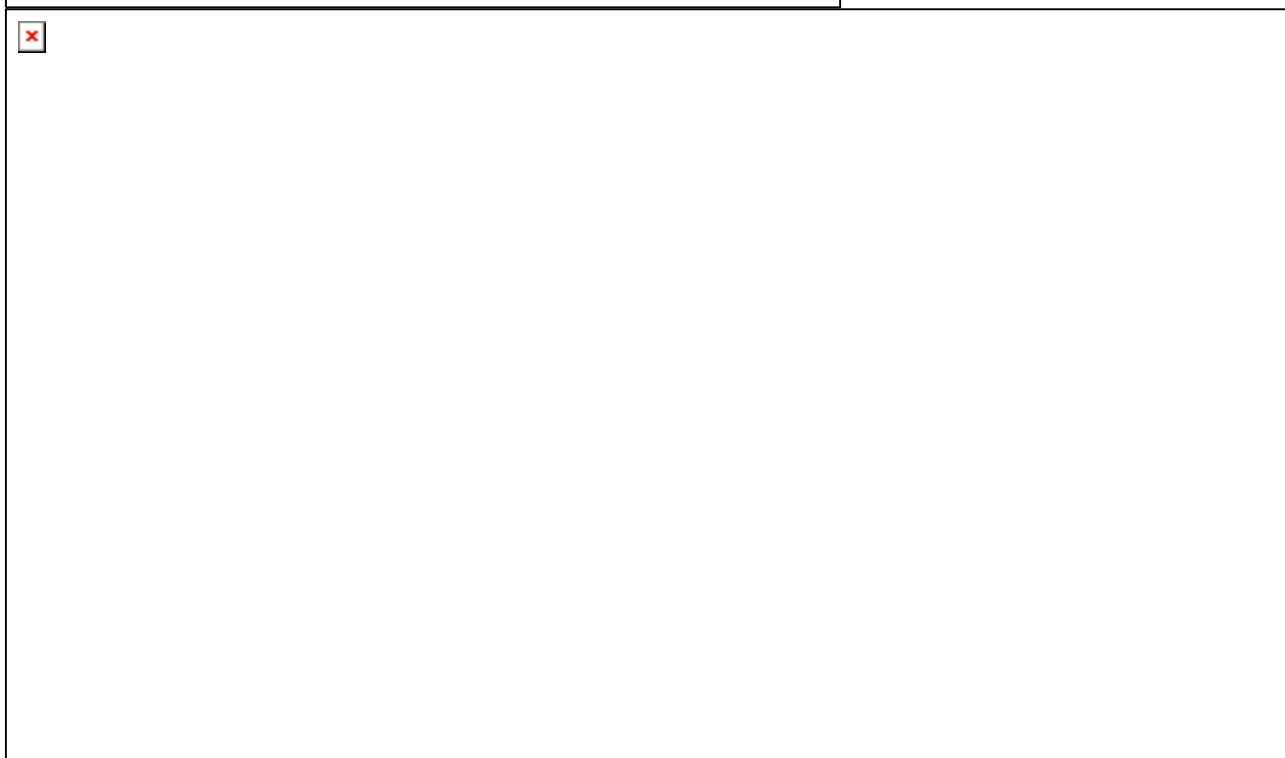
The Babylonian religious tradition (*minhaġ babilī*) is Orthodox. Liturgical texts, which include prayers and hymns, are printed in prayer books or, in the case of public ‘reading’ (cantillation) of the Pentateuch and Prophets, handwritten on parchment scrolls. A few compilations of printed music notation exist in scholarly studies (Idelsohn, *HoM*, ii, 1922/R; Shiloah, 1983), but the musical performance remains an oral tradition, with the attendant variety in individual performances, coupled with a tenacity in maintaining its characteristic melodies across the boundaries of time and location.

Music in the Babylonian tradition generally corresponds to the norms of Arab music theory and performing practice. Liturgical music may be metred or unmetred. Biblical cantillation ([ex.21](#)) is unmetred and performed by a soloist – the cantor, another male member of the congregation or, occasionally, a young boy; in Eastern Jewish traditions it is customary for a boy, before he reaches the age of majority (13), to chant one of more portions from the week’s reading of the Pentateuch and Prophets on the Sabbath. 13 modes were identified by Idelsohn (*HoM*, ii, 1922/R, pp.5–6) for the recitation of the Bible and prayers: Pentateuch, Prophets, *Song of Songs*, *Ruth*, *Lamentations*, *Esther*, *Psalms*, *Proverbs*, *Job*, *Qinot*, *Tefilla*, *Selihot* (i) and *Selihot* (ii). Ex.21 is sung in the Arabic mode of *segah* with the distinctive three-quarter tone between its first and second degrees. The text includes the Masoretic accents (*te’amim*), generally treated syllabically, with occasional melismas. The Hebrew transliteration shows the pronunciation typical of the Babylonian tradition, perhaps one of the most correct phonetically with regard to biblical Hebrew (for differing viewpoints, see Idelsohn, *HoM*, ii, 1922/R, pp.3, 31; and Shiloah – quoting Morag – 1983, p.10).



Chants, hymns and *shbahoṯ* (Judeo-Arabic: 'praises') – the Babylonian term for paraliturgical *piyyuṯim* (Avishur, 1990–91, p.127; Shiloah, 1983, p.7) – for Sabbaths, High Holy Days, penitential prayers (*selihoṯ*) and Festivals provide opportunities for enthusiastic congregational participation, whether the subject matter is laudatory or one of atonement. Chants (ex.22) are generally non-metrical, unrhymed texts comprising a sentence or short passage, which may be chanted by a soloist alone, by a soloist with congregational responses, or by the entire congregation throughout. The term 'chant' is used to cover a range of performance styles from 'recitative'-like forms to those that employ a wider melodic span. Liturgical hymns (*piyyuṯim*; ex.23) generally have a regular metrical scheme and rhyme, and are set to metrical melodies. Hymns with a strongly melodic character are associated mainly with Rosh Hashanah and Yom Kippur. Most congregational items are metrical, with rhythmic melodies usually ranging between a 5th and an octave. The songs are not harmonized, but because of individual differences in speed, pitch (leading to an organum-like effect), vocal timbre and ornamentation, the overall sound is characteristically heterophonic. The paraliturgical genres (*shbahoṯ*) include the *baqqashoṯ* ('petitions') and *pizmonim* ('adorations and praise', 'refrains') and are sung to metric melodies (ex.24). *Pethihoṯ* ('openings',

'introductions') are also religious texts that can be sung in an improvisatory (non-metrical) style to introduce a *shbah* and set its melodic mode. In Iraq the *abu shbahoth* (Judeo-Arabic: 'father [expert] of *shbahoth*) sang both in the synagogue and at celebrations outside; he was accompanied by two or three other men, one perhaps playing a frame or other kind of drum (except on a Sabbath or major feast). *Shbahoth* are also performed in the home as 'table hymns' for the Sabbath or a festive meal.





Jewish music, §III: Liturgical and paraliturgical

7. Kurdish Jews.

Most Kurdish Jews inhabited the Iraqi 'Kurdistan' (Barazan, Mosul, Amadiya, Zaku, Kirkuk) with a minority living in the Turkish and Syrian areas. According to ancient tradition these Jews are descendants of the Ten Tribes from the time of the Assyrian exile. They are first mentioned by the traveller Benjamin of Tudela (12th century ce). Solid information about the Kurdish Jews, however, dates only from the 16th century onwards. Emigration to Palestine began in the 1920s, and following the establishment of the State of Israel, almost all Kurdish Jews now live there.

The liturgical music of the Kurdish Jews, as it is now practised in Israel, like that of many other Jewish communities from the Middle East and Central Asia has been influenced by the Jerusalem-Sephardi style, which is close to their Arabic-influenced vernacular musical culture. However, several archaic liturgical traits may still be found in the repertory: various types of Hebrew psalmody are used, ranging from simple styles based on one or two axis pitches to more embellished ones that span over a tetrachord (these are sometimes performed responsorially, which is perhaps a remnant of pre-Masoretic traditions; Flender, 1992); the recitation of the Targum (Aramaic translation of the Bible) in a *parlando* style; and a particular form of biblical cantillation that does not conform to either the Tiberian system, which is widespread throughout the Jewish world, or the more indigenous Babylonian. The Kurdish Jews have a local tradition of composing and singing religious poetry (*piyyutim*) in Hebrew and Aramaic. The names and works of about 30 Kurdish Jewish liturgical poets are known from manuscript and printed sources but their poems are seldom performed.

Jewish music, §III: Liturgical and paraliturgical

8. Central and East Asia.

(i) Caucasus (Mountain Jews and Georgia).

- (ii) Iran.
- (iii) Afghanistan.
- (iv) Tajikistan and Uzbekistan (Bukhara).
- (v) India (Bene Israel, Cochini and Iraqi).
- (vi) China.

Jewish music, §III, 8: Liturgical and paraliturgical: Central and East Asia

(i) Caucasus (Mountain Jews and Georgia).

The distinction between the Jews of the western Caucasus (Georgia) and the Eastern (Azerbaijan, Daghestan, and Chechen Republic) – the latter known as Mountain Jews – is fundamental, for they are both ethnically and linguistically distinct.

The liturgical music of the Georgian Jews has hardly been studied. It is thought to be a particularly ancient and unique tradition, although it has been substantially transformed during the last hundred years as a result of emigration. Most Georgian Jews who settled in Israel/Palestine from the early 20th century onwards adopted in their synagogues features of the Jerusalem-Sephardi style. In Georgia itself an Ashkenazi influence is now noticeable, resulting from the influx of Russian Jews to the area from the early 19th century and the training of Georgian rabbis in the academies of Lithuania. A survey of the musical repertory of the Georgian Jewish wedding as celebrated in modern Israel (Mazor, 1986) shows that the repertory includes traditional cantillation of biblical texts, psalmody in flexible and measured rhythm and *piyyutim* (in both psalmodic style in flexible rhythm and with measured melodies) as well as melodies from non-Jewish Georgian folksongs and dance tunes, hasidic and neo-hasidic tunes, 'Oriental' Israeli songs and tunes, and Israeli folksongs. Finally, not all Georgian Jews share the same musical traditions: research has uncovered differences between the practices of eastern and western Georgia.

The liturgical music of the Mountain Jews in the eastern Caucasus is extremely austere. It consists of simple recitation formulae in flowing rhythm by the cantor or in a responsorial manner between cantor and congregation. The range is narrow (up to a 5th) and most formulae are based on descending melodic figures. The simplicity of the liturgical music of the Mountain Jews strikingly contrasts with their rich musical traditions performed outside the synagogue. Remarkably, no musical element from the surrounding culture, such as the Azeri *mugham*, has permeated the synagogue repertory, as has happened in most Jewish communities throughout the Islamic world. This phenomenon suggests that the Caucasian synagogue may represent an ancient approach to the performance of the liturgy in which the role of music was less prominent.

Jewish music, §III, 8: Liturgical and paraliturgical: Central and East Asia

(ii) Iran.

Research into the religious music of the Iranian Jews is a major desideratum. Key questions remain open, such as the relationships between the musical traditions of the different Jewish centres both within Iran itself (Tehran, Isfahan, Shiraz, Yezd, Hamadan, Mashed) and in the other Persian-speaking Jewish communities (e.g. Afghanistan, Uzbekistan,

Tajikistan and Azerbaijan), and the relationship between Jewish religious music and the secular and religious music of the surrounding Muslim populations.

Until the mid-19th century, Iranian Jewry, living in the rather hostile Shi'a Muslim environment, was relatively isolated from the rest of the Jewish world, except for sporadic contacts with envoys from the Jewish community in Israel/Palestine. Their physical, economic and spiritual impoverishment awakened the interest of Jews in western Europe, who established the modern schools of the Alliance Israélite Universelle in Tehran (1898) and other cities. Since the mid-19th century Iranian Jews have been exposed to manifold cultural influences, and the recognition of their constitutional rights in 1906 led to their increasing access to the surrounding non-Jewish Iranian culture, including music.

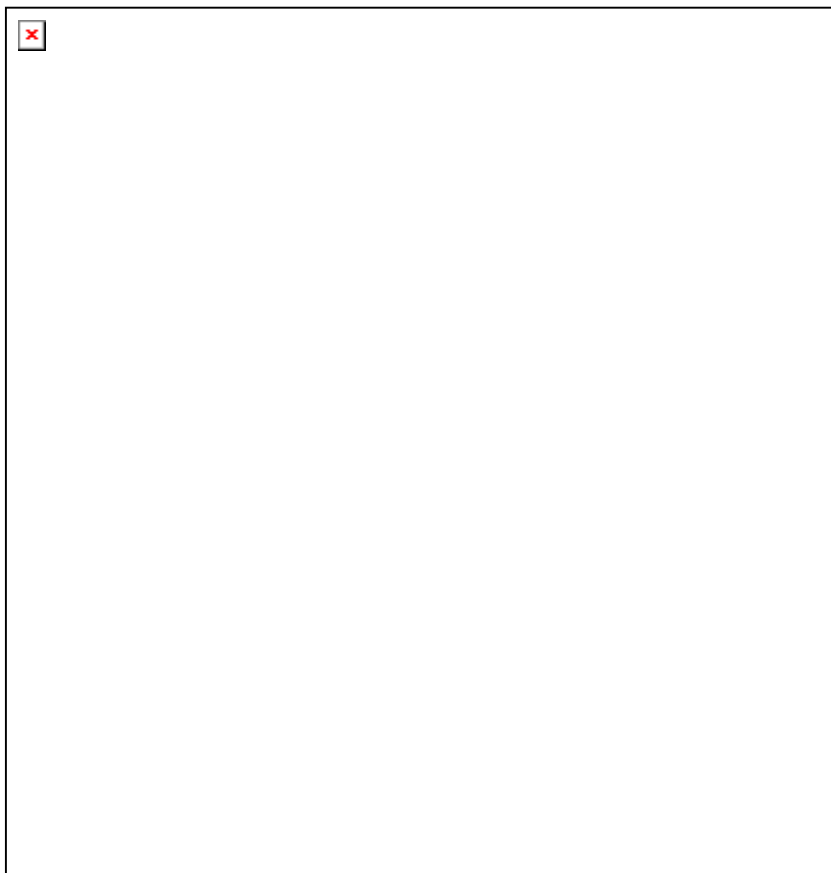
On the basis of the available knowledge, the liturgical music of the Iranian Jews in the 20th century comprises three fundamental styles: recitation formulae with flowing rhythms and a narrow range (usually a tetrachord); adaptations of non-Jewish Iranian melodies with steady beat; and Jerusalem-Sephardi melodies. The music of recitation formulae used for texts such as biblical passages (e.g. psalms; see above, §III, 2(ii), ex.4), prose prayers, and poems (e.g. dirges for Tish'ah be-av), are determined by the structure of the text. They consist of repeated musical phrases comprising different numbers of motifs with fixed functions (e.g. opening, heralding of the cadence, cadential). This repetitive and narrow musical litany led Idelsohn to characterize the Iranian Jewish liturgy as 'sad and painful' (*HoM*, ii, 1922). The attempt to interpret these recitation formulae in terms of the Iranian *dastgāh* (Netzer, 1984), however, is conjectural. The adaptation of melodies from the classical *dastgāh* repertory and the vocal style of the *āvāz* to the liturgical texts (especially to *piyyutim*) were frowned upon by religious authorities because such music distracts the attention of the singers from the text and diminishes the intensity of the religious experience. Nevertheless, this phenomenon increased throughout the 20th century, as Jews became more proficient in Iranian classical music. A feature characteristic of all Persian-speaking Jews is the singing of the *tafsīr* – the translation of religious poetry into Judeo-Persian (using Hebrew characters). The Hebrew poems with their *tafsīr* are compiled in books called *dastakh*, which sometimes include non-Jewish poetry as well.

Idelsohn already noticed the penetration of Sephardi musical and liturgical forms in his surveys of 1911 and 1921 among the Iranian Jewish immigrants in Jerusalem. The growing influence of Zionism in Iran led to an even closer relationship with the Sephardi traditions from Jerusalem, and Iranian Jews in Israel adopted the Sephardi paraliturgical repertoires, such as the *baqqashot*. Despite this noticeable Sephardi influence, Loeb and Netzer were still able to record autochthonous melodies of liturgical and paraliturgical *piyyutim* from Shiraz and Isfahan in the late 1960s and early 1970s respectively. In the aftermath of the Islamic Revolution in the late 1970s, most Iranian Jews left Iran for the USA (especially California) and Israel where they perpetuate their musical traditions to the present.

[Jewish music, §III, 8: Liturgical and paraliturgical: Central and East Asia \(iii\) Afghanistan.](#)

The emergence of the Jews who originate in the present-day state of Afghanistan as a distinct ethnic unit is a recent development. It took shape in the 20th century, mostly after the emigration of Jews from Herat and Kabul to Israel/Palestine. In reality, the Afghanistani Jewry has diverse origins, particularly Iranian (Persian) and Uzbeki. The religious music of the Jews of Herat is linked to that of the Jews of Mashed in north-east Iran. Many Jews flying from forced conversion to Islam during the Mashed persecutions of 1839 settled in Herat. In the religious music of the Jews from Kabul there are influences of Bukharan Jews who escaped from Bolshevik Russia and settled in Afghanistan as a temporary station on their way to Israel.

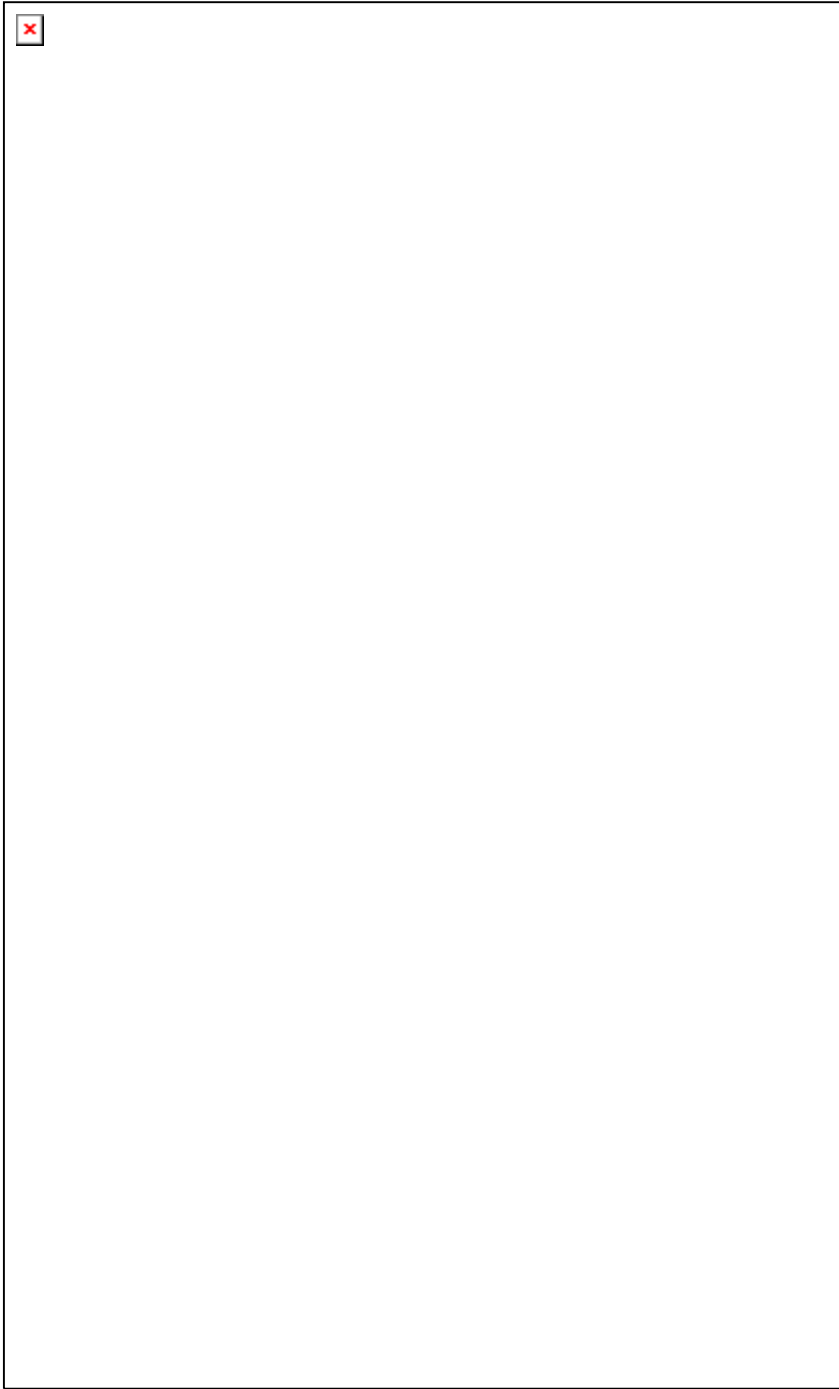
The liturgical music of the Afghanistani Jews, like that of the other Central Asian centres, is extremely simple. It consists of plain recitations with uncomplicated cadential patterns that enhance the articulation of the text. More complex melodies are found in the singing of *piyyutim* for the Sabbath and Holy Days; [ex.25](#) shows a *piyyut* for a Holy Day service by the poet Shelomoh. Two principal types of melodies are used for the religious poetry: metric melodies resembling styles of popular Afghanistani music with some Indian influences; and melodies in flexible rhythm without fixed metre that recall the style of the Iranian *avaz*. Yet all the strophic melodies of the religious poems are simple, usually consisting of between one and four short phrases repeated throughout the poem. After emigration to Israel, Jews from Afghanistan adopted the more elaborate Jerusalem-Sephardi style of liturgical music (see above, §III, 11(i)).



Jewish music, §III, 8: Liturgical and paraliturgical: Central and East Asia
(iv) Tajikistan and Uzbekistan (Bukhara).

Jewish settlements in Central Asia were first established in Samarkand, Bukhara and Khwarezm (now in Uzbekistan), Balkh (now in Afghanistan) and Merv (now Mari, Turkmenistan), by Iranian Jews before Mongol invasions destroyed these cities in the 13th century. Jewish life in Samarkand and Bukhara was renewed during the Timurid era, which formally began in 1370. Although they share many musical features of the Iranian tradition, at the end of the 18th century Bukharan Jews (as Jews of Central Asia are commonly termed) adopted elements of Sephardi liturgical practice from a Moroccan rabbi, Yusuf Mamon Mogribi, who took up residence in Bukhara in an attempt to revive Jewish customs and traditions.

The different genres of liturgical music practised by Central Asian Jews show varying degrees of assimilation of local Muslim practices. The least assimilation is in biblical cantillation, as Idelsohn demonstrated in the first systematic documentation of the oral tradition of Jewish liturgical music from Central Asia (*HoM*, iii, 1922/R). Idelsohn's informants were emigrants living in Palestine, and his work established that Central Asian styles of cantillation follow the melodic contours governed by the Masoretic accents (*te'amim*) and the modal configurations used by other 'Oriental' Jewish communities; [ex.26](#) is an example of Bukharan Pentateuch cantillation. In contrast, among Jews still living in Central Asia prayer tunes, *piyyutim* and the chanting of the *Sefer ha-zohar* (Book of splendour) largely reflect the melodic and rhythmic characteristics of the (non-Jewish) Bukharan art song, in particular the Central Asian court music repertory known as *shashmakom* ('six *makom*'). For example, the Sabbath song *Deror yiqrah* ([ex.27](#)) is set as a contrafactum to melodies from the *shashmakom*. Liturgical texts, however, are not accompanied by the frame drum, which is ubiquitous in art song, and are typically sung with more rubato than is present in art song. Bukharan Jewish musicians have also performed the *shashmakom* to Hebrew spiritual poetry and share a common repertory of spiritual songs with Muslims, although they ascribe the texts to biblical, rather than Islamic, sources.

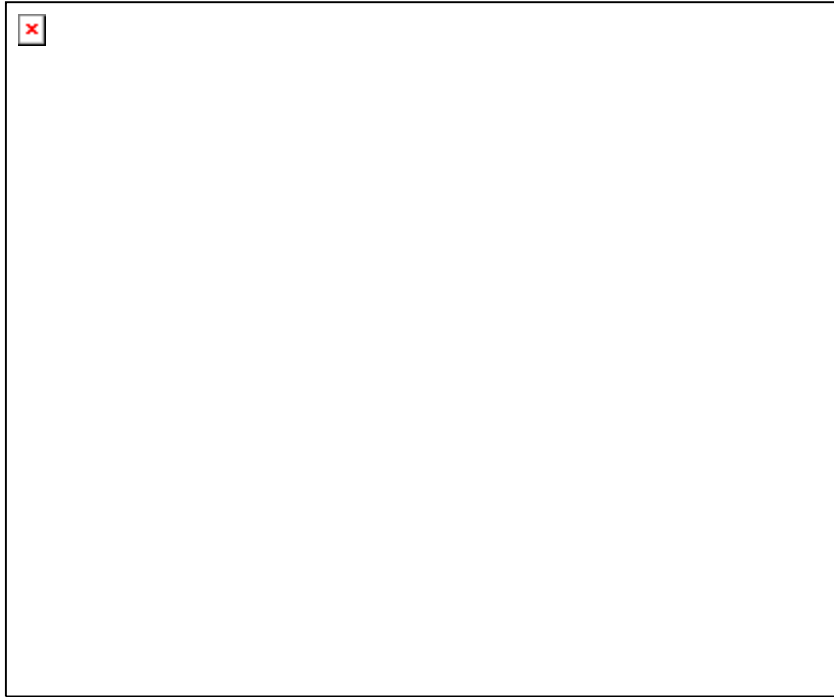




Assimilation of Islamic music and chant into Jewish liturgical practice has been facilitated by the overlapping social and religious worlds of Muslims and Jews. For example, Jewish musicians have long been active as performers of art song among urban Muslims in Central Asia (see below, §V, 1).

Moreover, a number of these performers were *chalias* (hidden Jews), who outwardly practised Islam but secretly preserved Jewish ritual traditions. Certain non-canonical practices have been borrowed from Muslims, for example antiphonal funeral laments called *haqqoni* (from Arabic *haqq*: ‘truth’ – one of the names of God frequently invoked in Iranian Sufism), which are sung by men and resemble the tensed, high-tessitura *katta ashula* performed by a Muslim *hāfiz* during the Sufi ritual of *dhikr*, and *shaydo-i ovoz* (Persian: ‘chant of one possessed’), a rhythmic funeral chant led by a professional female mourner (*guyanda*) with refrain singing provided by other female mourners. When the deceased has not witnessed the wedding of a son or daughter, *shaydo-i ovoz* may assume a highly emotional form, often accompanied by drumming.

Among paraliturgical practices, the chanting of the *Sefer ha-zohar* is an important element of synagogue worship and provides one of the main vehicles for the display of cantorial talent (ex.28). Excerpts from the *Sefer ha-zohar* are chanted not only at the start of morning and afternoon services, but in the home during Sabbath meals, and on occasions commemorating the dead. Singers use different melodic modes and melodies to adapt the performance of the *Sefer ha-zohar* to these various occasions, and successive verses are often performed in turn by different singers, each striving to display vocal virtuosity in a kind of undeclared competition.



Other popular forms of paraliturgical song include a large corpus of Sabbath hymns (Heb. *shi'ra*), songs for Holy Days, among which Purim, Simhat Torah, and Pesah are especially rich, and festive dance-songs performed at life-cycle celebrations known generically as *toi*, especially at marriages or circumcisions. In Bukhara and Samarkand, groups of female Jewish entertainers (*sozanda*) operated like a guild, singing and dancing at both Jewish and Muslim *tois*, and accompanying themselves on frame drums (*dâyra*) and stone castanets (*qayrak*). All these forms of paraliturgical singing share a tendency towards the alternation of solo verse and choral refrain, encouraging communal participation in music-making.

With the increasing freedom to practise their religion that accompanied the break-up of the Soviet Union, Bukharan Jews came under the influence of missionaries from the hasidic Lubavitcher sect, who introduced changes intended to bring the Bukharan liturgy in line with Orthodox practices. At the same time, many Bukharan Jews emigrated from Central Asia to New York and Tel-Aviv.

By the end of the 20th century, Central Asian liturgical traditions were arguably more alive in Tel-Aviv and New York than in Transoxania.

[Jewish music, §III, 8: Liturgical and paraliturgical: Central and East Asia](#) **(v) India (Bene Israel, Cochini and Iraqi).**

By the 20th century the Jewish population in India comprised a variety of extremely diverse communities of different (and sometimes obscure) origins and with distinct musical traditions. The basic groups are the Jews of Cochin (Kerala), the Bene Israel ('Sons of Israel') and the Iraqi (Babylonian) Jews. Although the musical traditions of these communities have been studied in recent years, much still remains to be done.

The religious music of the Jews of Cochin reflects the complex history of this community, which is internally subdivided into the Paradesi, or 'white'

Jews (Portuguese, Syrian and Ashkenazi Jews who settled in Cochin from the 16th century onwards) and the Malabari, or 'black' Jews (descendants of the original Jewish population of the area). Several influences may be detected in their religious music and poetry, especially notable is a Yemenite layer. However, there is no noticeable influence of Indian music from the surrounding culture, although a possible relationship with the music of the Syriac Church in Kerala still needs to be explored. The Cochini liturgy also includes folk melodies known as 'Shingli' tunes (after the Jewish name for Cranganur, where the original Jewish settlement of Kerala was located until the 16th century).

The traveller Moses Pereyra de Paiva visited the Cochini community in the mid-17th century while on a mission on behalf of the Portuguese Jewish community in Amsterdam, and later described its musical life, stressing the use of instruments to accompany the singing of the liturgy (*Notisias dos judíos de Cochin*, Amsterdam, c1687; Portuguese trans. by M.B. Amzalak, Lisbon, 1923); unfortunately the nature of these instruments is not known. The prayerbooks and manuscripts brought by Pereyra de Paiva from Amsterdam as a gift to support their eroding religious life had a permanent influence on the religious repertory of the Cochini Jews. However, no Portuguese Jewish musical influence may be detected in the present-day oral tradition. Of particular interest are the *piyyutim* in the Sephardi style brought to India from the 16th century by Jewish emigrants from Yemen and later from the Ottoman Empire (particularly Syria). Local Cochini Jewish poets also began to compose new songs following the Sephardi models. These religious songs were collected in manuscripts and printed anthologies that are still used today. An exceptional feature is the participation of Cochini women who are versed in Hebrew in the singing of this religious poetry in the synagogue. Almost all the Jews from Cochin emigrated to Israel in the 1950s, settling in agricultural communities where their religious musical traditions are tenaciously perpetuated.

The Bene Israel trace their mythical origins to Jews who settled in India either in the time of King Solomon or after the persecutions of the Jews by Greek King Antiochus from 175 to 163 bce. They settled in Bombay and its environs after the British conquest of this city in 1661. Before the 18th century the Bene Israel had extremely tenuous links with normative Judaism, but they returned to more traditional religious observance under the influence and coaching of immigrant Cochini Jews. Most of the Bene Israel moved to Israel in 1948 settling in several cities, especially Lod, where their central synagogue is now located. Their liturgical music is based on a set of modes, each of which is reserved for a specific occasion (Krut-Moscovich, 1986). Two main styles of performance are employed in the synagogue – 'straight singing' (phrases in syllabic style made up of simple motifs of three to four notes) and 'singing with melody' (elaborated versions of the same motifs and phrases in melismatic style); both styles employ a flowing rhythm. Religious poems in Hebrew and Marāthī are performed outside the synagogue, sometimes to the accompaniment of the portable harmonium and the *bulbultarang* that were adopted from Indian music. A special genre of religious songs is the *kīrtan*, poetic paraphrases of biblical stories, both in Hebrew and Marāthī, performed by a singer called *kīrtankār*.

Iraqi Jews settled in Bombay and Calcutta from the early 19th century, especially after the religious persecutions of 1825–35 in Baghdad, and reached a peak population of 5000 in the 1940s. Despite the birth of several generations of Indian-born Iraqi Jews, this community maintained a fierce attachment to its original Baghdadi ancestry. Thus, their religious music, especially the singing of religious poetry (*pizmonim*) is in fact a branch of the Iraqi tradition (see above, §III, 6). Since the independence of India from British rule, Jews of Bombay and Calcutta have emigrated to Great Britain and the USA.

Jewish music, §III, 8: Liturgical and paraliturgical: Central and East Asia (vi) China.

Although Jews are known to have lived in what is now China's Xinjiang Uighur Autonomous Region from as early as the 8th century ce, the most lastingly influential of all Jewish groups was that which came from India or Persia and settled in Kaifeng (once capital of Henan Province) between the 10th and 12th centuries. Completely isolated from other Jewish centres and absorbed into the surrounding Chinese Han and Islamic environment, this community went into decline during the 17th century and within about 200 years had effectively disappeared. From the mid-19th century, modern Jewish communities were established in concession cities (e.g. Shanghai, Harbin, Tianjin and Hong Kong) by British-Iraqi Jewish merchants from India, and immigrants from Russia, especially after the 1917 Revolution. However, the greatest influx of Jews into Shanghai resulted from Nazi persecution. All the modern communities, except those in Hong Kong, began to disintegrate after 1949.

Information concerning the Kaifeng Jewish community comes from local inscriptions and eye-witness reports of Christian missionaries. Although little is known about its music, brief and tantalizing observations have been made, often with vague and ambiguous terminology. The first Kaifeng synagogue was built in 1163. It was called a 'mosque' by the local people and looked from the outside like a typical Chinese Buddhist or Taoist temple. In its heyday, the Sabbath, Pesah and most other solemn occasions (except Hanukkah) were strictly observed, and the three periods of daily prayer were also kept. But there was also a powerful Chinese influence in rituals, the most indicative being the worship of the ancestors of the Jews, which took place in the synagogue twice a year.

In the 12th century Persian was the vernacular language of the Kaifeng community, and the overall character of the ritual was similar to that of the Persian Jews, with part of the *piyyutim* of Rabbi Sa'adyah Gaon (882–942) and all rubrics (except for a few prayers and songs in Aramaic) recited in Persian, and with the schedule for reading the Torah and the 54 divisions of the Pentateuch following the Persian scheme. Some rituals, however, were very similar to those of the Yemenite Jews (e.g. Pesah *Hagadah*). The ritual followed talmudic prescriptions: the faithful prayed aloud or silently, and the Hebrew readings (pronounced with a Chinese accent as well as Chinese melodic intonation) were chanted without instrumental accompaniment. Wearing blue head-dresses and taking off their shoes, the worshippers stepped and bend forwards and backwards and bowed to the left and right as they intoned certain portions of the liturgy. A 'monitor' (a

manla, from Arabic *mullah*), stood by the *hazzan* and corrected the reading or chanting. Where necessary, the *manla* was likewise attended by another monitor. The *hazzan* in Kaifeng was also a rabbi; originally he was known as an *ustād* (Persian), but later as a *zhang-jiao* (Chinese-Islamic). Processional rituals, especially the festival of Simhat Torah, are known to have been celebrated with the chanting of prayers. To call worshipper to pray, the leader of the synagogue would beat a jade chime (fig.17), a gong of black marble or a pair of wooden clappers – all typical Chinese Buddhist temple instruments. This practice, however, is paralleled among Chinese Muslim *muezzins*, who, in some cases, summon the faithful with the above instruments instead of the human voice.

Among the four Jewish communities in Shanghai, the British-Iraqis, especially during the 19th century, strictly adhered to the traditional Sephardi practice, taking instructions on religious customs directly from Baghdad. Their chant featured responsorial and perhaps even choral singing. The liturgy of the Russian Jews in Shanghai originally followed Sephardi practice, but it was later completely taken over by more Orthodox elements from the Polish refugees in the early 1940s. The majority of the Austro-German refugees, from the Reformist Liberal synagogue, created a congregation of their own, and employed the harmonium, a mixed male choir and even female soloists in their services. After 1938 there were about 20 *hazzanim* active in both Sephardi and Ashkenazi services; they formed the *Gemeinschaft jüdischer Kantoren Shanghai* in 1939.

The Jewish community in Hong Kong, the only one now surviving in China, are mainly of Iraqi and European origin, most belonging to the Orthodox denomination. Ohel Leah, built in 1901, is the only synagogue holding regular services in East Asia.

[Jewish music, §III: Liturgical and paraliturgical](#)

9. Ethiopia (Beta Israel/Falasha).

The community today known as the Ethiopian Jews has historically been known in Ethiopia itself by two names, 'Beta Israel' ('House of Israel') and 'Falasha'. Thought to descend from indigenous Agau peoples, the Ethiopian Jewish community apparently emerged out of a complex interaction with Judaized Ethiopian Christian monks in the 14th and 15th centuries. The first, isolated reference to the Beta Israel occurs in a 15th-century Ethiopian source; subsequent evidence proliferates only from the 16th century onwards. There is no documented contact between the Beta Israel and Jews of other traditions before the mid-19th century, and sustained relationships with other Jewish communities began only in the early 20th century.

The textual, liturgical and musical content of the traditional Beta Israel liturgy, the outcome of the complex Beta Israel history in Ethiopia (itself the subject of a vast literature), varies significantly from universal Jewish models; its origins seem to lie in traditions inherited from the Ethiopian Orthodox Church (see Ethiopia, §II). No literary or musical genres corresponding to the *piyyut* and related paraliturgical chants were known in the Beta Israel community, nor was there any cyclical recitation of the Bible. The liturgical texts, which can be dated from the 14th century onwards, are in classical Ethiopic (Ge'ez), which was also shared by the

Christian Church, occasionally interspersed with an indigenous Cushitic language (Agau); no Hebrew was known or used by the Beta Israel until its introduction by Western Jews in the mid-20th century. The Beta Israel observed a short morning ritual (*sebhata negh*) and evening service (*wāzēmā*) daily, as well as more elaborate liturgies beginning well before dawn on annual Holy Days and extending through the night on important fasts.

While there are prayer texts preserved in manuscripts and a small Beta Israel literature (non-liturgical), the liturgy and its music was learnt and performed exclusively as a sung oral tradition. Until the 20th century, liturgical transmission was guided primarily by Beta Israel monks and performed by specially trained musicians (*dabtarā*). With the decline of these divisions of the clergy, responsibility for liturgical and religious practice was assumed by ordained priests (*qēs*), who performed all the music. By the 20th century the male congregation could not participate actively because they did not understand Ge'ez. Traditionally women played no role in Beta Israel worship.

Beta Israel liturgical melodies, known as *zēmā*, supported the performance of lengthy, primarily strophic, texts paraphrasing the Bible and the *Psalms*. As late as the 1970s, Beta Israel priests still performed the complete liturgy in village prayerhouses and were able to name three categories of *zēmā*, two of which (*kaffetaññā*: 'high', 'lofty', and *qwāmi*: 'steady', 'usual') could be defined through ethnographic observation and analysis of recordings. *Kaffetaññā zēmā* is based on a hemitonic pentatonic pitch set, while *qwāmi zēmā* may be described as outlining a series of 3rds of variable inflection. [Ex.29](#) is a transcription of the prayer 'Kalhu kwellu malā'ekt' ('All the angels proclaimed'); set in *qwāmi zēmā* it is sung before dawn as part of the Night Office on weekdays, Sabbaths and Holy Days (it also occurs in the Ethiopian Orthodox church liturgy).



Except on the Sabbath and fast days, much of the liturgy was accompanied by a repeated five-beat rhythm played on the kettledrum (*nagārit*) and metal gong (*qachel*); some prayers are sung in a free rhythm. Unison or heterophonic textures dominated the liturgy, often performed in antiphony; on Holy Days the priests sometimes joined together in liturgical dance.

Changes in Beta Israel religious life throughout the 20th century culminated in the migration of the entire community to Israel by the early 1990s. Active transmission of the musical liturgy in Israel is limited. Excerpts are occasionally performed by elderly clergy in private and at public events, but

most Ethiopian Jews have tended to join existing synagogues and to adopt the Hebrew liturgy.

Studio recordings have been made in Israel at the National Sound Archives of the Hebrew University in Jerusalem. A few published recordings and a collection of field tapes deposited in the Indiana University Archives of Traditional Music provide documentation of the Beta Israel musical tradition during its final decades in Ethiopia. Recent research on the Ethiopian Christian *zēmā* provides further insights into musical and liturgical concepts and structures once shared by the Beta Israel.

[Jewish music, §III: Liturgical and paraliturgical](#)

10. Karaite.

In the 8th century ce Judaism was split by a schism into Karaites (named from *miqra*, the Hebrew designation of the Bible) who upheld the teaching of the Old Testament alone as emanating from divine provenance, and Rabbanites, who regarded later interpretations in the Mishnah and the Talmud as sacred sequels of the Bible.

Although Jerusalem was the holy centre of Karaite Judaism, other Karaite communities also flourished from the Middle Ages, mostly in Byzantium and later in Turkey, the Crimea, Poland and Egypt. In Egypt during the rule of Muhammad Ali (1805–48) and especially after the British occupation in 1882 the ancient community of Cairo increased in size and emerged as the largest Karaite population, attracting immigrants from Istanbul and the Crimea, such as Hakham ('the Wise') Tovia Babovitch. World War II brought about the dispersal of the Karaite communities in eastern Europe. The number of committed Karaite Jews has dwindled during the past few centuries to about 40,000 worldwide.

The Karaites of Cairo developed a cohesive community around the synagogue at the Harat el Yahud ('Jewish Quarter') and a second synagogue opened in the Abassiyeh Quarter in 1931. The musical tradition of the Karaites is entirely liturgical and paraliturgical, that is, there is no 'secular' Karaite music. The Cairo community claimed that its musical heritage was markedly different from that of the surrounding Egyptian culture, though mutual influences were frequent. Most salient was the case of the Karaite musician Da'ud Husni (1876–1937), who acquired national fame with his operas and songs, some sung by Umm Kulthum. Husni's songs were set both to Arabic secular texts and to Karaite paraliturgical rhymed poetry. The nature of the relationships between the musical heritage of the Karaites of Cairo and that of mainstream Egyptian music still awaits systematic study.

The deterioration of political relations between Egypt and Israel in 1948 led to the persecution and eventual expulsion of the entire Cairo community between 1950 and 1970. Most Karaites settled in Israel, where they received religious autonomy and established their centre in Ramlah, and the ancient 'Anan Ben-David shrine in Jerusalem was restored. A smaller group settled in the USA, where an active and well-organized community has developed in the San Francisco Bay area. Such radical displacement has put the future existence of world Karaism in jeopardy, and the

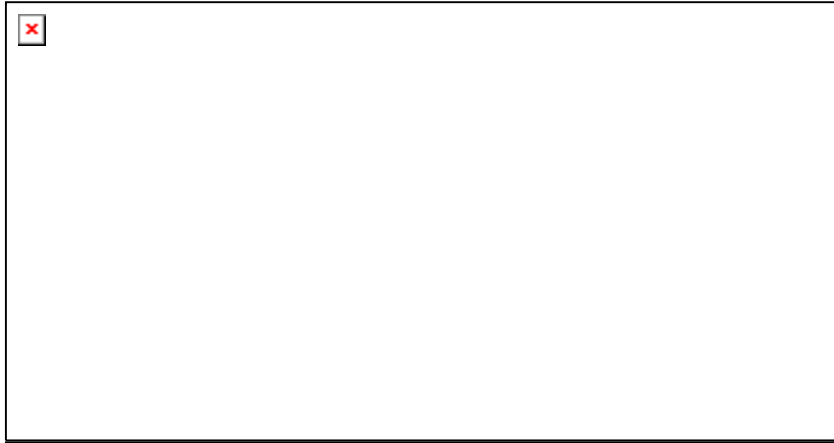
preservation and reconstruction of the musical heritage has become an important factor in unifying the community.

The Karaite prayerbook (*siddur*) is completely different in structure from those of the Rabbanite Jews, although many verses are shared. The Karaite *siddur* consists mostly of verses from the Scriptures, especially from the *Psalms*, to which *piyyutim* were gradually added. An important element in the Karaite prayers and customs is mourning for the destruction of the Temple. The *siddur* is the same for all Karaite Jews, yet the orally transmitted musical traditions differ from one centre to another. So far the music of only the Cairo community has been documented and studied, although sporadic recordings of less accessible or disbanded centres are kept in the National Sound Archives (Jerusalem) and elsewhere.

The Karaite service is held twice daily, morning and evening. Services on the Sabbath and on High Holy Days are much longer and elaborate. Whereas the texts were canonized in the *siddur*, the music was orally transmitted. The verb signifying cantillation is *le-nagen* ('to inflect the tune') hence the use of the noun *nigun* signifying recurring patterns of intervals, unlike its meaning in hasidic music. The *nigunim* can be loosely defined as modes, although there is no strict modal system in Karaite cantillation. The *siddur* contains frequent rubrics referring to modal change, such as *nigun galut* ('exile mode') for sad texts, or simply *vetakhlif* ('change' the tune). Most of the service is chanted in responsorial style, that is, the cantor and the congregation alternate verses or half-verses, in accordance with the parallel structure of the *Psalms*. In fewer cases, mostly in lamentations, the congregation keeps repeating the first verse as a litany while the cantor proceeds through the chapter.

The cantor prays standing on the carpeted floor facing the shrine of the Torah Scroll and the members all stand in rows behind him. There are distinctions between the weekday mode ([ex.30](#)), the mode for the Sabbath, and the exile mode for lamentation ([ex.31](#)). The exile mode differs from the weekday mode not only in its intervallic patterns but also in its much wider melodic range. The cantor varies the melody in accordance with the number of syllables and his individual way of stressing important words, whereas the alternating response of the congregation remains unchanged. A few climactic sections are rendered as metric choral songs, such as the Song of the Sea ([ex.32](#)). The weekly portions of the Torah are recited according to the Karaite system of Masoretic accents.








The Karaites employ no professional cantors. Rabbis lead most services, yet any competent lay member may be invited to act as celebrant. Notable members of the congregation are entrusted with chanting certain important verses or blessings. Women never lead the service and they pray from an enclosed area in the back of the synagogue, although a prominent woman may frequently be entrusted with an important verse in the course of the service. No instruments are ever used in the synagogue.

The dispersal of the Cairo Karaites into eight communities in Israel has inevitably led to the emergence of local variants. The religious leaders have attempted to maintain a central tradition by organizing festive services, such as the traditional gathering in Jerusalem at Pesah and at Sukkot, as well as by seminars for rabbinical candidates and summer camps for the youth.

The Karaite paraliturgical songs (*siddur*, iv) are rhymed poems (*piyyut*) sung on many occasions of the life cycle, such as following the liturgical wedding ceremony. Many of the old tunes were lost in the trauma of the expulsion from Cairo, although young Karaite rabbis have recovered a few from older members of the community and private recordings, such as the slow, ornamental song preserved in a recording by the venerable rabbi Lieto Nono (ex.33). Yet most Karaites have preferred a more recent and livelier version for the same poem (ex.34). The Karaite folk composer Moshe Baruch Tanani (1927–98) invented new melodies approved by the Chief Rabbis. These tunes became popular among Karaites in Israel, but gained no foothold in the San Francisco community. They reveal external influences, for example *Ya petah na* follows the symmetrical rhythmic dance pattern and the accompaniment with finger drumming typical of many hasidic dance songs (ex.35). At the end of the 20th century Tanani was the only new composer in the community. In 1997 the Karaites also founded the Ahva youth choir which has performed on many occasions and recorded a selection of the paraliturgical melodies arranged for choir with rhythm group.

Jewish music, §III: Liturgical and paraliturgical

11. 20th-century developments.

(i) Sephardi.

The consolidation and imposition of the 'Jerusalem-Sephardi' style of liturgical music has been the main development in 20th-century Israel. This style is based on the Arabic *maqāmāt* of the modern Middle Eastern urban music that has replaced the Turkish *makamlar*, reflecting the growing importance of Palestine, and specifically of Jerusalem, as the liturgical music centre of modern Sephardi Jewry. The 'Jerusalem-Sephardi' style incorporates older layers of the Ottoman Sephardi traditions from Turkey and Syria (particularly Aleppo), combined with new melodies adopted from current Egyptian art and popular music (e.g. by Muhammad 'Abd al-Wahhāb and Farīd al-Atrash). Sephardi cantors, many of whom are now trained in formal schools of cantors in Israel, are expected to conduct the liturgy using the Arabic *maqāmāt* (see [Mode, §V, 2](#)) and to be acquainted with new Arabic songs released on the market in order to incorporate them into the services. Each service, especially the complex Sabbath morning liturgy, is based on a single *maqām*. During the course of the service, the cantor adapts the *maqām* to different musical genres: for the fast recitation

of texts in prose he uses only the basic tetrachord and cadential patterns of the *maqām*; for the singing of opening or closing texts of key sections in the liturgy he may develop a *mawwwāl*, an elaborated improvisation in which the entire range of the *maqām* is explored and modulations to other *maqāmāt* appear; finally, poetic sections are set by the cantor (with the congregation joining him on the refrain or throughout the song) to metric melodies in the *maqām* of the service.

The Jerusalem-Sephardi style developed around the élite rabbinical academics of Jerusalem and has been adopted in Israel by most non-Sephardi 'Oriental' Jews (e.g. Iranian, Kurdish, Bukharan, Iraqi, Yemenite) because of its social prestige and musical appeal. Distinguished Jerusalem-Sephardi cantors are generally of non-Sephardi origin. Some, such as Asher Mizrahi, Mordechai Halfon and Rahamim Amar, were also composers of original pieces for soloist and choir. This style has also influenced considerably the liturgical practices of the entire Sephardi diaspora since World War II via wandering cantors from Jerusalem and, more recently, through the use of cassettes, compact discs and videos produced in Israel.

Further impetus to the Jerusalem-Sephardi style was provided by the custom of the paraliturgical *baqqashot*. Originating in the Ottoman tradition (see above, §III, 4(ii)), the *baqqashot* developed in the city of Aleppo (Syria) in the second half of the 19th century and was sanctioned in Jerusalem in the early 20th. It consists of the singing of Hebrew poems early on Sabbath mornings during winter. The poems are mostly set to Arabic melodies, particularly *muwashshahāt*, and are performed antiphonally by two choirs. Each poem is in a different *maqām* and they are linked to each other by psalm verses which the soloists in each choir use as modulatory bridges between the *maqāmāt*. Proficiency in the singing of the Jerusalem-Sephardi *baqqashot* is considered as a high musical achievement for any cantor in Israel today. The drive to perform these (and other) sacred poems with instrumental accompaniment (forbidden on Sabbaths) led to the development of concerts of Sephardi religious poetry and cantorial music held on weekdays.

In North Africa, the French and Italian colonial protectorates (beginning in Algeria in the 1830s) exposed the Jews of the urban centres of the Maghrib to Western styles of music as well as to modern popular Arabic music. This exposure led to the development of modern popular Arabic music among Jews and its emergence as a distinct influence in their liturgy. A major source of this influence was the schools of the Alliance Israélite Universelle, a network of secular vocational schools promoted by French Jews. Musical elements from the 19th-century synagogues of Paris, for example the use of trained choirs and original compositions, were adopted. A prayer book, *Sefer tehilloth yisrael* (1906), printed by Joseph Cohen of the 'progressive' Portuguese community in Tunis, contains notations of melodies by Beethoven, Mendelssohn, Meyerbeer and Rossini, amid Maghribi and Middle Eastern popular songs, all set to liturgical texts. Ashkenazi musical influences on the Sephardi liturgy in North Africa resulted from the activities of the Habad and the religious Zionist movements in these areas. The impact of Egyptian popular music on the Maghrib also affected the Sephardi Jews of North Africa. Following this

impact, the Jerusalem-Sephardi style exercised a major influence in the Maghrib. The famous Jerusalemite cantor and composer Asher Mizrahi (1890–1967), who served in Tunis from 1929, was the major representative of this style in North Africa. Despite the ongoing Jerusalemite influence on Maghribi cantors in Israel, their particular style and repertory (based on Andalusian modes and melodies) is still heard in the synagogues of towns in Israel where the majority of the population is North African, as well as in synagogues of Maghribi Jews in France, the USA and Canada.

The towering figure of Rabbi David Buzaglo (*d* 1975), a Hebrew poet and expert in the Moroccan Andalusian tradition, was crucial to the survival of the main *baqqashot* tradition in Morocco and later in Israel, to where he emigrated in 1965. Like his Arabic contemporaries in Morocco, Rabbi Buzaglo widened his musical horizons by adopting contemporary Egyptian music into his repertory, setting new Hebrew songs to popular Egyptian, as well as Algerian and Tunisian melodies.

(ii) USA.

20th-century developments, especially those after 1950, are characterized by many innovations in American Jewish musical content and liturgical performing practice. All have been influenced by three watershed historical events: the culmination, around 1920, of the mass migration of central European Jews to the USA; the annihilation of most of the remaining European Jewish community by 1945 in the Holocaust; and the establishment of the State of Israel in 1948. One important outcome was a renewed emphasis upon Hebrew language worship pronounced in a Sephardi style; another was the institutionalization of American Jewish religious musical life by three denominations, including the founding in 1947 of the School of Sacred Music at Hebrew Union College, New York (Reform), the Cantor's Institute in 1951 at the Jewish Theological Seminary (Conservative), and the Cantorial Training Institute in 1954 at Yeshiva University, New York (Orthodox). Cantorial schools provided settings in which liturgical continuity and purposeful change subsequently interacted, ranging from a shift from the German to the east European tradition following World War II (Schleifer, 1995, p.62) to the introduction of the female cantor in the 1970s. The professionalization of the cantorate, the emergence of the cantor-scholar and the open discussion of musical values and change at annual meetings and in sectarian publications have served to reposition much of the debate about musical innovation and change, extending it to the musical practitioners themselves, as well as rabbinical circles. At the same time, widespread interest remains in cantorial singing and its repertory, a tradition that has its roots in the 'Golden Age' of cantorial performances and recordings of the first half of the 20th century (Schleifer, 1995, pp.66–7).

Pluralism in American religious life has encouraged diversity in the American Jewish community, leading to multiple streams of Jewish musical tradition, most of which are centred in synagogues that serve both religious and social needs. Musical practice in the Reform Movement has been deeply influenced by the folk music revival of the 1950s and 1960s, which brought openly experimental performing practices, including dance, into many synagogues (Shelemay, 1987). The compositions of Jeff Klepper and

Debbie Friedman have gained an enthusiastic following, and through their accessibility, have spurred an increase in congregational singing. While many Reform (and some Conservative) synagogues continue to use a choir accompanied by an organ to perform the liturgy, the number of new art music compositions, as well as the special occasions on which they are performed (such as the annual Friday Evening Liturgical Music Service mounted by the Park Avenue Synagogue of New York City), appear to have declined since 1980.

Innovations have also taken place in more traditional quarters. The Havurah, usually considered a 'traditionalizing trend' shaped by the 1960s counter culture, is credited with inventing a practice of using traditional chants for Torah cantillation with English texts (Weissler, pp.2, 17). While the value placed upon the maintenance of tradition has limited large-scale liturgical and musical innovation in the Orthodox domain, the popular music of Israel and the USA has had a major impact on various Orthodox and hasidic practices. Many techniques are used to refresh the liturgy, such as the Syrian Jewish practice of improvising melodies in the Arabic *maqāmāt*. American synagogues have continued the time-tested practice of incorporating familiar secular or popular melodies into their liturgies. A prominent source of borrowings from the late 20th-century onwards has been Israeli folksongs, such as 'Jerusalem of Gold', which is widely used to set the *qaddish* prayer in American synagogues of all denominations. Similarly, a wide array of American musical forms provide rich resources for liturgical contrafacta, allowing melodies to cross boundaries in unexpected ways. Lubavitcher *Hasidim* have used the melody from a popular soft-drink commercial to compose a new *nigun*, while Syrian Jews have adapted American show tunes and patriotic songs for paraliturgical and liturgical use. Many American synagogues stage elaborate Holy Day rituals with colourful musical content, such as the integration of popular American tunes into the Simhat Torah observance at the Tremont Avenue Shul in Boston.

[Jewish music](#)

IV. Non-liturgical music

1. Introduction.
 2. Folksongs in Jewish languages.
 3. Instrumental music.
- [Jewish music, §IV: Non-liturgical music](#)

1. Introduction.

(i) Definitions.

Jewish folk music emerges from the dialectic between two contrasting conditions in Jewish culture and history, and the response of music to these conditions. It functions either to maintain and reproduce what is essentially Jewish or to interact with and transform the non-Jewish. Definitions of Jewish folk music, therefore, stress its ability to express internal traits or to change in accordance with external traits. These definitions, however, are themselves contested, and they produce considerable disagreement in both theory and practice. The concern over the definitions of Jewish folk music reflects constantly changing relations

between Jewish culture in the Diaspora and that in Israel, as well as the fragile framework characterizing the debates over what is and is not Jewish.

The dialectic underlying definitions of Jewish folk music extends to a broad range of musical concepts and practices. At one extreme, folk music is local, transitional and specific to a community or place. The languages or dialects in which it may be sung and the customs with which it is associated are similarly local and shared entirely neither by other Jewish communities nor by non-Jewish cultures. In contrast, some definitions argue that folk music must be globally present to be truly Jewish. Repertoires should extend across community and linguistic boundaries in order to express a core of customs linking the Jews as a people.

The elements of Jewish folk music bear witness to this conceptual and definitional dialectic: song texts may be in Jewish (e.g. Hebrew or Ladino) or non-Jewish languages (e.g. Russian or Arabic); song contexts may be sacred or secular; performing practices may require an insider's knowledge or an experience outside the community; repertoires may be shared by many in a community or highly specialized; song and instrumental music may fall into entirely different cultural domains.

Concepts of Jewish folk music reflect the historical ambivalence or conflict about Jewish music in general. Orthodox religious interpretation may hold that music abstracted from text, notably instrumental music, should not be allowed in the synagogue or elsewhere. Strictly speaking, folk music that reveals influences from non-Jewish contexts becomes inappropriate, if not suspect. Such concepts may exclude instrumental practice, for example, and excoriate specialized musicians. Strict definitions often go one step further, actually redefining acceptable practices by insisting on an unbroken connection to biblical practices or pre-diasporic repertoires. Early 20th-century scholars such as A.Z. Idelsohn (1914–32/R) and J. Schönberg (1926) applied traditional concepts of folksong to Jewish repertoires to various degrees, arguing that oral transmission had undergirded historical connections to the distant past, further lending folksong great age. As Jewish folk music was redefined for modern purposes it retained also its local qualities and contexts for the family, ritual and community. New definitions, for example those stressing the possibility of Israeli nationalism (Nathan, 1994), stressed and expanded the potential for folk music to be Jewish.

Jewish folk music lends itself to definition only in relation to concepts and practices of folk music in the larger cultures of which a given community is a part. Folksong in eastern Europe, for example, differs conceptually from that in central Europe, as does that in North Africa from practices in the Middle East or Central Asia. Ashkenazi and Sephardi concepts of folk music differ greatly. Within Sephardi folksong, moreover, distinctions may result from connections to Iberian narrative genres or the interaction of Balkan and Turkish practices with the musics of Muslim neighbours (Katz, 1972–5).

There are many ways that the Jewishness of folk music is maintained from within. Text plays a particularly important role in defining the inside of Jewish traditions. Songs with texts in Jewish languages strengthen the

inside and hinder oral tradition from extending beyond Jewish practices. History, especially the connectedness of the Jewish present to Israel, is a persistent internal trait for many repertoires. Historical connectedness may also assume local forms, as in the pilgrimage songs of Iraqi Jewish women, the Judeo-Arabic texts of which articulate links to the shrines of ancestors (Avishur, 1987). Folk music synchronically serves as a means of using Jewishness to negotiate the connections between private, semi-public and public spheres in Jewish society, thus spinning a musical and cultural web of which family, synagogue and everyday community experiences are equally a part.

Folk music indexes many of the confrontations between Jewish and non-Jewish traditions, and it thereby participates in the negotiations between self and other. Throughout the Diaspora Jewish folk music regularly absorbs non-Jewish components, for example language, melodic structures, or scalar and modal forms, as Moisey Beregovsky (1892–1961) observed in his studies of Ashkenazi folk music in Russia and Ukraine (Slobin, 1982). Looking for music in isolation on the island of Djerba, Tunisia, during the 1920s, Robert Lachmann discovered instead that the folk music of Jewish communities was indistinguishable from that of the surrounding Muslim and Maghribi cultures (1940; repr. 1978). Folk music in Middle Eastern Jewish communities makes full use of the modal systems of the region, for example *maqām* in Syrian and Egyptian Jewish repertoires. The dance forms of the Ashkenazi *klezmer* ensembles (e.g. the widespread *doina* from Romanian folk music) similarly locate Jewish practices in the midst of non-Jewish traditions (Salmen, 1991). Border-crossing sometimes proceeds so far that it negates the boundaries between inside and outside, for example in the ballad, *Die Jüdin* ('The Jewish Girl'), which appears in the standard German ballad repertory and in Yiddish variants (see Ginsburg and Marek, 1901/R; Bohlman, 1992).

To some extent the definitional dialectic marks the distinction between folksong and folk music. Broadly derived from folksong and folk-music scholarship since Herder, this distinction is particularly important in Jewish practices. Concepts of folksong often reflect the internal markers of identity, especially language and liturgical function; concepts of folk music, especially folk dance, reflect external markers. Folksong results from everyday practice; folk music is possible only because of specialization and professionalism.

Creativity and composition play a particularly powerful role in concepts of Jewish folksong. As it is usually understood, however, composition is a matter of creating the new from the old. *Pizmonim* (Heb., sing. *pizmon*) form a genre of songs composed for special occasions, often in the life cycle, by utilizing pre-existing materials, often combining them in especially creative ways (Shelemay, 1988). Collecting and anthologizing folksong, which results from the widespread cultural motivation to remember and conserve the past, usually involves recomposition in one form or another, such as settings for piano and voice or mixed chorus (Nadel, 1937; Rubin, 1950; Nathan, 1994). The historiography of Jewish folksong may be calibrated according to the moments when conscious attempts to compose from folksong were especially evident. Similarly, improvisation has a special significance in concepts of Jewish folk tradition, for it results from

recombining the traditional through performance to create the new, for example through processes of contrafaction in the ghettos and concentration camps of the Holocaust (Flam, 1992; see below, §V, 2(iv)) or in the ensemble music of Iraqi Jewish immigrants to Israel (Shiloah, 1983). Composition and improvisation, furthermore, serve as a link between popular Jewish music (e.g. Yiddish theatre) and folk music. Not only does song from the Yiddish theatre adapt folksong for the stage, but Yiddish folksong frequently evolves through oral tradition from the transformation of popular theatre songs into folksongs (Slobin, *Tenement Songs*, 1982).

The definitional dialectic is strikingly paradoxical: although Jewish folksong and music is overtly tradition- and past-bound, it responds to change and modernity. Song is traditional because of its malleability and adaptability. The newness of folk music, for example in the *haskalah* (Jewish enlightenment) or on *kibbutzim* in Israel, reflects folk music's capacity to index the past. Accordingly, the recent history of Jewish folksong and music reveals the emergence and invention of new forms and genres. Very distinctive bodies of folk music, for example, represent Israeli nationalism (Bohlman and Slobin, 1986; Nathan, 1994), albeit at a level of considerable multi-culturalism and ethnic diversity. The revival of Jewish folksong, too, bears witness to this paradox; perhaps the best example is the renewal of interest in Yiddish song and *klezmer* music in eastern Europe after the fall of communism. The ability to negotiate between past and present, old and new, sacred and secular, and self and other gives folksong and folk music a powerful presence in Jewish society.

(ii) Performance contexts.

Folk music is generally perceived as the 'secular' Jewish music. Such a perception evades the critical role of religion in all aspects of traditional Jewish life. Thus, the content or style of Jewish folk music may not be related to religious themes but its contexts of performance are founded on the prescriptions of religious life. Secular contexts properly exist in moments of privacy, such as when a mother rocks her baby.

Jewish folk music is performed within assigned social contexts: rites of passage, communal celebrations and entertainment. Vocal music predominates while instrumental music plays a secondary role. Folksongs in vernacular Jewish languages are generally performed by women, contrasted with the dominance of male voices in liturgical and most paraliturgical music. However, religious hymns in Hebrew performed by men are sung to tunes that often overlap with those of folksongs in the vernacular sung by women. Jewish folk instrumentalists are usually male, but there are cases (e.g. Iraq, Yemen and Morocco) in which professional women singers accompany themselves with percussion instruments.

Jewish law (*halakhah*) prescribes the occasion and manner of celebration of rites of passage in which folk music is performed: the period between the birth of a male infant and his circumcision at the age of eight days, the naming of a baby girl, the entrance of young boys to adult society at the age of 13 (bar-mitzvah), engagement and wedding, and the seven-day period of mourning.

The wedding is the richest musical event of the Jewish life cycle. It consists of a series of events, usually spanning a week, that includes parties in which gifts are exchanged between the families, the presentation of the dowry, the ritual bath of the bride, the ceremonial hairdressing and dressing of the bride, and, in Islamic countries on the night before the wedding, the *henna* ceremony in which red vegetable dye is applied to the hands and feet of the bride. The actual wedding ceremony takes place under a canopy, followed by the festive *sheva' berakhot* ('seven blessings'). The reading of the Torah by the groom in the synagogue on the following Sabbath and the first meal cooked by the bride occur after the wedding ceremony. The texts of the songs sung during these ceremonies describe the associated customs and their meaning, and treat the roles and characteristics of the participants, in particular the mother-in-law. The use of instrumental music in weddings is encouraged following the talmudic deed 'to gladden the groom and bride' (*Berakhot* 6b). However, instrumental music is banned, as a sign of mourning for the destruction of the Temple, from weddings held in Jerusalem by some of the city's ultra-Orthodox Ashkenazi communities.

Religious folk festivals such as the Moroccan *mimuna* (the night of the seventh day of Pesah) or the Kurdish *saharane* (Sukkot) serve as an important setting for the performance of folk music. A major religious festival shared by all Jews (North African and hasidic in particular) is the *hillulah* of Rabbi Simeon Bar Yohai held in Meron (Upper Galilee) on *Lag ba-omer* (the 33rd day between Pesah and Shavu'ot). All these festivals include the performance of instrumental music and Hebrew and secular songs by folk musicians who entertain the public on formal or informal stages. These festivals have been revitalized in Israel in recent decades.

In addition to sanctioned life-cycle events and religious festivals, folksongs appear in many other contexts. The lullaby repertory is rich in most Jewish communities. In many cases, songs unrelated to a child's environment are sung as lullabies, for example, the Sephardi *romances* (see below, §IV, 2(ii)). Courting songs are found in communities where premarital social relations between couples became customary. Folksongs are also used as educational tools, for instance to teach the alphabet in elementary schools. The singing of epic songs, either of Jewish content, such as biblical episodes or events related to the history of the community, or adopted from surrounding cultures, is found in such Eastern communities as the Kurdish Jews and those of the Caucasus, Central Asia, India and Iran. The function of these songs is to entertain or educate the family or the community after working hours or during winter nights.

The decline of traditional folk music followed the mass migrations and urbanization experienced by most Jewish communities since the 19th century. Electronic media have had a critical impact on Jewish folk music. Traditional music, reconstructed in commercial recordings produced in Europe, the USA and the Middle East, often substituted for live performances, and instrumental folk tunes became popular in new arrangements. Only some of these folk tunes are still functional at weddings; most are now intermingled with pop music performed by rock bands or disc jockies. More recently the mass media have revived older styles of folk music after periods of decay. The case of *klezmer*

instrumental music from eastern Europe is the most remarkable (see below, §IV, 3(ii)). Mediated folksongs in Yiddish and Ladino that are distributed commercially appeal today to Jewish and non-Jewish audiences. Most of these reconstructed songs comprise the bulk of Jewish songs known today to the public at large.

Jewish music, §IV: Non-liturgical music

2. Folksongs in Jewish languages.

(i) Judeo-Arabic.

(ii) Judeo-Spanish.

(iii) Yiddish and central European languages.

(iv) Central and South Asian languages.

Jewish music, §IV, 2: Folksongs in Jewish languages

(i) Judeo-Arabic.

(a) Yemen.

The Yemenite Jews recognize two kinds of non-liturgical music: 'men's singing' and 'women's singing'. The first, regarded as the more prestigious, is based on texts from the *Diwan*, the traditional collection of Hebrew, Aramaic and Arabic poems written mainly by Rabbi Shālōm Shabbazi (1619–80), and is performed only by men. The second, based on Arabic poems transmitted by means of oral tradition, is sung by women. These two repertoires developed directly from the singing and dancing at family parties, especially wedding ceremonies, that take place within two simultaneous circles: one male, the other female.

'Men's singing' consists of cycles of songs divided into three parts according to the literary structure of the poems: *shirim*, *shivot* and *hallelōth*. All the lines of a *shir* (pl. *shirim*; Arabic *nashid*), the first type of poems, are identical not only with regard to their metrical structure but also their rhyme scheme. The men sit in a circle and one singer, at the request of his friends, assumes the role of leader. The latter holds the *Diwan* and decides which poem to sing and the tune to which it will be sung. He also determines where to disrupt the continuity of the melody in order to insert ornaments or improvisatory passages. In addition, he decides if and when the tempo should be quickened up or slowed down, and where to switch from one tune to another. The non-measured, recitative-like character of the singing is based on an antiphonal style of performance: the leader begins, and after one or two lines those sitting near him join his melody while others contribute the response. After performing the written text, the singer adds a verse built of phrases from the *Psalms* ('*Annā 'adhönâi, hōshi'âh nâ; 'Annâ 'adhönâi, haslihâh nâ*) and sung to a fixed melody that serves as a bridge to the tune of the following poem.

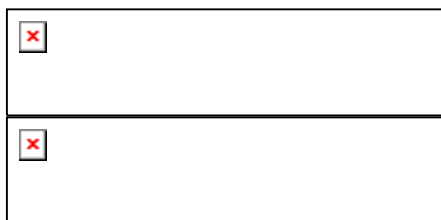
A *shir* usually precedes a *shirâh* (pl. *shirōth*), the second type of poems. The prosody of every *shirâh* is generally in *shir ezor* form (the Arabic *muwashshah*), consisting of about 7–12 textual units, each composed of three stanzas. The first stanza contains three or four two-part lines, the second (*tawshih*) includes three or four short lines, and the third has one or two lines identical in form, metre and rhyme to the lines of the first stanza. The musical style of *shirâh* differs from that of the previous *shir* in its fixed rhythmical and metrical patterns, but here, too, the musical phrase is

repetitive and parallels a complete line. The melody of the second stanza differs slightly from the melody of the first, but, again, is repetitive and parallels each line. Dancing, with added drumming accompaniment, takes place when the *shirâh* is performed on weekdays. When dances occurs, melodic differences are also expressed by a change in the pattern of the steps. The tune of the third stanza may differ from those of the two previous stanzas or it may resemble the tune of the first one. The leader begins singing the first one or two lines, then those sitting nearest him join in singing the opening parts of the phrases, and those furthest away responding with the closing parts. The mounting excitement provides the soloist with an opportunity to display his talent: he ornaments his singing and the *shirâh* itself by extending the musical phrases with trills at fixed points, and by longer improvisations between each line and especially between stanzas. The soloist makes gradual or sudden changes of tempo, as well as sudden switches of tunes. For the last line of the *shirâh*, the leader performs a new recitative which leads directly to the subsequent poem. During this recitative all the dancers return to their seats and prepare themselves for the singing of the final poem of the cycle, the *Hallaluyâh*.

The poems of this third part, the *hallelôth*, differ from other *Diwan* texts in style, form and social function. Most consist of four to ten verses, of different length but uniform rhyme. Every poem begins and ends with the word '*wa-Hallaluyâh*', and all lines are unified by the musical formulae to which they are sung. The leader starts the poem by singing '*wa-Hallaluyâh*', followed by the first verse, performed according to a fixed recitative tune based on a non-measured rhythm. The participants continue singing the poem along the same melodic course but now in a measured rhythm based on two values, short and long, sung syllabically though still without metrical groupings. Parallel vocal parts at the intervals of a 4th or 5th are occasionally added.

In 'women's singing' the leadership role is assumed by two women who are known among members of their community to possess a special knowledge of the musical tradition, especially their ability to remember many melodies and texts and to render the songs successfully by improvising new lines. One leader beats a drum, the other a *sahn* (flat metal platter on which a small metal object is tapped). The rhythms produced on the drum determine the rhythmic pattern for a desired dance, while the playing of the *sahn* fixes its beat. There are four types of tunes: (1) a slow, opening tune with a simple rhythmic but non-metrical pattern, usually performed by one group of participants seated near the leaders in alternation with another group of women; (2) a dance – *da'ase* – in a seven-unit rhythmic metre and with tunes generated from an initial musical phrase for the first line of text and a concluding phrase for the second; (3) tunes in regular metre and with a fixed rhythmic pattern (ex.36), played immediately after the *da'ase* without a break in the drumming; (4) tunes in regular metre and with a fixed rhythmic pattern that includes syncopation (ex.37), also performed immediately after the previous dance without a break in the drumming. During the performance of the last three dances the tempos gradually accelerate and their melodies are sung at two dynamic levels: in sung phrases the drumming is less intense so that the words and the tune can be clearly heard; once the singing phrases end, the drummers

immediately increase the volume and continue playing until the singer begins the next phrase. Another characteristic of women's singing is the *hijer* – long and high tones created using the head voice with ululation; one of the women begins ululating, and others immediately join her, continuing for some five to ten seconds. The *hijer* is performed especially during pauses between singing musical phrases.



(b) Iraq.

Judeo-Arabic songs of the Jews of Iraq are associated with non-synagogal events, both religious and secular, generally related to annual and life cycles: the Pesah *seder* ceremony celebrated at home, with each section of Hebrew or Aramaic text followed by the Judeo-Arabic translation; religious and secular pilgrimage songs particularly associated with the festival of Shabu'oth; women's songs for the prenuptial *henna* ceremony; men's songs for wedding celebrations; and lullabies. The extant texts form a valuable record of Jewish life in Iraq, particularly during the 19th and 20th centuries.

The Judeo-Arabic language includes elements of local Arabic vernaculars and Hebrew. In folksongs it ranges from a literary vernacular or, more specifically in Iraq, literary Judeo-Baghdadi, to colloquial Judeo-Baghdadi, which is also spoken by many Jews elsewhere in Iraq. However, most folksongs in the repertory of the Jews of Iraq are composed in an Arabic dialect similar to that of local Muslim song (Avishur, 1987). Judeo-Arabic texts appear in Hebrew characters, either printed in block letters or handwritten in *rashi*-style characters. In addition to printed religious and semi-religious texts, many secular songs have survived in 19th-century manuscripts: a number of these are now reproduced in standard printed Hebrew (Avishur, 1987; 1990–91; 1994). The songs are also well known in the oral tradition and show the influence of Arab music.

The following music examples are drawn from the repertory of the Jews of Baghdad, the main centre of Iraqi Jewish life. Other Jewish centres, such as Basra, Al'Amārah, 'Ānāh, Mosul, Kirkūk and Khānaqīn, share this repertory with local variations. [Ex.38](#) demonstrates the opening section of the Pesah *hagadah* sung in (a) Aramaic and (b) a semi-literary Judeo-Arabic that mirrors the word rhythms of the Aramaic text. It is an unmetred song-like chant that is sung communally. The *hagadah* also includes metred song and narrative solo sections.



The *piyyut* (Judeo-Arabic *shbah*: 'praise song') *Suri go'ali yahh* (Heb.: 'My rock, my redeemer is the Lord') serves as an introduction and chorus to the light-hearted, semi-religious Judeo-Arabic *qunāgh* ('way-station'; Shiloah, 1992, pp.167–8) songs, which map the route to the tomb of the Prophet Ezekiel, near Al Hillah, Iraq, or other holy sites in Israel. In a text of 1927 the author expresses a wish that the pilgrims ride in a *trāmbél* (automobile).

Earlier secular songs refer to pilgrims riding on a mule and other hardships encountered en route (Avishur, 1987, pp.163–92).

Some pilgrimage songs refer in later versions to bridegrooms and are classified in religious song books as *pizmonim le-hathan* ('bridegroom songs'; Mansour, 1953–4). The song *Yānabi* ('O prophet'; Manasseh, 1997, pp.90–91) and that shown in [ex.39](#) were originally dedicated to the Prophet Ezekiel and Ezra the Scribe respectively. They are sung in colloquial Judeo-Arabic, to the *igrug* rhythm unique to Iraq. In Iraq these songs were performed by the *abu shbahoṯh* ('master of praises') who sang *shbahoṯh* in both Hebrew and Arabic at religious and social occasions.



Music for the *henna* celebration before weddings was performed by the *daqqāqa* who sang and played the *naqqāra* (pair of small kettledrums) and a chorus of two or three women who each played a *daff* (frame drum with rattles). Most *daqqāqa* songs are in the *igrug* rhythm. With the virtual demise of their profession, their repertory is no longer associated solely with women's groups. [Ex.40a](#) is a transcription of their most famous song, in typical Judeo-Baghdadi dialect, sung somewhat acrimoniously, as though by the groom's mother to the bride's mother. It was also performed by men as a *pasta* (light, metric song following a performance of Iraqi *maqām*), and was recorded in the 1930s by Rashid al-Qondarchi, the leading Muslim singer of Iraqi *maqām* ([ex.40b](#)). All these songs remain in the Iraqi Jewish repertory, in Israel and elsewhere, though in changed circumstances. The relatively recent text of [ex.41](#) (mixed Judeo-Arabic dialect and modern Israeli Hebrew) was composed in Israel after the mass emigration of Jews from Iraq (1950–51) and expresses the stark social conditions initially endured by the community in the abrupt transition to their new homeland.





(c) North Africa.

The Jewish communities of the Maghrib (Morocco, Algeria, Tunisia and Libya) developed folksong repertoires in Hebrew and in local Judeo-Arabic dialects. Two strikingly different groups of Maghribi Jews exist: those of large cities on the coasts who are influenced by urban musical styles and in the 20th century by modern trends of mainstream Middle Eastern Arab songs, and dwellers of remote inland areas such as the Atlas Mountains or the Sahara Desert who show Berber influences.

The folksong genres of urban Moroccan Jews include the *malhun* and *qasīdah* sung by men, *nuwwah* (Arabic; mourning songs) and *arubi* and *mawwāl* sung by women. The most popular of these genres is the *arubi*. Performed at weddings, circumcisions, and other social gatherings such as the visit of an important guest, the *arubi* consists of five-line stanzas of ten syllables with fixed rhyme patterns (up to 50 stanzas). The melodies are adopted from a standard repertory which the singer adapts in the process of extemporizing the text. The topics of the *arubi* include love, the beauty of nature, the suffering and pain of loneliness, cursing of an enemy, and current events (e.g. a song cursing Adolf Hitler was composed during World War II). The *arubi* takes the form of a dialogue between a man and a woman, and includes witty lines. The *malhun*, with texts from the 16th century to the present, is based on modes and melodies from Andalusian music (see [Morocco](#), §2(ii)). The songs treat social issues, ideological stands and historical events of the community. *Malhun* songs appeared in commercial recordings. Among the famous Jewish artists of this genre are Sami al-Maghribi and Zohara al-Fasiya. Social issues appear in the *qasīdah*, too, such as the *L'qasīdah de-skhina* which describes the preparation of the traditional meat-stew of the Sabbath. Maghribi Jewish songs, which combine Hebrew with Judeo-Arabic, are known as *matruz*. They treat religious and secular topics such as the praise of wine and the complaints of a poor teacher lacking funds for Pesah.

Folksongs of the Jews from the Middle and High Atlas are characterized by pentatonic scales and responsorial and antiphonal styles of performance similar to Berber music. Men dance shoulder to shoulder, sometimes in lines or circles, and are accompanied by songs performed by a female soloist with a frame drum. These songs are performed at weddings and recall the Berber *ahwash*. The *ziyyāra* pilgrimage to the tomb sites of venerated saints is another important occasion for the performance of folksongs.

Robert Lachmann, in his survey of 1940 (repr. 1978), found that the Judeo-Arabic folksongs sung by Jewish women on the island of Djerba off the coast of Tunisia bear the musical characteristics of general Tunisian folk music genres. The bulk of this repertory is connected with wedding events. The characteristic manner of performance is responsorial: a soloist accompanies herself with a *darbukka* (goblet-shaped drum), while a group, sitting around her, responds. Since the 1920s Jewish singers from Tunis (such as Habiba Mssika) excelled in the performance of popular songs based on folk elements, similar to the Moroccan *malhun*.

Jewish music, §IV, 2: Folksongs in Jewish languages

(ii) Judeo-Spanish.

(a) Judeo-Spanish languages.

The Spanish language spoken by Jews at the time of their expulsion from Spain in 1492 conformed not only to a variety of regional dialects spoken by the Christians, among whom they lived, but also embodied Hebrew, Aramaic and Arabic elements. The exiled Jews who established communities in the Eastern Mediterranean region (Ottoman Empire) also absorbed linguistic elements of other national populations (mainly Turkish, Greek and other Balkan tongues), whereas those who settled in Northern Morocco absorbed Arabic. It is these linguistic components that distinguish the Eastern from the Western Sephardim. From the mid-19th century onwards, French and Italian had a decisive impact on the language of the Eastern Mediterranean Sephardim, as did Modern Andalusian Spanish on the speech of Sephardim in Morocco. English, Standard Spanish and Modern Hebrew tended to replace the traditional dialects of Sephardim who emigrated to North and South America after World War I, and to Israel after 1947. Although the language has been referred to as *judezmo*, *koiné*, *spanyol* in the Eastern realm and *haketía* in North Africa, Judeo-Spanish appears to have gained wide currency as the best term for both the pre- and post-exilic language. *Ladino*, another highly popular term, refers more precisely to the Spanish calque language that developed from the literal translation of Hebrew into Spanish.

Scholarly studies dealing with the various secular and paraliturgical musical genres rendered in Judeo-Spanish have appeared with increasing frequency since the 1980s. These studies have for the most part concerned orally transmitted materials (both sung and recited) that were collected and recorded among Sephardi informants of both Eastern and Western traditions residing in the USA, Canada, South America and Israel.

(b) The Iberian period.

Jewish communities existed among the various populations of the Iberian Peninsula from at least the first millennium bce until the expulsion of the Jews from Spain (1492) and from Portugal (1497), and doubtless shaped a secular culture quite separate from that of their Ashkenazi and Middle Eastern counterparts. Before the Islamic invasion of Spain in the early 8th century there were musical exchanges between Christians and Jews.

Medieval Spanish literature continues to be combed for information concerning Jewish musical practices. Jewish, together with Christian and Muslim musicians, participated in the varied performances of the *Cantigas de Santa Maria* produced at the Castilian court of Alfonso X el Sabio (1252–84), and sung in the Galician-Portuguese language. Whether Jews assisted in composing their melodies is not known. Although numerous Peninsular sources reveal the names of Jewish musicians, minstrels and poets, there is no evidence that they represented a manifestly Jewish musical tradition.

At the time of their expulsion, the Spanish Jews had incorporated many of the contemporary popular poetic and song genres such as the *romance* and the *villancico* into their secular music tradition. Yet, the extent to which their tradition reflected the varied musical styles and tastes current on the Peninsula and what remained of their Iberian tradition during the generations that followed may never be clear.

(c) The Sephardi diaspora.

M.J. Benardete viewed the Sephardi diaspora as two waves of emigration, the medieval Jewish exiles and the Renaissance converts who sought to re-embrace Judaism. The former comprised those Jews who settled in North Africa and the Eastern Mediterranean region, where they continued as folk societies and preserved their Hispanic culture; the latter embraced those who settled in various parts of western Europe and North America and whose rapid Westernization led to the elimination of most traces of their Hispanic past.

Musicologists have focussed their attention on the Sephardi diaspora, particularly on the extant orally transmitted repertory of the widely scattered 20th-century Sephardi communities. Thus, it is mainly from Moroccan and Algerian communities of North Africa (particularly Tanger, Tétouan, Larache and Oran), and those of the Eastern Mediterranean region (particularly Sarajevo, Salonika (now Thessaloniki), Istanbul, Izmir, Edirne, Rhodes and Jerusalem) that most ethnographic information has been obtained. This information enabled modern investigators to characterize the musical heritage of the Sephardi diaspora not only as a collective entity but also as regionally distinct groups. Moreover, a distinction may now be drawn between those elements that persisted since pre-Expulsion times and those that were borrowed from the peoples among whom the Sephardim settled after their exile from Spain.

(d) The Romancero

An important genre of Sephardi secular poetry and music is the Judeo-Spanish *Romancero*. This tradition represents an early stage in the development of the Spanish ballad, not only in its 15th-century Castilian

lexical and phonological features, but also in its retention of numerous ballad themes that were current in medieval Spanish balladry. Also included in the Sephardi ballad repertory are themes from medieval French sources, events from Spanish history, subject matter derived from the Bible and classical antiquity, and a variety of adventures that blend lyric and narrative elements. The Judeo-Spanish branch also shares numerous themes with the pan-Hispanic (Spanish, Portuguese and Catalan) *Romancero*.

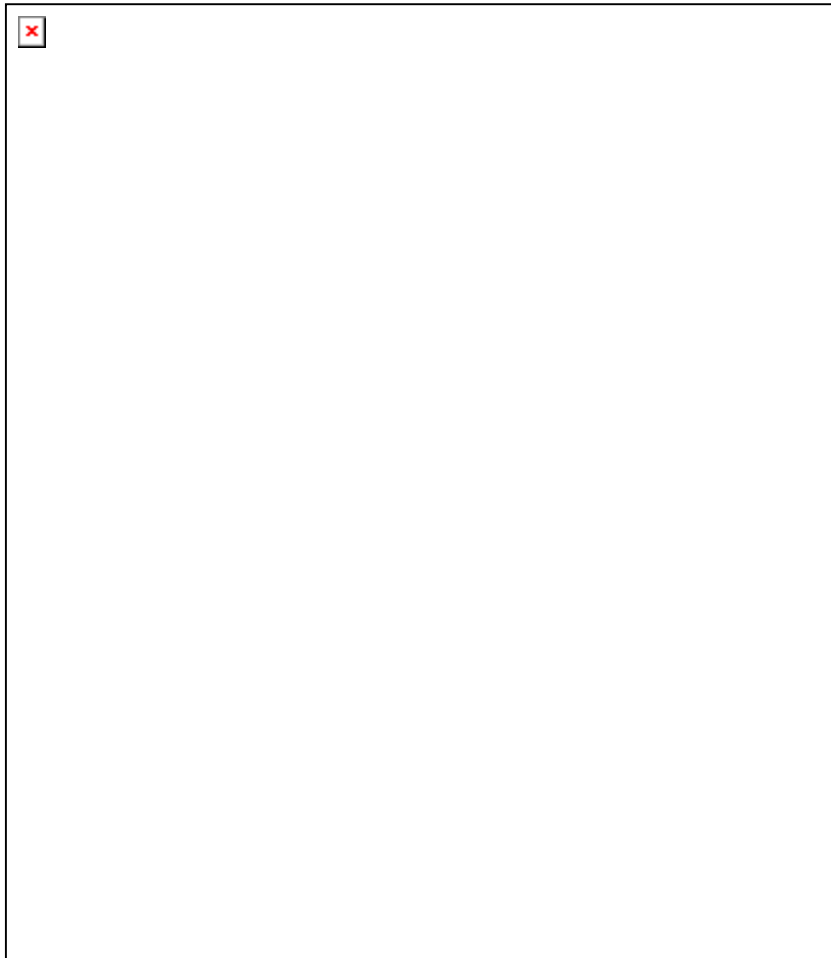
In its typical form, the *romance* embodies a 16-syllable verse divided by a medial pause into two octosyllabic hemistichs, the former without rhyme, the latter rhyming in assonance. The *romancillo* comprises two hexasyllabic hemistichs. Both are sung to strophic tunes with the quatrain strophe predominating.

Sephardi ballad scholarship begins with the *Catálogo del romancero judío-español* (1906) by R. Menéndez Pidal (1869–1968), which listed over 140 ballad themes current among the Sephardim in their diasporic communities. Since then, numerous scholars have been actively collecting and studying Judeo-Spanish ballads, among whom M. Alvar, P. Bénichou, R. Benmayor, D. Catalán and A. Librowicz have sought out collaborators to provide musical transcriptions for their publications. Since 1959, through the collaboration of S.G. Armistead, J.H. Silverman and I.J. Katz there has been more systematic fieldwork involving the collecting and editing of texts and tunes with the aid of recording equipment in the USA, Israel and North Africa. Menéndez Pidal's *Catálogo* has been superseded by Armistead's *Catálogo-índice* (1978).

A detailed survey of musicological research focussing on the Judeo-Spanish *Romancero* from about 1900 to the early 1960s was published by Katz in 1972, and subsequent musicological fieldwork has been undertaken by E.N. Alberti-Kleinbort, J.R. Cohen, E. Gerson-Kiwi, A. Petrović and S. Weich-Shahak. Among composers and musicians, A. Hemi, L. Algazi and I. Levy collected and incorporated ballad tunes in their musical anthologies. M. Manrique de Lara, a close associate of Menéndez Pidal, conducted earlier fieldwork in the Balkans and Middle East (1911–12), and in northern Morocco (1915–16), during which time he gathered almost 2000 ballad texts and transcribed over 450 tunes directly from oral tradition. Decades later, A. de Larrea Palacín (1952) collected 270 texts and 285 tunes from the ballad tradition of Tétouan, Morocco. Interestingly, the earliest notations we possess for Judeo-Spanish ballad tunes were made by L. Kuba, in Sarajevo, 13 years prior to Menéndez Pidal's *Catálogo* (Weich-Shahak, 1979–80).

Well over a century after the Expulsion there was still active communication between the exiled Sephardim and the Iberian Peninsula. During this period, the most popular ballads from Spain continued to circulate throughout the greater Mediterranean region. By the late 1600s, however, contact with Spain became increasingly sporadic, particularly in the Eastern Mediterranean region where relations among the varied Sephardi communities were slowly disintegrating, thus marking the beginning of the ballad's decline. Numerous Castilian ballad books and broadsides made their way to the Moroccan Sephardi communities, and from these sources

and from the headnotes in the Hebrew hymnals published in Amsterdam, Venice, Istanbul, Salonika and Safed (c1525–1819) those ballads that were current at that time have been inventoried and categorized. Their headnotes cited the initial verses (*incipits*) of ballads and other songs (in Spanish, Arabic and Turkish) whose tunes were widely known and which served as tune indicators for the hymns to which they were sung. This practice (*contrafactum*), already known in Spain among the Hebrew poets (*paytanim*) who created liturgical hymns (*piyyutim*) during the Golden Age of Hispano-Hebraic poetry, had its ancient origin in the Book of *Psalms*. Here follows an example (Ex.42) of the ballad tune for *La vuelta del marido*, which served as a tune contrafact for the popular liturgical hymn *Adon 'olam*.



To whatever degree each community strove to maintain the tunes associated with ballad *incipits*, their replacement by tunes from the new surroundings must have begun a century after the Expulsion. Essential stylistic differences in the individual ballad repertoires of the Eastern Mediterranean and Moroccan Sephardi communities began to appear on textual levels, while even greater divergences emerged in the music.

While research to date has not yet traced extant ballad tunes back to 15th- or 16th-century Peninsular sources in *cancionero* and *vihuela* collections, romanticized notions have continued to characterize the diaspora tunes accompanying known Iberian ballad texts as ‘traditional Hispanic melodies’. A novel, but unconvincing, attempt to link ballad tunes from the extant tradition with the aforementioned collections has been undertaken by J. Etzion and S. Weich-Shahak (1988). Furthermore, the stylistic differences

between the ballads of the Eastern and Western tradition, and the possibility of identifying tune families have been discussed by Katz (1968; 1988) and Etzion and Weich-Shahak (1988; 1993).

(e) The copla.

Another important genre that has lately been studied in greater depth is the Judeo-Spanish *copla* (var. *compla*, *komplá*) highly favoured among the Eastern Sephardim. Deriving its subject matter from biblical stories, Jewish history and tradition, and contemporary events, the *copla* has also been used to impart communal values. Composed, for the most part, in octosyllabic quatrains, it was suited to strophic melodies that were current in surrounding regional and local cultures.

Coplas were printed on *pliegos impresos* (broadsides) and circulated throughout the Eastern Sephardi diaspora, especially in Salonika and Istanbul. Thus, the *copla* circulated more as a written tradition than an exclusively oral one. In Salonika, in particular, it enjoyed continuous popularity throughout the 17th and 18th centuries.

Sung mainly in private homes, the *coplas* comprised a large repertory of paraliturgical songs for celebrating the more festive Holy Days of the Jewish religious calendar and for commemorating various stages of the life cycle (i.e. circumcision, weddings etc.). Unlike the *Romancero* tradition, cultivated principally by women, *coplas* were sung primarily by men. Their texts are also rich in Hebrew, Turkish and Greek lexical items.

(f) Lyric songs.

Canticas or *cantigas*, as they are known among the Eastern Sephardim, or *cantares* or *cantes* among the Western, constitute the richest and most variegated repertory of the three genres discussed here and embody vestiges of pre-Expulsion popular Peninsular poetry. M. Attias (1972), traced its history from the Expulsion to modern times with ample textual documentation. Interestingly, Attias pointed out that from the end of the 18th century until the first half of the 19th, liturgical songs in Judeo-Spanish were more dominant than secular songs, which, like the *romances*, were on the decline. M. Alvar's pathfinding study (1971) uncovered numerous survivals of pre-1492 metrical patterns and poetic conventions in the Moroccan Judeo-Spanish wedding songs.

Unlike the *romances* and *coplas*, the lyric texts focus on more universal themes, the predominant category being love songs. In the Eastern tradition, many texts are translations of Turkish and Greek songs. Sung mainly as octosyllabic quatrains to strophic tunes, they also exhibit musical structures that vary considerably from those of the *romances* and *coplas*. Many of them contain *estribillos* (refrains). In general, lyric songs are shorter than ballads and *coplas*, and their themes are appropriate to all stages of the life cycle. Among the love songs, the *şarkis* combine consecutive stanzas of diverse origin that are thematically unrelated. Songs of this type are also popular among the Turks and Arabs.

(g) Music in secular life.

An overview of the musical traditions of Sephardi secular life must take into account the life cycle and liturgical calendar, for both are richly endowed with songs. Accompanying the various events of the life cycle there are lullabies, children's songs, love songs, wedding songs and dirges.

Endechas (dirges) are sung at funerals and during the week preceding Tish'ah be-av (the 9th day of the Hebrew month of Av, commemorating the destruction of the Temple). *Romances* have permeated all facets of secular life, and some, because of their elegiac subject matter, have entered the *endecha* repertory. Religious occasions (e.g. circumcisions, bar-mitzvahs and weddings) and gatherings on Holy Days (e.g. the Passover *seder*, Hanukkah and Purim) permit the singing of secular songs. Weddings predominate as the most elaborate of all the ceremonies, whose varied stages involve not only vocal but also instrumental music. Sung by individuals or groups of singers, lyric songs were, at times, accompanied by the *pandero* (shallow, circular single-headed frame drum).

[Jewish music, §IV, 2: Folksongs in Jewish languages](#)

(iii) Yiddish and central European languages.

(a) Ashkenazi Europe.

(b) Composed song and Yiddish theatre.

[Jewish music, §IV, 2\(iii\): Folksongs in Jewish languages: Yiddish and central European](#)

(a) Ashkenazi Europe.

The folk music of Ashkenazi Europe is both unified and differentiated by the history and languages of central and eastern Europe. Historical issues are essential to understanding Ashkenazi folk music, for Jewish folk music, like 'folk music' in general, is the product of changing ideas about music, what it represents, and how it functions, which in the case of Ashkenazi Jews must also be understood as products of Europe and European concepts of music.

During the initial central European phase of Ashkenazi culture, traditional music already fitted the social structures and institutions of the Jewish presence in German-speaking Europe. Private and public religious practices provided a setting for folk music, not least because of the predominance of oral traditions. The urban cultures of medieval Jewish cities contrasted with rural folk traditions, just as local repertoires were distinct from regional traditions and those practised by all Jews. Jewish traditional music, moreover, embraced practices unique to the Jewish community and those from surrounding, non-Jewish cultures.

The core of Jewish culture in the Rhine valley was frequently subjected to acts of prejudice and violence, but in the 14th century several major pogroms forced the Rhineland Jews into eastern Europe. Still retaining the Middle High German of the medieval Rhineland, with an essential complement of Hebrew words and orthography, the Jews of eastern Europe established new centres of culture where the Yiddish language developed and became the basis for east European Jewish folksong. The history of Ashkenazi folk music, therefore, unfolded from the schism between central and eastern Europe, and reflects the relation between these two parts of Europe until the present.

Distinctions of genre in Ashkenazi folk music result from religious and aesthetic distinctions between vocal and instrumental music. Vocal music, or folksong, contains more privileged genres because vocal music receives more approbation in religious attitudes about music. Religio-aesthetic judgment places folksong closer to the core of the community, not least because of the anchoring role of texts in Hebrew and Yiddish dialects. Folksong genres often reflect the polyglot nature of traditional Jewish society. Instrumental music often accompanies less strictly Jewish activities, such as dance, which has a much older presence in European communities than usually realized. At least as early as the Middle Ages, Rhineland communities could claim dance halls, where *leytsonim* (instrumental musicians) performed, perhaps the forerunners of *klezmer* musicians who first appear in the Early Modern Era (see below, §IV, 3(ii); see also Salmen, 1991).

Other concepts of genre reflect other functions, repertoires and social structures in Ashkenazi Europe. Early 20th-century scholars (e.g. A.Z. Idelsohn and J. Schönberg) regarded synagogue song as 'folklike', especially when it used melodic and modal materials from folksong. Hasidic genres have developed in eastern Europe and spread throughout the Diaspora and to Israel with the mystical and ecstatic traditions of the practitioners (Vinaver, 1985). There are also genres that admit to the presence of outside traditions, but also stress their integration into Jewish uses and functions.

Though the settings and contexts for Ashkenazi music in Europe fall into two major categories, secular and religious, Ashkenazi folk music often bridges these categories and negotiates between them. Family traditions depend on religious repertoires, such as *zemirot*, performed most frequently at Sabbath meals; *zemirot* have Hebrew texts and follow oral tradition, but they regularly borrow melodic material from other sources. Synagogue song in both central and eastern Europe regularly borrows from secular and sacred sources, Jewish and non-Jewish, which are then moulded into liturgies that undergo variation in a manner similar to secular folksong.

Secular contexts for folk music are present in both private and public spheres. Much Yiddish folksong in the home, for example, reflects the responses of women to life events, child-rearing and challenges to the family from non-Jewish society (e.g. conscription of sons into the army). Dance, both as a component of Holy Days such as mid-winter Purim, with its *Purimball*, and as an accompaniment to wedding celebrations, takes place in settings that cross the boundaries between sacred and secular. The folk music of political and ideological movements reconfigure Jewish traditions for functions in a changing public sphere. Accordingly, repertoires of hasidic songs (Vinaver, 1985) and Zionist songs (Taich, 1906; Glaser, 1914) disseminated Jewish folk music to Jewish communities throughout Europe and the Diaspora. Finally, the stage is an important setting for folk music, which constantly interacts with popular music in Ashkenazi traditions (Slobin, *Tenement Songs*, 1982).

References to Jewish folk-music specialists appear in both Jewish and non-Jewish sources as early as the 12th century. Specialists have most

often been instrumentalists within the Jewish community, for example *klezmer* musicians, or they have performed at events where instrumental music was necessary. Specialization and professionalism in Jewish folk music characterize domains in which the acceptability of music-making may be questionable, especially in more Orthodox communities. Folk-music specialists effectively assume responsibility for many forms of secular music-making, thereby negotiating the conceptual barriers between secular and sacred musical practices. The presence of *badhanim* (Yiddish *badkhónim*) at weddings reflects the ways in which they were once ritual specialists and tricksters.

Records documenting payment to folk-music professionals often reveal considerable mobility and frequent interaction with non-Jewish musicians (notably Roma musicians) and events (especially dances), both of which accounted for processes of exchange within regions and between central and east European folk-music traditions. In many areas, specialists provided music for folk drama or for wandering dramatic troupes. Within such historical contexts, Jewish folk musicians found their way to cabaret and popular stages in central Europe and to Yiddish theatres in eastern Europe (see below, §IV, 2(iii) (b)).

Specialization increasingly characterized the musicians of the synagogue in the wake of the *haskalah* (Jewish enlightenment). The *hazzan* not only won a place for his performances in the religious life of a community, but he also often contributed to secular traditions, both Jewish and non-Jewish. *Hazzanim*, moreover, moved from synagogue to synagogue, transforming melodic traditions and repertoires through the introduction of new styles and the alteration of old ones. Cantors such as A.Z. Idelsohn were among those earlier 20th-century specialists who consciously collected and adapted folk traditions from Jewish communities throughout the world for the creation of new, international canons of Jewish folk music.

As a result of transformations in Jewish identity during the 19th and 20th centuries, there was growing interaction between folksong and other domains of music-making, within the Jewish community and without. Oral traditions in central European synagogues incorporated melodic and formal materials from secular and non-Jewish traditions, transforming these into new sacred identities. Collections of Jewish folk music appeared in published form and were then disseminated by the beginning of the 20th century, serving as the basis for growing attempts to compose new works based on Jewish folk melodies (e.g. Loewe, 1894; Ginsburg and Marek, 1901/R; Grunwald, 1924–5).

A recognizably European Jewish folk music had therefore emerged to form distinctive repertoires and canons by the 20th century, and this Jewish folk music took its place alongside other national traditions whose roots could be philologically traced and whose distinctive representation of modern history grew from both textual and contextual uniqueness. As European Jews began to settle in the *Yishuv*, the Jewish community of modern *Eretz Yisrael* ('land of Israel'), a new historical phase emerged in which Hebrew folksongs and folk dances took their place within European collections next to German or Yiddish repertoires. Folk music responded to 20th-century

modernism and internationalism by representing Jewish identity in even more complex and diverse ways (Bohlman, 1989; Nathan, 1994).

Despite the massive destruction of Jewish communities during the Holocaust, Jewish folk music has gradually but steadily gained a new presence, albeit with radically different functions and roles. In many areas of eastern Europe, folk music was inaudible as Jewish communities maintained low public profiles. Professional musicians may have participated in other ethnic and national traditions, whereas the oral traditions of synagogue music preserved folk-influenced liturgies while membership dwindled through death and emigration. In the first decades after the Holocaust, until the 1960s new anthologies appeared as means of memorializing the Holocaust, but these also provided a store of Jewish folksongs for the German folk-music revival in the 1960s and 70s, and for the use of some east European state ensembles in the 1970s and 80s.

In the 1990s the folk music of Ashkenazi Europe underwent a widespread revival. New collections of older repertoires (Lemm, 1992; Freund and others, 1992) complement fieldwork and the discovery of Jewish musicians who survived the Cold War era. Many east European Jews, especially Poles and Russians, have emigrated to Austria and Germany, where they introduced Eastern Ashkenazi traditions into religious and sacred practices of central European communities. *Klezmer* ensembles, with and without Jewish members, proliferated, and folk-music ensembles of all kinds included Jewish dances in their repertoires. Historical and modern recordings juxtaposed Ashkenazi folk music in a postmodern mix, transforming it to a widely disseminated form of 'world music', that is, international popular music. With different functions but many of the same historical contradictions, the folk music of Jewish Europe continues to represent the changes in and challenges to Jewish communities throughout the world.

[Jewish music, §IV, 2\(iii\): Folksongs in Jewish languages: Yiddish and central European](#)

(b) Composed song and Yiddish theatre.

Music composed to Yiddish-language texts in the form of composed song and music for the theatre is a phenomenon of the later 19th century and is related to the contemporaneous European nationalist movements. Theatre music first appeared with the creations of Abraham Goldfaden (1840–1908), an itinerant writer and performer who established the first professional Yiddish theatre company, in 1876 in Iași, Romania. Goldfaden's touring companies were enthusiastically supported by the east European Jewish masses, and gave rise to a proliferation of rival organizations. Untrained in music but with an ear for adaptable melodies, Goldfaden drew on and borrowed a variety of sources for use in his self-authored stage productions, including synagogal chants, Jewish and Slavonic folksongs and dances, and west European operatic and popular music. While Goldfaden never fully consolidated these influences, the composers who followed him were able to fashion a musical idiom from his legacy suited to the emerging Yiddish theatre. Important features of this style were already present in Goldfaden's work, most notably the conjoining of musical and literary motifs from east European Jewish folk

culture with Western harmonic and formulaic procedures. An illustration of this process may be found in Goldfaden's popular lullaby, 'Rozhenkes mit mandlen' (Yiddish: 'Raisins and Almonds'), from the 1882 operetta *Shulamith*. The song's poetic subject descends from a cluster of Yiddish folkloric cradle songs using the phrase 'raisins and almonds'; its minor-mode melody stems from a different source in Jewish folksong. Goldfaden composed an original text around the folk motif and adapted the folk melody to 3/4 waltz time.

Goldfaden's most important successor in theatrical composition was Joseph Rumshinsky (1881–1956), a conservatory-educated musician with a professional background in liturgical, choral and stage music. Born in Russian Lithuania, Rumshinsky emigrated to the USA in 1904 and eventually settled in New York City, which had by that time become the world centre of Yiddish theatre because of the Tsarist ban on public performance in Yiddish throughout the Russian empire. Rumshinsky's early productions, often in collaboration with the actor and impresario Boris Thomashefsky, included several large-scale operettas. These works, modelled after European light opera, mark an advance over Goldfaden's idiom with respect to stylistic unity and professional polish; they also reflect, in their opulent production values, the spectacular success of the American Yiddish theatre during the first decades of the 20th century. The 1916 production *Tsubrokhene fidele* ('The Broken Violin'), for example, called for a pit orchestra of near symphonic dimensions. Under Rumshinsky, music for the Yiddish stage underwent a process of Americanization: European light opera style gradually yielded to Tin Pan Alley fashions and formulae (see §V, 2(vi)). This trend increased after World War I when the American-born children of immigrants began to make up an important segment of the theatre-going public. The influence of American popular music on compositions for the Yiddish stage may be located in form (verse/refrain), structure (4×8-measure phrase units), style (syncopated melodies) and content (American themes and vocabulary within song texts).

With the compositions of Rumshinsky and his younger colleagues, particularly Alexander Olshanetsky (1892–1946), Sholom Secunda (1894–1947) and Abraham Ellstein (1907–63), Yiddish theatre music had reached the apex of its popularity by the late 1920s to early 1930s. The works of these songwriters represent the genre's classic phase. Olshanetsky was prized for his artful harmonies and Russian-Gypsy melos, Secunda for a directness reminiscent of folksong (two of his songs, 'Bay mir bistu sheyn' and 'Dona, dona' became crossover hits), and Ellstein for bringing the vitality of jazz and swing music to Yiddish popular song. By the 1920s, American Yiddish music had an international following, as performers toured venues in Canada, Latin America, Europe, South Africa and Australia. The style was particularly well received in many Polish cities, where the Yiddish theatre, re-established in independent Poland, had begun to institute post-Goldfaden conventions of its own. Music for the Yiddish stage in Poland and the former Soviet Union has attracted little scholarly attention (see, however, Fater, 1970; *Pamiętnik teatralny*, xli, 1992; Michalik and Prokop-Janiec, 1995).

The 'golden age' of Yiddish theatre music coincided paradoxically with the decline of the American Yiddish stage, whose patronage by the late 1920s

dwindled as a result of restrictive US immigration policies and the assimilation of its patrons into the American cultural mainstream. The theatre's decline led to a refinement of the style, as songwriters responded increasingly to the demands of the recording industry, radio and dance halls. A noteworthy aspect of this later phase is the ethnic coding evident in many songs, accomplished through selective use of the melodic augmented 2nd. This device, adopted from traditional cantillation modes, was already quite common in Yiddish theatre music. However, during the genre's final stage of development, the augmented 2nd interval also took on a symbolic function, which, together with a minor-key melody (and, of course, the Yiddish text), effectively established a song's pedigree for its increasingly assimilated audience. After World War II, the altered social circumstances of its Jewish American patron base, in addition to the extermination of its parent culture during the Nazi Holocaust, spelt an end to the great creative phase of the America Yiddish theatre.

The origin of Yiddish composed song (art song) may be traced to the 1897 meeting in the Moscow hotel room of composer Joel Engel (1868–1927) and Russian music critic Vladimir Stasov, during which the nationalist Stasov challenged Engel to seek musical inspiration in his own Jewish heritage. Engel and several colleagues soon set to work, publishing in 1901 a landmark anthology of Yiddish folksong texts (*Evreskaya Narodnaya Pesnya v Rossie*, ed. Dinsburg and Marek) and founding in 1908 the Jewish Folk Music Society (with branches in St Petersburg, Moscow and elsewhere), whose chief objectives were the collection, harmonization and publication of Jewish folksongs and the creation of 'art' compositions based on the content or spirit of these materials. During its ten-year existence, the Society subsidized numerous publications, among them many songs composed to texts drawn from folk poetry or from the works of contemporary Yiddish writers. Apart from Engel, important contributors to the nascent repertory included Ephraim Shklier (1871–?1942), Solomon Rosowsky (1878–1962), Lazare Saminsky (1882–1959), Mikhail Gniessen (1883–1957), Alexander Krein (1883–1951), Joseph Achron (1886–1943) and Moses Milner (1886–1953). When the Society disbanded in the wake of the Russian Revolution, many members relocated to the West where they continued to propagate the cause of Jewish musical nationalism.

The work of the St Petersburg Jewish Folk Music Society composers derived from the Russian Romantic tradition epitomized by Rimsky-Korsakov, the group's mentor at the St Petersburg Conservatory. As it developed and spread, however, the genre attracted composers of various backgrounds and styles: Yiddish texts, therefore, rather than any particular set of stylistic features, remain the defining element of this repertory. By the 1920s, Yiddish art songs were being published and performed in the USA and Latin America as well as many European nations. Composers prominent in the post-Engel generation include: Samuel Bugatch (1898–1984), Michel Gelbart (1889–1962), Vladimir Heifetz (1894–1970), Henech Kon (1890–1972), Solomon Golub (1887–1952), Leo Low (1878–1960), Maurice Rauch (1910–94), Jacob Schaeffer (1888–1936) and Lazar Weiner (1897–1982), all in the USA; Leon Wajner (1898–1979) in Argentina; Shaul Berezovski (1908–1975) in Israel; and Solomon Fayntukh

(1899–1985), Leyb Yampolsky (1889–1972) and Zinovii Kompaneetz (1902–87) in the former Soviet Union.

The earliest publications of the St Petersburg Jewish Folk Music Society included artful arrangements of Yiddish theatre pieces erroneously ascribed as folksongs. With the passing of time, the distinction between 'theatre' and 'composed' song has grown increasingly artificial. Many performers presently regard the enduring melodies of both categories as equal in the heritage of Jewish national song.

[Jewish music, §IV, 2: Folksongs in Jewish languages](#)

(iv) Central and South Asian languages.

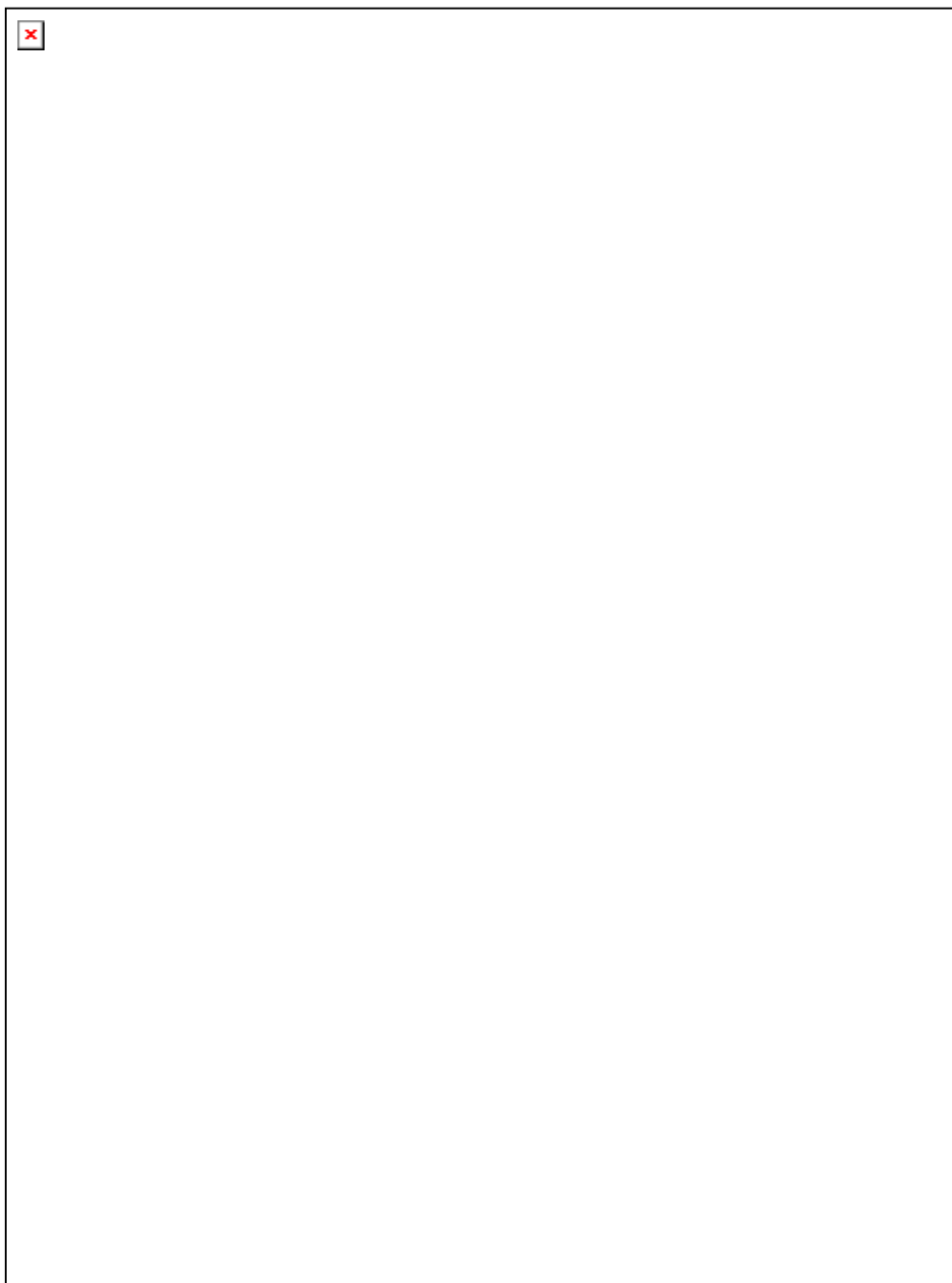
Jews spread eastwards at the time of the First Temple exile and settled in the Caucasus, Central Asia, Iran and India. In each location they created a folklore in local Jewish dialects which, musically, has strong ties with the surrounding non-Jewish cultures. The folk music of these Jews has been studied only sporadically.

Of the two major Jewish castes that coexisted in Cochin along the coast of Malabar (state of Kerala), the Malabari or black Jews and the Paradesi or white Jews, only the former developed a local folksong repertory. Malabari women sing folksongs in Malayalam, a dialect of Tamil from Kerala. Some of these songs date to the 13th century and were transmitted by oral tradition. They treat Jewish themes, such as the blessing of Abraham, mythological figures (e.g. Evarayi, the wise man from Jerusalem), stories about the origins of their community and lyrical topics.

The Kurdish Jews (mostly from Iraq) sing in a dialect of Aramaic known as Lishna Yahudyya or Lashon ha-Targum of Jebali, as well as in the local Kurdish language, Kurmanji. The singing of ballads and folk epics is a distinctive feature of Kurdish Jewish culture, a common heritage of Jews and Muslims in this region. Two biblical epics sung in Aramaic are the stories of Joseph and of David and Goliath. These songs are strophic with a refrain and rhythmically flowing. Most songs of this genre, however, are in Kurmanji. Folksongs are also performed to accompany folkdances of three types: open-half circle and line dances with arms linked tightly, *diwanki* (solo dances) and dancing in processions. The dances, accompanied by a *dola-zirne* ensemble, are performed successively without interruption. Songs are responsorial or antiphonal with the lead singer facing the line of singers. Dances are associated with the songs they accompany. *Diwanki* are performed at home during evening gatherings for the purpose of entertaining. Stories, songs, instrumental tunes and virtuoso solo dancing were performed while the public sat in a circle. Procession dances are performed by individuals. They occur mainly during the bar-mitzvah and wedding ceremonies along the way from the synagogue to the home.

The Mountain Jews from the eastern and northern Caucasus developed a rich folksong repertory in Juhuri, their vernacular language, and in Azeri. There are two musical traditions: *därbändi* (northern Azerbaijan, southern Daghestan up to Khäytogh) and *khäytoghi* (Khäytogh, northern Daghestan, Chechen Republic and Kabardino-Balkaria). Before the Mountain Jews settled in large cities in the early 20th century they were an agricultural

society that depended on the changing of seasons, and they marked the routine of nature with rituals of pagan or Zoroastrian origins which include *shä'mä vasal* (spring ritual) songs and *gudil gudil* (songs for rain). Lullabies improvised by mothers and grandmothers while rocking babies describe their wishful thoughts regarding the future of the child. *Mä'nihoy 'ärüsi* (wedding songs) comprise the bulk of the folksong repertory. They are performed with instrumental accompaniment by semi-professional singers and are influenced by the modes, rhythms and forms of Azerbaijani art and popular music. [Ex.43](#) is a circumcision and bar-mitzvah song performed by the Mountain Jews.



Folk stories of epic content (e.g. sections from the Persian epos *Irani-pehlevi*) or episodes of the local Jewish history (e.g. the recruiting of Mountain Jews to the Russian Army after the conquest of the eastern Caucasus in the mid-19th century) are sung by professional male singers (*ovosunächi* or *mä'nikhun* in Juhuri or *ashugh* in Azerbaijani) at homes, the centre of the Jewish quarter or the synagogue. *Giryä* (laments) are sung by

women at the home of the deceased during the seven days of mourning. Singers of *giryā-khundā* have prominent status owing to their knowledge of this repertory. The highly metaphorical texts and the melody are improvised responsorially between a solo singer and chorus of mourners. As the days of mourning pass and the songs are repeated incessantly, they acquire a fixed form.

Songs in Persian appear in manuscripts as early as the 14th century, when the Jewish poet Shaheen was active. His songs continued to be performed up to the modern era. Other Persian Jewish poets are Amrani, Biniyamin ben Mishael and Siman Tov Melamed. Songs were preserved in the *dastakh*, a manuscript pocket book owned by singers. In certain areas of Iran (particularly Shiraz) the Jews distinguished themselves as musicians and also served the Muslim society, such as Isaac under Nasser al-Din Shah (1848–96) and the singer Yonah Dardashti (b ?1905) (see below, §V, 1).

Wedding songs are close in their structure to the Persian *Tarane-hai mahali*. They consist of short phrases repeated many times based on motifs of selected *dastgāh*. In addition to the general Jewish Persian repertory, there are local songs of individual communities, such as Isfahan and Mashhad.

The repertory of the Bukharan Jews (Samarkand, Bukhara, Tashkent and Dushanbe) includes traditional songs in Persian, Uzbek and Tajik. Some genres have a specific function as the *gakhvorabandon* (putting the newborn into a special cradle), *koshchinon* (ritual painting of a bride's eyebrows) and *haqqoni* (laments). At weddings and other celebrations professional female Jewish singers/dancers perform elaborated dances from the *sozanda* genre.

Jewish music, §IV: Non-liturgical music

3. Instrumental music.

(i) The Islamic world.

(ii) Klezmer.

Jewish music, §IV, 3: Non-liturgical music: Instrumental music

(i) The Islamic world.

Jewish musicians were of particular importance in the performance and composition of instrumental music throughout the Islamic world, despite their lowly status both among Muslims and within their own communities. Jewish ensembles, sometimes including non-Jewish musicians or accompanying Muslim male and female singers, perpetuated the repertoires from the various classical music traditions in North Africa, the Middle East, Iraq, the Caucasus, Iran and Central Asia, serving as agents of musical exchange between the different regions of the Islamic world. In most cases Jewish ensembles served both Jewish and Muslim audiences at life-cycle events (notably weddings) and for pure entertainment (e.g. playing in coffeehouses and private residences). Although 'Jewish musicians' in the present context generally refers to male performers and composers, there are cases of Jewish women who crossed the boundaries of their traditional community confines and became performers of

instrumental music in Jewish and, more rarely, non-Jewish events (see below, §V, 1(i)).

Jewish musicians were active in the practice of the Arabic-Andalusian music traditions in Morocco, Algeria and Tunisia. In earlier periods there is evidence of gentiles performing instrumental music for Jews in North Africa – as Rabbi Abraham Ibn Musa (c1680–1733) testified (*GB-Lbl* Add.440, f.164v):

I witnessed a scandal ... [Jews from Tunis] bring to their houses on Holy Days, and sometimes on weekdays, gentiles that play *kinnor* (*kamanja*) and *nevel* ('ūd) and *tof* (drum, probably *tār*) and *halil* (wind instrument, perhaps the *ghayta*) ... and men intermingle with women.

However, since the 19th century Jewish instrumentalists appear to have attained prominence, as testified by travellers such as the Italian Jew Samuel Romanelli and the French painter Eugène Delacroix, as well as by the evident esteem with which the Sultans (e.g. 'Abd al-'Azīz; ruled 1894–1908) regarded Jewish musicians.

The cities of Marrakech and Mogador in particular have a history of Jewish performers of *al-'alā al-andalusīyya* (Moroccan-Andalusian music). Among the famous ensembles from Marrakech in the early 20th century was the *Arba'a al-kbīra* (Arabic: 'large' or 'double four', because it included twice the number of each instrument: 'ūd, *rabāb*, Western viola, and *tār*) led by Samuel ben Dahan. In Mogador the leading ensemble was that of Yosef Zdidi, whose musicians were trained by the Muslim master Mahdī Ibn Sūta (Ben Ami, 1970). Jews were also active in the perpetuation of Andalusian musical traditions. In Algeria the Jewish musician, publisher and impresario Edmond-Nathan Yafil (1877–1928) founded the musical society *al-Mutribiyya* and was considered a central figure in the renaissance of Algerian-Andalusian music (Bouzar-Kasbadji, 1980, pp.39–86). Among the Jewish masters of the Algerian *nūba* in the 20th century has been Saud El Medioni, also called Saoud l'Oranais. Later, instrumentalists such as Raymond Leyris and Sylvain Ghrenassia continued to excel in the performance of the Algerian-Andalusian tradition. Jewish and Muslim Arab musicians were still sharing performances in North Africa in the 1970s (e.g. on the Isle of Djerba, Tunisia; see Davis, 1999). The peace process in the Middle East has allowed for a renewal in the relations between Moroccan Muslim and Jewish musicians, with mutual exchanges and performances being staged in Israel and Morocco.

Ottoman Jewish musicians from Constantinople (Istanbul), Edirne, Salonika and Izmir were involved in the development of Ottoman classical music from the early 17th century. Among them were the *miskalī* (player of the *miskal*, an Ottoman panpipe) Yahudi Yako and the *tanburī* (player of the string instrument *tanbur*) Yahudi Kara Kash, and the composers Çelebiko (an instructor of the famous Ottoman musician Prince Cantemir), Moshe Faro (known as Musi or *Tanburī Hakham* Mushe, d 1776) a leading musician at the court of Sultan Mahmud I, Aharon Hamon (known as Yahudi Harun, d after 1721), and Isaac Fresco Romano (known as *Tanburī* Ishāq, 1745–c1814), who was the most prominent Jewish musician of the Ottoman Empire and who served at the court of Sultan Selim III. Among

the distinguished Jewish musicians and composers of more recent generations in Turkey were Shem Tov Shikiar (1840–1920), from Izmir, and Abraham Levy Hayyat (Missirli Ibrahim, *b* 1881), who was active in Istanbul.

In Iraq Jews were conversant in all musical genres and played a particularly important role in the development of the traditional *maqām 'irāqī* in the 19th and 20th centuries (Warkow, 1986). The instrumental ensemble established by Jewish musicians, called *al-schālghī al-baghdādī*, consisted of a singer (*qāri' al-maqām*) accompanied by a *santūr* (a version of the Persian 72-string box zither played with two wooden sticks), *jūza* or *al-kamāna al-baghdādiyya* (3- or 4-string spike fiddle), *dumbuk* (clay drum) and *daff* (small frame drum with metal discs). More modern ensembles incorporated the Western violin, *qānūn*, *nay* and *'ūd*. At the International Congress of Arabic Music held in Cairo in 1932 the official Iraqi delegation included many Jews. They were led by the famous *'awād* (*'ūd* player) Ezra Aharon ('Azzūrī Effendi) who was involved in the introduction of 'modern' (i.e. Egyptian) music to Iraq. Another prominent Iraqi Jewish musician of that period was the violinist and composer Salāh al-Kuwaytī, a founding member of the Iraqi Radio Orchestra in 1936. Aharon left Iraq for Palestine in 1934 to become a leading figure in the development of modern Arab music in Israel/Palestine and the leader of the 'Oriental' Orchestra of the British-sponsored Palestinian Broadcasting Authority (later Kol yisrael, the Israeli Radio); the orchestra included Jewish immigrants from Iraq and Egypt as well as local Muslim and Christian Arab musicians (Warkow, 1987).

In the Kurdish territories of Iraq, Jews shared the instrumental repertory for *zurna* (double reedpipe) and *doira* (large barrel drum that hangs from the shoulder and is played with sticks) with their Muslim counterparts. This instrumental music accompanies group dancing at Jewish weddings and other family celebrations (Squires, 1975).

In Iran (Persia) Jews played a substantial role in the conception and transmission of instrumental art and folk music. This phenomenon was particularly noticeable in Shiraz (Loeb, 1972). A census of 1903 counted 60 professional Jewish instrumentalists and singers in this community of 5000. Jewish experts on the Persian *dastgāh* are known by name from the late 19th century. The *kamancha* virtuoso Musa-Khan Kashani (1856–1939), who served under Prince Thal Al-Sultan, was considered one of the great creative geniuses of Persian classical music. In the 20th century the outstanding Jewish musician was Mortaza Ney-Davud (*b* c1904), a disciple of Aqa Huseyn-Qoli and Darwish-Khan, who recorded his *radif* in the 1970s on behalf of the Iranian government (Netzer, 1984).

In the Caucasus, from Baku to Nalchick, it was customary for Muslims to engage musicians from the Mountain Jews to play at their festivities (Eliyahu, 1999). The music profession was handed down from one generation to the next within families, and therefore the Jewish ensembles consisted of relatives. Among the musical genres performed by Jews are sections of the Azeri and Daghestani *mugam* repertory, with a marked preference for the modes *bayati shiraz*, *segah*, *mahur hindi*, *chargah* and *shur*. Suites consisting of a *mugam* (improvised section), *tāsnif* ('song') and

räng ('dance') are regularly played at weddings. Among the outstanding Mountain Jewish musicians were the *garmoshka* (Asiatic accordion) virtuoso Shamil Navakhov (1920–81) and the members of the Avdalimov and Izrailov ensembles from Derbent.

The instrumental music of Jews from Azerbaijan and southern Daghestan is mainly associated with dances, such as *täräkämä*, *ovshori* and *khars*. *Täräkämä* melodies are performed by a leading instrument (e.g. *zurnov*, *tar* or *komonchä*) accompanied by a *dämkäsh* (playing a bourdon) and *ghovol* (frame drum), and are usually played in *mugham segah*. In the northern Caucasus the dances of the Jewish communities are the *yir*, *lezhinka* and *suydum tayaq*. The former consists of an opening improvisation in free rhythm based on motifs from well-known songs, a short middle passage hinting at the rhythm used in the next sections, a sudden return to the improvisation of the opening, and a final section that consists of several melodies, each faster than the one preceding. Occasionally the *yir* is performed as a purely instrumental piece without dancing, being played on the *garmoshka* and *ghovol*. A fragment from the opening section of the *yir* may be used as an introduction to an autonomous dance, such as the *lezhinka*, or a song. The *lezhinka*, a widespread dance from the northern Caucasus, has several melodies, each named after the village of its origin. It takes the form of a theme and variations and is played mainly on the *zurnov* (but often now on the clarinet) accompanied by the *garmoshka* and *govhol*. The *suydum-tayaq* (Kumiq: 'love stick') dance for couples is, like the *lezhinka*, a theme and variations and is characteristically in 3/4 time; it is played on the *garmoshka* and *ghovol*.

Outstanding Jewish performers were also involved in the transmission of the *shashmakom* tradition of Uzbekistan and Tajikistan. The old Jewish style of *shashmakom* was chamber-like, being performed only by the Uzbeki *tanbur* accompanied by the *doira* (large frame drum). Under Soviet influence, larger ensembles were formed consisting, in addition to the traditional instruments, of the *dutar* (two-string lute), *chang* (hammered zither related to the Persian *santūr*), *ghijak* (upright spike fiddle), *nāy* (transverse flute) and clarinet. Among the distinguished Jewish *shashmakom* performers in the 20th century are Levi Bobohonov, Gabriel Mullokandov, the Talmasov brothers, Berta Davidov, Barno Izhakova and the Eliezerov family who reached Palestine in the 1930s and perpetuated their tradition there (Slobin, 1982). After the collapse of the Soviet Union, Jewish musicians from Uzbekistan and Tajikistan, who comprised a relatively large percentage of the professional performers in their original countries, resettled in Israel and the USA (especially in the New York area), where they continue to develop their art today.

Female Jewish instrumentalists in the Islamic world have chiefly been percussionists who accompanied ensembles of female singers. From the 19th century onwards, however, there is evidence of Jewish women playing other musical instruments, but always in internal gatherings. The traveller Victor Guerin witnessed in mid-19th century Rhodes Sephardi girls and women who met regularly at the fountain in the main street and knew how to play 'a guitar that resembled a Spanish mandolin and accompanied singing and dancing at celebrations' (1856). The playing of string instruments such as the *'ūd*, mandolin and even the *qānūn* was customary

among East Sephardi women in the early 20th century as part of the modernization processes affecting their communities during this period.

Examples of semi-professional female ensembles are the *daqqāqāt* from Iraq, a group of four or five drum players who entertained audiences at Jewish weddings and parties. Similar to them are the *tañedoras* in the Sephardi communities of the Ottoman Empire. Jewish women performing outside their community, however, were frowned upon. A rabbinical *responsum* by Rabbi Moshe Israel from the Island of Rhodes (d 1782; see *Moshe yedabber*, f.57a) recalls two Jewish merchants who witnessed a group of non-Jewish men and women leaving a social gathering playing drums and wind instruments. Among them were two Jewish women, who were singing and rejoicing along with the others. The merchants reported the incident to the Rabbi who summoned the women to a meeting at which he warned them about their inappropriate conduct. The women replied that while they did indeed attend the parties of gentiles, they did so solely in a professional capacity, not to socialize with the non-Jews but to sing for payment.

Jewish music, §IV, 3: Non-liturgical music: Instrumental music

(ii) Klezmer.

The Yiddish term *klezmer* (pl. *klezmerim*; from the Hebrew word for musical instruments), was first used for the professional musician in the 17th century by Jews in eastern Europe. The *klezmer* profession originated in the older Ashkenazi centres of central Europe, where the Jewish musician had formerly been termed *leyts* (pl. *leytsanim*, from Heb.: 'clown').

The link between the west and east European *klezmer* traditions seems to have been Bohemia. The characteristic four to five-piece ensemble, consisting of lead violin, contra-violin (*sekund*), cimbalom (*cimbal*), bass or cello, and occasionally a flute, seems to have spread from early 17th-century Prague both eastwards and westwards. In western Europe it was adopted by non-Jews only in the 18th century, and in parts of the east during the 19th. The clarinet was accepted as a second lead instrument by the early 19th century in Moldavia, Ukraine, Lithuania and possibly other areas. In the later 19th century an ensemble of 10–15 men, featuring brass as well as strings, appeared in the cities and towns of the Tsarist Pale of Settlement and also Bessarabia. After 1900 it was recreated in the USA.

Throughout the territories of the Polish-Lithuanian Commonwealth (Poland, Galicia, Lithuania, Belarus', Ukraine), landowners encouraged the development of the *klezmerim* as a Jewish guild. During the 19th century, however, after most of these territories had come under Tsarist rule, the guild-like structure of the *klezmer* ensembles (*kapelye*, *khevrisa*) declined, surviving mainly in Austrian Galicia and Ottoman Moldavia. Professional *klezmerim* formed an occupational caste, intermarrying at times with the families of wedding jesters (*badkhón* or *marshalik*). *Klezmerim* spoke their own Yiddish professional jargon (*labushaynski*). By the beginning of the 18th century *klezmer* ensembles were exclusively male. Traditionally, the leader was the first violinist, who usually passed on his position to his son or son-in-law. While the first violinist was usually a full-time musician, the band-members often held secondary professions, often that of the barber.

In most of the northern areas, where Gypsies (Rom) were never particularly numerous, the *klezmerim* constituted the majority of the professional musicians. Principally located in the private towns on the large estates of the Polish nobility, there were also several urban centres of *klezmer* music, especially Vilna and Lemberg (Lwów, now L'viv), as well as Iași, the capital of Ottoman Moldavia. Depending upon their legal status, *klezmerim* played many genres of popular dance music for the nobility and for the urban gentile population. Non-Jewish sources between the 17th century and the 19th speak of the high regard in which the nobility held the best Jewish violinists and cimbalists. At the same time *klezmerim* from lower-status *kapelyes* worked as individual musicians at taverns and at peasant weddings.

While Jewish professional musicians (both male and female) were well-known in West Asia and North Africa, a distinctive Jewish instrumental repertory, style and system of genres is documented only in eastern Europe, with its derivatives in America and Israel. The genres and style of European *klezmer* music originated mainly in the Polish-Lithuanian Commonwealth, probably before the middle of the 18th century. Most of the European repertory known today developed between 1800 and 1900. This repertory displays both Western and Near Eastern/Balkan features, but reveals relatively little influence of purely local musics, except those of Moldavia and Wallachia. Since the 18th century at least – during the era of Greco-Ottoman rule in Moldavia (1711–1828) – *klezmer* music shared a deep mutual connection with both Moldavian and Greek instrumental traditions, resulting in the creation of a Jewish Moldavian repertory, generally performed by mixed ensembles of Jews, Gypsies, Romanians, Greeks and Russians.

The most common *klezmer* dance-genre was known variously as the *freylakh*, *khosidl*, *rikudl*, *hopke*, *karahod* or *sher*. Most of these tunes were created in a scale employing an augmented second degree ('freygish'), but a significant number used a minor scale. Some degree of harmonic accompaniment was present in even the simplest *klezmer* performance. The development of the chromatic *klezmer* tuning for the cimbal seems to have been a product of this early harmonization. Three-section tunes generally feature modulation and passing-note alterations. Syncopations and rhythmic contrasts within the sections of the *freylakhs* are striking.

Only a small fragment of the original *klezmer* repertory is extant today. The leading *klezmerim* based their performances on extended metrical or unmetred improvisations (*gedanken* and *taksim*), interspersed with dance-tunes for listening (*skochne*). Some Near-Eastern inspired pieces were performed with the Turkish violin tuning (*tsvei shtrines*: 'two strings'). These *klezmerim* created their own versions of liturgical or paraliturgical pieces (*shteyger*, *khsos*, *tish-nign* etc.), as well as individual compositions (*zogekh'ts* etc.). Among the prestigious composed wedding genres were the *dobriden* and *mazltov*. One of the major genres of the wedding ceremony proper was the improvised *kale-bazetsn* or *kale-baveynen*. *Klezmerim* performed their Jewish repertory principally at Jewish weddings, and at Holy Days such as Simhat Torah, Hanukkah, Purim, sometimes Sukkot, Pesah and Rosh-hodesh and at the end of the Sabbath. At weddings *klezmerim* also accompanied the rhymes of the wedding jester –

otherwise they would not accompany any Jewish vocal music. Apart from both Jewish and gentile dance-music, the leading *klezmerim* utilized the wedding table (*tish*) of wealthier Jews, as well as certain Holy Days (such as Hanukkah) to perform their finest compositions and improvisations. Several hasidic courts, such as Liubavich and Sadegora in the 19th century, encouraged the development of *klezmer* music, either by employing local *klezmerim*, or by keeping their own *kapelye*.

Composer-*klezmerim* of the 19th century included Abraham Kholodenko of Berdichev, known as 'Pedotser' (1828–1902), Shepsl of Kobryn, Marder Ha-Godol of Vinnitsa, Khayim Fiedler of Orhei, Shmuel Weintraub of Brody and Khone Wolfstahl of Tarnopol (1853–1924). The first *klezmer* to achieve fame on the European concert stage was the Belarusian cimbalist Mikhl Guzikow (1806–37). In 19th-century Moldavia, such *klezmerim* as Itsik Tsambalgiu and Lemish of Beltsi were performers and composers of the local urban music that was also performed by Gypsies. Similar trends existed in Hungary, where Jewish musicians seem to have played exclusively non-Jewish popular pieces. The descendant of a Hungarian *klezmer* family, Mordekhai Rosenthal (Rózsavölgyi, Márk, 1787–1848) became one of the first composers to introduce the popular national style (*verbunkos*) into Western-style symphonic and chamber music; such a practice among Jewish musicians, however, seems to have been unique to Hungary.

Music notation seems to have been first accepted by ensemble leaders in the early 19th century, at least in the larger centres. While some wrote down their compositions, they were never published, but handed down only to their successors in the *kapelye*. The majority of small-town *klezmerim* remained illiterate until late in the 19th century. The acceptance of Jews into Russian and Austrian conservatories in the last third of the 19th century affected both the performance style and professional opportunities of *klezmerim* in larger cities and towns. After World War I *klezmerim* were increasingly integrated into various forms of European musical life, while sometimes also maintaining a role in the communal music of the Jews. The Holocaust put a complete end to *klezmer* music in Poland, while the genre and profession were largely suppressed in the Soviet Union.

Documentation of *klezmer* music began only in the early 20th century. Between 1908 and 1911 the Columbia, Victor and Odeon labels recorded violin and cimbal duets through their studios in Lemberg (L'viv). Between 1912 and 1913 the Warsaw-based Sirena and the Kiev-based Stella companies recorded many sides by the 'Belf's Romanian Orchestra'. In this era a few sides were issued in Istanbul by the Odeon and Orfeon labels. Scientific collection of *klezmer* music began between 1912 and 1914 in 'Tsarist Ukraine and Belarus', principally by Joel Engel (1868–1927), working with S. An-Ski (1863–1920). In the 1930s they were followed by Moisey Beregovski (1892–1961) at the Ukrainian Academy of Sciences in Kiev, who amassed the single most significant collection of *klezmer* music. Moshe Bik's small but important collection from Orhei, Bessarabia was published in Haifa in 1964. In New York the *klezmer* violinist Wolf Kostakowsky published a major commercial collection of dance repertory in 1916. Between roughly 1912 and 1929 American record companies issued a large number of *klezmer* recordings featuring large ensembles,

clarinetists or violinists. A more purely American *klezmer* repertory was issued in the 1940s and 1950s.

Previously unknown repertory is emerging from older Jewish musicians from the former Soviet Union. Certain hasidic groups in Israel and America still preserve some of their instrumental traditions; several hasidic vocal repertoires are also closely related to *klezmer* music. In addition, a small independent repertory exists among Orthodox musicians in Israel. Of the numerous *klezmer* manuscripts that once existed, many were destroyed in the 20th century, but some may still survive in eastern Europe and Israel. During the early decades of the 20th century, several Jewish musicians, most of them students of either Rimsky-Korsakov or Liadov at the St Petersburg Conservatory, composed pieces based in part on the *klezmer* repertory. The major figures in this movement were Joel Engel, Joseph Achron (1886–1943), Alexander Krein (1883–1951), Mikhail Gniessin (1883–1957) and Jacob Weinberg (1879–1956). The clarinetist Simeon Bellison (1883–1953), an early associate of Engel, continued to perform this repertory with his Zimro Ensemble (1918) and, after 1920, with the New York Philharmonic.

In America, following the mass immigration from eastern Europe in 1881, much of the *klezmer* repertory and its distinctive performance style were lost. It was only during the 1920s that an American *klezmer* music began to emerge, chiefly in New York. Its most influential figures were the clarinetists Naftule Brandwein (1889–1963) and Dave Tarras (1897–1989). Tarras's music, which combined a mainly Romanian repertory with a classically-influenced clarinet tone, became the model for most American Jewish dance music during the early 1960s. By this period most of the American-born children of the *klezmer* families abandoned Jewish music, entering the classical or various popular fields. Only a small minority of these musicians continued to perform parts of the American *klezmer* dance repertory for parochial Jewish communities in New York, Philadelphia, Boston or Toronto.

The revival of *klezmer* music occurred in two distinct stages, the first c1970–85, and the second from 1985 to the present. In the early 1970s Giora Feidman, a clarinetist with the Israel Philharmonic, began to popularize American *klezmer* music in Europe. In the mid-1970s young musicians from non-*klezmer* families in New York and California (the Bay Area 'Klezmorim') began to relearn some of the *klezmer* repertory and style, mainly from old American recordings. In New York Zev Feldman and Andy Statman (cimbale and clarinet) were apprenticed to Dave Tarras, and their 1978 concert with him became a milestone in the revival. Statman went on to become a major voice of *klezmer*. The following decade witnessed a revival of both American *klezmer* and Yiddish theatre music, by such groups as the Klezmer Conservatory Band in Boston and Kapelye in New York. In 1985 Henry Sapoznik (founder of Kapelye) instituted the yearly 'KlezKamp' which fulfilled an important role in teaching *klezmer* and other Yiddish music.

In the mid-1980s a largely non-Jewish audience for both more traditional European and innovative *klezmer* styles emerged in the USA and Germany. This led to the formation of several influential groups and

eventually to regular concert programmes and festivals in Europe and elsewhere featuring *klezmer* and other Yiddish music. Among the major groups formed at this time were the Chicago Klezmer Ensemble, Brave Old World and Budowitz, featuring such musicians as Kurt Bjorling, Joel Rubin, Michael Alpert, Alan Bern, Stuart Brotman and Joshua Horowitz. A somewhat younger group of musicians began to take *klezmer* music in new directions, with the support of a growing audience in Germany, especially after the unification of 1989. Klezmer Rock'n'Roll took its most influential shape with the Klezomatics (formed by Frank London and Alicia Svigals), while the clarinetist David Krakauer created a sophisticated *klezmer* jazz. Zev Feldman and the violinist Steven Greenman formed Khevrisa, performing European *klezmer* compositions. By the early 1990s Germany was the home to an increasing number of *klezmer* ensembles and performers, followed by the Netherlands and other European countries. In Israel a small group of Orthodox *klezmerim*, led by Musa Berlin, perform a largely American-derived, but partly local, repertory especially at religious pilgrimages.

[Jewish music](#)

V. Art and popular music in surrounding cultures

1. The Islamic world.
2. The Christian world.

[Jewish music, §V: Art and Popular Music in Surrounding Cultures](#)

1. The Islamic world.

(i) To 1900.

Jewish musicians performing outside their own communities are documented from as early as the Middle Ages. In general, the social contexts for such activities were the palaces of Muslim rulers and the aristocracy. Unlike musicians of other religious and ethnic denominations living under Islam, the Jews were generally not slaves. However, they were compelled to appear at the courts whenever the monarchs ordered it. This status is reflected in a Jewish folk tale found in various versions throughout the Islamic countries: a Jewish musician is ordered to play or sing in the midst of a Jewish Holy Day against his religious precepts, thus creating the dilemma of whether to remain faithful and face the consequences, or to betray his faith; in some versions of the story the Jewish musician commits suicide, in others he saves his life by intoning a song of the corresponding Jewish Holy Day.

The names of several Jewish musicians serving at the Muslim courts of Spain are recorded. For example, in the semi-mythological history of Ziryāb, the founder of the Western Arabic school, a Jewish musician, known as al-Mansūr al-Yahūdī, who was active at the court of Al-Hakīm I and 'Abd al-Rahmān II in Cordoba, is sent to Algesiras to receive the great musician coming from the Eastern Caliphate. Rabbi Eliyahu Capsali (1483–1555) from Constantinople related the story of a Jewish musician, a refugee from Spain, called Abraham who was nominated by Sultān Bāyazīd II (1481–1511) to the highest musical position in the seraglio after the monarch in disguise heard him play at the Jewish quarter (Capsali,

1976, i, 91ff). Sometimes, Jewish musicians served as the means of linking the Jewish community to the centres of political power. In Libya Jewish men gained access to the palace 'by virtue of their abilities as singers' (Goldberg, 1990, p.26).

The acquaintance of Jewish thinkers with Arabic music theory from the time of Sa'adyah Gaon (882–942) forms another point of contact with the surrounding Islamic music culture. Gaon's passage on the rhythmic cycles in his *Sefer emunot ve-de'ot* is apparently indebted to the works of Al-Kindī (836–901). This involvement continued in Spain. Yehuda ibn Tibbon's Arabic translation of the famous passage on singing in the *Sefer ha-kuzari* by Yehuda Halevy (1075–c1141) is indebted to the terminology of the *Kitāb al-mūsīqī al-kabīr* by Al-Fārābī (873–951). The source of a passage on music in the *Sefer ha-mevaqqesh* by Shem-Tov ben Yosef ibn Falaqera (1225–95) appears to be the 'Epistle of Music' composed by members of the Brotherhood of Purity sect (*Ikhwān al-Safā*; Shiloah, 1978).

(ii) 20th century.

European colonialism in North Africa and the Middle East since the 19th century granted the Jews a more secure status and created for Jewish artists new opportunities in the musical life in the major cities of these areas. The development of the publishing houses, broadcasting and the recording and film industries boosted this Jewish presence. Jews were also actively involved in live musical performances in coffeehouses. Thus, while Jewish musicians and music entrepreneurs continued to be involved in the performance of the classical traditions (see above, §IV, 3(i)), they also commanded the emerging secular popular music styles stemming from the recording industry and the movies, especially in North Africa. Notable among performers in the popular Algerian styles are the blind singer and 'ūd player Reinette Sultana Daud, also called Reinette l'Oranaise, Raymond Leyris from Constantine, the violinist Sylvain Ghrenassia, Edmond Atlan, and Enrico Macias, son of Sylvain, who attained a great success in France (Teboul, 1987). In Tunisia, the French- and Egyptian-influenced popular song of the city of Tunis has been composed and performed since the early 20th century mostly by Jews, such as the sisters Shamama and Leila Qfez, Raoul Journo, Habiba Mssika (d 1931), Luezia Tunsia, Simon Amiel (born in Egypt), Bishi Slama (called Khaisa) and the cantor Asher Mizrahi, who came from Jerusalem and also recorded secular songs (Taieb, 1989). Among the performers of popular music genres in Morocco are Zohara Elfassiya, Ibrahim Souri, Elma'alma Nejma and Sami Elmaghrebi. The latter, who was influenced by another prominent Jewish singer from Algeria, Salim Halali, also became a prominent performer for the immigrant communities of Moroccan Jews in France, Canada and Israel. In Israel the chief programmer of Moroccan popular music is Sheikh Muizo (Moshe 'Attar).

Jewish participation in the European-influenced popular urban culture of the Islamic countries from the 20th century onwards is one of the many signs of the weakening of traditional Jewish life and of the authority of the religious leadership during this period. As a means of avoiding the influence of the entertainment industry and of the coffeehouses, some rabbis allowed the composition of Hebrew sacred songs texts set to the

melodies of the most popular songs of the day. An expert in this field was Rabbi David Buzaglo from Morocco.

There were cases in which the deep involvement of Jewish artists in the entertainment industry, coupled with the nationalist policies of the mass media of the Islamic countries, forced them to convert to Islam as a mean to reach the summit of success, as for example the great Egyptian Jewish singer Layla Murād. Those who refused to follow this trend sometimes had no choice but to leave their native country. Such appears to have been the case of cantor Isaac Algazi (1889–1951), an expert in the Turkish *ghazal*, who emigrated in the early 1930s to South America.

Jewish music, §V: Art and Popular Music in Surrounding Cultures

2. The Christian world.

(i) Introduction.

(ii) Pre-Emancipation.

(iii) Emancipation to World War II.

(iv) The Holocaust.

(v) After World War II.

(vi) Popular music: Tin Pan Alley and Broadway.

Jewish music, §V, 2: Art and Popular Music in Surrounding Cultures: The Christian world

(i) Introduction.

The concept of 'Jewish music' was controversial in the case of Western art music compositions that acquired 'Jewish' connotations through the explicit intent of composers or through an audience's interpretation. Devoid of religious contexts, Jewish connotations were created by titles or by the Jewish origin of their composers, necessarily linked with vague musical properties. The confusion was illustrated when, in 1946, a survey held by the Palestine Broadcast Service revealed that listeners labelled Varlaam's aria from *Boris Godunov* as 'Jewish' (Hirshberg, 1995, p.252). The existence of Jewish music was questioned, especially in response to Wagner's 'Judentum in der Musik'. Most of the papers read at *The Jewish Music Forum* (founded in New York, 1939) struggled with the definition of their own titles. Faced with the challenge of his bibliography Sendrey wrote that 'every statement regarding the style ... must be viewed ... as a more or less arbitrary opinion' (1951, p.xxi).

Since the 1920s three models have emerged:

(1) The contextual model, which regards the inclusion of Jewish chant melodies or folk tunes as a precondition for the Jewishness of a concert composition (Werner, 1978). However, this model has been precarious from the outset; Idelsohn, for example, defined Bruch's *Kol nidré* as 'German' music despite the quotation of a Jewish liturgical melody (1929/R, p.466). Wolpe, however, argued that the audience's recognition of folk material within a concert piece was not a necessary condition for the identification of music as 'Jewish', and that radical transformations of the folk material should be allowed when used in art music (1946).

(2) The sociological model, which considers Jewish communal life, such as existed before World War II in eastern Europe, as a precondition for Jewish

folk music (Stutschewsky, 1935) and regards Jewish art music as a development dependent on the establishment of Jewish territorial entity in Palestine (Idelsohn, 1929/R; see also Hirshberg, 1995, p.243). In 1943 Sachs convened a symposium in which he claimed that music merely of the Jews (Meyerbeer's) or for the Jews (Sulzer) was 'not Jewish music', and that national music can develop only 'within a nation on its own soil'.

(3) The genetic-psychological model, which identifies certain general musical traits as emanating from the inner Jewish soul. Nadel (1923) adopted Idelsohn's characteristics of synagogue music (recitative, melodic diatonicism, anapaestic rhythm and structural parallelism), to which he added meditative tendencies, mixed tonalities and irregular rhythmic changes – all of which also fitted polyphonic art music (see Ringer, 1990, p.194). Berl (1926) considered 'Jewishness' to be embedded in the Asiatic character of the 'autonomous melody' and vocal expression of Jewish composers, including Meyerbeer and the converted Mendelssohn. Berl considered Jewish music a fresh inspiration for the renewal of European music following the 'Romantic crisis'. His approach was adopted by Felber (1928) and Fromm (1978), and theoretically refined in Ringer's concept of 'affective inheritance' (Ringer, 1990, p.201), which was applied to Mahler, Bloch and Schoenberg as the epitomes of Jewish musical expression.

[Jewish music, §V, 2: Art and Popular Music in Surrounding Cultures: The Christian world](#)

(ii) Pre-Emancipation.

Evidence indicates that some Jews actively participated in the music of the surrounding Christian culture as early as the Middle Ages. Mahieu le Juif, for example, was a French trouvère poet-composer who is thought to have lived during the 13th century, and Jews are known to have been involved in performances of the *Cantigas de Santa Maria* at the court of Alfonso el Sabio (1252–84) in Castille. Such evidence, however, remains exceptional and Jewish art music was a relatively late development in the general history of the Western music tradition, appearing in Italy only at the end of the 16th century. The problems of explaining why Jewish art music developed so late and what motivated its formation in the first place must, therefore, be addressed.

The 'late start' may partly have resulted from rabbinical antagonism to all kinds of music that break with traditional song as practised in the synagogue. With the destruction of the Second Temple, Jews were expected to be in perpetual mourning, and hence not to display art. The rabbis condemned secular music and the use of instruments, frowning upon music as a source of entertainment (Maimonides). Synagogue chant, for prayers and the cantillation of the scriptural readings, was not considered to be 'music', but rather a melodic inflection of sacred texts; from a rabbinical standpoint it sufficed to fulfil the ritual needs of the community.

Yet there are other reasons for the late start: synagogue music itself has traditionally been monophonic and this defining characteristic limited other forms of music-making. Art music (polyphonic music in particular) was associated with Christians, and Jewish authorities hardly encouraged the imitation of 'Christian ways' (*hukat ha-goy*) in prayer services or communal

activities. A further problem that had to be overcome before a tradition of art music could develop was notation. Because Hebrew is written from right to left, the Western system of notation could not ensure an adequate correlation of notes with the syllables of Hebrew texts. Except for isolated examples of Hebrew chants before the 17th century (three hymns from the 12th century, and examples of cantillation in 16th- and 17th-century humanist writings on Hebrew grammar), the earliest fully fledged notation of Hebrew polyphony was that in Salamone Rossi's sacred songs published in 1622–3.

The motivation for an art music tradition came from various quarters. First, the practice of hymn composition: hymns, or *piyyutim*, were introduced into the synagogue as early as the 5th century, only to become associated, after the 10th, with strophic metrical forms (see above, §III, 2(iv)). Three elements were crucial: the iterative structures of the verse; its quantitative or sometimes qualitative measurement; and the melodies to which the verse was performed – some drawn from secular or non-Jewish sources and often wed to the Hebrew texts as *contrafacta*. In this respect the *piyyut* differed from biblical cantillation, which usually had free rhythms, prose texts and ekphonic motivic patterns. From the very beginning 'new' melodies were often cultivated in its performance; the 13th-century *Sefer hasidim* ('Book of the Pious') orders singers of *piyyutim* to 'seek for melodies and when you pray employ a melody which will be beautiful and soft in your eyes'. By contrast, the 'melodies' of the cantillated texts were not to be tampered with, for they were thought, by legend, to have been delivered to Moses on Mount Sinai. With the gradual rise of the *hazzan* to a position of prominence in the synagogue liturgy, there was a concomitant tendency to favour the introduction of a 'new' repertory suited to displaying his increasingly professional skills.

Another element in the formation of an incipient polyphony was the *meshorerim* practice of the Ashkenazi rite from the 16th century (or perhaps even earlier) onwards. The *hazzan* was supported at times by two assistants, one a boy with a higher voice, the other an adult with a bass voice; they punctuated various portions of the *hazzan's* phrase, particularly its cadences, creating three-part harmony (see above, §III, 3(iii)). Still other elements might have been influential: the use of music as an adjunct to joyous Holy Days (e.g. Simhat Torah, Purim) and to private and communal festivities (banquets, weddings, circumcisions, the consecration of a synagogue, the inauguration of a Torah scroll); the efforts deployed by rabbis of a more liberal tendency, in particular Leon Modena (*d* 1648), to introduce part singing into the synagogue; the service of Jewish musicians in the Italian courts (Mantua, Turin), where they became acquainted with, and eventually adopted, the latest styles of Christian art music. Jewish musicians also performed in the Mantuan Jewish theatre, which, from the mid-16th century to the early 17th, provided theatrical entertainment with musical interludes for Christian audiences, especially during the Carnival season. In justifying their interest in art music, Jews often cited the example of the glorious music practised in the ancient Temple, which Salamone Rossi, among others, was thought to have revived in his own day (according to Leon Modena's preface to Rossi's Hebrew collection).

Art music by Jewish composers began in Italy, particularly Mantua, in the late 16th century, then spread to Amsterdam and southern France in the 17th and 18th centuries. Its practical remains are limited. Secular vocal music (madrigals, canzonettas etc.) is represented by collections of the Jewish composers David Sacerdote (1575), Salamone Rossi (eight books; 1600–28), Davit da Civita (1616) and Allegro Porto (three books; 1619–25), although with the exception of Rossi's the collections are all incomplete, lacking one or more voices. The only known instrumental works are the four collections by Rossi (1607–22; containing sinfonias, sonatas, gagliardas, correntes etc.). Sacred art music with Hebrew texts seems to have been introduced into the synagogue in the first decade of the 17th century, spreading from Ferrara to Mantua, Venice and other mainly northern Italian centres. Such music may have been largely improvised, for only two early Italian collections are extant: Rossi's *Ha-shirim asher li-shelomo* and the presumably eight-voice pieces, of which only one of the voices survives, in an anonymous manuscript (*US-CIhc* Birnbaum 4F 71; ?Venice), which most likely dates from the late 1620s or the 1630s. From the late 17th century to the end of the 18th, a small number of cantatas and liturgical songs was composed for use in Venice (or perhaps Modena), Casale Monferrato and Siena, in connection with celebrations of religious confraternities or the dedication of a new Torah scroll: their composers are either unknown or Christian (e.g. Carlo Grossi, 1681; Volunio Gallichi, 1786, 1796). In Amsterdam during the later 17th century, sacred music was performed in the Great Synagogue of the Portuguese Jewish community, although the earliest known sources (cantatas, choral works) date from the 18th. Of the various composers two were outstanding: Abraham Caceres (a Jew) and C.J. Lidarti (a Jesuit Christian). From southern France remains a single cantata; composed about 1680–1700 by Louis Saladin (a non-Jew) to celebrate a circumcision, it consists of preludes, dances and choruses.

The most important early Jewish composer was Salamone Rossi. In addition to his 12 secular collections he may be credited with the first polyphonic set of Hebrew sacred songs (*Ha-shirim asher li-shelomo*). His activity as an art music composer was paralleled by utterances of contemporary writers, among them Judah Moscato, who, in a sermon on music (printed in 1588), expanded on the symbolism of the number eight (the octave, hence perfection; Simhat Torah, the joyous eighth day of Sukkot; the *scientia divina*, or eighth science that forms the culmination of the seven liberal arts); Leon Modena, who debated the legitimacy of using art music in the synagogue in a *responsum* published in 1605; and Abraham ben David Portaleone, who, in his voluminous treatise *Shiltei ha-gibborim* ('Shields of Heroes', 1612), described the music in the ancient Temple after the example of the forms, practices and instruments of 16th- and 17th-century Italian art music.

[Jewish music, §V, 2: Art and Popular Music in Surrounding Cultures: The Christian world](#)

(iii) Emancipation to World War II.

The 150-year period that began with the French Revolution and culminated in World War II saw some of the most dramatic social upheavals and cultural developments in European Jewish history. Until the end of the 18th

century, European Jews had generally been forced to live in ghettos or *shtetls* (Jewish villages) and had been severely restricted in their choice of profession. There was comparatively little interaction between Jews and their Christian neighbours, and participation in the musical arts – conducted usually under the auspices of the Church and Court – was closed to all but a few privileged Jews. However, a thorough musical education was prevented not only through the official blocking of access to institutions of higher learning, but also from within the Jewish community itself, as sacred vocal music, for prayer and praise of God, was the only musical expression fully approved of by the rabbinical authorities. *Klezmer* musicians had been tolerated only because the entertainments provided by this low stratum of east European Jewish society evoked a suitably lively atmosphere at weddings and other communal festivities. Therefore, talented individuals with an interest in ‘serious music’ had no legitimate outlet except as synagogue cantors or choristers, who taught and learnt their art according to an internal system of apprenticeship. Consequently, no framework existed for the training of composers.

In the 19th century, as the effects of the Emancipation spread throughout Europe, the physical and psychological walls of the ghetto were gradually dismantled, and Jewish integration, acculturation and assimilation became evident everywhere to a greater or lesser extent. In eastern Europe, the Jews reflected the current mood of other ethnic groups, who chose to rediscover and consolidate their respective identities. This new national awareness was expressed through *haskalah* (religious and philosophical enlightenment) and the absorption of environmental elements for the purpose of enriching their Yiddish and Hebrew literature. Although the consequences of political emancipation in the West were felt from the beginning, they were slow to penetrate fully the Russian ‘Pale of Settlement’ (a swathe of land in which Jews were permitted to live); only specially privileged Jews were allowed to inhabit the larger cities, and a *numerus clausus* obtained in most educational institutions. Those who wanted a musical training had to travel to the conservatories of the West. Many Orthodox cantors and choirmasters learnt the necessary skills to enable them to create an effective and sensitive synthesis of classical Western harmony within the melos of traditional synagogue chant without destroying its modal essence. In Poland Jews were able to participate more actively in the musical life of their surrounding culture: they regularly attended concerts, theatre and opera performances, established Jewish music societies, played in orchestras and sang in choirs – as both professionals and amateurs.

From the 1880s onwards, a steady stream of east European Jewish refugees fleeing from pogroms settled in the West, especially in the relatively philo-Semitic USA, where they could choose whether to maintain or relinquish their Jewishness. In western and central Europe from the early 19th century onwards there were energetic moves to dispense with national and religious barriers and to recognize the universality of the human race. Jews, now full citizens of the lands they inhabited, could be part of this new society; they could enjoy a liberal education and contribute freely to the development of science and the arts. For the first time they had access to conservatory training and opportunities to perform music with their Christian neighbours. Indeed, France was the first European

country in which a Jewish composer could receive the highest national honours. Halévy, for example, became the first Jew to win the Grand Prix de Rome in 1819. Synagogue cantors in Vienna, Paris, London and elsewhere, much to the consternation of their more traditional congregations, developed a taste for opera and Lieder, and some became leading exponents of these art forms.

With the rise of capitalism and the middle classes, a wider public gained access to concerts, ballet and opera, and this in turn created a growing demand for composers and performers. Despite the hitherto almost complete gulf between the practices of traditional Jewish music and those of Western art music, Jews rapidly became active – a few achieving notable international success – as composers, conductors, performers, scholars, teachers, directors, editors, publishers, critics, impresarios, patrons and piano manufacturers. Paradoxically, this new liberty brought its own problems and complexities to the issue of Jewish identity, especially for composers (who are the principal subjects of this survey). A few resolved the matter of identity by composing primarily for the synagogue. The Reform Movement, which began in Germany in the early 19th century, enlisted the services of trained musicians – both Jews and Christians – who remodelled liturgical settings for the newly built ‘Temples’ (the designation used to this day for German and American Reform synagogues) in the style of contemporary classical and church composers. Admittedly, the influence of the West was pervasive: traditional modes and motifs were standardized into major and minor tonalities and harmonized accordingly.

The majority of Jews, however, especially in the French- and German-speaking countries, became anxious to be seen as full members of the nationality, culture and society in which they lived. This desire was often expressed in a self-conscious and exaggerated manner, which created tensions both within the Jewish community and between Jews and Christians. Orthodox and Traditional Jews viewed assimilated Jews as opportunists, and those who converted to Christianity as traitors. However, those who had left the Jewish fold by default or by formal conversion – either at the behest of their parents (who had them baptized) or of their own volition as adults – felt justified in expressing their alienation from Judaism as a religion, their desire for the perceived benefits of speedier emancipation or their wish to protect themselves from accusations of ‘double allegiance’. In any event, hostility from outside did not disappear. No matter how earnestly Jews attempted to compose European music for European audiences, there were those who never failed to remind them of their original identity. Wagner, in at least two of his essays (*Das Judentum in der Musik* of 1850, revised in 1869, and *Erkenne dich selbst* of 1881), attacked the rootlessness and lack of indigenous art music of the Jews, accusing even the greatest of them of mimicry, lack of depth and an inability to be truly creative. But if there were a tendency among Jewish composers to emphasize intellectuality, craft, mastery of the rules of formal design and technique, and in some cases to develop a taste for satire and irony, it may have been because they felt vulnerable and sensed the need to protect themselves by disguising or even suppressing any exposure of their inner life and deeper emotions in the interests of proclaiming their newly evolved musical identity.

Five of the greatest Jewish-born composers of the Romantic era came from culturally Jewish backgrounds and clearly identified themselves as Jews: Meyerbeer (1791–1864), Halévy (1799–1862), Mendelssohn (1809–47), Offenbach (1819–80) and Mahler (1860–1911). But were there any traits in their works that could be described as distinctly Jewish? Were there any conscious or subconscious reminiscences of traditional elements from childhood?

As a child, Meyerbeer had a private Hebrew teacher as well as a Jewish tutor for general subjects. His father, Herz Beer, was a wealthy German banker who opened a Reform Temple in his own home, for which Jakob (later Giacomo) composed a setting of the Sabbath text *Uvnucho yomar* for five-part mixed choir. He is on record as stating his belief that the instruments of the ancient Holy Land (harps, horns, trumpets etc.) should be used in modern Temples. Although he wrote numerous psalm settings and biblical romances, and was an active member of Reform congregations in Paris and Berlin, none of his mature stage works was based on Jewish subjects. However, he accepted an invitation to write an anthem for the Seitenstettengasse Tempel in Vienna and was only prevented from fulfilling this commission by the onset of his final illness.

Halévy's father, Elias Levy, was a cantor, teacher, Hebrew poet and scribe who compiled the first ever Hebrew–French dictionary and edited the weekly Parisian journal *L'israélite français*. He chanted his son's setting of Psalm cxviii at his synagogue in the Rue St. Avoye for the first time at the High Holy Day services of 1819. This work was later included in the first volume of *Zemiroth Israel* ('Chants of Israel'), music for the entire liturgical year by the Parisian cantor and composer Samuel Naumbourg. Halévy, an active member of the *Consistoire israélite* in Paris, wrote several works for the synagogue, including Hebrew settings of Psalm cxxx and of the Sabbath prayer *Yigdal* for cantor and three-part mixed choir. Of his 30 stage works *La Juive* (1835), based on Lessing's *Nathan der Weise*, is the most frequently performed. Others with Jewish associations include *Le Juif errant* (1852), *Le Nabab* (1853) and *Les plagues de Nil* (1859). *Noé* was completed posthumously by his son-in-law Bizet.

Mendelssohn, though a sincere and practising Lutheran, remained conscious not only of the literary and philosophical heritage of his illustrious grandfather Moses, but also of political and social issues affecting the Jews of his own day (as evidenced in copious correspondence with various members of his family). His admiration for the music of other Jewish-born musicians encompassed not only the classical compositions of Ignaz Moscheles and Ferdinand David, but also the *klezmer* performances of the folk musician Mikhl Gusikow, whom he described enthusiastically as a genius. Some scholars have pointed to Mendelssohn's use of a popular melody for the Sabbath *Yigdal* hymn (based on the 13 articles of faith as formulated by Maimonides, 1135–1204) in one of his early String Symphonies, as well as a traditional High Holy Day chant *Adonai, adonai, El rahum* in 'Behold, God the Lord passed by' towards the end of *Elijah*. Others have speculated that the contours of the melody presented at the beginning of the Violin Concerto show a clear affinity with motifs associated with certain Ashkenazi prayer modes. Mendelssohn wrote a German

setting of Psalm c for the Reform Temple in Hamburg and planned an oratorio on the subject of Moses.

Offenbach's father, Cantor Isaac Juda Eberst, wrote about 300 songs and recitatives for the Sabbath and Festivals. At the age of 18 Offenbach composed a piano suite entitled *Rebecca*, as well as a collection of waltzes based on Jewish motifs.

Much has been written about the Jewishness of Mahler. Whereas this factor was an essential part of his psychological and spiritual make-up, the question of specifically Jewish elements in his music is more obscure and debatable. Some melodies do show an affinity with the east European hasidic style in particular, but hasidic music has always borrowed freely from the non-Jewish environment and Mahler also felt a close connection with Bohemian and other folk and popular styles. Although he became Catholic in 1897 in order to facilitate his appointment as conductor of the Imperial and Royal Court Opera in Vienna, he was still able in later life to recall the synagogal chants of his youth and to improvise piano accompaniments to them.

In addition to the aforementioned, a number of 19th-century Jewish composers in the European mainstream showed a passing interest in historical or religious Jewish themes: Charles-Valentin Alkan, Karl Goldmark, Ferdinand Hiller, Josef Joachim, Isaac Nathan and Anton Rubinstein to name a few. (So, also, did some Christian composers such as Beethoven, Bruch, Massenet, Musorgsky, Saint-Saëns and Schubert.) Others born Jewish, such as Dukas, Heller, Moscheles, Moszkowski and Wieniawski, found their sources of inspiration elsewhere. It seems that none of the above was motivated to express a specifically Jewish ethos through music.

The 20th century was entirely different. The seeds of a vibrant Jewish consciousness in music were sown in both eastern and western Europe at the turn of the century and began to bear fruit during its first decade. The collection of sacred and secular traditions gained new momentum with the invention of the phonograph. Composers soon realized how valuable these resources would be as a means of expressing the mood and experience of the people. The resulting acculturation and eclecticism produced a kaleidoscope of contemporary styles in which Jewish history and legend, text and symbol, modality and tone colour could be blended into the richness of the mainstream. In a short survey it is possible only to examine a small representative sample of the sudden proliferation of Jewish art music that emerged in the four decades before World War II.

In eastern Europe this musical burgeoning took the form of what might be described as a 'school' of composition, consolidated through the foundation of the St Petersburg Jewish Folk Music Society in 1908. Ever since the especially severe pogroms of the 1880s Jews had been leaving eastern Europe in large numbers, mainly for Palestine and the USA. But in spite of this mass emigration (which continued right up to the outbreak of war in 1939), Jews in Russia and Poland were growing in number and congregating in the larger cities, to the extent that they formed about 70% of the world Jewish population at this time. Deeply traditional in their upbringing, they developed a vigorous cultural life, based on the

synagogue and on Yiddish lore, literature and music. Many Russian non-Jewish composers, such as Balakirev, Glazunov, Glinka, Ippolitov-Ivanov, Liadov, Musorgsky, Rimsky-Korsakov and Taneyev, became aware of the distinctive qualities of Jewish liturgical and non-liturgical music. They stimulated the interest of the general Russian public and – more particularly – of Jewish composers. Indeed it was the non-Jewish music critic Vladimir Stasov who encouraged Joel Engel (1868–1927) to research local Jewish repertoires. In 1900 Engel gave his first lecture on Jewish folk music to the Imperial Ethnographic Society in St Petersburg.

Branches of the Jewish Folk Music Society sprang up in other Russian cities. Its activities may be categorized into three main phases. First came the collection and publication of thousands of Jewish folksongs, dance tunes and – to a limited extent – cantorial chant that originated in Latvia, Poland, Galicia, Belarus', Romania and elsewhere. Simple harmonization was the main feature of the arrangements made at this stage by composers such as Achron, Gniessin, Alexander Krein, Moses Milner, Solomon Rosowsky and Saminsky (see above, §IV, 3(ii)). In the next phase, folk material was used as the basis for original compositions, usually for chamber ensemble, in the form of rhapsodies, suites and the like. The third phase saw the development of large-scale choral and orchestral works in which the individuality of the composer took precedence over traditional elements. Some composers were engaged by the *Habimah* Theatre Company, based in Moscow until its transfer to Tel-Aviv in the 1920s, to write works of a national Hebrew character. Despite the disapproval of the assimilated Jewish intelligentsia on the one hand and of Orthodox Jewry on the other, the Society went from strength to strength until the advent of World War I. It enjoyed a brief revival after the Russian Revolution of 1917, but foundered during the early years of the Soviet regime. During its short existence it had organized over 1000 concerts.

Whereas there was no equivalent of the Jewish Folk Music Society in western Europe, the activities of a number of prominent individuals in the West gave expression to a new Jewish art music.

The most prominent composer of Jewish origin after Gustav Mahler was Arnold Schoenberg (1874–1951). Although his purpose was not to compose 'Jewish music' *per se*, he was aware of the tradition that had been passed down through many generations of cantors on his mother's side. Most of the works that exhibit Jewish elements were composed after World War II, but a few, such as the oratorio *Die Jakobsleiter*, the drama *Der biblische Weg*, *Credo* for unaccompanied chorus, and *Kol Nidre* for speaker, chorus and orchestra, were all written during or after World War I. Having converted to Lutheranism in 1898, he returned to Judaism formally in 1933, partly as a gesture of solidarity with 'Jewry in distress'. He wrote numerous analytical essays and political programmes as well as personal letters to friends concerning Jewish history and heritage. Some commentators have likened his particular system of musical serialism with ancient Near Eastern processes (not least in the pre-eminence of melody over harmony) and have suggested that his preoccupation with the Jewish liturgy left its mark on works in other respects wholly unconnected with religious texts or associations. The debate continues.

The motivation that produced the self-styled 'Jewish Works' of Ernest Bloch (1880–1959) was essentially spiritual, cultural and historical rather than religious, national or political. His grandfather had been a celebrated lay-cantor in the north Swiss Jewish community of Lengnau, of which he was also President; his father had at one time intended to become a rabbi. Bloch often described his vivid childhood impressions of the Passover celebration at home. Some of the traditional synagogue chants his father used to sing found their way into youthful and mature compositions alike, not in the form of arrangements but as elements integral to the melodic, harmonic, rhythmic and textural character of the music. About a quarter of his works bear Jewish titles. Most of these were written before World War II. Some contain motifs borrowed directly from biblical cantillation modes, synagogue prayer modes and fixed chants. Others, without quoting directly from traditional sources, reflect many of the typical traits of Jewish sacred music, for example, the accentuation of short motifs into extended phrases, the use of Near Eastern scales, the microtonal inflection of melody, quasi-improvisational recitatives, frequent changes of metre and tempo, irregular phrase lengths, abrupt gestures and extremes of mood and range.

To dub Bloch a 'Jewish composer' would, however, be to oversimplify his complex musical and philosophical identity. The articles and letters he wrote at different periods of his life indicate many shifts in his attitude to composition. It would be misleading to discount the enormous influences of his teachers and the great masters from the turn of the 20th century, such as Bruckner, Debussy, Mahler, Musorgsky and Richard Strauss, as well as his strong affinities with plainchant, Renaissance, Classical, neo-classical and neo-romantic styles, and Swiss, American and Chinese folk idioms.

In many ways the music of composers such as Darius Milhaud and Mario Castelnuovo-Tedesco paint a similar picture. Both came from traditional backgrounds – Milhaud from one of the oldest Jewish families in the South of France, and Castelnuovo-Tedesco from old Italian Sephardi families. Both contributed a vast oeuvre to the mainstream repertory at the same time as writing a sizeable number of works with Jewish titles, utilizing directly and indirectly the traditional melodic materials of their respective locales.

Although a number of composers of Jewish descent had already settled in the USA during the 19th century, there was comparatively little Jewish art music activity there until the advent of the 20th century, when waves of refugees arrived, fleeing the pogroms in eastern Europe, and later the darkening political situation in Central and western Europe during the 1920s and 30s. Composers – many of whom were closely involved with the International Society for Contemporary Music – found the USA a land of enormous potential: the big cities were cosmopolitan, and the financial rewards were considerable. Advances in technology made recording and broadcasting ever more attractive media for the dissemination of new works and the gulf between liturgical and non-liturgical styles rapidly became narrowed as mainstream Jewish composers began to write religious works (such as 'Sacred Services') to be performed not only in the synagogue but also as concert pieces in churches and concert halls.

This was the perfect environment in which the polar Jewish values of tradition and individualism could flourish. There was room for all composers to express themselves as classically or progressively, as ethnically or internationally as they chose. This was the 'new emancipation' and led to far-reaching musical developments in Jewish music after World War II.

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(iv) The Holocaust.

In 1933 the persecution of Jews intensified with the coming to power of National Socialism in Germany and became the norm following the Nuremberg racial laws in 1935. Along with the confiscation of Jewish businesses, assets and property, came the gradual exclusion of Jews from cultural life. Under the Nazi concept of *entartete Musik* ('degenerate music'), all works by Jewish composers, and works by non-Jewish composers whose style was perceived as tainted by 'non-Aryan' influences, were banned. Jewish musicians remaining in Germany were permitted to establish all-Jewish performance societies (Jüdische Kulturbunde) for exclusively Jewish audiences, but by 1939 these gradually dissolved with the mass deportations of Jews from Germany and the occupied nations to ghettos and concentration camps.

In the ghettos of Łódź, Warsaw and Kraków, and in the fashionable apartments of Vienna, Berlin and Prague, some preservation of human values through art was treasured. Of particular significance is the repertory of original songs created in the ghettos and partisan outposts of occupied Europe. Written mostly to Yiddish texts, and often employing Polish and Russian popular melodies, there were songs documenting ghetto life, satirical songs and ballads, work songs and prayer songs. They served to remind singers and their listeners of a less troubled past, encouraged the toleration of present conditions and expressed hope for freedom. In the Vilna ghetto, the poet and partisan Hirsh Glik wrote songs with heroic messages of survival of the spirit. His marching song 'Zog nit keynmol az du geyst dem letstn veg' ('Never say that you have reached the final road') became the anthem for Jewish resistance fighters and has since been adopted by some denominations for use within the Jewish High Holy Day service. An important figure in the music folklore of the Holocaust is Shmerke Kaczerginski (1908–54), a poet and political activist who in 1943 escaped the Vilna ghetto to join the Jewish underground. He wrote and collected songs both during and after the war, and his anthology *Lider fun di getos un lagern* ('Songs of the Ghettos and Camps', 1948) is the most comprehensive collection of Yiddish songs from the Holocaust period.

Musical activity continued in the concentration and extermination camps, initiated officially by the Nazis and clandestinely by the prisoners. The Nazis used music as an additional instrument in their machinery of destruction, to deceive, pacify, humiliate and dehumanize their victims. They formed orchestras and bands from the prisoners and forced them to play. Auschwitz, for example, boasted six orchestras and Treblinka had a rich musical life with an orchestra, conducted for a while by Artur Gold (1897–1943). Camp orchestras played cheerful tunes to 'welcome' new arrivals, to anaesthetize musically victims being marched to the 'bath

house', and to help to marshal the prisoners, accompanying them as they marched to and from work. This music may have given sustenance to otherwise tortured, starved and enslaved people and perhaps brought courage and calmed their last moments, but it was also regarded by prisoners as an insult and a deception. For the Jews playing in the orchestras, however, music was a lifeline, protecting them from the immediate death sentence imposed on all Jews under Nazism. The orchestra was a relative haven, with privileges and benefits, but survival was not guaranteed and the members had to stay in favour: they were kept alive only because they could provide a service to Nazism. Another characteristic of the camps was compulsory singing. Each camp had its special anthem; ironically two Austrian Jews composed the official Buchenwald hymn, unknown to the camp administration. Prisoners were forced to stand and sing for hours in all weathers, and anti-Semitic songs were specially composed for Jews, for example, 'O Du mein Jerusalem'. In Auschwitz, Jews had no choice but to sing this song again and again during roll calls, during exercises or whenever the Nazis fancied.

Cultural activity among the prisoners was forbidden and punishable by death. However, despite the risks, prisoners strove to preserve some small part of humanity. They formed clandestine chamber groups, sang and composed songs and arranged secret concerts in prisoner barracks. The women in Ravensbrück organized a cultural life for themselves and in Dachau concerts were performed in a disused latrine. In Buchenwald the German Communist Rudi Arndt, who was the senior block inmate despite his yellow star, encouraged gifted inmates to write poems and songs and succeeded in forming a string quartet that played Mozart, Haydn and Beethoven. Martin Rosenberg (*d* 1942), a professional conductor before the war, organized a secret chorus of Jewish prisoners while he was imprisoned in Sachsenhausen. According to Aleksander Kulisiewicz (also a prisoner at Sachsenhausen), in 1942 Rosenberg also wrote a parody of the old Yiddish folksong 'Tsen brider' ('Ten brothers'), in which the brothers are murdered in the gas chambers (Kulisiewicz, *Polskie pieśni obozowe, 1939–1945*, unpublished). In Majdanek, a simple song by an unknown Polish poet became the inmates' unofficial anthem, full of yearning and with the unspoken message of freedom. Making music encouraged solidarity among the prisoners, was a means of escaping reality and, most significantly, was a form of resistance.

While musical activity – including opera, symphonic, and choral concerts – took place and in some instances flourished for a time in the larger Polish and Lithuanian ghettos (e.g. Warsaw, Łódź, Kraków, Vilna and Kovno), few original art compositions created during this period have survived. Today one can only read contemporaneous accounts of works performed in their respective ghettos by composers such as Dawid Beigelman (1887–1945) of Łódź, or Vladimir (Wolf) Durmashkin (1914–44) of Vilna. The losses to Jewish music and to Polish music brought about by the German occupation and Nazi genocidal policies are of course incalculable. Of composers, the briefest necrology might mention (in addition to Beigelman and Durmashkin): Dawid Ajzensztadt (1890–1942); Zygmunt Bia'ostocki (*d* 1942); Mordecai Gebirtig (1877–1942); Israel Glatstein (1894–1942); Jakub Glatstein (1895–1942); Jósef Koffler (1896–1943); Joachim Mendelson (1897–1943); Marian Neuteich (1906–43); Nochem Shternheim (1879–

1942); Izrael Szajewicz (1910–41), each of whom had made their mark in the realm of classical, popular, choral, theatre, film, or folk music. Signs that these and other once prominent figures are being reclaimed by scholars and the public include the recent (1997) appearance in Polish translation of Isachar Fater's 1970 study in Yiddish, Maciej Golab's full-scale study of Koffler (*Józef Koffler*, Kraków, 1995), and the thriving market for 'nostalgia music' in post-communist Poland.

The most valuable case study of music inspired, performed and composed by Jews was in Terezín (Theresienstadt). This north-west Bohemian garrison town was used as a transit camp, where Jews were sent by the thousands between 1941 and 1944 before being transported east to extermination camps. Although it was a concentration camp, the Germans allowed the Jews to administrate autonomously everything connected with life there. Terezín was unique in that its inhabitants enjoyed a freedom of cultural life denied to other Jews throughout occupied Europe. Initially, music was forbidden and remained an underground activity, but in 1942 when the Germans realized its potential propaganda value they not only sanctioned it with the establishment of 'Freizeitgestaltung' (the administration of free time activities) but also encouraged it. Terezín was presented officially to a delegation of the International Red Cross in 1944 as a paradise ghetto sheltering its inhabitants from the ravages of the war, thus camouflaging the extermination of European Jewry from world awareness. Soloists, chamber music ensembles (especially string quartets), orchestras and choruses flourished, with performances of recitals, concerts, light music, cabarets, oratorios and even operas. Two particularly ambitious undertakings by the conductor Raphael Schächter were Smetana's *The Bartered Bride* and Verdi's *Requiem*, demonstrating the determination of the human spirit to triumph over adversity. Although not everyone was psychologically or physically in a position to care about these activities, the performances were still popular and programmes were often repeated up to a dozen times.

Among the composers who spent time in Terezín, five significantly active ones were Viktor Ullmann, Pavel Haas, Hans Krása, Karel Ancerl and Gideon Klein. Ullmann in particular produced a rich collection of works; with administrative permission, he was able to devote himself entirely to music, organizing concerts, writing reviews and articles, lecturing and composing. Especially noteworthy works composed in Terezín were Ullmann's last three piano sonatas, his third quartet and the opera allegory of the Third Reich *Der Kaiser von Atlantis*; Haas's *Study* for strings and *Four Songs on Texts of Chinese Poetry*; Krása's several pieces for string trio and the Terezín version of his children's opera *Brundibar*, performed more than 50 times and one of the most popular works in the ghetto; and Klein's piano sonata and string trio. These men also wrote original and/or arrangements of folksongs in Hebrew, Yiddish, Czech, Slovak and other languages for the many amateur choirs. Cabarets in Czech by Karel Švenk and in German by Martin Roman were appreciated and light music was performed in various venues, among them the ghetto coffeehouse, including quartet pieces by Egon Ledec and František Domažlický and a Serenade by Robert Dauber for violin and piano. A number of specifically Jewish works were written, including settings of liturgical Hebrew texts, especially by Zikmund Schul (1916–44). Terezín was also teeming with professional

musicians, many of whom survived to resume active careers, including the bass Karel Berman and the pianist Edith Kraus.

The rich and abundant musical life in Terezín, together with the other arts, maintained a level of spirituality, culture and human value in the ghetto, despite rampant disease, hunger, death and social tensions. The quality of the music composed in Terezín has often been questioned and, while it cannot be said that there was a 'Terezín style', certain elements clearly indicate the abnormal environment in which this music was created. There are musical quotations with clearly symbolic significance for listeners familiar with their original contexts, and vocal texts from both general literature and ghetto poets full of meanings relating to the realities of ghetto life. The music and musical life at Terezín for all its physical and informational isolation during its four years of existence, cannot wholly be viewed as separate from the previous worlds in which its prisoners lived. Whether considering the Schoenbergian-Stravinskian-Janáčekian compositional influences of its composers, the diversified tastes of its audiences and the often highly developed accomplishments of many of its artists, Terezín was an incredibly horrible, often intriguing and always intense experience, painful in the extreme and yet, for some, enriching and memorable. Ullmann summed it up, both practically and philosophically when he proclaimed 'it must be emphasized that Theresienstadt has served to enhance, not to impede, my musical activities, that by no means did we sit weeping on the banks of the waters of Babylon, and that our endeavour with respect to Arts was commensurate with our will to live'. In the 1980s and 90s, the music of Terezín, along with pre-war compositions by Ullmann, Haas, Krása and Klein and works by other composers, not in the ghetto but equally ostracized by National Socialist policies (including Erwin Schulhoff), has not only become well-known from scholarly research and publications of the music, but has also been justly reintegrated into international concert repertory. Without this activity, an important part of 20th-century music (especially Czech music), whose authors were brutally eradicated, might have been lost altogether.

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(v) After World War II.

In 1945 the world Jewish population stood at about two-thirds its pre-war total. At the time, North America became home to the largest number of Jews, and composers tried to come to terms with the trauma of the Holocaust in various ways.

Among these perhaps the most celebrated was Arnold Schoenberg, who wrote his own libretto for *A Survivor from Warsaw* (1947), a dramatic cantata describing the final battle of the ghetto and culminating in a proclamation of the *shema* (the Jewish 'Credo'). Among other Jewish works from this period were his Hebrew setting of Psalm cxxx *Mima'amakim* ('Out of the depths', 1950) for six-part unaccompanied mixed choir based on a traditional hasidic chant, and ten psalm settings published posthumously. Unlike Bloch, Schoenberg became involved in the Zionist movement and expressed his political views vigorously in published pamphlets as well as in private correspondence.

Whereas Schoenberg submitted traditional Jewish melos to his evolving principles of serialism, Leonard Bernstein chose to develop a more tonally based American Jewish symbiosis. Prime examples of this approach are to be found in his symphonies entitled *Jeremiah*, *The Age of Anxiety* and *Kaddish* (all of which contain elements of biblical cantillation and synagogal prayer chant), the *Chichester Psalms* (in Hebrew), the ballet *The Dybbuk* (including references to kabbalistic numerology), *Halil* for flute and orchestra, and the prayer *Hashkivenu* for cantor, mixed choir and organ. There are representations of the traditional blasts of the *shofar* in his operetta *Candide*, and his *Mass* – a theatre piece for singers, players and dancers – combines Jewish and East Asian thought with Catholic ritual. He and 29 other composers – including Milhaud, Weill, Castelnuovo-Tedesco and the non-Jewish Roy Harris – participated in a project entitled ‘Synagogue Music by Contemporary Composers’ in which 38 works for the Sabbath Eve Service were commissioned by Cantor David Putterman of New York's Park Avenue Synagogue.

Many composers working in the field of synagogue music, particularly within the Reform and Conservative denominations, have written complete Sabbath and Festival services, for ritual purposes as well as for the concert hall, inspired by the early pioneering *Sacred Services* of Bloch and Milhaud. Traditional Jewish modality has been adapted to the melodic, harmonic, rhythmic and textural conventions of the 20th century. In addition, there has been an ever-increasing proliferation of biblical cantatas, oratorios, psalm settings, concert arias, folksong arrangements, operas, stage works, ballets, symphonies, concertos, suites, overtures, tone poems and rhapsodies that directly or indirectly reflect Jewish life and society, history and dispersal, religion and philosophy.

The list of American Jewish composers who have attained international recognition since the second part of the 20th century is formidable. Among the many prominent individuals who forged new paths were Hugo Weisgall, one of the USA's most successful opera composers, who also wrote for the synagogue (*Evening Liturgies*, 1986–96), as did Miriam Gideon, the doyenne of American Jewish women composers. Lazar Weiner pioneered the Yiddish art song. Herman Berlinski is at the forefront of Jewish organ music, both as composer and performer. Steven Reich, who with Philip Glass placed minimalism firmly on the agenda of the late 20th century, acknowledges his Jewish heritage in *Tehillim* ('Psalms'). The jazz idiom is integral to liturgical settings by Kurt Weill (*Kiddush*) and Charles Davidson (*And David Danced before the Lord*). Avant-garde techniques, including electro-acoustic music, have been developed by composers such as Yehudi Wyner in their settings of ancient texts.

Numerous musicians of Jewish birth in the United Kingdom have felt moved, to a greater or lesser extent, to express their cultural or religious heritage in their works: George Benjamin, Brian Elias, Erika Fox, Alexander Goehr, Kyla Grunebaum, Joseph Horowitz, Wilfred Josephs, Malcolm Lipkin, Robert Saxton, Ronald Senator, Malcolm Singer, are among the vanguard of the modern generation. Significant repertoires of new Jewish music are being produced in the large diaspora centres of South America, Australia and South Africa, as well as the newly revived communities on the western European continent.

In the 19th century, the most important synagogue composers paid homage to the great exponents of mainstream culture. The musical idiom of Louis Lewandowski of Berlin, for example, could be described as Mendelssohnian, and that of Salomon Sulzer of Vienna as Schubertian. Since the early 20th century, however, Jewish composers in many countries have explored the interface between tradition and innovation, and have been establishing themselves as mainstream composers in their own right. They attend conferences at universities, conservatories and seminaries around the world at which issues such as the notion of 'universality' vis-à-vis the role of 'ethnicity' in the life and work of the creative artist are energetically explored.

In conclusion, it may be premature to discern a consistent pattern in the music of Jewish composers, who have participated continuously and consistently only for the last 200 years in a musical tradition that has existed in the West for a millennium. Indeed, it may be more appropriate not to seek uniformity, but rather the opposite. Such composers have already shown themselves to be flexible enough to absorb serialism and electro-acoustic techniques, Near Eastern traditions, and the *shofar* as a melody instrument. Given the blossoming of confidence in its cultural identity that has largely superseded the desolation of the mid-20th century, why should Jewish art music not further celebrate its vitality in an ever-expanding multiplicity of intercultural idioms?

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(vi) Popular music: Tin Pan Alley and Broadway.

Life in Russia was harsh for Jews in the latter half of the 19th century. From 1869 onwards they were emigrating at the rate of about 4000 every year. Following the assassination of the relatively liberal Tsar Aleksandr II and the accession of the less benevolent Aleksandr III, pogroms and draconian new legislation became for many the last straw. The provision of cheap transport to the USA, the prospect of freedom and the 'promise' of a good income in the *goldene medine* (Yiddish: 'golden land') were irresistible to poor and frightened Jews. The fact that many had to suffer the pain of separation from their families in the 'old country', and were forced to function as little more than slave labourers in the sweatshops of New York's Lower East Side, did not inhibit endless waves of desperate emigrants from seeking a new life.

By 1900, about half a million east European Jewish refugees had arrived in North America, and of the one and a quarter million who reached the USA between 1900 and 1924, the vast majority remained in New York, their port of entry. The culture shock was overwhelming for these mainly Orthodox Jews coming into daily contact with the vast and varied minority groups that comprised the city's population, then as today.

Gradually, however, they and their children began to take an active part in the cultural life of the metropolis. Many, having been cantors or traditional folksingers, gravitated towards the Yiddish theatres on the Lower East Side for their entertainment. Two of the most famous songs of the inter-war period were Jack Yellen's 'A yiddishe mame' (1925) – as immortalized by Sophie Tucker – and Sholom Secunda's 'Bay mir bistu sheyn' (1933) –

made famous by the Barry Sisters. These and many others like them had a deep impact upon American popular taste at large. But gradually the fascination that some Jews felt for the unfamiliar cultures on their doorstep led them to investigate different ethnic, social and religious themes. The most clearly identifiable pre-existing musical traditions were those of the English settlers from the 17th century, the Irish from the 18th, the black Americans from the 18th and 19th, and the Italians from the 19th. The two main creative outlets for assimilated Jewish composers were Tin Pan Alley and the Broadway musical.

Since about 1885, New York had been the focal point for the popular music industry. A new generation of ambitious publishers made energetic use of the latest techniques in market research to select the most commercially viable music and to bring it to the attention of an enthusiastic public. 'Tin Pan Alley' was situated on West 28th Street between Fifth Avenue and Broadway. Crowded buildings housed hundreds of offices, each with its own ill-tuned piano. The owner of a particularly well-known emporium favoured the sound of piano strings wound in silver paper – hence the name of the district. In the heyday of printed sheet music, thousands of songs were produced in a steady stream; and by 1900 about 100 composers could boast sales of a million copies each.

Before 1910 the Tin Pan Alley idiom was prevalent, but thereafter a small number of talented composers dominated the scene with long series of songs in individual and immediately recognizable styles. Although a few of Irving Berlin's earliest songs (c1909–12) contain Jewish references, some of his best-known pieces show the influence of the wider world (*White Christmas* and *Easter Parade*). This may be seen as a metaphor for the general ethos adopted by most Tin Pan Alley composers, who wanted to be identified as American rather than Jewish. Many both espoused and rejected the heritage of their birth, on the one hand following the Jewish observance of important life-cycle events, and on the other marrying a non-Jewish spouse. Very few of their songs expressed a Jewish content, whereas many reflected a Jewish context: the home, the family and emigration from the native homeland.

The composers who became successful on Tin Pan Alley also wrote musicals for Broadway. Similarities in family background and experience allowed for many creative partnerships: composers worked closely with lyricists, librettists, directors, orchestrators, choreographers, set designers, stage technicians, actors and musicians. Although Harold Arlen, Irving Berlin and Kurt Weill were the sons of cantors, they and many other such as Leonard Bernstein, Oscar Hammerstein, Jerome Kern, Richard Rodgers and Sigmund Romberg, preferred black American, Puerto Rican, Mid-West, Scottish, French, Siamese, Chinese, Malaysian and Polynesian scenarios and musical material – in thoroughly westernized guises – as vehicles for their exploration of issues such as urban violence, class struggle and the American Dream. However, research into George Gershwin's *Porgy and Bess* has revealed the presence in 'It ain't necessarily so' of certain Ashkenazi prayer motifs used during the traditional *barekhu* blessing before and after the chanting of the Bible. And phrases resembling those of the synagogal *adonai malakh* mode may be detected, for example, in 'Porgy, I's your woman now'. Since Gershwin

served his apprenticeship with the important Yiddish theatre composers Abraham Goldfaden and Joseph Rumshinsky at the National Theater on Second Avenue (see above, §IV, 2(iii) (b)), it is hardly surprising that youthful impressions and influences should have found their way into several of his mature works. However, a projected operetta for the Yiddish theatre in collaboration with Sholom Secunda, and a proposed opera on the subject of *The Dybbuk* for the New York Metropolitan Opera, never reached fruition.

Traditional Jewish modal structures and linguistic forms are also to be found throughout Jerry Bock's *Fiddler on the Roof* (1964), one of the few Broadway musicals to confront specifically Jewish issues. This work is based on a set of short stories by the celebrated Yiddish author Sholom Aleichem. The Mixolydian flavour of the opening theme of 'If I were a rich man' and the ambiguity between major and minor 3rds throughout the song recall the salient characteristics of the *adonai malakh* mode, and the use of certain repeated syllables reflects a practice typical of the hasidic Jews.

The close relationships between the improvisational elements in jazz and in the cantorial recitative, between the syncopated rhythms of jazz and *klezmer* music, and between the ethos of subjugation to be found in black American and Jewish lyrics alike, all point to an immediate affinity linking the traditions that the east European immigrants brought with them and those they found on arrival.

In the 1920s Tin Pan Alley expanded in two directions: in its original form, to 42nd and 50th Streets in New York; and, with the development of the film industry, to Hollywood. The first film to be produced with a continuous soundtrack was *The Jazz Singer* (1927). It featured Al Jolson, the son of an immigrant Lithuanian rabbi and cantor, and the music included many traditional Jewish cantorial recitatives. The Jewish presence in the music of the film studio has been preserved by numerous composers, notably, Erich Walter Korngold in the early part of the 20th century and Maurice Jarre in more recent times.

From simple beginnings the structure, melody and harmony of Tin Pan Alley songs became more and more complex: superimposed upon triads were 7ths and 9ths, added 2nd and 6ths, augmented and diminished chords, remote modulations and elements drawn from the classical and jazz composers of the time. The genre possessed a resilience that enabled it to survive the Wall Street Crash and two World Wars. Contemporary artists such as Bob Dylan, and Simon and Garfunkel are among the many direct heirs of the Jewish popular music tradition.

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- (ii) Yemen
- (iii) Iraq
- (iv) North Africa
- (v) Judeo-Spanish
- (vi) Yiddish and Central European languages
- (vii) Composed song and Yiddish theatre
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Jewish Music Forum.

Organization active in the USA from 1939 to 1963, when it became the Jewish Liturgical Music Society of America; this evolved into the [American Society for Jewish Music](#).

Jew's [jaw's] harp [gewgaw, guimbard, jew's trump, trump]

(Lat. *crembalum*; Fr. *guimbarde*, *trompe de Béarn*; Ger. *Brummeisen*, *Maultrommel*; It. *ribeba*, *scaccia pensieri*; Sp. *trompa*).

A generic term for a type of mouth-resonated instrument consisting of a flexible tongue, or lamella, fixed at one end to a surrounding frame. Its many vernacular names include variants of 'trump' and 'trompa'. The association with Jews remains obscure. Buckley (1986) gives as the earliest reference an English customs register of 1545: 'lues troucks the grose, 3s. 3d.' and in Hakluyt's *Voyages*, mention is made of 'Jewes harps' used as currency during voyages made in 1595. During a witch trial in 1591, 'Geilles Duncan led a reill or short daunce upon a small trump, called a Jewes Trump'. Although there is no evidence to suggest that the instrument was particularly associated with Jewish people, the attempt to explain away the problem with the term 'jaw's harp' seems unfounded. In Northumberland the name 'gewgaw' (the local pronunciation of which is not so far removed phonetically from 'jew's harp') is still current; this could be related to the Swedish *munngiga*, the German (Saar region) *Maulgeig* or the Walloon French *gawe*. 'Gewgaw' also means 'a cheap bauble', the Norwegian equivalent of this being *jugil*.

The free end of the lamella is placed in front of the player's mouth cavity and set in vibration manually; this produces a sound of fixed pitch, rich in overtones which correspond closely to a harmonic series. By various movements of the tongue and the larynx the player is able to modulate the natural frequency of the air contained in the mouth cavity which acts as resonator of infinitely variable volume and amplifies selected overtones, thus producing a wide variety of sonorous and musical effects. The complexity of the working principle of the jew's harp probably explains why, although geographical distribution is wide, it is by no means universal. The jew's harp can be said to be indigenous to most of the Eurasian land mass, where outward-pointing instruments predominate, as well as South and South-East Asia, Indonesia, Papua and Melanesia – the realm of the inward-pointing type.

The instrument is grasped by the player in two basic ways: with the lamella pointing inwards towards the palm or outwards away from it (see [figs. 1 and 2](#)). Two radically different approaches to jew's harp making and playing derive from this. The frame of an outward-pointing instrument is pressed against the teeth and is actuated by directly plucking the tip of the lamella, which is usually turned up at an angle. All known outward-pointing instruments are heteroglottic (the lamella and the frame are made from separate pieces) and are normally of metal, although wood-framed specimens are known (Sedang, Central Vietnam). The frame of the inward-pointing type extends beyond the tip of the lamella, which is the part the player grasps, placing the instrument before the lips without touching the

teeth. These jew's harps are normally idioglottic (lamella and frame cut from a single piece), but specimens from the Bunun of Taiwan and others are heteroglottic with one to five brass lamellae mounted in cane frames. The lamella of this type is always in one plane only, and a number of systems exist to actuate the instrument; these entail tapping the lamella near its root against the upraised wrist (Tifalmin, Papua), tapping the lamella against the thumb assisted by a string (all of Papua, Melanesia), pulling on a string attached to the end of the frame (parts of South-East and East Asia, of Indonesia, of Papua; see fig.3 and see [Mongol music](#) fig.5) or near the middle of the lamella (Hokkaido, Eastern Siberia), plucking the end of the frame (Sino-Tibetan hill people, parts of Indonesia) or tapping an excrescence beyond the root of the lamella (Java, Sumatra). In the last two cases, the frame-end oscillates in the opposite phase to that of the lamella (compound oscillation); careful balancing of the two masses increases the duration of the note without lowering its pitch. All of these systems combined with the different materials from which the instruments may be made (bamboo, palmwood, ivory, bone, brass, etc.) plus the influence of local aesthetic tastes, bring about a very rich variety of forms for this type.

The feature which must be present for an instrument to qualify as a jew's harp, and which distinguishes its working principle from that of other known mouth-resonated instruments, is the arrangement at the free end of the lamella, i.e. the part of the instrument placed before the mouth cavity (here called the embouchure). Here the gap between the lamella and the adjacent part of the frame must be kept very tight otherwise the instrument will not sound. The beats of the lamella through this restricted air-space generate a sound spectrum rich in harmonic overtones, and amplify in great detail the reactions of the resonating mouth cavity. This is what enables the player to reinforce at will single overtones or to combine several by such means as varying breath velocity or forming with the tongue one or more resonator cavities. Cutting off the air flow with the velum turns the mouth into a closed vessel with the effect of masking even-numbered harmonics, leaving only the odd-numbered ones audible. Apart from hand attacks on the lamella, rhythmic effects may be enhanced by the timing of modifications to the mouth cavity.

The jew's harp's apparent simplicity thus dissimulates a complex sound-producing system and it is surprising that, judging by its wide geographical distribution, it has been in existence for such a long time. Given that its working principles would be hard to come by, it should not be regarded as 'mankind's first instrument'. Within the Sachs-Hornbostel system, it is classified as a plucked idiophone (for details of classification see [Idiophone](#)); however, its similarities with the [Free reed](#) are obvious (certainly far more than with other lamellaphones such as the *sanza*) which is why many scholars in the wake of Frederick Crane (1968; see also Ledang, 1972) now classify the jew's harp as an aerophone. Clearer definition of the generic terms we use for instruments in general is perhaps the surest way forward.

The melodic possibilities of any jew's harp depend upon the fundamental pitch of the lamella's vibrating frequency. Instruments are most commonly found tuned to pitches ranging from around C = 66.4Hz up to about $d =$

147Hz; conversely the mouth cavity forms a resonator of fixed ambitus. A melodic player must therefore choose the pitch of the instrument according to the musical scale covered by the piece to be performed. As lower-pitched instruments have a less brilliant sound, one way of obtaining a fuller scale (and more conventional intervals) using higher instruments is to alternate, during the same piece, two or more jew's harps tuned to complementary pitches. The changes of fundamentals will moreover give a bass line and make modulation possible. The Bavarian Mayr brothers, who normally use four instruments each, first brought this technique to the attention of the wider world; other noted present-day exponents of this technique include Max Engel and Manfred Russmann. The great virtuosos of the 18th and 19th centuries were also multiple jew's harp players; Scheibler's *Aura* of 1816 consisted of three and five instruments, each group mounted radially on an axis. The last and most celebrated virtuoso was Eulenstein, active in the middle of the 19th century, who normally used 16 jew's harps laid out on a table before him. Orchestral compositions for jew's harp have survived, notably four instrumentally demanding ones written from 1769 to 1771 for *crembalum* and mandora or small ensemble by Albrechtsberger. The *brummeisen* also figures prominently in the Parthia ab VIII instrumentis by Johann Friedrich Hörmann (1684–1773). In the Sakha republic, numerous orchestral compositions are now being written for the *khomus*.

Melodic playing with a single instrument predominates in many Eurasian traditions including Western Europe, and the instrument is frequently used to provide dance music. A notable Scottish exponent was Angus Lawrie of Oban (*d* 1973) who played Highland bagpipe tunes with full gracing. He clearly defined each note by accentuating the contrasting tone-colours derived from varying the resonance cavities, alternately lowering and raising the velum according to whether he was playing an odd or even harmonic. Perhaps nowhere is this aspect more fully exploited than in Norway where there are many fine *munnharp* players, notably Eric Røine, Svein Westad and Ånon Egeland. In Kyrgyzstan there are some thrilling players of both the wooden string operated *yygaç ooz komuz* and the small outward-pointing *temir ooz komuz* when playing the latter type, the player presses the very tips of the frame on the teeth at an angle, tightly pursing the lips, giving soft, fluid sounds, occasionally enriched by a whistled note produced at the back of the mouth. In many parts of Asia and Indonesia the almost exclusive use of odd-number harmonics is much in evidence. This mode gives an unusual musical scale 'offset' from the drone since the octaves of the fundamental cannot sound; the technique also clearly brings out the formants of vowels giving a polyphonic 'gong' effect. This, interspersed with a loud trumpeting effect obtained by intermittent hard blowing through the embouchure is especially common in Indonesia – indeed, the *karinding rakit* played in West Java includes a bamboo tube to amplify this effect. In Bali, the *gamelan genggong* consists of about 15 boys playing string-operated instruments accompanied by a gong, a *suling* (flute) and a *kendang* (drum). Predominantly rhythmic use occurs in many parts of India; here the generally high-pitched and loud outward-pointing *morchang* or *morsing* plays classical *tāla* along with *tablā* or *mridigam* drums.

The jew's harp often occurs in more or less ritual contexts. Among the Buang of Papua, the *begnakr* appears, along with spinning tops, only during the yam growing season. In many parts of Siberia and Mongolia it is connected with shamanism, serving among other things to trigger off a dissociated state. Among the hill people of South-East Asia in particular, there are traditions of using the jew's harp as an artificial voice for spoken communication between courting couples.

Outward-pointing instruments are most often made by blacksmiths – a neat piece of virtuoso forging. There are many tricks of the trade essential for achieving a good instrument. In the mid-20th century it seemed that this knowledge was fast disappearing, but since the early 1990s there has been something of a revival in both jew's harp making and playing. Leaders in this movement are the Sakha (inspired over many years by the research of Ivan Alekseyev and Spiridon Shishigin) and the Norwegians, especially in the Setesdal area. Historically, commercially manufactured European instruments, emanating from centres such as Mölln in Austria and the Birmingham area of Britain (more than 20 firms at the turn of the 20th century) were widely exported from the 17th century onwards as barter goods, being enthusiastically adopted by many cultures to whom the principle was formerly unknown. Although these cultures have often produced some fine players, cases are rare in which local blacksmiths have been inspired to make their own versions. The very distinctive shapes of the *bamboro* by West African Songhai, Hausa and Fulani blacksmiths suggest that they have been making them for some considerable time. One finely-wrought specimen in the Musée de l'Homme, Paris, appears to have been based on a 17th-century French model; this also applies to some Madagascan *lokanga vava* in the same collection.

Archeological remains of the outward-pointing type are now quite abundant, many of them dating from medieval times onwards. Most are of forged iron specimens, but cast bronze frames are also common. The oldest known specimens are several cast bronze frames, some still bearing traces of an iron lamella, conserved in the Musée des Antiquités, Rouen. They were excavated in 1860s from two separate Gallo-Roman villas. Occurrence of identical frames in much later and diverse medieval sites may suggest that these cast instruments were already the products of an industry and peddled for centuries all over Europe. In Japan, iron instruments of the Heian period (9th–10th century) from the Hikawa shrine have recently been unearthed. These are nearly identical to a modern Nivkh (Giliak) specimen from the Sakhalin Peninsula, in the Musée de l'Homme. Similar smaller modern instruments from Karelia are conserved in the Finnish National Collection, along with other instruments with Indian characteristics. All this would suggest that the circulation of jew's harps as trade goods goes back much further than the European colonial era.

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JOHN WRIGHT

Jewson, Frederick Bowen

(*b* Edinburgh, 26 July 1823; *d* London, 28 May 1891). Scottish pianist and composer. He had his first lessons from his father, Samuel, and made his first concert appearance in the Edinburgh Assembly Rooms at the age of six. In 1834 he entered the RAM in London to study the piano under Cipriani Potter, and harmony and composition under John Goss; he became King's Scholar in 1837. In 1838 he played at the RAM a piano concerto of his own. He was soon appointed teacher of piano in the RAM, and later a director. During the 1850s he was also professor of music at St Mary's Hall, Brighton. In his earlier life Jewson was considered one of London's finest pianists, and was famous as a teacher (Mackenzie was one of his pupils). Although his compositions are little heard today, they are of fine calibre and craftsmanship; the *Etudes de concert* (opp. 16 and 23), for example, are comparable to those of his friend Moscheles. Most of his works, which included six overtures, two piano concertos, a Grand Sonata in E for piano, smaller piano pieces and some songs, were performed

during his lifetime, and some piano music and songs were published in London. His sons, Frederick, an organist, and William, a violinist, successfully carried on the family tradition in London.

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JEAN MARY ALLAN/ROSEMARY WILLIAMSON

Jew's trump.

See [Jew's harp](#).

Jež, Jakob

(b Boštanj, 23 Nov 1928). Slovenian composer. He studied musicology at the Ljubljana Academy with Lipovšek and composition privately with Karol Pahor, later becoming a professor in Ljubljana. In his early music he concentrated on miniatures, either short piano pieces or solo songs with piano, in which impeccable craftsmanship is combined with an unassuming traditional idiom. From about 1960 he started writing chamber music and songs with varied instrumental accompaniments. The straightforward *Pastirski spevi* ('Pastoral Songs') show a typically excellent contrapuntal chamber music sense. Jež abandoned tonality in *Strofe* and *Asonance*, while retaining his subtle touch for instrumental colour. His longer works show freely coordinated linear elements of serial writing and the gradual assimilation of new instrumental techniques, as, for example, in the free expressionistic *Odsevih hajamovih stihov* ('Reflections on Poetry of Omar Khayyam') and in his masterpiece *Do fraig amors* (1968). This brilliantly combines the old and the new with the juxtaposition of modal and serial passages and uses both novel and conventional vocal and instrumental techniques in the setting of the multi-lingual text. The other two large choral works, *Brižinski spomeniki* and *Pogled zvezd*, and the musical allegory *Musica noster amor*, stand with *Do fraig amors* as his major works.

From 1974 Jež has continued the excellent series of instrumental works, *Nomos*, using his free linear technique; he has also composed a large number of choruses of modest dimensions and great sensitivity. Many of his works have been recorded and performed abroad. As a writer Jež has produced many articles on the music of his fellow countrymen, as well as on other contemporary composers and musical topics. He has edited works by the Slovenian composer Marij Kogoj and has been chief editor of the Slovene publishers Grlica (1967–88), Skladatelj (1980–82) and, from 1991, Naši zbori.

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Choral: Klas pri klasu, 12 pieces, chorus, 1960–78; Pojem igran [I Sing, I Play], female chorus, pf, ens, 1964–92; Do fraig amors (cant., O. von Wolkenstein), chorus, mand, gui, lute, perc, 1968; Brižinski spomeniki [The Monuments of Freising], T, B, chorus, brass, perc, 1970; Pogled zvezd [View of the Stars], S, 2 Mez, chorus, ens, 1974; Nmau čez izaro [On the Lake], female chorus, 1975; Umetnost in regrat [Art and the Dandelion], chorus, 1976; Caccia barbara, 5vv, 1979; Caccia giocosa, 6vv, hn, 1979; Potres v Reziji [Earthquake in Resia], chorus, 1980; Periatev [The Friend], male chorus, 1981; Komar z muho [The Mosquito with a Fly], chorus, 1982; Soudaška [Soldier's Song], male chorus, 1983; Magnet, chorus, 1984; Musica noster amor (after J. Gallus), chorus, 1984; Razglednica [The Postcard], chorus, 1984; Njiva [Field], female chorus, 1985; Trnek [A Sly Hook], male chorus, 1987; Ad astra, female chorus, 1989; Farinelli, chorus, 1989; Sodobne uspavanka [Contemporary Lullaby], chorus, fl, cl, 1990–96; Prava pesem [The Right Song], male chorus, 1992; Rima [Rhyme], chorus, 1993–6; II. suita narodnih [2nd Folksong Suite], chorus, 1994; Je še pesem [Is There a Song Yet?], female chorus, 1995; III. suita narodnih, chorus, 1995; Veliki krog [The Large Circle], female chorus, 1995

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Chbr: Zimska pravljica [Winter's Tale], ens, 1960; Pastoralne invencije, vn, pf, 1961; Elegije, fl, cl, 1962; Sonatina, fl, pf, 1962; Stihi [Verses], ob, va, 1965; Asonance, ob, hp, pf, 1966; Nomos, ens, 1969; Nomos II, cl, trbn, vc, 1970; Nomos III, 2 vn, 1970; Nomos V, hn, tpt, trbn, pf, 1972; Nomos VI, vc, pf, 1974; Nomos VII, trbn, perc, 1976, rev. 1981; Toccare toccata, vn, vc, 1979; Ekstremi I, bn, pf, 1984; Ekstremi II, cl, 2 perc, 1986; Bucolic for Gallus, 2 tpt, hn, trbn, 1991

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NIALL O'LOUGHLIN

Ježek, Jaroslav

(*b* Prague, 25 Sept 1906; *d* New York, 1 Jan 1942). Czech composer and conductor. He studied composition with Jiráček at the Prague Conservatory (1924–7) and in Suk's masterclasses there (1927–9), also taking piano lessons from Albín Šíma (1925–30). His personal and artistic fate was closely linked with the Prague Free Theatre (1928–39), where he worked as a composer and conductor with the renowned actor-dramatists Jiří Voskovec and Jan Werich. He was also a member of the [Mánes Music Group](#). When, after the Munich agreement, the Free Theatre was disbanded, Ježek emigrated with Voskovec and Werich to the USA (1939). He was founder-conductor of the Czechoslovak Choral Group (first concert 6 June 1941) in New York, where he remained until his death. The Czech colony in New York formed the Jaroslav Ježek Foundation in his honour, the Czech Academy of Science and Art made him a member posthumously in 1946, and in 1947 his ashes were returned to Prague.

By artistic and philosophical conviction Ježek belonged to the Czech inter-war avant garde. His musical satires at the Free Theatre expressed the strong opposition to the petty bourgeoisie, to fascism and to Nazism typical of left-wing intellectuals, who in the 1930s began to identify themselves actively with the workers. The music Ježek wrote for Voskovec's and Werich's plays, in which he developed his flair for melodic invention, grew out of the jazz and dance music of the 1920s, and created a genre that aspired towards serious music; it has continued to command interest (on the radio, on disc and as a source of themes for jazz improvisation). Ježek also wrote concert works, chiefly vocal, piano and chamber pieces. In these, too, he used elements of jazz, stylized in the manner of Gershwin, Burian or Schulhoff. Furthermore, he employed various experimental devices, such as black key/white key polytonality on the piano, the alternation of odd and even metres, motoric rhythms, Hába-type quarter-tones and so on. His chamber music, however, accentuates more neo-classical tendencies, and his songs draw their inspiration from French poetry or from the 'poetist' movement in Czech verse.

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Film scores: Pudr a benzin [Powder and Petrol], 1931; Ze soboty na neděli [From Saturday to Sunday], 1931; Peníze nebo život [Money or Life], 1932; U nás v Kocourkově [At our House in Kocourkov], 1932; Hej rup [Hey Bang], 1934; Všudybylkova dobrodružství [Everybody's Adventure], 1935; Svět patří nám [The World Belongs to us], 1937

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Chbr: Qt, fl, 2 cl, bn, 1929; Wind Qnt, 1931; Str Qt no.1, 1932; Sonata, vn, pf, 1933; Duo, 2 vn, 1934; Str Qt no.2, 1941 [1 movt only]

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Jhan.

See [Maistre Jhan](#).

Jiang Kui [Xiaozhang; style Baishi daoren, 'White Stone Daoist']

(*b* 1155; *d* Hangzhou, 1221). Chinese composer and theorist. A native of Jiangxi province, Jiang Kui occupies a unique position in Chinese musical history. In addition to being a scholar, a calligrapher and an art critic, he was also a poet, a composer and a performer of the *xiao* end-blown flute. His *ci* poems, many of which were canonized as masterpieces, promoted a new literary style and aesthetics in the Southern Song dynasty (1127–1279). His treatise on calligraphy is now a standard reference. His notated music, which is among the earliest preserved and authenticated music by a Chinese musician, includes the tunes of 17 *ci* songs, 14 of which are his own musical compositions, the tune of a *ci* song with *qin* (seven-string zither) accompaniment, and ten tunes of a set of ritual and didactic songs.

His theoretical treatises on music and instruments, the *Dayueyi* (Discussion on proper music) and the *Qinse kaogutu* (Illustrated investigation on the *qin* and *se* zithers), are now lost, but brief summaries of both documents are preserved in the *Songshi*, the standard history of the Song dynasties. As a theoretician he appears to have been orthodox, but the structure of his musical compositions and the lyricism of their sung texts, which have been comprehensively analysed and discussed by many scholars, show Jiang as an expressive and creative composer.

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JOSEPH S.C. LAM

Jiang Wenye [Chiang Wen-yeh, Bunya Koh]

(*b* Taipei, Taiwan, 11 June 1910; *d* Beijing, 24 Oct 1983). Chinese composer. Originally named Jiang Wenbin, he moved to Japan in 1923 to pursue his studies of music. Particularly influential was the composer Kōsaku Yamada with whom he studied from 1932 after completing an electrical engineering degree. Some early works were published in Japan under the Japanese pronunciation of his name, Bunya Koh. In 1938 Jiang moved to Japanese-occupied Beijing (then Beiping), where he took a post at the Beiping Normal University. He continued composing works in a wide variety of Western genres, and also provided music for Japanese propaganda films, which led to a ten-month prison sentence at the end of World War II. In 1947 Jiang joined the teaching staff of the National Arts Specialist School, and in 1950 he became a member of the composition department of the newly formed Central Conservatory of Music (founded in Tianjin but soon relocated to Beijing). Classified as a rightist in the political campaigns of 1957, his work as a teacher and composer was severely restricted, and broadcasts and performances of his music were prohibited. During the Cultural Revolution (1966–76) he was again a target, spending much time under arrest or labouring on farms, and although he was cleared in 1978, his health was ruined and he produced little before his death in 1983. Despite recent research, many of his works are lost or incomplete owing to their destruction or confiscation in 1957 and 1966. Typically, Jiang wrote in a Romantic and nationalist idiom, blending Chinese pentatonicisms with Debussian chord streams, classical Western structures such as sarabande, rondo and ternary forms, and polyrhythmic effects.

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JONATHAN P.J. STOCK

Jiang Yuequan

(*b* Shanghai, 4 Nov 1917). Chinese Suzhou *tanci* ballad singer. Jiang Yuequan was born into a theatrical family, encountering many styles as a young man, and being particularly influenced by Beijing opera. Jiang's Suzhou *tanci* teachers included Zhang Yunting and Zhou Yuquan, and he was himself earning a living in this field by the mid-1930s, performing such traditional ballads as *Zhenzhu ta* ('Pearl Pagoda'). In 1951 Jiang joined the Shanghai People's Pingtan Troupe (Shanghai Shi Renmin Pingtan Gongzuotuan).

In the early 1940s, Jiang developed his own style by combining elements of Beijing opera (such as methods of pronunciation and breath control), Western singing and the basis of Zhou Yuquan's teachings. Jiang has continued to develop this style, in response to the demands of the stories he has performed. For instance, in the early 1950s, he devised methods for representing the strength and heroism of various revolutionary characters, at the same time expanding his range of melodic variation, the better to express the many traditional romances characteristic of the *tanci* repertory. A representative ballad in the former category is *Haishang yingxiong* ('Heroes of the Sea'), while *Du Shiniang* and *Yu qingting* ('Jade Dragonfly') illustrate traditional love stories reworked by Jiang. Jiang's work in the development of an independent musical style has influenced singers in many other *tanci* schools.

See also China, §IV, 1(ii).

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PENG BENLE

Jig.

Term used for several types of dance originating in the British Isles. The origin of the word is problematic; when used in connection with dance it may derive from Old French *giguer* ('to leap' or 'to gambol'). It contains the idea of a vigorous up and down movement, of which the dance is expressive. This is particularly true of the male solo dance; thus the English during the time of Elizabeth I described a Scottish jig as 'full of leapings' (J. Florio: *A Worlde of Words*, London, 1598) after the performance of the Scottish lords. This aristocratic form is distinct from the form resembling the hornpipe (see [Hornpipe \(ii\)](#)) and is a variety of 'stepping': beating out intricate movements with the feet (usually, but not always, without movement of the body and arms). Although prevalent in the north of England the form of stepping identified in the jig has become associated particularly with Ireland, and has spread from both countries, through traders and immigrants, to the USA and Canada. Differing from this form of stepping, but somewhat resembling the Scottish form popularly regarded as 'highland dancing', are the 'pater-o-pee' and the morris jig. A fourth type is the scurrilous song and dance act or farce-jig developed in the late 16th century (see [Jigg](#)). Country dances called jigs in Playford's *Dancing Master* are figured dances of geometrical form but their tunes may, in some instances, derive from farce-jigs: for instance *Nobody's Jig* is the tune of the farce-jig *Pickelherring*, and *Kemp's Jig* is a variant of *Rowland*, the most famous of all farce-jigs performed by Will Kemp and the Earl of Leicester's players.

Until the early 19th century the terms jig, hornpipe and reel were used interchangeably, as none of them was a distinct form in either style or rhythm. The Scottish association continued in what was known as 'Scots measure' (2/4 as distinct from 3/2); similar dances for two male soloists were known as jigs in central Scotland, as strathspeys in northern Scotland and as Cumberlands south of the Scottish border where, as in Ireland, the two soloists were often of opposite sex, the woman's performance being the more subdued. By the end of the 17th century, however, the jig, although undefined, was associated with Ireland; and Tom d'Urfey's *Choice New Songs* (London, 1684) contains *A Scotch Song made to the Irish Jigg*. With the invention of infinite steps and tunes the jig (again, like the hornpipe) was taken up by the dancing schools in the 18th and 19th centuries and fostered by competitions and championships, evolving into a distinct form of stepping and acquiring the terminology of single and double jig, hop jig, slip jig and set-dance, each having its own measures.

Irish jig tunes, sometimes known as 'ports', can be either regular or irregular in structure and are played in 'double time': that is, each section is repeated. Regular jigs consist of two eight-bar sections; irregular tunes have sections of unequal length and are employed in set-dances, each dance having its own name and movement figures. Single and double jigs are in 6/8 time, the single jig containing two crotchet-quaver groups in each bar, the double jig containing two groups of triplets. Slip (or hop) jigs are in 9/8 time, each bar consisting of three groups of triplets. Single and double jigs are danced solo or with a partner of the opposite sex, as in those dances called Cumberlands; slip jigs, in which stepping is alternated with a

promenade, as in the reel, are performed by couples dancing independently of other couples. Country dances ('long-dances' or 'rounds') for mixed couples are not termed step-dances, although they may employ jig steps and tunes in jig (or hornpipe, or reel) time. Music is usually provided by the union pipes or fiddle, but tunes called jigs (in 6/8 time in two regular eight-bar sections) are found among harp compositions by Carolan (1670–1738) and are regarded by some as imitations of Corelli's *gigas* (see [Ireland](#), §II, 5 and exx.1–3).

A similar but less elaborate form of stepping is found in the northern counties of England in solo clog dancing, of which tap-dancing is a stage variant. It is most commonly performed solo, and more often by men than by women. The posture of the body differs from the Irish rigidity, the arms being somewhat raised and the head and body tilted forward to preserve balance. Stepping in a stationary position is also executed in the 'rapper' sword dances of Durham and Northumberland. In rural areas of the Midlands and southern counties of England there is a form of jig sometimes called 'pater-o-pee' (a word, possibly 'franglais', descriptive of the light patting of the foot on the ground) which has some resemblance to the Scottish broad-sword dance. The rhythm is stepped over crossed whips, flails, sticks or churchwarden pipes, a feat of dexterity in which the dancer must preserve his own balance and the position of the objects laid on the ground. Another form is the morris jig performed with the usual steps of the morris dance accompanied by a counter-rhythm of arm and hand movements, sometimes emphasized by handkerchiefs held in each hand or a stick passed from hand to hand. Favourite jigs are *Jockie to the Fair*, *Shepherd's Hey*, *Bacca-pipes* and *The Fool's Jig*. These tunes are in 4/4, 2/2 or 6/8 time, usually consisting of two or three eight-bar sections repeated as required. In many jigs the time of one section will be augmented to permit the 'capers' or leaps which alternate with the figures and conclude the dance. Morris jigs are performed solo or by a number of soloists: three abreast successively repeating the figure, or four facing inwards. To perform the jig the dancer leaves the 'side' of six men and doffs the hat worn for set-dances and processional dances. Music was traditionally provided by the pipe and tabor until well into the 19th century, when the fiddle or concertina replaced them.

Pieces entitled 'jig', 'jigg' or 'gigge', although of no definite character, are found in early instrumental methods and were used as themes for keyboard variations. For example, in the Fitzwilliam Virginal Book are *A Gigge* by Byrd (no.181); *A Gigge, My Selfe* and *A Gigge* both by Bull (nos.189, 190); and *A Gigge* by Farnaby (no.267). Others are derived from songs in farce-jigs: in the same collection are Farnaby's *Nobody's Gigge* (no.149) and *Rowland* or *Rolandston*, which also appears in My Lady Nevell's Book, Will Forster's Virginal Book, Robinson's Schoole and elsewhere up to Bach's *Choralgesänge* (no.371, 'Keinen hat Gott verlassen') of 1765. The majority of such identifiable jigs, however, are in Dutch collections such as J.J. Starter's *Friesche Lust-hof* (Amsterdam, 1621). The jig was also accepted into the dance suite, finding its place as the final movement (see R. Cotgrave: *A Dictionarie of the French and English Tongues*, London, 1611, under 'Farce').

See also [Gigue \(i\)](#).

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MARGARET DEAN–SMITH

Jigg [jig, jygge].

A stage entertainment popular in England and on the Continent (Holland, Germany, Scandinavia) from about 1550 to 1750. The jig ‘combined three arts in which the Elizabethans delighted and excelled – drama, music and the dance’, though it was aimed at the ‘groundlings, not the *literati*’ of Elizabethan society (Baskervill). The jig derives from a combination of the improvised popular songs of earlier centuries with the even older traditional ritual dances associated with the important festivals of the year. Some of the latter, for harvest festivals, with sung dialogue, mime and dance, survived until the end of the 19th century. The frequent use of the terms ‘Northern jig’ and ‘Scottish jig’ suggests that it may have originated in the more northerly parts of Great Britain; in the Hebrides a similar kind of folk art persisted into the 20th century.

By the middle of the 16th century the jig had assumed its standard form: a short burlesque comedy for two to five characters, sung in verse to one or more well-known tunes, interspersed with much lively dancing and performed by a team of professional comedians. The first reference to a London stage performance of a jig is in 1582, and the first entry of a printed jig was made on the Stationers’ Register in 1591. But there is little doubt that jiggs were being acted in England and on the Continent many years earlier than this.

Nicholas Tarleton, one of the greatest of Elizabethan comedians, was largely responsible for setting the form of the jig and for making it fashionable on the London stage. His pupils and successors, William Kemp (who in 1586 led the Earl of Leicester’s players when they visited Copenhagen and subsequently Saxony), Sackville, Spencer and Reynolds, transported the vogue for jiggs to the Continent, and by 1598 the German playwright Jakob Ayrer had written and published many Singspiele directly modelled on the English jiggs performed by the companies of English

strolling players. In the London theatre from 1590 to 1625 a jig was the recognized way of ending a more serious entertainment, and jiggs were even performed between the acts of a tragedy or history. During the early years of the 17th century the jig tended more and more to bawdry rather than wit, and the better-class London theatres (Bankside, Globe) left the presentation of jiggs to their rival concerns (Curtain, Red Bull, Fortune). So notoriously rowdy did the jiggs become at the Fortune Theatre, in fact, that in 1612 the Middlesex Justices of the Peace issued an order banning them throughout the country – not that the ban seems to have been very effectively carried out. By 1625 the jig was becoming transformed into either a more formal song-and-dance act (partly as a result of the influence of the court masque; a clear line of development runs from this kind of jig down to the ‘English operas’ of Locke, Christopher Gibbons and Purcell) or else a prose farce or ‘droll’ (this form persisted to the late 18th century, often taking the form of a ‘potted’ version of a straight play). Traces of the earlier jig tradition can also be detected in the popularity of the jig as a Restoration dance, and in the acted ballad of the type represented by D’Urfey’s *Pray now John let Jug prevail* (from his play *The Wonders in the Sun*). By this time the jig proper was obsolete in England, though a degenerate version of the most famous of all jiggs, *Pickelherring*, was performed at Dresden as late as 1683 and in Stockholm in 1733. The last trace of its influence is perhaps the music hall song-and-dance act.

Much of the evidence for the history and development of the jig is purely circumstantial and must be pieced together very laboriously from many sources. The majority of early jiggs, printed and manuscript, are lost; no jiggs were entered on the Stationers’ Register from 1595 to 1623; no jiggs in English dating from 1600 to 1650 are extant; of the 36 jiggs printed at the end of Baskervill’s study 17 are broadside ballads, 12 are in German or Dutch and only seven are in anything like an English acting version. The tunes to which the jiggs were performed are sometimes not recorded at all, sometimes identifiable only after much search, and sometimes printed in astonishingly corrupt versions. As for the way in which the tunes were performed, the evidence is once again disappointingly meagre. One of the best-known jig comedians, Spencer, had 19 actors and 16 musicians in his troupe in 1611, but this seems to have been an unusually large number and not typical of the average company. There is good reason to believe that some at least of the consort lessons of Morley (1599, 2/1611) and Rosseter (1609), and the manuscript pieces for the same combination in the University Library, Cambridge, were used by or written for the jig companies. Some of the pieces in *GB-Lbl Add.15117* may also be related to this tradition. The instruments used in the Morley and Rosseter pieces were all portable; acting companies are known to have owned sets of instruments of the right kind; and many of the tunes themselves were in common use as jig tunes. Known jig tunes include *Go from my window*, *Fortune my foe*, *Walsingham*, *Rowland* (also called *Neighbour Robert* and *Lord Willoughby’s Welcome Home*), *The Spanish Pavan*, *Sellengers Round*, *The Hunt is Up*, *Watkins Ale*, *Tarleton’s Willy*, *Kemp’s Jig* and others; all these may be found in one or other of the collections listed above, and the German version of the jig called *Rowland*, published in 1599, states that the tune is ‘Zu gebrauchen auff allerley Instrumenten’. A survey of the instrumental repertory in printed books and manuscripts of the period 1590–1630 shows that over the whole of northern and north-

western Europe the amateur – and even the semi-professional – musician was playing the same tunes, whether he was English, Dutch or German, and there seems little doubt that the jig was the medium through which very many of these tunes were disseminated.

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THURSTON DART/MICHAEL TILMOUTH

Jílek, František

(b Brno, 22 May 1913; d Brno, 16 Sept 1993). Czech conductor. He studied under Jaroslav Kvapil and Chalabala at Brno, and Novák at Prague. He was a répétiteur with the Brno Opera (1936–9) and then conductor of the Ostrava Opera (1939–48) where the director, Jaroslav Vogel, was an authority on Janáček. Jílek returned to the Brno Opera in 1948, becoming head of opera (1952–78). There he continued the Janáček tradition and was instrumental in producing the complete operas at the 1958 festival. The première of *Fate* won special acclaim, along with *From the House of the Dead*, pioneer performances of Prokofiev's *The Fiery Angel* and *War*

and Peace, and Martinů's *The Greek Passion*. After retiring from the Brno Opera he was chief conductor of the Brno State PO (1978–83), where he continued to specialize in the works of Janáček and Novák, and in contemporary music. Jílek also appeared in many European centres, often giving the first local performances of Janáček. His interpretations were characterized by detailed working of the score, fusing timbre and expressiveness into a musical and dramatic whole. He taught conducting at the Janáček Academy in Brno, and wrote 'Poznámky k instrumentaci Janáčkových oper' (Notes on the instrumentation of Janáček's operas) for the JAMU collection (Brno, 1965).

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ALENA NĚMCOVÁ

Jiménez, Jerónimo.

See [Giménez, Jerónimo](#).

Jiménez, José.

See [Ximénez, José](#).

Jiménez Mabarak, Carlos

(*b* Tacuba, 31 Jan 1916; *d* Mexico City, 21 June 1994). Mexican composer. He graduated in composition from the conservatory in Brussels, also earning a *premier prix* in piano, and studied in Rome (with Turchi), Mexico City (with Revueltas) and later in Paris (with Leibowitz). The publication of his *Allegro romántico* (Brussels, 1935) signalled the start of a prolific career. In 1961 he won the coveted Ariel prize for the film score for *Deseada* (with E. Hernández Moncada), and was thereafter in constant demand in Mexican cinema. He was awarded further prizes for his scores for *Veneno para las hadas* (1961) and *Los recuerdos del porvenir* (1969). He was also a key figure in the revival of the Mexican modern dance movement: his *Balada del venado y de la luna* and *El paraíso de los ahogados* are considered cornerstones of the repertory. He wrote two operas: *Misa de seis* ('Mass at Six o'Clock') and *La güera* ('The Blonde'). These works, together with Bernal Jiménez's *Tata Vasco* and Moncayo's *La mulata de Córdoba*, are the most characteristic of 20th-century Mexican operas.

Other landmarks in Jiménez Mabarak's career include the first prize in the music competition for the 1968 Mexico City Olympic Games and the National Arts Prize, which he was awarded by the Mexican government in 1994. He taught composition at the National Conservatory (1942–68) and during his later years at the Escuela Nacional de Música.

Jiménez Mabarak's music underwent an interesting evolution, from an early style full of Spanish reminiscences to a modern language. A pioneer of dodecaphonic technique and electronic music in Mexico, he produced in *El paraíso de los ahogados* and above all in *Misa de seis* two of the most advanced Mexican scores of the time. However, Jiménez Mabarak did not wish to separate himself from the wider environment, and his later works are in a more classical style. In his own words, 'the discipline of a more conventional language allows me the greater possibility of freedom'. *La güera*, *Sala de retratos* and all his later works employed a tonal language enriched not only by elements of Mexican folklore but also by complex chromatic textures. (CC1, G. Scarpone)

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dramatic

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Principal publisher: Ediciones Mexicanas de Música

RICARDO MIRANDA-PÉREZ

Jingle.

A short musical composition designed to promote a product, normally with text but sometimes purely instrumental. A jingle typically combines a simple couplet or quatrain of easily remembered, rhyming advertising copy with a melodic 'hook' that will implant itself in the listener's memory and carry its commercial message with it. For that reason, in most jingles, the product's name strategically coincides with the catchiest element of the hook.

Though generally considered aural phenomena, in the late 19th century some jingles with musical notation appeared on trade cards, in sheet music and even in periodical advertisements; but radio and television provided a far more effective method of dissemination. The first broadcast jingle was for Wheaties breakfast cereal (1929), while the first nationally promoted jingle in the USA, 'Pepsi-Cola Hits the Spot', appeared in the early 1940s. Some jingles have become hit songs, notably 'I'd like to buy the world a Coke' (as 'I'd like to teach the world to sing', 1973); conversely, some popular songs have been pressed into service as jingles, including 'Let's face the music and dance' for Allied-Dunbar Insurance (1995) and 'Tall Cool One' for Coca-Cola (1988).

See also [Advertising, music in](#) and [Commercial](#).

ROBYNN J. STILWELL

Jingles

(Fr. *grelots*; Ger. *Schellen*; It. *sonagli*).

The name given to a cluster of small bells, such as sleigh bells (see [Bell \(i\)](#)), arranged either on a strap or a loop of wire, or on a wooden handle (in the Hornbostel and Sachs system they are classified as shaken idiophones). Jingles (with isolated exceptions) are indefinite in pitch, since the unit is made up of bells of varying size and sound. They are shaken to produce a tremolo, or such rhythmic patterns as may be prescribed. For an extremely delicate sound the player may tap the bells on the palm of the hand. Jingles, as called for in the orchestra, should not be confused with finger cymbals or with the metal discs on a tambourine, which are also termed 'jingles'. Walton calls for the player to 'flick the jingles' of the tambourine in *Façade* (1921–2).

Small bells and tinkling pieces were known in ancient times. In Sumer, Babylonia, Assyria and Egypt they were commonly suspended from the trappings of horses, mules and camels, as for instance the bells on horses mentioned in the Old Testament (*Zechariah* xiv.20). Strings of metal pellet bells (*ghanti*) are worn on the ankles, etc. by South Asian traditional and classical dancers (see India, §VIII).

In the Western orchestra, jingles are used imitatively; to punctuate rhythmic sequences; and as tone-colour. Only on the rarest occasions (except for their former use in vaudeville) are specific pitches prescribed, the most notable example being Mozart's use of *Schlitten-Schellen* (c''–e''–f''–g''–a'') in the third of his Three German Dances K605. As *grelots* they occur in Adolphe Adam's *Le postillon de Lonjumeau* (1836). Other composers to score for jingles in various forms include Mahler in his Symphony no.4 (1892–1900), Elgar in *Cockaigne* (1900–01; harness bells), Ireland (*A London Overture*, 1936), Vaughan Williams (*A London Symphony*, 1912–13, rev. 1933) and Respighi (*Feste romane*, 1928). At the end of the 20th century, chromatic sleigh bells, with a range of two octaves (c'–c''') were available.

JAMES BLADES/JAMES HOLLAND

Jingling Johnny.

Turkish crescent.

Jiráčková, Marta

(b Kladno, 22 March 1932). Czech composer. She studied composition at the Prague Conservatory (1952–8) with Emil Hlobil and later (1962–4) with Alois Hába, whose teaching, together with her friendship with Sláva Vorlová, proved significant to her development as a composer. She undertook postgraduate study at the Janáček Academy of Musical Arts in Brno with Ctirad Kohoutek and particularly Alois Piňos (1976–8). For more than 30 years she has worked as a music editor for Czechoslovak Radio in Prague, an experience which has encouraged her to write electro-acoustic music. Most of this music is for film and radio but it also includes a ballet, *Lod' bláznů* ('The Ship of Fools', 1991), which won a Czech Music Fund prize. Jiráčková enjoys writing for the human voice, which she treats as an instrument, but her output covers a wide range of genres and includes educational music. (ČSHS)

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Educational music for children

Principal publisher: Panton, NCHF

ANNA ŠERÝCH

Jirák, K(arel) B(oleslav)

(*b* Prague, 28 Jan 1891; *d* Chicago, 30 Jan 1972). Czech composer. He read law and philosophy at Prague University and concurrently studied composition privately with Novák (1909–11) and Foerster (1911–12). After a brief appointment as chorus master at the Vinohrady Theatre, Prague, Jirák worked at the Hamburg Opera (1915–18); he was then director of the Brno and Moravská Ostrava operas (1918–20) and, in 1920–21, conductor of the Prague choir Hlahol and second conductor of the Czech PO. In the 1920s and 30s he contributed essays and reviews to many newspapers and journals, and was prominent in the administration of the ISCM. He was also head of the music department of Czech Radio (1930–45) and a successful teacher at the Prague Conservatory; among his pupils were Ježek, Havelka Kabeláč, Slavický, František Bartoš and Iša Krejčí. In 1947 Jirák left for the USA at the invitation of Roosevelt College, Chicago, where he became professor of theory and composition. He was awarded the Czech State Prize (1928, for the Second Quartet and the Wind Quintet), the first prize of the Smetana Foundation (for the Symphonic Variations) and a prize at the Edinburgh Festival (1951, for the Symphony no.5).

During World War I Jirák was already a renowned composer within what would become Czechoslovakia. The most remarkable of his early works is the opera *Apollonius z Tyany*, later retitled *Žena a bůh* ('A Woman and a God'). In Hamburg he completed his First Symphony and composed numerous songs of a lyrical, subjective character that show his affinity with Mahler. The piano cycle *Na rozhraní* ('On the Boundary', 1923) initiated a new phase, in which he was associated with the Czech avant garde,

attempting to create a synthesis of the tradition of Smetana, Fibich, Suk and Novák with experiments in sound. After his arrival in the United States Jiráček changed nothing in his style of composition; essentially he remained a profound and convinced lyricist. Although this late Romantic disposition dominated his music's character, his thorough knowledge of prevailing trends in new music enabled him to modify his technique which – though not precisely ground-breaking or pioneering, rationally constructivist or highlighting a single approach – remained neither eclectic nor conservative. Important compositions of Jiráček's American period include his fifth and sixth symphonies, the last four string quartets, the Piano Sonata no.2 and the Requiem for soloists, chorus and orchestra.

WORKS

(selective list)

stage and orchestral

Stage: *Žena a bůh* [A Woman and a God] (Apollonius z Tyany), op.3 (op. J. Karáček), 1912–13, rev. 1927, Brno, 1928; incid music

Orch: Sym. no.1, c, op.10, 1915–16; *Předehra k shakespearovské komedii*, op.22, 1917–21; Sym. no.2, f, op.25, 1921–4; *Hudba noci* [Night Music], op.17, vn, orch, 1928 [orch of work for vn, pf]; Sym. no.3, op.37, 1929–37; *Serenade*, op.39, str, 1939; Sym. Variations, op.40, 1940; *Mládí* [Youth], ov., op.43, 1941; *Rhapsody*, op.44, vn, orch, 1942; *Serenade*, op.47, wind, 1944; Sym. no.4, op.52, 1945; *Pf Conc.*, op.55, 1946; Sym. no.5, op.60, 1949; Sym. Scherzo, op.65a, wind, 1950, arr. orch, op.65b; *Serenade*, op.69, small orch, 1952; *Legenda*, op.74, small orch, 1954; *Concertino*, op.78, vn, small orch, 1957; Sym. no.6, op.90, c1970

choral

Hlasy přírody [The Voices of Nature] (B. Carducci, O. Březina, M. Dauthendey), op.5, male vv, 1913; 3 Choruses (B. Tožička, A. Sova, B. Kovář), op.16, male vv, 1918–20; *Psalm xxiii*, op.19, chorus, orch, 1919; 3 Choruses (J. Wolker), op.33, 1928; *Krásná zem* [The Beautiful Country] (J. Vrba, Z. Spilka, P. Kříčka, J. Valuš, F. Branislov), op.54, male vv, 1945–6, rev. 1967; *Requiem*, op.70, solo vv, chorus, orch, 1950–52; *In memoriam* (L. Kudera, J. Seifert, J.S. Macker), op.93, 1971

chamber

Str qts: op.9, 1915; op.31, 1926–7; op.41, 1940; op.63, 1949; op.67, 1951; op.80, 1957–8; op.82, 1960

Other works for 3–9 insts: *Str Sextet*, op.14 (Chin. verse), A, 6 str, 1917; *Divertimento*, op.28, str trio, 1925; *Wind Qnt*, op.34, 1928; *Variations, Scherzo and Finale*, op.45a, nonet, 1943, orchd as *Sinfonietta*, op.45b; *Pf Qnt*, op.50, 1945; *Trio*, op.76, ob, cl, bn, 1956; *Pf Trio*, op.89, c1966

Works for 1–2 insts: *Sonata*, op.15, vc, pf, 1918; *Hudba noci* [Night Music], op.17, vn, pf, 1918, orchd 1928; *Sonata*, op.20, vn, pf, 1919–20; *Sonata*, op.26, va, pf, 1925; *Sonata*, op.32, fl/vn, pf, 1927; 3 Pieces, op.36, vn, pf, 1929; *Sonatina*, op.56, vn, pf, 1946; *Smuteční hudba* [Mourning Music], op.58, va, org, 1946; *Sonata*, op.59, cl, pf, 1947; *Introduction and Rondo*, op.68, hn, 1951; 3 Pieces, op.71, vc, pf, 1952; *Sonata*, op.72, hn, pf, 1952; *Sonata*, op.73, ob, pf, 1954; 4 Essays, op.84, vn, pf, 1962; *Suite*, op.87, vn, 1964; *Sonatina*, op.91, b cl, pf, c1966–7

songs

for solo voice, piano

3 píscě [3 Songs] (V. Dyk), op.1, 1910; 4 písně (K.H. Mácha, A. Sova), op.2, 1910; Lyrické intermezzo (H. Heine), op.4, 1913, orchd; Tragikomedie (Heine), op.6, 1913–14, orchd 1915; Meditace (F. Heibel), op.8, 1914, orchd 1915–19; Míjivé štěstí [Vanishing Happiness] (E.F. Mörike, V. Sackheim, M. Maeterlinck, Heine), op.11, 1915–17; 13 prostých písní [13 Simple Songs] (O.J. Bierbaum, Des Knaben Wunderhorn), op.13, 1917, orchd 1940; 3 zpěvy domova [3 Songs of Home] (A. Sova, O. Fischer), op.18, 1919, orchd 1929; Večer a duše [The Evening and the Soul] (Fischer), op.23, 1921, orchd 1936

Probuzení [Awakening] (J. Wolker), op.27, 1925, orchd 1926; Duha [The Rainbow] (D. Chalupa), op.29, 1925, orchd 1939; Usmíření [Reconciliation] (J. Seifert, F.X. Šalda, A.S. Pushkin), op.38, 1935–40; Rok [The Year] (Seifert), op.42, 1941; Milodějně kvítí [The Charming Flowers] (Z. Spilka), op.46, 1943; Hlas nejsladší [The Sweetest Voice] (Seifert, P. Kříčka and others), op.49, 1942–5; 5 vlasteneckých zpěvů [5 Patriotic Songs] (F. Šrámek, Spilka), op.53, 1945; Písně samoty [Songs of Unity] (K. Toman, F. Halas and others), op.57, 1945–6

3 písně [3 Songs] (Seifert, D. Šajner, B. Benešová), op.61, 1947–9; 3 Songs (S. Teasdale, G. O'Neill), op.66, 1950–51; 7 Czech Folksongs from Bohemia, Moravia and Silesia, op.79, 1957; 9 Folksongs from Bohemia, Moravia and Silesia, op.81, 1959; Studně domova [The Wells of Home], op.83, 1954–60; Poutníkovy písně [The Songs of a Pilgrim] (R. Frost), op.85, 1963; Vesna [Spring] (Czech trad.), op.88, 1965

keyboard

Pf: Letní noci [Summer Nights], op.7, 1911–14; Malá suita [Little Suite], op.12, 1915–16; Suita ve starém slohu [Suite in Olden Style], op.21, 1920; Na rozhraní [On the Boundary], op.24, 1923; Sonata no.1, op.30, 1926; Epigramy a epitafy, op.35, 1928–9; The Kingdom of Heaven, slow foxtrot, 1929; 4 polková capriccia, op.51, 1945; 12 Pieces for Children, op.62, 1949–50; Sonata no.2, op.64, 1950; 5 miniatur, op.75, 1956; 4 Pieces, op.92, right hand, c1969

Org: 5 Little Preludes and Fugues, op.77, 1957; Suite, op.86, 1964; Passacaglia and Fugue, op.94, 1971

MSS in *US-Eu*

Principal publishers: Hudební Matice, Universal

WRITINGS

Nauka o hudebních formách [Treatise on musical form] (Prague, 1922, 6/1973)

Zdenko Fibich (Ostrava, 1947)

W.A. Mozart (Ostrava, 1948)

Jan Heřman (Ostrava, 1949)

Antonín Dvořák (New York, 1961)

'Karel Boleslav Jirák o sobě' [Jirák, on himself], *OM*, iv (1972), 208–13

Many essays and reviews in *Der Auftakt*, *Rytmus* and *Tempo*

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- M. Kuna:** 'Poslední rozhovor s Karlem Boleslavem Jirákem' [A final conversation with Jirák], *HRO*, xxv (1972), 121–5
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- M. Kuna:** 'Bohuslav Martinů – trauma K.B. Jiráka: korespondance z let 1947–1959', *HV*, xxxi (1994), 99–105, 191–207, 331–44

MILAN KUNA

Jiránek, Jaroslav

(b Prague, 21 Aug 1922). Czech musicologist. While still at secondary school he graduated as a pianist from Prague Conservatory and later attended the master classes of Václav Štěpán (1943) and Ilona Štěpánová-Kurzová (1947). After the reopening of the Czech universities, he studied philosophy and aesthetics at Prague University (1945–8), where he obtained the doctorate with a dissertation on Masaryk and historical materialism. During his university studies he abandoned his piano career and devoted himself to cultural-political activity and to music criticism. After 1948 he helped to re-establish Czech musical life according to Marxist cultural-political principles: he acted as temporary head of the Czech radio programme department (1950–52), and then as one of the leading personalities of the Czechoslovak Composers' Union became chief editor of the union's journal, *Hudební rozhledy* (1953–60). About the same time he devoted more of his time to musicology, first in the Cabinet for the Study of the Works of Zdeněk Nejedlý and later (after 1962) in the newly formed musicology institute of the Czech Academy of Sciences. He was head of this institute until 1972, when he returned to the Nejedlý Cabinet. From 1961 to 1971 he was chief editor of the academy's journal, *Hudební věda*, and was a part-time lecturer at the musicology department of Prague University. His teaching was limited by the fall of Dubček and its political consequences: he worked at the Institute for Czech Literature from 1972, and only in 1982 was he allowed to return to music teaching and musicological work, at the Institute for the Theory and History of Music (1982–4). He also became lecturer (1982) and professor (1990) at the Academy of Musical Arts, and in 1992 he was made professor of musicology at Olomouc University.

Jiraneck established himself as a leading Czechoslovak Marxist-orientated musicologist, specializing in the methodology of musicology and in the history of Czech music of the 19th and 20th centuries. He has studied the music of composers including Fibich, Janáček and Smetana; he is editor-in-chief of the series *Dílo a život Bedřicha Smetany* (Prague, 1978–) and has contributed to the complete edition of Fibich's works. He has also worked intensively on semantics and semiotics, and the development and systemization of the *Intonatsiya* theory of the Soviet scholar Boris Asaf'yev

and in 1966 he obtained the DSc, with a work on the genesis and significance of Asaf'jev's theory.

WRITINGS

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- Volkschina in der Musik* (Dresden, 1955)
- 'Písňová tvorba Vladimíra Sommera' [The songs of Sommer], *HRO*, viii (1955), 682–93
- Vít Nejedlý: z historie bojů o novou, socialistickou kulturu* [Nejedlý: from the history of the battles for a new socialistic culture] (Prague, 1959)
- 'Liszt a Smetana: příspěvek ke genezi a srovnání jejich klavírního stylu' [Liszt and Smetana: a contribution to the genesis and comparison of their piano styles], *HV* (1961), no.4, pp.22–80; repr. in *Muzikologické etudy* (Prague, 1981), 49–67; Ger. trans. in *Liszt – Bartók: Budapest 1961*, 139–92
- 'Die tschechische proletarische Musik in der 20er und 30er Jahren', *BMW*, iv (1962), 205–34
- Zdeněk Fibich* (Prague, 1963)
- 'Einige Schlüsselprobleme der marxistischen Musikwissenschaft im Lichte der Intonationstheorie Assafjews', *Intonation und Gestalt in der Musik*, ed. B.M. Jarustowski (Moscow, 1965), 56–99
- Příspěvek k teorii a praxi intonační analýzy* [The theory and practice of intonation analyses] (Prague, 1965)
- Umění rozezpívat myšlenku: pokus o intonační analýzu* [The art of singing one's thought: an attempt at an intonational analysis] (Prague, 1965)
- Asaf'jevova teorie intonace: její geneze a význam* [Asaf'jev's theory of intonation: its outline and significance] (diss., U. of Prague, 1966; Prague, 1967)
- 'Česká klavírní tvorba v letech 1890–1945' [Czech piano works, 1890–45], *HV*, iv (1967), 277–89
- 'K otázce tzv. dynamických muzikologických koncepcí poriemannovských: Javorskij, Kurth a Asaf'jev' [The question of the so-called dynamic musicological concepts after Riemann: Yavorsky, Kurth and Asaf'jev], *HV*, iv (1967), 71–105 [with Eng. summary, 176–7]
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- 'Das Werk Leoš Janáčeks als Stilmikrokosmos der tschechischen Musik des XX. Jahrhunderts', *Leoš Janáček et musica europea: Brno III 1968*, 31–56; Cz. orig. in *HV*, vi (1969), 150–71
- A XX. századi cseh zenéről* [20th-century Czech music] (Budapest, 1972)
- 'Assafjews Intonationslehre und ihre Perspektiven', *De music disputationes pragenses*, i (1972), 13–45
- 'Sémantické možnosti a meze hudby' [Semantic possibilities and the limits of music], *Estetika*, xii (1975), 77–105
- 'Observations on the Theory and on the Historical and Contemporary Analysis of Music', *HV*, xiii (1976), 106–21
- Vztah hudby a slova v tvorbě Bedřicha Smetany* [The relation of music and words in Smetana's works] (Prague, 1976) [with Ger. summary]; abridged Ger. version in *Music and Word: Brno IV 1969*, 107–37

- 'Beethovenova revoluční estetika' [Beethoven's revolutionary aesthetic], *Estetika*, xiv (1977), 213–33; Ger. trans. in *Wegzeichen: Studien zur Musikwissenschaft*, ed. J. Mainka and P. Wicke (Berlin, 1985), 34–61
- 'Houslový koncert Albana Berga' [Berg's Violin Concerto], *HV*, xiv (1977), 3–50; Ger. trans. in *BMW*, xxi (1979), 143–88
- 'K současnému stavu sémantického pojetí hudby' [On the present state of the semantic conception of music], *Estetika*, xiv (1977), 40–57; Ger. trans. in *AMw*, xxxiv (1977), 81–102
- 'Dramatické rysy Janáčkovy klavírního stylu' [Dramatic traits in Janáček's writing for the piano], *OM*, x (1978), 139–48; repr. in *Muzikologické etudy* (Prague, 1981), 88–100; Ger. trans. in *AMw*, xxxix (1982), 179–97
- 'Janáčková estetika', *Estetika*, xv (1978), 193–207; repr. in *Muzikologické etudy* (Prague, 1981), 101–13; abridged Eng. trans. in *MZ*, xvi (1980), 51–61
- Tajemství hudebního významu* [The mystery of musical meaning] (Prague, 1979)
- 'K problému operního libreta a jeho analýzy' [On the problem of the opera libretto and its analysis], *HV*, xvii (1980), 221–38; Ger. trans. in *The Musical Theatre: Brno XV 1980*, 46–58
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- 'Romantická estetika Richarda Wagnera', *Estetika*, xx (1983), 193–204
- Smetanova operní tvorba* [Smetana's operatic works] (Prague, 1984–9)
- 'Teoretický odkaz Karla Janečka' [The theoretical legacy of Janeček], *Živá hudba*, ix (1986), 81–96 [with Ger. summary, 353–4]
- 'K přínosu Franze Liszta hudební řeči romantiků' [On Franz Liszt's contribution to the musical language of the Romantics], *HV*, xxiv (1987), 291–311 [with Ger. summary]
- 'On the Nature of Musical Signs', *The Semiotic Web 1986*, ed. T.A. Sebeok and J. Umiker-Sebeok (Berlin, 1987), 576–81
- 'Teoriya intonatsii Asaf'yeva v svete sovremennogo marksistskogo podkhoda k semanticheskomu analizu muziki' [Asaf'yev's theory of intonation in the world of the contemporary Marxist approach], *Metodologicheskkiye problemi muzikoznaniya*, ed. D.V. Zhitomirsky and others (Moscow, 1987), 72–86
- 'Intonatsiya kak specificheskaya forma osmysleniya muziki' [Intonation as a specific form of musical thought], *SovM* (1988), no.10, pp.126–30; no.12, pp.102–6; Cz. orig. in *HV*, xxix (1992), 132–41
- 'Česká hudobná veda po roku 1945' [Czech musicology since 1945], *Hudobný život*, xxi/11 (1989)
- Eseje o romantismu* [Essays on Romanticism] (Prague, 1989)
- 'Impresionistické rysy v tvorbě Vítězslava Nováka' [Impressionistic traits in the works of Novák], *Zprávy společnosti Vítězslava Nováka*, no.16 (1990), 9–20
- 'Zur Semiotik der Operndramaturgie', *Sinn und Bedeutung der Musik*, ed. V. Karbusický (Darmstadt, 1990)
- 'Charakteristické renesanční rysy Gallových sbírek Harmoniae morales a Moralia' [Characteristic Renaissance traits in Handl's collections *Harmoniae morales* and *Moralia*], *HV*, xxviii (1991), 219–30; Ger. trans. in *Gallus Carniolus in Evropská renesansa/Gallus Carniolus und die europäische Renaissance: Ljubljana 1991*, 93–106

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JOSEF BEK/R

Jirásek, Jan

(b Rychnov nad Kneznou, 9 Jan 1955). Czech composer. He studied theory, composition (with Zouhar) and electronic music at the Brno Academy, and in 1983 was appointed editor-producer at Czechoslovak Radio in Prague. In 1996 he was awarded a Fulbright Fellowship to teach at the University of Colorado at Boulder. His works have been performed at the Bourges, Stockholm, Paris (UNESCO) and Linz international festivals of electro-acoustic music and at the Münchener Biennale, which commissioned from Jirásek the percussion piece *Bread and Circuses*. His *St Luke Passion*, commissioned by the Kulturzentrum Gasteig in Munich, is a reconstruction of Carl Orff's lost stage version of the *Lukaspassion* attributed to J.S. Bach (which survives only in manuscript). His musical

language is based on simple material incorporated into sophisticated musical structures. He absorbs a wide range of stylistic elements, including those of extra-European cultures and genres such as folk, pop, rock and film music. He received the prize of the Czech Music Fund in 1991, and in 1998 was awarded the Czech Lion for his contribution to film music.

WORKS

(selective list)

But it does Move, orch, opt. synths, 1984; Labyrinth, fl, untrained, male v, elecs, 1986; Ad unum, org, 1988; Katharsis, fl, vn, vc, hpd, 1990; Bread and Circuses, 6 perc, 1992; Missa propria, mixed/boys' chorus, 1993; St Luke Passion, solo vv, chorus, orch, hpd, org, perc, 1995 [after J.S. Bach and C. Orff]; Forgotten Metaphor, vn, pf, 1996; Private Message, S, mixed/boys' chorus, chbr orch, perc, 1997; On my Own, perc, 1998; Te laudamus, mixed/boys' chorus, 1998

Principal publishers: Filmkunst, Schott

MIROSLAV PUDLÁK

Jirko, Ivan

(*b* Prague, 7 Oct 1926; *d* Prague, 20 Aug 1978). Czech composer and critic. He read medicine at Prague University, concurrently studying composition with Karel Janeček (1944–9) and Bořkovec (1949–52). He worked as a psychiatrist from 1951 to 1971, and was also a music critic for Prague newspapers. From 1974 to 1978 he was lecturer at the Prague Academy of Performing Arts; from 1976 he was opera dramaturg at the National Theatre. Jirko was secretary of the Přítomnost association for contemporary music and a committee member of the Union of Czech and Czechoslovak Composers. His articles in *Tempo*, *Rytmus* and *Hudební rozhledy* deal principally with the aesthetics of musical socialist realism.

For more than 25 years Jirko worked at creating a highly individual musical expression rooted in neo-classicism. His music is cast in extended forms that follow examples of Shostakovich and Bořkovec, but it also shows melodic influences from Czech folksong. The vocabulary of his music is predominantly tonal, in the broadest sense of the term, while his settings are concise and formally well-founded. Many works convey a sense of brightness and optimism.

WORKS

(selective list)

Vocal: Večer tříkrálový [Twelfth Night] (op, 3, Jirko, after W. Shakespeare), 1964; Podivuhodné dobrodružství Arthura Rowa [The Wonderful Adventure of Arthur Rowe] (op, 3, Jirko, after G. Greene: *The Ministry of Fear*), 1968, rev. as Návrat [The Return]; Requiem (Florian, liturgy, Jirko), S, A, T, Bar, B, chorus, orch, 1970; Děvka [The Strumpet] (op divertimento, Jirko, after C. Zavattini), 1970; Milionářka [The Millionairess] (op divertimento, Jirko, after Zavattini), 1970

Orch: Sym. no.1, 1956–7; Pf Conc. no.3, 1957–8; Sym. no.2 'Rok 1945' [The Year

1945], 1961–2; Capriccio all'antico, after J.W. von Goethe: *Faust: Walpurgisnacht*, 1971; Fl Conc., 1973; Sym. no.3, 1976–7

Chbr and solo inst: Sonata, vc, pf, 1954; Pf Sonata, 1956; Suite, wind qnt, 1956; Str Qt no.2, 1962; Serenata giocosa, vn, gui, 1967; Sonata, 14 wind, timp, 1968; Str Qt no.4, 1969; 5 Preludes, pf, 1970; Serenata a due tempi, ob qt/9 insts, 1970; Str Qt no.5 'à la Viennoise', 1970; Vivat Verdi!, fl, ob, cl, bn, 1969; Giuochi per 3, vn, va, vc, 1970; Pf Sonata no.2 'Elégie disharmonique', 1970; Partita, vn 1973; Str Qt no.6, 1974; Pf Qnt, 1977–8

Principal publishers: Panton, State Publishing House

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B. Karásek: '3. koncert pro klavír a orchestr G-dur Ivana Jirko', *HRO*, xvi (1963), 733 only

P. Zapletal: 'O životě a hudbě s Ivanem Jirko' [Life and works of Jirko], *HRO*, xxvii (1974), 229–3 [interview]

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OLDŘICH PUKL/JAN LEDEČ

Jiró, Manuel.

See [Giró, Manuel](#).

Jírovec, Vojtěch Matyáš.

See [Gyrowetz, Adalbert](#).

Jitterbug.

A technique applied to various kinds of social dance, involving its performance in an informal, violent or unconventional manner, particularly to syncopated music. From the 1910s such dances became more acrobatic and improvised, first among blacks at ballrooms such as the Savoy in Harlem (New York); later they were performed in modified or more formal versions throughout North America, Europe and westernized parts of Asia.

See also [Black bottom](#); [Charleston](#) (ii); [Lindy](#); [Rock and roll](#).

Jive.

Black American urban popular music of the 1940s. The word has many meanings in black American usage, and may derive from the Wolof word *jev*, meaning 'to talk disparagingly', a usage it retains in the USA. It is also applied to witty or deceitful speech, to a form of stylized jitterbugging or athletic dancing, and to marijuana. In black American music it was especially applied to the lightweight, rhythmic form of 'hokum' blues popular in the 1940s during the swing era. Although the words of jive songs were often insinuating, witty, sophisticated or sly, the music was associated with 'good times'. Its principal exponent was the much recorded singer and alto saxophonist Louis Jordan, whose *You run your mouth and I'll run my business* (1940, Decca), *The chick's too young to fry* (1945, Decca), *Let the good times roll* (1945, Decca) and *Saturday Night Fish Fry* (1949, Brunos.) show a typically extroverted style. Other jive artists included Phil Moore, whose *I'm gonna see my baby* (1944, Vic.) is a patriotic wartime piece, and the white pianist Harry 'the Hipster' Gibson, who made a number of outrageous songs, including *Who put the benzedrine in Mrs. Murphy's Ovaltine?* (1944, Musicraft). Although jive as such declined, it survived as a vein in the rhythm-and-blues idiom, particularly through the recordings of Wynonie Harris, for example *Grandma plays the numbers* (1948, King) and *Bloodshot Eyes* (1951, King).

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PAUL OLIVER

Jo, Sumi

(b Seoul, 22 Nov 1962). Korean soprano. She studied in Italy, making her début in 1986 at Trieste as Gilda. In 1988 she sang Thetis/Fortune in Jommelli's *Fetonte* at La Scala, and Barbarina at Salzburg, where she returned as Oscar (1989) and the Queen of Night (1993). In 1990 she made her US début in Chicago as the Queen of Night, a role she has subsequently sung to acclaim at Los Angeles, Florence and Covent Garden (1993), where her previous roles included Olympia (1991), Adina (*L'elisir d'amore*) and Elvira in *I puritani* (1992). Jo's repertory also embraces Zerbinetta, Sister Constance (*Dialogues des Carmélites*), Matilde (*Elisabetta, regina d'Inghilterra*), Strauss's Sophie, Amina (*La sonnambula*) and Countess Adèle (*Le comte Ory*), which she sang at Aix-en-Provence in 1995. Her pure-toned and extremely flexible coloratura soprano is used with great musicality, as she demonstrates in several Rossini recordings and her three recordings of the Queen of Night under Jordan, Solti and Östman.

ELIZABETH FORBES

Joachim [née Schneeweiss], Amalie

(*b* Marburg an der Drau [now Maribor, Slovenia], 10 May 1839; *d* Berlin, 3 Feb 1899). Austrian mezzo-soprano, later contralto. She made her stage début in Troppau at the age of 14, and after appearing in Hermannstadt she sang at the Vienna Hofoper, 1854–62 the Kärntnertheater, making her début there as Rezia (*Oberon*). In 1862 she was engaged at the Hoftheater, Hanover, where she was acclaimed for her performances of Gluck's *Orpheus*, *Fidès* (*Le prophète*) and Beethoven's *Leonore*.

In 1863 she married the violinist Joseph Joachim, who insisted that she retire from the stage. After moving to Berlin she continued to sing in concerts and acquired such a reputation in oratorio and lieder that Bruch wrote the alto parts in his oratorios *Odysseus* and *Achilles* for her. She made a name above all as an interpreter of Schumann and Brahms, giving the first performances of a whole series of the latter's vocal works, including the version for 4 voices of the *Zigeunerlieder*; she was a tireless promoter of the *Alto Rhapsody*, although it was first performed by Pauline Viardot. She also gave the premières of the orchestral versions of Mahler's *Einsame Schildwacht* and *Verlorene Müh* (Berlin, 1892). Her repertory embraced the entire contemporary lieder literature, including works by Wolf and Richard Strauss, and she also championed a large repertory of traditional and folk-influenced song. Besides her extensive concert appearances she taught singing, first in Munich, then at the Philipp Scharwenka Institut in Berlin, and finally in her own singing school.

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BEATRIX BORCHARD

Joachim, Joseph

(*b* Kitsee, nr Pressburg [now Bratislava], 28 June 1831; *d* Berlin, 15 Aug 1907). Austro-Hungarian violinist, composer, conductor and teacher. He was born on the Esterházy estates into a Jewish family which moved in 1833 to Pest. His talent was recognized at an early age and systematically nurtured. His first teacher was the leader of the Pest Opera Orchestra, Serwaczyński, with whom Joachim made his public début at the Adelskasino in Pest, on 17 March 1839. He went to Vienna to play first for Hauser and then for Georg Hellmesberger the elder, and took lessons from Joseph Böhm, a former pupil of Rode, himself taught by Viotti, both of whom adhered to the classical French school.

By the age of 12 his technique was fully developed, and in early 1843 he began studying with Mendelssohn in Leipzig. The meeting with Mendelssohn was so decisive for the young Joachim that his life can be understood in terms of a mission to promote Mendelssohn's work. The

composer arranged for Joachim to receive composition tuition from Hauptmann, and also a good general education. After a successful début playing Bériot's Adagio and Rondo at the Leipzig Gewandhaus in August 1843, Joachim was taken by Mendelssohn to London, where he played Beethoven's Violin Concerto to tremendous acclaim in May 1844. Thereafter the concerto was inextricably linked with Joachim and, with the exception of the Bach D minor Chaconne, it became the work he performed most often.

On Mendelssohn's death in 1847 Joachim experienced a deep crisis. Despite being deputy leader of the Gewandhaus Orchestra and a teacher at the Leipzig Conservatory, he decided to undertake further study with Liszt in Weimar. Like Mendelssohn, Liszt spent many hours making music with Joachim, and also encouraged his composing (the Violin Concerto in G minor op.3 and the overture to *Demetrius* op.6 are both dedicated to Liszt). In Weimar Joachim gave his first chamber concerts, which included a performance of Beethoven's 'Kreutzer' Sonata with Hans von Bülow in 1852. From 1853 to 1868 Joachim was principal violinist at the Hanover Court, and also appeared regularly in England, Belgium and the Netherlands; in 1855 he founded his first string quartet. The Hanover years were his most prolific as a composer, most of his 56 completed works dating from this period. Crucial events at this time included his baptism as a Lutheran, his close friendship with the Schumanns and Brahms and consequent rejection of Liszt and the New German School, his decision to abandon composing, and his marriage in 1863 to the mezzo-soprano Amalie Schneeweiss.

In 1868 Joachim and his wife moved to Berlin, where Joachim set up a school of instrumental music in the Königlische Akademie der Künste (from 1872 the Königlische Hochschule für Musik), and set his stamp on Berlin's musical life through his work as a teacher and through his various concert series, notably his quartet recitals over a span of 40 years with colleagues from the Hochschule (see [Joachim Quartet](#)). The Hochschule grew rapidly to include an orchestra which Joachim conducted in public concerts. However, Joachim's opposition to Liszt and Wagner during his years at the Hochschule gained the establishment a reputation as rigid and reactionary. Joachim shared his artistic outlook with Brahms, and they admired each other's work, but with Brahms siding with Amalie when the Joachims divorced in 1884 the friendship cooled. Joachim nevertheless continued to promote Brahms's music and was responsible for the first performances of many of Brahms's chamber works, introducing them also to England.

Joachim's paramount importance as an interpreter in the second half of the 19th century stems partly from his direct contact with many leading composers of the day. Like Clara Schumann among pianists, he represented a new species of 'ascetic' violinist, subordinating himself to the composer rather than glorying in his virtuoso technique. This philosophy drew him inevitably to chamber music. As a soloist he concentrated on just a handful of works: Bach's solo sonatas, the violin concertos of Beethoven, Mendelssohn, Brahms, Viotti and Spohr, and his own concertos, notably the *Konzert in ungarischer Weise* op.11. It was Joachim who initiated entire recitals devoted to string quartets, and in them he presented the entire classical repertory, from Haydn to Brahms.

The few extant recordings of Joachim's playing, from 1903 (see [illustration](#)), document his subtle command of rubato, his long-arched phrasing and his sparing use of vibrato. Many works were written for him, such as Schumann's Violin Concerto and *Phantasie* op.131, and Brahms's Violin Concerto (on which he collaborated) and Double Concerto. His own compositions, admired by Liszt, Schumann and Brahms, were predominantly sombre in character. They reveal, especially in the overtures, a mastery of orchestration, and have a distinctive tone of voice – somewhere between the introspective poetry of Schumann and Liszt's programme music; according to Tovey, Joachim defined his style using the term 'psychological music'. His own violin concertos pose such formidable technical demands that, in spite of their musical value, they have completely disappeared from the repertory. Joachim also contributed to many musical editions, including one of the Bach solo violin sonatas.

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principal source D-Bsb

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BEATRIX BORCHARD

Joachim, Otto

(b Düsseldorf, 13 Oct 1910). Canadian composer and viola player of German birth. He was a violin pupil of Julius Butths in Düsseldorf (1916–28) and completed his training with Hermann Zitzmann in Cologne (1928–31). He emigrated to China in 1934 and stayed in the region for 15 years, working in Singapore and Shanghai as a music teacher and performer. In 1949 he settled permanently in Montreal, and in 1957 he became a Canadian citizen. He played the viola in the Montreal SO (1952–65), the McGill Chamber Orchestra (1959–66) and the Montreal String Quartet (1955–61). Joachim taught the violin, the viola, chamber music and early music at the McGill Conservatorium (1956–64) and the Quebec Conservatory (1956–77). He founded and directed the Montreal Consort of Ancient Instruments (active 1958–68) and has built replicas of various medieval instruments including a psaltery, a rebec, a fiddle and two portative organs. Joachim was made a Chevalier of the Ordre National de Québec (1993) and received an honorary doctorate from Concordia University (1994).

Underlying all of Joachim's work as a composer is a concern for writing music that has something to say and is rewarding to perform. His early symphonic poem, *Asia* (1928–39), which is in a Romantic tonal style and

shows some oriental influence, received its première in Montreal in 1997. Virtually all of Joachim's works since 1953 have used 12-note techniques. In 1994 he stated: 'I am known as a 12-tone composer. I do not reject it. I swear to it'. Serial techniques were applied solely to pitch in the 1950s, but subsequently governed other compositional aspects, including aleatory procedures and graphic notation. The String Quartet (1956), one of Joachim's most frequently performed works, is a powerful and convincing synthesis of 12-note techniques and tonal procedures, and every bar betrays the hand of an experienced string player. The third movement of the Nonet (1960), his first aleatory work, is created by taping the first movement and playing it in reverse, a process logically extending the mirror structures he explored in earlier 12-note works. In *Illuminations I* (1965) and II (1969) the musicians play only when the conductor makes a light shine on their part; tempo and dynamics are guided by the intensity of light, controlled by dimmer switches. Similar lighting effects are used in *Mankind* (1972), a multimedia work in which representatives of four religious faiths read scriptural texts about peace. *Mobile für Johann Sebastian Bach* (1985) is a tercentenary tribute based on a speech addressed by Joachim to Bach which is taped and altered electronically, and accompanied by an instrumental ensemble whose music is based on the B–A–C–H motive (and a row derived from it) and a Bach chorale prelude.

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ROBIN ELLIOTT

Joachim Quartet.

German string quartet. It was founded in Berlin in 1869 by the violinist Joseph Joachim, director of the Hochschule für Musik for many years. Together with colleagues from the Hochschule für Musik, Joachim gave a concert series each winter in the Berlin Singakademie for close to four decades. Ernst Schieffer was second violinist from 1869 to 1872, followed by Heinrich de Ahna (1872–92), Johann Kruse (1892–7) and Carl Halir (1897–1907); de Ahna, the original viola player, was succeeded by Eduard Rappoldi (1872–7), Emanuel Wirth (1877–1906) and Karl Klingler (1906–7), while the quartet's cellists were Wilhelm Müller (1869–79) and Robert Hausmann (1879–1907). The viola player sat opposite rather than next to the second violinist and, unusually for the time, the group functioned almost exclusively as a quartet, only rarely adding a second viola or second cello.

The annual series of concerts in Berlin were the highlights of the city's musical life, the programmes aiming 'to educate the nation' as well as to provide a 'model for students and enjoyment for the public'. The quartet also played frequently in Vienna and no German music festival was considered complete without their presence. Visits abroad included Paris, Budapest and Rome, where they gave a complete cycle of Beethoven quartets in the Palazzo Farnese in 1905. Though Joachim played regularly with Reiss, Straus and Piatti at the London Monday Popular Concerts, he did not perform with his Berlin quartet in England until 1900. They appeared annually until 1904 in St James's Hall and moved to the Bechstein (now Wigmore) Hall in 1905. In 1906 they gave the complete chamber works of Brahms in the Queen's Hall.

Moser wrote of the quartet's fine shading, unanimity of conception and astounding blend of the voices (in part due to their fine Stradivari instruments) as well as the subordination of the individual to the whole ensemble, which still allowed for freedom of expression. Recitals featured works by Joachim's Berlin colleagues and programmes devoted entirely to Beethoven (their performances of the late Beethoven quartets being legendary) and Joachim established a canon of chamber music that embraced the complete quartets of Haydn, Mozart, Schubert, Mendelssohn, Schumann and Brahms.

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Joan Maria da Crema.

See [Giovanni Maria da Crema](#).

Joannetto [Joannettus de li violettis].

See [Zanetto da Montichiario](#).

João IV, King of Portugal

(*b* Vila Viçosa, 19 March 1604; *d* Lisbon, 6 Nov 1656). Portuguese ruler, collector of music, writer on music and composer. As heir to the dukedom of Bragança, whose ruling family was notable for its love of music, he received a thorough musical education; his first teacher was Robert Tornar (or Torgh), an English (or possibly Irish) composer who had been a disciple of Gery de Ghersem and Mathieu Rosmarin at the Royal Flemish Chapel in Madrid. After Portugal's successful rebellion in 1640 against Spanish rule, he was chosen king. His reign was marked by intermittent war with Spain and by Portugal's efforts to secure foreign alliances, but he was little interested in politics. He was, however, ardently devoted to music, generous in support of composers and musical establishments in his realm and constantly in touch with distinguished musicians.

João IV assembled the largest music library of his time, based on the ducal library of his father and grandfather. Its treasures unfortunately perished in the Lisbon earthquake and fire of 1 November 1755 but are partly recorded in the catalogue printed in Lisbon in 1649. Though only the first volume of a projected set, this catalogue is astonishing: its 521 pages list many hundreds of volumes of masses, motets, *Magnificat* settings, psalms, madrigals, chansons, villancicos, airs, instrumental pieces and theoretical treatises with detailed descriptions of more than 2000 prints and 4000 individual manuscript compositions, ranging from the early 16th century to the late 1640s. It can be safely estimated that this represented less than a third of the total contents of the library at the time of João's death. Whereas his acquisition policy concerning printed editions was to obtain a copy of nearly every new volume published by Gardano, Vincenti, Plantin and all the major music publishers in Europe, his choice of the manuscript repertory shows a clear preference for the followers of Palestrina in the Roman school, as well for the disciples of Philippe Rogier in Madrid and the main representatives of all cathedral schools in Spain and Portugal. It is tantalizing to read of the many works no longer extant, for example the *tientos* of Pedro Vila and Bernardo Clavijo de Castillo, the *ensaladas* of Mateo Flecha and the masses of Peter Philips. The catalogue is also an essential source of bibliographical information regarding music printing in Europe, as well as of data concerning the compositional conventions of Latin and vernacular church polyphony in the Iberian Peninsula between the early 16th and the mid-17th century.

As a writer on music João is known by two brief publications, a defence of the expressive power of the *stile antico* and a response to criticisms of a Palestrina mass. Both were published in Spanish and Italian without place, date or authorship, but prefatory sonnets give the king's title in acrostics. The *Defensa* was prompted by a letter printed almost a century earlier expressing the widely current dissatisfaction with the polyphonic style and its lack of emotional power by comparison with the music of the ancients. João's defence ignored the truly modern music of his time, which sought to recapture the power of ancient music through monody: in arguments not always logical or coherent he defended the music of Palestrina, Victoria and their contemporaries, cast doubts on the alleged power of ancient music (much of which, he said, stemmed from the words) and indicated that emotional extremes were hardly appropriate to the ordinary service of worship. In the *Respuestas* he defended the modal purity of a Palestrina mass; his arguments show a wide knowledge of both the theory and the repertory of liturgical music. Two manuscript treatises in Portuguese attributed to him by earlier writers are no longer extant; they may have been destroyed with his library.

João was by far the foremost individual patron of music and musicians in 17th-century Portugal. He sponsored the publication of Duarte Lobo's polyphonic works by Plantin (Antwerp) and of João Lourenço Rebelo's by Balmonti (Rome), as well as the printing of several volumes of the music of Manuel Cardoso and Filipe de Magalhães by Paulo Craesbeeck, a former assistant of Plantin established in Lisbon. His patronage also had a decisive role in the careers of such important Spanish composers of his time as Carlos Patiño and Mathieu Rosmarin. João was also active as a composer, but only two short four-part motets, that were attributed to him already in the mid-18th century, survive complete. Both are in the *stile antico*, with strict treatment of dissonance, and proclaim a devotion to the Palestrina style.

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ALMONTE HOWELL/RUI VIEIRA NERY

João de Badajós

(*fl* 1547–58). Portuguese musician, possibly of Spanish birth. He was formerly identified with 'Badajoz, el músico'; see [Badajoz garci sánchez de](#).

Joaquim, Manuel

(*b* Tinhela de Monforte, 21 Oct 1894; *d* Coimbra, 28 Mar 1986). Portuguese musicologist. He trained as a military musician, and became a bandmaster in 1929. Throughout his life he studied music history and carried out some notable research, mostly on Portuguese music. He compiled valuable descriptive catalogues of important Portuguese music manuscripts (in the Ducal Palace of Vila Viçosa and elsewhere) and editions of Portuguese music (e.g. Duarte Lobo, Lopes Morago and Manuel Mendes). Of his other published studies, that on Bach's Brandenburg Concertos (1954) is the most impressive; all are marked by accuracy of scholarship and style, and are vital to a knowledge of Portuguese music history.

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JOSÉ LÓPEZ-CALO

Job.

Subject of the Old Testament book of *Job*, a symbol of patience in adversity, and patron of music in the 15th and 16th centuries. The book of *Job*, arguably the most penetratingly philosophical of the Old Testament books, was composed by an unknown author probably in the post-exilic period. Traditionally it has been read as the story of Job, a just man visited by extreme misfortunes that his friends interpret as punishments for sin, but who is eventually vindicated by the appearance of God. Modern scholarship sees Job as more querulous and God's punishments as more mysterious, and the poetic epilogue in which Job's vindication takes place as being incompatible with the prose body of the text.

The only references to music appear in xxi.2: 'They sing to the timbrel and harp, Revel to the tune of flute' and xxx.31: 'My harp is turned to mourning, My flute to the sound of weepers'. There is nothing in these lines to account for Job's becoming a patron of music. Each of the passages merely refers to music as one among many amenities in the life of a wealthy Middle Eastern landowner in ancient times. In the first, Job is referring to the prosperity of unjust men not afflicted by God as he is, and in the second he alludes to his own fall from prosperity. Accordingly, neither the early Christian centuries nor the Middle Ages looked upon Job as a patron of music even though he was a much venerated figure. He is the subject of Gregory the Great's often copied and much imitated *Magna moralia in Job*, and readings from the book of *Job* occupy a central position in the Office of the Dead, where they served to make Job an important medieval symbol of patience and life after death. Medieval art in turn represented Job quite frequently. Most typically he appears as a naked figure, his body covered with sores, seated on a dunghill and being berated by his three friends, Eliphaz, Bildad and Zophar.

Job finally emerged as a musical figure in the 15th century, when he was adopted as patron of a number of musical guilds and was represented in works of art with a musical theme. In the latter he continued to be pictured seated on the dunghill, but in place of the traditional Eliphaz, Bildad and Zophar are three musicians; they seek to console him with their playing and are rewarded with a piece of Job's skin which is magically transformed into a gold coin (see illustration). While the precise steps leading to the transformation of Job into a figure of musical significance cannot be traced, it is possible to determine the broad outline. The immediate influence was that of the 15th-century mystery plays, in particular the English *Story of Holy Job* by a disciple of John Lydgate, and the French *La patience de Job*. These plays, rich in musical elements, were inspired by the legendary tradition initiated by the so-called *Testament in Job*. This is a fanciful 1st-century commentary on the book of *Job* originating among the Jewish sect of the Essenes; suppressed by both the Christian West and Orthodox Judaism it eventually made its way to Renaissance Europe, probably by way of Islam.

Job's position as patron of music was comparatively short-lived, gradually waning during the course of the 16th century. Perhaps the cause for this was the continued strong presence of the orthodox Christian tradition of Job that has maintained a hold on the Western imagination well into modern times. Symptomatic of this is Rubens's painting of 1612: though presented to the musicians' guild of Antwerp, it pictures him in the ancient manner, seated naked upon a dunghill surrounded by his three scolding friends.

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JAMES W. MCKINNON

Jobernardi, Bartolomé.

See [Jovernardi, Bartolomé](#).

Jobert.

French firm of music publishers. In 1922 Jean Jobert (*b* Lyons, 11 Oct 1883; *d* Paris, 27 Nov 1957) acquired the Parisian company of Eugène Fromont, for which he had worked; it had published most of Debussy's important works, including *Nocturnes*, *Suite bergamasque*, *Le roi Lear*, *Prélude à l'après-midi d'un faune* and several song collections. Denise Jobert-Georges, the daughter of Jean Jobert, became manager of the firm in 1957 and in 1995 bought Editions Musicales du Marais. This published the Patrimoine series and had itself previously acquired Costallat. In addition to 19th- and early 20th-century French music, Jobert publishes contemporary scores including those by Ohana, Nunes, Dufourt and Dalbavie.

ALAN POPE

Jobim, Antônio Carlos [Tom] (Brasileiro de Almeida)

(b Rio de Janeiro, 25 Jan 1927; d New York, 8 Dec 1994). Brazilian composer, pianist, guitarist and arranger. In his early teens he took piano lessons from Koellreutter and later from Branco and Tomás Terán, and also studied orchestration, harmony and composition. In the mid-1940s he began to work as a pianist in the bars and nightclubs of Rio's beach areas of Copacabana and Ipanema. In 1952 he worked as an arranger for the recording firm Continental and his first recorded pieces appeared in the following year. He became the artistic director for the Odeon label in 1956 and began a lifelong association with the poet Vinicius de Moraes, composing and conducting the music for the play *Orfeu da Conceição*.

In 1959 the aesthetic manifesto of the bossa nova was famously presented on João Gilberto's album *Chega de Saudade*, which included Jobim's song *Desafinado*, with lyrics by Newton Mendonça, and Jobim's *Samba de uma nota só* was included on Gilberto's second album, *O amor, o sorriso e a flor* (1960). Among the many Vincius-Jobim collaborations, however, none won more international popularity than *Garota de Ipanema* (1962). With Stan Getz and Charlie Byrd's instrumental version of *Desafinado*, the American bossa nova craze took hold: Audio Fidelity promoted a concert of bossa nova music at Carnegie Hall in November 1962, and in 1963 *The Composer of Desafinado Plays* was issued, Jobim's first solo recording. From 1964 onwards his success in the USA grew rapidly, with various Grammy awards, several LP releases including *Francis Albert Sinatra and Antonio Carlos Jobim* (1967), and television and film soundtrack contracts. By the late 1960s his music had become part of the repertory of leading international pop and jazz artists.

During the last 25 years of his life the worldwide recognition of his talents was unprecedented for a Brazilian popular musician: his music was recorded in the best studios of New York and Los Angeles and released on the largest multinational labels. He toured with his Banda Nova in several continents, received several further Grammy awards and was awarded many honours, including honorary doctorates from Brazilian and Portuguese universities. Most important were his collaborations with other Brazilian musicians, including João Gilberto, Chico Buarque, Edu Lobo, Caetano Veloso and Milton Nascimento. Several biographies, songbooks and monographs on his work were published. His output, which numbers some 250 titles, reveals his talents as a profoundly creative composer whose innovative and inspiring melodies, harmonies and rhythms and inventive orchestration always expressed his passionate love for his native city and its people with simplicity and honest emotion.

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GERARD BÉHAGUE

Jobin, Bernhard [Bernard, Bernhart]

(*b* Porrentruy; *d* Strasbourg, c1594). German printer. He became a citizen of Strasbourg on 27 April 1560. He learnt the printing trade while working as an engraver in a local shop; a special dispensation from the city magistrate allowed him to pay an extra fee for professional status in both capacities. On 10 June 1567, he married Anna Fischart, sister of the prolific writer Johann Fischart. Jobin's first publications in 1570 included poems by Fischart; he became the exclusive publisher for his brother-in-law's works. Because of their attacks on the church and other institutions, some of these appeared under pseudonyms and with fictitious places of publication. Jobin also published scientific works. His sons, particularly Tobias, continued to publish for a few years after their father's death. In 1605 Tobias also died and the enterprise was sold.

Editions of musical works occupy an important place in Jobin's total output. Among the numerous books of hymns and psalms are several collections of Martin Luther's works, and Marot and Bèze's psalms with melodies by Goudimel. The instrumental tablatures, which he published during the 1570s and 80s, are of particular interest: these are for lute, cittern and keyboard. The two books for lute in German tablature by Jobin himself are notable for their clarity of presentation and the variety of their contents. The first book, dated 1572, includes a long prefatory poem by Fischart in praise of the lute. It contains four fantasias, a fine choice of vocal intabulations of works by Arcadelt, Crecquillon, Ferrabosco, Lassus, Scandello, Verdelot, Willaert and Zirlar, and three passamezzos with saltarellos. The second book has five more passamezzos and saltarellos, seven galliards, six branles and 15 pairs of *Dantz* and *Nachdäntze*. These publications are intended more for the student than the accomplished performer. However, later editors such as Kargel and Waissel were influenced by his great variety in embellishment technique and the formal sophistication of his works.

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RUTH K. INGLEFIELD

Jobin, Raoul

(*b* Quebec, 8 April 1906; *d* Quebec, 13 Jan 1974). Canadian tenor. He studied first in Quebec, then in Paris. There Busser engaged him for the Opéra, where he made his début as Gounod's Tybalt in 1930 and sang minor roles for two years. After two seasons in Bordeaux, he returned to the Opéra in 1935; there he sang Romeo, Faust, Raoul and Lohengrin, and created Fabrice in Sauguet's *Chartreuse de Parme* (1939). At the Opéra-Comique he sang Don José, Julien, Werther, Hoffmann, Massenet's Des Grieux and Cavaradossi. He left France in 1939 and made his Metropolitan début in 1940 as Des Grieux, later singing Tonio (*La fille du régiment*), Faust, Don José, Romeo, Pelléas and Canio. He also sang Gérald (*Lakmé*) in San Francisco (1940) and Don José in Chicago (1941). He returned to the Opéra, where his roles (1949–52) included Mârrouf, Walther, Radames and Boito's Faust. On retirement he opened a singing school in Montreal. His firm, bright-toned voice and enthusiastic style can be heard to advantage in a number of recordings, notably as Don José, Romeo, Hoffmann and Tonio, and as Admetus (opposite Flagstad) in Gluck's *Alceste*.

ANDRÉ TUBEUF/ALAN BLYTH

Jocelin, Simeon

(*b* Branford, CT, 22 Oct 1746; *d* New Haven, CT, 5 June 1823). American composer. See [Psalmody \(ii\)](#), §II, 2.

Jocelin de Dijon

(*fl* 1200–25). French trouvère. Two of his songs survive. *A l'entree del dous comencement*, R.647, was probably written about 1220 since it refers to the absence of Andriu and the Seigneur d'Arsie, identifiable with André III de Montbard and Jehan I, Seigneur d'Arcis-sur-Aube. These men took part in the crusade of 1218, and the latter did not return. Whereas its strophes are divided into groups of four and five lines, the musical setting in the Noailles manuscript (*F-Pn* fr.12615), which employs the highly unusual pattern ABB^1B^2ACDEF , subdivides into groups of five and four. It later served as a model for the anonymous *Vers Dieu mes fais desirrans sui forment*, R.677. His other work is *Par une matinee en mai*, R.95. Two additional works which survive without music are credited to a Jocelin in the Berne manuscript (*CH-BE*su 389) and may be by Jocelin de Dijon. (All the texts are ed. E. Nissen, *Les chansons attribuées à Guiot de Dijon et Jocelin*, Paris, 1928; works with melodies ed. in CMM, cvii, 1997)

For general bibliography see [Troubadours, trouvères](#).

THEODORE KARP

Jochum.

German family of musicians.

- (1) Otto Jochum
- (2) Eugen Jochum
- (3) Georg Ludwig Jochum

WILLIAM D. GUDGER (1), NOËL GOODWIN (2–3)

Jochum

(1) Otto Jochum

(b Babenhausen, 18 March 1898; d Bad Reichenhall, 24 Oct 1969).
Choirmaster and composer. He studied the organ, the piano and theory with his father, Ludwig Jochum. He entered the Augsburg Conservatory and then the Munich Akademie der Tonkunst, where he studied conducting, the piano and composition, the last with Joseph Haas. From 1922 he taught at a singing school in Augsburg and in 1933 followed his singing teacher Albert Greiner as director of the municipal singing school. In 1932 his oratorio *Der jüngste Tag* op.28 won a national first prize; he was also commissioned by the International Society for Catholic Music to compose an opera on the theme of Jacob and his fight with the angels. The work was scheduled to be performed in 1933 in Aachen, Cologne and Rome, but the Nazis outlawed the project since material based on the Old Testament was no longer deemed ideologically acceptable. Jochum recovered from this setback, composing patriotic works such as the cantata *An das Vaterland* (1933) and the hymn *Unser Lied: Deutschland* (1938). He also received the title of professor in 1935, was appointed director of the Augsburg Music Conservatory in 1938 and in 1939 held seminars in choral music and began to direct a chorus bearing his name, continuing until his retirement in 1951. At this time he was ostracized by the Rosenberg wing of the Nazi party for his continued commitment to writing Catholic sacred music. In 1951 ill-health forced him to retire, but he continued to compose in his later years. Choral works constitute the greatest part of his output; he wrote many works for combinations of up to seven choruses, and some of his simple patriotic choruses were very popular in the early 1930s. Many of his other choral works are arrangements of folksongs, which are also found in other compositions, such as the *Florianer Sinfonie* op.84.

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Orch: Christus und die Welt, op.9a, chbr orch (1929); Passacaglia and Fugue, op.12 (org, orch)/org (1929); Florianer Sinfonie, op.84 (1944)
Chbr: Variations, op.3, str qt (1928); Str Qt, d, op.22 (1930); Der Herzbrunner, op.49 (5 wind, 5 str)/(wind, pf)/(str, pf) (1933); Wanderschaft, op.58, str qt (1934); Lasst die Gläser klingen, op.172, str qt/str orch (1958); pf pieces

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Jochum

(2) Eugen Jochum

(*b* Babenhausen, Bavaria, 1 Nov 1902; *d* Munich, 26 March 1987). Conductor, brother of (1) Otto Jochum. He showed musical aptitude from early childhood and played the organ at church services from the age of eight. After attending the Musikschule, Augsburg, until 1922 he went to the Akademie der Tonkunst, Munich, chiefly as a composition student of Waltershausen, but later he studied conducting with von Hausegger and worked as répétiteur at the Nationaltheater, Munich and at Mönchen-Gladbach. His successful concert début as a conductor at Munich (1926) led to his appointment to the Kiel Opera, where he was soon made first conductor. He remained there until 1929, acquiring a repertory of more than 50 operas and also conducting concerts at Lübeck. He moved to Mannheim for a season (1929–30), and to Duisburg as Generalmusikdirektor (1930–32). A performance of Bruckner's Fifth Symphony led to his appointment as musical director for Berlin radio before his 30th birthday in 1932, and to a guest association with the Berlin PO which continued throughout his career. In 1934 he succeeded Muck and Böhm as Generalmusikdirektor at the Hamburg Staatsoper and principal conductor of the Hamburg PO. He remained there until 1949, avoiding much of the political pressure of the Nazi regime and continuing to perform the works of Bartók, Hindemith and Stravinsky at a time when they were banned elsewhere in Germany. Jochum was also engaged to conduct the Amsterdam Concertgebouw Orchestra in the occupied Netherlands, which brought about a continuing association in the postwar years. He returned to Munich in 1949 as musical director for Bavarian radio, and formed the Bavarian RSO which he trained to international standard and with which he appeared at the 1957 Edinburgh Festival. With the orchestra he gave several premières, including Karl Amadeus Hartmann's Symphony no.6 (1953). During the 1950s he widened his reputation as a guest conductor; he first appeared at Bayreuth in 1953, conducting *Tristan und Isolde*. He shared with Haitink the conductorship of the Concertgebouw Orchestra, 1961–4, and (having turned down an invitation to conduct 15 concerts with the New York PO in the 1930s, believing he had insufficient experience) made his American début with the Dutch orchestra in 1961. From 1969 to 1973 he was principal conductor of the Bamberg SO and from 1975 conductor laureate of the LSO.

Jochum's approach to performance was an act of dedication, drawing from his players a warm, luminous response to the inner vision he sought to communicate. It gave him a pre-eminent reputation as a Bruckner conductor; he favoured the Nowak edition of the symphonies and wrote articles on Bruckner interpretation in music journals and programme books. His notably spacious, romantic approach to Bruckner, with liberal tempo variations within movements, was tempered by a keen feeling for underlying pulse. His recordings include two outstanding sets of Bruckner's symphonies, three sets each of the Brahms and Beethoven symphonies, Bach's major choral works, the late Mozart symphonies and the 12 London symphonies of Haydn. His Bach recordings, while taking relatively little account of authentic performing practice, are marked by their intense spiritual conviction; and his refined, athletic readings of Haydn and Mozart are among the most distinguished of their time. Jochum's strengths as an opera conductor can be heard in his recordings of *Die Entführung aus dem Serail*, *Così fan tutte*, *Der Freischütz* and, especially, *Die Meistersinger von Nürnberg* (with Fischer-Dieskau and Domingo). He was awarded the Brahms Medal of the City of Hamburg, and the Bruckner Medal of the International Bruckner Society, of whose German section he was president from 1950 until his death.

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[Jochum](#)

(3) Georg Ludwig Jochum

(*b* Babenhausen, Bavaria, 10 Dec 1909; *d* Mülheim an der Ruhr, 1 Nov 1970). Conductor, brother of (1) Otto Jochum. Like his older brothers he went to the Musikschule, Augsburg, and the Akademie der Tonkunst, Munich, where he studied composition with Haas and conducting with von Hausegger until 1932. He was music director for the city of Münster (1932–4) and first conductor at the Frankfurt Opera and director of the city concerts (1934–7); he held a similar position at Plauen (until 1940), and was appointed Generalmusikdirektor at Linz (1940–45). During this time he also conducted the Bruckner Orchestra of the German radio and the Bruckner festivals at St Florian from 1943. In 1946 he became Generalmusikdirektor at Duisburg and director of the conservatory there, and did much to rebuild the city's postwar musical life. He also had an association for some years with the Bamberg SO and the RIAS SO, Berlin; he toured as a guest conductor in other European countries and in South America, sharing his brother (2) Eugen Jochum's devotion to Bruckner's music in particular.

Joc partit

(Provençal).

See [Jeu-parti](#).

Jodál, Gábor

(*b* Odorheiu Secuiesc, 12/25 April 1913; *d* Cluj-Napoca, 6 Dec 1989).

Romanian composer of Hungarian descent. After taking the doctorate in law at Cluj University (1930–37) he studied composition with Kodály at the Budapest Academy and pursued piano studies (1939–42). Jodál's career included appointments in Cluj as assistant music master at the Hungarian Theatre (1942–4), as lecturer at the Hungarian Arts Institute (1947–50) and as lecturer (1950) then pro-rector (1965–73) at the Academy. A composer of traditional stylistic orientation, he was highly self-critical and left few works. The refinement of his writing complements the subtlety of his harmonic and melodic language.

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Chbr and solo inst: Sonata no.1, vn, pf, 1946; Sonata no.2, vn, pf, 1953; 6 cântece secuiești [6 Székely Songs], pf, 1954; Sonatina, pf, 1954; Str Qt, 1955; Suite, fl, pf, 1955; 3 piese, ww qnt, 1959; Suite, ww qnt, 1966; 3 nocturne, fl, cl, va, vc, pf, 1967; Sonata, va, pf, 1974; Suite no.2, fl, pf, 1977; 3 piese, ob, pf, 1978; 3 piese fantezii, fl, cl, mar, va, pf, perc, 1978; Sonata, cl, pf, 1981; Sonatina no.1, va, db, 1981; Sonatina no.2, va, db, 1982

Other works: La poarta țării basmelor [At the Gate of the Land of Fairytales] (ballet, 5 tableaux, M. Gale), 1952; Revoluția (cant., M. Scorobete), 1964; choral works, songs

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OCTAVIAN COSMA

Jöde, (Wilhelm August Ferdinand) Fritz

(*b* Hamburg, 2 Aug 1887; *d* Hamburg, 19 Oct 1970). German music educationist. After attending teachers' training college (1902–8) and working as a teacher in Hamburg, he studied musicology at the Musikhochschule in Leipzig (1920–21) and was appointed professor at the Berlin Akademie für Kirchen- und Schulmusik in 1923. Jöde simultaneously contributed significantly to the *Jugendmusikbewegung* by founding amateur music societies called Musikantengilde, which aimed to create a sense of community through music, and editing the journals *Die Laute* and *Die Musikantengilde*. Also in 1923 he was named director of the music school that was affiliated with the academy; his influential book *Das schaffende Kind der Musik* was published in 1928 and he served as head of the Volks- und Jugendmusikpflege programme at the academy from

1930. In 1936 he was found guilty of making sexual overtures to several female students and dismissed; these charges, although justified, were most likely made public because Nazi officials suspected Jöde of being a socialist. Temporarily ostracized, he worked intermittently as a broadcaster in Munich, but after applying for Nazi party membership in 1938, he was made professor at the Mozarteum in Salzburg, joining Cesar Bresgen in the Hitler Youth music division. Jöde moved to a Nazi educational institute in Brunswick in 1943 and Bad Reichenhall in 1944. After the war he was director of the Amt für Jugend- und Musikpflege in Hamburg (1947–52) and from 1952 he served as chairman of the Internationales Institut für Jugend- und Volksmusik, for which he conducted courses in Trossingen and Stuttgart. He was an editor for the series *Das Chorbuch* and prepared several volumes of song collections (including *Der kleine Rosengarten*, Jena 1921; *Der Kanon*, Wolfenbüttel, 1937; *Sonnenberg-Liederbuch*, with W. Gundlach, Wolfenbüttel, 1957).

Jöde's history as a music educator in Germany is controversial: his apologists argue that the naivety of his educational methods, which eschewed analysis and political awareness, allowed many features of the *Jugendmusikbewegung* – the fostering of a communal music culture (*Gemeinschaftsmusikkultur*), the rejection of 'bourgeois' ideals such as virtuoso music-making, the mystical cult of the 'Volk' – to play into the hands of the Hitler Youth. Critics point out that Jöde was an active supporter of Nazi ideology, repackaging his ideas in 1934 to match the wishes of the party and seeking support from prominent Nazis such as the philosopher and educationist Ernst Kriek, the publisher Georg Kallmeyer and the amateur writer on music Richard Eichenauer. His student, Wolfgang Stumme, was head of the music division of the Hitler Youth and invited Jöde to contribute a chapter to the 1940 edition of its music handbook *Musik im Volk*. During his postwar career, Jöde was accepted as an important figure in the reform of German music education, gaining the title 'father of folk music', and he was much praised for his revival of folklore and folkdances and his work as editor and author.

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BERTA JONCUS

Jo. debillon.

Composer who may be identifiable with [Jhan de Billon](#).

Jodel

(Ger.).

See [Yodel](#).

Jodimel [Jodrymel, Jodymel], Claude.

See [Goudimel, Claude](#).

Jodocus Pratensis [a Prato].

See [Josquin des prez](#).

Joel, Billy [William] (Martin)

(b Bronx, NY, 9 May 1949). American rock singer, songwriter and pianist. In the early 1950s he moved with his family to Hicksville, New York, where he studied the piano. Between 1964 and 1971 he performed in several unsuccessful bands, turning to a solo career in 1971. His first album, *Cold Spring Harbor* (Family, 1972), failed to sell and he moved briefly to Los Angeles, where he performed as a lounge pianist. In 1973 he signed to Columbia Records and recorded the album *Piano Man* (Col., 1974). It sold moderately well, but his reputation was spread primarily by concert performances. Success finally came in 1977 with the single 'Just the Way You Are', a romantic ballad taken from the album *The Stranger* (Col., 1977). The album ultimately sold over 9 million copies while the single won two Grammy Awards. Joel continued to write and record songs that would become rock standards throughout the late 1970s and early 1980s, among them *My Life*, *You may be right* and *It's still rock and roll to me*. He won another Grammy for his first number one album, *52nd Street* (Col., 1978). *An Innocent Man* (Col., 1983) was a tribute to early rock and roll styles and three of its songs, 'Tell her about it', 'Uptown Girl' and 'An Innocent Man', became top ten hits. In 1987 he was one of the first major American rock stars to perform in the Soviet Union. He maintained his popular appeal into the late 1980s and 90s, when the albums *Storm Front* (Col., 1989) and *River Of Dreams* (Col., 1993) both reached number one in the USA.

Despite widespread popularity Joel never veered too far from his roots. Influenced by early rock and roll and rhythm and blues artists, including groups such as the Beatles, the Drifters and the Four Seasons, and eschewing overkill, he favoured tightly structured pop melodies and down-to-earth, unpretentious songwriting. The songs 'Allentown' and 'Goodnight Saigon' (from *Nylon Curtain*, Col., 1982) both spoke of politically controversial matters. Although his piano playing often exhibited showy flourishes, he kept arrangements and record production simple, reined in his vocals and backing musicians to avoid bombast, and was careful to craft each song and album so that it maintained its own identity.

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JEFF TAMARKIN

Joffe [Yofe], Shlomo [Shlomi]

(b Warsaw, 19 May 1909; d Beit-Alpha, 29 Dec 1995). Israeli composer and teacher of Polish origin. In his youth he studied the piano, theory and solfège in Kuybĭshev, Russia (1918–21), and in 1924 in Warsaw joined the Zionist movement Hashomer Hatzair, playing the mandoline, tuba, baritone and clarinet in its folk orchestras. He graduated from the Teachers' Seminarium in Poznań in 1928, and in 1930, following agricultural studies in Brno, Czechoslovakia, moved to Palestine, helping to establish a kibbutz

in 1932. Only after 1940 did he begin to be involved with music again, at first teaching and arranging music at the kibbutz Beit-Alpha. After a period of concentrated study (1947–53), with Tal and Partos at the New Jerusalem Academy of Music, and privately with Boskovich, he devoted himself to composition and teaching at the district conservatory for kibbutzim at Beth-She'an Valley, where he was director until 1973. In the 1950s, under Boskovich's influence, he used elements of Middle Eastern Jewish song, *maqām*, heterophony and a form of chromatic modality, often in the expression of biblical and Israeli dramas, for example, in the cantata *Aliot ha'Gilboa* ('Tales of Mt Gilboa', 1953), but also in his Prokofiev-like neo-classical symphonic works. These features remained evident in later works, despite the influence of Schoenberg in the compositions of the 1960s and the influences that followed a visit to Darmstadt in 1962 and meetings with Lutosławski and Penderecki. His cantata *Rising Night after Night* (1978), for example, exhibits many contemporary aspects, including extended vocal techniques, clusters and a deformed folk melody, but despite these developments, Joffe always remained, through his teaching, association and biblical roots, a 'kibbutz composer'.

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(selective list)

Orch: March Beit-Alpha, wind orch, 1950, rev. 1990; March Warsaw, wind orch, 1950, rev. 1990; 3 syms., 1955, 1957, 1958; Vn Conc., 1956; Concertino, vc, orch, 1959; Ob Conc., 1960; Conc., str, 1961; 3 Pieces, hn, str, 1966; Beit-Alpha, sym. poem, 1972; Sketches of Old Jerusalem, 1973; Sobu Tziyon ve'hakifuha [Surround Zion], 1973; Conc., vib, str, 1979; Nofim [Landscapes], 1981; Israel Sketches, 1984; Rhapsody on Jewish Themes, pf, orch, 1990; Funeral March, 1991

Vocal: Aliot ha'Gilboa [Tales of Mt Gilboa] (cant.), Bar, SATB, orch, 1953; Eretz ha'Negev [Land of the Negev] (ballet), SATB, fl, cl, perc, 4 vn, 2 va, vc, 1955; Chanukat ha'bayit [House Warming] (cant.), nar, SATB, children chorus, str orch, 1960; Cant. for Youth, youth chorus, orch, 1961; Sha'alu shlom Yerushalayim [Pray for the Peace of Jerusalem], Bar, SATB, orch, 1967; Shadai asher yakshiv [God who Listens] (cant.), T, SATB, chbr orch, 1969; Psalm cxxv: Yerushalayim harim saviv la [The Hills Enfold Jerusalem], nar, orch, 1978; Ve'mikra Yerushalayim ir ha'emet [Jerusalem shall be Called the City of Truth] (cant.), nar, SATB, orch, 1980; Psalm xxiii: Adonai ro'i [The Lord is my Shepherd], T, men's chorus, 1982; David's Lament, SATB, 1983; T'filah le'ani [A Prayer of the Afflicted] (Psalm cii), S, A, T, B, SATB, 1983; Pastorella, S, fl, cl, hp, str qt, pf, 1985; Jerusalem, SATB, 1990; Village Poem, S, str qt, wind qnt, 1995; Jerusalem, S, fl, vn, vc, 1995

Chbr: Qt, 2 fl, vc, pf, 1957; Str Qt no.1, 1961; Metamorphoses, fl, str qt, 1962; Fantasy, str qt, 1966; Brass Qt, 1967; Prelude and Funeral Fanfare, brass qt, 1968; Str Qt no.2, 1969

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NATHAN MISHORI

Johan Robert.

French or Spanish singer, possibly identifiable with the composers [Trebtor](#) and [Borlet](#).

Johann, Hans.

See [Trneček](#), [hanuš](#).

Johann Ernst, Prince of Weimar

(*b* Weimar, 1696; *d* Frankfurt, 1 Aug 1715). German composer and violinist. This gifted, short-lived prince was the second son of Johann Ernst IX of the Ernestine branch of the Saxon house of Wettin. He was highly regarded by his contemporaries, J.S. Bach, Telemann, Walther, Mattheson and Bellermann.

As a child, he was taught the violin by G.C. Eilenstein, court musician, and, after 1707, the keyboard by J.G. Walther, Weimar town organist. Walther's birthday gift to the young prince in 1708 was a manuscript treatise, *Praecepta der musikalischen Composition* (ed. P. Benary, Leipzig, 1955). He was in direct contact with J.S. Bach, Weimar court organist from 1708 to 1717. He was sent to study at the University of Utrecht, returning in spring 1713; thereafter he studied composition with Walther for nine months.

Of his 19 instrumental works cited by Walther, six violin concertos survive as op.1, *Six Concerts à un Violon concertant, deux Violons, une Taille, et Clavecin ou Basse de Viole*. They were engraved on copper plates and published posthumously by Telemann in 1718 (according to Telemann's preface, the prince was engraving the plates before his death). Four of the concertos are in three movements, two in four; four are in minor keys, two in major. Italian violinistic figures are common. Vivaldi's influence is quite possible: the prince could have returned from Holland with Vivaldi's op.3 concertos published in Amsterdam in 1712. Four compositions by Johann Ernst provide the basis for six keyboard concerto arrangements by J.S. Bach: unknown works were used for bwv592 and 595, for organ (or 592a and 984 for harpsichord), and op.1 nos.1 and 4 became bwv982 and 987, for harpsichord. Telemann dedicated his first published music, *Six Sonates à violon seul* (Frankfurt, 1715), to the prince.

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SARAH E. HANKS

Johannes Aegidius de Zamora.

See [Egidius de Zamora](#).

Johannes Affligemensis.

See [Johannes Cotto](#).

Johannes Baçus Correçarius de Bononia

(fl 2nd half of the 14th century). Italian composer. He was evidently a Bolognese saddler by trade. A three-voice ballata by him, *Se questa dea de virtù*, rather archaic in style, survives in *F-Pn* n.a.fr.6771 (f.33; ed. in *PMFC*, x, 1977, p.92), with text by Matteo Griffoni; and a contratenor survives fragmentarily in *I-Pu* 1475 (f.48v).

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KURT VON FISCHER

Johannesburg.

Largest city in the Republic of South Africa and principal city in Gauteng province. It started as a mining camp in 1886, with the discovery of gold on

the Rand, and by the end of 1887 Luscombe Searelle had established a professional opera company there; the Rand was soon included in the itineraries of touring companies. Local amateurs also provided musical presentations in the early years.

Percival Kirby (1887–1970), Scottish-born composer and instrumentalist, was head of the Witwatersrand University music department (1923–52). He was responsible for numerous performances of little-known operas, directed the university orchestra and pioneered the study and collection of African music and instruments.

In 1926 John Connell, then city organist, started an annual 'Music Fortnight', which offered orchestral and operatic performances using local musicians recruited for the occasion; there were also occasional visits by the Durban and Cape Town city orchestras. A professional orchestra was clearly needed: the Johannesburg City Council founded its orchestra (about 37 members), which combined with the regional radio orchestra of the South African Broadcasting Corporation (SABC) to give its inaugural season in 1946 under Sir Malcolm Sargent. A highlight in Johannesburg's musical life occurred in 1948, when Sir Thomas Beecham (on a visit that included Cape Town and Durban) conducted the combined forces of the Johannesburg City Orchestra and the three regional studio orchestras of the SABC.

After a period of guest conductors, Frits Schuurman and Gideon Fagan were appointed permanent conductors in 1949, but the City Orchestra was destined to be short-lived. When broadcasting was centralized in Johannesburg in 1954, the SABC, by agreement with the City Council, formed its own symphony orchestra from the members of its own studio orchestra, the City Orchestra and the small orchestras previously maintained by its regional studios. It had about 80 players and was the first South African orchestra of true symphonic dimension and was the focus of Johannesburg's musical activity for many years after its inception. It became the National SO of the SABC (NSO) in 1971. Eminent guest conductors included Boulez and Stravinsky; the permanent conductors were Jeremy Schulman, Anton Hartman (head of music of the SABC, 1960–77), Edgar Cree and Francesco Mander. The NSO toured provincially, gave school performances and accompanied opera seasons before the Performing Arts Council of the Transvaal founded an orchestra in Pretoria (1965). By agreement with the city council, it always gave numerous public concerts, which were also broadcast.

The programmes of the NSO showed considerable enterprise: the traditional repertory was frequently supplemented with modern works given their first South African performance, for example Penderecki's *Threnody for the Victims of Hiroshima*. Besides premières of South African works, it gave the world première of Badings's *Variations on a South African Theme* in 1961. International artists were presented, often in collaboration with the principal societies, the Johannesburg Musical Society (founded 1902) and Musica Viva. The orchestra was privatized in 1998 after the SABC had stopped funding its activities. Although still called the NSO, it is now principally an orchestra of the city of Johannesburg.

Besides its primary role in fostering South African music, the SABC maintained a large choir and a junior orchestra, whose members took part in the International Festival of Youth Orchestras in Lausanne (1972). It also participated in international competitions, exchanged transcription recordings with several countries, and broadcast symphony concerts and recitals, illustrated talks and church music. In recent years, the SABC has scaled down its broadcasts of live music, especially of Western music.

The Performing Arts Council of the Transvaal (PACT) contributed a great deal and was responsible for most opera productions there. Based in Pretoria, its orchestra started with about 60 members and made frequent provincial tours. All of its productions are now in the State Theatre in Pretoria. With the gradual phasing out of the provincial arts councils by central government, the PACT opera company and orchestra have also been privatized.

The South African Society of Music Teachers developed from a small association of teachers formed on the Rand in 1919. It has become a national society; in 1931 it began publishing the biannual *South African Music Teacher*.

The principal halls in Johannesburg are the City Hall, the Civic Theatre and the university's Great Hall.

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CAROLINE MEARS/JAMES MAY

Johannes Cotto [Johannes Affligemensis]

(fl c1100). Music theorist. Active around St Gallen or in southern Germany, he wrote one of the most copied and cited of all medieval treatises.

1. Problems of identification.

The identity of this theorist has been the subject of much speculation and confusion. A monk, who identified himself simply as Johannes, dedicated a music treatise (c1100) to a Bishop or Abbot Fulgentius. The dedicatee is

described in most sources as 'episcopum Anglorum' ('bishop of the English'), but the modern editor of the treatise, Smits van Waesberghe, read one version of the dedication as addressed to a 'venerabili Angelorum antistiti Fulgentio' ('Fulgentius, venerable abbot of the angels'). This was on the basis of a faint abbreviation sign, which occurs in only one of around 20 existing copies, the 12th-century manuscript *I-Rvat* Regina 1196. Smits van Waesberghe proposed that the treatise was addressed to the Fulgentius who was abbot (1089–1121) of the monastery in Afflighem, Flanders, in which the monks were sometimes referred to as 'angels', and that Johannes was one of them. Hence the ascription of the treatise to 'Johannes of Afflighem' or 'Johannes Affligemensis'.

Another candidate for authorship was suggested by Gerbert (*Gerbert*S, ii, 230), who knew of two manuscripts (in Paris and Antwerp, neither extant) that attributed the work to Johannes Cotton or Cottonius. This information, combined with the phrase 'episcopum Anglorum', led to the speculation that John Cotton was an English monk, but no Bishop Fulgentius could be traced in England.

Although biographical evidence is scant, it is possible to locate Johannes geographically through evidence in the treatise itself. On the basis of the chants cited, Huglo assigned the tonary that follows the treatise to the 'east zone' of his map of tonaries, the region of present-day Switzerland. Johannes showed a knowledge of notational practices peculiar to this region: the interval notation of Hermannus Contractus (chap.21), the tonal letters used only around St Gallen (chap.11), and the Romanic letters (*litterae significativae*) found only in manuscripts in southern Germany and Metz (chap.21). He also displayed a knowledge of Berno of Reichenau's treatise, which was little known outside Germanic lands. He mentioned the letters used only in the St Gallen area to designate the eight modes: a, e, i, o, u, H, y and ω (chap.11). His use of the Greek tribal names, such as Dorian and Phrygian, for the modes is also a German trait. The provenance of the earliest manuscripts (dating from the 12th century), apart from one from Canterbury, points to the same region: Basle University, the Michaelsberg Abbey, Bamberg, the Cistercian monasteries at Pforta and at Rein (Styria). The chants and the manuscripts seem to locate Johannes either in southern Germany or north-east Switzerland. It is just possible that the author, perhaps even an Englishman named John Cotton, studied in his youth with an English Fulgentius, who later became abbot at Afflighem, that he settled in a monastery near St Gallen, and at Abbot Fulgentius's urging wrote the treatise there.

2. The treatise.

Johannes's *De musica* (a convenient title supported by only one late copy) consists of 27 chapters, the last four of which comprise a tonary found in only five of the sources. The treatise is essentially a reworking and expansion of Guido's *Micrologus* (c1026). The sequence of topics follows Guido's: the study of music in general; the gamut and monochord division; the affinities; errors in chant and their emendation; the modes, their finals and ambitus; melodic composition; and organum. Johannes placed Guido's chapter 20, on Pythagoras's discovery of the ratios of the consonances, earlier (as chap.3). Johannes also inserted chapters on musical timbre of

voices and instruments, on Greek notation, on the *litterae significativae* and other notational innovations, and on the *differentiae*, a topic that relates to his tonary (chaps.24–7). Johannes expanded Guido's treatment of the division of the monochord, defects in chant transmission and how to correct them, the ethical effects of music, and composition of melody. Of greater significance, however, is his description of a more modern practice of organum. The treatise may be dated to around 1100 on the basis of its contents and the sources.

Through the treatise Johannes aimed to teach boys how to sing chant correctly and to give them a general education in music. He avoided theoretical complications, but his book displays a reading of both classical and medieval authors, citing Plato, Virgil, Horace, Donatus, Prudentius, Amalarius, Priscian, Isidore of Seville, Martianus Capella and Boethius.

Johannes is the most illuminating of the medieval writers on the modes; he discussed how to recognize them in chant, how to apply them in composition, and their emotional and ethical effects. Not only did he distinguish them by their finals and range but also by their tenors: the tenor of the second mode is *f*, of the first, fourth and sixth, *a*; of the third, fifth and eighth, *c'*; and of the seventh, *d'*. He referred to this note also as the *saeculorum*, that is the note sung on that word in the lesser doxology of a psalm. He also defined the location of the beginning of the 'Gloria Patri' for each of the tones as *c* for the second psalm tone, *e* for the fourth, *f* for the first, fifth and sixth, *g* for the third and eighth and *c'* for the seventh. Johannes emphasized that in composing melodies it is necessary to return frequently to the final, particularly at a *distinctio* or pause that is marked in the text by punctuation and in the melody by the end of a phrase.

On the matter of chant transposition, Johannes was conservative. He preferred to have a chant end on a cofinal than see B \square or other accidentals introduced. But he was forward-looking in adopting Guido's colouring of the staff-lines (red for the F line and yellow for the C line) or identifying them by letters or other means.

Johannes was critical of the *litterae significativae*, letters placed above neumes, described in a letter by Notker Balbulus and used in a small number of manuscripts (e.g. *CH-E* 121), such as 'c' for *cito* (swiftly), 'l' for *leniter* (gently) or 's' for *suaviter* (smoothly). He complained that the letters were ambiguous, for 'c' could also mean *caute* (carefully), 'l' *leva* (lift up) and 's' *sursum* (on high).

Johannes's chapter on diaphony or organum (chap.23) has attracted the most attention of modern scholars. He prefaced the treatment of organum with a disquisition on melodic motion, in which he paraphrased portions of chapter 16 of Guido's *Micrologus*. He described melody as consisting of upward and downward movements, combined into figures of smaller or greater intervals, which are juxtaposed with other figures of higher or lower pitch. These motions are important for organum, because the organal part should move in a contrary direction to the chant. The two parts should close phrases in a unison or octave, the unison being preferred. The organal part could sometimes have two or three notes per syllable of the chant. These instructions are consistent with surviving 12th-century examples of polyphony.

See also [Discant](#), [Organum](#) and (for mode diagram) Theory, theorists, fig.3,.

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CLAUDE V. PALISCA

Johannes Cuvellarius.

Trouvère who may be identifiable with [Jehan le Cuvelier d'Arras](#).

Johannes de Bosco [Boscho, Bosquo].

Name shared by two or three different people active in France in the late 14th century.

(1) Johannes de Bosco [Boscho, Bosquo; Jean du Bois] (*d* before 30 Nov 1406). French singer, probably identifiable with the composer Bosquet.

(2) Johannes de Bosco (*fl* 1398). Catalan cleric, almost certainly not identifiable with Bosquet.

(3) Johannes de Bosco alias Pelicón [Peliso, Pelison, Pellisson, Pellissonus] (*fl* 1399). French composer, not identifiable with (1) Johannes de Bosco.

For further discussion see [Bosquet](#).

Johannes de Burgundia

(*fl* mid- to late 13th century). Theorist. [Hieronymus de Moravia](#) ascribed to him the third of four treatises on discant that he compiled to form his chapter on measured polyphony. Hieronymus observed, however, that ‘according to the common opinion’ this treatise is by Franco of Cologne (it is his *Ars cantus mensurabilis*). The following treatise in Hieronymus’s compilation, a compendium ascribed to Petrus de Picardia, claims to be based on both the *ars* (method) of Franco and the *arbor* (tree) of Magister Johannes de Burgundia. This *arbor* does not survive; it may have been a diagram or chart demonstrating the Franconian doctrine. This may be the same person as the ‘Magister de Burgundia’ referred to by the theorist Anonymus 4 (ed. Reckow, 1967, i, 50) as a scribe involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, probably active in Paris between the time of Robertus de Sabilone and that of Franco.

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For further bibliography see [Organum](#) and [Discant](#).

Johannes de Erfordia

(*b* ?Erfurt; *fl* c1465–75). ?German composer. He was probably born in Erfurt, although Herford has also been suggested. His five surviving compositions were all copied by Johannes Bonadies into the 15th-century Faenza Codex (*I-FZc* 117), in 1473–4, from which they were recopied by Padre Martini (in *I-Bc* A32). The motet *Ave regina caelorum, mater regis* seems to be incomplete: the two lowest surviving voices are a 4th apart at cadences, and a bassus may thus be missing. The Kyrie and Sanctus are probably from a cyclic mass, because both use the same initial point of imitation and the same pitches at major cadence points. Two compositions have Italian texts: *Doloroso mi tapinello* (ed. K. Jeppesen, *La frottola*, ii, Copenhagen, 1969, p.303) and *Non so se l'è la mia culpa*. Both are very simple syllabic settings, the bass voices of which have a primarily harmonic function and frequently move by leaps of a 4th or 5th.

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TOM R. WARD

Johannes de Florentia.

See [Giovanni da Cascia](#) and [Mazzuoli, Giovanni](#).

Johannes de Frania.

See [Fresneau, Jehan](#).

Johannes de Garlandia [Johannes Gallicus]

(*fl* c1270–1320). French theorist. His name has been associated since the end of the 13th century with two important treatises, one of which was the starting-point for nearly all treatments of mensural notation in the second half of the 13th century; but it now appears that the authorship of the original treatises was anonymous and that Johannes de Garlandia merely revised and updated one or both of them.

1. Identification.
2. 'De plana musica'.
3. 'De mensurabili musica'.
4. Historical position.

REBECCA A. BALTZER

Johannes de Garlandia

1. Identification.

To judge from the way his name was cited in later sources, Johannes de Garlandia was apparently a *magister* in the University of Paris, whose surname was derived from the clos de Garlande, an area of the Left Bank where many masters and students lived. Hieronymus de Moravia, the late 13th-century compiler who transmitted the revised version of the treatise on mensural music, also called him Johannes Gallicus, indicating that he was French. Although several scholars (notably Waite) have sought to identify him with the English poet and grammarian Johannes de Garlandia (c1190–c1272), who taught in Paris in the second quarter of the 13th century, almost all recent scholarship (beginning with Reimer and Rasch) has rejected this idea. It now seems probable that the theorist was not active before the 1270s, as postulated by Huglo (1986) and others.

Although the earliest source of *De plana musica* and *De mensurabili musica* is a Parisian manuscript copied about 1260 (*I-Rvat* lat.5325), no author is named in this or any other source of the original versions of the treatises, and the earliest citations of *De mensurabili musica*, by Anonymus 4 (*CoussemakerS*, i) and the Sowa or St Emmeram anonymous, are also nameless. The name of Johannes de Garlandia is first associated with the treatises towards the end of the 13th century by Hieronymus de Moravia, who incorporated into his own compilation a revised version of *De mensurabili musica*; in consequence Pinegar has suggested very persuasively that Johannes de Garlandia was not the original author or compiler of either treatise but rather the person who revised the text for Hieronymus. Whitcomb has made a circumstantial case for identifying him with Jehan de Garlandia, a bookseller (*librarius*) on the rue des Parchemeniers, who appears in Parisian tax records and other documents between 1296 and 1319. Johannes de Garlandia himself (as distinct from the anonymous author of the original treatises) would thus have been contemporaneous with the other writers or compilers of substantial treatises on mensural music in the latter decades of the 13th century – Lambertus, Anonymus 4, the St Emmeram anonymous, Franco of Cologne and Hieronymus de Moravia – as had long been suspected by Reckow.

[Johannes de Garlandia](#)

2. 'De plana musica'.

The original version of *De mensurabili musica* begins 'Habito de ipsa plana musica ...' (Having treated of plainchant ...), and in the earliest manuscript (*I-Rvat* lat.5325, c1260) the mensural treatise is immediately preceded by a version of an anonymous treatise on plainchant that was later attributed to Johannes de Garlandia and has been given the modern title *De plana musica*. Meyer has argued that the discrepant texts that survive represent a coherent doctrine, but one that originated as an oral teaching rather than a written treatise. He has edited four manuscript versions from the 13th to the 15th centuries as different *reportationes*, or written accounts by others, of the same doctrine; none refers to Johannes de Garlandia. The earliest *reportatio* is that of *Rvat* lat.5325. A more complete *reportatio*, in the late 13th-century *F-Pn* lat.18514, directly follows a glossed copy of Boethius's *De institutione musica*. The third *reportatio* is found in the 14th-century *I-Rvat* Reg.lat.1146, while the fourth, of 15th-century Italian origin (*Rvat* Barb.lat.307), survives as prefatory material to the *Ars nova* attributed to Philippe de Vitry (cf Plantinga; Reaney, Gilles and Maillard). But the

earliest attribution of this teaching to Johannes de Garlandia is indirect, coming from mentions by Hieronymus de Moravia (*Tractatus de musica*, chap.1), Johannes de Grocheio and Guy de Saint-Denis (*Tractatus de tonis*, c1315; cf Reimer, 1972, i, 6–9). Later in the 14th century, there was no hesitation in crediting this material to Johannes de Garlandia, to judge from the compendium entitled *Introductio musicae planae secundum magistrum Johannem de Garlandia*. It is not impossible that this compilation is indeed Johannes de Garlandia's work, made on the basis of the *De plana musica* tradition (see §3(iii) below for the revision of *De mensurabili musica*).

The various *reportationes* of *De plana musica* vary in completeness and order of topics, but the most logically presented (*F-Pn* lat.18514) begins with general statements about the classification of music, including its position within the scheme of knowledge, its definitions and division into *musica mundana*, *musica humana* and *musica instrumentalis*, and the diatonic, chromatic and enharmonic genera of melody. Next comes an explanation of numerical proportion in the abstract, which is then applied to the musical intervals and the division of the monochord. It continues with the pitches of the gamut or scale, the hexachord system, the staff, $B\bar{\square}$ and $B\bar{\square}$ and mutation. Then follows the portion of this work that was subsequently most renowned: the positing of 13 intervals in music, from the unison to the octave, with full explanations and examples of each. According to the secondary evidence of the treatise of Lambertus, the *Introductio musicae planae secundum magistrum Johannem de Garlandia*, and Guy de Saint-Denis, the teaching of *De plana musica* must have concluded with a discussion of the church modes, but this is not found in the extant *reportationes*.

Johannes de Garlandia

3. 'De mensurabili musica'.

The anonymous original version of *De mensurabili musica* is the first treatise to give full-scale treatment to the rhythmic element of music and its notation, and this work is also the earliest comprehensive theoretical discussion of the polyphony of the Notre Dame epoch, in which rhythm for the first time became a major factor. (Although the far briefer anonymous *Discantus positio vulgaris* apparently originated in the 1230s, it survives only in the updated redaction preserved by Hieronymus de Moravia.) *De mensurabili musica* was the point of departure for almost all subsequent treatments of mensural theory in the 13th century, whether their authors were of conservative or more radical mind; in basic concepts, the order and treatment of topics, and even specific wording, these later discussions give clear evidence of the immense and fundamental influence of this treatise. This may well be one reason why the name of Johannes de Garlandia became associated with *De mensurabili musica* and several later compendia as an authority figure on *musica practica*, both polyphony and plainchant – such a seminal treatise on the notation of rhythm needed attribution.

With an approach that hints at a scholastic background, *De mensurabili musica* systematizes musical practice into a fully rationalized and methodical presentation. Not surprisingly, this sometimes leads to

modifications and improvements upon earlier traditional procedures as found in the practical polyphonic sources, for, like all good theorists, the author both prescribed as well as described. He began by defining *musica mensurabilis* as organum in the general sense: all measured music, subdivided according to the rhythmic relations between the parts into discant, copula and organum in the special sense. Because discant, defined as the simultaneous sounding of different melodies according to mode and the equivalence of one to another, is fully measured in both parts, almost half the treatise is devoted to rhythmic matters before taking up the three species of polyphony in turn.

(i) Rhythm.

In its consideration of rhythm, *De mensurabili musica* launches immediately into a discussion of the six [Rhythmic modes](#), explaining their rhythmic patterns and giving musical examples of each. The next topic covers the form of single notes and of ligatures, including rules for reading the rhythm of ligatures. This information is then applied to the notation of the different rhythmic modes, both perfect and imperfect, with single-line examples showing the pattern of ligatures for each. Continuing its logical progression, the treatise next defines rests or pauses and their notation; included are the *recta brevis*, the *longa*, the *finis punctorum*, the *divisio modorum*, the *divisio sillabarum* and the *suspiratio*.

While the primary purpose of *De mensurabili musica* was to give a full theoretical systematization of modal rhythm as it had developed in the music of the Notre Dame composers, the author's very concern for thoroughness led him to introduce innovations and improvements upon traditional practice – improvements designed to clarify certain ambiguities. It was this treatise that introduced signs of different length to specify rests of different durations, and its basic formulation became standard when it was adopted by Franco of Cologne; only Lambertus suggested a different system. It was also apparently this treatise that first introduced a graphic distinction in single notes between the 'correct' long (of two tempora), the duplex long, the plicated long, the 'correct' breve, the plicated breve and the semibreve. Equally significant, it was *De mensurabili musica* that introduced the concept of propriety and perfection in ligatures, an idea that ultimately proved of far-reaching importance for the whole mensural system (see [Notation, §III, 3](#)).

As the treatise explains, the propriety of a ligature involves the shape of its beginning. A normal ligature is written 'with propriety' and its rhythm is thus read normally. However, if the beginning is written abnormally, it is either 'without propriety', indicating a complete reversal of its normal rhythmic values, or 'with opposite propriety', indicating a compression of durational value so that all notes before the final one total the length of a breve. Use of ligatures without propriety applies solely to the first two modes and should take place only when special clarification is needed. In the modal theory of *De mensurabili musica* the perfection or imperfection of a ligature has no direct effect upon its rhythm (as it does in later mensural theory) but refers only to the completeness or incompleteness of the ligature. If a syllable change, pitch repetition or the like causes a ligature to be split in

two, it is thereby made 'imperfect' and must be mentally reassembled for proper rhythmic interpretation.

These three major innovations with which *De mensurabili musica* supplied modal theory, made purely in the interest of resolving ambiguities, ultimately rendered the theory itself unnecessary. If single notes, rests and ligatures were able to acquire more specific rhythmic values that depended less and less on context, strict adherence to the six rhythmic paradigms of the modal system became less and less necessary. The two other chief innovators in 13th-century rhythmic theory, Lambertus and Franco, came to growing realization of this fact as they built on the foundation of *De mensurabili musica*. Among the practical sources, the notational ideas of *De mensurabili musica* (together with some from Lambertus) are reflected to a substantial degree only in the Bamberg motet manuscript (*D-BAs* Ed.IV.6), which may in fact be directly contemporary with the treatise.

(ii) Polyphony.

The classification of consonant and dissonant intervals in *De mensurabili musica*, which follows the treatment of rhythm and its notation, became one of the treatise's most widely disseminated theoretical concepts. Of the six consonant intervals, the 'perfect' consonances are the unison and the octave; the 'imperfect' consonances are the major and minor 3rds; and the 'medial' consonances (those 'between' perfect and imperfect) are the 5th and the 4th. The seven dissonant intervals are similarly divided: 'perfect' dissonances are the semitone, the tritone and the major 7th; 'imperfect' dissonances are the major 6th and minor 7th; and 'medial' dissonances are the whole tone and the minor 6th. The succeeding discussion supports this classification with the numerical ratios for the intervals, indicating that the most consonant intervals have the simplest proportions.

The last three chapters of the treatise are devoted to the three species of *musica mensurabilis* – **Discant**, **Copula** and **Organum**. Discant receives the bulk of the author's attention, for that lengthy treatment amounts to one-third of the work, whereas discussion of copula and organum is very brief. In the chapter on discant, each rhythmic mode is shown in contrapuntal combination with itself and with each of the other five modes; some of the resulting combinations are completely unknown in the practical sources. This discussion is liberally illustrated with two-part examples apparently composed directly for inclusion in the treatise. The Vatican manuscript breaks off near the end of this chapter, and in his critical edition Reimer reconstructed the following two chapters (12 and 13) based on the revised version in Hieronymus de Moravia and quotations from the original version in the St Emmeram anonymous and Anonymous 4.

The brief comments on copula describe it as 'between discant and organum'. The substance of these remarks indicates that if discant is characterized by strict modal rhythm in both parts, copula is marked by modal rhythm in the upper voice over a sustained (organal) note in the tenor; organum is distinguished by sustained notes in the tenor and a rhythm not strictly modal (*modus non rectus*) in the upper part. Organum thus not being measured in the regular way that discant and copula are, the treatise offers three somewhat contradictory rules for distinguishing longs and breves in this species: longs in the upper voice are recognizable

because they are consonant with the tenor, because they are notated as longs, or because they are heard before a long rest or before a perfect consonance. The only mention of three-voice organum (*organum cum alio*) is to distinguish it from the two-voice variety (*organum per se*), as the two upper voices of a three-voice organum proceed in a discanting relationship using modal rhythm.

(iii) Revision.

In the revised version of the treatise attributed by Hieronymus de Moravia to Johannes de Garlandia, which Reimer distinguished by the title *De musica mensurabili positio*, the first two chapters differ significantly from the beginning of the anonymous *De mensurabili musica* in its two earlier manuscript sources (*I-Rvat* lat.5325; *B-BRs* 528, also from 13th-century Paris). In Johannes de Garlandia's revision, the rhythmic modes are first described as the 'six ancient modes' (*sex modos antiquos*); there is no mention of organum; and some of the technical terms indicate that this version must postdate the treatises of Lambertus and Franco. Additional new material (forming chapters 14–16) at the end of the work discusses three-voice composition (*tripla*), musical 'color' and vocal ornamentation, and four-voice composition (*quadrupla*), the latter with a passing reference to the works of Magister Perotinus.

Johannes de Garlandia

4. Historical position.

The combined traditions of all the manuscripts containing 'Garlandian' material seem to imply that with a copy of Boethius's speculative treatise together with the anonymous *De plana musica* and *De mensurabili musica*, a university student in Paris about 1260–80 would have had all the written music theory he needed to make him a *musicus*. Testimony about the teachings, now attributed to Johannes de Garlandia, continues in the 14th century not only from Guy de Saint-Denis (c1315) but also from the Englishmen Roger Caperon (*Commentum super cantum*) and Robert de Handlo (*Regule*, 1326). Caperon called Johannes de Garlandia his revered teacher, and Handlo cited him for ideas about the division of the semibreve into minims. Although the latter treatment clearly pertains to early 14th-century notational theory, if Johannes de Garlandia was actually a contemporary of Hieronymus de Moravia, rather than a mid-13th-century theorist, it is entirely plausible that he should have participated in the developments leading to the *Ars Nova*. A subsequent hint of this possibility is the incorporation of part of the *Introductio musicae planae secundum magistrum Johannem de Garlandia* into the *Ars contrapunctus secundum Philippum de Vitriaco* (CoussemaekerS, iii, 23–7) and the ascription of the latter treatise in one manuscript source to Johannes de Garlandia (which led Coussemaeker to edit yet another, anonymous version under Garlandia's name: *Optima introductio in contrapunctum pro rudibus*, *ibid.*, 12–13).

The complicated transmission and derivative sources of the Garlandian treatises led Coussemaeker, Riemann and others to postulate both an older (13th-century) and a younger (14th-century) music theorist named Johannes de Garlandia. It now seems more likely that only one person bore this name, whose career in Paris spanned the last decades of the

13th century and the first decades of the 14th; on the other hand, the most important writings associated with Johannes de Garlandia, *De plana musica* and *De mensurabili musica*, were probably the work of another, nameless author active about the middle of the 13th century. The tremendous accomplishment of this anonymous theorist in systematizing the rhythmic modes and their notation should not be underestimated merely because these matters quickly underwent change and modification. The whole mensural system, and indeed the development of late-medieval polyphony itself, would not have been possible without the systematic formulation of the theory of Notre Dame polyphony in *De mensurabili musica*.

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probably compiled or revised by Johannes de Garlandia, c1270–1300

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For further bibliography see [Notation](#).

Johannes de Grocheio.

See [Grocheio, Johannes de](#).

Johannes de Janua

(fl 1400). Italian composer. He came from Genoa (Lat. Janua), where he may have composed his two surviving works (in *I-MOe* α.M.5.24) under French influence: in the early 15th century Genoa was an important centre of French culture, as it belonged to France. Several candidates for the identity of the composer have been proposed: two, Johannes Burec and Johannes Desrame, were singers at the court of Pope Benedict XIII, who after his flight from Avignon, lived with his curia in the Minorite monastery in Genoa in 1405 and in 1407. Other, perhaps more likely, Italian candidates for identification are the 'frater Johannes' of Genoa (a colleague of Conradus de Pistoria), listed in 1385 at the Florentine convent of Santo Spirito, or the musician 'Jo. de Genesisii' who worked in the chapels of various Avignon cardinals between 1371 and 1394. Johannes de Janua's two surviving three-part songs, the ballade *Une dame requis* (ed. in PMFC, xx, 1982) and the virelai *Ma douce amour et ma sperance* (ed. in PMFC, xxi, 1987), correspond in text and style to French models of the late 14th century: the ballade in particular displays cross-rhythms and syncopation, characteristics of the Ars Subtilior. That Johannes's works were well circulated in northern Italy is suggested by the inclusion of the virelai text in a lyric poetry source linked to the Pavian court of Giangaleazzo Visconti (d 1402).

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URSULA GÜNTHER/YOLANDA PLUMLEY

Johannes de Lymburgia [Vinandi, Johannes]

(fl 1431). Franco-flemish composer, active in Italy. All his 46 ascribed compositions are in *I-Bc* Q15; only three are preserved elsewhere (one ascribed to Du Fay, one to 'Lynburgia'). Five other works in *I-Bc* Q15 have been attributed to him by modern scholars. Only one documentary reference to him is known: on 18 November 1431 in the palace of Bishop Pietro Emiliani of Vicenza 'presbitero Johanne cantore de Limburgia q. Johannis Vinandi, beneficiato ecclesie vincentine' was among the witnesses to the will of another of Emiliani's familiars. He may have been associated with Emiliani's provision of the previous month for training young singers (Gallo and Mantese). It seems likely that none of the three men identified from references in the Liège archives (Quitin) was the composer; Quitin opined that the solution to the composer's identity must come from Italy. This is supported by the fact that all three men were

documented as being in or near Liège in the 1430s, whereas work had begun on the second stage of Q15, in which Johannes alone is named, in 1430 or before; he has even been considered as a candidate for the scribe of the manuscript, started in the early 1420s. Against any of the available identifications from the north it can be argued that his compositions indeed show the influence of composers active in the Veneto during the 1420s. He is probably the 'presbiter Johannes de Francia' present in Padua throughout the 1420s and on whose behalf and implicit strength as a singer the Padua chapter successfully petitioned Bishop Pietro Marcello in 1424 for a vacant custody. His pieces in honour of the city of Padua and of Giovanni Contarini are likely to have been written in that decade, when he and Emiliani were there, and he is almost certainly the same as the 'Johannes de Francia cantore' who moved to Emiliani's household well before 1431 and accompanied him from Padua to Vicenza in the late 1420s, when he would have written *Martires Dei incliti*, surely intended for celebrations on 20 August of Vicenza's patron saints Leonzio and Carpofo, in accordance with a civic statute of 1425.

Of the other works, *Gaude felix Padua* and *In hac die celebri* celebrate saints honoured in Padua (*Gaude felix Padua* and *O Baptista mirabilis* are almost illegible in the manuscript). *Congruit mortalibus* was written in honour of Giovanni Contarini, a member of Emiliani's circle. Ann Lewis has demonstrated anti-Semitic elements in the three texts of the motet *Tu, nephanda* (suggesting a date following 1434). The four-voice works all have equal discantus parts (sometimes imitative, as in *Tota pulchra es*), as does the three-voice *Surexit Cristus*.

His musical style is rather uniform. Most pieces are in three parts, with a songlike texted upper voice and untexted equal-range tenor and contratenor, usually in *tempus perfectum*. The upper parts are often florid and ornamented; chant is sometimes paraphrased in the discant or presented in the tenor. Discant and tenor are written out in his fauxbourdon works. His complete mass may in fact be composite; the Introit (*Salve sancta parens*), Kyrie (Kyrie IX) and Gloria 'Spiritus et alme' may have been modelled on the composite Lantins mass that opens *I-Bc* Q15. The Kyrie 'Qui de stirpe regia' opens a composite cycle with a Gloria-Credo pair by Brassart and a Sanctus-Agnus pair by Du Fay. The single Credo is paired with a Gloria by Reson; the two Gloria-Credo pairs are united by head-motifs. The frequent indications of 'unus' and 'chorus' are characteristic of the scribe and may not be authorial. Three anonymous compositions in *I-Bc* Q15 are particularly strong candidates for Johannes' authorship, which could perhaps be extended to a few other unasccribed compositions.

The non-liturgical strophic settings of Latin texts (usually classified as *laude*) show a variety of texting practices. Two have three-line stanzas with three-line refrains, two have four-line stanzas with two-line refrains and one has a five-line stanza with no refrain. His hymn settings have a number of *alternatim* strategies, some with alternative settings, some with odd and some with even verses set polyphonically. They seem, along with a setting by Feragut, to have been designed to complement the – presumably pre-existing – cycle by Du Fay, of which this is the oldest source. Johannes'

five Magnificats are in the newer style that supplanted earlier settings discarded from Q15.

WORKS

all in I-Bc Q15; numbered as in De Van; ed. in Etheridge unless otherwise stated

mass cycle, pairs and movements

Ky, Gl, Cr, San, Ag, 3, 4vv (Sanctus tropes 'Sanctus admirabilis splendor', 'Sanctus mundi fabricator et rector'), nos. 127–31

Gloria, Credo, 3vv, nos.94–5

Gloria, Credo, 3vv, nos.32–3

Kyrie 'Qui de stirpe regia', 3vv, no.101

Kyrie, 3vv (on Gregorian Kyrie IX), no.160

Gloria 'Spiritus et alme', 3vv, no.161

Credo, 3vv, no.126

Salve sancta parens, 3vv (introit), no.158

magnificat settings

Magnificat, 4vv (8th tone), no.163

Magnificat, 3vv (1st tone), no.318

Magnificat de 2° tono, 3vv (fauxbourdon), no.319

Magnificat de 6° tono, 2vv, no.320

Magnificat, 3vv (8th tone), no.321

hymns

Ad cenam agni providi, 3vv (Easter season; with fauxbourdon version), no.297

Criste redemptor omnium, 3vv (Christmas), no.294

Magne dies leticie, 3vv (St Peter; with fauxbourdon version), no.282

Virginis proles opifexque matris, 3vv (Nativity of virgins; fauxbourdon), no.314

motets

Tu nephanda prodigi/Si inimicus meus/Emitat celum fulgura, 4vv, no.171

laude

Imnizabo regi meo, 3vv (17 stanzas), no.198

Recordare, frater pie, 3vv (13 stanzas), no.166

Salve, salus mea, 3vv (12 stanzas), no.170

Salve, virgo regia, 3vv (5 stanzas), no.266

Verbum caro factum est, 3vv (9 stanzas), no.283

other works

Ave, mater nostri redemptoris, 3vv, *I-TRc* 92 (to BVM; edn in DTÖ, xiv–xv, Jg.vii (1900), 213), no.265

Congruit mortalibus plurima, 3vv (in honour of Giovanni Contarini), no.187

Descendi in ortum meum, 3vv (Song of Songs), no.183

Gaude felix Padua, 3vv (to St Anthony of Padua; not ed. in Etheridge), no.288

In hac die celebri, 3vv (to St George), no.189

Martires Dei incliti, 3vv (to SS Leonzio and Carpofo; edn. in Gallo and Mantese), no.186

O Baptista mirabilis, 3vv (to St John Baptist; not ed. in Etheridge), no.286

O Maria maris stella, 3vv (to BVM), no.284

Ostendit mihi angelus, 3vv (for Easter), no.167

Puer natus in Bethleem, 4vv (for Christmas), no.205

Pulchra es, amica mea, 3vv (Song of Songs), no.177

Recordare, virgo mater, 3vv (to BVM), no.270

Regina celi, 3vv (to BVM), no.199

Surexit Cristus hodie, 3vv (for Easter), no.175

Surge, propera amica mea, 4vv (Song of Songs), no.204

Tota pulchra es, 4vv (Song of Songs), no.197

Veni, dilecte my, 3vv (Song of Songs; attrib. Du Fay in *I-AO*, *TRmp* 87, Johannes in *Bc* Q15; probably by Johannes; edn in *CMM*, i/1 (1947), 29), no.279

anonymous works attributed by modern scholars

Gaude flore virginali, 3vv, no.285

Hec dies quam fecit Dominus, 3vv, no.190

Salve vere gracialis, 3vv, no.188

Magnificat, 3vv, no.322

Magnificat, 3vv, no.323

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MARGARET BENT

Johannes de Meruco

(*fl* late 14th century). Composer, probably French. He was the author of the four-voice ballade *De home vray* (ed. in *CMM* 1, iii, 1970 and *PMFC*, xix, 1982). Like other ballades from the Chantilly Manuscript (*F-CH* 564), this one makes frequent use of syncopation in cantus and contratenor, as well as a chordal opening to the refrain. Less usual is the imitation between cantus and triplum over four bars of the refrain, producing identical rhythm in three of them.

GILBERT REANEY

Johannes de Muris.

See [Muris, Johannes de](#).

Johannes de Olomons, Magister

(fl early 15th century). Italian music theorist. He came from Olmütz, in Moravia, and is also known as 'scholasticus de Casteliono'. He is known by a single treatise *Palma choralis seu de cantu ecclesiastico* (ed. A. Seay, Colorado Springs, 1977), dedicated to Cardinal Branda da Castiglione, of whom he also wrote a biography. The treatise was probably written between 1425 and 1443, his years of service as the cardinal's chaplain (the number '1405' on the manuscript is probably a shelf-mark). Although written in an area near Milan, his tract deals with Ambrosian chant only in passing.

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GORDON A. ANDERSON/R

Johannes de Quadris [Quatris]

(*b* before 1410; *d* after 1456). Italian composer. A priest from the diocese of Valva-Sulmona near L'Aquila, he is described in a document of 1450 as 'musicus et cantor diu in ecclesia Santi Marci de Venetiis'. His long ('diu') service at S Marco seems to have lasted at least two decades, since his *Magnificat* is headed '1436, in the month of May, in Venice' in *GB-Ob* Can.misc.213, and it is not until a Vatican document of 1457 that he is referred to as deceased (see Lütteken). In 1450 he presented a petition to Pope Nicholas V to obtain a prebend linked to a vacant post at the collegiate church of SS Felice e Fortunato in Aquileia. This request was not granted immediately because another application for the same benefice had been presented at the same time. Johannes therefore repeated his request in 1452 and again in 1454; in 1457 it seems that the benefice was granted to his competitor, presumably because Johannes had died.

Analysis of the works definitely attributable from their sources to Johannes de Quadris reveals a remarkable stylistic diversity. The *Magnificat* and the motet *Gaudeat ecclesia* both clearly betray their late Gothic origins. The *Magnificat*, one of the earliest polyphonic settings, displays varied treatment of the cantus firmus (3rd psalm tone) and a careful and imaginative handling of the two vocal parts. The hymn *Iste confessor* (which may have been the model for a similar composition by Antonius Janue) is restrained and singable, qualities that also characterize the Lamentations and the pieces for Good Friday. In these works the music is entirely at the service of the words. The Lamentations (in which the cantus firmus is very close to the traditional *tonus lamentationum*) are constructed in a strophic form in which the pattern is constantly repeated and modified, like a liturgical recitative. Only the final cadences are extended and offer four different types of resolution. The other works for the Passion listed below, especially the planctus *Cum autem venissem*, are very much in the style of the Lamentations; even if they are not by Johannes de Quadris, they were certainly inspired by his compositions. Taken as a whole, his output developed in a way typical of the 15th century, from a northern late Gothic idiom to the expressive, tuneful simplicity of Italian music.

Johannes's music enjoyed widespread and lasting circulation, as is apparent from the presence of his works in *I-Ps* 359. The Lamentations appeared in a Petrucci print (1506¹) so much later than the *GB-Ob* copy of the *Magnificat* that earlier scholars supposed the works to be by different composers with the same name (a hypothesis rejected by Cattin, 1969; see also Bent, 1995). The Lamentations are also in the *Processio Veneris sancti* in *I-Fd* 21 (see Cattin, 1975), and were replaced at S Marco only by those of Giovanni Croce published in 1603 and 1610 (see Bettley, 1993 and 1994). As well as being an important figure in his own right, therefore, Johannes de Quadris is also of great significance for the history of polyphonic practice at S Marco in the 15th and 16th centuries.

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GIULIO CATTIN

Johannes de Sacrobosco [Sacro Buscho]

(fl c1220). Scientist and pseudo-theorist, possibly English. He was the author of a *Tractatus de sphaera* which was the standard textbook of astronomy from the 13th century to the 17th and exists in numerous manuscript copies. According to a 13th-century tradition, Sacrobosco was an Englishman, and it has been conjectured that his name was Holywood or Holyrood. His connection with music is illusory, deriving from the fact that a copy of the *Sphaera* heads a collection of treatises mostly on music

in a manuscript (*I-Rv* B81) copied in Italy during the 11th and 12th centuries.

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FREDERICK HAMMOND

Johannes de Sarto.

See [Sarto, Johannes de](#).

Johannes 'dictus Primarius'

(*f* Paris, 13th century). Musician, probably a theorist but perhaps also a scribe or composer, active in France. Along with Petrus optimus notator and others he was involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, between the time of Robertus de Sabilone and that of Franco of Cologne. He is mentioned under this name by the theorist Anonymus 4 (ed. Reckow, 1967, i, 46, 50), who stated that his work was superseded by the new notational features of Franco. Several scholars have suggested identification with [Johannes de Garlandia](#) (see O. Koller, *VMw*, iv, 1888, pp.1–82, esp. 34; Reckow, 1967, i, 97–8).

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For further bibliography see [Organum](#) and [Discant](#).

IAN D. BENT/EDWARD H. ROESNER

Johannesen, Grant

(*b* Salt Lake City, 30 July 1921). American pianist. He studied the piano with Robert Casadesus at Princeton University and Egon Petri at Cornell University, and theory with Roger Sessions and Nadia Boulanger. He made his *début* at Times Hall, New York, in 1944. In 1949 he won first prize at the Concours International at Ostend and also undertook his first international tour. In 1956 and 1957 he toured Europe with the New York PO and Mitropoulos. He made an extensive tour of the USSR and Europe

with the Cleveland Orchestra and Szell in 1968, and solo tours of the USSR in 1962 and 1970; he also appeared regularly at the leading festivals in the USA and Europe. He was on the faculty of the Aspen Music School (1960–66) and in 1973 became music consultant and adviser to the Cleveland Institute of Music of which he was later music director (from 1974) and president (from 1977); he announced his resignation in 1984. His honours include the Harriet Cohen International Award (1960) and doctorates from the University of Utah (1968) and the Cleveland Institute of Music (1975). An intelligent, sensitive, restrained player over a broad repertory, Johannesen is best known for his performances of French music. He has championed the piano music of Fauré, which he has recorded complete, and celebrated the 150th anniversary of the composer's birth in 1995 with an all-Fauré recital in London. He has recorded, too, such unusual material as the Dukas Variations and works by Roussel and De Séverac. His compositions include *Improvisations over a Mormon Hymn* as well as cadenzas to Classical concertos. From 1963 to 1973 he was married to the cellist Zara Nelsova, with whom he often appeared in concerts and made recordings.

MICHAEL STEINBERG/R

Johannes Filius Dei, Magister

(*fl* mid-13th century). English singer. He was one of three Englishmen described by the theorist Anonymous IV as 'good singers' of mensural polyphony, who sang with great refinement ('valde deliciose'). Some time before 1295 he bequeathed a troper to St Paul's Cathedral, London, where he may have been a canon. Flindell's contention that he was the 11th/12th-century theorist Johannes Cotto is without foundation. The appellation 'Filius Dei' (Godson) may imply that he was a foundling.

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IAN D. BENT/EDWARD H. ROESNER

Johannes Flamingus.

See [Flamingus, Johannes](#).

Johannes Fulginatis [Giovanni da Foligno].

(fl ?c1400) Italian composer. His name indicates that he came from Foligno. A two-voice ballata by him, *Mercede, o donna*, written probably in about 1400, is transmitted in *I-La* 184 (f.LXXX; ed. in PMFC, x, 1977, p.90). Another three-voice ballata, *L'angeli ch'alma*, found in the recently discovered fragment *PL-Pm* 174a (dated 1432), written in *senaria imperfecta*, bears an inscription that may be to him.

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Johannes Gallicus.

See [Gallicus, Johannes](#) and [Johannes de Garlandia](#).

Johannes le Fauconer, Magister

(fl 13th century). Composer or scribe from Picardy. He was involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, working probably in Paris between the time of Robertus de Sabilone and that of Franco. He is mentioned by the theorist Anonymous IV (ed. Reckow, 1967, i, 50).

See [Organum](#) and [Discant](#).

IAN D. BENT

Johannes Legalis.

An otherwise unknown figure, Magister Johannes Legalis is credited with a two-part composition, *Vox nostra resonet Jacobi*, in the 12th-century Calixtine manuscript (*E-SC*), whose attributions are problematic.

SARAH FULLER

Johannes le Petit.

See [Ninot le Petit](#).

Johannes Scheffler.

See [Angelus Silesius](#).

Johannes Scottus Eriugena [John Scotus Erigena; John the Scot]

(*b* Ireland, c810; *d* ?England, c877). Theologian, philosopher and translator. He arrived in Gaul in about 845 and taught grammar and dialectic at the palace school of Charles the Bald, of which he is also thought to have been the head for a time. The story told by William of Malmesbury that he died in England, stabbed to death by the pens of his pupils, is considered legend. His early theological writings rendered him open to attack in the late 850s. Between about 860 and 865 he translated a number of works from Greek at the behest of Emperor Charles. His masterpiece, the *De divisione naturae* (also called *Periphiseon*) was completed, it is thought, between 860 and 867. It presents a transcendental philosophy that in the opinion of modern scholarship is unequalled in its time for profundity and originality. Whether it was influential in subsequent centuries is unclear, although it was condemned as heretical by Pope Honorius III in 1225 and subjected to censorship in the 17th century.

Certain passages of the *De divisione naturae* (especially Eriugena's mention of the terms 'organicum melos' and 'organicus') have been the subject of discussion by several music historians, notably Hugo Riemann and Jacques Handschin. According to the former, Eriugena undoubtedly made reference to organum in contrary or oblique motion, an opinion evidently shared by Handschin and often repeated since. Many difficulties in the interpretation of these passages (*PL*, cxxii, 638 and 883 respectively) arise from ambiguities unavoidable at this epoch in the meaning of 'organum' and its derivatives, and indeed of all terms referring to consonance. Both Jones and Waeltner have successfully challenged the older interpretation. What should be noted is that these passages tell nothing of the specific characteristics of such singing parts (e.g. whether sacred or secular in use, liturgical or non-liturgical, extempore or written, whether having association with an ethnic group). Information of that sort would be irrelevant to the usefulness as analogue or symbol in Eriugena's metaphysics of the phenomenon of polyphony.

Handschin proposed, on the basis of some conceptual similarities, that Eriugena must have read the *Musica enchiridis*, a work that has generally been dated a generation later. This suggestion has been supported by Dronke on the grounds of Eriugena's interpretation of the Orpheus allegory. *De divisione naturae* contains a fair number of other passing references to music, discussed in some detail by Handschin. The commentary on [Martianus Capella](#) attributed to Eriugena is almost certainly the work of the Irish scholar; although it reveals an acquaintance with musical concepts and vocabulary such as he might have gained through quadrivial education, it demonstrates little beyond that. There are, however, many problems concerning the completeness of the various Carolingian commentaries on Martianus, and scholars today are in general agreement that Eriugena's commentary has survived only in a condensed form.

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LAWRENCE GUSHEE/BRADLEY JON TUCKER

Jóhannsson, Magnús Blöndal

(b Skálar, 8 Sept 1925). Icelandic composer, pianist and conductor. He studied with Franz Mixa and Victor Urbancic at the Reykjavík College of Music (1935–7, 1939–45) and with Bernard Wagenaar and Marion Bauer at the Juilliard School (1947–53). He was active as répétiteur and conductor at the Icelandic National Theatre (1956–69), and was a producer at the Icelandic State Broadcasting Service until 1974; he was also a founder member of Musica Nova in 1959. After a period in the USA (1977–87), he took up residence again in Iceland.

In the 1950s and early 60s Jóhannsson was at the forefront of the Icelandic avant garde. His *Fjórar abstraksjónir* ('Four Abstractions', 1951) for piano was the first Icelandic 12-note composition; he was also a pioneer in electronic music, composing his *Elektrónísk stúdía* for woodwind quintet, piano and tape in 1958. In 1971 he stopped composing for almost a decade; this extended silence was eventually broken with his *Adagio* (1980) for strings, celesta and percussion, which marks a significant stylistic shift in his music. Like the works which followed, it abandons his earlier experimental style for a more simple, neo-romantic lyricism.

WORKS

(selective list)

Ballet: Frostrósir [Frostwork], dancers, chbr orch, tape, lighting, 1968

Orch: Punktur [Points], orch, tape, 1961; Adagio, str, cel, perc, 1980

Inst and tape: Fjórar abstraksjónir [4 Abstractions], pf, 1951; Ionization, org, 1957;

Elektrónísk stúdía, ww qnt, pf, tape, 1958; 15 Minigrams, fl, ob, cl, bn, 1960;

Samstirni [Constellations], tape, 1961; Sonorities III, pf, tape, 1972; Solitude, fl,

1983; Sonorities VI, vn, 1989

Songs, incid music, music for film and TV

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ÁRNI HEIMIR INGÓLFSSON

Johanos, Donald

(b Cedar Rapids, IA, 10 Feb 1928). American conductor. He studied the violin and conducting at the Eastman School, Rochester, and was a violinist with the Rochester PO for five years. Its conductor, Leinsdorf, coached him, and in 1953 Johanos first conducted the orchestras at Altoona and Johnstown, Pennsylvania. In 1954 awards from the American Symphony Orchestra League and the Rockefeller Foundation enabled him to spend three years working with Ormandy, Beecham, Klemperer, Karajan and others. He won the 1957 International Conducting Competition of the Netherlands Radio Union, which led to appearances with the Concertgebouw Orchestra. He became associate conductor of the Dallas SO the same year and was its musical director from 1962 to 1970. In 1971 he was appointed associate conductor of the Pittsburgh SO and director of its chamber orchestra. He became music director of the Honolulu SO and artistic director of the Hawaii Opera Theatre in 1979. Johanos's recordings, especially of Ives's *Holidays* with the Dallas SO, reveal a lyrical approach and a careful sense of structure, sustained by rhythmic stability and momentum.

RICHARD BERNAS

Johansen, David Monrad

(b Vefsn, Nordland, 8 Nov 1888; d Sandvika, 20 Feb 1974). Norwegian composer. At the Oslo Conservatory he studied the piano with Winge and Johnson (1904–9), then theory with Elling and Holter, and the piano with Nissen (1909–15). He continued his studies with Humperdinck and Kahn in Berlin (1915–16) and during the 1920s he travelled to Paris and Italy. In 1933 and 1935 he was a pupil of Grabner in Leipzig. Johansen made his début as a pianist in 1910 and as a composer in 1915, each time in Oslo, and he first conducted in 1938 in Bergen. He was editor of the *Norsk musikerblad* (1917–18) and music critic for the *Norske intelligenssedler* (1916–18) and the *Aftenposten* (1925–45). During the years 1917–32 he was periodically a member of the executive committee of the Norwegian Composers Association, and he served on its expert council from 1956 to 1966. He was president of the TONO (1929–45). Between 1925 and 1945 he received a state artist's salary.

Johansen is perhaps the most outstanding of those Norwegian composers who have continued the nationalist tradition into the mid-20th century. An important stimulus to his work has been the folk poetry and legends, and above all the peasant music, of Norway. He has not used these tunes as 'cliché-marked national formulas ... it is rather a question of admitting the musical possibilities latent in the folk music' (Sommerfeldt). Johansen's music, although not extensively pictorial in conception, is also coloured by

the landscape of the Nordland. Strong and vital, his work is distinguished by broad lines and a vigorous harmony that often employs old Nordic chords for archaic effect. Polyphony is frequently important, and classical forms and means of development play a significant part. In some works of about 1920 – the *Nordlandsbilleder*, the Seven Songs op.6, the *To portrætter fra middelalderen* and parts of *Nordlands trompet* – there are Impressionist traits such as parallel chords and augmented triads, features resulting from Johansen's acquaintance with Debussy's music at that time. There are traces of Valen's influence in the cantata *Ignis ardens*, written after Johansen had met his compatriot in Paris. Other important works include the choral pieces *Draumkvædet* and *Voluspaa*, the orchestral *Pan* suggested by Hamsun's novel, the *Symfoniske variasjoner*, the Piano Concerto and the String Quartet.

WORKS

(selective list)

choral

Draumkvædet (folk poem, c1300), op.7, male chorus, 1921; 3 Pieces (trad.), op.10, male chorus (1924); *Voluspaa* (Edda song), op.15, solo vv, chorus, orch, 1923–6; 3 Pieces (T. Ørjasaeter, O. Aukrust, J. Lie), op.17, male chorus (1930); *Me vigjer var song* [We dedicate our song] (H. Straumsheim), op.18, solo vv, chorus, org, 1930

3 Pieces (I. Aasen), op.19, male chorus (1926); *Ignis ardens* (O. Bull), op.20, solo vv, chorus, orch, 1929–31; 3 skaldekvad [3 Scaldic Poems], op.27, male chorus (1951); 3 Songs (P. Dass), op.28, female chorus (1953); *Pa gravbakken vart dette songi* [By the church this was sung] (A. Garborg), op.33, chorus (1965); *Gryningens flicka* [The Dawn Girl] (Indian), chorus, 1965; *Da skal heller ingen av oss engstes* [Then we shall not be frightened] (A. Øverland), chorus

instrumental

Orch: Suite, op.4, perf. 1916; *Jo Gjende*, op.11, incid music, 1924; *Symfonisk fantasi*, op.21, 1936; *Pan*, op.22, 1939; *Symfoniske variasjoner*, op.23, 1944–6; *Pf Conc.*, op.29, 1952–4; *Epigrammer over norske motiver*, op.31, perf. 1963

Kvaern-slaat [Quern Tune], pf (1912); *Sonata*, op.3, vn, pf, perf. 1913; *Suite no.1 'Nordlandsbilleder'* [Nordland Images], op.5, pf, 1918; 2 *portrætter fra middelalderen* [2 Portraits from the Middle Ages], op.8, pf, perf. 1922; *Suite no.2 'Fra Gudbrandsdalen'*, op.9, pf, 1922; 3 *kjempevisemelodier*, pf (1923); *Suite no.3 'Prillar-Guri'*, op.12, pf, 1924; *Den store freden* [The Great Piece] (incid music, H. Garborg), 2 vn, vc, pf, 1925; *Suite*, op.24, vc, pf, perf. 1943; *Pf Qt*, op.26, 1947; *Nordlandske danser*, op.30, pf, perf. 1958; *Fl Qnt*, op.34, 1967; *Str Qt*, op.35, 1969

songs

Mor syng og andre digte [Mother Sings and Other Poems] (I. Handgaard), op.1 (1915); 3 *sange* (K. Hamsun), op.2, perf. 1915; 7 *sange* (trad.), op.6 (1921); *Nordlands trompet* (P. Dass), op.13, 1v, pf/str (1925); *Barn Jesu i en krybbe laa* (H.C. Andersen) (1928); *Klokkerne i taarnet* [The Bells in the Steeple] (O.J.M.L. Bull) (1930); *Maria sad paa hø og straa* [Mary sat on hay and straw] (N.F.S. Grundtvig) (1931); 5 *bibelske sanger*, op.25, perf. 1950; 2 *sanger* (A.P. Aasen), perf. 1958; 6 *strofiske sanger* (Grundtvig, Aasen, H. Wergeland), op.32, c1964; *Nocturne* (S. Obstfelder), 1965

WRITINGS

Edvard Grieg (Oslo, 1934, 3/1956; Eng. trans., 1938/R)

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KARI MICHELSEN

Johansen, Gunnar

(*b* Copenhagen, 21 Jan 1906; *d* Blue Mounds, WI, 25 May 1991). American pianist and composer of Danish birth. From the age of ten he received lessons in piano and theory from his violinist father, and at 12 he made his first public appearance, inspired by the example of Ignaz Friedman, whom he had heard the previous year. Friedman's student Victor Schiøler persuaded Johansen's parents to allow their son to study in Berlin, first with Frederic Lamond and then with Egon Petri at the Hochschule für Musik (1922–4). The studies with Petri not only enabled Johansen to refine his technical command of the instrument but they also formed the basis of many of his subsequent musical and aesthetic values. During this period he moved among the Busoni circle, and in May 1923 gave the première of Busoni's *Zehn Variationen über ein Präludium von Chopin*. Between 1924 and 1929 he toured Europe before moving to the USA, where he made weekly radio broadcasts for NBC (1930–36) in addition to championing recent works such as Ravel's G major Concerto and Rachmaninoff's Fourth Concerto. In 1935 he presented a cycle of 12 historical recitals, with music ranging from Frescobaldi to Stravinsky, and he repeated the feat in several cities across the USA. He was also active as a chamber musician. From 1939 Johansen was artist-in-residence at the University of Wisconsin, a position he held until his retirement in 1976. In the earlier part of his tenure (1946–53) he presented broadcast series in which he performed the complete piano works of Beethoven, Mozart, Schubert, Chopin and Bach, as well as a cycle devoted to the development of the piano sonata. He also became involved in the technical possibilities of recording offered by magnetic tape, and from his private studio he issued a series devoted to the complete keyboard works of Bach and one devoted to the piano music of Busoni, Friedman and, most notably, Liszt. In addition, he recorded works by Grieg, Chopin, Reger, Godowsky and

himself. His own compositions, many of which were improvised directly on to tape, reveal a remarkable assimilation of diverse styles yet with a distinctively personal voice. All these performances are notable for Johansen's technical mastery and questing intellect, an intellect not only directed towards music but also to a wide-ranging field of scholarship and interdisciplinary research through his own Leonardo Academy.

CHARLES HOPKINS

Johanson, Sven-Eric (Emanuel)

(*b* Västervik, 10 Dec 1919; *d* Göteborg, 29 Sept 1997). Swedish composer. After attending the Ingesund College of Music (1938) he studied composition with Melchers at the Royal College of Music, Stockholm (1939–46), and privately with Rosenberg. He was an organist in Uppsala (1944–50) and from 1952 worked as a church musician and teacher in Göteborg. A superb improviser on the organ and on the piano, he was a founder member of the Monday Group in the 1940s. He became a member of the Royal Swedish Academy of Music in 1971. Having made intensive studies of Gregorian chant and Palestrinian polyphony, he found the basis for his own work in Hindemith's counterpoint. This he gradually developed in an individual manner, applying the 12-note technique first loosely in the *Sinfonia ostinata* and the Saxophone Sonata, then rigorously in such pieces as the Sinfonietta concertante and the *Tio epigram* for piano. Melodic elasticity, as well as a very personal harmonic and rhythmic serialism, mark his later work, and Johanson was ready to explore the newest developments, as in the electronic modification of instrumental sound of the *Hommaggio a Boccaccio* (1972). Among his most important works is his Symphony no.3 'Etemenanki' ('The Elements', 1965–8), a symphony whose movements bear the names of the ancient elements: water, fire, air, earth; his late symphonies are also noteworthy. Through his teaching Johanson enabled amateur musicians and choirs to master advanced techniques.

WORKS

(selective list)

Stage: Bortbytingarna [The Changelings] (fairy tale op, Johanson), 1953–5; Kunskapens vin [The Wine of Knowledge] (op, G. Möllerstedt), 1959; Tjuvens pekfinger [The Thief's Pointing Finger] (comic op, C.J. Holzhausen), 1966–8, rev. 1982; Rivalerna [The Rivals] (microdrama, Möllerstedt), 3 solo vv, ens, 1967; Sagan om ringen (A. Harning, after J.R.R. Tolkien), 1973–4; Stoppnålen [The Darning Needle] (Harning, after H.C. Andersen), S, wind qnt, perc, 1973; Reliken (op, B. Frodi, after Salernitano), 1974; Skandal, ers majestät (op), solo vv, wind qnt, str qnt, perc, 1978; Pojken med flöjten (fairy tale op, H. Peterson), 2 S, T, B, SATB, speaking chorus, fl, bn, gui, 1980; Du människa (T. Waltman), male chorus, cl, gui, perc, synth, vc, 1980; Jättevänner (children's op, R. Lagercrantz), 1982; Slottet, sym. ballet, 1983; Dinize (op, 2, Wällhed), 11 vv, chorus, dancers, orch, 1994–5

12 syms., incl. no.1 'Sinfonia ostinata', 1949, rev. 1954; no.3 'Etemenanki' [The Elements], 1965–8; no.6 'Sinfonietta pastorella', 1972; no.7 'Sinfonia d'estate', 1987; no.8 'En Fröding-symfoni', 1983–4; no.10 'Symphonie chez nous', 1990;

no.11 'Sinfonia d'autunno', 1991; no.12 'Sinfonia da camera: A Schönberg in memoriam', 1992

Other orch: Sinfonietta concertante, vn/balalaika, chbr orch, 1951, rev. 1981; Vagues, 1965; Fotia, 1966; Conc. Gothenburghese, pf, orch, 1970; Conc., keyed fiddle, str, 1971; Astrofonia, str, 1974; Spelmanssymfoni, str, 1974; Variationer och fuga, 1974; Variationer och fuga över ett eget tema i östgötsk anda, 1974; Nalle Puh, sym. fairy tale, recit, orch, 1979; Hornpipa, wind, 1985; Festuvertyr Gränna-Brahe, 1993; Accdn Conc., 1996; suites, serenades, concertante works

Choral: Aff S Christoffero, chbr orat, 1948; Sym. no.2 'Duino Elegy no.7' (R.M. Rilke), T, chorus, 1954; Sym. no.4 'Sånger i förvandlingens natt' (O. Sjöstrand), chorus, 1958; Ave krax – ave crux (radio play, G. Andersson), S, Bar, chorus, speaking chorus, org, tape, 1967; Upplands Bro bygge, chorus, orch, 1974; [9] Fancies (W. Shakespeare), SATB, pf, 1974; Kom kärlekens ande, SATB, 1975; Musik till Gustav Vasa (A. Strindberg), chorus, ens, 1975; Variationer över en speldosemelodi, vocalise, SATB, 1976; Pelle Plutt (trad.), 15 doggerels, children's choir, 1989; Det blir så vackert där du går (P. Lagerkvist), 1991; 20 cants., c100 a cappella pieces

Solo vocal: The Haze Trees (Möllerstedt, as G. Alm), S, cl, vn, va, pf, tape, 1961; Herden och danserskan [The Shepherd and the Dance] (Andersson), S, org, perc, 1967; Tiden i förvandling [Changing Times] (Möllerstedt), Bar, wind, perc, tape, 1968; Kassandras omvändelse: monodrama per music (W. Natusch), S, fl, perc, hp, 1977; Ur höga visan [From the Song of Songs], recit, S, fl, pf, 1981; Fågeln sjunger (E.H. Malmström), 10 songs, 1v, insts, 1996; c100 songs

Inst: 5 str qts incl. no.4 'Séquences variables', 1961; Jig for Jones, str qt, 1949; Sonata, sax, pf, 1949; Tio epigram, pf, 1952; Sonomobil, 2 tpt, hn, trbn, 1967; Hommaggio a Boccaccio, elec rec, elec crumhorn, elec balalaika, elec keyed fiddle, 1972; Tolv tecken, vn, bn, 1974; Trio, cl, vn, vc, 1974; Tema med variationer 'O giv oss Herre av den tro', vn, va, vc, db, 1977; Triterium, fl, vc, db, 1977; Conc. Grosso, wind qnt, brass sextet, 5 perc, 1978; Beat, Beat, Beaten, perc, 1979; Solo Sonata, perc, 1981; Pf Sonata no.4 'Sonata flexa', 1982–3; Mitt hjärtas melodi [Melody of my Heart], pf/org, 1987, rev. 1989; Conc., org, brass qnt, 1987; Trio, ob, va, vc, 1988; 8 variationer över en korsfararsång frå 1100-talet, decet, 1988; Org Sonata, 1991; A la recherche, fl, 1992

Music for the theatre and cinema

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'Åtta svar på nio frågor ställda av Ove Nordwall' [8 answers to 9 questions posed by Nordwall], *Nutida musik*, viii (1964–5), 116–19
'Vagues', *Nutida musik*, ix/5–6 (1965–6), 19–21 [1st movt of Sym. no.3]
'Jag: en tonsättare', *Origo* (1967), no.1, p.22
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L. Hedwall: 'Sven-Eric Johanson: glimtar av en ständig sökare', *Årsskrift Kungl. Musikaliska Akademien* (1993), 35–42

P.-G. Bergfors: *Mitt hjärtas melodi* [Melody of my Heart] (Göteborg, 1994)

ROLF HAGLUND

Johansson, Bengt

(*b* Helsinki, 2 Oct 1914; *d* Ruovesi, 22 June 1989). Finnish composer. He studied conducting, the cello and composition at the Sibelius Academy in Helsinki, where his teachers were Madetoja, Palmgren and Ranta. He spent most of his working life as a sound engineer at the Finnish Broadcasting Company (1952–75) while also teaching music history at the Sibelius Academy. Both activities proved useful to him in his work: his *Kolme elektronista etydiä* ('Three Electronic Etudes', 1960) was one of the pioneering examples of Finnish electronic music, and his works for voices, in which features drawn from Renaissance polyphony appear alongside modernist elements, occupy a central place in the contemporary Finnish choral repertory.

His early orchestral works of the late 1940s and early 50s were still in the national Romantic vein. Not until his choral works of the 1960s and 70s, most of them *a cappella*, did Johansson discover his personal 'antique' style. In overall mood these works are modal and softly dissonant, at the same time both archaic and modern, combining madrigal styles with contemporary polyphonic web techniques in a balanced synthesis. His interest in the sacred tradition is already manifest in his *Stabat mater* of 1951, but his new style was not established until *The Tomb at Akr Çaar* for baritone and mixed chorus (1964). In addition to texts by Ezra Pound and poets of earlier centuries, Johansson drew on the Bible and on traditional Latin texts, for instance in his largest works with orchestral accompaniment, the *Missa sacra* and *Requiem*.

WORKS

Stage: *Se on totinen tosi* [It's the Absolute Truth] (musical fairy tale, H.C. Andersen), 1957; *Linna* [The Castle] (op. A. Krohn), 1975

Orch: *Serenade*, str, 1945; *Petite suite de ballet*, 1948; *Aquarelles*, 1948; *Pf Conc.*, 1951; *Festività*, 1952; *Suite*, vn, str, pf, timp, 1952; *Ekspressioita* [Expressions], str, 1953; *Tema con sette variazioni in modo antico*, vc, orch, 1954

Solo inst: *Sonata piccola*, vc, pf, 1945; 2 *Preludes and Fugues*, org, 1947–54; *Dialogues*, vc, str qt, 1970; *Canto maggiore & Canto minore*, vc, pf, 1980

Choral with orch/insts: *Missa sacra*, T, chorus, orch, 1960; *12 taamatunlausetta* [12 Passages from the Bible], male vv, org/insts, 1960; *Requiem*, Bar, chorus, orch, 1966; *Från lydda tider, Vänrikki Stool-sarja* [Ensign Ståhl Suite] (J.L. Runeberg), 1966; *Graduale*, 1968; *Juhana Herttuan ja Katariina Jagellonica lauluja* [Songs of Duke John and Katarina Jagellonica], 1968; *Cantata humana*, 1969; *A Double Madrigal* (C. Marlowe, W. Raleigh), S, T, mixed chorus, cl, 1976

Choral unacc.: *Stabat mater*, mixed chorus, 1951; *The Tomb at Akr Çaar* (E. Pound), Bar, mixed chorus, 1964; *Triptych* (Bible), S, Bar, mixed chorus, 1965; 3 *Classical Madrigals* (Pound), mixed chorus, 1967; 3 *Extracts from the Songs of Solomon*, mixed chorus, 1967; *Pater noster*, female vv, 1968; *Missa a quattro voci*, mixed chorus, 1969; *Cum essem parvulus*, 1969; *Norsk Freske* (G. Reiss-Andersen), mixed chorus, 1972; *Venus and Adonis I–V*, madrigals, mixed chorus, 1972–4; *Na Audiart* (Pound), madrigal, mixed chorus, 1975; *De Profundis*, 2 mixed chorus, 1976; *Gratia vobis* (Bible), male chorus, 1976

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MIKKO HEINIÖ

John I, King of Aragon

(*b* Perpignan, 1350; ruled 1387–95; *d* Foixà, nr Gerona, 16 May 1395). Portuguese ruler and patron of music. The son of Pedro IV 'el Ceremonioso' and Eleonor of Sicily. He was the chief means through which the musical currents of international Gothic were introduced into the Iberian peninsula; he was also one of the outstanding musical patrons of his time. From early on he revealed his love of music, surrounding himself with as many skilled performers as possible, especially shawm players. Francophile in his tastes, he hardly ever had in his service musicians who were not French, German or Franco-Flemish, employing up to 22 of them in his household. His own musicians and those who came to visit him included, in his own words, 'the best in the whole world'; he was generous to all of them, and did all he could to further their careers through letters of recommendation. Among the several hundreds of musicians known to have visited him, 'master Simon of the viola', perhaps identifiable with the composer Hasprois, and 'Petrequi de la bombardà' (Bombardi) stand out. 'Johan Robert' (Trebor) dedicated two of his compositions to him, *En seumeillant* and *Quant joyne cuer* (*F-CH* 564, nos.20 and 40). John did not have his own chapel until 1379, on the eve of his marriage to the niece of the King of France, Yolanda de Bar. Around that time he summoned seven singers from Avignon to whom he added the tenor Johan Armer. With their help he composed for New Year 1380 a rondel 'ab sa tenor e contratenor e ab son cant', a copy of which he sent to his brother Martín. The composition is lost, as are almost all the music books he bought and even commissioned in Avignon. These included parts of the Mass as well as polyphonic motets, rondeaux, ballades and virelais. It is possible that some sheets containing copies of *Ars Nova* motets (*E-TAc* (1) and (2)) came from one of these books. The loss of documentation relating to John's chapel makes it impossible to follow the course of his musical evolution. We know only that between 1380 and 1395 fifteen singers and five organists belonged to it, among them Steve de Sort. Without exception, all these musicians had received their training either in the cathedrals of northern France and the Low Countries or in Avignon. Their presence in John's chapel contributed decisively to the modernization of the sacred polyphonic repertory in the kingdom of Aragon.

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MARICARMEN GÓMEZ

John IV.

See João iv.

John XXII [Duèse, Jacques]

(*b* Cahors, *c*1245; *d* 1334). French pope. A member of a well-to-do family, he studied at Cahors, Montpellier, Paris and Orléans and taught canon and civil law at Cahors and Toulouse. In 1300 he was consecrated Bishop of Fréjus. In 1308 he became chancellor to Charles II of Naples and two years later was appointed to the See of Avignon. Raised to the purple in 1312, he was created Cardinal-priest of S Vitale and, in 1313, Cardinal-Bishop of Oporto. His election to the papacy came in 1316; at a time of great confusion and discord this elderly candidate with his ailing appearance was acceptable because it seemed unlikely that he would live long. He was, however, to prove an energetic and authoritarian ruler during his reign at Avignon. In 1317 he dissolved the Spiritual Franciscans and denounced as heretical their doctrine of total poverty. His conflict with Louis of Bavaria ended only with the recantation in 1330 of the antipope Nicholas V set up two years previously by Louis, and by Louis' own abdication in 1332.

John XXII showed great interest in Eastern affairs and missionary activity, and strove to regain some of the papacy's lost power by astute administration. His encouragement of the visual arts and artists was matched by his interest in music. His decretal of 1324–5 ('*Docta sanctorum patrum*'; see the *Extravagantes communes*, bk. 3, §1; ed. in Richter and Friedberg) spoke out against the use of complex polyphony as a part of worship. Invoking patristic authority, he decreed that 'in the offices of divine praise ... the minds of all should be attentive, the text inoffensive, and the modest dignity of those who chant expressed through a peaceful manner of singing'. Masses were to be sung 'with the right rhythm, to a melody with each note clearly differentiated'. The mind rather than the ear was to be

delighted, and John condemned the new polyphony; he criticized 'certain followers of a new school' who introduced short note-values into liturgical singing and masked the plainchant with higher vernacular parts: 'For these restless singers are ever on the move, intoxicating the ear instead of soothing it, striving to convey by their gestures the content of their song; and thus devotion is brought into contempt by those who should be seeking it.' However, John made it clear that he had 'no intention of prohibiting ... the occasional practice ... of adding certain consonances, such as the octave, 5th or 4th and such intervals, which enhance the melody when sung above the simple ecclesiastical chant in such a way as to leave the plainchant itself pure and intact'.

In 1334, shortly before his death, John XXII introduced the feast of Trinity Sunday.

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MARY BERRY

John Chrysostom.

See [Chrysostom, John](#).

John Cotton.

See [Johannes Cotto](#).

John Damascene [John Chrysorrhoas, John of Damascus]

(*b* Damascus, c675; *d* St Sabas, nr Jerusalem, c749). Saint, Byzantine hymnographer and anti-iconoclast theologian. He was born into a rich Christian family; his father, Sergius, held an important position at the court of the Caliphs, and John, who had received a good literary and philosophical education, apparently held the same post after his father's death. Later he became a monk in the famous monastery of St Sabas. He

was ordained priest by the Patriarch of Jerusalem and became his theological adviser. The most important of John's writings, *The Source of Knowledge*, was dedicated to Kosmas, Bishop of Maiuma ([Kosmas of Jerusalem](#)). Late hagiographical writers supplied further biographical details, mostly legendary; these include the tradition that Kosmas was John's foster-brother, brought up and educated with him at Damascus. John was buried in the monastery of St Sabas; his body was later transferred to Constantinople.

John Damascene was renowned at Constantinople as the author of liturgical hymns: his biographers praised his *troparia* and *kanōnes* 'which are still sung and which give divine pleasure to all'. Tradition attributed to him the composition of the [Oktōēchos](#), but he is more likely to have been the organizer than the author of this work. Many specific liturgical hymns have been attributed to him, but some were probably written by other monastic hymnographers with the name John. Those hymns in iambic verses for Christmas, Epiphany and Pentecost are most probably authentic; the ones following the rules of Byzantine rhythmic hymnography include *kanōnes* for Easter (the 'Golden Kanōn' or 'Queen of Kanōnes'), St Thomas, the Ascension, the Transfiguration, the Annunciation and the Dormition of the Virgin. Eustratiadēs has compiled a list with manuscript references of the many *kanōnes*, *idiomela* and *stichēra prosomoia* attributed to John that appear in manuscripts and in editions of Greek liturgical books (*mēnaia*, *triōdion* and *pentēkostarion*).

The iambic *kanōnes* by John Damascene are formally mannered; the ordinary poetic *kanōnes*, however, were written in simpler language, and the style of the minor hymns is simpler still. All of them bear witness to their author's profound biblical and theological knowledge. Their tone is generally joyful: John's favourite subject was the Resurrection. John was also well known as a musician: the musical settings of many of the hymns attributed to him may be original.

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For further bibliography see [Byzantine chant](#).

ENRICA FOLLIERI

John, Sir Elton (Hercules) [Dwight, Reginald Kenneth]

(*b* Pinner, 25 March 1947). English composer, singer and pianist. The son of a dance band musician, he was awarded a junior exhibition to the RAM where he learned the basic principles of composition (1958–62); he was already a devotee of rock and roll and the greatest influences on his percussive piano style were Little Richard and Jerry Lee Lewis. His musical apprenticeship between the ages of 14 and 22 encompassed classical training, work as a jobbing rock musician, journeyman songwriting and performing in a local public house. He worked at the Mills Music publishing company and played the piano and sang with Bluesology, a soul and blues group which also made a few undistinguished singles before becoming the backing group for Long John Baldry. Elton John's stage name was drawn from those of Baldry and the saxophonist Elton Dean.

From 1967 he concentrated on songwriting, working with Bernie Taupin (*b* Sleaford, 22 May 1950), who wrote poetry influenced by Western ballads such as those composed by Marty Robbins. They first collaborated by post

with John setting Taupin's verses to music; they have subsequently maintained this unusual method of working whereby the lyrics invariably preceded the music. Elton John is also notable for the speed and fluency with which he sets Taupin's words. They were contracted by Dick James Music and, after some small successes composing songs for other singers, Elton John made his first album of John-Taupin material (1969). With string arrangements by Paul Buckmaster and production by Gus Dudgeon, *Empty Sky* (DJM) presented him in the then fashionably singer-songwriter mode and won respectful reviews. The second album, *Elton John* (DJM, 1970), included the first classic John-Taupin composition, *Your Song*, in which John interpreted its clever yet moving lyric conceit in a confident and confidential soul-influenced style; it has subsequently been recorded by some 50 other singers.

A critically acclaimed appearance at the Troubadour Club in Los Angeles (1970) made Elton John an overnight success in the USA. He toured frequently and recorded six albums of new songs in the following five years. These included many of his best-remembered hits such as *Rocket Man* with its falsetto chorus, an affectionate pastiche of 1950s rock and roll in *Crocodile Rock*, *Candle in the Wind* (the lament for Marilyn Monroe which Taupin rewrote for John to sing at the funeral of Diana, Princess of Wales in 1997) and *Don't go breaking my heart*, a dynamic soul number recorded by John with the British singer Kiki Dee. In 1973 he set up his own record company, Rocket, and the following year he and Taupin formed Big Pig Music to publish their songs.

By the mid 1970s Elton John had formed his mature style as a composer and singer. His American-accented vocal style projected ballads and dance numbers with equal facility while his compositions favoured the keys of E flat, D flat, G flat and F flat. In comparison with the guitar-based songs of his contemporaries, his compositions showed relatively complex melodies and chord structures. His performances increasingly favoured flamboyant outrageousness over introspection, paying homage in equal parts to Little Richard and Liberace as he appeared in a series of flamboyant costumes, a style epitomized in his cameo appearance in the film of the Who's rock opera, *Tommy*.

In 1979 he was the first Western pop star to tour the Soviet Union, but his career faltered when the partnership with Taupin was suspended in the late 1970s. They reunited in 1982 and during the 1980s created a number of outstanding songs among which were *Nikita*, *Sacrifice*, *I guess that's why they call it the blues* and *I'm still standing*. In general, both Taupin's lyrics and Elton John's vocal performance were more reflective than in the previous decade. Despite highly publicized personal crises triggered by drug addiction, Elton John maintained his creative output in the 1990s and *The Big Picture* (Rocket, 1997) was his 25th studio album. In 1994 he contributed songs to the Disney cartoon *The Lion King*, with lyrics by Tim Rice, and won an Academy Award for *Can you feel the love tonight?*.

Elton John is the most prolific composer of popular music of his generation, having written and recorded several hundred songs, most with lyrics by Taupin, and is one of the most commercially successful performers of the

latter part of the 20th century. He was made a CBE in 1996 and was knighted two years later.

WORKS

(selective list)

all music by Elton John; lyrics by Bernie Taupin, unless otherwise stated

Your Song, 1969; Crocodile Rock, 1972; Rocket Man, 1972; Candle in the Wind, 1973, lyrics rev. 1997; Goodbye Yellow Brick Road, 1973; Bennie and the Jets, 1974; Don't let the sun go down on me, 1974; Philadelphia Freedom, 1975; Don't go breaking my heart, 1976; Sorry seems to be the hardest word, 1976; Song For Guy, 1978 [instrumental]; I guess that's why they call it the blues, 1983; I'm still standing, 1983; Nikita, 1985; Sacrifice, 1989; Can you feel the love tonight?, 1994 (T. Rice, from the film *The Lion King*)

DAVE LAING

Johner, Dominicus [Franz-Xaver Karl]

(*b* Waldsee, 1 Dec 1874; *d* Beuron, 4 Jan 1955). German musicologist. After schooling in Riedlingen he studied at the Benedictine abbeys of Prague, Seckau and (from 1893) Beuron, where he was a pupil of the Kantor Ambrosius Kienle and the organist Raphael Molitor, and where he took his vows in 1894. He also studied theology at the Cucujães monastery, Portugal (1896–1900, ordained 1898), whence he was recalled to Beuron during the illness of Kienle (1900), whom he succeeded as first Kantor (1905–49). Having studied briefly with the monks from Solesmes in Appuldurcombe, Isle of Wight (1904), he helped to found the church music school of Gregoriushaus near Beuron (1906), where he taught until World War I. He also served as prior of the abbey (1913–33) and as lecturer (1925) and professor (1930–40) of choral and liturgical music at the Cologne Hochschule für Musik.

Johner was the most distinguished of German Catholic Kantors. His practical work and books of instruction in the performance of the music of his church achieved an authoritative status. His *Wort und Ton im Choral* (1940) is a standard text on the musical character of plainchant.

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DAVID HILEY

John of Damascus.

See [John Damascene](#).

John of Fornsete

(*d* 1238–9). English monk. Since the mid-19th century the name of this monk at Reading Abbey has been associated with the so-called Reading rota *Sumer is icumen in*; he has been regarded as the possible scribe of the manuscript containing it (*GB-Lbl* Harl.978), as a direct influence on its present shape, and as the person who inspired the Latin and English words and the music. There is no evidence to support such theories, and even though his spurious fame continued to maintain itself in musical writings throughout the first half of the 20th century, John of Fornsete must be recognized as a nonentity as regards music.

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ERNEST H. SANDERS

John of Garland.

See [Johannes de Garlandia](#).

John of Lublin.

See [Jan z Lublina](#).

John of Salisbury

(*b* Salisbury, *c*1115; *d* ?Chartres, 1180). English scholar and prelate. One of the best-educated and able writers of his time, from 1136–47 he studied in Paris and Chartres under such masters as Peter Abelard and William of Conches. He served as secretary to Archbishop Theobald of Canterbury and afterwards to Archbishop Thomas Becket, and he was exiled in the service of both; he was an early promoter of the cult of St Thomas. From 1176 to his death he was Bishop of Chartres. His famous treatise on political morality, the *Policraticus* (1159; dedicated to Becket), has an extensive discussion of music.

Chapter six of the first book of the *Policraticus* is entitled ‘De musica et instrumentis et modis et fructu eorum’, and occurs in the context of a discussion of the pastimes of courtiers. Written in learned language, and not heavily dependent on conventional music treatises in its precise wording, the chapter deals mainly with aspects of music which John regarded as abuses. In particular he compared *musica mundana* and *humana* with *musica instrumentalis*, to the disadvantage of the latter: he spoke of its harmful effects, especially in connection with certain modes. The discipline of numbers rules the heavenly bodies, *musica mundana* and *humana*, but instruments can control behaviour. The Phrygian mode is to be avoided. Music can, on the other hand, diminish the power of evil and violence. The principal, and indeed the sole, use of music is in the praise of God.

In a passage frequently quoted, John objected to those who sing in an 'effeminate fashion', and whose performances 'strive to enervate astonished little souls'. These voices display a 'facility in ascent and descent, in the dividing or doubling of notes, in the repetition of phrases, and in their combination, while ... the highest notes of the scale are so mingled with the ... lowest, that the ears are almost deprived of their power to distinguish'. Writing of the 'very smooth singing of those who sing first, and those who follow, of those who sing together, and those who finish, of those who sing in between, and those who sing against others', John was almost certainly referring to polyphonic music, perhaps of the early Notre Dame school; otherwise his writing may be evidence for the performance of complex polyphony in England, although it should be noted that this passage is not untouched by literary exaggeration. His comments are not unlike those of his contemporary Aelred of Rievaulx.

John notes the instruments used at secular banquets, using terms that are clearly classical and partly biblical (*cithara*, *lira*, *tympanum* and *tibia*). Subsequent chapters contain minor references to musical instruments, and to the abuses of actors, mimes and other performers, and their audiences.

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ANDREW HUGHES/RANDALL ROSENFELD

John of Tewkesbury

(fl 1351–92). English friar. He was from the Custody of Bristol and was the author-compiler of the *Quatuor principalia musice* (GB-Ob Digby 90; *Cousse-makerS*, iv, 200–98, shortened version iii, 334–64) and the scribe, maker and owner of the earliest extant copy of this work, completed at Oxford on 4 August 1351 and donated by John to the Oxford Franciscans in 1388 with the assent of Thomas de Kingsbury, the 26th provincial minister of the Franciscan order in England. Another book of which John was the author-compiler, scribe, maker and owner, the astronomical treatise *De situ universorum* (GB-Mch 6681), was completed in 1392; several passages in this work indicate that he had been at the Oxford Franciscan convent on 5 April 1353. A different John of Tewkesbury, a sophist and fellow at Merton College, Oxford, in 1304, was credited by the antiquary John Bale with several non-musical works and mentioned by

Holinshed among the illustrious men who flourished in the years of Edward III.

The *Quatuor principalia* includes lengthy quotations from Boethius, Isidore of Seville, Guido d'Arezzo, Magister Lambertus and Franco of Cologne. In addition, the treatise expounds the principles of the *Ars Nova*, mentions two of Philippe de Vitry's motets (*Cum statua/Hugo/Magister invidie* and *Vos qui admiramini/Gratissima/Gaude gloriosa*), and includes the only known reference in an English source to the anonymous mid-14th-century motet *Tant a soustille pointure/Bien pert qu'en moy n'a d'art point/Cuius pulcritudinem sol et luna mirantur* preserved in the manuscripts I-IV, F-CH 564 and AS.

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LUMINITA F. ALUAS

Johnová, Miroslava.

See [Vorlová, Sláva](#).

Johns, Paul Emile

(*b* Kraków, c1798; *d* Paris, 10 Aug 1860). American pianist, composer and publisher of Polish birth. He was in New Orleans by 1818, when he is recorded as taking part in a concert; he frequently played the piano, as soloist and accompanist, until 1830. He is credited with the first performance in the USA of a piano concerto by Beethoven, in 1819. In 1824 he composed *A Warlike Symphony*, *Grand Military March*, and a comic opera, *The Military Stay*, all now lost. He became a music dealer in 1826 and opened his own store in New Orleans in 1830, but sold it in 1846 to W.T. Mayo (who sold it in turn in 1854 to P.P. Werlein). In the early 1830s Johns published jointly with Pleyel in Paris his *Album louisianais*, an elegant collection of songs and piano pieces, the first music known to have been written and published in New Orleans. A few pieces of sheet music also survive. He went to Paris in 1832 and met Chopin, who subsequently dedicated his Mazurkas op.7 to Johns. Johns was organist at St Louis Cathedral in 1843–4. A cotton magnate in later life, he served as Russian consul in New Orleans from 1848 to 1860.

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JOHN H. BARON

Johnsen, Hinrich [Henrik] Philip

(*b* probably Germany, 1717; *d* Stockholm, 12 Feb 1779). German or Swedish composer, harpsichordist and organist. The story in Schilling's *Universal-Lexicon* (2/1840–42), that Johnsen was of English origin, lacks support. In all likelihood he was born, or at least grew up, in Holstein and may have been of German-Danish parentage. His serenata *Die verkaufte Braut* (1742) shows fluency in dealing with a German libretto, and the text is written in well-practised German style. In 1743 he went to Sweden as the director of the court orchestra of Adolf Fredrik of Holstein-Gottorp, the successor to the Swedish throne; this orchestra, which Johnsen conducted from 1763, was separate from the Swedish court orchestra until 1771.

In 1745 Johnsen became organist at the church of St Klara in Stockholm, and in 1753 *kammarmusikus* and the queen's teacher in thoroughbass. From about the same time he became well known as an organ teacher. In 1763 he was appointed court organist, and from 1763 to 1771 was musical director of the newly arrived French theatre group, which performed comic opera and ballet. When the Swedish Royal Academy of Music was founded in 1771 he was the keeper of the archives for the first two years as well as a teacher of harmony. In his capacity as an expert on the organ he wrote a section on the instrument in A.A. Hülpher's *Historisk afhandling om musik och instrumenter* (Västerås, 1773/R).

Johnsen was regarded by his contemporaries as an outstanding contrapuntist and improviser on the organ. He was also a proficient harpsichordist and was possibly one of those organists whom J.H. Roman, in a letter of the 1750s, called 'pianists'. But his name is chiefly remembered for his collection of songs, one of the very few published in Sweden before the 19th century. It contains some charming and original compositions, stylistically reminiscent of Krause and Telemann.

Johnsen's style can best be described as eclectic. His instrumental works are akin to those of C.P.E. Bach in their unprepared dissonances and modulations. The operas have an affinity with the music of Gluck's dramatic style. Reaction to this stylistic diversity was mixed. A passage in G.A. Silverstolpe's obituary of Johnsen's disciple, J. Wikmanson, refers to Johnsen's organ fugues: 'If he did not distinguish himself as especially tasteful in his imagination in the few works we have by him, and often introduced strange ideas, motley forms and harsh sounds, he did however possess an originality which made up for the genius his ear and feelings sometimes seemed to lack'. A study of, for example, his masterly,

sometimes faintly bizarre harpsichord sonatas, his simple organ fugues and his trio sonatas largely confirms this opinion.

WORKS

dramatic

all in S-St

Die verkaufte Braut (comic op, 5), Eutin, court, Dec 1742

Ismeno och Ismenias (ballet), 1772, lost

Aeglé (op-ballet, 1, G.G. Adlerbeth, after P. Laujon), Stockholm, Bollhuset, 8 July 1774, collab. F. Uttini

Birger Jarl och Mechtilde (drama with music, 3, divertissement, G.F. Gyllenborg, after Gustavus III), Stockholm, Rikssalen, 8 July 1774, collab. Uttini [incl. Aeglé]

Neptun och Amphitrite (op-ballet, 1, Adlerbeth), Stockholm, Bollhuset, 24 April 1775

Music in: Acis och Galathea, 1773 [rev. of Handel: Acis and Galatea]; Procris och Cephal, 1778 [rev. of Grétry: Céphale et Procris]

Doubtful: Don Tabarano (int, 2), c1754

other vocal

Äreminne till Printz Gustafs fyra-åriga födelsedag [Anniversary Ode for Prince Gustav's Fourth Birthday], 1749, lost

24 oder af våra bästa poeters arbeten [24 Odes from the Works of our Best Poets], 1v, bc (Stockholm, 1754)

Låt oss se på Jesum [Let us look upon Jesus] (cant.), 1757, S-LB

Härwid han drog sitt svärd [With this he drew his sword], song in E. Brander's epic poem *Gustaviade* (Stockholm, 1768)

Coral-Bok, 1v, bc, Sm

Occasional works for the church of St Klara and the Swedish court, *Skma*

Numerous single songs, *Skma*

instrumental

6 fugues, org/hpd (Amsterdam, 1770)

Sym., F, 2 hn, str, also attrib. J. Aman; Sym., F, 2 hn, str, also attrib. Stendel: both in *Skma*, ed. in *The Symphony 1720–1840*, ser. F, iii (New York, 1983)

Conc., 2 bn, str, 1751, *Skma*; Conc., hn, str, L

2 concs., hpd, str, 1760, *Skma*

10 sonatas, 2 vn, bc; Sonata, e \flat , vn, bc; 6 sonatas, hpd; other kbd works: all in *Skma*

Sonata, a, hpd, in *Oeuvres mêlées*, partie iii (Nuremberg, 1757)

theoretical works

'Korta och nödiga regler till general bas' [Short and Necessary Rules for General Bass], *24 oder af våra bästa poeters arbeten* (Stockholm, 1754)

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INGMAR BENGTTSSON/BERTIL H. VAN BOER

Johnson, Alvin H(arold)

(*b* Virginia, MN, 18 April 1914; *d* Swarthmore, PA, 17 March 2000). American musicologist. He took the BA at the University of Minnesota (1936) and the PhD at Yale University (1954). He taught at Yale from 1950 to 1960, when he was appointed associate professor at Ohio State University. In 1961 he was made associate professor at the University of Pennsylvania. He served the American Musicological Society as treasurer from 1971 and executive director from 1978, and continued in these two offices even after his retirement from the University of Pennsylvania, finally leaving the positions for health reasons in 1993. Johnson specialized in Renaissance music, in particular the sacred works of Cipriano de Rore. His dissertation on Rore's liturgical music stresses that the Flemish tradition in which Rore wrote for the Church was the background for his contribution to the development of the madrigal. Johnson was also co-author of *The Art of Music* (1960), a textbook on the history of musical styles which attempts to show developing musical trends in their cultural contexts.

WRITINGS

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- 'Un autógrafo de J.S. Bach en la Universidad Yale', *Revista de estudios musicales*, iii (1954), 259–70
- with **B.C. Cannon and W.G. Waite:** *The Art of Music* (New York, 1960)
- 'A Musical Offering to Hercules II, Duke of Ferrara', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966), 448–54
- 'The 1548 Editions of Cipriano de Rore's Third Book of Madrigals', *Studies in Musicology in Honor of Otto E. Albrecht*, ed. J.W. Hill (Kassel, 1980), 110–24

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PAULA MORGAN

Johnson, A(rtemas) N(ixon)

(*b* Middlebury, VT, 22 June 1817; *d* New Milford, CT, 1 Jan 1892). American music educationist, editor and composer. After study in Boston

with George Webb and Lowell Mason, Johnson taught for the Musical Education Society (1837–41), Boston Public Schools (1839–54) and Boston Academy of Music (1844–9). He was choir leader and organist for the Park Street Church (1840–c1856). Among his early private students were George F. Root and Isaac B. Woodbury. After studying in Frankfurt under the composer-theorist Xaver Schnyder von Wartensee, Johnson published *Instructions in Thorough Base* in 1844. It established him as the nation's first professional music theorist. He subsequently founded the (Boston) *Musical Gazette* (1846–50), a music book publishing business favouring works by Americans (1851–6), and with B.F. Baker, the *Boston Musical Journal* (1853–4), which in 1855 Johnson re-established as the *Massachusetts Musical Journal*, making his protégé Eben Tourjée editor and publisher.

Johnson invented a learning-by-doing approach to music teaching. Nationally known as 'Johnson's System', its choral version rivalled Mason's European-based 'Pestalozzian' system. Ultimately, Johnson's American bias led to his rejection by the nation's European-influenced musical establishment. Undaunted, he found acceptance outside East Coast cities. As president of the Allegany Academy of Music in Friendship, New York (c1863–70), he employed the conservatory system, as also later when establishing nine music schools in New York, Ohio, Indiana and Pennsylvania (1870–88). With Johnson's encouragement, Theodore Presser, a former student and instructor at Johnson's Miami Conservatory of Music in Xenia, Ohio, founded the Music Teachers National Association, assisted by another former pupil of Johnson's, William H. Dana.

Johnson produced 36 music books, two pasticcio cantatas, and about 500 compositions, mostly tunes, anthems and gospel music.

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JACKLIN BOLTON STOPP

Johnson, Bengt Emil

(b Saxdalen, 12 Dec 1936). Swedish composer, poet and journal editor. He studied the piano and composition privately with Wiggen, but is mainly self-taught as a composer. In 1966 he joined the music department of Swedish radio and became the programme director of the central department in 1979. He was editor of *Nutida musik* from 1967–1977. At the beginning of the 1960s he wrote a few piano pieces, including a *Sonata for Pianist*

(1961), but most of his work has been in sound poetry in the concretist spirit, from the late 1970s often in close co-operation with his wife, the singer Kerstin Ståhl, as inspiration and interpreter. He experimented first with associative 'wordscapes', in which rhythmic and phonetic patterns were controlled by numerical systems, and went on to produce concrete poems and 'text-sound compositions'. These latter pieces, the first of which was written in 1964, use multiple planes and electronic modification with the aim of bringing the listener into a more physical contact with the material.

WORKS

(selective list)

titles given in the composer's orthography

- 2/1967; (medan) [(while)], text-sound composition, 1968
3/1969; Genom törstspegeln (andra passeringen) [Through the mirror of thirst (second passage)], text-sound composition
1/1970; (bland) [(among)], text-sound composition, several versions
4/1970; (Jakter) [(Hunts)] (C.F. Hill and others), text-sound composition
3/1972; Släpkoppel (uppsläpp) [Drag-Leashes (release)], SATB, tape
4/1972; Släpkoppel (Weltanschauung), chorus
5/1972; Mimicry, ens
1/1973; Pierrot på rygg [Pierrot on his Back] (G.E. Gredell), S, vc, pf, perc, 1973
2/1973; Skuggsång II (E.A. Armstrong, B.E. Johnson, C. von Linné), text-sound composition
3/1973; Ej blir det natt (W. Aspenström), mixed chorus
Disappearances, pf, tape, 1974
Alpha (vocalise), chorus, 1975
Ur Sång- och friluftsboken [From the Song- and Open Air Book] (Johnson), solo v, 1977
Escaping (memories 1961–77), 5 or more performers, 1978
Recordare (P. Westermark), 1v, pf, 1978
Colloquium (Johnson), 1v, pf, perc, 1979
Skuggsång [Subsong], solo v, 1980
Sjukbetraktelser [Indisposed Reflections], male choir, perc, 1981
Arsinoe (Johnson), music to the dance performance Ter(r), solo v, 1981
Andra genomresan [Second journey through] (Johnson), 1v, recit, 1981
3 Poems by Mark Strand, 1v, perc, pf, 1981

WRITINGS

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'after (medan)', *Nutida musik*, xii/2 (1968–9), 10–12
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with K. Ståhl and H. Åstrand: 'Soliloquium – monolog för oss andra', *Artes*, iv/6 (1978), 84–93
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S. Söderblom: 'För att bekämpa sin ödmjukhet', *Ord och bild*, civ/4–5 (1995), 90–91, 94–5

ROLF HAGLUND

Johnson, Blind Willie

(*b* Marlin, TX, *c*1902; *d* Beaumont, TX, *c*1950). American gospel singer and guitarist. Blinded at the age of seven, he learned to play guitar and accompanied himself when singing at Baptist Association meetings and in country churches around Hearne, Texas. He was married at the age of 25, and thereafter was led by his wife Angeline, who accompanied him on several recordings made on location between 1927 and 1930. Johnson possessed a remarkably deep voice, melodious yet with a pronounced rasp, as exemplified in his extraordinary narrative of Samson and Delilah, *If I had my way I'd tear that building down* (1927, Col. 14343). His guitar playing was unique, with a pronounced emphasis on rhythm on the majority of his 30 recordings; he also had a sensitive slide technique, as in the 'spiritual moaning' on *Dark was the night, cold was the ground* (1927, Col. 14303) and *Bye and bye I'm going to see the King* (1929, Col. 14504). Angeline Johnson sang antiphonally to his leads on several recordings, including *The rain don't fall on me* (1930, Col. 14537) and *Church I'm fully saved today* (1930, Col. 14582). Johnson's recordings were of exceptionally high quality and exercised a strong influence on other black American gospel singers. After the Depression he did not record again but continued to beg as a street singer, dying of pneumonia contracted after a house fire.

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PAUL OLIVER

Johnson, Bunk [Willie Gary]

(*b* New Orleans, 27 Dec ?1879; *d* New Iberia, LA, 7 July 1949). American jazz trumpeter, cornettist and bandleader. He claimed to have been born in 1879 and, despite research suggesting that it might have been ten years later, the evidence of contemporary musicians suggests that the earlier date is true. He was probably active as a musician before 1900 and it is likely that he was a casual member of one of Buddy Bolden's bands. He also worked with the Eagle and Superior Bands and paraded with Henry Allen's Brass Band. However, the majority of his career was spent outside New Orleans touring with theatre, minstrel and circus bands. He moved to New Iberia, Louisiana, in 1931 and joined the Banner Band, but gave up playing in 1935 after his teeth decayed. In 1938 Johnson was rediscovered by William Russell (ii); equipped with a new set of teeth and trumpet, he recorded in New Orleans in June 1942 with George Lewis and Jim Robinson. During the period 1943–4 he performed with members of Lu Watters's Yerba Buena Band in San Francisco. In New Orleans he recorded for the American Music label in 1944 and worked with Sidney Bechet at the Savoy Café in Boston the following year. After further American Music sessions in New Orleans, his band opened at the Stuyvesant Casino in New York (1945–6). He recorded with Don Ewell in 1946 and toured with him in the spring of 1947. Having moved to New York in October, he appeared at the Caravan Ballroom and recorded in December. Returning to New Iberia he occasionally played with local bands, but suffered two strokes in November 1948 and died the following July.

Johnson was remembered for his beautiful tone and relaxed delivery. While some of this is evident in his later work, alcoholism caused much of his output to be uneven. His first recording (1942, GTJ) was probably his most exciting, showing zest and enthusiasm for his comeback. But by 1944 his lip had improved and *Tiger Rag*, *Panama* and *There's Yes, Yes in your Eyes* (all AM) show him at his most inventive. However, he had to wait until his last session (1947, Del.) to record some of Joplin's rags as he had always wanted.

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D.M. Marquis: *In Search of Buddy Bolden, First Man of Jazz* (Baton Rouge, LA, 1978)

M. Hazeldine: *Bill Russell's American Music* (New Orleans, 1993)

MIKE HAZELDINE

Johnson, Charles L(eslie)

(*b* Kansas City, KS, 3 Dec 1876; *d* Kansas City, MO, 28 Dec 1950). American ragtime pianist and composer. He studied the piano, harmony and theory in the public schools and taught himself to play the banjo,

guitar, mandolin and violin. For about 20 years he worked as a pianist in orchestras, hotels and theatres in Kansas City before obtaining employment as a song and piano demonstrator for J.W. Jenkins' Sons Music Company in about 1899. He also worked for the music publisher Carl Hoffman for several years. He founded his own publishing company in about 1907 and published his own works as well as the music of several local songwriters.

Johnson wrote 32 piano rags, beginning with *Scandalous Thompson* in 1899; most consist of three simple themes voiced in thin textures. His most popular piece was *Dill Pickles* (1906), which is built around a catchy three-note motif. It became one of the most successful ragtime compositions, appearing 31 times on 78 r.p.m. recordings alone, and entered the aural tradition of country, string-band and bluegrass music. His *Iola* (1906) helped create a fashion for 'Indian intermezzi' – piano pieces that supposedly evoked American Indian culture; words were later added, and the piece eventually sold more than 1,200,000 copies. Several of Johnson's rags became popular during the ragtime revival of the 1970s and 80s. In 1919 he wrote the successful song, *Sweet and Low*, but by the 1920s he devoted most of his time to arranging the works of other composers. He issued most of his compositions under his own name, but also used the pseudonyms Raymond Birch, Ethel Earnist, Herbert Leslie and Fannie B. Woods.

WORKS

(selective list)

Pf: Doc Brown's Cake Walk (1899); Scandalous Thompson (1899); A Black Smoke (1902); A Whispered Thought (1904); Dill Pickles (1906); Iola (1906); Powder Rag (1908); Porcupine Rag (1909); Tobasco Rag Time Waltz (1909); Cum Bac Rag (1911); Tar Babies Rag (1911); Crazy Bone Rag (1913); Blue Goose Rag (1916); Snookums Rag (Chicago, 1918)

Songs: It takes a coon to do the rag time dance (R. Penick) (1899); Iola (J. O'Dea) (1906); If I only had a sweetheart (R. Spencer) (1909); I'm goin', goodbye, I'm gone (Johnson) (1912); Sweet and Low (J.S. Royce) (1919)

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R. Blesh and H. Janis: *They All Played Ragtime* (New York, 1950, 4/1971)

D.A. Jasen and T.J. Tichenor: *Rags and Ragtime: a Musical History* (New York, 1978)

Sheet music and manuscripts in *US-KC* and material relating to life and work in the Public Library, Kansas City, MO

Johnson, David (Charles)

(b Edinburgh, 27 Oct 1942). Scottish composer and musicologist. He was educated at Aberdeen University and at Cambridge, where he wrote his doctoral dissertation published as *Music and Society in Lowland Scotland in the 18th Century* (London, 1972). This was subsequently followed by *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984, 2/1997). As an editor, he has rediscovered and published the music of 18th-century Scottish composers such as the Earl of Kelly and McGibbon.

Compositionally, Johnson has evolved a pungent, tonal idiom influenced by Vaughan Williams, Weill, Hindemith, Britten and the Beatles, as well as the songs of Robert Burns. He has succeeded in writing genuinely humorous music, and deploys a variation technique which is at once simple and sophisticated. His most significant operatic work, *Thomas the Rhymer* (1976), was successfully staged in Edinburgh by a company which he formed and led. Both plot and music derive from a Scottish border ballad collected by Walter Scott. Johnson's aim to put observed social reality into music and to explain the past in present-day terms achieves an eerily ironic double-focus by the subtle use of anachronism. Much of the rich instrumental output has been written for particular performers: the Serenade for four trumpets (1987) and *Dawn Call* (1991) for John Wallace; the Piano Trio (1986) for the Mondrian Trio of Edinburgh; the 12 Preludes and Fugues (1995) initially for Ronald Stevenson. All these, and the sequence of sonatas for trumpet, violin and cello, all with piano, are sturdy, well crafted and have a distinct 'Scottish' flavour without being parochial. They make no large gestures, and are approachable by youthful and amateur performers; but they are also highly personal and emotionally affecting, and tread what Nigel Osborne has called 'the path of modesty and truth'.

WORKS

Op: All There was Between Them (1, J. Ronder), Cambridge, ADC, 22 Oct 1969; Building the City (1, Johnson), Edinburgh, Rudolf Steiner Hall, 11 July 1973; Thomas the Rhymer (4, Johnson), Edinburgh, George Square, 20 April 1976; The Cow, the Witch and the Schoolmaster (1, Johnson), Edinburgh, Church Hill, 16 Aug 1978

Inst: Scottish Dances, orch, 1977; Piobaireachd, rec, 1985; Pf Trio, 1986; Concerto, pf, orch, 1987; Serenade, 4 tpt, 1987; Dawn Call, tpt, small orch, 1991; Guess who I met Last Night?, primary school groups, orch, 1992; Sonata, vn, pf, 1992; Sonata, tpt, pf, 1992; Sonata, vc, pf, 1993; 12 Preludes and Fugues, pf, 1995; Shandon Blues, cl, 1996

Vocal: 5 Chin. Songs, S, tpt, 1972; Journey of the Magi (canticle, after T.S. Eliot), S, a fl, tpt, vc, hp, perc, 1974; 7 MacDiarmid Songs, S, tpt, pf, 1975; 5 Eng. Nursery Rhymes, SATB, 1975; God, Man and the Animals, S, rec, vc, hpd, 1988; The Mortal Memory: a Portrait of Robert Burns, Bar, chorus, orch, 1996

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(1995) 49 only

NEIL MACKAY

Johnson, Edward (i)

(fl 1572–1601). English composer. He was employed as a musician by the Kytson family at Hengrave Hall in Suffolk by 1572 and was still there in 1575 when he took part in the lavish entertainment that the Earl of Leicester mounted at Kenilworth for Queen Elizabeth; he received his expenses for this from the Kytson household. There is documentary evidence that he remained at Hengrave Hall for some years afterwards; in 1588 Sir Thomas Kytson granted Johnson and his wife Rose a 'mancion house' and land nearby for 21 years. Two songs of his survive from another entertainment (emulating Kenilworth) put on for the queen by Edward Seymour, Earl of Hertford, at Elvetham, Hampshire, in 1591. In 1594 Johnson received the MusB from Gonville and Caius College, Cambridge, after stating that he had been a student and practitioner of music for many years, undertaking to write a 'canticum components cantandum' and asking to be examined by John Bull and Thomas Dallis. The timing of Johnson's degree, after over 20 years in the profession, and his fulsome praise of Elizabeth throughout the *Hymnus* that survives from his exercise (the text is preserved in a printed broadside), may imply an attempt to succeed the royal lutenist John Johnson, who died that year. Dowland also sought the post, but it was not filled until Edward Collard was appointed in 1598. Edward Johnson and John Wilbye, his successor at Hengrave, were deponents in a lawsuit in 1601 over Dowland's *Second Booke*, giving their address as Clerkenwell, where the Kytsons had a London house. The following year both musicians were provided with mourning cloth for Sir Thomas's funeral.

Several writers on music praised a Johnson (with no first name), but Francis Meres, in his *Palladis Tamia* (London, 1598), mentioned Edward in a list of England's leading composers. An elaborate setting of 'Jhonsons Medley' is ascribed to Edward in the Fitzwilliam Virginal Book, as are a pavan-galliard pair 'sett by William Byrd'. 'Iohnsons Medley' is specified for one of the 'ditties' in Anthony Munday's *Banquet of Daintie Conceits* (London, 1588) and the same music was used for a song, *The flaming fire*, found in some early 17th-century Scottish manuscripts (*GB-En* Panmure 11, *Eu* La.III.488, *Lbl* Add.36484; ed. in *MB*, xv, 1957).

Five-part versions of the two Elvetham songs survive, for one or more voices and instruments. They were originally sung 'with the musicke of an exquisite consort; wherein was the lute, bandora, base-violl, citterne, treble-violl, and flute'; the first, *Eliza is the fayrest quene*, so delighted Elizabeth 'that shee commanded to heare it sung and to be danced three times over'. There are two pavans of Johnson's for instrumental ensemble in continental collections. Also in manuscript is a three-part song. 'Ah, sillie John', while his published vocal music comprises three four-part settings for East's metrical psalter of 1592 and a single contribution to *The Triumphes of Oriana* (1601), a madrigal that is notable for its puzzling poem referring to the mysterious royal favourite, Bonny-Boots, its possible

allusion to Byrd, and its modification of the final couplet, common to most pieces in the collection, to 'Then sang the woodborn minstrel of Diana: Long live fair Oriana'.

WORKS

Com agayne, faire Natures treasure, 2vv, 3 insts; Elisa is the fayrest quene, 1v, 4 insts for the Elvetham entertainment, 1591, *GB-Lbl Add.30480–84*

3 psalms, 1592⁷

Ah, sillie John, song, 3vv, *Lcm* 684

Come, blessed bird, madrigal, 6vv, 1601¹⁶; ed. in *EM*, xxxii (1923, 2/1962)

2 paduans, 1607²⁸, 1621¹⁹

Jhonsons Medley, Pavana ('Delight'), Galiarda (set by Byrd): *Cfm* 32 G 29, Fitzwilliam Virginal Book; ed. J.A. Fuller Maitland and W.B. Squire (Leipzig, 1899/*R*, 2/1980)

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DAVID BROWN/IAN HARWOOD

Johnson, Edward (ii) [Di Giovanni, Edoardo]

(*b* Guelph, ON, 22 Aug 1878; *d* Guelph, 20 April 1959). Canadian tenor and impresario. His father hoped he would become a lawyer, but in 1899 he took his savings and went to New York to study music. In 1902 he was the hero in De Koven's *Maid Marian* in Boston, and he starred on Broadway (1908) in Oscar Straus's *A Waltz Dream*. On Caruso's advice he went to Florence (1909) to work with Vincenzo Lombardi. As Edoardo di Giovanni he made his operatic début in Padua (1912) in *Andrea Chénier*, and sang in many Italian premières, including *Parsifal* in Italian (his La Scala début, 1914), Puccini's *Il tabarro* and *Gianni Schicchi* (1919, Rome), and works by Pizzetti and Alfano.

Johnson left Italy to become the leading tenor of the Chicago Opera (1919–22) and the Metropolitan Opera (1922–35) where he was a favourite as Pelléas, Romeo and Peter Ibbetson, a role he created in the Deems Taylor opera. Also in his repertory were Siegfried and Faust (1923, Covent Garden). His musicianship, romantic appearance and ability to project a character were coupled with a lyric voice of good quality and range, a sound technique and a seldom-used but easy high E. He followed Herbert Witherspoon, Gatti-Casazza's successor, as general manager of the

Metropolitan (1935–50), instituted the Auditions of the Air and successfully guided the Metropolitan through the war period. On retirement (1950) Johnson moved to Guelph, but remained chairman of the board of Toronto's Royal Conservatory of Music. He held honours from many countries, but was especially proud that a Guelph school and a music foundation bore his name.

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- N.A. Benson:** 'Edward Johnson', *Canadian Music Journal*, ii (1958), 28–34
- R. Mercer:** *The Tenor of his Time: Edward Johnson of the Met* (Toronto, 1976)

RUBY MERCER

Johnson, Frank [Francis}

(*b* ?Martinique, 1792; *d* Philadelphia, 6 April 1844). American composer and bandmaster. He is reputed to have settled in Philadelphia in 1809, where he won local recognition as a bandmaster, composer and performer on the keyed bugle. Later his band, which was employed by élite military companies of the city, and his dance orchestra gained a national reputation; in 1837 the band became the first such American group to give concerts in England, reputedly including a command performance for Queen Victoria. When he returned to the USA in 1838 Johnson introduced Philippe Musard's concept of the 'promenade concert' to the American public. His band toured widely, playing promenade concerts chiefly consisting of Johnson's own compositions; it also shared the concert stage in Philadelphia with eminent white artists, which was unprecedented for a black group at that time.

Johnson wrote in the conventional style and forms of his time, but according to contemporary reports the performance practices of his band were most original. His 'remarkable taste in distorting a sentimental, simple and beautiful song into a reel, jig or country dance' contributed to the band's wide popularity (Waln, in *Southern: Readings*, p.124). An added novelty was the bandsmen's custom of singing as they played. Johnson's output of more than 300 pieces includes piano arrangements of the music played by his band, salon music, marches, quadrilles, other dances and sentimental ballads.

WORKS

(selective list)

[all printed works published in Philadelphia](#)

Editions: *Selected Works of Francis Johnson Bicentennial Edition*, ed. A.R. LaBrew (Detroit, 1977) *A Choice Collection of the Works of Francis Johnson*, ed. C.K. Jones and L.K. Greenwich II (New York, 1983)

Inst: Bingham's Cotillion, pf, fl/vn (c1815); A Collection of New Cotillions, pf (1818); General Cadwalader's March, pf (c1819–20); Johnson's New Cotillions and March, pf, tpt, bugle, drum (c1824), ed. in RRAM, ii (1977); Recognition March on the Independence of Hayti, pf, fl (c1825); Colonel C.G. Child's Parade March, pf, tpt, keyed bugle, fl/vn (c1826); The Star Spangled Banner Cotillions, pf, cl, vn (c1828); Buffalo City Guards Parade March, pf (c1839); Victoria Galop, pf, cornet (c1839); Grand March ... for the Butchers and Drovers, pf, bugle (c1842); New Bird Waltz, pf (c1844)

Vocal: If sleeping now fair maid of love ('A Gentleman'), 1v, pf (c1822–3); O turn away those mournful eyes (Miss M.A.), 1v, pf (c1824–7); The Death of Willis (J. Tranor), 1v, pf (c1830); Voice Quadrilles, chorus, pf, cornet (c1839), repr. in *BPiM*, v (1977)

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EILEEN SOUTHERN

Johnson, Graham (Rhodes)

(*b* Bulawayo, 10 July 1950). British pianist and writer of Rhodesian birth. He studied at the RAM with Harry Isaacs and John Streets, specializing in accompaniment and working subsequently with Gerald Moore, Geoffrey Parsons, Bernac and Britten. He made his début at the Wigmore Hall, London, in 1972 and in the same year played for Peter Pears's masterclasses at Snape. Tours in Europe with Elisabeth Schwarzkopf and in the USA with Victoria de los Angeles brought him to international notice, but already, with the foundation in 1976 of the [Songmakers' Almanac](#), he had established the style and line of interest that were to characterize the special achievements of his career. The Almanac, consisting originally of four singers with Johnson as organizer and accompanist, produced programmes of unusual interest, both in freshness of material and ingenuity of construction. He also developed a close relationship with the Hyperion record company, for whom he has compiled a complete Schubert song edition, begun in 1987, with a large range of carefully chosen singers

and distinguished both by his discerning accompaniments and his introductions to each volume, which go far beyond the scope of most CD booklet notes. In these, and in his recorded editions of Schumann and French song, he has made a major contribution to scholarship. He was made an OBE in 1994.

WRITINGS

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'Introduction', *The Spanish Song Companion*, ed. J. Cockburn and R. Stokes (London, 1992)
The Songmakers' Almanac: Reflections and Commentaries (London, 1996)

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J.B. STEANE

Johnson, Hall

(*b* Athens, GA, 12 March 1888; *d* New York, 30 April 1970). American choral director and composer. He received his first music degree from the University of Pennsylvania in 1910 and studied further at the Juilliard School and the University of Southern California. In 1934 he received an honorary DMus from the Philadelphia Music Academy. Johnson began his career as a violinist and violist, but turned to choral conducting in 1925 and organized the Hall Johnson Choir, which became famous. The most notable appearances of the choir were in the stage and film productions of *The Green Pastures*, in the film *Lost Horizon*, and at the 1951 International Festival of Fine Arts in Berlin.

Johnson's principal works are the folk drama *Run Little Chillun* (1933), the cantata *Son of Man* (1946), the operetta *Fi-Yer*, several art songs and many spirituals arranged for solo voice or chorus.

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EILEEN SOUTHERN

Johnson, H(arold) Earle

(*b* Connecticut, May 1908; *d* Williamsburg, VA, 24 Oct 1988). American writer on music. He studied at Yale University (BM 1933, MM 1935) and Boston University (BM 1935); he continued graduate study at Harvard (1937–8). With a break for military service, he was on the faculty at Clark University (1936–42, 1946–53). He continued his writing and research in New England until 1975, when he became professor in the Eminent Scholars Program at the College of William and Mary (1975–83). Johnson

served as music critic for the *New Haven Register* (1936–42, 1945–8) and the *Virginia Gazette* (1981–2). He was a founder of the Sonneck Society and was made an honorary member of the Society in 1987. His writings concern the history of American music, particularly music in New England.

WRITINGS

- Musical Interludes in Boston, 1795–1830* (New York, 1943/R)
Symphony Hall, Boston (Boston, 1950/R)
'The Adams Family and Good Listening', *JAMS*, xi (1958), 165–76
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'The John Rowe Parker Letters', *MQ*, lxii (1976), 72–86
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'Longfellow and Music', *American Music Research Center Journal*, vii (1997), 1–99

PAULA MORGAN

Johnson, Hunter

(*b* Benson, NC, 14 April 1906; *d* Smithfield, NC, 27 Aug 1998). American composer and teacher. He studied at the University of North Carolina (1924–6) and at the Eastman School (1929). Appointments followed as a teacher of composition at the University of Michigan (1929–33), the University of Manitoba (1944–7), Cornell University (1948–53), the University of Illinois (1959–65) and the University of Texas (1966–71). His honours include a Rome Prize (1933), Guggenheim Fellowships (1941, 1954), an award from the National Institute of Arts and Letters and the Fine Arts Award of North Carolina (1965). As a composer Johnson has used established materials in an individual way, integrating elements of jazz into his style. His musical language is closely related to that of Ives and Copland, but there is an intensity in his best works that creates a very individual style, evident in *Letter to the World*, a ballet commissioned by Martha Graham, and in the Piano Sonata, which has found a lasting place in the repertory. *The Scarlet Letter*, written in 1975, was the result of another Graham commission.

WORKS

Orch: Prelude, 1930; Sym. no.1, 1931; Conc., pf, chbr orch, 1935–6; For an Unknown Soldier, fl, str, 1938; Letter to the World (ballet), 1940, suite, chbr orch, 1952, full orch version, 1959; Deaths and Entrances (ballet), 1943; Music for Str Orch, 1949–54; North State, 1963; Past the Evening Sun, 1964; The Scarlet Letter (ballet), 1975
Chbr and solo inst: Scherzo from the South, pf, 1928; Pf Sonata, 1933–4, rev. 1936 and 1947–8; Elegy for Hart Crane, cl qnt, 1936; Serenade, fl, cl, 1937; In Time of Armament (ballet), 2 pf, 1939; Trio, fl, ob, pf, 1954

Songs: 2 Songs, 1932; 3 Songs (E. Dickinson), 1956–9

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RICHARD A. MONACO/MICHAEL MECKNA

Johnson, James

(*b* Ettrick Valley, c1750; *d* Edinburgh, 26 Feb 1811). Scottish music engraver. He was a leading Edinburgh engraver, who from 1772 to 1790 prepared plates for well over half the music issued in Scotland. The son of Charles Johnson, he was probably apprenticed with James Reed, an early Edinburgh music engraver. Johnson's first known work is Domenico Corri's *Six Canzones for Two Voices* (1772); then followed *A Collection of Favourite Scots Tunes ... by the Late Mr Chs McLean and other Eminent Masters* (c1772) and Daniel Dow's *Twenty Minuets* (1773). These were cut in copper, but his later work is all stamped on pewter, a practice which his *Scots Magazine* obituary notice erroneously credits him with having invented.

Johnson worked mostly for other Scottish publishers, but he is remembered for the songbook *The Scots Musical Museum*, which he published himself in six volumes (1787–1803). The first volume is not particularly noteworthy, but in 1787 Johnson met Robert Burns and persuaded him to help with the editing. The subsequent volumes contain the bulk of Burns's work on Scottish folksong, including collecting, editing, rewriting and restoring; the collection, which contains 600 songs, has become a classic of its kind. Stephen and William Clarke supplied bass lines with figures and William Stenhouse wrote a series of scholarly notes on each song between 1817 and 1820.

About 1790 Johnson opened a music shop in the Lawnmarket, where his firm remained as Johnson & Co. until his death. He took his apprentice John Anderson into partnership about 1811; Anderson continued with Johnson's widow as Johnson & Anderson at 475 High Street (1811–12) and at North Gray's Close (1812–15). The firm appears to have ceased business in 1815.

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FRANK KIDSON/WILLIAM C. SMITH/DAVID JOHNSON

Johnson, James P(rice)

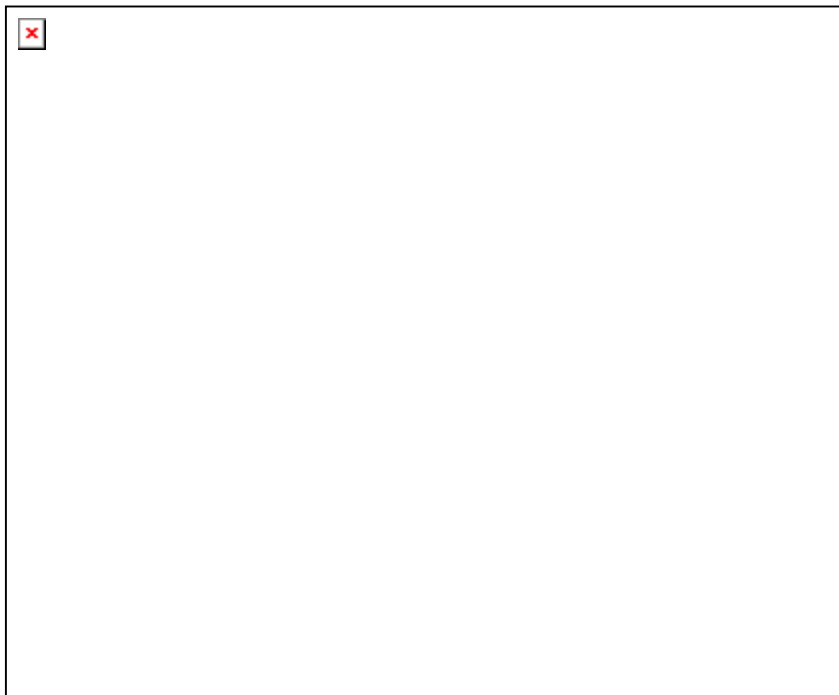
(b New Brunswick, NJ, 1 Feb 1894; d New York, 17 Nov 1955). American jazz and musical theatre pianist and composer. He first learnt music from his mother, singing songs at the piano. In 1908 the family settled in New York, where Johnson took lessons with Bruto Giannini, and also learnt from such contemporary ragtime pianists as Eubie Blake. By 1913 he had begun to work at clubs in the black section of Hell's Kitchen in New York known as 'The Jungles', where labourers from the South danced most of the night to the accompaniment of solo piano. It was in these dance halls that Johnson developed many of the rhythmically driving shout pieces for which he later became famous. In 1917 he published the first of some 200 songs and recorded his earliest piano rolls.

Johnson recorded a series of inspired solo performances in the 1920s of his own compositions, beginning with *Carolina Shout* (1921, OK; his best-known work for piano), *Keep off the Grass* (1921, OK) and *The Harlem Strut* (1922, Black Swan), and culminating in 1930 with *Jingles* and *You've Got to be Modernistic* (1930, Bruns.). He played virtuoso pieces of this sort in competitive cutting contests with his contemporaries, and he soon came to be regarded as the best of the Harlem pianists. He recorded with many blues singers of the day, notably Bessie Smith and Ethel Waters. In 1923 Johnson wrote his first Broadway musical, *Runnin' Wild*, which ran for 213 performances; its score included what came to be the defining song of America's jazz age, *The Charleston*. He continued, with mixed success, to write for the Broadway stage throughout his career, producing more than a dozen scores. At the same time he began composing large-scale orchestral works based loosely on classical models and incorporating elements of jazz. The first of these, *Yamekraw*, a piano rhapsody, was orchestrated by William Grant Still and was performed in Carnegie Hall in 1927 with Fats Waller as soloist. The following year Waller and Johnson collaborated on the revue *Keep Shufflin'*, each man composing different songs. They also performed on two pianos for the show. During the Depression Johnson turned his attention increasingly to the composition of large-scale works. He wrote his *Harlem Symphony* in 1932, followed by a piano concerto, *Jassamine*, in 1934 and *Symphony in Brown* in 1935; *De Organizer*, a one-act 'blues opera' with a libretto by Langston Hughes, received one performance at Carnegie Hall in 1940. A true assessment of this music is hampered by the loss of many of the scores, but some commentators have questioned the success of Johnson's orchestral compositions.

With the revival of traditional jazz in the late 1930s and 40s, Johnson began again to appear frequently in clubs and concerts, and to take part in

recording sessions. He suffered several minor strokes in the 1940s, and a major one in 1951 which left him incapacitated until his death.

Despite his great versatility, Johnson's main contribution was as a jazz pianist. He perfected the style known as stride piano, which infused the Midwestern ragtime of Scott Joplin and his contemporaries with elements of jazz, blues and popular song, as well as greatly increasing the demands on the pianist. Johnson's stride pieces share with ragtime a more or less composed, multi-strain format and an oom-pah bass figure. However, he often makes use of broken 10ths, instead of the traditional octaves of ragtime, and other deviations in the left hand, while his right-hand patterns depart from the stereotyped syncopations and broken chord melodies of ragtime (both of these features are evident in *Carolina Shout*, [ex.1](#)). Furthermore, he never repeats strains without varying them. Perhaps most importantly, the rhythmic feel of his style is more relaxed and closer to the swing of jazz than to the even quavers of ragtime. At the same time he generates more rhythmic intensity by using shifts of register, riffs and blues-like clusters in the treble to imitate the call-and-response patterns of black church music. It is this rhythmicization of his musical ideas that, by allowing for variation and improvisation, lies at the heart of the new freedom of his style. Thus, like his New Orleans contemporary Jelly Roll Morton, Johnson developed a viable jazz piano style by fusing the diverse musical influences of his youth. He exercised a major influence on succeeding generations of jazz pianists, from his friend and pupil Fats Waller through Count Basie, Duke Ellington, Art Tatum and Teddy Wilson to modern players such as Erroll Garner, Jaki Byard and Thelonious Monk.



WORKS

(selective list)

complete list in Brown (1986)

stage

dates are those of first New York performance unless otherwise stated

Runnin' Wild (C. Mack), Washington, DC, 25 Aug 1923 [incl. Old Fashioned Love, The Charleston]; Keep Shufflin' (H. Creamer, A. Razaf), addl music F. Waller, C. Todd, 27 Feb 1928; Shuffle Along of 1930 (Razaf, Creamer), addl music Waller, April 1930; Kitchen Mechanics Revue (Razaf), 1930 [incl. A Porter's Love Song to a Chambermaid]; Sugar Hill (J. Trent), 25 Dec 1931; De Organizer (blues op, 1, L. Hughes), 31 May 1940

instrumental

Orch: Yamekraw, rhapsody, pf, orch, 1927; Harlem Sym., 1932; Jassamine Conc., All; pf, orch, 1934; Sym. in Brown, 1935

Pf: Gut Stomp, c1914–17; Mule Walk, c1914–17; Carolina Shout, c1917; The Harlem Strut, 1921; Keep off the Grass, 1921; Jingles, 1926; Snowy Morning Blues, 1927; Riffs, 1929; You've Got to be Modernistic, 1929–30; Blueberry Rhyme, 1939; Carolina Balmoral, 1943

songs

The Charleston, 1923; Old Fashioned Love, 1923; If I could be with you one hour tonight, 1926; 'Sippi, 1928; Go Harlem, 1930; A Porter's Love Song to a Chambermaid, 1930; Ain'tcha got music, 1932

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Private collection in US-NA

WILLA ROUDER

Johnson, J.J. [James Louis]

(b Indianapolis, 22 Jan 1924). American jazz trombonist and composer. He studied the piano between the ages of nine and eleven with a church organist, and took up the trombone when he was 14. In 1941–2 he toured with bands led by Clarence Love and Isaac Snookum Russell, whose trumpeter Fats Navarro had a strong impact on Johnson's playing. He then began an important engagement with Benny Carter's orchestra (1942–5), touring the USA, writing a few arrangements and making numerous radio broadcasts and transcriptions. His earliest recorded solo was on *Love for Sale* (1943, Cap.) and he appeared at the first Jazz at the Philharmonic concert (1944).

By May 1945 Johnson was with the Count Basie Orchestra, mostly in New York. He moved permanently to New York in mid-1946, and for the next few years played small-group jazz at various clubs with Bud Powell, Max Roach, Miles Davis, Navarro, Charlie Parker, Dizzy Gillespie and others, becoming increasingly absorbed in the new bop style. In 1951 he toured Korea, Japan and the South Pacific for the United Service Organizations in a band under Oscar Pettiford, and during 1952 he toured with an all-star group that included Davis. However, his worsening financial situation forced him to retire from music in August 1952; he worked as a blueprint inspector at the Sperry Gyroscope Company, and performed only sporadically.

Then, in August 1954, Johnson formed a highly successful trombone duo with Kai Winding. Their group, called Jay and Kai, remained intact until 1956, bringing Johnson's work to a larger audience and establishing his reputation as the leading black American jazz trombonist. His *Poem for Brass* (also known as *Jazz Suite for Brass*), recorded for Columbia in 1956, drew attention to his talents as a composer: many of his skilfully orchestrated works employ fugal passages and out-of-tempo chorales as well as more conventional jazz swing sections.

After disbanding Jay and Kai, Johnson led his own quintet until summer 1960, touring Europe and composing large-scale works such as *El camino real* and *Sketch for Trombone and Band*, which were first performed at the Monterey Jazz Festival in 1959. He taught at the Lenox School of Jazz in summer 1960, and in the following year wrote a new major work, *Perceptions*, for Gillespie.

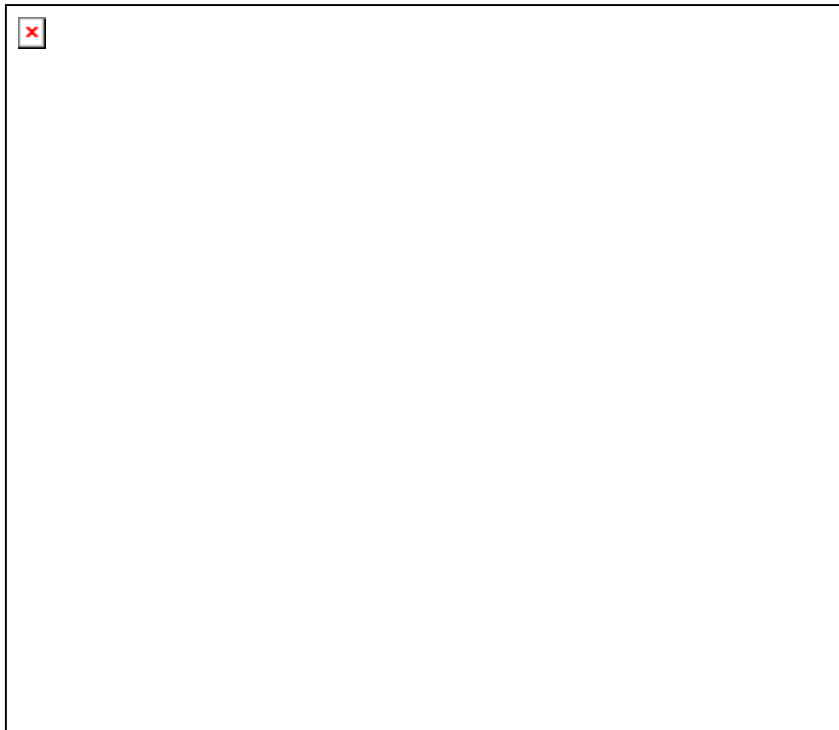
Johnson continued to combine careers as a performer and composer throughout the 1960s. He played with Davis's group (1961–2), formed a new quartet of his own (1963) and led a sextet, which included Clark Terry and Sonny Stitt, on a tour of Japan (1964). By 1967 he was staff composer and conductor for MBA Music in New York. From 1970, when he moved to Los Angeles, he primarily wrote scores for television and films; his infrequent recordings and performances, however, invariably re-established his pre-eminence among jazz trombonists. In 1987 he returned to Indianapolis and became more active as a player.

Johnson is the most important postwar jazz trombonist and a major influence on all players of the instrument. His earliest recorded solos up to 1945 reveal a thick tone, aggressive manner and impressive mobility. They are not yet far removed, though, from the solos of his early influences – Lester Young, Roy Eldridge and the trombonist Fred Beckett, who

emphasized the linear qualities of the instrument rather than the effects of the slide.

During the 1940s Johnson developed such an astounding technical facility that some record reviewers insisted, erroneously, that he played a valve trombone; the speed of his playing and the clarity and accuracy he achieved at fast tempos have never been surpassed. In 1947 he began to play with a lighter tone (occasionally enhanced by a felt mute) and reserved vibrato for special effects. The result was a rather dry but attractive sound resembling that of a french horn. Johnson also worked diligently at this period to adapt bop patterns to the trombone, and his solos suffer from an emphasis on speed and an overreliance on memorized formulas incorporating such bop trademarks as the flattened 5th. His performances on both versions of *Crazeology* with Charlie Parker (1947, Dial) begin with the same phrase and contain other whole phrases in common. The same is true of the two renditions of Johnson's celebrated solo on *Blue Mode* (1949, NewJ), despite their very different tempos.

During the late 1950s Johnson's playing matured: he relied less on formulas and speed, and more on a scalar approach and motivic development. Recordings of live performances dating from this time provide examples of brilliant developmental sequences that were delivered with powerful emotion. The features of Johnson's mature style are well illustrated in [ex. 1](#) (from *Mack the Knife*, 1961, Col.), where the opening phrase is a rhythmicized version of Kurt Weill's theme and the rest of the chorus is built in the modal manner from a single scale, connecting without a break to the next chorus.



WORKS

(selective list)

Orch: Scenario, trbn, orch; Rondeau, jazz qt, orch; Diversions, 6 trbn, orch
Other inst: Poem for Brass, 1956; El Camino real, 1959; Sketch for Trombone and

Band, 1959; Perceptions, 1961; Euro-Suite, 1966

Many jazz charts, incl. Aquarius, Azure, Ballade, Blue, Blue Nun, Blues for Trombones, Boneology, Coffee Pot, Concepts in Blue, Enigma, Euro, In walked Horace, Kelo, Lament, Little Dave, Mad Bebop, Mohawk, Nermus, Say When, Short Cake, Sidewinder, Space, Splashes, Walk, Turnpike

Many film and television scores

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LEWIS PORTER

Johnson, John (i)

(fl 1579–94). English lutenist and composer, father of [Robert Johnson](#) (ii). He was appointed 'one of the musicians for the three lutes at 20 li[vres] a year' to Queen Elizabeth in 1579. He may have been the 'Jonsonum' included in John Case's *Apologia musices* (Oxford, 1588) in the list of great English musicians of the time (p.44). Ballads published in 1588 were to be sung to two of Johnson's most admired pieces, *The Medley* and the *Flat pavan*, proving that these pieces had been in circulation long enough for the poet to assume that the ballad-singing public was acquainted with them. Johnson's ability as a musician was appreciated at court, as is shown by the 50-year lease granted in reversion in 1595 'to Alice, widow of John Johnson, one of the Queens musicians for the lute' of Cranborne Manor in Dorset and of lands in Cornwall, Lincoln, Staffordshire, Wiltshire and Flint 'in consideration of her husband's services'.

Johnson's compositions are widely disseminated in both English and continental sources. The popularity of his music is reflected in the many rearrangements of his works by contemporaries and near contemporaries. Indeed it is often difficult to distinguish between Johnson's own work and that of other composers. Even his contemporaries sometimes mistook his music for someone else's; witness the ascription of *A pavane to delight* to 'Ed. Jhonson' in the Fitzwilliam Virginal Book, to 'Richard Jhonson' in one of the Walsingham partbooks and to 'Jhon Johnsonne' in other sources. Johnson's style is an amalgam of native and foreign (especially Italian)

elements. His works show the English taste for cross-relations, surprising harmonic and tonal relationships and, above all, variation. Indeed, without exception, all his compositions include some form of variation procedure and often more than one kind at a time; variation techniques range from an entire piece being based on a single motif, to the varied reprise, to discanting on English and Italian grounds, to variations of popular tunes such as *Walsingham* and *Carman's Whistle*. He is now best known, especially among lutenists, for his treble variations of grounds and duets for equal lutes. The latter combine the tripartite dance with varied reprise and role exchange, each lutenist performing the secondo part against the other's primo, a novel procedure at this time. 18 trebles to grounds are ascribed to Johnson, most if not all dating from the late 1570s and early 1580s. They belong to an old-fashioned kind of music that is far removed in spirit and style from his pavans and galliards which are much more complex and are technically more demanding.

WORKS

lute

Edition: *The Lute Works of John Johnson*, ed. J.M. Ward (Columbus, OH, 1994)

Paired dances: Delight pavan; Galliard to the Delight pavan; Flat pavan; Galliard to the Flat pavan; Flat pavan; Galliard to the Flat pavan; La Vecchia pavan; La Vecchia pavan; Galliard to La Vecchia pavan; 1 untitled pavan and galliard

Single pavans: The Long pavan (2 versions); The Marigold pavan; 4 untitled pavans

Single galliards: The Division of the French galliard; Johnson's Jewell; Omnino galliard; 4 untitled galliards; 2 galliards (inc.)

Variations for solo lute: Carman's Whistle (2 versions); A ground; Passingmeasures pavan (i); Passingmeasures pavan (ii); Quadro pavan (i); Quadro pavan (ii); Rogero (i); Walsingham

Variations for 2 lutes: Chi passa; Dump (i); Dump (ii); Goodnight; The new hunt is up; Quadro pavan (iii); Rogero (ii); Short almaine (i); Short almaine (ii); Trenchmore; Wakefield on a green

Almaine (2 versions)

The Medley (2 versions)

doubtful works

La Vecchia galliard; 1 untitled galliard; Passingmeasures galliard; Quadro galliard

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CHARLES EDWARD McGUIRE

Johnson, John (ii)

(fl 1740–62). English music publisher, printer, music seller and possibly violin maker. He began his business in London by 1740, and probably acquired part of those of [Daniel Wright](#) and [benjamin Cooke \(i\)](#), some of whose publications he reissued from the original plates. Around the mid-18th century the predominance of the Walsh engraving and publishing business began to wane, and Johnson was responsible for publishing some of the best music of the day, including works by Arne, Felton, Geminiani, Nares, Domenico Scarlatti and Stanley, as well as annual volumes and large collections of country dances. Unusually, many of Johnson's editions bore dates; their technical quality was high, some being engraved by John Phillips. A number of fair-quality violins bear the Johnson label, most probably made for rather than actually by him.

Johnson appears to have died about 1762, and from that time to 1777 most of the imprints bear the name of 'Mrs. Johnson' or 'R. Johnson', presumably his widow. The old imprint 'John Johnson' occasionally appears in these years, and may refer to her late husband or to another relative. Johnson's sign from 1748, 'The Harp and Crown', is absent from these imprints, having been adopted by J. Longman & Co. when it started business about 1767. Mrs Johnson died in 1777, and in November that year [Robert Bremner](#) announced the purchase of most of her stock and plates.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Johnson, J(ohn) Rosamond

(b Jacksonville, FL, 11 Aug 1873; d New York, 11 Nov 1954). American singer, composer, arranger and conductor. He studied singing and the piano at the New England Conservatory in 1893, and in 1896 appeared with John Isham's concert company, Oriental America, whose repertory consisted of solos and ensembles from serious and light opera. He returned to Florida to teach but, attracted by New York theatre, moved north again in 1899 with his brother James Weldon Johnson. He then met Robert 'Bob' Cole, a fellow Southerner and experienced vaudevillian with whom he developed an original and suave vaudeville act: both sang and Johnson accompanied at the piano.

Within two years of meeting, Cole and the Johnson brothers had become one of the most financially successful songwriting partnerships of the era. They maintained a close creative relationship and cultivated influential performers (May Irwin, Marie Cahill and Peter Dailey), publishers (J.W. Stern and E.B. Marks) and producers (Klaw and Erlanger) who could deliver their songs to large audiences. Not limited to the ragtime or coon song clichés expected of black Tin Pan Alley composers, their pieces were used in many large shows without other black American participants, such as *The Belle of Bridgeport* (1900) and *Mother Goose* (1903). They composed most of the music for *Humpty Dumpty* (1904) and *In Newport* (1904) before writing, directing and performing in *The Shoo-Fly Regiment* (1907) and *The Red Moon* (1909), both with all-black casts. Hampered by segregated accommodation and bookings in second-class theatres, these shows were unsuccessful on tour. Cole and Johnson subsequently returned to vaudeville, playing on the Keith circuit until Cole's death in 1911.

Johnson briefly formed acts with other partners, then took up the musical leadership of Hammerstein's London Opera House (1913) and the directorship of the Music School Settlement for Colored People in Harlem (1914–19). Continuing to arrange, compose, direct and perform as both singer and actor in the USA and abroad, in the 1920s he formed the Inimitable Five and Johnson and Company, and performed duets with Taylor Gordon in spirituals concerts. He wrote music for Bert Williams's show *Mr Lode of Koal* (1909), the London revue *Come Over Here* (1913) and the New York revues *Fast and Furious* (1931) and *Harlem Rounders* (1925), and also appeared in the first cast of *Porgy and Bess* as Lawyer Frazier (1935) and in *Cabin in the Sky* as Brother Green (1940).

Johnson brought substantial knowledge of operetta, especially its rich harmonic language, flowing lines and sense of form, to his popular songwriting. He blended the swaying rhythms of ragtime with catchy melodies and generally inoffensive, though often dialect-filled, texts in the best-selling titles: among others, these included *Under the Bamboo Tree*, *Congo Love Song* and *My Castle on the Nile*. His mastery of popular idioms, familiarity with classical models and interest in varieties of black music is demonstrated in his six-song cycle, *The Evolution of Ragtime*, a quasi-historical overview from the 'primitive' to the modern. He edited four collections of black American music: *The Book of American Negro*

Spirituals (New York, 1925/R), *The Second Book of American Spirituals* (New York, 1926/R), *Shout Songs* (1936) and *Rolling Along in Song* (New York, 1937). The first two were collaborations with his brother, as was the well-known hymn-anthem *Lift Every voice and sing* (1901).

WORKS

(selective list)

stage

musical comedies and revues, first performed in New York; authors shown as (lyricist; librettist)

Humpty Dumpty (B. Cole and J.W. Johnson; J. Hickory Wood and A. Collins) 14 Nov 1904 [incl. On Lalawana's Shores, The Pussy and the Bow-Wow]
In Newport (Cole and J.W. Johnson; J.J. McNally) 26 Dec 1904 [incl. The Newport Dip, Nobody But You, Spirit of the Banjo]
The Shoo-Fly Regiment (J.W. Johnson; Cole), 6 Aug 1907 [incl. De Bo'd of Education, Floating Down the Nile, The Ghost of Deacon Brown]
The Red Moon (Cole and C. Hunter, J.R. Johnson; Cole), 3 May 1909 [incl. Ada my Sweet Potater, As Long as the World Goes Round, Bleeding Moon, Coola Woola, On the Road to Monterey, Run Brudder Possum run]
Hello, Paris (lyrics by J. Leubrie Hill) 22 Sept 1911 [incl. You're the nicest little girl I ever knew, Loving Moon]

songs

all printed works published in New York; nearly all songs before 1910 reflect close collaboration on both words and music; printed lyricists in parentheses

BC	B. Cole
JRJ	J.R. Johnson
JWJ	J.W. Johnson

On the Chattahoochee (JRJ) (1897); Ma Creole Belle (JWJ) (1900); Lift every voice and sing (JWJ) (1901); Lit'l Gal (P.L. Dunbar) (1901); My Castle on the Nile (JWJ and BC) (1901); Under the Bamboo Tree (JWJ, BC) (1902); Congo Love Song (JWJ) (1903); The Evolution of Ragtime (JWJ and BC) (1903); Voice of the Savage, Echoes of the Day, Essence of the Jug, Darkies' Delight, The Spirit of the Banjo, Sounds of the Times; Big Indian Chief (BC) (1904); I'll keep a warm spot in my heart for you (JWJ) (1906)

Roll them cotton bales (JWJ) (1913); I told my love to the roses (J.A. Middleton) (1916); Mammy Jazz (JRJ) (1920); Two Little Love Birds (JRJ) (1923); Beethoven Blues (L. Hughes) (1927); My Blue Lagoon (M. Louise) (1929); O come, let us sing (N. Sissle) (1934); A Little Thing Called Love (JRJ) (1944); Sweet Rain (JRJ) (1947); I'm lost in dreams of you (JRJ) (1953); c50 arrs.

piano

The Merango (1905); My Lady's Fan (1906); The Siberian Dip (1911); Tango Dreams (1914); Red Moon Rays (1918); African Drum Dance (1928)

Principal publishers: Stern, later Marks

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B. Peterson: *A Century of Musicals in Black and White* (Westport, CT, 1993)

THOMAS L. RIIS

Johnson, Lockrem

(*b* Davenport, IA, 15 March 1924; *d* Seattle, 5 March 1977). American composer, music publisher and pianist. He studied composition with George McKay at the University of Washington (1938–42) and after military service joined the faculty there to teach piano and theory (1947–9). He was music director of the Eleanor King Dance Company (1947–50) and the pianist of the Seattle SO (1948–51); during these years he performed extensively throughout the Pacific Northwest in chamber ensembles and as a soloist.

In 1951 Johnson moved to New York, where he worked in the music publishing business as education director for Mercury Music (1951–4), head of the orchestral department at C.F. Peters (1954–8) and president of Dow Publishers (1957–62). After returning to Seattle, he served at the helm of the Cornish School of Music (1962–9) and in 1970 founded Puget Music Publications, a firm devoted to the publication of works by composers of the Pacific Northwest.

An active composer throughout his career, Johnson wrote chiefly chamber and piano compositions in a lyrical and dramatic style. A number of his works were quite successful during his lifetime; his one-act chamber opera *A Letter to Emily*, based on an incident in the life of Emily Dickinson, was staged nearly 50 times during the decade following its composition (1951). He received numerous commissions, a Guggenheim Fellowship (1952) and two MacDowell Colony Fellowships (1956, 1965). He contributed many articles to the *Piano Quarterly*, the *American Composers Alliance Bulletin* and other periodicals.

WORKS

Stage: *She* (ballet), op.28, 1948, rev. 1950; *A Letter to Emily* (chbr op, 1, Johnson, after R. Hupton), op.37, 1951; *King Lear* (incid music, W. Shakespeare)

Orch: *Lyric Prelude*, op.30, 1948, rev. 1949; *Sym. no.1*, op.46, 1966

Chbr and solo inst: *Sonata no.1*, op.14, vn, pf, 1942; *Pf Sonata no.1*, op.24, 1947, rev. 1983; *Sonata no.2*, op.26, vn, pf, 1948, rev. 1949, 1953; *Chaconne*, op.29, pf; *Sonata no.1*, op.33, vc, pf, 1949; *Pf Sonata no.2*, op.34, 1949; *Sonatina*, op.35, tpt, pf, 1950; *Sonata no.3*, op.38, vn, pf, 1952; *Sonata no.2*, op.42, vc, pf, 1953; *Pf Sonata no.3*, op.43, 1954; 24 *Preludes*, op.50, pf; *Gui Sonata*; 7 *Gui Preludes*; smaller chbr pieces; other pf pieces

Vocal: 2 *Songs to a Child* (L. Carroll, M. Twain), op.47, 1948; *Songs in the Wind* (R. McDonald), song cycle, op.32, 1949; 4 *Songs*, op.44, 1950–57; *Songs on*

Leaving Winter (Ps xxiii), op.25, low v, pf, vc ad lib, 1951; Suite of Noels, cant., op.40, SATB, kbd, 1954; Lament and Mourning Dance, op.39, SSA, chbr orch, 1953

Many early works, withdrawn

Principal publishers: ACA, Dow, Mercury, G. Schirmer

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A. Freed: 'Lockrem Johnson: Conservative Rebel', *American Composers Alliance Bulletin*, viii/4 (1959), 12–17

KATHERINE K. PRESTON/MICHAEL MECKNA

Johnson, Lonnie [Alonzo]

(*b* New Orleans, 8 Feb 1889; *d* Toronto, ON, 16 June 1970). American blues singer and guitarist. The son of a musician and a member of a large, musical African American family, he started playing the guitar and violin professionally in Storyville, New Orleans, while in his teens. By 1917 he was working with Charlie Creath's Jazz-o-Maniacs on the *St Paul* riverboat, and later he joined Fate Marable's riverboat band. He toured the South with Bessie Smith in 1929 and had his own radio show in New York in 1929–30. From 1937 to 1940 he worked with Baby Dodds at the Three Deuces club in Chicago. Late in life he travelled to Europe with the American Folk Blues Festival (1963), and from 1965 he performed regularly in Toronto.

Johnson played brilliantly on such solos as *Stomping 'em Along Slow* (1928, OK) and in duets with Eddie Lang, for example *A Handful of Riffs* (1929, OK). He was unique among blues performers in working with jazz musicians, and he recorded with Duke Ellington, Louis Armstrong and, as a member of Blind Willie Dunn's Gin Bottle Four, King Oliver. He was a sensitive accompanist, providing a sympathetic support to the irregular timing of the blues singer Alger Texas Alexander on *Bell Cow Blues* (1928, OK) and other titles. Johnson's own voice was reedy and rather insinuating. His lyrics were generally interesting, a typical example being *Low Land Moan* (1927, OK), and he had a liking for sentimental themes, such as *Baby please don't leave home no more* (1929, OK). He was particularly effective when singing serious blues such as *Hard times ain't gone nowhere* (1937, Decca).

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R. Groom: 'Lonnie Johnson', *Blues World*, no.35 (1970), 3–10

V. Clapp: 'I Remember Lonnie', *Jazz Journal*, xxv/1 (1972), 22, 39

D.L. Read: 'Lonnie Johnson', *Guitar Player*, xv/11 (1981), 61–70 [incl. discography]

PAUL OLIVER

Johnson, Robert (i)

(*b* Duns, c1500; *d* c1560). Scottish composer. According to Thomas Wood (i)'s marginal notes in the St Andrews Psalter (*EIRE-Dtc, GB-Eu, Lbl, US-Wgu*, copied 1566–92) he was a Scottish priest, born in Duns, was accused of heresy and fled to England long before the Scottish Reformation in 1560. Although an act of parliament had been passed in Scotland against the Lutheran heresy as early as 1525, Johnson's surviving music for the Roman rite appears on stylistic grounds to date from the 1520s and 1530s. Although all of it is extant only in English sources, Johnson could have composed some of the early items (e.g. *Ave Dei Patris filia* and *Laudes Deo*) while still in Scotland. Wood also stated that in England Johnson knew Thomas Hudson the elder, of the Hudson family of musicians from York, who entered service at the Scottish court in 1565. Johnson may have spent some time in York, perhaps on his way south in the 1530s. There is no clear contemporary evidence of his subsequent whereabouts in England, although he is described as 'peticanon of Windsor' in a late 16th-century manuscript. The charming (though totally unsubstantiated) fancy that Johnson was chaplain to Anne Boleyn probably grew out of the fact that he set a text attributed to her.

Johnson's early *Ave Dei Patris filia* for five voices is a large-scale votive antiphon cast in a traditional mould: a sequence of well-defined sections for three, four and five voices in a mixture of free and imitative counterpoint, characteristic of British sacred music of the 1520s. Some of these sections were later often listed as separate items, and have since been erroneously referred to as individual works. *Laudes Deo* is an extended and luxuriantly decorative setting for two voices of a troped lesson for Christmas. The Easter verse *Dicant nunc Judei*, also for two voices, is shorter and much simpler in melodic outline and may be of a later date. Progressive structural imitation is a feature of this composition, as it is of the two settings for four and five voices of the Easter responsory *Dum transisset Sabbatum*, although here it is combined with cantus-firmus technique, producing some strong dissonances. The Matins responsory *Gaude Maria Virgo* for four voices (a fifth was added later in an instrumental version) shows growing assurance in the handling of imitation, and its short motivic phrases suggest the influence of the post-Josquin generation of continental composers, and a date somewhere in the 1530s.

From about 1540 in England polyphonic settings of verses from the psalms in Latin acquired something of the scope and function of the earlier votive antiphon. Johnson's three examples in the form, *Deus misereatur nostri* (Psalm lxxvii) for four voices and two settings of *Domine in virtute tua* (Psalm xxi) for five voices, are all large-scale works using consistently applied structural imitation throughout. The two settings of *Domine in virtute tua* are two different workings of the same (or very similar) material.

Also from the 1540s in England date the first attempts to adapt Latin compositions to English words, and to write sacred music to English texts and in a completely chordal idiom. Johnson's *O eternal God*, written in the four-part chordal style that was to become standard for psalm and canticle setting, almost certainly dates from the late 1540s. Perhaps contemporary with this is *Benedicam Domino*, a mixture of chordal writing and close imitation. Slightly later and more polyphonic in character is *I gave you a new commandment*; this, together with *O eternal God*, was published in

John Day's *Certaine Notes* (1565), a collection of English service music. An English version of Johnson's *Deus misereatur nostri* with a rhyming text (not very satisfactorily underlaid) entitled *Relieve us, O Lord* also appeared in Day's collection. Johnson's music for the Morning, Communion and Evening Service (*Te Deum, Jubilate, Benedictus, Creed, Magnificat, Nunc dimittis*) is written entirely in homophonic style and probably dates from the 1550s. *O happy man*, sometimes attributed to Johnson, is almost certainly by Sheppard.

Secular vocal music by Johnson includes *Ty the mare tomboy*, an extended song that survives only in a single part in a manuscript of Durham provenance, perhaps dating from Johnson's sojourn in the north of England about 1530. The anthem-like setting of *Defiled is my name* is traditionally linked with Anne Boleyn (d 1536), but musically more akin to the sacred compositions of around 1550. *Com palefaced death* by 'Johnson' could be a theatre piece in the newly developing consort song style of the 1560s, or it may be by a younger contemporary of the same name. Instrumental consorts by Johnson include a five-part In Nomine and a five-part piece *A knell*, based on an ostinato. The In Nomine, two canonic settings of *O lux beata Trinitas* and a fragmentary setting of *O lux mundi* seem to be early works; *A knell* appears to be a mature middle-period work.

WORKS

latin vocal

Ave Dei Patris filia, 5vv, *GB-CF D/DP.Z6/1, Lbl Add.5059, 29246, 34049, 41156–8, R.M.24.h.11, Lcm 2035, Ob Mus.E.1–5, Tenbury 354–8, 807–11, 1464, 1469–71, 1474, 1486 (some inc.)*

Benedicam Domino [see 'English vocal']

Deus misereatur nostri, 4vv, *EIRE-Dtc, GB-Eu, Lbl*: ed. in MB, xv (1957, 3/1975)

Dicant nunc Judei, 2vv, *Lbl Roy.24.d.2*

Domine in virtute tua (i), 5vv, *EIRE-Dtc F.5.13, GB-CF D/DP.Z6/1, Eu La.III.483, Lbl Add.30480–84, 33933, Ob Mus.E.1–5, Tenbury 341–4, 1464*

Domine in virtute tua (ii), 5vv, *Lbl Add.30480–84, Ob Tenbury 389, Och 979–83*

Dum transisset Sabbatum, 4vv, *Lbl Add.17802–5*

Dum transisset Sabbatum, 5vv, *Lbl Add.11586, Och 984–8*

Gaude Maria Virgo, 4vv, *Lbl Add.17802–5*

Laudes Deo, 2vv, *Lbl Roy.24.d.2, Och 982*

english vocal

Behold, brethren, inc., *Gb-Lbl Roy.App.74–6*

Benedicam Domino ... O Lord with all my heart, 4vv, *Ckc 316, Lbl Add.4900, 30513, Lpro S.P.1/246*

Com palefaced death, 4vv, *Lbl*, ed. in MB, xv (1957, 3/1975) (doubtful)

Defyled is my name, 4vv, *Lbl*, ed. in MB, xv (1957, 3/1975)

I geve you a new commaundement, 4vv, 1565⁴

O eternal God, 4vv, *Lbl Add.29289, Ob Mus.E.420–22, 1565⁴*

Relieve us, O Lord [= Deus misereatur nostri], 4vv, 1565⁴

Ty the mare tomboy, inc., *Lbl Harl.7578*

Service music: *Te Deum, Benedictus, Creed, Magnificat, Nunc dimittis*, *Cpc Mus.6.1–6; Te Deum, Jubilate, Cu Ely 4, 28–9, Ob Tenbury 843*

instrumental

A knell, a 5, *GB-Lbl* Add.31390

Gaude virgo, a 5, *Lbl* Add.31390 (arr. of Gaude Maria virgo)

In Nomine, a 5, *Lbl*, *Ob* Tenbury 354–8; ed in *MB*, xv (1957, 3/1975)

O lux beata Trinitas, a 3, *HawkinsH*, i, 294 (2 settings)

O lux mundi, inc., *US-Ws* V.a.408

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D.J. Ross: *Musick Fyne: Robert Carver and the Art of Music in Sixteenth Century Scotland* (Edinburgh, 1993)

KENNETH ELLIOTT

Johnson, Robert (ii)

(*b* ?London, c1583; *d* London, shortly before 26 Nov 1633). English composer and lutenist, son of [John Johnson \(i\)](#). On 29 March 1596 he was indentured as ‘allowes or covenant servaunt’, for seven years to Sir George Carey, Lord Chamberlain from that year to 1603, who undertook to have him taught music and to provide him with board, lodging and clothing. At Midsummer 1604 he was appointed lutenist to King James I at 20d a day, with £16 2s. 8d a year for livery, and he held the post until his death, his name occurring annually in the Audit Office Declared Accounts up to 1633. This post had belonged to his father, from whose death it had remained unoccupied, apart from the brief appointment of Edward Collard in 1598–9. From 1610 to 1612 Johnson held a second appointment among the musicians to Prince Henry, with a salary of £40 a year. Henry died in 1612, but the post was revived for Johnson in the years 1617–25 as musician to Prince Charles. This second royal appointment was transferred, after 1625, to the new group called the ‘lutes, viols and voices’ and Johnson held it too until his death.

He was included among the seven trumpeters and eight other musicians who accompanied the Earl of Hertford’s embassy to Albert Archduke of Austria in 1605. He was paid arrears for three years in 1607, indicating that he was abroad for this time. In 1620 he appeared among those musicians invited to provide music for the proposed amphitheatre in London, a clear mark of distinction. When Thomas Lupo died (?Dec 1627) Johnson petitioned for his post as composer for the ‘lutes and voices’, but was unsuccessful. Johnson had responsibilities for distributing money for resources among the king’s lutes and was regularly given payments (normally £20 p.a.) for strings from 1609. On 5 June 1611 £10 was paid to him for a lute; and from 1617 he had general responsibility for maintaining the king’s lutes, a job that seems to have been transferred to John Coggeshall (*d* 1655) from 1629. Johnson certainly played in the consort of lutes that was maintained at the Jacobean court. In this he may well have played bass lute, as he is mentioned in one account for 10 January

1610/11 as 'musicon for the base Lute'. His will (proved 28 November 1633) indicates that he had a wife Anne, no surviving children, and lived in Acton where he had lands and tenements.

As Lord Chamberlain, Johnson's patron, Sir George Carey, was also patron of The King's Men Players, who performed masques and plays at the Globe and Blackfriars theatres. It was no doubt largely through this connection that Johnson began to be associated with the theatre from 1607 onwards. The compositions for which he is best known are the many songs he wrote for theatre productions. He was also closely connected with Ben Jonson and others in the composition, arrangement and performance of the music for a number of court masques. The accounts for Ben Jonson's *Oberon* (1611) record a payment made to Johnson for composing dances that were then set for violins by Thomas Lupo, while *Love Freed from Ignorance and Folly* (1611) included songs by Alfonso Ferrabosco (ii) set to the lute by Johnson. Among other notable works in which he collaborated were George Chapman's *Memorable Masque* (1613) and Thomas Campion's *Lords' Masque* (1613). The identification of Johnson's actual contribution to the dance music that survives from these and other masques is often problematic, though the solo lute music can provide some indicators. This type of masque dance has simple textures, memorable tunes, clear tonality and strong characterization, and was widely imitated by contemporaries. Orlando Gibbons arranged much of it for keyboard.

Johnson's songs for plays merit particular attention as important examples of the more declamatory type of ayre cultivated by a number of composers from about 1610 onwards; the style of these pieces was probably prompted by their dramatic context and by influences from Italian monody. It is significant that they do not appear in sources with a tablature accompaniment, and usually have only an unfigured bass for theorbo. Many are remarkably successful in their evocation of character and mood. *Care-charming sleep* from *Valentinian* is one of the best examples of the early declamatory style, and the profuse ornamentation, which appears in the first two of the following three known sources for the song (*GB-Cfm*, *Lbl*, *Ob*), plays an important affective role. Still more remarkable in its dramatic expression is *Oh, let us howl* from *The Duchess of Malfi*, and the beautiful song *Away delights* conveys a telling strain of Jacobean melancholy. His best-known songs are *Full fathom five* and *Where the bee sucks* from *The Tempest*. Several songs, among them *Have you seen the bright lily grow?* and *Hark you ladies that despise* survive anonymously but have conjecturally been attributed to Johnson.

It would appear from source evidence that Johnson's surviving lute music was written during the period 1600–15, although the masque pieces are probably arrangements, and may not even have been made by Johnson. Despite the post-1610 fashion for lighter music in the French style, Johnson could write intense, sombre lute music in a style that was removed from that of earlier Golden Age music, but which was firmly rooted in the English tradition (e.g. his fantasia and pavans). The fantasia is unlike those of Dowland, with no suggestion of virtuoso display. It achieves expression through the various workings of the opening motif and the excellent use of contrasting tessituras from the very lowest to the highest. This style was continued and developed by Cuthbert Hely and John Wilson

after 1625. The almans and masque dances in common time regularly require the highest fret positions on the lute. Clearly many are arrangements of dances originally intended for a violin band or massed lutes. This type of lute piece maintained its popularity up to the mid-century. Johnson's corant has characteristics more normally associated with his almans and masque dances. Possibly it also originated from Chapman's 1613 masque, as there are two almans from the masque entitled 'The Princes' masque or almain.

Johnson is the last of the English lute composers to flourish before the adoption of the new tunings in England during the 1630s. His compositions are found in all the major lute manuscripts from the decade 1610–20 and normally require a lute with nine or ten courses in Renaissance tuning. They also appear in several sources of the preceding decade and in a few continental sources. They maintained their popularity in the period after 1630 when transitional tunings gradually became the norm. The arrangements of Johnson pieces by Richard Mathew in *The Lutes Apology* (1652) require a 12-course lute in the flat tuning. Non-lute sources of Johnson's music also indicate that some pieces remained popular up to the mid-century. In 1676 Mace paired Johnson and Dowland as the most remarkable of the old school.

WORKS

Editions: *R. Johnson: Ayres, Songs and Dialogues*, ed. I. Spink, EL, 2nd ser., xvii (1961, rev. 2/1974) [S]
R. Johnson: Complete Works for Solo Lute, ed. A. Sundermann (London, 1970) [L]

sacred vocal

Save me, O Lord, 5vv, 1614⁷, *GB-Lbl* (arr. 1v, lute/tr viol); ed. in EECM, xi (1970)
 Yield unto God, 4vv, viols, 1614⁷, *Lbl* (arr. 1v, lute/tr viol); ed. in EECM, xi (1970)
 Ave rosa sine spinis, 2vv; S

secular vocal

dramatic works in parentheses; for 1 voice unless otherwise stated

Adieu, fond love (F. Beaumont and J. Fletcher: *The Lover's Progress*, 1623); S
 Arm, arm! (Beaumont and Fletcher: *The Mad Lover*, c1616); S
 As I walked forth, 1652⁸; S
 Away delights (Beaumont and Fletcher: *The Captain*, c1612); S
 Care-charming sleep (Beaumont and Fletcher: *Valentinian*, c1614); S
 Charon, oh Charon, 2vv; S
 Come away, Hecate (T. Middleton: *The Witch*, c1616); S
 Come away, thou lady gay (Beaumont and Fletcher: *The Chances*, c1617); S
 Come, heavy sleep; S
 Come hither you that love (*The Captain*), 1660⁴; S
 Dear, do not your fair beauty wrong; S
 For ever let thy heavenly tapers, 1660⁴; S
 From the famous Peak of Derby (B. Jonson: *The Gypsies Metamorphosed*, 1621), 1672⁵; S
 Full fathom five (W. Shakespeare: *The Tempest*, 1611), 1660⁴; S
 Get you hence, for I must go (Shakespeare: *A Winter's Tale*, c1611); S
 Hark, hark! the lark (Shakespeare: *Cymbeline*, c1609); S

How wretched is the state; S

Oh, let us howl (J. Webster: *The Duchess of Malfi*, c1613); S

Orpheus I am (*The Mad Lover*); S

Shall I like a hermit dwell?; S

Tell me, dearest (*The Captain*); S

'Tis late and cold (*The Lover's Progress*); S

Where the bee sucks (*The Tempest*), *GB-Ob* (attrib. J. Wilson), 1660⁴; S

With endless tears; S

Woods, rocks and mountains; S

doubtful

Buzz quoth the blue-fly (Jonson: *Oberon*, 1611), 1667⁶ (attrib. E. Nelham, probably by Johnson)

God Lyeus ever young, 1660⁴ (attrib. J. Wilson, possibly by Johnson, see Cutts, 1959)

Hark you ladies that despise (*Valentinian*), *Lbl* (anon., probably by Johnson), arr. 3vv by J. Wilson: *Cheerful Ayres or Ballads* (London, 1660)

Have you seen the bright lily grow? (Jonson: *The Devil is an Ass*, 1616), *EIRE-Dtc*, *GB-Lbl*, *Och*, *US-LAuc*, *NYp* (all anon., probably by Johnson); S

In a maiden time profest (*The Witch*), *GB-Ob*, *US-NYp* (attrib. J. Wilson, probably by Johnson, see Cutts, 1959)

Kawasha comes in majesty (anon.: *Masque of Flowers*, c1614), 1660⁴ (attrib. J. Wilson, possibly by Johnson)

Now the lusty spring is seen, 1660⁴ (attrib. J. Wilson, possibly by Johnson, see Cutts, 1959)

You heralds of my mistress' heart, *GB-Eu*, *Ob*, *US-NYp* (attrib. 'R.J. '), 1660⁴ (attrib. J. Wilson)

dances for masques

doubtful unless otherwise stated, probably for masques to which Johnson contributed instrumental music

3 almans [Main Dances] (Jonson: *Oberon*, 1611), *GB-Lbl* (a 2)

3 almans [Main Dances] (G. Chapman: *Memorable Masque*, 1613) (definitely by Johnson, see 'Lute')

Baboon's Dance (*Memorable Masque*), *Lbl* (a 2), 1617²⁵ (a 5)

Fairies' Dance (*Oberon*), *Cu* (lute), *Lbl* (2 copies: lute, a 2)

Satyr's Dance (*Oberon*), *Lbl* (a 2), 1621¹⁹ (a 4)

Torch-Bearers Dance (*Memorable Masque*), *Lbl* (? a 2)

doubtful, probably for masques to which Johnson may have contributed instrumental music

Alman [Main Dance 1] (T. Campion: *The Lords' Masque*, 1613), *Lbl* (2 copies: lute, a 2), *WFspencer* (lyra viol), 1617²⁵ (a 5)

Alman [Main Dance 2] (*The Lords' Masque*), *F-Pc* (kbd), *GB-En* (mandora), *Lbl* (3 copies: lute, a 2, a 3), *US-NYp* (kbd), 1617²⁵ (a 5)

Alman [Main Dance 3] (*The Lords' Masque*), *GB-Lbl* (a 2)

Dance for 12 Franticks (*The Lords' Masque*), *Lbl* (a 2), *WFspencer* (lute), 1617²⁵ (a 5)

The Follies Dance (Jonson: *Love freed from Ignorance and Folly*, 1611), *Lbl* (a 2)

Torch-bearers Dance (*The Lords' Masque*), *Lbl* (a 2)

lute

versions for other instruments given in parentheses

Alman 'Hit it and take it', arr. R. Mathews: *The Lute's Apologie* (London, 1652); L

Alman 'Lady Strang's'; L

Alman 'The Princes', *GB-Lbl* (also kbd), C. Vere Pilkington's private collection, Portugal (2 copies: lyra viol, kbd), arr. R. Mathews: *The Lute's Apologie* (London, 1652), 1617²⁵ (a 5, attrib. R. Bateman), 1626¹⁴ (1v, lute, cittern); L

Alman, *Cfm* (arr. kbd by Farnaby); L

Alman, *Cfm* (kbd), *Lbl* (also kbd), *Och* (kbd); L

Alman; L

Alman, *F-Pc* (kbd), 1617²⁵ (a 5); L

Alman, *GB-Cu*, *WFspencer*

Alman, *WFspencer*

Alman, *WFspencer*; N. Vallet: *Le secret des Muses* (Amsterdam, 1616) (also 4 lutes); J. van Eyck: *Der Fluyten Lust-hof* (Utrecht, 1646) (rec)

Alman (? Chapman: *Memorable Masque*, 1613) (also lyra viol), *F-Pc* (kbd), *GB-Cfm* (a 6), *En* (mandora), *Lbl* (a 2), *Och* (kbd), *WFspencer*, London Museum (kbd), C. Vere Pilkington's private collection, Portugal (2 copies: lyra viol, kbd), *US-NYp* (kbd), 1617²⁵ (a 5) [see also 'Dances for Masques']

Alman (? *Memorable Masque*), *GB-Cfm* (2 copies: kbd, a 6), *Cu*, *Lbl* (a 2), *Och* (kbd), *US-NYp* (kbd), 1617²⁵ (a 5) [see also 'Dances for Masques']

Alman (? *Memorable Masque*), *D-Kl*, *GB-Cu*, *En* (kbd), *Lbl* (a 2), 1617²⁵ (a 5) [see also 'Dances for Masques']

Corant 'The Prince his', *WFspencer*, 1617²⁵ (a 5)

Fantasia; L

Galliard 'My Lady Mildemays Delight' (Dowland's Galliard); L

Galliard, *WFspencer* (attrib. R. Alison); L

Pavan; L

Pavan, *Ob* (2 viols); L

Pavan; L

other instrumental

Alman, a 3; 'Johnsons flatt Masque', a 2; *The Temporiser*, a 4; *The Wittie Wanton*, a 4: *GB-Lbl*, *Och*

2 almans, galliard, lyra viol, *EIRE-Dm*, *GB-Cu*, *Ob* (incl. copy of 1 alman attrib. T. Gregory), C. Vere Pilkington's private collection, Portugal (incl. copy of 1 alman arr. kbd)

Alman, pavan, kbd, *Cfm*, *Och*

Alman 'Italian Ground', kbd, *F-Pc* (attrib. O. Gibbons), *GB-Lbl* (attrib. Gibbons), *Och*, *US-NYp* (incl. copy attrib. Gibbons) (on popular tune *More Palatino*, or *En revenant de St Nicolas*)

Alman, stump, *GB-Och* ([set] 'by F.P.');

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- DAVID LUMSDEN, IAN SPINK, PETER HOLMAN/MATTHEW SPRING

Johnson, Robert (iii) [Dodds, Robert; Spencer, Robert]

(*b* Hazlehurst, MS, 8 May 1911; *d* Greenwood, MS, 16 Aug 1938). American blues singer and guitarist. As a boy he travelled with his mother around plantations and labour camps playing the jew's harp and the harmonica. About 1927 he acquired a guitar. He was married in 1929 but his wife died in childbirth the following year. He then led a brief and reportedly wild adult life as a musical hobo in the South. Shortly before his apparently violent death, he made a number of excellent and highly influential recordings in San Antonio and Dallas; they characterize Mississippi blues of the mid-1930s and form the link between this tradition and modern Chicago blues. His work was influenced by Son House and recordings by the guitarist Lonnie Johnson, and clearly shows an awareness of Skip James and Hambone Willie Newbern, whose themes he adapted in *32-20 Blues* (1936, Voc.) and *If I had possession over Judgment Day* (1936, Col.). The latter piece, not issued in his lifetime, revealed the tormented, even prophetic theme in his work that culminated in *Hell Hound on my Trail* (1937, Voc.). Johnson's voice was taut and often strained, and he sometimes used falsetto effectively, as on *Kind Hearted Woman* (1936, Voc.). His guitar playing combined dramatic rhythms with agitated whining effects produced by a bottleneck slide. The persistent walking bass rhythm in *I believe I'll dust my broom* and *Ramblin' on my Mind* (both 1936, Voc.) profoundly influenced both the postwar generation of blues singers, including Elmore James, his one-time companion Johnny Shines and his stepson Robert Lockwood jr, and those involved in the British blues-rock boom of the 1960s such as Eric Clapton and John Mayall. Alternative recording takes of his performances show that they were well-rehearsed. He performed popular songs, such as *My Blue Heaven*, and became a professional travelling musician in the 1930s, using

Helena, Arkansas, as his home base. Johnson epitomized for white blues enthusiasts the quintessential black American blues artist, and his life and work have become a romantic legend. When his complete recordings were re-issued on two CDs in 1990 the set rapidly sold 500,000 copies, becoming the most successful blues issue to that date.

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PAUL OLIVER

Johnson, Robert Sherlaw

(*b* Sunderland, 21 May 1932). English composer and pianist. He studied at Durham University (1950–53) and at the RAM (1953–7), where his teachers included Alwyn, Bush and Ferguson (composition), and Pirani (piano). In 1957–8 he was in Paris, studying composition with Boulanger, attending some of Messiaen's classes at the Conservatoire and taking piano lessons with Février. He has held appointments as assistant lecturer at Leeds University (1961–3), as director of music at Bradford Girls' Grammar School (1963–5) and as lecturer at the universities of York (1965–70) and Oxford (1970–99). In 1969 he was one of the joint winners of the Radcliffe Music Award with his Second Quartet. He received the DMus (Leeds) in 1971, the DMus (Oxon) in 1990 and was made a FRAM in 1984.

An essential source for Johnson's activity, as composer and as pianist, has been the music of Messiaen, on which he has published a seminal study (1975, 2/1989). His performances of the solo piano music, much of which he has recorded commercially, move with keen rhythmic life through an extended range of dynamics and timbre, finely scaled to structural purpose. The same qualities animate his performances and recordings of the song cycles, given with Noelle Barker, for whom a large part of his own vocal music has been written. Messiaen's influence on Johnson's composition has been subsumed to varying degrees in different works, and combined with other interests, notably the music of Varèse, Stockhausen and Boulez. While *The Resurrection of Fêng-Huang* shows the influence of Messiaen's *Cinq rechants*, there is a definite individuality in the later piano pieces, in two works for soprano, piano and tape – *The Praises of Heaven and Earth* and *Green Whispers of Gold* – and in the tape piece *Fractal Dialogue* (1994). A similar fusion of the modernist strands of Messiaen and

Webernian serialism is to be found in his piano works. The First Sonata is strictly serial, while in the less orthodox serialism of the Piano Sonata no.2 (in which note-rows are transposed according to cycles of 5ths or 3rds, akin to Messiaen's modes), fingers and drumsticks are used directly on the strings to produce effects which interact almost orchestrally with the conventional keyboard sounds; in the expressive *Seven Short Pieces* (1968) this same technique evokes the sound of the gamelan. The use of selective transposition and a fixed pitch centre provides tonal focus in *Carmina vernalia* (1972), its third movement centring on middle C, while the *Nocturn* for two pianos (1992) involves ritual interactions between the keyboard and the strings and between the instruments. His colouristic use of the piano is perhaps most eloquent in the later *Pour le tombeau de Messiaen* (1994), in which his notations of goldfinch and blackbird song are set against colourful harmonic backdrops. A like concern for relating diverse materials brings richness to *Green Whispers of Gold*, where Johnson's vocal writing is at its most characteristic in ease and floridness.

WORKS

vocal

Op: The Lambton Worm (2, A. Ridler), 1978

Choral: Resurrection, S, chorus, str, pf, 1960; A Liturgy of the Nativity, chorus, ens, 1962; Sedit angelus, Sarum antiphon for Easter, SATB, 1965; Veni sancte Spiritus, Pentecost sequence, SATB, perc ad lib, 1965; Congregational Mass, 1967; The Resurrection of Fêng-Huang, S, SATB, 1968; Incarnatio, Introit for the second Sunday after Christmas, SATB, 1970; An Anthem for the Trinity, SSA, org, 1971; A Festival Mass of the Resurrection, chorus, small orch/org, 1973–4, rev. 1986; Newminster Mass, 1981; Veritas veritatem, S, Mez, A, T, Bar, B, 1981; Aposticha for the Sunday of St Thomas, SATB, 1983; Missa aedis Christi, SATB, 1991

Solo vocal: A Song Cycle of Our Lady, S, hpd, 1960; Amores (e.e. cummings), S, cl, pf, 1964; Night Songs (Chin.), S, pf, 1964; Liturgia redemptionis nostrae, S, 9 insts, 1965; The Praises of Heaven and Earth (Ps cxlviii), S, pf, tape, 1969; Green Whispers of Gold (Cummings, Johnson), S, pf, tape, 1971; Carmina vernalia (medieval Ger.), S, fl, ob, cl, hn, tpt, trbn, vn, va, vc, 1972; Where the Wild Things Are (M. Sendak), S, tape, 1974

instrumental

Orch: Trika, pf, orch, 1968–9; CI Conc., 1986; Sinfonietta Concertante, chbr orch, 1989

Chbr and solo: Str Qt no.1, 1966; Improvisations I–VI, various insts, 1966–9; Str Qt no.2, 1969; Pf Qnt, 1974; Sonata, a fl, vc, 1975; Projections, fl, va, gui, pf, 1985; Encounters, cl, str qt, pf, 1988; Intersections, va, pf, 1988; The Monuments of the Emperor of Chin, fl, cl, 1991; Fanfares and Chorales, 3 brass qts, 1992; Melange, vn, pf, 1992; Margana, Anagrams, vc, pf, 1996

Pf (solo unless otherwise stated): Sonata no.1, 1963; Sonata no.2, 1967; 7 Short Pieces, 1968; In nomine for Edmund Rubbra, 1971; Sonata no.3, 1976; Nymphaea, 1979; Homage to Haydn, 1982; Nocturn, 2 pf, 1992–3; AF, 1994; 4 Northumbrian Tunes, pf, 1994; Pour le tombeau de Messiaen, 1994; 3 Shakespeare Characters, 1994

Other solo inst: Trope on 'Canite tuba', org, 1971; Cantilena, cl, 1987

El-ac: Kyisi (for Fairlight CMI), 1982; Fractal in A; elec tape, 1991; Fractal Dialogue, elec tape, 1994

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PAUL GRIFFITHS/MALCOLM MILLER

Johnson, Samuel

(*b* Cheshire, 1691; *d* Gawsworth, nr Macclesfield, 3 May 1773). English eccentric, violinist and amateur composer. A Cheshire dancing-master, by 1724 he was in London working as a violinist. He became tutor to the Duke of Montague who, apparently tongue-in-cheek, persuaded him to write *Hurlothrumbo*, which he then extolled in London as 'the most sublime effort of human genius'. As a result it was produced at the Little Theatre in the Haymarket (29 March 1729), became the talk of London, and ran for some 30 nights. Johnson himself was Lord Flame, acting in exaggerated style with a fiddle in his hands and sometimes on stilts. The crazily fustian words had imaginative touches that left people wondering whether he was mad or inspired. One still wonders today. The inconsequential surrealist action and long nonsense names (e.g. Dologodelmo) were soon being imitated in burlesques by Fielding (*The Tragedy of Tragedies*, 1730) and Carey (*Chrononhotonthologos*, 1734). This success was never repeated in Johnson's later plays.

The music for the ten songs in *Hurlothrumbo* was composed by Johnson himself and published in full score. Some of the tunes are mildly pretty, and as a dancing-master Johnson knew how to write idiomatically for the violin, but his basses are incompetent. He also composed music for his *All Alive and Merry*, an 'Opera in a Comedy', which was produced at Lincoln's Inn Fields on 10 January 1737. It is not known what other music he wrote. When he was first in London he preferred Bononcini to Handel, 'who writes his Musick in the *High-Dutch Taste*', but in 1734 he wrote Handel an open letter in which, at stupefying length, the composer is tried and found guilty

of writing too well. It is the longest item in Deutsch's documentary biography.

In addition to his work in London, Johnson continued as a dancing-master in Manchester. In about 1745 he retired to Gawsworth, near Macclesfield.

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ROGER FISKE

Johnson, Scott (Richard)

(*b* Madison, WI, 12 May 1952). American composer and electric guitarist. He studied music and the visual arts at the University of Wisconsin (BS 1974). In 1975 he moved to New York, where he became active in the downtown music scene. He was first brought to wider attention in 1982 with his composition *John Somebody*, a long and exhilarating piece for sampled speaking voices and electric guitar. With this work, he became one of the first composers to incorporate elements of rock music into classical composition and the first to forge musical motifs from sampled speech. Continuing his efforts to unite the American vernacular with techniques of classical composition, he formed the amplified Scott Johnson Ensemble, a group consisting of three saxophonists, two electric guitarists, an electric bass guitarist and two percussionists. One of his works from this period, *Simple Engines* (1986), expands a six-note riff from a James Brown song into a 12-note row that is then used as a melodic device. Later works include *Rock/Paper/Scissors* and *How It Happens*, commissioned by the Kronos Quartet. The latter of these returns to sampling techniques: the first half is built around the recorded voice of the American political commentator I.F. Stone, while the second half uses synthesizers to create a dense, Latin-influenced reminiscence of life on New York's Lower East Side. He has also completed a film score (*Patty Hearst*) and commissions from the London Contemporary Dance Theatre and the Boston Ballet.

WORKS

(selective list)

John Somebody, elec gui, tape, 1982; *Before Winter I–II*, s sax + bar sax, a sax + fl, t sax + b cl, 2 elec gui, 2 perc, 1984–5; *Bird in the Domes*, str qt, 1986; *Simple Engines*, s sax + bar sax, a sax + fl, t sax + b cl, 2 elec gui, elec bass gui, 2 perc, 1986; *Patty Hearst* (film score), vn, vc, synth, elec gui, 1988, arr. as suite; *Confetti of Flesh* (J. Cortez), S, va, elec gui, pf/synth, perc, 1990; *Rock/Paper/Scissors*, vn, vc, synth, elec gui, 1991–4; *How It Happens*, str qt, tape, 1993; *Convertible Debts*, vols. 1–2, vn, vc, elec gui, pf, tape, 1995–8

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GREGORY SANDOW

Johnson, Thor

(*b* Wisconsin Rapids, WI, 10 June 1913; *d* Nashville, TN, 16 Jan 1975). American conductor. While studying at the University of North Carolina he became associate conductor of the North Carolina State SO. At the University of Michigan he founded the Little SO, which he conducted (1934–6, 1938–42). He continued his studies at the Salzburg Mozarteum (1936–7) and at the conservatories of Leipzig and Prague with Walter, Malko and Abendroth. He studied with Koussevitzky at the first Berkshire Music Center courses (1940 and 1941). While in the army (1942–6) he organized the first army symphony orchestra. In 1945 he appeared with the American Universities SO in Britain. His first postwar performances with the New York PO led to the conductorship of the Juilliard School orchestra, which he left in 1947 to become musical director of the Cincinnati SO. As one of the first native conductors to direct an American orchestra, Johnson did much to popularize orchestral music. During his 20-year tenure at Cincinnati he performed large-scale and little-known works, including a much-praised *Gurrelieder* as early as 1953. He also organized festivals in Ohio, Wisconsin and Ojai, California. From 1967 to 1975 he directed the Nashville SO. Johnson's broad-spanned conducting was best heard in the large works of the late 19th century and early 20th. His authority and energy, as well as his organizational abilities, were little known in Europe, but his work had much significance in the development of orchestral music in the USA.

RICHARD BERNAS

Johnson, Tom

(*b* Greeley, CO, 18 Nov 1939). American composer, active in France. He studied at Yale University (BA 1961, MM 1967) and privately with Morton Feldman. In 1971 he began writing on new and experimental music for the *Village Voice* in New York and became an influential critic, introducing Steve Reich, Philip Glass and the downtown group of New York composers to readers throughout the USA. In 1972 the *Four Note Opera* established him as a successful composer. Strongly minimalist, composed with only four notes as the title implies, the opera is also humorous and accessible, depicting four singers who tell the audience what they like and dislike about their roles. *Nine Bells* (1979) marked a stylistic turning point. In the work, Johnson walked through a labyrinth of nine suspended fire-alarm bells, striking them to create evocative and varied music derived from the geometric pattern of his walk.

After relocating to Paris in 1983, a move encouraged by many European commissions and by his feeling that new music was taken more seriously in Europe, Johnson continued composing 'found music', in which he chose among (or simply accepted) musical possibilities generated by non-musical processes. Many works written in Paris are based on objective patterns: *Chord Catalogue* (1986) for keyboard consists of all 8178 chords possible within an octave; *Formulas* for string quartet (1994) is based on mathematical formulas. He also continued to write operas (his catalogue includes ten), of which the most successful has been *Riemannoper* (1988), a comedy in German with a text consisting of musical definitions from the Riemann *Musik-Lexicon*. Productions of this work and *The Four Note Opera* have made Johnson one of the most performed of contemporary opera composers, though he is rarely acknowledged as such. One work that fits into none of his other categories is *Bonhoeffer Oratorium*, an impassioned setting of texts by the anti-Nazi theologian Dietrich Bonhoeffer. A collection of Johnson's criticism, *The Voice of New Music*, was published in 1989. One of the first composers to publish his own works, he went on to maintain two publishing companies, Two-Eighteen Press (USA) and Editions 75 (France).

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(selective list)

Ops: The Four Note Op (Johnson and R. Kushner), S, A, T, Bar, pf, 1972, New York, The Cubiculo, 16 May 1972; Riemannoper 'prima donna, prima donna assoluta' (H. Riemann: *Musik-Lexicon*), T, Bar, pf, 1988, Bremen, 1988 [orig. perf. Berlin, Inventionen Festival, Feb 1986]; Deux cents ans, 1989; Una opera italiana, 20 singers, 7 intellectuals, orch, 1991; Trigonometry, 4 Bar, 4 perc, 1996

Other works: Failing, db, 1975; 60-Note Fanfares, 4 tpt, 1976; Nine Bells, pfmr, fire-alarm bells, 1979; Rational Melodies, any melody inst, 1982; Bedtime Stories, spkr + cl, 1985; Chord Catalogue, kbd, 1986; Eggs and Baskets, spkr, 2 unspecified insts, 1987; Naryana's Cows, unspecified ens, 1989; Bonhoeffer Oratorium (D. Bonhoeffer), chorus, orch, 1988–92; Formulas, str qt, 1994

Recorded interviews in *US-NHoh*

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The Voice of New Music (Eindhoven, 1989)

Self-Similar Melodies (New York, 1996)

GREGORY SANDOW

Johnson, William Allen

(*b* Nassau, NY, 27 Oct 1816; *d* Westfield, MA, Jan 1901). American organ builder. The son of a contractor, he initially worked as a mason in Westfield; his interest in the organ was kindled when he helped in the installation of a Hook organ in a church he had worked on. The following winter, in 1844, he attempted the construction of a chamber organ. It was successful, and he spent subsequent winters in this way until 1851, when he abandoned masonry for full-time organ building and opened a small shop. In 1854 his first three-manual organ was built for the South Church in

Hartford, Connecticut, and by the following year he was employing up to 20 men. In 1871 his son William H. Johnson (*b* 30 June 1841; *d* Westfield, MA, 20 April 1922) joined the firm, and in the same year the factory was destroyed by fire. The name of the firm was changed to Johnson & Son in 1875, and in 1885, owing to increasing popularity in the Western Reserve states, a larger factory was built. William A. Johnson retired in 1890, and his son closed the company in 1898, possibly because of his unwillingness to convert their operations to the increasingly popular pneumatic or electric types of action, although the Barker lever had been used in large installations since the 1870s. Johnson's work was noted for its agreeable voicing, and his important instruments include those in St Mary of the Sacred Heart Church, Boston (1877), the First Methodist Church, Westfield (1876), and the Central Music Hall, Chicago (1880). He also built two studio organs for the organist and composer Dudley Buck.

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BARBARA OWEN

Johnson, Willie.

See [Johnson, Blind Willie](#).

Johnson, Willie Gary.

See [Johnson, Bunk](#).

Johnston, Ben(jamin Burwell)

(*b* Macon, GA, 15 March 1926). American composer. His music was first performed in public when he was 16, and his interest in 'more nearly perfect' tuning is documented as early as 1944. After serving in the US Navy, he played in dance bands and then completed the BFA at William and Mary College, Williamsburg (1949). In 1950, he abandoned studies at the Cincinnati Conservatory of Music to work with Partch in Gualala, California; he also enrolled at Mills College and studied with Milhaud (MFA 1952). In 1951, he was appointed to a combined dance and music position at the University of Illinois; he was granted tenure there in 1959, became a professor in 1967, and retired as professor emeritus in 1983. In addition to composition and teaching, he organized the première of Partch's *The Bewitched* with Alwin Nikolais's choreography (Urbana, 1957), chaired the university's influential Festival of Contemporary Arts (1962–5), held guest

professorships and lectured widely on microtonality and other subjects. He also sought performers willing to learn his music, made more challenging by a microtonal notation based on actual pitch (rather than the tablature found in Partch's music).

Johnston's reputation has rested primarily on his work in microtonality. However, his earlier music was in equal temperament, with a tendency towards neo-classicism (*Septet*, the early piano pieces), theatre music, and sensitive song-settings. Beginning with sections of *Gambit*, he explored serial techniques, later incorporating metric modulation and proportional relationships. Humour found its way into his work through quotation and pun (*Ivesberg Revisited*, *Newcastle Troppo*) and popular eclecticism (*Gertrude, or Would She Be Pleased to Receive It?*). He also experimented with indeterminacy (influenced by his teacher and friend Cage) and improvisation, especially in a performance-theatre context (*Five Do-It-Yourself Pieces*).

With *Five Fragments* (1960), Johnston began using just intonation. While Partch's theory was proudly influential on him, his more comfortable relationship to Western art music and lack of instrument building skills led him to compose primarily for traditional instruments and genres, especially the string quartet. In many works he has synthesized just intonation, proportions, and serialism, where ratios might determine duration or metric modulation (*Knocking Piece*) or a row exist in microtonal as well as transposed forms. He employs two structuralist approaches to just intonation: scalar (e.g. *Suite for Microtonal Piano*), where the 12 repeating pitch classes per octave range as far as the 27th partial; and three-dimensional 'lattice-work', starting from C and evolving according to the partials chosen; this develops Partch's theory of expanded consonance beyond the 11th-partial limit while increasing greatly the potential for modulation, a frequent device in the quartets.

Despite his commitment to just intonation, Johnston has never been dogmatic about compositional choices. The majority of his pieces are tonal; many works or movements are in ternary or variation form. He has often composed for amateur ensembles, although many have found these works difficult. While he has composed relatively little theatrical music since the 1950s, *Carmilla* (written with Wilford Leach) and the tour de force *Calamity Jane to Her Daughter* have proved two of his most popular works.

The 1960s were years of personal crisis, and this is reflected in a pervasive use of almost violent contrasts and personality changes (*Sonata/Grindlemusic* for microtonal piano, with 81 different pitch-classes spread among the 88 keys). In *Crossings*, the conflict of Quartet no.3 ('Vergings') is followed by a period of silence, and then resolution in Quartet no.4 ('Ascent'), a variation set also known as *Amazing Grace*. Johnston's subsequent conversion to Catholicism is felt more in the spirit of later works than in specific borrowings; their tone is more American vernacular than religious.

WORKS

dramatic

Stage: St Joan (ballet), pf, 1955; Gertrude, or Would She be Pleased to Receive

It? (chbr op, 2, W. Leach), 1956; Gambit (ballet, choreog. M. Cunningham), 1959, arr. as Ludes, 12 insts; Carmilla (chbr op, Leach), 1970; 5 Do-It-Yourself Pieces (indeterminate theatre pieces), nos.1–4, 1969, no.5, 1981; Calamity Jane to Her Daughter, S, vn, synth, drums, 1989

Incid music: The Wooden Bird (Leach), 1950, collab. H. Partch; Fire (A. Gregor), 1952; The Zodiac of Memphis Street (Leach), 1954; Ring Round the Moon (J. Anouilh), 1954; The Taming of the Shrew (W. Shakespeare), 1961

vocal

Choral: Night (cant. R. Jeffers), Bar, female chorus, ens, 1955; Prayer, SSA, 1996; Ci-Gît Satie (S. Johnston), chorus, db, drums, 1967; Rose (Johnston), SATB, 1971; Mass, SATB, 8 trbn, perc, 1972; I'm Goin' Away, SATB, 1973; Vigil (Amerindian), improvising vv, 1976; Since Adam, STB/SAB, 1977, lost; Sonnets of Desolation (G.M. Hopkins), double SATB, 1980; On Love (Bible), chorus, orch (1986), Mantram and Raga, SATB, 1993; Secret (R. Bly), SATB, 1994

Solo vocal: Somewhere I have never travelled (e.e. cummings), T, pf, 1949; Le Gout de Néant (C. Baudelaire: *Les Fleurs du Mal*), Bar, pf, 1950; A Nocturnal Upon St Lucie's Day (J. Donne), Bar/A, pf, 1951; 3 Chin. Lyrics (Rihaku, trans. E. Pound), S, 2 vn, 1955; 5 Fragments (H. Thoreau: *Walden*), A, ob, vc, bn, 1960; A Sea Dirge (Shakespeare), Mez, fl, ob, vn, 1962; Songs of Innocence (W. Blake), S, ens, 1975; 2 Sonnets of Shakespeare, B-Bar/Ct, ens, 1978; Songs of Loss (Donne), T, str ens, 1986; Journeys, A, chorus, orch (1986); M'amie qui danse (Inouye), S, microtonal pf, 1990; A man and a woman sit near each other (Bly), Bar, cl, hn, 1993; Quietness (Rumi, trans. Barks), speaking B, str qt, 1996

instrumental

Orch: Korybas, 1949, withdrawn; Ivesberg Revisited, Newcastle Troppo, jazz band, 1960; Passacaglia and Epilogue from St Joan, 1960; Qnt for Groups, 1966; Sym., A, 1987; Chbr Sym., 1990

10 Str qts: no.1 (9 Variations), 1959; no.2, 1964; no.3 'Vergings', 1966–73; no.4 'Ascent' (Amazing Grace), 1973 [nos.3 and 4 combined as Crossings]; no.5, 1979; no.6, 1980; no.7, 1984; no.8, 1986; no.9, 1989; no.10, 1996

Other chbr: Conc., brass ens, 1951, arr. for pf 4-hand; Conc., perc ens. 1952; Septet, wind qnt, vc, db, 1956–8; Sonata for 2, vn, vc, 1960; Knocking Piece, 2 perc, 1962; Duo, fl, db, 1963; Diversions for 4, jazz qt, 1963–83, withdrawn; Lament, wind/str ens, 1966; One Man, trbn, perc, 1967; 2 Ob and 2 Tablas and 2 Banyas, 1969–70, lost; Duo, 2 vn, 1978; Diversion, 11 insts, 1979; 12 Partials, fl, microtonal pf, 1980; Trio, cl, vn, vc, 1981; The Demon Lover's Doubles, tpt, microtonal pf, 1985; Pursuit, bn, tuba, 1992; Trio Variations, fl, cl, db, 1994; Sleep and Waking, perc ens, 1994, collab. R. George

Solo inst (for pf unless otherwise stated): Etude-Toccata, 1949; Satires, 1953, lost; Celebration, 1953; Portrait, 1953, lost; Variations, lost, 1954; Aubade, 1959, lost; Sonata/Grindlemusic, microtonal pf, 1965; Suite, microtonal pf, 1978; Toccata, vc, 1984; Ponder Nothing, cl, 1989; Progression, db, 1993

electro-acoustic

Auto Mobile, exhibition music, tape, 1968–9; Museum Piece, film score, tape, 1968–9, collab. J. Spek; Kindergartenlieder, 2-track tape, 1969; Knocking Piece Collage, tape, 1969; In Memory, str/perc ens, tape, slides, 1975, rev. as In Memory, S, str, perc, tape, 1976; 1 Visions and Spels [realization of vocal work Vigil, 1976], 2 At the Strong Point; Strata, tape, 1978, collab. B. Mazurek

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'Art and Survival', *Composer* [Hamilton, OH], iii (1971–2), 9–16
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RICHARD KASSEL

Johnston, James

(*b* Belfast, 13 Aug 1903; *d* Belfast, 17 Oct 1991). Irish tenor. He studied privately and made his début in 1940 in Dublin as the Duke of Mantua in *Rigoletto*. In 1945 he was engaged by Sadler's Wells, and while their leading tenor (1946–50) he sang Gabriele Adorno in the English première of *Simon Boccanegra* (1948), as well as Don Carlos, Pinkerton, Jeník and Hugh the Drover. He made his début at Covent Garden in 1949 as Alfredo, and the same year created Hector in Bliss's *The Olympians* there; he went on to become a principal tenor at Covent Garden (1951–8), singing Manrico (to Callas's Leonora), Radames, Don José, Cavaradossi and Calaf. He sang Macduff at Glyndebourne in 1952. Johnston had a ringing tone and unaffected delivery, and sang with rare fervour.

ALAN BLYTH

Johnston, Thomas

(*b* Boston, 1708; *d* Boston, 8 May 1767). American organ builder, music engraver, craftsman and musician. In 1739 he led the singing in the Brattle Street Church, Boston, and was paid for singing in King's Chapel in 1754–6. He was active as an ornamental painter and japanner, and as an engraver of maps, certificates, trade cards, music etc.; he is also regarded as Boston's first professional organ builder. He is recorded as having tuned and repaired some of the imported English organs in Boston, which presumably served as his only textbook in the craft of organ building. In 1744 Johnston made repairs to a small English organ in Christ Church (Old North Church), Boston, and he later tuned the three-manual Richard Bridge organ imported by King's Chapel in 1756, which appears to have been the model for the two-manual organ he built for Christ Church in 1759. Other organs he is known to have built were for St Peter's Church, Salem, Massachusetts (1754), the Concert Hall, Boston (c1755, later moved to King's Church, Providence, Rhode Island), and St John's Church, Portsmouth, New Hampshire (1760); he also made some chamber organs.

In 1758 Johnston engraved and published his *Rules to Learn to Sing, and Hymns*, containing 68 hymns set in three parts. He also brought out two editions (?1759, 1764) of Thomas Walter's *The Grounds and Rules of Music* (first published in Boston, 1721) and in 1766 a newly engraved

version of Daniel Bayley's *A New and Complete Introduction* (Newbury, Massachusetts, 1764). Johnston's son Benjamin (1740–1818) and son-in-law Daniel Rea jr worked with him and succeeded him after his death; Benjamin engraved music (including William Billings's *Music in Miniature*), and both are recorded as having repaired musical instruments.

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BARBARA OWEN

John the Scot.

See [Johannes Scottus Eriugena](#).

Joi-joi.

See [Baguala](#).

Joint.

The detachable sections which form the tubes of modern woodwind instruments are generally termed 'joints'. They are connected by matched tenons and sockets turned from the mating pieces, the union being made firm and airtight with greased thread or thin cork sheet. Occasionally telescopic sections of thin metal tubing are also used for this purpose.

Towards the end of the 17th century, and in the early years of the 18th, transverse flutes, recorders and various double-reed types underwent a great transformation, mainly in the hands of distinguished instrument maker-players attached to the French court, and among their characteristic new features was a jointed construction. Hitherto virtually all woodwind instruments had been turned and bored from a single billet except perhaps where the available material was of limited size. The new construction permitted more accurate boring as well as a finer internal adjustment; it made possible the provision of alternative sections of slightly different length and hole spacing (*corps* or *pièces de rechange*) as an aid to adjustment to varying pitch standards.

PHILIP BATE

Jokinen, Erkki

(b Janakkala, 16 Oct 1941). Finnish composer. He studied with Kokkonen and Bergman at the Sibelius Academy in Helsinki, and with Ton de Leeuw in Bilthoven in 1971. In 1985 he was appointed to teach music theory and composition at the Sibelius Academy. His central concern is instrumental music; while he writes for a variety of combinations, he has a special attachment to the accordion. His formal thinking is based on the juxtaposition and opposition of different gestures and texture types (including aleatory pitch fields); later works place increasing emphasis on polyphonic textures. A more wide-ranging development of ideas is evident in the three chamber concertos, in which different groups within the ensemble vie for dominance over the soloist and among themselves. Jokinen's music is characterized by a nervous energy, a keen sense of harmony and colour and by an economy of material that suggests analogies with serialism, while not involving serial techniques as such.

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Orch: Vc Conc., 1970; Conc., accdn, chbr orch, 1987; Voyage no.1, vn, chbr orch, 1990; Voyage no.2, chbr orch, 1991

Chbr and solo inst: Contrasts, fl, cl, vn, vc, 1968; Music for 4 Brass Insts, 2 hrs, tpt, trbn, 1968; Taksis, fl, pf, 1968; CeGeda, vc, 1969; 2 str qts, 1971, 1976; Distances, cl, pf, 1978; Dô der sumer komen was, cl, hn, flugelhn, pf, perc, 1978; Air, b cl, 1979; Alone, accdn, 1979; Songs, b cl, trbn, perc, pf, db, 1980; Face, fl, hp, hpd, vn, va, vc, 1983; Pillars, vc, db, 1983; Reflections, 2 accdns, 1983; Frieze, ob, tpt, pf, vn, db, 1984; Hommage à Marc Chagall, org, 1985; Situation, hpd, 1986; Str Qt no.3, 1988; ... pressentir ..., accdn, db, 1989; Rise, 2 pf (4 players), 1989; Aspis, a fl, perc, gui, accdn, 1990; Pros, cl, vc, 1991; Rise no.2, fl, cl, perc, 1992; Rise no.3, perc, 1992; Str Qt no.4, 1993; Fresko, org, 1994; A Yellow Primrose to A. Caiero, accdn, vc, 1995

Unacc. choral (SATB unless otherwise stated): Psalmus, 1971; Tempora per omnia, male vv, 1980; Oi, syntyös syömehen [Oh, Let the Heart Be Filled] (E. Leino), 1985; Muistatko aikaa [Do You Remember the Time] (Leino), 1986; Minussa näet [That Time of Year] (W. Shakespeare, trans. A. Tynni), female vv, 1988

Other vocal: Uivat lehdet [Floating Leaves] (Haiku, trans. G.J. Ramstadt), S, pf, 1982; Svävande våg [Swinging Waves] (B. Carpelan), Bar, pf, 1995

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ILKKA ORAMO

Jolas, Betsy

(b Paris, 5 Aug 1926). French composer. She was brought up in an artistic and literary milieu, and remembers in her childhood visits from writers such as Joyce, Stein and Hemingway, who were all published in the literary journal *Transition* that her parents founded and edited (1937–47). After the family moved from Paris to New York in 1940 she studied at the Lycée Français and then at Bennington College (1945–6), where in addition to her formal lessons she gained a thorough acquaintance with the 16th-century polyphonists, especially Lassus, through singing and playing with the Dessoff choir. Returning to France in 1948, she married Gabriel Illouz the following year; they had three children. Meanwhile Jolas continued her studies at the Paris Conservatoire, where her teachers included Messiaen and Milhaud. She first heard Webern's *Fünf Stücke* op.10 in the early 1950s, a discovery which struck her like 'a lightning bolt', and soon, despite Milhaud's misgivings, she was getting to know the music of avant-garde contemporaries such as Boulez and Stockhausen.

With their rigorously contrapuntal conception of musical form and their enthusiasm for unusual timbres and previously unexplored means of sound-production, from voices and instruments alike, these composers provided a source for much that was to become characteristic of Jolas' own emerging style. But there were important differences in her outlook, not least her passion for the voice and its expressive qualities. The confrontation of this essentially lyrical impulse with vocal writing which embraces the full gamut of avant-garde fragmentation, timbral experimentation and virtuosity gives her vocal works a special intensity, as in the deliberate exploitation of the confusions and complexities of contrapuntal text-setting in *Mots* (1963), or the later *Sonate à 12* (1970), a tour-de-force of vocal invention and wordless drama. In *Quatuor II*, for soprano and string trio (1964), the textless voice sometimes opposes the strings, sometimes combines with them in more homogenous textures, but is always treated as fully equal to the other three parts in flexibility and sophistication, pursuing a kaleidoscopic and restless stream of invention. The work was commissioned and first performed by the Domaine Musical, and marked a breakthrough in public recognition for Jolas. *D'un opéra de voyage* (1967) brings about a complementary transformation, as the instrumental parts are treated like voices. This urge to celebrate the dramatic and expressive qualities of individual musical lines, whether instrumental or vocal, suggests parallels with the music of Berio.

Another distinctive feature of Jolas' music which crystallized during the 1960s was her approach to rhythm and metre. Taking her inspiration from both Debussy and Lassus, she 'unlearned' the traditional musical demarcation of time into strong and regular beats. *J.D.E.* (1966) presents one of the first in a long line of inventive and economical solutions to the problem of writing polyphonic music which loosens the ties of conventional rhythmic coordination, without sacrificing the contrapuntal relation of the parts by allowing freely unsynchronized playing. Placing notes within a given duration, rather than 'on' the beat, and smoothly but continually altering the tempo of the underlying beats, are two of the means used to create the undulating flow characteristic of Jolas' music. This fluidity is also

apparent in her melodic contours, which frequently involve portamento and glissando, and in the textures and larger formal sections of a work, which are often seamlessly transformed one into another.

Together with her delight in blurring the distinction between voices and instruments, these preoccupations have remained characteristic of Jolas' music. While continuing to compose for non-standard ensembles (as in *D'un opéra de poupée* and *Points d'or*, both 1982), she began in the 1970s to write for full orchestra, often with a solo instrument. Several of these concerto-style pieces are cast in the form of a wordless song-cycle, beginning with the lyrical *11 Lieder* for trumpet and orchestra (1977). At the same time she began to make use of the traditional ensembles of chamber music, beginning with the string quartet in *Quatuor III* (1973), an especially concentrated work cast as a succession of short études each exploring a specific kind of musical material or relationship between the four parts. Given her view of music as 'sung' melodic expression, it was inevitable that this reconsideration of the ensembles and institutions of the past would culminate in an opera. Two chamber operas seek in different ways to recreate the immediacy of popular (and ancient) theatrical forms: in the second of these, *Le Cyclope* (1986), which sets a satyr-play by Euripides word for word (in French), she succeeds in creating a particularly fluid, conversational kind of word-setting. The piece was written as a respite from work on her grand opera *Schliemann* (1983–93), an epic work on the theme of a lifelong quest which includes much play with different languages and musical cultures. While working on the score Jolas studied some of the operas she most admires, from *Don Giovanni* to *Wozzeck*, and occasionally acknowledged her debt in the music: she has no desire to reject the past, and feels able to take inspiration from earlier composers without compromising the integrity of her own, fully contemporary language. Thus she has described the organ piece *Musique de jour* (1976) as 'a sort of four-voice fugue' and 'a homage to Monteverdi and Bach', yet these models have been wholly absorbed into the work's own highly individual means of expression.

Since 1953, Jolas has accrued a host of prestigious awards and honours. She has also had a distinguished career as a teacher, much in demand as visiting professor in numerous American universities, and assisting and then succeeding Messiaen as professor of analysis (1975) and professor of composition (1978) at the Paris Conservatoire.

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stage

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vocal and choral

With orch: 5 poèmes de Jacques Dupin, S, pf, orch, 1959; L'oeil égare dans les plis d'obéissance du vent (V. Hugo), radiophonic cant., S, A, Bar, chorus, orch, 1961; Dans la chaleur vacante (A. du Bouchet), radiophonic cant., solo vv, chorus, orch,

1963; Motet II (J. Dupin), chorus 36vv, chbr orch, 1965; Liring ballade (E. Jolas), Bar, orch, 1980; Sigrancia Ballade (du Bouchet), Bar, orch, 1995

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Unacc.: Arbres, 1954; Enfantillages, female chorus, 1954; Et le reste à l'avenant, 1954; Pantagruel, 1954; Orca, 1955; Diurnes, chorus 12–72vv, 1970; Sonate à 12, 12 solo vv, 1970; Voix premières, radiophonic work, 1974; Caprice à 1 voix, male or female v, 1975; Caprice à 2 voix, S, Ct/C, 1978; Perriault le déluné (F. Illouz), 12vv, 1993; Für Cecilia Affettuoso, 6vv, 1998

orchestral and chamber

9 or more insts: Figures, 9 insts, 1956–65; J.D.E., 14 insts, 1966; D'un opéra de voyage, 22 insts, 1967; Points d'aube, solo va, 13 wind insts, 1967, rev. 1969; 4 plages, str orch, 1968; Lassus ricercare, 10 insts, 1970; 3 rencontres, str trio, orch, 1970–72; Musique d'hiver, org, small orch, 1971; Well Met, 12 str, 1973; 11 Lieder, tpt, chbr orch, 1977; Tales of a Summer Sea, orch, 1977; Stances, pf, orch, 1978; D'un opéra de poupée en 7 musiques, 11 insts, 1982; 5 pièces pour Boulogne, small orch, 1982; Points d'or, sax, 15 insts, 1982; Préludes-Fanfaires-Interludes-Sonneries, wind, perc, 1983; Frauenleben, 9 lieder, va, orch, 1992; Lumor, 7 lieder spirituels, sax, orch, 1996; 4 psaumes de Schütz, small orch, 1996; Petite Symphonie Concertante, vn, orch, 1997

1–8 insts: Episode no.1, fl, 1964; Tranche, hp, 1967; Etats, vn, 6 perc, 1969; Fusain, pic, b fl, 1971; Remember, eng hn/va, vc, 1971; How Now, 8 insts, 1973; Quatuor III, 9 études, str qt, 1973; Scion, vc, 1973; O Wall, wind qnt, 1976; Episode no.2 'Ohne Worte', fl, 1977; 4 duos, va, pf, 1979; Episode no.3, tpt, 1982; 3 duos, tuba, pf, 1983; Episode no.4, t sax, 1983; Episode no.5, v, 1983; 4 pièces en marge, vc, pf, 1983; Episode no.6, va, 1984; Episode no.7, elec gui, 1984; Episode no.8, db, 1984; Trio, pf, vn, vc, 1988; Music for Joan, vib, pf, 1989; Quatuor IV 'Menus propos', str qt, 1989; E.A., petite suite variée, tpt, vib, 1990; Episode no.9 'Forte magnum coloratum', cl, 1990; Trio 'Les heures', str trio, 1990; Etudes aperçues, vib, 5 cowbells, 1992; Musique pour Delphine, vn, vc, 1992; Musique pour Xavier, t sax, vn, 1992; Lettere amorosi, tpt, str qt, 1993; Quoth the Raven ... cl, pf, 1993; Music for here, bn, va, vc, 1994; Quatuor V, str qt, 1994; Music to go, va, vc, 1995; Quatuor VI, cl, vn, va, vc, 1997; Sonata à 8, 8 vc, 1997; Trio sopra 'et sola facta', cl, vn, pf, 1998

keyboard

Pf: Chanson d'approche, 1972; B for Sonata, 1973; Mon ami, ariette variée, pf + female or child v, 1974; Pièce pour St Germain, 1981; Calling E.C., 1982; Une journée de Gadad, 1983; Petite suite sérieuse pour concert de famille, 1983; Tango si, 1984; Signets: hommage à Maurice Ravel, 1987; Pièce pour, pf, 1997

Other kbd: Autour, hpd, 1972; Musique de jour, org, 1976; Auprès, hpd, 1980; 3 études campanaires, kbd carillon/pf, 1980

Also incid and film music

Principal publishers: Billaudot, Editions Françaises de Musique, Heugel, Leduc, Ricordi, Salabert

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JEREMY THURLOW

Jolivet, André

(*b* Paris, 8 Aug 1905; *d* Paris, 20 Dec 1974). French composer. His father, a painter, and his mother, a pianist, encouraged him to become a teacher, despite his obvious early musical talent; from the age of 14 he took cello lessons with Louis Feuillard, set his own poem to music at 13 and at 15 designed and composed music for a ballet. The music of Debussy, Dukas and Ravel made a lasting impression on him at the Padeloup concerts in 1919. In 1920 the Abbé Théodas, *maître de chapelle* of Notre Dame de Clignancourt, Paris, accepted him as a chorister, teaching him harmony and organ. He left school that year and trained as a teacher, taking up various posts in Paris from 1927. Some early piano compositions date from this period, including *Romance barbare* (1920) and *Sarabande sur le nom d'Eric Satie* (1925). In 1928 he started lessons with Paul Le Flem, director of the Chanteurs de St Gervais, whose rigorous training in counterpoint, harmony and classical forms often drew on 15th- and 16th-century polyphonists.

Jolivet's first significant exposure to atonal music occurred in December 1927 at the Société Musicale Indépendante's Schoenberg concerts at the Salle Pleyel, where he heard *Pierrot lunaire* sung by Marya Freund, piano pieces performed by Eduard Steuermann and the Suite op.29. In 1929 Varèse's *Amérique* had a profound impact on him; Jolivet was struck by the large orchestral forces, dominated by percussion. Le Flem, responding to Jolivet's enthusiasm, introduced him to Varèse, who accepted him as his only European student. Varèse's impact is evident in Jolivet's experimentation with sound-masses, acoustics, orchestration and atonal (though non-serial) methods.

Jolivet's first important compositions date from 1930, with works such as *Air pour bercer*, Suite for string trio and *Trois temps*. Varèse returned to the USA in 1933 leaving Jolivet six objects: a puppet, a magic bird, a statue of a Balinese princess, and a goat, cow and winged horse sculpted by Calder,

which Jolivet regarded as fetish objects. In 1935 he composed *Mana* for piano, naming a movement after each object. Contrast is created between the rhythmically free portrayal of the puppet, the short halting phrases of the bird, the rhythmic momentum of the Balinese princess, and the long flexible lines evoking the cow. Movements 3, 4 and 5 are unified by the tritone; the opening of the fifth movement is based on two transpositions of the octatonic scale. *Mana* began Jolivet's so-called 'magic' period. *Cinq incantations* for solo flute (1936) and *Cinq danses rituelles* (1939) are concerned with the life-cycle and with harvest. While the former work contains shifting and flexible rhythms, repeated phrases and single notes, the latter is characterized by syncopation and heavily dotted rhythms. Jolivet exploits the dissonant effect of the repeated diminished octaves and minor seconds in the final section of the nuptial dance. By focussing on ritual, incantation and initiation practices, Jolivet sought inspiration from African and East Asian traditions.

Messiaen, a jury member of the Société Nationale, helped to get Jolivet's *Trois temps pour piano* (1930) performed by the society in 1931. In a review of *Mana*, Messiaen noted the 'novelty of its idiom and the singularity of its aesthetic', which, in his view, seemed 'to express the new aspirations'. They both shared an interest in spiritual concerns and a desire to widen the emotional range of music. In 1935 Jolivet, Messiaen and Daniel-Lesur founded 'La spirale', an avant-garde chamber music society. Then in 1936, with Yves Baudrier, they formed the group known as 'La jeune France', their first concert taking place on 3 June 1936, conducted by Désormière. They became known as the 'quatre petits frères spiritualistes' because they promoted spiritual values and human qualities in a 'mechanical and impersonal' world. They also rejected Stravinsky's neo-classicism, Satie, Les Six and central European experiments. The group's activities were curtailed by World War II. In 1940 Messiaen was interned and Jolivet was mobilized at Fontainebleau. Here he wrote a *Messe pour le jour de la paix* for voice, organ and tambourine (1940). Another important war-inspired work was the *Trois complaintes du soldat* for voice and piano or orchestra (1940).

In 1945 Jolivet published an article in *Noir et Blanc* entitled 'Assez Stravinsky', in which he declared that 'true French music owes nothing to Stravinsky'. Poulenc replied, defending Stravinsky, with an article in *Le Figaro*, 'Vive Stravinsky'. In 1946 Jolivet responded to an enquiry on musical aesthetics and technique ('Magie expérimentale' in *Contrepoints*), in which he reaffirmed his musical aims, including his desire to rediscover music's 'original ancient meaning'. He also outlined his preoccupation with acoustics, particularly his use of 'doubled basses' in preference to the 'artificial twelve-note system'; by selecting two bass notes, he was able to exploit the harmonies that were available from both harmonic series.

Jolivet simplified his style during the war, abandoning atonality in favour of lyricism and striving for a music for 'evasion and relaxation'. Examples include the comic opera *Dolorès, ou Le miracle de la femme laide* (1942) and the ballet *Guignol et Pandore* (1943) on which he collaborated with Serge Lifar. In this farce, the director, who controls the human characters, is himself a puppet. The music is tonal, modal and simple, with repetitive rhythms and pentatonic glissandos, and tritones in the execution scene.

The chamber works *Chant de Linos* (1944) and *Hopi Snake Dance* (1948) reveal his continuing preoccupation with ritual; the former exploits the flute's technical capabilities and reveals the influence of Le Flem's teaching in the contrapuntal independence of the lines. From about 1945 Jolivet achieved a fusion between his new-found accessibility and his earlier experimentation. Serge Gut has identified this synthesis in the First Piano Sonata (1945), written in memory of Bartók. Elements of virtuosity, dissonance and rhythmic drive feature in *Fantaisie-Caprice* for flute and piano (1953), *Sérénade* for two guitars (1956) and the numerous concertos, including two for cello (1962 and 1966) and one for violin (1972).

Between 1945 and 1959 Jolivet was musical director of the Comédie Française. He composed 14 scores for plays by Molière, Racine, Sophocles, Shakespeare and Claudel. He had the opportunity to travel widely, to the Middle East and East Asia and to Africa; his visit to Egypt rekindled his interest in ritual in works such as *Epithalame* for a 12-voice 'vocal orchestra' (1953), based on sacred Egyptian, Hindu, Chinese and Greek texts, and the second movement of his First Symphony (1953). The Concerto for Piano and Orchestra (1949–50) was the result of a commission from Radio France for 'a work of colonial inspiration' and was awarded the Grand Prix de la Ville de Paris; by drawing on musical elements from Africa, East Asia and Polynesia, Jolivet was continuing the tradition of French exoticism established by Bizet, Chabrier, Debussy, Ravel and Messiaen.

Jolivet's interest in French culture is evident from his oratorio *La vérité de Jeanne* (1956). Based on a 15th-century text rehabilitating Joan of Arc, it was performed in Domrémy for her 500th anniversary. His orchestral work *Les amants magnifiques* (1961) also involved a homage to France's past in Molière and Lully. Jolivet employs Baroque dance figures, ground bass and harpsichord, but reveals his individuality in emphasizing percussion, block writing, glissandos and harmonics. Jolivet founded the Centre Français d'Humanisme Musical at Aix-en-Provence in 1959 and taught composition at the Paris Conservatoire from 1961. His last commission, to write an opera, *Le soldat inconnu* for the Palais Garnier, was incomplete at his death.

WORKS

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BARBARA KELLY

Jolivet, André

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La pêche miraculeuse (marionette play, Chesnais), 3 solo vv, 6 insts, 1941

Les quatre vérités (ballet, 1, H. Lenormand); Paris, 1941

Dolorès, ou Le miracle de la femme laide (opéra bouffe, 1, H. Ghéon), 1942; French radio, 4 May 1947

Guignol et Pandore (ballet, S. Lifar), 1943; Paris, Opéra, 29 April 1944; orch suite, 1943

L'inconnue (ballet, L. Vaillat), 1950; Paris, Opéra, 19 April 1950; orch suite, 1950

Ariadne (ballet, P.-A. Jolivet), 1964; Paris, Opéra-Comique, 12 March 1965; orch suite, 1964

Bogomilé, ou Le lieutenant perdu (op, M. Schneider), 1974, inc.; extracts arr. M. Philippot, Paris, Opéra, 5 March 1982

orchestral

Andante, str, 1935; Danse incantatoire, 1936; Soir, band, 1936; Défilé, band, 1936; Cosmogonie, prelude, orch/pf, 1938; 5 danses rituelles, orch/pf, 1939; Symphonie de danses, 1940; Psyché, 1946; Fanfares pour 'Britannicus' [after incid. music], brass, 1946; Ondes Martenot Conc., 1947; Concertino, tpt, pf, str, 1948; Conc., fl, str, 1949; Pf Conc., 1949–50; Conc., hp, chbr orch, 1952; Sym. no.1, 1953; Conc., bn, hp, pf, str, 1954; Tpt Conc. no.2, 1954; Suite transocéane, 1955; 3 interludes de La vérité de Jeanne [from orat], 1956; Suite française, 1957; Perc Conc., 1958; Sym. no.2, 1959; Adagio, str, 1960; Sym., str, 1961; Les amants magnifiques, 1961; Vc Conc. no.1, 1962; Sym. no.3, 1964; Vc Conc. no.2, 1966; Vn Conc., 1972

vocal

Choral: La tentation dernière, cant, solo vv, chorus, speaking chorus, orch, 1941; Oh! Flibustiers (J. Maucière), male chorus, perc, 1949; Epithalame (Jolivet), 12 solo vv, 1953; La vérité de Jeanne, orat, 6 solo vv, reciter, chorus, orch, 1956; Mass 'Uxor tua', S, S, A, T, B/SSATB, fl, ob + eng hn, bn, trbn, va/org, 1962; Madrigal (M. Jacob), 4vv, 4 insts/str orch, 1963; Le coeur et la matière, cantata, 5 solo vv, chorus, orch, 1965

Solo vocal: Faux Rayon (P. Reverdy), 1v, pf, 1928; Chewing-gum (C. Sernet), 1v, pf, 1928; 2 poésies de Francis Jammes, 1v, pf, 1928–9; Sonnet de Ronsard, 3 female vv, 1929; Chanson: la mule de Lord Bolingbroke (M. Jacob), 1v, pf, 1930; 3 rondels de François Villon, 1v, pf, 1931; 4 mélodies sur des poésies anciennes, 1v, pf/chbr orch, 1931; Prière des 13 hommes dans la mine (R. Hubermont), Bar/Mez, pf, 1931; Chants d'hier et de demain (J.P. Marat, M. Robespierre, J.L. Jaurès), Bar, male chorus, pf, 1931–37; Romantiques (R. Boudry, G. Ribermont-Dessaigues, V. Huidobro), 1v, pf, 1935; Le chant des regrets (L. Recolin), Bar/Mez, pf, 1935; Les chants du campeur, Le jeu du camp fou (P. Vaillant), 1v, pf, 1937; Poèmes pour l'enfant, Mez, 4 ww, tpt, hp, pf, str qt, 1937; 3 chants des hommes (R. Boudry), Bar, orch, 1937; 3 poèmes chantés (J. Bruyr), 1v, pf, 1939; Les trois plaintes du soldat (Jolivet), Mez/Bar, pf/orch, 1940; Messe pour le jour de la paix, 1v, org, tambourine, 1940; Suite liturgique, S/T, ob + eng hn, vc, hp, 1942; 3 chansons de ménestrels (J. de Beer), Mez/Bar, pf/orch, 1943; Poèmes intimes (L. Emié), 1v, pf/chbr orch, 1944; Hymne à St André, S, org, 1947; Jardins d'hiver (G. Lefilleul), 1v, pf, 1951; 3 poèmes galants (M. de St-Gellais, G.-C. Bucher, Père le Moyne), Mez/Bar, pf, 1951; Songe à nouveau rêvé (A. Goléa), S, orch, 1970

chamber

Suite, str trio, 1930; Air pour bercer, vn, pf, 1930; Suite, va, pf, 1931; Sonata, vn, pf, 1932; Aubade, vn, pf, 1932; Choral et fugato, pf 4 hands, 1932; Str Qt, 1934; Chant d'oppression, va, pf, 1935; 3 poèmes, ondes martenot, pf, 1935; Ouverture en rondeau, 4 ondes martenot, 2 pf, perc, 1938, arr. str orch, chbr orch; Petite suite, fl, va, hp, 1941; Nocturne, vc, pf, 1943; Suite delphique, 12 insts, 1943; Pastorale de Noël, fl/vn, bn/va/vc, hp, 1943; Chant de Linos, fl, pf/(str trio, hp), 1944; Sérénade, ob, pf/wind qnt, 1945; Petite Suite, 2 vn, va, vc, db, pf, perc, 1947; Hopi Snake Dance, 2 pf, 1948; Sérénade, 2 gui, 1956; Rapsodie à 7, cl, bn,

valve cornet, trbn, perc, vn, db, 1957; Sonata, fl, pf, 1958; Sonatine, fl, cl, 1961; Alla rustica, fl, hp, 1963

Sonatine, ob, bn, 1963; Suite en concert, fl, 4 perc, 1965; 12 inventions, wind qnt, tpt, trbn, str qnt, 1966; Controversia, ob, hp, 1968; Arioso barocco, tpt, org, 1968; Cérémonial, hommage à Varèse, 6 perc, 1968; Patchinko, 2 pf, 1970; Heptade, tpt, 6 perc, 1971; Pipeaubec, rec, perc ens, 1972; La flèche du temps, 12 str, 1973; Yin-Yang, 11 str, 1973

solo instrumental

Romance barbare, pf, 1920; Sarabande sur le nom d'Eric Satie, pf/orch, 1925; Tango, pf, 1927; 2 mouvements, pf, 1930; 3 temps, pf, 1930; 6 études, pf, 1931; Trois croquis, pf, 1932; Danses pour Zizou, pf, 1934; Sida Yahia, pf, 1934; Algeria-Tango, pf, 1934; El viejo camello, pf, 1935; Madia, pf, 1935; Fom Bom Bo, pf, 1935; Mana, 6 pieces, pf, 1935; Prélude apocalyptique, org, 1935; 5 incantations, fl, 1936; Incantation 'Pour que l'image devienne symbole', vn/fl/ondes martenot, 1937; Cosmogonie, prelude, pf/orch, 1938; 5 danses rituelles, pf/orch, 1939; Etude sur des modes antiques, pf, 1944; Pf Sonata no.1, 1945; 5 interludes, org, 1947; Pf Sonata no.2, 1957; Hymne à l'univers, org, 1961–2; 2 études de concert, gui, 1963; Suite rhapsodique, vn, 1965; Suite en concert, vc, 1965; Prélude, hp, 1965; 5 églogues, va, 1967; Ascèses, 5 pieces, fl/a fl/A-cl/B-cl, 1967; Mandala, org, 1969; Tombeau de Robert de Visée, suite, gui, 1972

incidental music

Aimer sans savoir qui (Lope de Vega), 1941; Le mystère de la visitation (H. Ghéon), 1942; Iphigénie à Delphes, 1943; La quête de Lancelot (J. de Beer), 1943; Le malade imaginaire (Molière), 1944; 2 pièces d'Henri Duvernois, 1945; Le livre de Christophe Colomb (P. Claudel), 1946; Britannicus (J. Racine), 1946; Iphigénie en Aulide (Racine), 1946; Horace (P. Corneille), 1947; La flûte du boeuf (J. Audiberti), 1948; Hélène et Faust (Arnoux, after J.W. von Goethe), 1949; Les précieuses ridicules (Molière), 1949; Antigone (after Sophocles), 1951; Le bourgeois gentilhomme (Molière), 1951; Empereur Jones (after E. O'Neill), 1953

Les caprices de Marianne (A. de Musset), 1953; Prométhée enchaîné (after Aeschylus), 1954; Les amants magnifiques (Molière), 1954; Fantasio (Musset), 1954; L'amour médecin (Molière), 1955; Le veuf (L.C. Carmontelle), 1955; Coriolan (after Shakespeare), 1956; Il ne faut jurer de rien (Musset), 1957; La réunion des amours (P.C. de Chamblain de Marivaux), 1957; Le guerrier de Rabinal (Inca trad.), 1959; L'eunuque (after Plautus), 1959; Antigone (after Sophocles), 1960

film music

Boxe en France, collab. A. Honegger, 1942; Mémoire des maisons mortes (Chéret), collab. Daniel-Lesur, 1942; La parole est d'argent, 1943; Les ultra-sons (P. Thévenard), 1944; La lueur qui s'éteint (documentary, Thévenard, 1946); Antergan, 1947; Le Spitzberg (E. Logereau), 1948; SIM (animation, Breuil), 1948; Le champignon qui tue (Thévenard), 1948; Saponite (animation), 1949; Le vrai coupable (Thévenard), 1951; Vingt minutes sous les mers, 1954; Les aventures d'une mouche bleue (Thévenard), 1954; Le soleil se lève à l'est (documentary), 1955; France Romane, 1956; promotional films

music for radio

Baschibah (J. Deval), 1950; La petite Catherine de Heilbronn, 1951; La fille d'honneur, 1951; Empereur Jones, 1953; La guerrier de Rabinal, 1959; L'Atrabilaire de Ménandre, 1962

educational

Grave et gigue, vn, pf, 1930; Déchiffrages, tpt, sax, cl, 1942–3; Danse roumaine, pf, 1948; Chansons naïves, 6 pieces, pf, 1951; Berceuse dans un hamac, pf, 1951; Air de bravoure, tpt/valve cornet, pf, 1952; Cabrioles, fl, pf, 1953; Chant pour les piroguiers de l'Orénoque, ob, pf, 1953; Fantaisie-impromptu, a sax, pf, 1953; Fantaisie-caprice, fl, pf, 1953; Méditation, cl, pf, 1954; Danse caraïbe, pf, 1963

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Jolivet, André

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Jollage, Charles-Alexandre

(d ?Paris, 1761). French organist and composer. He is identified on the title-page of his only publication, *Premier livre de pièces de clavecin* (Paris, 1738), as 'formerly organist to the King of Poland'. The appointment probably terminated in 1733, when Stanislaus returned from Chambord to Warsaw to claim his throne. The dedication of the pieces to the Marquise of Clermont d'Amboise suggests that he had for some time been active in Paris as a harpsichord teacher, since he had presented 'most' of them to her before publication. About 1740 he inaugurated the organ of the Petits-Pères (the chapel of an Augustinian convent, now the church of Notre Dame des Victoires), was appointed organist then or later, and continued there until his death. He appeared at the Concert Spirituel on 24 December 1750, and in 1755 he became one of the four quarterly organists of the cathedral of Notre Dame. In 1753 he was called upon by the Parisian organ

builder Robert Richard, to whom he owed money, to approve an organ for the cathedral in Quebec City. With one or two exceptions, and notwithstanding occasional lapses like parallel 6-4 chords, Jollage's pieces are bland and conventional. Two of them are legato and staccato versions of the same music; another, *L'italienne*, seems by its style to celebrate the arrival of Scarlatti's sonatas on the Parisian scene. The publication of the *air Belle Iris, vos regards* (now in *GB-Lbl*) was announced in the *Mercure de France* in July 1736.

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DAVID FULLER/BRUCE GUSTAFSON

Jolson, Al [Yoelson, Asa]

(*b* Srednice [now Seredzius], Lithuania, ? 26 May 1886; *d* San Francisco, 23 Oct 1950). American popular singer. Jolson's father, Moshe, was a rabbi and cantor who emigrated to Washington, DC, in 1890. His family arrived in 1894, and soon after this the young Al began appearing in burlesques and vaudeville in various partnerships that often included his older brother Harry (1882–1953). By 1906 he was performing as a vaudeville single and in 1908 he joined Lew Dockstader's Minstrels. Since 1904 Jolson's act had included the performance of coon songs and comedic banter in blackface. These were incorporated into his first Broadway appearance in *La Belle Patee* (1911), a revue produced by the Shubert Brothers at their newly opened Winter Garden Theatre. Jolson would make the Winter Garden his Broadway home until 1925; by then, he had been billed as 'the world's greatest entertainer' for almost ten years, a sobriquet earned through countless national tours and concert appearances.

In *The Whirl of Society* (1912) he introduced his trademark blackfaced stage persona, Gus, a good-hearted and mischievous servant or butler who deflates the pretensions of the society around him through wit and ingenuity. This show also incorporated a runway built from the back of the theatre to extend across the centre of the Winter Garden auditorium, and Jolson used this device to achieve an intense, almost erotic intimacy with audience members, who would often be led in singalongs or included in comedy routines. His other Broadway shows included *Vera Violetta* (1911), *The Honeymoon Express* (1913), *Dancing Around* (1914), *Robinson Crusoe, Jr.* (1916), *Sinbad* (1918), *Bombo* (1921) and *Big Boy* (1925). All were loose-limbed extravaganzas that left plenty of room for comedic improvisation and interpolated songs. Among these were *Waiting for the Robert E Lee*, *You made me love you* (the first song he performed on bent knee, a subsequent Jolson trademark), *Rock-a-bye your baby with a dixie*

melody, Swanee, Avalon, My Mammy, April Showers, Toot, Toot, Tootsie, and California, here I come. Critics were constantly awed by his ability to raise trivial songs and stale jokes to the level of folk myth. His recordings from this period as well exerted an enormous influence on subsequent generations of popular singers.

Jolson's appearances in two part-sound, part-silent films, *The Jazz Singer* (1927) and *The Singing Fool* (1928), marked the pinnacle of his career. *Sonny Boy*, from the latter, was one of the first recordings to sell over a million copies. Subsequent films such as *Hallelujah, I'm a Bum* (1933), *Go into Your Dance* (1935), as well as two returns to Broadway in *Wonder Bar* (1931) and *Hold On To Your Hats* (1940), were not nearly as successful as the two film biographies made near the end of Jolson's life, *The Jolson Story* (1946) and *Jolson Sings Again* (1949), in which actor Larry Parks portrayed Jolson. These films featured Jolson's voice on the soundtrack, and were the culmination of a renewed interest in his career engendered by his numerous performances for American servicemen during World War II. From 1947 to 1949 he hosted NBC's 'Kraft Music Hall', his only success in a radio series.

Jolson's infectious energy and childlike innocence were part of a melting pot of vocal characteristics he absorbed from a variety of theatrical traditions. He would glide as easily between singing, declamation and speaking, within the course of a song, as he would shift between the mixed register production of an operatic tenor and the growling baritone shouting of a blues singer. He made liberal use of portamento, appoggiaturas and mordents, while his rhythmic and melodic inventiveness matched that of any jazz singer, as a comparison between the printed score and any of his recordings of a given song will attest. His diction also featured the nasal vowels, word-pulling ('be-lew' for blue) and aspirated attacks ('a-you') of the stereotypical Irish tenor. Jolson's best performances were recorded before his style became mannered in the 1920s.

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HOWARD GOLDSTEIN

Joly, Simon

(*b* 1524; *d* after 1558). French composer. He was organist at St Etienne, Bourges, in 1559, and enjoyed the patronage of Cardinal François de Tournon. Joly dedicated to Tournon his *Psalmi quinquagesemi perpulchra* (Lyons, 1552), four-voice settings of Latin paraphrases of all 20 verses of Psalm I, *Miserere mei*. He is praised in a sonnet by Philibert Bugnyon, published at Lyons in 1557.

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FRANK DOBBINS

Jommelli [Jomelli], Niccolò [Nicolò]

(*b* Aversa, 10 Sept 1714; *d* Naples, 25 Aug 1774). Italian composer. He was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness.

1. Early career.
2. The Stuttgart years.
3. The final years.

WORKS

BIBLIOGRAPHY

MARITA P. McCLYMONDS (with PAUL CAUTHEN, WOLFGANG HOCHSTEIN, MAURICIO DOTTORI)

Jommelli, Niccolò

1. Early career.

Jommelli's musical training began under Canon Muzzillo, director of the cathedral choir at Aversa. In 1725 he went to the Conservatorio S Onofrio in Naples, where he studied with Prota and Feo; he transferred to the Conservatorio Pietà dei Turchini in 1728, where his teachers included Nicola Fago. He was also influenced by the composers active in Naples during his student years, notably Hasse and Leo. Later, to Schubart, he admitted his debt to both Hasse and Graun. His public career began with two comic operas for Naples, *L'errore amorosa* in spring 1737 and *Odoardo* in winter 1738. The success of his first serious opera, *Ricimero re di Goti*, at Rome in 1740 brought him to the attention of a wealthy and influential patron, Cardinal Henry Benedict, Duke of York.

An early exposure to Hasse's obbligato recitative must have impressed the young Jommelli with the capacity of motivic orchestral writing to create an intensified emotional effect at particularly dramatic moments. Speaking of Jommelli's obbligato recitative for *Ricimero*, Charles de Brosses declared that the force of the declamation, the variety of the harmony and the sublimity of the accompaniment created a sense of drama greater than the best French recitative and the most beautiful of Italian melody.

For the production of his setting of Metastasio's *Ezio* in 1741, Jommelli moved to Bologna, where he met and had lessons with Giovanni Battista ('Padre') Martini, establishing a lifelong friendship (nine letters from Jommelli to Martini are in *I-Bc*). He was elected a member of the Accademia Filarmonica. Later that year he composed his first opera for

Venice, *Merope*. Its first and second acts are linked with an unusual scene including chorus, obbligato recitative, ballet and pantomime, depicting war games, foreshadowing in startling fashion the French-inspired operas to come in the latter half of the century. In the next few years he wrote operas for Bologna, Venice, Turin, Ferrara and Padua, as well as two oratorios which were widely performed, *Isacco figura del Redentore* and *La Betulia liberata*.

In 1743 or 1745 Jommelli received, on Hasse's recommendation, his first permanent position as musical director of the Ospedale degli Incurabili, one of Venice's conservatories for girls. Early biographers place this appointment in 1743 but all of his compositions for the conservatory date from 1745 or after. For the women who sang in the church services, he composed a group of sacred works, among them two oratorios, a Kyrie–Gloria mass, settings of psalms and several solo motets. He also wrote a *Te Deum* for mixed voices. These works show a great variety in the types of movements, use of keys, sequences of choruses, arias and ensembles. The most important sacred composition of this period is the psalm *Laudate pueri* in B♭ for two women's choruses, soloists and two string orchestras. In addition to this output of sacred music, Jommelli maintained his creativity in the operatic sphere.

The basic characteristics of his mature style were already emerging: the incursion of declamatory elements in the aria, audacious harmonic effects, abundant modulations, chromaticism, and the exploration of orchestral resources such as the use of the second violin as an independent textural element, the occasional independent viola parts, the abundant dynamic indications and the development of the crescendo effect, which reached Mannheim from Italy through Jommelli's Italian sinfonias, in which Johann Stamitz first heard the innovations since credited to him. Symphonic construction, without repeat signs and with a contrasting second theme in the dominant key, contrasting sections for pairs of instruments, sharp dynamic contrasts and crescendos can all be found in Jommelli's opera sinfonias of the 1740s. The basic units of compositions, at the level of motif and phrase in Jommelli's sinfonias, doubled (as Wolf has observed) in the 1740s: 2 + 2 becomes 4 + 4. The same process in vocal music led to a doubling in the length of the ordinary aria during the decade. Equally significant, Jommelli increasingly wrote arias in which the internal structure and function are clearly differentiated, using techniques associated with instrumental sonata procedures. Many of his arias of the 1740s have first themes, transitions, second and closing themes, clearly delineated by changes in texture, dynamics and orchestration. His interest in formal clarity was most pronounced during this decade, during which he was writing the most 'modern-sounding' music of anyone (Terradellas being a close second and Galuppi joining them around 1745); he also stands out for his interest and skill in the details of expression.

Jommelli left Venice at the end of 1746 or the beginning of 1747, because on 28 January 1747 he produced in Rome his first version of *Didone abbandonata*. In addition to operas for Rome, Jommelli fulfilled commissions for Naples and Parma. In 1748 Jommelli wrote *L'amore in maschera*, his first comic opera for ten years. His few intermezzos followed within a few years. *L'uccellatrice* was written for Venice and performed

there in May 1750. A reworked version, *Il parataio*, was presented by the Italian *buffo* troupe during its controversial appearance in Paris in 1753. Thus Jommelli, along with Pergolesi and others, contributed fodder to the Querelle des Bouffons and to the clamour for more Italianate elements in French opera voiced by the Encyclopedists Rousseau, Grimm and Diderot.

In the early 1750s Jommelli's work gravitated towards sacred music, beginning with the oratorio *La passione di Gesù Cristo*, composed in Rome in 1749. The composer dedicated this work to Cardinal Heinrich Benedict, Duke of York, who had been his patron for many years. This gained him entrance to influential papal circles, where he met Cardinal Albani. In the first days of April 1749 the prefect of music in the Vatican, Monsignor Passionei, commissioned Jommelli and another Neapolitan composer, David Perez, to write a *Miserere* as a demonstration of their capabilities. Backed by Cardinal Albani and Passionei, Jommelli was then elected *maestro coadiutore* of S Pietro with a decree issued on 20 April. The decree asserted that he must be in Rome for the beginning of the Holy Jubilee Year of 1750 and follow indispensably the year-round service in the basilica.

Meanwhile, equally important to his career was a commission Albani secured for him from Vienna in 1749. Here he composed *Achille in Sciro* and a second version of *Didone abbandonata*. Metastasio, then court poet at Vienna, reported that Jommelli's *Achille* far exceeded expectations. He believed Jommelli to be unrivalled in his ability to seize the heart of the listener with his delicate and sensitive melody. The early Viennese symphonists, Dittersdorf and Wagenseil, later acknowledged Jommelli's influence upon the formation of their symphonic style (see Hell, 1971).

Jommelli returned from Vienna to Rome somewhat late, and there he found that the Congregazione di S Cecilia was trying to prevent him from assuming his duties as *maestro di cappella* at S Pietro. The pope himself had to declare that Jommelli was his virtuoso in order to exempt him from the examination of the Congregazione. It was only on 14 June 1750, the day of Corpus Christi, that Jommelli appeared for the first time at S Pietro as *maestro di cappella*. Thus began a period of creativity during which the output of sacred music reached for the first – and only – time in his life a level at least comparable to that of his operatic output. For about three and a half years Jommelli composed a considerable number of liturgical pieces as regular requirements for the Cappella Giulia. Besides contributions to the *proprium* of the Mass (sequences, graduals and offertories), most of them were destined for the musical services of the Offices, particularly in the Vespers. The compositions are mostly written in the *stile nuovo* as, for example, the imposing psalm *Dixit Dominus* (1751) in F for solo voices, two four-part choirs and string orchestra, which contains a quartet for four virtuoso solo sopranos as well as an impressive sextet illustrating Jommelli's highly developed art of antiphonal ensemble movements. On the other hand, his fugues of up to eight parts show a noteworthy contrapuntal skill, and also of interest is the hymn *Aurea luce* (1750) for solo voices, double choir and figured bass. Contemporary reports attest that a total of 11 vocal groups – subdivisions of the available choirs – participated and were stationed throughout S Pietro, even in the cupola. In addition to these works, there exist several compositions for Holy Week,

written in *stile antico*, the most outstanding of which is the complete cycle of 27 responsories for Holy Week.

By 1751 Jommelli had returned to a demanding schedule of opera composition. During the next four years he fulfilled commissions for Rome, Spoleto, Milan, Piacenza and Turin. Significant and permanent changes in Jommelli's approach to opera had taken place during his Roman sojourn (1747–55).

In Vienna Jommelli found a demand for chorus and ensemble scenes long out of vogue in Italy. *Achille in Sciro* is one of Metastasio's few librettos requiring a chorus. Although there are no ensembles in Jommelli's operas for Vienna, Galuppi's *Artaserse* performed during the previous carnival has an important ensemble, and there are a number of them in the pasticcios, for example the quartet in *Merope*. On his return to Italy in the early 1750s, Jommelli began incorporating ensembles and substantial final choruses into his operas. Mainly homophonic with solo and antiphonal sections, these pieces have points of imitation and independent part-writing even in the traditionally homophonic final chorus.

In pursuit of the dramatic, Jommelli cut both recitative and aria from Metastasian librettos, increasing the number of obbligato recitatives. The most powerful obbligato solo scenes were written for Dido's death at the end of *Didone abbandonata* and for Regolus's farewell to Rome at the close of *Attilio Regolo*. Burney described the latter as producing such an uncommon effect during a production in London (1754) that it was encored, the only instance within his memory when a scene of recitative had inspired such a response.

Sofonisba (1745) and *Ifigenia in Aulide* (1751) anticipated by more than a decade efforts to restore staged death and tragedy to *opera seria*. In *Sofonisba* the plot is allowed to proceed to its tragic conclusion; the heroine dies of a poisoned drink on stage, as she would later in Traetta's 1762 setting of Mattia Verazi's text for Mannheim. Jommelli's libretto cites no author, but Verazi may well have penned this early staged suicide, for there is a parallel in his libretto for Jommelli's *Ifigenia* in which 'another Iphigenia' leaps into the sea, her shocking sacrifice paving the way for a happy ending.

Jommelli's concern for the musical realization of textual imagery found expression not only in a subtly responsive vocal line but also in orchestral word-painting, in sensitive textural variation suited to the changing moods of the poetry, and in programmatic effects such as those for Arbaces' shipwreck aria in *Artaserse*. He was among the first to use wind instruments in other than a supporting or obbligato role: they appear in solo sections, contribute motivic interest, create effective contrasts and combine for imaginative effects of colour.

Shortly before he left Rome for Stuttgart, Jommelli joined the Arcadian Academy in Rome under the pastoral name of Anfione Eteoclide; membership presupposed an ability to extemporize poetry and Jommelli is one of very few composers, if not the only one, to have held it. This suggests that he may have had a greater hand in the shaping of his librettos than might otherwise be the case.

Jommelli, Niccolò

2. The Stuttgart years.

In 1753 Jommelli was at the height of his fame; he had received offers of positions at Mannheim and Lisbon at the time the Duke of Württemberg approached him about coming to Stuttgart. An interest in Italian opera had already been established in Stuttgart before Carl Eugen came to power in 1744. The young duke had also developed a taste for French opera during his visit to Paris and Versailles in 1748: he was particularly attracted to the ensembles, choruses and ballet, the independent programmatic orchestral pieces and the elaborate staging and machinery. A new Stuttgart theatre had been completed in 1750 and a number of Jommelli's works were produced there. *Fetonte*, a French-inspired pasticcio containing Jommelli's music, was given there for the duke's birthday, 11 February 1753. During a trip to Italy early in the year, a firm friendship was established between Jommelli and the duke and it was arranged that Jommelli would move to Stuttgart in time for the production of *La clemenza di Tito* on 30 August, the birthday of the duchess, Friederike.

On 1 January 1754, Jommelli officially assumed the duties of Ober-Kapellmeister at the Stuttgart court. Although Carl Eugen reserved the right to choose the subject of an opera and to decide the form it would take, Jommelli had control over all other aspects of its production. Under his strong leadership, no aspect of music or spectacle was ignored. He knew how to take advantage of the capacities of his singers and his orchestra, welding music, drama, décor and ballet into a powerfully unified whole calculated to make the maximum effect. No expense was spared in attracting the best instrumentalists, singers, dancers and designers. Leading the orchestra were the violinists Lolli and Nardini and on the oboe were the Spanish virtuosos Juan Baptista and Joseph Plà. The prima donna Marianna Pirker was followed by Maria Masi-Giura; among a dozen castratos were Guadagni, Aprile, Potenza and Rubinelli, and Arcangelo Cortoni sang tenor roles. Stage and costume designs by Boquet were imported, and a succession of three French choreographers – Sauveterre, Noverre and Dauvigny – came to Stuttgart, where they found a fostering environment for the *ballet d'action* pioneered by Noverre.

Jommelli's interest in the dramatic possibilities of the orchestra was allowed free rein. He built one of the finest orchestras in Europe. Numbering only 24 players in 1755, by 1767 it had grown to 47 including a lutenist, a double bass, paired wind (except clarinet), brass and percussion. Jommelli's obbligato recitative gained new strength of expression as he grew more skilled in developing the motivic material to paint the emotional state of his characters. The orchestra stepped out of its role as accompanist and became an equal partner with the singer. Schubart reported that Jommelli's programmatic orchestral effects overwhelmed his audiences.

In 1755 Jommelli collaborated with Verazi in two operas, *Pelope* and *Enea nel Lazio*. Following Carl Eugen's taste, these were a radical departure from the traditional succession of recitatives and exit arias. Built on mythological rather than historical subjects, the librettos freely combine obbligato recitative, aria, ensemble, chorus and programmatic orchestral

music in dramatic scene complexes and spectacular, French-inspired finales. Among the unusually large number of ensembles in the two operas, the great quintet in *Enea* is outstanding. Jommelli used imitative counterpoint in his ensembles and choruses, but they are predominantly made up of solo, antiphonal and homophonic textures; they never reach the state of contrapuntal complexity that some of his biographers have indicated. The same may be said of his orchestral music which, while containing canonic imitation, is more accurately described as texturally than contrapuntally complex.

According to his contract, Jommelli had the right to return periodically to Italy, and he wrote and directed *Temistocle* for Naples and *Creso* for Rome in 1757. After the Stuttgart theatre was renovated in 1758–9, he devoted all his time to his duties there. Verazi had now moved to Mannheim, and Jommelli's operas were written on extensively modified Metastasian texts. French-style prologues were appended, scenes were tightened, eliminating much recitative and some arias, while new arias, ensembles, choruses and orchestral pieces were added. In a Metastasian libretto, a succession of exit arias left a single actor on stage for the final scene of each act (except the last); by combining the last few scenes, the act could be closed with an ensemble finale in which the participants expressed their separate emotions as in an aria.

Very little simple recitative remains in *Vologeso* or *Fetonte*, to texts by Verazi, Jommelli's last two serious operas for the Stuttgart court (given at the Ludwigsburg residence). Scenes of obbligato recitative are linked with a common key scheme. Declamatory elements invade the aria, although Jommelli's gift for melodic writing is still apparent. The da capo aria has all but disappeared, replaced by the dal segno (or partial da capo). There are many through-composed arias, some of them in two-part form rather than three-part. Shorter aria forms are scattered throughout the opera, serving to break up the long stretches of recitative with expressions of emotion intensifying the drama without stopping the action for the span of time required by full-length arias. Jommelli's ensembles show the same formal plasticity as his arias in response to dramatic demands. The last half of Act 2 is made up of two ensembles of diminishing personnel, each introduced with an aria, expanded to a quartet or trio, and then reduced to a duet when characters exit. The final trio of *Fetonte* is the most extensive spectacle scene in Jommelli's work: an action ensemble of a type usually found only in comic opera, it combines obbligato recitative, arioso, ensemble and chorus with a programmatic orchestral representation of a catastrophe. The flexibility of structure represents a radical departure from Metastasian conventions.

To meet the demand for lighter works, Jommelli wrote a series of serenatas and pastorales. Then, in 1766, he wrote two comic operas, *La critica* and *Il matrimonio per concorso*, both to texts by Gaetano Martinelli, the new court poet; their collaboration produced a warm friendship which lasted until Jommelli's death. Their next three operas, *Il cacciatore deluso* and *La schiava liberata* for Ludwigsburg and *Le avventure di Cleomede* for Lisbon, were termed *dramma serio-comico*. Jommelli's skill at musical caricature is shown to good advantage in these parody operas, where comedy is combined with pathos.

Jommelli's duties at Stuttgart included the supervision of church music of both denominations. Evidently he left few of his own compositions: the *Missa pro defunctis* in E♭ (1756), a *Miserere* in G minor of uncertain date, a *Te Deum* (1763) and a mass in D (1766). These works – the requiem in particular – achieved a relatively high degree of recognition. In contrast to Rome, at Stuttgart Jommelli was not responsible for the regular practice of the services. His sacred compositions arose mostly from external events such as the Requiem for the funeral of the duke's mother. Jommelli's compositions for the Stuttgart period make frequent reference, in a parodying vein, to earlier works but favour more integrated, less sectional forms.

Jommelli, Niccolò

3. The final years.

By 1768, the situation in Ludwigsburg was such that Jommelli found it expedient to begin negotiations with the court of José I in Lisbon. According to an agreement of 1769, he was to send copies of earlier operas, to compose one serious and one comic opera each year, and to write unaccompanied sacred music for the royal chapel, for a yearly pension of 400 zecchini. In lieu of his own presence in Lisbon he sent his close friend, Martinelli, with whom he remained in constant correspondence about the detailed requirements (some of this correspondence, and Jommelli's letters to and from the director of the royal theatres of Portugal survives: in *C-Lu*, *D-SI*, *US-BE*, and the Portuguese Ministry of Finance Archives). The Naples-trained *mestre de capela*, João Cordeiro da Silva, was assigned the task of revising Jommelli's work according to production circumstances in Lisbon. At the same time, arrangements were made, in accordance with his Stuttgart contract, for him to return to Aversa with his ailing wife in the hope that the southern climate would improve her health. His absence from Ludwigsburg gave his enemies an opportunity to intrigue against him, and Jommelli was cut off without his promised pension: moreover, he was refused not only the originals of his earlier works, but copies as well. In addition to his problems with Carl Eugen, Jommelli's wife died at the end of July 1769, a few months after they reached Italy.

On his return to Naples, Jommelli was immediately pressed into writing several new operas. In *Armida abbandonata*, his last spectacle opera, Jommelli incorporated ballet into the drama, wrote a great obligato recitative scene for Armida, and concluded with a scene complex of cavatina, aria, ensemble and chorus. In a letter to his sister, Mozart judged *Armida* 'beautiful but too serious and old-fashioned for the theatre'. Mozart's reaction reflects the controversy that Jommelli's last operas for Naples inspired: a controversy represented on the one hand by Saverio Mattei, who felt that the depravity and decadence of popular taste rendered the modern audience incapable of comprehending the sublimity of Jommelli's music, 'full of harmony and contrivance', and on the other by those who stood for the unremitting trend towards a broader and less complex style. Jommelli, having already admitted to Vogler that he wished for himself Hasse's economy of means, and always concerned with the effect of his music on his audience, tried unsuccessfully to adapt his style to the Neapolitan taste.

Plagued with ill-health and gout, Jommelli completed a fourth version of *Demofonte* (1770) for Naples; he then moved to Rome to write a second setting of *Achille in Sciro* and the comic opera *L'amante cacciatore* for Carnival 1771. At the same time, he was pressed to fulfil his obligations to the Portuguese court. A mass in D, which from the Credo on reverts to the Württemberg mass of 1766, the Easter sequence *Victimae paschali*, a number of substitute arias, and parts of a fourth version of *Ezio* had been sent before he went to Rome. *Le avventure di Cleomede* was completed shortly after he returned to Naples early in April. *Ifigenia in Tauride*, the sixth opera written in little more than a year, was finished on the day of the first performance (30 May 1771) in Naples: hastily and inadequately prepared, it was a complete disaster and had to be replaced within a few weeks by a new production of *Armida abbandonata*. Mattei observed that *Ifigenia* later came to be 'admired and thought far superior to the two former'. The final arias for *Ezio* had been sent to Lisbon when, in August, Jommelli suffered a paralytic stroke. A year later he had recovered sufficient use of his hands to write, for private performance in Naples, the serenata *Cerere placata*, in the best tradition of his spectacular late style, and to begin work on a third opera for Lisbon.

Jommelli's last work for Naples, a *Miserere* on Psalm 50 (*Pietà Signore*) translated into Italian by his close friend, Mattei, was performed by Aprile and De Amicis during Holy Week 1774, with the composer at the keyboard. The final instalment of *Il trionfo di Clelia* arrived in Lisbon a month before the scheduled performance for the king's birthday on 6 June. From Carnival 1769 until the death of José I in 1777, the royal Portuguese theatres presented to appreciative audiences as many as four of Jommelli's operas each year. The enthusiastic report of the success of *Clelia* in Lisbon probably reached Jommelli little more than a month before his death in August. At the instigation of the *maestro*, Gennaro Manna, the musicians and poets of Naples collaborated in a grand public funeral to honour the passing of a great master.

At the time of his death, Jommelli was regarded as one of the greatest composers of his time. He was always among those cited when memorable composers of the century were named. In Stuttgart, Schubart declared: The greatest musical Pan is dead ... If richness of thought, glittering fantasy, inexhaustible melody, heavenly harmony, deep understanding of all instruments, and particularly the full magical strength of the human voice – if great art affects entirely each chord of the human heart, if all these – yet combined with the sharpest understanding of musical poetry – constitute a musical genius, then in him Europe has lost its greatest composer.

In *De la musique en Italie* Aleksandr Beloselsky wrote that Jommelli could 'be regarded universally as the most profound and the greatest artist who has ever distinguished himself in the harmonious profession'. Arteaga described him as 'truly original in having such excellent qualities as the felicity of his musical imagination, which earned him the appellation of the Chiabrera, and the Horace of composers, the coupling of expression and difficulty, the richness, and the energy and vivacity of his scoring'.

[Jommelli, Niccolò](#)

WORKS

operas
serenatas and other theatrical pieces
cantatas and other secular vocal
oratorios and sacred cantatas
masses
other sacred vocal
instrumental
Jommelli, Niccolò: Works

operas

L'errore amoroso (ob, 3, A. Palomba), Naples, Nuovo, spr. 1737, lib *I-Nc*, 3 arias *Nc* and *PLcon*

Odoardo (ob, 3), Naples, Fiorentini, wint. 1738, lib *B-Bc* and *I-Nc*, 2 arias *B-Bc*, *F-Pn* and *GB-Lbl*

Ricimero re di Goti (os, 3, A. Zeno and P. Pariati), Rome, Argentina, 16 Jan 1740, *I-Nc* (inc.), 2 arias *D-MÜs*, *Rtt* and *GB-Cfm*

Astianatte (Andromaca) (os, 3, A. Salvi), Rome, Argentina, 4 Feb 1741, *B-Bc* (Act 3), *D-SI**, *GB-Lbl*, *I-Nc* (without recits), *US-Cn*, *R*

Ezio [1st version] (os, 3, P. Metastasio), Bologna, Malvezzi, 29 April 1741, *D-SI**, *GB-Lbl*, *I-Nc*

Merope (os, 3, Zeno), Venice, S Giovanni Grisostomo, 26 Dec 1741, *D-DIb*, *Mbs*, *GB-Lbl*; with addns, ?Bologna, 1745, *D-SI**, *F-Pn* (addns probably not by Jommelli)

Tito Manlio [1st version] (os, 3, G. Roccaforte), Turin, Regio, carn. 1742, *D-SI**, *GB-Lbl*

Semiramide riconosciuta [1st version] (os, 3, Metastasio), Turin, Regio, 20 Jan 1742, *D-SI**, *GB-Lbl*, *I-Nc*

Eumene [1st version] (os, 3, Zeno), Bologna, Malvezzi, 5 May 1742, *D-SI** (Acts 1 and 2), *GB-Lbl*

Semiramide (os, 3, F. Silvani), Venice, S Giovanni Grisostomo, 26 Dec 1742, *D-SI**
Don Chichibio (int, 2), Rome, Valle, 1742, *A-KR**, *GB-Lbl*

Ciro riconosciuto [1st version] (os, 3, Metastasio), Ferrara, Bonacossi, 20 Jan 1743, *I-Bc*; rev. Bologna, Formagliari, 4 May 1744, *D-SI** (Acts 2 and 3), *GB-Lbl*, *I-Fc* (Act 3)

Demofonte [1st version] (os, 3, Metastasio), Padua, Obizzi, 13 June 1743, *D-SI** (Acts 1 and 2), *F-Pn* 778

Allessandro nell'Indie [1st version] (os, 3, Metastasio), Ferrara, Bonacossi, 26 Dec 1743, lib *I-Bc*, 2 arias *D-DIb*, *MÜs*, *F-Pn*, *GB-Lbl* (attrib. Galuppi), *I-Fc* and *PLcon*

Antigono (os, 3, Metastasio), Crema, Grande, Sept 1744, *D-SI** (inc.), 2 arias *F-Pn*; rev. Lucca, 1746, aria *I-Nc* and *TLp*

Sofonisba (os, 3, A. Zanetti and G. Zanetti), Venice, S Giovanni Grisostomo, 26 Dec 1745, *Rp*

Caio Mario (os, 3, Roccaforte), Rome, Argentina, 12 Feb 1746, *A-Wgm*, *D-MÜs* (Acts 1 and 2), *F-Pn*, *GB-Lbl*, *I-Mc*, *Nc*, *Rsc*; rev. Bologna, 1751, *P-La*

Tito Manlio [2nd version] (os, 3, J. Sanvitale, after M. Noris), Venice, S Giovanni Grisostomo, aut. 1746 lib *I-Bc* and *US-Wc*, 6 arias *A-Wn*, *D-Bsb*, *BAR*, *DIb*, *Mbs*, *Rtt*, *F-Pn*, *GB-Lbl*, *I-Mc*, *MC*, *MOe*, *Nc*, *PAC*, *PLcon* and *Vc*

Didone abbandonata [1st version] (os, 3, Metastasio), Rome, Argentina, 28 Jan 1747, *Mc*, *Nc*

Eumene [2nd version] (os, 3, Zeno), Naples, S Carlo, 30 May 1747; as Artemisia, *F-Pn**; with revisions, *I-Nc*, *Rsc*

L'amore in maschera (ob, 3, Palomba), Naples, Fiorentini, carn. 1748, lib *Nc* and *US-Wc*

Ezio [2nd version] (os, 3, Metastasio), Naples, S Carlo, 4 Nov 1748, *I-Mc**, *Nc*

(without recits)

La cantata e disfida di Don Trastullo (int, 2), Rome, Pace, carn. 1749, *D-Mbs, F-Pn, GB-Lbl, Lcm, Lgc, I-BRC, Gl, MOe, Nc, Nlp, Rsc*; rev. Lucca, Pubblico, carn. 1762, *PAc*

Artaserse [1st version] (os, 3, Metastasio), Rome, Argentina, 6 Feb 1749, *D-SI*, Hs, F-Pn, GB-Lbl, I-Nc* (without recits); rev. Mannheim, 1751, *D-Bsb, Bsp*

Demetrio (os, 3, Metastasio), Parma, Ducale, May 1749, *I-Nc** (inc.), 2 arias *B-Bc, D-Mbs, I-Nc* and *Vc*; rev. Madrid, Buen Retiro, 1751, 8 arias *D-Bsb, MÜs, E-Zac, F-Pn, I-Gl* and *Nc*

Achille in Sciro [1st version] (os, 3, Metastasio), Vienna, Burg, 30 Aug 1749, *A-Wn*

Ciro riconosciuto [2nd version] (os, 3, Metastasio), Venice, S Giovanni Grisostomo, Nov 1749

Didone abbandonata [2nd version] (os, 3, Metastasio), Vienna, Burg, 8 Dec 1749, *Wn 18282, F-Pn, GB-Cfm*

L'uccellatrice (int, 2), Venice, S Samuele, 6 May 1750, *I-Gl*; rev. as Il parataio [La pipée] (int, 2, C.F. Clément), Paris, Opéra, 25 Sept 1753, *B-Bc, F-Po, H-Bn, I-Mc* (all without recits)

La villana nobile (ob, 3), Palermo, de' Valguarneri di S Lucia, carn. 1751, lib *US-BE*

Ifigenia in Aulide (os, 3, M. Verazi), Rome, Argentina, 9 Feb 1751, *B-Bc** (Act 3), *F-Pn, GB-Lbl, I-Mc, Nc, P-La*; pasticcio, Naples, S Carlo, 18 Dec 1753, with arias by Traetta, *GB-Lbl* (Act 2), *I-MC*

Ipermestra (os, 3, Metastasio), Spoleto, Nobile, 9 Oct 1751, *GB-Lcm*, I-Nc, US-Bp* (Act 1)

Talestri (os, 3, Roccaforte), Rome, Dame, 28 Dec 1751, *I-Mc*, Nc, P-La*

I rivali delusi (int, 2), Rome, Valle, carn. 1752, *D-Bsb*

Attilio Regolo (os, 3, Metastasio), Rome, Dame, 8 Jan 1753, *B-Bc, GB-Cfm, Lbl, I-BGc, Nc, P-La, US-Bp* (Act 1); pasticcio, London, 1753, *GB-Lbl*; pasticcio, Naples, S Carlo, 23 March 1761, *P-La*

Demofonte [2nd version] (os, 3, Metastasio), Milan, Regio Ducal, 27 Jan 1753, *I-Nc*, Nc*

Semiramide riconosciuta [2nd version] (os, 3, Metastasio), Piacenza, Ducale, April 1753, *Nc** (inc.), *P-La*

La clemenza di Tito [1st version] (os, 3, Metastasio), Stuttgart, Herzogliches, 30 Aug 1753, lib *US-Wc*, 3 arias *D-Dlb, F-Pn, I-Bc, BGc* and *Nc*

Bajazette (os, 3, A. Piovone), Turin, Regio, 26 Dec 1753, *Nc*

Don Falcone (int, 2), Bologna, Marsigli-Rossi, 22 Jan 1754, *Gl*

Lucio Vero (os, 3, after Zeno), Milan, Regio Ducal, Jan 1754, *Nc**

Catone in Utica (os, 3, Metastasio), Stuttgart, Herzogliches, 30 Aug 1754, lib *US-Wc*, 4 arias *B-Bc, F-Pn, I-Bc, Mc, MC, Nc* and *Rc*

Pelope (os, 3, Verazi), Stuttgart, Herzogliches, 11 Feb 1755, *Nc*; rev. J.C. da Silva, Salvaterra, Real, carn. 1767, *P-La*

Enea nel Lazio [1st version] (os, 3, Verazi), Stuttgart, Herzogliches, 30 Aug 1755, *F-Pn*; rev. Silva, Salvaterra, Real, carn. 1767, *P-La*

Artaserse [2nd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 30 Aug 1756, *D-SI, P-La*

Creso (os, 3, G. Pizzi), Rome, Argentina, 5 Feb 1757, *B-Bc* (Act 2), *GB-Cfm, Lbl, I-BGc, MAc, Mc, Nc*, Nn, P-La, S-Skma, US-Wc*

Temistocle [1st version] (os, 3, Metastasio), Naples, S Carlo, 18 Dec 1757, *B-Bc* (Act 1), *Br, D-Hs, SWI, F-Pn*, GB-Lbl, Lcm, I-MC* (without recits), *Nc, Nn, Tf, S-Skma*

Tito Manlio [3rd version] (os, 3), Stuttgart, Herzogliches, 6 Jan 1758 (see Sittard 1890–91)

Ezio [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1758, lib *US-Wc*, arias *I-Nc* and *D-Dlb*

Nitteti (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1759, 3 arias *I-MC* and *Nc*; rev. Silva, Lisbon, Ajuda, 2 June 1770, *P-La*

Endimione, ovvero Il trionfo d'Amore (pastorale, 2, after Metastasio), Stuttgart, Herzogliches, spr. 1759; rev. Queluz, Real, 29 June 1780, *La*

Alessandro nell'Indie [2nd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1760, 5 arias *I-MC* and *Nc*; rev. Silva, Lisbon, Ajuda, 6 June 1776, *P-La*

Caio Fabrizio (os, 3, Verazi), Mannheim, Hof, 4 Nov 1760, with arias by G. Colla, *I-Mc* (without recits), *US-R*, *Wc*

L'olimpiade (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1761, *D-WRtl*, *I-Mc*, *Nc* (without recits), *A-Wn* (reduced, without recits), Recueil des opéra composés par Nicolas Iomelli (Stuttgart, 1783) (without recits); rev. Silva, Lisbon, Ajuda, 31 March 1774, *P-La*

L'isola disabitata (pastorale, 2, Metastasio), Ludwigsburg, Schloss, 4 Nov 1761; rev. Queluz, Real, 31 March 1780, *La*

Semiramide riconosciuta [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1762, *F-Pn*

Didone abbandonata [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1763, *A-Wn** 16488, *D-Bsb*; rev. Stuttgart, 1777–83, *Sl*

Il trionfo d'Amore (pastorale, G. Tagliazucchi), Ludwigsburg, Schloss, 16 Feb 1763 (Sittard 1890–91), lib *US-Wc*, aria *D-Bsb*

La pastorella illustre (pastorale, 2, Tagliazucchi), Stuttgart, Herzogliches, 4 Nov 1763; rev. Silva, Salvaterra, Real, carn. 1773, *P-La*

Demofonte [3rd version] (os, 3, Metastasio), Stuttgart, Herzogliches, 11 Feb 1764, *B-Bc*, *D-Sl**; rev. Ludwigsburg, Schloss, 11 Feb 1765; rev. Silva, Lisbon, Ajuda, 6 June 1775, *P-La*

Il re pastore (os, 3, Metastasio), Ludwigsburg, Schloss, 4 Nov 1764; rev. Silva, Salvaterra, Real, carn. 1770, *La*

La clemenza di Tito [2nd version] (os, 3, Metastasio), Ludwigsburg, Schloss, 6 Jan 1765; rev. Silva, Lisbon, Ajuda, 6 June 1771, *La*

Imeneo in Atene (pastorale, 2, after S. Stampiglia), Ludwigsburg, Schloss, 4 Nov 1765; rev. Silva, Lisbon, Ajuda, 19 March 1773, *La* (attrib. Porpora)

Temistocle [2nd version] (os, 3, Metastasio), Ludwigsburg, Schloss, 4 Nov 1765

Eneo nel Lazio [2nd version] (os, 3, Verazi), Ludwigsburg, Schloss, 6 Jan 1766, *F-Pn*, *I-Nc*

Vologeso (os, 3, Verazi, after Zeno: *Lucio Vero*), Ludwigsburg, Schloss, 11 Feb 1766, *A-Wgm*, *B-Bc*, *D-Bsb*, *Sl*, *F-Pn*; rev. Silva, Salvaterra, Real, carn. 1769, *P-La*

Il matrimonio per concorso (ob, 3, G. Martinelli), Ludwigsburg, Schloss, 4 Nov 1766; rev. Silva, Salvaterra, Real, carn. 1770, *La*

La critica (ob, 1, Martinelli), Ludwigsburg, Schloss, 1766, *I-Nc*; rev. as Il giuoco di Picchetto (int), Koblenz, Hof, spr. 1772, *F-Pn*; rev. as La conversazione and L'accademia di musica (int, 2), Salvaterra, Real, carn. 1775, *P-La* (La conversazione)

Il cacciatore deluso [ovvero] La Semiramide in bernesco (dramma serio-comico, 3, Martinelli), Tübingen, 4 Nov 1767, *I-Nc** (inc.); rev. Silva, Salvaterra, Real, carn. 1771, *P-La*

Fetonte (os, 3, Verazi), Ludwigsburg, Schloss, 11 Feb 1768, *A-Wgm*, *B-Bc*, *D-Bsb*, *Sl*, *F-Pn*; ed. in DDT, xxxii–xxxiii (1907, 2/1958)

La schiava liberata (dramma serio-comico, 3, Martinelli), Ludwigsburg, Schloss, 18 Dec 1768, *DK-Kk* (Acts 2 and 3), *F-Pn*, *I-Mc* (Act 1), *Nc*; rev. Silva, Lisbon, Ajuda, 31 March 1770, *P-La*

Armida abbandonata (os, F.S. de Rogatis, after T. Tasso: *Gerusalemme liberata*), Naples, S Carlo, 30 May 1770, *B-Bc, D-Bsb, Dlb, Hs, Mbs, MÜs, F-Pn, GB-Ob, I-Fc, Mc, Nc, Nn, Rsc, P-La*; rev. Silva, Lisbon, Ajuda, 31 March 1773, *La*

Demofonte [4th version] (os, 3, Metastasio), Naples, S Carlo, 4 Nov 1770, *D-Bsb, F-Pn D6231-3, I-Mc, Nc, Nn, P-La*

L'amante cacciatore (int, 2, A. Gatta), Rome, Pallacorda, carn. 1771, lib *I-Bc* and *Vgc*

Achille in Sciro [2nd version] (os, 3, Metastasio), Rome, Dame, 26 Jan 1771, *D-Bsb, F-Pn, I-Mc* (Acts 1 and 2), *Nc*

Le avventure di Cleomede, April 1771 (dramma serio-comico, 3, Martinelli); rev. Silva, Lisbon, Ajuda, 6 June 1772, *P-La*

Ifigenia in Tauride (os, 3, Verazi), Naples, S Carlo, 30 May 1771, *A-Sm, D-Bsb, Mbs, DK-Kk, I-Fc, Mc, Nc*; rev. Silva, Salvaterra, Real, carn. 1776, *P-La*

Ezio [4th version], July 1771 (os, 3, Metastasio), *A-Wn SM9952, F-Pn, I-Nc*; rev. Silva, Lisbon, Ajuda, 20 April 1772, *P-La*

Cerere placata (serenata, 2, Sarcone), Naples, Perrelli, 14 Sept 1772, *B-Bc, D-SI, F-Pn, I-Mc, Nc, P-La*

Il trionfo di Clelia, early 1774 (os, 3, Metastasio), *F-Pn, I-Nc*; rev. Silva, Lisbon, Ajuda, 6 June 1774, *P-La*

La pellegrina (ob), sent to Lisbon, according to letter from Silva (see McClymonds, 1980)

Music in pasticcios: *La contessina*, 1743, *B-Bc*; *Catone in Utica*, 1747; *Merope*, 1749, *A-Wn*; *Andromeda*, 1750, *Wn*; *Euridice*, 1750, *Wn*; *Armida placata*, 1750, *Wn*; *César in Egipte* (os, 3, after G. Bussani), Strasbourg, carn. 1751, lib *US-Wc*; *Fetonte* (os, 3, L. Villati), Stuttgart, Herzogliches, 1753, lib *D-SI*; *Il tre vecchi innamorati*, 1768; ? *Arcadia in Brenta*, *A-Wgm*

Jommelli, Niccolò: Works

serenatas and other theatrical pieces

Perchè da l'alta reggia (componimento drammatico) [characters: Giove, Pallade, Marte, Amore] (2, F. Scarselli), Rome, 9 Feb 1747, lost, lib *B-Bc*

Siam nel Parnaso, o amica (componimento drammatico) [Virtù, Apollo, Felicità, Tempo] (2, G. Pizzi), Ronciglione, 28 Feb 1751, lost, lib *GB-Lbl, I-Rsc*

La reggia de' Fati (2, G. Pascali), Milan, Regio Ducal, 13 March 1753, with G.B. Sammartini, *F-Pn* [as *La serenata*, Acts 1-2]

La pastorale offerta (1, Pascali), Milan, Regio Ducal, 19 March 1753, with G.B. Sammartini, *Pn* [as *La serenata*, Act 3]

Il giardino incanto (1), Stuttgart, 1755, lost; cited in Sittard 74

L'asilo d'amore (1, Metastasio), Stuttgart, Ducal, 11 Feb 1758, lost, lib *D-SI*

Le cinesi (1, Metastasio), Ludwigsburg, 1765, lost (see M.P. McClymonds: *Niccolò Jommelli: the Last Years*, 1980)

L'unione coronata (1, Martinelli), Solitude, improvised theatre, 22 Sept 1768, lost, lib *SI*

Cerere placata (2, M. Sarcone), Naples, Perrelli palace, 14 Sept 1772, *A-Sm, B-Bc, D-SI, F-Pn, I-Mc, Nc, P-La*

Misera, dove mai [Venere, Imeneo, Il Tempo] (2), for the wedding of the Duke of Casamassimo and the Duchess of S Donata, *I-Nc*

La partenza (2), pt 1 G.B. Zonca, pt 2 Jommelli, *D-Dlb**

Arcadia conservata [Numante, Ladone, Clelia, Sabella, Carmenta] c1765 or later, *F-Pn*, 1 aria attrib. Holzbauer; not the same as *Arcadia in Brenta* (Mondolfi), or *Arcadia conservata perf.* at Schwetzingen (Schatz)

Jommelli, Niccolò: Works

cantatas and other secular vocal

Armida (E.V. de Romanis), 2vv, Rome, 1746, lost, *D-DI, MÜ, I-Nc, US-AAu*

Cants., S, str, bc: E quando sarò mai, *D-DIb, MÜs, I-MAC, Nc*; Gia la notte (Metastasio: La pesca), *F-Pn, I-Mc*, Nc*; Giusti numi (Didone abbandonata), *D-MÜs, I-Nc*; No, non turbarti, o Nice (Metastasio: La tempesta), *D-Bsb, F-Pn, I-Nc, Tn* (inc.); Partir conviene, *D-Bsb, MÜs, GB-Lbl* Add.31692, *I-Nc*; Perdona, amata Nice (Metastasio: La gelosia), *D-MÜs, I-Mc, Nc*

Le frondi l'erbe (Autunno), S, S, S, 2 hn, 2 ob, bc, *GB-Lcm*; Lucinda e Fileno, G, S, S, str, bc, *F-Pn*; Oh come oltre l'osato (Venere ed Amore), S, A, orch, bc, *D-MÜs*; Scendi propizio (Metastasio: Epitalamio II), S, S, bc, *MÜs*

Solfeggi, S, T, bc, *MÜs*

Jommelli, Niccolò: Works

oratorios and sacred cantatas

dates taken from earliest extant libretto;

for details see Pattengale (1973) and Hochstein (1984)

Isacco figura del Redentore (Il sacrificio di Abramo; Abramo ed Isacco) (2, P. Metastasio), S, S, A, T, B, 4vv, orch, bc, ?Venice, 1742, *A-KR, Wn, B-Br, CH-Bu, D-Bsb, DI, Hs, Mbs, MÜs, SWI, F-Pn, GB-Lbl, Lcm, Ob, I-Bc, Fc, Nc, Nf, PS, Ras, Tf, Vnm, Vsmc, S-Skma*

La Betulia liberata (La Giuditta) (2, Metastasio), S, A, T, B, 4vv, orch, bc, ?Venice, 1743, *B-Bc, D-MÜs, SI*, GB-Lbl* (fac. in IO, xviii, 1986), *Lcm, I-Mc, Nc, OS, PS, Tf, Vsmc*

Joas (Gioas; Il Gioas re di Giuda) (2, Metastasio, Lat. trans. G.B. Visino), S, S, S, A, A, A, 4vv, insts, Venice, Incurabili, 1745, lib *Vcg*; in *Ac* for mixed voices; ?spurious

Juda proditor (1, J. de Bellis), S, S, S, A, A, A, 4vv, insts, Venice, Incurabili, c1745/6, lost, lib *Vmc*

La passione di Gesù Cristo (2, Metastasio), S, A, T, B, 4vv, orch, bc, Rome, 1749, *A-Wgm, Wn, B-Br, Lc, D-Bsb, DI, Hs, HR* (in *Au*), *Mbs, MÜs, Rp, Rtt, SWI, F-Pn, GB-Cfm, Er, Lbl, Lcm, Lgc, Y, I-Bc, BGc, Fc, FAN, Mc, Nc, OS, PESc, PS, Rf, Vnm, Vsmc, US-Cn, NYp, Wc* (London, 1770/R1986 in IO, xviii)

Giuseppe glorificato in Egitto (Giuseppe riconosciuto) (2), S, S, T, orch, bc, Rome, Collegio Nazareno, 1749, *I-Nc, PS*

Le spose di Elcana (1, C.E. Santa Colomba), 4vv, insts, Palermo, Chiesa del monastero del S Salvatore, 1750, lost, lib *US-BEm*

La natività della Beatissima Vergine (Ove son? Chi mi guida?) (2, G. Luca), S, A, T, orch, bc, Rome, Collegio Nazareno, 1750, *D-MÜs, SWI, GB-Ob, I-Bc, Nc, Nf, PS*

La gloriosa ascensione al cielo di Nostro Signor Gesù Cristo (In queste incolte rive) (2, F. Perazzotti), S, A, orch, bc, Rome, Collegio Capranica, 20 May 1751, *D-MÜs, I-Nc** (sinfonia)

La natività della Beatissima Vergine (Che impetuoso è questo torrente) (2), S, S, T, orch, bc, Rome, Collegio Nazareno, 1751, *Nc, Nf*

La natività della Beata Vergine (Non più: l'atteso istante) (2, G.L. Bendini), S, A, T, orch, bc, Rome, Collegio Nazareno, 1752, *GB-Lcm, I-Nc, PS*

Il sacrificio di Gefte (1), 4vv, insts, Palermo, Chiesa del monastero di S Maria di Monte Vergine, 1753, lost, lib *US-BEm*

La reconciliazione della Virtù e della Gloria (1, C. Taviani), 2vv, insts, Pistoia, Palazzo del magistrato supremo, 1754, lost, lib *I-Vgc*

Gerusalemme convertita (2, A. Zeno), 4vv, chorus, insts, Palermo, Congregazione

di S Filippo Neri, 1755, lost, lib *PLcom* (pt 2 only)

Il sogno di Nabucco (1), 4vv, chorus, insts, Palermo, Congregazione di S Filippo Neri, 1755, lost, lib *PLcom*

spurious: S Elena al Calvario, cited in Alfieri

Jommelli, Niccolò: Works

masses

for details see Hochstein (1984)

Ky, Gl (F), S, S, S, A, A, 4vv, str, bc, Venice, Incurabili, 1745, *B-Lc, D-DI, Hs, Mbs* (inc.), *MÜs, Rp, F-Pn, GB-Lbl, I-Mc, Nc*

Cr (D), S, S, A, A, 4vv, str, bc, Venice, Incurabili, c1745, *B-Lc, D-DI, Rp, I-Nc* (inc.)

Missa pro defunctis (E), S, A, T, B, 4vv, str, bc, Stuttgart, Feb 1756, for Duchess of Württemberg, *A-GÖ, KR, LA, Ssp, Wgm, Wn, B-Br, CH-Zz, D-BAR, BNms, Bsb, DI, W.* Hochstein's private collection, Geesthacht, *GBR, Hs, HL* (in *Mbs*), *HR* (in *Au*), *LEb, LEm, LEmi, LÜh, OB, Rp, SWI, TZ, WEY, WRgs, F-Pc, Pn, GB-Er, Lbl, Lcm, Ob, I-BGc, CORc, FAd, Fc, Gl, Mc, MOe, MZ, Nc, Ria, Rsc, P-EVc, Lf, US-Bp, NYp, PRu, Wc* (Paris, n.d.), ed. H. Müller (Adliswil, 1986)

Missa solemnis (D), S, A, T, B, 4vv, orch, bc, Stuttgart, 1766, for the new ducal chapel, *A-KN, LA, Wgm, Wn, Ws, CH-E, D-BNms, Bsb, Hs, HR* (in *Au*), *LEm* (Ky, Gl), *Mbs, MÜs, Rp, Rtt, Sl, SWI, F-Pc, Pn, R* (Cr), *GB-Lbl, Ob, I-BGc, Fc, Mc, MOe, Nc, US-Bp* (Ky, Gl, Cr), *Wc* (Paris, n.d.), ed. W. Hochstein (Lottstetten, 1987)

Missa (D), S, S, A, T, B, 4vv, orch, bc, Naples, 1769, perf. Lisbon, Festa de nossa Senhora do Cabo, spr. 1770 [Cr, San and Ag are variants from Missa solemnis, 1766], *I-Nc** (sinfonia, Ky, Gl), *P-La* (without sinfonia), Cr (1766 Stuttgart version) in *F-R, US-Bp*

Doubtful: Mass (C), *CH-E 504/8, CZ-ZI, D-Mbs 283/3*; Mass (C), *CH-E 504/9, D-Mbs 283/4*; Mass (c), *CZ-RO* (attrib. Brixii), *D-EB*; Mass (D), *A-Wn, CH-A, E 504/11, D-Bsb, Mbs, WEY, I-Fc*; Mass [without Cr] (D), *CH-E 505/4*; Mass (d-D), *CH-E 504/12*; Mass (d), *A-KR, D-DI* (Cr) [by Righini, see RISM A/I/7, R1545]; Missa a cappella [without Gl] (F), *A-Wgm*; Mass (G), lost; Ky, Gl (c-D), *D-MÜs 2202*; Ky, Gl (D), *MÜs 2200* [partly identical to a mass by Cimarosa in *MÜs 1106*]; Ky, Gl, Cr (D), c1750, *B-Lc* (inc.); Ky, Gl (D), *I-Gl*; Ky, Gl (D), *D-OB* (attrib. Brixii), *I-Fc*; Ky, Gl (d-F), *D-Bsb*; Ky, Gl, Cr (F), Venice, Incurabili, *DI*; Ky, Gl, Cr (G), Venice, Incurabili, *A-Wn* (inc.), *D-DI*; Ky, Gl (B), *I-BGc*; Cr, San, Ag (C), S, A, *Rvat*; Cr, San, Ag (D), *B-Lc*; Requiem movts, *I-Nc*; Gl (Ehre sei Gott in der Höhe) (C), *D-As*; single mass movts: Ky, Gl (inc.), 2 Ag, *Bsb 11210*

Jommelli, Niccolò: Works

other sacred vocal

Grads: Benedicta et venerabilis 'per la natività di Maria vergine' (A), S, A, T, str, bc, Rome, 8 Sept 1752, *B-Lc, D-Hs, GB-Lbl, I-Nc*; Diffusa est gratia 'pro nec Vergine nec Martire' (G), S, S, A, bc, Rome, 1751, *F-Pn, I-Nc*, ed. W. Hochstein (Lottstetten, 1986); Discerne causam meam (D), S, A, 4vv, str, bc, Rome, c1751/3, *D-Hs, F-Pn, GB-Lbl, I-Nc* (Paris, n.d.); Justus ut palma (A), S, S, A, 4vv, str, bc, Rome, 1751, *B-Lc, D-Hs, F-Pn, GB-Lbl, I-Nc*; Locus iste 'in anniversario dedicationis ecclesiae' (C), S, S, A, T, B, bc, Rome, 18 Nov 1752, *A-Wn, CH-E, D-Bsb, Hs, Mbs, MÜs, GB-Lbl, I-Ac, BGc, Mc, Nc, Rvat, P-Lf, Ln*, ed. W. Hochstein (Lottstetten, 1986); Propter veritatem 'in Assumptione Beate Marie Virginis' (A), S,

A, str, bc, Rome, 15 Aug 1752, *F-Pn* (inc.)

Grads with seqs: Alleluia, Emitte spiritum, and Veni Sancte Spiritus 'festa della Pentecoste' (D), S, A, T, B, 4vv, bc, Rome, 1752, *A-Ssp, Wn, B-Bc, CH-E, D-Bsb, DI, Hs, LEb, LEm, Mbs, Mk, MÜs, OB, Rp, WRgs, E-MO, F-Pn, GB-Lbl, Lcm, Ob, I-Ac, Bc, BDG, Fc, FEd, Mc, Md, Nc, Nf, OS, PAc, PS, Rc, Rf, Rmassimo, Rsc, Rsg, Rvat, Vnm, NL-At, P-Lf, Ln, VV, US-Bp, CA, PRu, Wc*; Oculi omnium, and Lauda Sion ('festa del Corpus Domini') (G), S, A, T, B, 4vv, bc, Rome, 1751, *A-Wn, CH-E, D-Bsb, Hs, Mbs, MÜs, F-Pn, GB-Lbl, I-Fc, Nc, Rvat, P-Lf, Ln, US-Bp*

Seq: Victimae paschali (F), S, S, A, A, T, B, 4vv, bc, Naples, 1770, written for the court of Lisbon, *A-KR, Ssp, Wgm, Wn, B-Bc, D-Bsb, BD, Hs, LEmi, LÜh, Mk, MÜs, WRgs, F-Pn, GB-Lbl, Lcm, Ob, I-Ac, BGc, Fc, FEd, LT, Mc, Nc, Nf, PAc, Rsc, Rsg, Rsmt, Rvat, P-EVc, La, Lf, Ln, VV, US-Bp* (Mainz, n.d.)

Offs: Confirma hoc Deus ('Pentecoste') (F), S, S, A, T, B, 4vv, bc, Rome, 1752, *A-KN, KR, Ssp, SF, Wgm, Wn, B-Bc, Lc, CH-E, CZ-LIa, Pnm, D-Bsb, BNms, DI, GOa, Hs, LEm, Mbs, MÜs, OB, SWI, WEY, WRgs, E-MO, F-Pc, Pn, R, GB-Cfm, Er, Lbl, Ob, I-Ac, Bc, BGc, LT, MAC, Mc, Nc, Nf, OS, PAc, PS, Rf, Rvat, Vld, P-EVc, La, Lf, Ln, VV, US-Wc* (Paris, n.d.), arr. with orch in several sources; Diffusa est gratia (C–e), S, A, T, T, B, bc, Rome, 1751, *F-Pn, I-Nc*, ed. W. Hochstein (Lottstetten, 1986); Domine Deus in simplicitate (F), S, A, 4vv, bc, Rome, c1751/3, inc. in *F-Pn, P-Lf*; doubtful: Haec dies quam fecit (D), 8vv, bc, *I-LT*; Haec dies quam fecit (B[□]), S, B, bc, *CH-E*; Terra tremuit (D), S, A, 4vv, bc, *D-MÜs* (attrib. Casali), *I-PAc*

Responses: In monte oliveti (d), 4vv, bc, Rome, ?1751/3, *B-Bc, D-Bsb, Hs, F-Pn, GB-Lbl, US-Wc*; Libera me [part of the Missa pro defunctis, 1756] (c), S, (S), A, T, B, 4vv, str, bc, separately in *D-Bsb, BAR, HL* (in *Mbs*), *OB, Rtt, SWI, GB-Lcm, I-Fc, Mc, Nc, P-Lf*; Regnum mundi (D), S, A, 4vv, str, bc, Rome, 1752, *D-Hs, GB-Lbl, I-Nc*; 27 responses for Holy Week, 4vv, bc, Rome, c1751/3, *D-Hs, GB-Lbl*

Lamentations: Incipit lamentatio Jeremiae Prophetae (c), S, orch, bc, Rome, c1751, *A-Wn, D-Bsb, MÜs, F-Pn, GB-Lgc, I-BGc, Mc, Tn, US-Bp*; Vau–Et egressus est (F), S, A, orch, bc, Rome, c1751, *A-Wn, F-Pn, GB-Lbl*; Jod–Manum suam misit (D), A, orch, bc, Rome, c1751, *A-Wn, D-Bsb, Mbs, MÜs, E-ORI, F-Pn, GB-Lgc*; doubtful: Lamed–Matribus suis (G), S, A, orch, bc, *D-Bsb* (attrib. Perez in *A-Wn, I-BGc*); Aleph–Ego vir videns (F), A, orch, bc, *D-Bsb, MÜs, GB-Lbl, US-Bp* (attrib. Perez in *A-Wn, I-BGc*); Incipit oratio Jeremiae Prophetae (g), S, A, 4vv, orch, bc, *D-MÜs* (attrib. Durante), *GB-Lbl*

Canticles: Domine ad adjuvandum me (D), S, (S, A, A, T, T), 4vv, str, bc, *D-Bsb, MZsch*; Mag (A), S, (S), A, T, B, (B), 8vv, bc, Rome, c1750, *A-Wn, D-Bsb, F-Pn, GB-Lbl, I-Rvat, US-Bp*; Sicut erat (F), 5vv, Bologna, 1741, *I-Baf**; TeD (D), S, S, A, B, 4vv, orch, bc, ?Venice, 1746, *D-Hs, GB-Lbl, Lcm, I-BGc, Nc*; TeD (D), S, A, T, (B), 4vv, orch, bc, Stuttgart, 13 Feb 1763, *A-LA, Wn, B-Br, CH-Zz, CZ-Pnm, ZI, D-As, BAR, Bsb, F, Hs, HR* (in *Au*), *LEm, LÜh, Mbs, MÜs, Rp, RUI, SI, SWI, F-Pc, Pn, Tlm, GB-Er, Lbl, Lcm, Ob, I-Bc, BGc, Fc, MOe*, ed. H. Müller and W.

Hochstein (Stuttgart, 1986); TeD (D), S, S, A, T, B, 5vv, orch, bc, *GB-Lcm, US-Wc**; doubtful: Alleluia (C), 4vv, bc, *I-Rvat*; Benedictus Dominus (G), 4vv, Rome, 1750, *CH-E*; Domine ad adjuvandum me (C), 4vv, orch, bc, *I-Vnm*; Gloria Patri (g–D), S, S, 4vv, orch, bc, *F-Pn*; Mag (D), S, A, T, B, 4vv, orch, bc, *CZ-Pnm* (attrib.

Zach), *D-Bsb* (attrib. Brixi); Mag (D), 3vv, org (London, n.d.); Mag (E[□]), S, A, T, B, 4vv, bc, *P-EVc*; Mag (g), S, A, T, B, 4vv, orch, bc, *D-DI*

Ants: Bene fundata est (C), 4vv, bc, Rome, 18 Nov c1751/3, *I-Rvat**; Bene fundata est (B[□]), T, bc, Rome, 18 Nov 1752, *Rvat**, ed. W. Hochstein (Lottstetten, 1986); Christus factus est (d), 4vv, bc, Rome, c1751/3, *D-Hs, GB-Lbl, I-Nc*; Domus mea (A), S, A, bc, Rome, 18 Nov 1750, *D-Hs, GB-Lbl**, *I-Nc, Rvat*, ed. W. Hochstein

(Lottstetten, 1986); Haec est domus Domini (C), S, S, T, B, bc, Rome, 18 Nov 1750, *D-Hs, GB-Lbl**, *I-Nc, Rvat*, ed. W. Hochstein (Lottstetten, 1986); Hosanna filio David (d), 4vv, bc, Rome, ?1751/3, *A-Wn, B-Bc, D-Bsb, Hs, Rtt, F-Pn, GB-Lbl, US-Bp*; Juravit Dominus (G), S, A, bc, Rome, 1751, *I-Rvat**, ed. W. Hochstein (Lottstetten, 1986); Memor sit Dominus (G), S, A, bc, Rome, 1752, *Rvat* (inc.); Veni sponsa Christi (C), S, str, bc, Rome, 1752, *Nc**, ed. W. Hochstein (Lottstetten, 1986); Veni sponsa Christi (A), S, str, bc, Rome, 1751, *D-Hs, F-Pn, GB-Lbl, I-Nc*, ed. W. Hochstein (Lottstetten, 1986); doubtful: Ave regina caelorum (A), S, S, str, bc, before 1756, *PS*; Christus factus est (c), 3vv, bc, *Nf*, Christus factus est (e), 4vv, bc, *Ls, PAc*; Regina caeli (G), A, str, bc, *B-Lc*; Regina caeli (B□), T, T, B, orch, *A-Wgm*; Salve regina (F), S, str, bc, *GB-Lgc*; Salve regina (G), S, orch, *D-MÜs*

Psalms: Beati omnes (B□), S, S, A, 4vv, str, bc, Venice, Incurabili, c1745, *I-Vnm*; Beatus vir (A), S, 4vv, str, bc, Rome, 1751, *D-Hs, GB-Lbl, I-Nc*; Beatus vir (B□), S, A, T, B, 4vv, bc, Rome, 1750, *A-Wn, D-Bsb, Hs, MÜs, F-Pn, GB-Lbl, Ob, I-Mc, Nc, Rvat, US-Wc*; Confitebor (D), S, A, T, 8vv, bc, Rome, 1750, *D-Hs, GB-Lbl, I-Rvat*; Confitebor (F), S, S, A, A, 4vv, str, bc, Venice, Incurabili, c1745/6, *B-Lc*; Confitebor (G), S, A, T, B, 4vv, str, bc, Rome, 1751, *I-Mc* (inc.), *Nc*; Confitebor (A), S, S, A, A, 4vv, str, bc, Venice, Incurabili, c1745/6, *B-Lc*; Credidi (A), S, A, 4vv, bc, Rome, 1751, *D-Hs, GB-Lbl, I-Mc, Nc, P-Lf*; Dixit Dominus (F), S, A, T, B, 4vv, str, bc, *B-Lc, I-Vnm*; Dixit Dominus (F), 8 solo vv, 8vv, str, bc, Rome, 1751, *B-Lc, D-Hs, F-Pn, GB-Cfm, Lbl, Lcm, I-Mc, Nc, P-Lf, US-Bp*; Dixit Dominus (G), S, A, T, B, 4vv, str, bc, Rome, 1751, *F-Pn, I-Mc, Nc*; Domine ne in furore (c), S, (S), A, 4vv, str, bc, Venice, ?Incurabili, 1745, *GB-Ob, I-Mc*

In convertendo (D), 6 solo vv, 8vv, bc, Rome, 1753, *D-Bsb, MÜs, F-R, GB-Ob, I-Rvat**; In convertendo (G), S, S, 8vv, bc, Rome, 1751, *D-Hs, F-Pn, GB-Lbl*, I-Nc*; Laetatus sum (F), S, A, 4vv, orch, bc, ?Venice, 1743, *A-Wm, Wn, CH-E, D-MÜs*; Laudate pueri (C), S, S, S, S, 8vv, bc, Rome, 1752, *D-Bsb, Hs, MÜs, F-Pn, GB-Lbl, I-BGc, Nc* (attrib. Leo), *Rvat, US-Bp*; Laudate pueri (B□), 6 solo vv, 8vv, str, bc, Venice, Incurabili, 1746, *D-Hs, GB-Lbl, I-Nc*; Miserere (g), 4vv, Rome, 1749, examination piece for S Pietro, *A-Wn, D-Bsb, MZsch, I-PAc, Rvat*; Miserere (d), S, S, A, T, 4vv, Rome, 1751, based on settings by Leo and Lotti, *A-LA, CH-E, D-Bsb, Mbs, Mk, MÜs, F-Pn, R, GB-Lbl, I-Mc, Nc*; Miserere (e), 8vv, Rome, c1751/3, *D-Hs, F-Pn, GB-Lbl, I-Mc, Nc*; Miserere (G), 4vv, bc, Rome, c1751/3, *D-Hs, GB-Lbl, I-Nc*; Miserere (g), 4vv, Rome, ?1751/3, *D-Bsb* (attrib. Pergolesi), *Hs, MÜs* (attrib. Lotti), *GB-Lbl, I-Mc* (attrib. Cafaro), *Nc*; Miserere (g), S, S, A, T, 4vv, bc, Stuttgart, *A-LA, Wn, D-Bsb, DI, Hs, LEm, Mbs, Mk, Rtt, F-Pn, R, GB-Lbl, Lcm, I-Fc, Mc, Nc, OS, Rvat, Vnm, P-Lf, US-Bp*; doubtful: Beatus vir (D), S, 4vv, orch, *D-MÜs, F-TLm*; Beatus vir (F), S, B, 4–5vv, orch, *B-Lc*; De profundis (c), S, A, T, B, 4vv, ob, str, bc, *A-Wn*; Dixit Dominus (D), S, A, T, B, 4vv, orch, *D-MÜs*; Dixit Dominus (g), 5 solo vv, 5vv, str, bc, *D-LÜh*; Laudate pueri (G), S, S, A, A, 8vv, str, bc, Venice, ?Incurabili, *A-Wn*; Miserere (c), 5vv, bc, *I-Nc*; Miserere (f), 3vv, bc, *Nf*; Miserere (g), 7 solo vv, 5vv, orch, *P-EVc*; Miserere (a), S, A, T, B, 4vv, *D-LEm*; Miserere (a), 4vv, bc, *D-MÜs* (attrib. Casali), *I-PAc*

Motets, solo cants. and arias (for details see Hansell, 1970, and Hochstein, 1984): Modulamina sacra (collection of solo motets), S/A, str, bc, Venice, Incurabili, c1745/6 [Ab herebo profundo (also attrib. Ciampi), S, lost; Astri fulgentis (A), S, *B-Lc* (inc.); Atro funeri, A, lost; Audi, o pastor (also attrib. Porpora), A, lost; Barbara poena afflicta (G), S, *I-CHf* (for solo T); Caeleste liliun, S, lost; De tua sede luminosa (B□), S, *D-MÜs, SWI, I-CHf* (for solo T); Fuge, o misera columba (B□), S, *A-Wn, GB-Lbl* (inc.), attrib. Hasse in *F-Pn, US-Wc*; Furendo deliro (G), A, *B-Lc* (for solo B); In te spero, A, lost; Insurgunt armati, A, lost; Nova fronde, novo flore, S,

lost; O amabiles dolores, S, lost; O quam serena, S, lost; Peregrina desolata (C), S, *A-Wn*; Relinquitte fontem, A, lost; Si fremit unda irata, A, lost; Spem deus erige labentem, A, lost (by Hasse in *I-Mc*); Spirant amabiles, A, lost; Sponsa plange, A, lost; Tacete, o frondes (also attrib. Scarlatti), S, lost; Venit e silva, A, lost; lib pubd (Venice, 1746), in *Vcg*]

Animae laetantes (D), S, B, 4vv, orch, bc, *F-Pn, I-Nc** (inc.); *Arma frenate* (D), B, str, bc, *Mc, Nc*; *Beatus vir* (B¹), S, str, bc, *CH-E*; *Benedictus Mariae filius* (C), S, orch, bc, *E*; *Care Deus si respiro* (c), S, str, bc, *I-Bc*; *Credidi propter quod* (B¹), S, str, bc, *CH-E*; *Cuncta in mundo* (B¹), B, str, bc, *A-Wgm*; *Deus refugium nostrum*, B, 4vv, orch, *GÖ, M*; *Dum fremit unda insana* (E¹), S, str, bc, *Wn*; *Haec requies mea* (G), S, str, bc, *I-Nc* (inc.); *In alto monte tremo* (F), B, str, bc, *Mc*; *In sede beata* (D), A, orch, *CZ-Pnm, TU*; *Laudabo te pastorem* (E¹), A, str, bc, *A-KR*; *Laudate pueri* (D), S, orch, *CH-E*; *Lord have mercy* (E¹), vv, org, *F-Pn, GB-Lbl* ('John Bennet's Organ Book'), *Lsp*; *Miseris agitatis* (D), B, str, bc, *A-KR*; *O Jesu ter amabilis* (E), A, str, bc, *KR*; *O Lord our God* (D), B, str, bc, *GB-Lbl*; *Panem caeli* (d), 4vv, bc, *P-Lf*; *Pange lingua* (E¹), T, str, bc, *CH-E*; *Pange lingua* (B¹), S, str, bc, *E*; *Panis angelicus* (B¹), S, A, str, bc, *A-KR, LA*; *Peccatorum* (g), B, str, bc, *KR*; *Pietà, pietà Signore* (g) (It. trans. S. Mattei), S, S, str, bc, Naples, 30 March 1774, *A-GÖ, Wgm, Wn, B-Bc, Br, BR-Rn, CH-E, D-Bsb, DI, Hs, Mbs, MÜs, Rp, Rtt, SI, SWI, F-Pn, R, GB-Cfm, Er, Lbl, Lcm, Lgc, I-Baf, Bc, BGc, BGi, CORc, Fc, Gl, LT, Mc, Nc, OS, PAc, Plraffaelli, Rig, Rsc, TLP, TEd, Vc, Vlevi, Vnm, US-Bp, PRu, Wc*; *Stando accanto* (A), S, str, bc, *D-EB*; *Sum fides armata* (D), S, str, bc, *Bsb*; *Surgite cives* (D), A, orch, *CZ-LO*; spurious: *Agonia di Gesù Cristo* (g), *I-Mc* (by Zingarelli), *Vc*; *Caeli enarrant* (A), *Ac, Nc* (by Buroni)

Hymns: *Aurea luce* (D), S, A, 8vv, bc, Rome, 29 June 1750, *A-Wn, D-Bsb, Hs, Mbs, MÜs, F-Pn, GB-Lbl, I-BGc, Nc, Rvat*; *Urbs Jerusalem beata* (G), S, A, T, B, 4vv, bc, Rome, 18 Nov 1750, *D-Hs, F-Pn, GB-Lbl, I-Nc, Rvat*; *Veni Creator Spiritus* (D), S, 4vv, str, bc, Rome, c1751, *D-Hs, MÜs, F-Pc, Pn, R, GB-Lbl, I-Nc* (Paris, n.d.), ed. W. Hochstein (Stuttgart, 1991)

Sacred duets (pss trans. S. Mattei), S, S, bc, *I-Nc*: *Le mie voci* (F); *Ma tu sperar* (G) (also attrib. Rispoli); *Perchè, o Dio* (C); *Piane le vie* (B¹) (also attrib. Rispoli); *Tu mi vedi* (F); *Venga ad offrir* (E) (also attrib. Cafaro)

Jommelli, Niccolò: Works

instrumental

Six Sonatas, 2 fl/vn, bc (hpd/vc) (London, 1753), nos.2 (G), 3 (D), 5 (C), and 6 (D), nos. 1 and 4 not by Jommelli; nos.3 and 6 in *S-Uu*; no.6 in *D-KA 223*; no.5 ed. G. Boilla (Adliswil, 1983)

Divertimento (G), 2 vn, va, bc, *D-SWI*; *Divertimento* (E¹), 2 vn, va, hn, bc, *SWI*; *Sinfonia for salterio [dulcimer]* (G), str, bc, *I-Nc*; *Ciacona* (E¹), orch, *D-SI, GB-Lbl, I-Bc* (London, n.d.); *Conc.* (G), fl, orch, formerly *D-Bsb*

Conc. (D), hpd, orch, bc, *A-Wgm*; *Concerto* (F), hpd, orch, *D-SWI*; *Conc.* (G), hpd, orch, bc, *Bsb, LB, MÜu*; *March* (F) and 2 minuets (C, B¹), hpd, *Bsb*; *Sonata* (C), hpd, Rome, 1769, *Bsb*; *Duo* (C), hpd/pf 4 hands, *B-Bc*

9 qts, 2 vn, vc, bc, inc. *I-GI* [nos.1–5 lack vn 1, no.9 lacks vc]; *Napolitano* (D), fl, 2 vn, bc, *D-MÜu*; *Sonata* (D), 2 fl, bc, *KA 224*; *Concerto ... da camera* (f), 2 vn, bc, *I-Mc*; *Sonata* (G), 2 vn/fl, bc, *A-LA, Wgm, I-GI, PS R.92*; *Sonata* (G), 2 vn/fl, bc, *GI M4.2836, PS no.1*; *Sonata* (G), 2 vn, b, *PS no.5*

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Wechselwirkung zwischen Niccolò Jommelli und Tommaso Trajetta', 205–12; M.P. McClymonds: 'Jommelli, Verazi und "Vologeso" – das Hochdramatische Ergebnis einer schöpferischen Zusammenarbeit', 213–22]

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Jonas, Emile

(*b* Paris, 5 March 1827; *d* Saint Germain-en-Laye, 22 May 1905). French composer. He entered the Paris Conservatoire in October 1841, gaining second prize for harmony in 1846, first prize in 1847 and the second Grand Prix in 1849. From 1847 to 1866 he was professor of solfège at the Conservatoire, and from 1859 professor of harmony for military bands. He became director of music at the Portuguese synagogue, and published a collection of Hebrew tunes in 1854. He was an early contributor to Offenbach's Bouffes-Parisiens with the one-act operetta *Le duel de Benjamin* (1855), followed by *Le roi boit* (1857) and several more. *Les deux arlequins* (1865) and *Le canard à trois becs* (1869) gave him success abroad, and their production at the Gaiety Theatre, London, led to a commission for the three-act *Cinderella the Younger* (1871), later produced in Paris as *Javotte*. *Le chignon d'or* (1873) was his last work of real significance. *La bonne aventure* (1882) and *Le premier baiser* (1883), his *opéras comiques*, achieved little success. Though a composer of lively music in the vein of Offenbach and Hervé, he lacked their individuality and inspiration.

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(selective list)

operettas, unless otherwise stated

PBP Paris, Bouffes-Parisiens

Le duel de Benjamin (1, E. Mestépès), PBP, Oct 1855; *La parade* (1, J. Barbier), PBP, 2 Aug 1856; *Le roi boit* (1, Jaime *fils* and Mestépès), PBP, 9 April 1857; *La Momie de Roscoco* (1, E. Ortolan and E. de Najac), PBP, 27 July 1857; *Les petits prodiges* (1, Jaime *fils* and E. Tréfeu), PBP, 19 Nov 1857; *Job et son chien* (1, Mestépès), PBP, 6 Feb 1863; *Le manoir de Larenardière* (1, Mestépès), PBP, 6 Feb 1864; *Avant la noce* (1, Mestépès and P. Boisselot), PBP, 24 March 1865; *Roi Midas* (1, C. Nutter), private perf., 1865; *Les deux Arlequins* (1, Mestépès), Paris, Fantaisies-Parisiennes, 29 Dec 1865; *Malborough s'en va-t-en guerre* (opéra bouffe, 4, W. Busnach and P. Siraudin), Athénée, 15 Dec 1867 [musical collab, G. Bizet, I. Legouix, L. Delibes]; *Le canard à trois becs* (opéra bouffe, 3, J. Moinaux), Folies-Dramatiques, 6 Feb 1869; *Désiré, sire de Champigny* (fantaisie, 3, Désiré), PBP, 11 April 1869

Cinderella the Younger (3, A. Thompson), London, Gaiety, 23 Sept 1871; perf. as *Javotte* (Nutter and Tréfeu), Athénée, 22 Dec 1871; *Le chignon d'or* (3, E. Grangé

and Tréfeu), Vienna, Strampfertheater, 20 March 1873; *Die Japanesin* (3, Grangé, V. Bernard), Vienna, Theater an der Wien, 24 Jan 1874 [addl. material by R. Genée and F. Zell]; *La bonne aventure* (opéra bouffe, 3, H. Bocage and de Najac), Théâtre de la Renaissance, 3 Nov 1882; *Le premier baiser* (opéra comique, 3, de Najac and R. Toché), Théâtre des Nouveautés, 21 March 1883

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ANDREW LAMB

Jonas, Justus [Koch, Jodocus]

(*b* Nordhausen, 5 June 1493; *d* Eisleben, 9 Oct 1555). German theologian and hymn writer. In 1506 he matriculated at Erfurt University, took his doctorate examinations on 16 August 1518, and in 1519 was rector and lecturer in ecclesiastical law. In the same year he visited Erasmus in the Netherlands, but soon turned to Luther, accompanying him in 1521 to Worms for the Reichstag. He became professor of canonical law at Wittenberg University and provost of the Schlosskirche in the same year. In 1542 he went as senior minister to Halle but was driven out after the Schmalkaldian War. He worked at Hildesheim, Coburg and Regensburg, took part in the foundation of Jena University in 1553, and finally became senior minister at Eisleben. Nine hymns by him were set to music in the early days of the Reformed Church, including *Wo Gott der Herr nicht bei uns ist*; the melodies may be by Jonas. He was keenly interested in the new ways in which music was used in Reformed worship, and was responsible for establishing the order used in churches under his jurisdiction.

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HANS-CHRISTIAN MÜLLER

Jonas, Oswald

(*b* Vienna, 10 Jan 1897; *d* Riverside, CA, 19 March 1978). American musicologist of Austrian birth. He was a private pupil of Schenker (1915–22); he also studied law at the University of Vienna, taking the doctorate in 1921. The next years were spent in examining Schenker's teachings and studying composers' manuscripts partly with a view towards improving

performance. After some years in Berlin teaching at the Stern Conservatory (1930–34), he returned to Vienna to help found the Schenker Institute at the New Vienna Conservatory, and the periodical *Der Dreiklang* (1937–8), which he edited with Felix Salzer. In 1938 he emigrated to the USA, where he lectured extensively and taught at Roosevelt University (Chicago) and its associated institutions (1941–64). He subsequently taught at the Vienna Music Academy (1964–5) and at the University of California, Riverside (from 1966), and he also lectured at the universities of Tübingen, Hamburg, Berne and Warsaw.

Most of Jonas's musicological writings are the results of his studies of manuscripts: he was also Schenker's biographer and a recognized authority on his analytical methods, which he considered closely bound to the music of the period between Bach and Brahms and not applicable outside those limits. His editions include several of Schenker's works (including his study of Beethoven's last piano sonatas), a volume of C.P.E. Bach's works (for the piano) and various pieces by 18th- and 19th-century composers. He provided the fingerings for Christa Landon's complete edition of Haydn's piano sonatas (Vienna, 1964–6).

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- 'Beethovens Skizzen', *ZMw*, xvi (1934), 449–59
- Das Wesen des musikalischen Kunstwerks* (Vienna, 1934, rev. 2/1973 as *Einführung in die Lehre Heinrich Schenkers*; Eng. trans., 1982/R)
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RAMONA H. MATTHEWS

Joncières, Victorin de [Rossignol, Félix-Ludger]

(*b* Paris, 12 April 1839; *d* Paris, 26 Oct 1903). French composer and critic. The son of a journalist on *La patrie*, Joncières began learning the piano with an aunt but, at 16, decided to study painting. His *Le sicilien*, adapted from Molière, was given a public performance by students at the Conservatoire in 1859, however, and was so well received that he followed the advice of a music critic present (Franck Marie of *La patrie*) and took up music full-time. He entered the Conservatoire, learning counterpoint and fugue with Leborne, but left early in 1860 after disagreement over the advent in Paris of Wagner, whom Joncières initially fervently admired, and whose first Parisian concert had taken place on 25 January of that year at the Théâtre Italien. He wrote incidental music for a French version of *Hamlet*, which he had performed in May 1863 at his own expense; the play was then put on with his music at Nantes in 1867 and at the Théâtre de la Gaîté, Paris, in 1868. His next two operas, *Sardanapale* and *Le dernier jour de Pompéï*, given at the Théâtre Lyrique, were both failures. *Dimitri* (1876) met with some critical acclaim, though Fétis was quick to note that there were very few recognizably Wagnerian passages in a work from the pen of such an ardent Wagnerian. The public did not support *Dimitri*, however; indeed, of Joncières' works only *Le chevalier Jean* (which Chabrier called 'unbelievably old-fashioned') enjoyed any enduring popularity, largely in Germany (as *Johann von Lothringen*). That opera's revival at the Opéra-Comique was prevented by the disastrous fire of 1887, however, which destroyed the sets, stored at the theatre in preparation for a dress rehearsal.

Between 1871 and 1900, Joncières wrote for *La liberté* under the name 'Jennius'. He was immensely conceited, and his highly sarcastic attacks indiscriminate – Fétis compared him to Berlioz in alienating his readership

through too much negative criticism. As Wagner became more popular in France, Joncières' enthusiasm for his music waned: he thought the later works antipathetic to the French genius. Composers he was sympathetic towards, on the other hand, were very few; Bizet and Offenbach the most notable. Admitted to the Légion d'Honneur in 1877, he was a candidate for the Académie des Beaux-Arts in 1884, to replace the composer Victor Massé who had recently died, but Delibes was elected instead. He was also a founder-member of the Institut International de Musique (with Gounod, Chabrier, Reyer and others) and president of the Société des Compositeurs de Musique.

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first performed in Paris unless otherwise stated; all printed works published in Paris

Le sicilien, ou L'amour peintre (oc, 1, ?Joncières, after Molière), Ecole lyrique, early Dec 1859, *F-Pc**

Sardanapale, 1864 (opéra, 3, H. Becque, after Byron), Lyrique, 8 Feb 1867, *Pc**, vs (1867)

Le dernier jour de Pompéï (opéra, 4, C. Nuitter and A. Beaumont, after E. Bulwer-Lytton), Lyrique, 21 Sept 1869, *Pc**, vs (1869)

Dimitri (opéra, 5, H. de Bornier, A. Silvestre and L. Carvalho, after F. von Schiller: *Demetrius*), Gaîté, 5 May 1876, *Pc**, vs (1877)

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CORMAC NEWARK

Jonckers, Goessen [Gosse]

(fl first half of the 16th century). Netherlandish composer who may be identifiable with [Maistre Gosse](#).

Jones, Arthur Morris

(b London, 4 June 1889; d St Albans, 12 April 1980). English ethnomusicologist, missionary and theologian. He studied theology at Oxford (BA 1921, MA 1928) and took an education diploma in London. From 1923 he worked as a missionary in Africa, for over 20 years (1929–50) as principal of St Mark's College, Mapanza, Northern Rhodesia (now Zambia). On returning to England in 1952 he was appointed a lecturer in African music at the School of Oriental and African Studies, University of London, a post he held until his retirement in 1966. He was awarded the Oxford DLitt in 1961. His main areas of study were African music and the xylophone; he also edited collections of hymns for schools in Africa. The dominant (and most controversial) theme of Jones's research was his contention that the similarities between the African and Indonesian xylophone indicate cultural diffusion between Indonesia and Africa. He pointed out significant similarities between scales, tunings, construction, musical forms and other stylistic features; and on the basis of this and other evidence he proposed the theory that at some time in the early Christian era parts of Africa were colonized by peoples of Indonesia. He has been criticized for the selection and analysis of his evidence, as well as for his view (in opposition to historical evidence) that the xylophone was introduced to Africa from Indonesia. His final work (1980) continued this theme. His more enduring theories concern African rhythmic construction, particularly interlocking drumming patterns (1934; 1943).

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'Panpipes and the Equiheptatonic Pitch', *AfM*, vi/1 (1980), 62–9

LUCY DURÁN/GREGORY F. BARZ

Jones, Charles

(*b* Tamworth, ON, 21 June 1910; *d* New York, 6 June 1997). American composer. He studied the violin at the Institute of Musical Art in New York (1928–32) and composition under Bernard Wagenaar at the Juilliard School (diploma 1939). He taught at Mills College (1939–44), the Music Academy of the West, Santa Barbara (1949–54), the Aspen Music School (from 1951), the Juilliard School (1954–60, 1973) and the Mannes College of Music (from 1972), where he became chairman of the composition department in 1973. Jones is a prolific composer. The diatonic and neo-classical tendencies of his early works, dating from the 1930s and 40s, gave way to an increased complexity and chromaticism. All his music is marked by a keen lyrical sense and a prevalence of long melodic lines. Of the more significant compositions, the oratorio *Piers the Plowman* (1963) was commissioned and first performed by the Interracial Chorus of New York. The Second Symphony was written to fulfil the Copley Award of 1956 and, like several others of his pieces, was introduced at the Aspen Festival. A recording of the Sixth Quartet with the Sonatina for violin and piano was sponsored by the Ford Foundation. (*EwenD*)

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Orch: Suite, str orch, 1937; Suite, small orch, 1937; Sym. no.1, 1939; Portrait of the Park, band, 1957; Suite after a Notebook of 1762, chbr orch, 1957; Sym. no.2, 1957; Sym. no.3, 1962; Conc., 4 vn, orch, 1963; Sym. no.4, 1965; Allegory, divided orch, 1970; other orch works

Chbr and inst: 6 str qts, 1936, 1944, 1951, 1954, 1961, 1970; Serenade, fl, vn, vc, hpd, 1973; Triptychon, vn, va, pf, 1975; Str Qt no.7, 1978; Pf Trio, 1982; Meditation, b cl, pf, 1982; Str Qt no.8, 1984; other chbr works

Kbd: Sonata no.1, pf, 1946; Sonata, 2 pf, 1947; Sonata no.2, pf, 1950; Kbd Book, hpd, 1953; Sonata, pf 4 hands, 1984; other pf works

Vocal: *Piers the Plowman* (W. Langland), T, chorus, orch, 1963; other vocal and choral works

Principal publisher: Peters

Jones, Daniel (Jenkyn)

(*b* Pembroke, 7 Dec 1912; *d* Swansea, 23 April 1993). Welsh composer. He began to compose during his childhood and took a degree in English literature at Swansea University (BA 1934, MA 1939) before embarking on a career in music. Between 1935 and 1939 he studied at the RAM, winning the Mendelssohn Scholarship (1935) for works he had already composed whilst a pupil at Swansea Grammar School. Jones travelled extensively in Europe during these years, enriching his experience of different musical cultures and expanding his already encyclopedic knowledge of languages. During this period he belonged to an exceptionally talented group of Swansea-based artists which included the painter Alfred Janes and the poets Dylan Thomas and Vernon Watkins. Jones remained close to Thomas and their schoolyard meeting is vividly recorded by the poet in his story *The Fight*. Jones wrote about their relationship and its aftermath in his book *My Friend Dylan Thomas*; he acted as trustee to the Thomas estate and edited the complete poems. His wartime years were spent mostly as a decoder in Bletchley Park, where his linguistic abilities were put to good use. After the war ended, Jones eventually returned to Swansea where he remained until his death. He came to wider prominence when he was awarded the Royal Philharmonic Prize (1950) for his symphonic *Prologue* and when Thomas's radio play *Under Milk Wood*, with a score by Jones highlighting Welsh children's rhymes and tunes, was awarded the Italia Prize (1954).

Essentially a traditionalist, Jones forged a highly individual path particularly through his metrical experiments, which were influenced by his understanding of patterns and symmetrical shapes in nature (he kept a microscope for noting plant structures). His complex metres juxtaposed phrases with time structures such as 7 + 6 + 5 + 4 + 3 + 2 + 7 in a manner which creates a characteristic ambiguity. His Kettledrum Sonata is a particularly fine example of this metrical complexity and he displays considerable ingenuity in writing for unaccompanied drums. While Jones was interested in folk music, he was not tied to his native Wales in this respect. His orchestral suite *Dobrá niva* (1956) is based on Slovak tunes noted on his travels. Jones realized that his Welshness was somehow inexplicably present in his works but that it was subconsciously so rather than deliberate. While he never worked in universities or the BBC, most of his commissions came from Welsh institutions and festivals.

He is at his most characteristic in the eight string quartets and the 13 symphonies (the first 12 of which are in or on each of the 12 pitches), which are central to his compositional outlook and which place him, like his near contemporary Robert Simpson, firmly within the British postwar symphonic tradition. They reveal a trenchant individualism and a dedication to craft wholly in keeping with the clarity of his intentions, while sharing an artistic ethos close to that of his Swansea-based colleagues. The Symphony no.4 (1954), written in memory of Dylan Thomas, is one of his finest works. A contained lyrical intensity, a readiness to adopt and develop traditional sonata structures and (in the scherzos) sheer spirit are notable

features of symphonies nos.5–9. His string quartets often develop terse initial statements with great rigour and attention to detail. Lyricism is also a feature of his choral music and in a work like *The Country Beyond the Stars* (1958) he displays great sensitivity and practicality in writing for the choral means at hand. His basic thematic material is not always highly individual, but his working out of basic material always corresponds with what he described as a Welsh love of ‘structural intricacy ... and a tendency to clothe the underlying pattern in a disguise of improvisatory effect’.

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Syms.: no.1, 1945; no.2, 1950; no.3, 1951; no.4 ‘In Memory of Dylan Thomas’, 1954; no.5, 1958; no.6, 1964; no.7, 1972; no.8, 1972; no.9, 1974; no.10, 1981; no.11 ‘In memoriam George Froom Tyler’, 1983; no.12, 1985; no.13 ‘In memoriam John Fussell’, 1992

Other orch: Prologue, 1938; 5 Pieces, 1939; Comedy Ov., 1943; Cloud Messenger, 1944 [after Kalidasa]; The Flute Player, 1947 [after Lady Murasaki: *The Tale of Genji*]; Miscellany, 20 pieces, small orch, 1947; Concert Ov., 1951; Iuuentid [Youth], ov., 1956; Dobrá niva, suite, 1956; Capriccio, fl, hp, str, 1965; Vn Conc., 1966; Investiture Processional Music, 1969; Prelude: The Witnesses, 1971; Sinfonietta no.1, 1972; Dance Fantasy, 1976; Prelude, 1977; Salute to Dylan Thomas, suite, 1978; Ob Conc., ob, str, 1982; Vc Conc., 1986; Fantasia: Whither, O Whither art Thou Fled?, 1987; Orpheus and Bacchus, ov., 1989; Sinfonietta no.2, 1991

Ops: The Knife (Jones), 1961, London, 1962; Orestes (Jones, after Aeschylus), 1967

Radio score: Under Milk Wood (D. Thomas), 1954

Other vocal: The Country Beyond the Stars (cant., H. Vaughan), chorus, orch, 1958; O Lord, have Thou Respect, anthem, chorus, 1960; St Peter (orat, Bible; Latin hymns, trans. Jones), S, T, B, chorus, orch, 1962; The Ballad of the Standard Bearer (Jones, after R.M. Rilke), T, pf, 1969; The Three Hermits (Jones, after L. Tolstoy), chorus, org, 1969; Triptych (W. Blake, J. Donne), chorus, pf, 1969; The Witnesses, male chorus, orch, 1971; Môr [The Sea] (G. Thomas), chorus, pf, 1971; Hear the Voice of the Ancient Bard, SATB, orch, 1977; To Night, SATB, pf, 1978; Laughing Song, SATB, 2 tpt, 2 trbn, 1979; Come, my Way, my Truth, my Life, T, SATB, orch, 1987

Str qts: no.1, 1946; no.2, 1957; no.3, 1975; no.4, 1978; no.5, 1980; no.6, 1982; no.7, 1988; no.8, 1993 [posth. ed. G. Easterbrook and M. Binney]

Chbr and solo inst: 24 Bagatelles, 3 sets, pf, 1943–55; Str Trio, 1945; Sonata, vc, 1946; Kettledrum Sonata, 1947; 8 Pieces, vn, va, 1948; Septet, fl, ob, cl, b cl, bn, hn, tpt, 1949; Suite, va, vc, 1949; Sonata, 4 trbn, 1955; Divertimento, str, perc, 1970; Str Trio, 1970; Toccata, org, 1972; Sonata, vc, pf, 1973; Prelude ‘A Refusal to Mourn’, org, 1978; Suite, fl, hpd, 1979; Divertimento, wind qnt, 1990

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ARNOLD WHITTALL/LYN DAVIES

Jones, Della

(*b* Neath, 13 April 1946). Welsh mezzo-soprano. She studied in London and Geneva, where she made her début in 1970 as Fyodor (*Boris Godunov*), later singing Olga (*Yevgeny Onegin*) and the Schoolboy (*Lulu*). In 1977 she joined the ENO, where her roles have included Cherubino, Dorabella, Handel's Sextus, Rosina, Cenerentola, Isolier (*Le comte Ory*), Ninetta (*La gazza ladra*), Isabella (*L'italiana in Algeri*), Suzuki and Dolly, which she created in Hamilton's *Anna Karenina* (1981). With Scottish Opera she has sung Hänsel, Clori (*Egisto*) and Donna Elvira, and with the WNO, Berlioz's Dido, Herodias, Brangäne and Handel's Ariodante. Jones made her Covent Garden début in 1983 as the Female Cat (*L'enfant et les sortilèges*), then sang Rosina, Melibea (*Il viaggio a Reims*) and Marcellina. In 1990 she sang Ruggiero (*Alcina*) in Geneva and Paris. Her repertory also includes Purcell's Dido, Baba the Turk, Magdalene, Monteverdi's Nero, Zerlina, Agrippina and Gluck's Armide, which she sang in Versailles in 1992. She sang Lucrezia in Berthold Goldschmidt's *Beatrice Cenci* in concert at Berlin (1994), and Samira in Corigliano's *The Ghosts of Versailles* at Chicago (1995). Her numerous recordings include several Handel operas and oratorios, Vitellia (*Clemenza di Tito*), Rosina and Maxwell Davies's *Resurrection*. She brings to all her roles a wide vocal range, a superb coloratura technique and uncommon dramatic flair.

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ELIZABETH FORBES

Jones, Edward (i)

(*fl* 1687–1706). English music printer. Between 1688 and 1697 he did much of the printing for Henry Playford. His press produced six editions of *The Banquet of Music*, the first two books of *Harmonia sacra*, and one or two of the Playford family's bestsellers, like *The Dancing Master* (1690 and 1695) and *An Introduction to the Skill of Music* (1694 and 1697). He also worked for other publishers and ultimately became King's Printer. He had his premises at the Savoy in London. (*Humphries-SmithMP*)

MIRIAM MILLER

Jones, Edward (ii) ['Bardd y Brenin']

(b Llandderfel, Wales, bap. 29 March 1752; d London, 18 April 1824). Welsh harper, historian and composer. He left Merionethshire to start a career in London in 1774 or early 1775; he was a skilful harper and had a strong interest in Welsh poetry and customs. Fanny Burney noted in her diary in May 1775 that he had a fine instrument but that although he played with neatness and delicacy his performance lacked expression. He soon established himself as a player – in the Bach-Abel concerts, for example, for which he composed many dances and songs – and as a teacher of the harp in aristocratic circles. From about 1788 (with the publication of his *Three Sonnets Now Most in Vogue at Paris*) to 1820 he styled himself variously 'Harper' or 'Bard' to His Royal Majesty the Prince of Wales, a title he subsequently changed to 'The King's Bard' (or in Welsh 'Bardd y Brenin'). His compositions are contained in some 38 publications. His sonatas, marches and popular dances, which with only two exceptions are for harp or solo keyboard, are derivative and undistinguished, but his technical facility is apparent from them and particularly from his *Musical Remains* (1796), arrangements of compositions by Handel, J.C. Bach, Abel and others. He clearly had some success as a composer of drawing-room songs, publishing a variety in English, French and Italian, while his interest in the characteristics of the music of other nations is shown in his collections of national airs (of Malta, Holland, Sweden, Switzerland and others). His *Lyric Airs* (1804) contains a long and careful essay on the origin of music in ancient Greece.

It is for his work as a historian and recorder of Welsh music that Edward Jones is significant. In *Musical and Poetical Relicks of the Welsh Bards* (1784), *The Bardic Museum* (1802) and *Hên Ganiadau Cymru* (1820) he published 209 different melodies, most of them Welsh. He gathered them from manuscripts in the homes of the gentry and tune books of harpers and fiddlers; some were sent to him by his numerous correspondents and some he noted from oral tradition. Among the tunes are display pieces for the harp, usually in the form of variations, and dance tunes. Jones was also the first to print Welsh words to Welsh folksongs: three appear in the 1784 volume and there are six more in the second edition (1794), including such favourites as 'Ar hyd y nos' ('All Through the Night') and 'Nôs Galan' ('Deck the Halls'). Some of these were undoubtedly sung in the Welsh style called *canu penillion* (see *Wales*, II, 3(i)). In the introduction to *Relicks* (2/1794) Jones writes:

There are several kinds of *Pennill* metres, that may be adapted and sung to most of the following tunes; and some part of a tune being occasionally converted into a symphony. One set of words is not, like an English song, confined to one tune, but commonly sung to several.

Although most of the pieces in Edward Jones's collection probably originate no earlier than the 18th century some have an older pedigree. Among these is a transcription of the tablature 'Cainge Dafydd Brophwyd'

in the Robert ap Huw manuscript, as well as tunes copied from 16th-century manuscripts no longer extant or mentioned in musical treatises of the same period.

Besides bearing the cost of publishing, in elegant folio editions, important works on his nation's music and its bardic tradition, Jones encouraged Welsh poets and musicians to develop their arts through the competitive eisteddfod. He adjudicated harp-playing competitions, often putting up the prizes himself, beginning at Corwen and Bala in 1789. His collection of rare books, manuscripts and musical instruments, sold by auction in 1824 and 1825, fetched about £800.

WORKS

all published in London

national music

Musical and Poetical Relicks of the Welsh Bards ... to the Tunes are Added Variations for the hp/hpd/vn/fl, with a Choice Collection of the Pennillion, Epigrammatic Stanzas, or Native Pastoral Sonnets of Wales, ... Likewise a History of the Bards ... , and an Account of their Music, Poetry and Musical Instruments (1784, enlarged 2/1794; music only, 1800–05, enlarged 3/1808 [as Musical and Poetical Relicks of the Welsh Bards, i], 4/1825) [most melodies incl. in *The Welsh Harper*, ed. J. Parry (ii) (London, 1839–48)]

Popular Cheshire Melodies, hp/hpd/tambourin (1798), also for 2 fl

The Bardic Museum, of Primitive British Literature; and Other Admirable Rarities ... Containing the Bardic Triads, Historic Odes, Eulogies, Songs, Elegies, with Variations for hp/hpd/vn/fl (1802 [as Musical and Poetical Relicks of the Welsh Bards, ii], 2/1825) [most melodies incl. in *The Welsh Harper*, ed. J. Parry (ii), i (London, 1839), ii (London, 1848)]

Lyric Airs, Consisting of Specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish National Songs and Melodies ... with a Short Dissertation on the Origin of the Ancient Greek Musik, 1v, hpd/pf (1804)

Maltese Melodies, or National Airs, and Dances, Usually Performed by the Maltese Musicians at their Carnival & Other Festivals ... With ... Other ... Italian Airs & Songs: to These are Annex'd a Selection of Norwegian Tunes (c1807)

Musical Curiosities, or a Selection of the Most Characteristic National Songs & Airs ... Consisting of Spanish, Portuguese, Russian, Danish, Lapland, Malabar, New South Wales, French, Italian, Swiss and ... English & Scotch National Melodies, with Variations for hpd/pf (1811)

The Musical Hive, or a Selection of Some of the Choicest and Most Characteristic National Melodies, Consisting of Irish, Spanish & English Songs & Airs, with Variations for hp/pf (1812) [as suppl. to Musical Curiosities]

Terpsichore's Banquet, or Select Beauties of Various National Melodies: Consisting of Spanish, Maltese, Russian, Armenian, Hindostan, English, Swedish, German, French, Swiss and Other Favourite Airs, 1v, hp/pf, op.13 (1813) [incl. variations on several airs]

The Musical Portfolio, Containing a Selection of the Most Popular National Melodies Consisting of Scotch, Irish, English and Other Favourite Airs, hp/pf (c1815)

Hên Ganiadau Cymru: Cambro-British Melodies, or the National Songs, and Airs of Wales; Consisting of ... Songs, Euphonies, Flowers, Elegies, Marches, Delectables, Themes, Pastorals, and Delights ... to Which are Added Variations for

hp/pf/vn/fl (1820 [as Musical and Poetical Relicks of the Welsh Bards, iii/1], 2/1825 [incl. biographical sketch of E. Jones by J. Parry (ii) and 17 airs as Musical and Poetical Relicks of the Welsh Bards, iii/2]) [most melodies incl. in *The Welsh Harper*, ed. J. Parry (ii) (London, 1839–48)]

other works

A Collection of Favourite English, Scotch, Irish & French Songs, 1v, hp/hpd (1778)

A Collection of Easy Lessons, Marches, Minuets, hp/hpd (c1780)

A New Set of Favourite Country Dances, Cotillons & Allemands (c1780)

Je suis sorti de mon pays: a French Ariet, 1v, hp (c1780)

Maudit amour: a Favourite French Song, 1v, hp/hpd (c1780)

Six Favourite New Minuets, 2 vns, hp/hpd (c1780)

A Book of Sonatas, Rondo's, Military-airs, Madrigals & Preludes, hp/hpd (1781)

A Choice Collection of Italian Songs, 1v, hp/hpd (1781)

Three Sonnets Now Most in Vogue at Paris, 1v, hp/hpd (1788)

A Miscellaneous Collection of French and Italian Ariettas, 1v, hp/hpd (c1790)

Il pleut, il pleut bergère: a Favourite French Pastoral Song, 1v, hp/hpd (c1790)

Musical Trifles: a Collection of Sonatine, Composed by Sigr. Giuseppe Mellico ...

Adapted and Published by Edward Jones, hp/hpd (c1794)

Nina: a Favourite French Song [N. Dalayrac], 1v, hp/hpd (c1795)

Musical Remains: or The Compositions of Handel, Bach, Abel, Giardini, [c]

Selected from Original Manuscripts Never Before Published, hp/hpd, vn/fl (1796)

Musical Miscellany ... Consisting of Pastorales, Nottornos, Military Airs, and Sonatas ... to Which are Added a Few Airs Selected ... from Other Composers, hp/hpd (1797)

A Selection of the Most Admired and Original German Waltzes, hp/pf (1806)

Minstrel Serenades, hp/pf (c1809)

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OWAIN EDWARDS/PHYLLIS KINNEY

Jones, Edward (iii).

See Stephen, Edward.

Jones, Edward German.

See German, edward.

Jones, Elvin (Ray)

(b Pontiac, MI, 9 Sept 1927). American jazz drummer. As a member of Billy Mitchell's quintet at the Bluebird club in Detroit he accompanied the national jazz artists who were regularly featured there. In 1956 he moved to New York, where he began to establish a reputation as a dynamic drummer in the tradition of Art Blakey. Among the most notable groups and individuals with whom he recorded or performed at the time were J.J. Johnson's quintet, Donald Byrd's quintet, Harry Edison, Bud Powell, Sonny Rollins and Stan Getz.

In 1960 Jones became a member of the John Coltrane Quartet, beginning a five-year association that was to become one of the most significant in jazz history. The innovative performances and recordings of this African American group, led by Coltrane at the height of his powers, established the standard for excellence in the modal, open-form style of this period. During his years with Coltrane, Jones emerged as the premier jazz drummer of the 1960s, and brought his unique style to a state of maturity which irrevocably altered the nature of jazz drumming.

When Coltrane decided in 1966 to add a second drummer (Rashied Ali) to his ensemble, Jones, who found the arrangement incompatible with his musical ideas, left the group and joined Duke Ellington's orchestra briefly for a tour of Europe. He worked there for a short while before returning to the USA, where he formed a series of trios, quartets and sextets, occasionally in conjunction with Coltrane's former bass player Jimmy Garrison, and has continued to pursue an active performing and recording career. In 1979 he was the subject of a documentary film, *Different Drummer: Elvin Jones*.

Jones's style is a logical extension of the bop approach established by Kenny Clarke and Max Roach and modified by Art Blakey, but with the fundamental role of the drummer changed from that of an accompanist to one of an equal collaborative improviser. Jones played several metrically contrasting rhythms simultaneously, each of which was characterized by irregularly shifting accents that were independent of the basic pulse. Of particular note is his ingenious mixture of playing irregularly accented minim, crotchet, quaver and semiquaver triplet subdivisions over an extended period as a means of generating a wide array of polyrhythms. An excellent example of this technique may be heard on 'Nuttin' out Jones' (on the album *Illumination*, 1963, Imp.), recorded by the Jones-Garrison Sextet. In addition Jones shaped the background counter-rhythmic motifs associated with bop drumming into extended coherent musical statements with a logical internal development of their own (a classic example is on 'Part 1: Acknowledgement' on Coltrane's *A Love Supreme*, 1964, Imp.).

Jones's techniques resulted in dense percussive textures characterized by greater diversity of timbre, heightened polyrhythmic activity and increased intensity and volume. Moreover, as the richness of these composite textures made it difficult to discern the basic pulse, they contributed to the development of a new style of 'free improvisation' which underplayed or dispensed with regular pulse altogether (as on Coltrane's *Ascension*, 1965, Imp.). The salient aspects of Jones's style were adopted by many avant-

garde drummers of the late 1960s and the 70s. Ultimately his innovations gave the drummer a broader role in ensemble playing, as a collaborative improviser and as the principal architect of large-scale, organically evolving percussive textures, while removing the emphasis from his function as a timekeeper.

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OLLY WILSON

Jones, George (Glenn)

(b Saratoga, TX, 12 Sept 1931). American country singer and songwriter. Born into a rural working-class family, he began performing in his teens, but it was not until his discharge from the Marines after Korea that he began to think of music as a possible career. He had his first hit in 1956 with *Why, baby, why?*, and three years later achieved his first country number one with *White Lightning*, written by J.P. Richardson (the 'Big Bopper'). In the early 1960s he received several awards, and later in the decade his many successes included *Burn the honky tonk down* and *Good Year for the Roses*. From 1969 to 1975 he was briefly and stormily married to Tammy Wynette, working with both her and the producer and songwriter Billy Sherrill. Despite a personal life of excess, living most of country music's clichés, his career continued to bring him further hits in the 1980s, including the award-winning *He stopped loving her today*. He also recorded duets with such diverse artists as Linda Ronstadt, Emmylou Harris and James Taylor, and renewed his musical partnership with Tammy Wynette.

Regarded as the greatest of the honky-tonk singers, his work reflects a wide range of country music influences, from the music of his youth in East Texas to the performers Bill Monroe, Roy Acuff and Hank Williams. Jones's

life is embodied in his work: he has stated that 'you have to live country before you can sing it'. Whether through simple story-telling or through his more emotionally manipulative lyrics, his songs invite the listener into his confidence, while his voice employs a wide range of mannerisms to make drama out of the commonplace.

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LIZ THOMSON

Jones, Dame Gwyneth

(*b* Pontnewynydd, 7 Nov 1936). Welsh soprano. She studied at the RCM and in Siena, Zürich and Geneva. Engaged as a mezzo at Zürich in 1962, she made her début as Annina (*Der Rosenkavalier*). After singing Lady Macbeth for the WNO, she joined the Royal Opera in 1963, singing Lady Macbeth and Octavian on tour. Established as a soprano, she made her Covent Garden début in 1964 as Leonore, then sang Leonora (*Il trovatore*), Elisabeth de Valois, Santuzza, Desdemona, Donna Anna, Aida, Tosca, Salome, Chrysothemis, the Marschallin and Sieglinde. The last of these was her début role at Bayreuth (1966), where she also sang Eva, Kundry, Elisabeth/Venus, Senta, and Brünnhilde in the 1976 Centenary *Ring*, which appeared on videotape and disc. Jones sang regularly at the Vienna Staatsoper, in Munich, Paris, Milan, San Francisco, Chicago and the Metropolitan, making her début in 1972 as Sieglinde. Her later repertory included Isolde, Ortrud, the Empress and the Dyer's Wife, Helen (*Die ägyptische Helena*), Strauss's Electra, Turandot, Minnie, and Woman in *Erwartung*. Her strong, vibrant *lirico spinto* soprano and handsome stage presence, together with total emotional and dramatic involvement in her roles, gave tremendous excitement to her performances. Her voice could, though, develop an uncomfortable beat under pressure, especially in later years; and this often detracts from the value of her recordings. She was created DBE in 1986.

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ALAN BLYTH

Jones, Inigo

(*b* London, *bap.* 19 July 1573; *d* London, 21 June 1652). English architect and stage designer. He was the son of a London cloth worker; he was probably educated as a painter, and was given considerable stimulus by journeys abroad, to France, Germany and Italy (?1598–1601) and to

Copenhagen in 1603. He entered royal service in 1604 when Queen Anne commissioned him to design the scenery for masques. He was festive decorator to the Earl of Salisbury (1606–9) and ‘surveyor’ to the Prince of Wales, designing his tournaments (1610–12). In 1613 he staged three royal wedding masques in London. After nearly two years in Italy, he became Surveyor of the King’s Works in September 1615 to James I, an appointment confirmed by Charles I in 1626: Jones thus became responsible for the royal building (including the Banqueting House, 1619–22, where masques were performed, and the Cockpit-in-Court Theatre, 1629–31, in Whitehall) and for the staging of court festivities and theatrical performances.

Jones was the most important architect of the English Renaissance and at the same time had a crucial influence on the theatre of the Stuart court. Between 1605 and 1640 he was involved with over 40 productions as stage and costume designer, machinery operator, director and co-author; his (often polemically opposed, but nonetheless fruitful) collaboration with the dramatist Ben Jonson, with the composers Alfonso Ferrabosco (ii), John Coprario, Robert Johnson (ii), Thomas Campion, Lanier, and William and Henry Lawes, and with choreographers, influenced the masque’s development as a theatrical form. The masque, as the Stuarts’ means of self-portrayal, depicted their claim to absolute power with primarily visual imagery, marked by Platonic hypostasization. Jones’s most important tool was the perspective stage, which ensured an integrated visual effect; after experimenting with the *periaktos* system (1605, Oxford) he designed his own apparatus which illustrated the central theme of the masque, the transformation of chaos into the divinely sanctioned, absolute order, first using a *machina versatilis* (a wall, painted on both sides, rotating on a central pivot), then (possibly by 1611) with a *scena ductilis* (horizontally mobile pieces of scenery, flats and shutters, which ran along grooves in the floor). This transformation scene, perfectly displayed in a design for the anonymous *pastorale Florimene* (1635; see illustration), was complemented with a scene of relief in the background, and an upper stage suspended above it with a flying gallery for cloud effects and apotheoses (first used in Jonson’s *Chloridia*, 1631). He was iconographically close to Giulio Parigi’s stage designs for Florentine *intermedi* and opera productions. His costume sketches, drawn in a free, spontaneous style, were largely based on models by Jacques Callot, as well as on contemporary iconologies (Ripa) and costume books (Vecellio). His stage art carried English music theatre to its first peak, and helped prepare the ground for its achievements during the time of Purcell and Handel.

See also [Opera](#), §VIII, 3; for further illustrations see [Masque](#), figs.2, 3, 4 and 6.

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MANFRED BOETZKES

Jones, Jo(nathan)

(*b* Chicago, 7 Oct 1911; *d* New York, 3 Sept 1985). American jazz drummer. He grew up in Alabama, and toured as an instrumentalist and tap-dancer with various carnival shows. In 1934 he began his long association with Count Basie. He left Basie briefly in 1936 to join Walter Page in the Jeter-Pillars Orchestra in St Louis, but by the end of the year both musicians had returned to Basie's group. When the guitarist Freddie Green replaced Claude Williams in 1937, Basie's celebrated four-member rhythm section was complete, and soon became the most outstanding and influential of its time (see [Basie, Count, §2](#)). Jones appeared in the film *Jammin' the Blues* in 1944. Apart from a period in the army (1944–6), he remained with Basie until 1948, when he began a varied and active freelance career with many mainstream jazz musicians, revealing an uncommon mastery of swing and modern drumming styles. In 1947 he made the first of several tours with Jazz at the Philharmonic; the organization took him to Europe a number of times and led to his recording with such musicians as Billie Holiday, Teddy Wilson, Duke Ellington, Johnny Hodges, Lester Young, Art Tatum and Benny Goodman. Later he performed and recorded on many occasions in groups modelled on Basie's 'Kansas City' ensembles.

Jones is generally credited with transferring the basic pulse in jazz from the bass drum to the hi-hat, which he left slightly open to produce a light,

continuous sound unlike the staccato ideal of earlier jazz drumming. This novel technique, which was fully developed by the time he made his first recordings with Basie in 1936, among them *Shoe Shine Boy* (Voc.), completely revolutionized the timbre of the jazz rhythm section, making it more subtle and responsive to solo improvisation than had earlier been the case. Recordings with Basie, notably *Swingin' the Blues* (1938, Decca), also show that he had conceived of the jazz pulse as four evenly stressed beats in a bar, thus helping to establish the four-beat jazz that characterized the later swing period; late in life he recorded *The Drums* (1973, Jazz Odyssey), giving a uniquely detailed demonstration of swing percussion techniques. By concentrating the pulse in the hi-hat, Jones freed his other instruments for irregular accents such as the rim-shots and bass drum bombs for which he became famous (ex. 1). He was also among the first jazz drummers to realize the full potential of the brushes, which he used with remarkable facility. Though not given to long solos in the manner of his contemporaries Chick Webb, Gene Krupa and Cozy Cole, Jones was an expert soloist; his varied phrase lengths, free handling of the bass drum and avoidance of auxiliary instruments such as woodblocks and cowbells foreshadowed future developments in jazz drumming. As adapted by Kenny Clarke and other drummers of the bop school, Jones's innovations became an integral part of modern jazz.



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J. BRADFORD ROBINSON

Jones, Joe

(b New York, 19 June 1934; d Wiesbaden, 9 Feb 1993). American composer, artist and instrument builder. Brought up in Brooklyn, he attended the Hartnett School of Music in Manhattan and studied composition with Earle Brown. In the late 1950s he was a student in Cage's experimental music class at the New School for Social Research. Associated with Fluxus, an international avant-garde art movement, he became famous for his kinetic sculptures, which range from single instruments to mechanical orchestras.

Jones built his first automatic mechanical musical instruments in 1962. *Fluxorchestra* consisted of self-playing whistles, reeds, horns, violins, bells, gongs and other instruments; *Mechanical Violin* (1968) used both traditional instruments, toys and other suspended objects driven by electric motors. Several of Jones's smaller instruments were included in 'Fluxus Yearboxes', mass-produced collections of Fluxus art, music and other materials. These sometimes contained short film-strips called 'Fluxfilms' that could be seen through eye viewers. Several films by artists such as Jones, Yoko Ono and Mieko (Chieko) Shomi are minimalist, slow-motion depictions of everyday activities. In *Smoking* (Fluxfilm no.18), for example, Jones exhales smoke from a cigarette. In 1969 Jones opened the Music Store in Manhattan, a shop in which his self-playing mechanical instruments could be activated by visitors or passers-by. Several Fluxus events featuring John Lennon and Yoko Ono took place in this venue. Jones left New York in 1972, eventually settling in Wiesbaden. A retrospective exhibition of his work was held at the DAAD Galerie, Berlin in 1990.

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DAVID W. BERNSTEIN

Jones, John

(b ?London, 1728; d London, 17 Feb 1796). English organist, harpsichordist and composer. He became organist of the Middle Temple in London on 24 November 1749, of the Charterhouse (following Pepusch) on 2 July 1753, and of St Paul's Cathedral (following Greene) on 25 December 1755. He was elected a member of the Royal Society of Musicians in 1750, and was also appointed Vicar Choral at St Paul's in 1757. In a misleading statement, the *English Musical Gazette* (1 January 1819) commented unfavourably on his ability as a cathedral musician: 'Jones ... appears not to have been worthy of the situation, for he was not capable of doing the duty for a length of time after the appointment: and as he could not play from score he employed himself in arranging the Anthems in two lines'. As Shaw points out, 'from the seventeenth century,

all English organists used skeleton scores on two staves'. Jones retained all three organists' positions until his death, when he was buried in the Charterhouse cloister. He is frequently mentioned in the *Recollections* of R.J.S. Stevens, who in 1768 auditioned to become a pupil of Jones, but as the terms were 'so exorbitant ... my father declined the matter altogether'. Stevens eventually became a temporary deputy of Jones at the Charterhouse, for which he was paid 2s. 6d. for a month's work. In 1786 Jones applied to the governor of the Charterhouse for the vacant position of 'Register', but was refused because of his lack of legal training. According to the chapel register, Jones married Sarah Chawner at Sudbury, Derbyshire, and their children were baptized at the Charterhouse from 1785. A Thomas Jones was apprenticed to him in 1764.

Jones's vocal music consists of a few solo songs and a collection of 60 chants (1785), one of which was sung at George III's state visit to St Paul's on 23 April 1789 and at many of the annual meetings of the Charity Children; Haydn attended the latter in 1791, and noted the melody of the chant (no.24 of the double chants) in his diary, adding: 'In my whole life nothing has moved me so deeply as this pious and innocent music'. In 1836 Crotch based a keyboard fugue on another chant by Jones.

Jones published three volumes of harpsichord music, *Eight Setts of Lessons* in 1754 and a further two volumes in 1761. The subscription list for the 1761 sets contains nearly 300 names including Abel, Avison, Boyce, Burney, Camidge and Nares. Handel's influence is apparent, but it is his orchestral music rather than his harpsichord music which is a source of Jones's inspiration. Jones's writing is often vigorous and dramatic and his keyboard style is generally eclectic. His movements are frequently longer than those of his contemporaries, especially in his later works, which show an increasing awareness of the *galant* style.

It is doubtful whether this Jones was the composer of the set of harpsichord and violin sonatas published in 1782, but more probable that he was a sub-director of the Handel Commemoration (1784). Another John Jones is listed in Mortimer's *London Universal Directory* (1763) as a violinist in His Majesty's Band.

WORKS

all printed works published in London

vocal

60 Chants, Single and Double (1785)

Songs: Sincerity's now out of date, 1v, fl (c1745); To the dark and silent tomb [On an infant just born to die], 1v, fl (c1750); The Captive (c1750); Ah, pleasing scenes (glee), 4vv, pf (c1795)

2 songs, *GB-Lbl*, doubtful authenticity

instrumental

8 Setts of Lessons, hpd (1754)

Lessons, hpd, 2 vols (1761)

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W. Shaw: *The Succession of Organists of the Chapel Royal and of the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

J. Harley: *British Harpsichord Music* (Aldershot, 1994), ii

GERALD GIFFORD

Jones, Kelsey

(*b* South Norwalk, CT, 17 June 1922). Canadian composer and harpsichordist of American birth. He studied at Mount Allison University (Sackville, New Brunswick), at the University of Toronto, where his teachers included Ernest MacMillan, Healey Willan, Leo Smith and others, and in Paris with Boulanger. After teaching for a brief period at Mount Allison, during which time he founded and conducted the St John's SO (1950–54), he was appointed to a post at McGill University, where he taught until his retirement in 1984. Among his other musical activities, he co-founded the Baroque Trio of Montreal (1955–73), an ensemble that commissioned many new works (including his *Sonata da camera*, 1957 and *Sonata da chiesa*, 1967) as well as performing early music. As a teacher, Jones was particularly respected for his approach to counterpoint, an important characteristic of his relatively conservative compositional style. (*EMC2*, C. Ford)

WORKS

Stage: Sam Slick (chbr op, R. Jones, after T.C. Haliburton), CBC, Halifax, NS, 5 Sept 1967

Vocal: Jack and the Beanstalk (R. Jones), nar, SATB, orch, 1954; Nursery Suite (nursery rhymes), Tr, SATB, pf 4 hands, rhythm band, 1954; Nonsense Songs (E. Lear), SATB, 1955; Songs of Time (R. Herrick, T. Jordon, F. Quarles, J. Webster), SATB, pf 4 hands, 1955; To Musicke (Herrick), A, pf, 1957; Songs of Experience (W. Blake), SATB, 1958; Songs of Innocence (Blake), S, chbr orch, 1961; Ps xlix, Bar, pf, 1962; Prophecy of Micah (R. Jones), SATB, wind, perc, 1963; Kishamaquac Suite (Can. folksongs), SATB, 1971; Songs of Winter (R. Jones, after early Can. poets), S, A, pf, 1971; Hymn to Bacchus (Herrick), SATB, pf 4 hands, 1972; Da musica, con amore (R. Jones), SATB, brass qnt, 1977

Inst: Miramichi Ballad, orch, 1954; Suite, fl, str, 1954; 4 Pieces, 4 rec 1955; Mosaic, fl, va, hp, 1956; Sonata da camera, fl, ob, hpd, 1957; Introduction and Fugue, vn, pf, 1959; Passacaglia, pf, 1961; Theme and Variations, pf 4 hands, 1961; Prelude, Fughetta and Finale, vn, vc, hpd, 1963; 5 Pieces, pf, 1964; Rondo, fl, 1964; Sonata da chiesa, fl, ob, hpd, 1967; Wind Qnt, 1967; Adagio, Presto and Fugue, str orch, 1973; Passacaglia and Fugue, brass qnt, 1975; Fantasy on a Theme, 1976; Jazzum Opus Unum, jazz band, 1977; Musica d'occasione, brass qnt, 1978; 3 Preludes and a Fugue, sax qnt, 1982

Jones, LeRoi.

See [Baraka, Amiri](#).

Jones, Martin

(*b* Witney, 4 Feb 1940). English pianist. He studied the piano with Guy Jonson, Gordon Green and Guido Agosti, and composition with Lennox Berkeley. While a scholar at the RAM, he won many prizes, including the Dame Myra Hess Award in 1968, the year of his recital débuts in London (Queen Elizabeth Hall) and New York (Carnegie Hall). Jones was pianist-in-residence at Cardiff University from 1971 to 1988, and his discography includes complete cycles of the solo works of Brahms, Mendelssohn, Debussy, Grainger, Szymanowski and Stravinsky, and the piano sonatas of Alan Hoddinott. A pianist of exceptional refinement and facility, he has also recorded much of the Spanish repertory, including works by Falla, Albéniz, Granados, Turina and Mompou.

BRYCE MORRISON

Jones, Mrs.

English contralto. See [Young family, \(5\)](#).

Jones, Philip

(*b* Bath, 12 March 1928; *d* London, 17 Jan 2000). English trumpeter. He studied with Ernest Hall at the RCM from 1944 to 1948. His first appointment was at Covent Garden (1948–51), where he was probably the only trumpeter to have performed Wagner's *Ring* both on the bass trumpet and as principal trumpeter in consecutive seasons. He was subsequently principal trumpeter with nearly all the major London orchestras, including the RPO (1956–60), the Philharmonia (1960–64), the LPO (1964–5), the NPO (1965–7) and the BBC SO (1968–72). He was also a freelance player, and, in 1967–8, a manager. In 1951 he formed the Philip Jones Brass Ensemble, which soon consisted of two basic formations: a quintet (two trumpets, horn, trombone and tuba) and a ten-piece group, for the larger concert halls in Germany, the USA and Japan. The ensemble, which disbanded in 1986, gained world renown, with numerous recordings and first performances, and was widely emulated. Jones was head of the wind and percussion department of the RNCM, 1975–7, and of the GSM, 1983–8; from 1988 to 1994 he was principal of Trinity College of Music. He was made an OBE in 1977 and a CBE in 1986.

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EDWARD H. TARR

Jones, Quincy (Delight)

(b Chicago, 14 March 1933). American producer, arranger, composer and entertainment entrepreneur. He was raised by his father and stepmother in Seattle from the age of ten, and learned various brass instruments before settling on the trumpet. He performed in dance bands with early musical associates including Charlie Taylor, Bumps Blackwell and Ernestine Anderson, and at 14 met the 16-year-old Ray Charles, with whom he formed a lifelong friendship and from whom he first received instruction in jazz harmony and arranging. While in high school, Jones performed with Billie Holiday and Billy Eckstine, and studied the trumpet with Clark Terry. He studied briefly at Seattle University and at the Berklee School of Music, Boston, but left to tour. He first toured Europe and made his first recordings while with Lionel Hampton, playing a solo on the 1951 recording of his own composition, *Kingfish*.

Jones left Hampton's band in 1953, settled in New York and began working as an arranger for Tommy Dorsey, Count Basie and Hampton, among others. From Gigi Gryce and Billy Taylor, Jones learned to publish his own music. He also led and recorded his own big bands, and in 1956 served as musical director and trumpeter for Dizzy Gillespie's US State Department tour of the Middle East and South America. The next year he moved to Paris as a producer, arranger and conductor of the 55-piece orchestra at Barclay Records. While in France, Jones studied composition and orchestration with Nadia Boulanger and attended seminars given by Pierre Boulez and Jean Barraqué. In 1959 he was the music director of the ill-fated tour of Harold Arlen's blues opera, *Free and Easy*; after closing in Paris in February 1960, Jones toured Europe and recorded with the show's orchestra.

In 1961 Jones returned to New York and became the director of artist and repertory and a record producer for Mercury Records, then vice president (1964), the first black artist to progress so high in a major record company. That year, Jones arranged and conducted for Frank Sinatra with the Count Basie Orchestra, and completed his critically acclaimed film soundtrack for *The Pawnbroker*. In 1965, he left New York and Mercury Records to write for Hollywood, completing soundtracks including *The Slender Thread* (1966), *In the Heat of the Night* (1967) and *In Cold Blood* (1968), for which he won the Oscar for Best Original Score. In 1978, while working on the film of the musical *The Wiz*, Jones first met singer Michael Jackson with whom he later made pop music history with global sales of over 45 million of *Thriller* (1984), followed by *Bad* (1987).

Jones also enjoyed considerable success with his television soundtracks particularly 'Ironside' (1967), 'Sanford and Son' (1972), 'The Bill Cosby Show' (1974) and 'Roots' (1978). His most notable pop records, from *Walking in Space* (1969) to *From Q with Love* (1999), all capture his signature mix of infectious dance tunes, roof-raising gospel, and smooth

ballads that have been popular over some 40 years. In 1985, his song *We are the World* raised millions of dollars for African famine relief.

Drawing on his experience as a record company executive, arranger, producer, and his formidable power in the entertainment industry, Jones began the record label Qwest (1980). The label gained an eclectic roster of over 20 artists whose styles range through hip hop, rock and roll, rhythm and blues, jazz and gospel. His entrepreneurial interests grew to include publishing Vibe magazine as a barometer of hip hop culture in 1984. In 1991, he formed Quincy Jones Entertainment Co., a joint partnership with Time Warner Enterprises, a division of Time Warner Inc., to produce television programmes including 'Fresh Prince of Bel Air'. In 1993, Jones teamed with Tribune Broadcasting and several other partners to form Qwest Broadcasting. QDE, his partnership with David Salzman, further expanded their multimedia communications enterprise to include cable television networks and radio stations.

Quincy Jones's unparalleled achievements as a multimedia entertainment entrepreneur often overshadow his talents as an arranger and composer. He exhibited a personal arranging style for jazz orchestra as early as 1953, particularly in his chordal use of fourths in arrangements for Clifford Brown. Jones has had a profound impact on American popular music by infusing it with contemporary jazz orchestra arrangements with small group conceptual approaches. The indelible influence of French musical sensibilities is also apparent in his writing, ranging from the film score to *The Pawnbroker*, to his television soundtrack for 'Roots'. Particularly salient is Boulanger's urging for Jones to 'explore the potential of [his] own people's music, all of it'. In his film scores, Jones writes for almost every instrument, from solo voice to symphony orchestra, from finger snaps to jazz big band and African percussion ensemble. His compositional approach involves a diversity of influences that wed the western European concert tradition with West African and black American music traditions: the overture to 'Roots', for example, is scored for symphony orchestra with West African percussion and flute, while the following section features synthesizer, West African percussion and vernacular chorus.

WORKS

Film scores: *Pojken i tradet* [Boy in the Tree], 1961; *The Pawnbroker*, 1965; *The Slender Thread*, 1966; *Walk, Don't Run*, 1966; *The Deadly Affair*, 1967; *In the Heat of the Night*, 1967; *For the Love of Ivy*, 1968; *In Cold Blood*, 1968; *Mackenna's Gold*, 1969; *The Lost Man*, 1969; *The Anderson Tapes*, 1971; *\$*, 1971; *The Heist*, 1971; *The Getaway*, 1972; *The Colour Purple*, 1985

Television themes: *Ironside*, 1967; *Sandford and Son*, 1972; *The Bill Cosby Show*, 1974; *Roots*, 1978

Other inst, all for big band: *Four Winds Suite*, 1950; *Kingfish*, 1951; *Jessica's Day*, 1956; *Stockholm Sweetnin'*, 1956; *Evening in Paris*, 1956; *For Lena and Lennie*, 1959; *Walking in Space*, 1969; *Gula Matari*, 1970

Chorus, orch: *Black Requiem (Jones)*, 1971

Principal publisher: Silhouette Music Corp

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ANTHONY BROWN

Jones, Richard

(*b* late 17th century; *d* London, 20 Jan 1744). English composer and violinist. Hawkins refers to him as Dicky Jones, and tells us that in about 1730 he succeeded Stefano Carbonelli as leader of the orchestra at Drury Lane, though he may have been playing in the orchestra before that date. Among his violin pupils was Michael Christian Festing. He played in a concert at York Buildings on 13 March 1728, and on 30 November 1731 he shared a benefit with the actor-singer James Excell (*fl* 1730–41) at the Sun Tavern. His association with Drury Lane may have begun as early as 1723, when a masque, *Apollo and Daphne*, by 'Jones' was performed there; it was adapted in 1725 as a pantomime with songs by Henry Carey.

Of Jones's stage works, the overture from *The Miser, or Wagner and Abericock*, a short, spirited Handelian Allegro, and 18 tunes, probably from the same work, survive in a keyboard reduction.

His *Suits or Setts of Lessons* for keyboard (1732) are irregular in construction, with no.1 containing two toccatas, no.2, two giges, and no.6, 12 movements in four different keys. His style in general is violinistic in character and basically italianate, but it is outstanding for its originality. The music is rhythmically vigorous, containing rapid scale passages and wide leaps, which suggest that he may have known some of Domenico Scarlatti's sonatas. Movements often develop unexpectedly with new ideas extending their length far beyond normal expectations. The violin music shows him to have been an accomplished violinist. The *Chamber Air's* consists of eight suites or sonatas of either three or four movements each; they are full of double stops, wide leaps, cross-string figuration and florid ornamentation. All except one begin with a *preludio*, five of which contain decorative cadenza-like passages, described by Jones on the title-page as 'being written (chiefly) in the Grace Manner'. The six suites of the second set are simpler and more regular in construction. Each begins with a vigorous *preludio*, followed by four dances in every case but one. No.6 is tonally odd in having two movements in B minor paired with three in A. As in the keyboard suites the development of the musical material is quite unpredictable.

WORKS

Apollo and Daphne (masque), London, Drury Lane, Aug 1723, music lost; as *Apollo and Daphne, or Harlequin Mercury* (pantomime), London, Drury Lane, 20 Feb 1725, collab. H. Carey

Music for The Miser, or Wagner and Abericock (pantomime, J. Thurmond), London, Drury Lane, 30 Dec 1726, ov. and comic tunes, arr. kbd, The Ladys Banquet First Book (London, c1730)

The Mock Doctor (Fielding, after Molière; ballad opera with Seedo and H. Carey), Drury Lane, 23 June 1732, music lost

Hymen's Triumph (pantomime), London, Lincoln's Inn Fields, 1 Jan 1737, music lost

While in a lovely rurall seat, cant., S, bc (London, c1720)

[6] Suits or Setts of Lessons, hpd/spinet (London, 1732); ed. in *Le Pupitre*, xlix (Paris, 1974)

[8] Chamber Air's, vn, bc, op.2 (London, c1735)

6 Suites of Lessons, vn, bc, op.3 (London, c1741)

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RICHARD PLATT

Jones, Robert (i)

(*fl* c1520–35). English church musician and composer. He became a Gentleman of Henry VIII's Chapel Royal between 1511 and 1520, and appears as such until about 1535; he had left by 1545. Thomas Morley listed him as one of the 'practitioners' whose works he had consulted when writing his *Plaine and Easie Introduction* (1597). Two five-part works have survived, each lacking its tenor part, in the Peterhouse Partbooks (*GB-Cu* Peterhouse 471–4); these are a *Magnificat* (ed. N. Sandon, Moretonhampstead, 1993) and a *Mass Spes nostra* (bass also in *GB-Lbl* Add.34191; ed. N. Sandon, Moretonhampstead, 1999). The *alternatim* polyphony composed for the *Magnificat* adheres to the standard English pattern in form and mensuration, and the missing tenor has been reconstructed from diagnosis of its use of the faburden of the 1st tone as a cantus firmus. Unusually for a five-voice work, certain verse sections are written for four voices. The cantus firmus of his *Mass Spes nostra* is an antiphon for Matins on Trinity Sunday. Jones's compositional style sometimes lacks finesse and assurance, admitting some unwonted dissonances and infelicities of contrapuntal technique; nevertheless, it shares in such virtues of contemporary English composition as rhythmic vitality and cogency of design. His three-part song *Who shall have my fair lady* was included in the anthology *XX Songes* (RISM 1530⁶), but only the bass part survives. (See also *AshbeeR*, vii; *BDECM*.)

ROGER BOWERS

Jones, Robert (ii)

(fl 1597–1615). English composer. He graduated BMus at Oxford in 1597. In 1600 he published the first of his five books of lute-songs, and in 1601 contributed a madrigal to *The Triumphes of Oriana* (RISM 1601¹⁶). His single collection of madrigals is dated 1607. On 4 January 1610 Jones, together with Philip Rosseter, Philip Kingham and Ralph Reeve, was granted a patent to 'practice and ex'cise in the quality of playing [a group of children] by the name of Children of the Revells of the Queene within the white ffryers', and on 31 May 1615 the four men were permitted to build a theatre for these children on the site of Jones's house near Puddle Wharf in Blackfriars. However, objections were raised by the civic authorities, who successfully petitioned the Privy Council for the demolition of the nearly completed building.

Although Jones's five books of ayres all belong to the early years of the 17th century, they reflect only faintly and very occasionally the heightened expression that some other English composers were already exploring. Indeed, certain features of *Over these brookes* from his second collection (1601), such as its grave manner, imitative lute preamble and general leisureliness, are more redolent of the viol-accompanied solo song. Jones issued the entire contents of his first collection in alternative versions for four voices; yet despite the employment of some melodic points which were clichés of the canzonet, the restrained manner of these songs seems more akin to that of the pre-madrigalian English partsong. In general Jones avoided particularized expression, except of the most obvious kind, such as the bird noises in *Sweete Philomell*. In his second collection he intermittently essayed a more pathetic vein, but the results are feeble when compared to the models that Dowland offered him. In the prefatory material of his first volume Jones stated: 'ever since I practised speaking, I have practised singing', and the strongest feature of his best songs is the felicitous union of the text with attractive melody. On the whole Jones's simplest songs are the best, for when he ventured to expand he frequently encountered serious difficulties with the accompaniment, the harmonic structure faltering or losing a purposeful direction, and the lute part becoming sketchy with the linear implications of the accompaniment being left badly incomplete. At times Jones seems harmonically almost illiterate, though it is clear that some of the crudities arise from the large number of printer's errors that fill all Jones's publications. In fact, Fellowes suggested that a hack must have devised some of Jones's lute parts.

With such obvious blemishes Jones gave ample material to his critics, and he clearly suffered some strong censure, as is revealed by his bitter 'greeting' to 'all musically murmurers' at the beginning of his fourth collection of songs (1609). This collection, like the third (1605, entitled his *Ultimum vae*), includes duets as well as solo songs; in both collections some of the solo songs appear in alternative four-voice arrangements while others occur in solo versions only. The fourth book contains a varied selection of poetic texts, incorporating both serious and humorous poems, and the collection concludes with two Petrarch settings in which Jones attempted a more up-to-date italianate manner, demonstrating how deficient was his grasp of even a remotely monodic style. In his final book (1610; the contents appear solely as solo songs) Jones turned back towards the type of simple ayre that had dominated his earlier collections, but the freshness that had characterized the best of these is now almost entirely lacking.

Only the cantus and bassus books of Jones's single madrigal volume have survived, though nine pieces from it exist complete in manuscripts. Jones modelled his style on the Morley canzonet, and he appears to have handled this most successfully in the six three-voice works (these are among the incomplete pieces). Jones's technical limitations prevent him maintaining the few attractive ideas he does display, and these works leave an overall impression of unskilful mediocrity.

WORKS

sacred

Sing joyfully, 5vv, inc., *GB-Och*

3 anthems, 4, 5vv, 1614⁷; ed. in EECM, xi (1970)

secular

The First Booke of Songes and Ayres of Foure Parts, 4vv, lute/orpharion/b viol (London, 1600/R); ed. in EL, 2nd ser., iv (1925, 2/1959)

The Second Booke of Songs and Ayres, vv, lute, b/lyra viol (London, 1601/R); ed. in EL, 2nd ser., v (1926)

Ultimum vale, with Triplicity of Musicke ... the First Part, 1v, lute, b viol, the 2. Part, 4vv, lute, b viol, the Third Part, 2 Tr, lute, b viol (London, 1605/R); ed. in EL, 2nd ser., vi (1926)

The First Set of Madrigals, 3–8vv, or vv, viols (London, 1607); ed. in EM, xxxvA (1924, 2/1961)

A Musically Dreame, or The Fourth Booke of Ayres: the First Part, 2vv, lute, b viol ... the Second Part, 4vv, lute, b viol ... the Third Part, 1v, opt. lute, opt. b viol (London, 1609/R); ed. in EL, 2nd ser., xiv (1927)

The Muses Gardin for Delights, or The Fift Booke of Ayres, 1v, lute, b viol (London, 1610/R); ed. in EL, 2nd ser., xv (1927)

Madrigal, 6vv, 1601¹⁶; ed. in EM (1923, 2/1962)

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DAVID BROWN

Jones, Robert Edmond

b Milton, NH, 12 Dec 1887; *d* Milton, 26 Nov 1954). American designer. He graduated from Harvard University (1910), where he remained for two years as an instructor. On a trip to Europe (1913–14), he was much influenced by Max Reinhardt in Berlin, Jacques Coupeau in Paris, and by the work of Adolph Appia and Jaques-Dalcroze at Hellarau. He returned to Europe in 1922 with Kenneth Macgowan; they recorded their impressions in *Continental Stagecraft* (New York, 1923). With Lee Simonson (1888–1967) and Norman Bel Geddes, Jones was responsible for introducing a ‘new stagecraft’ to America: the fusion of acting, lighting and setting into a dramatic whole. His output over 25 years was prodigious and wide-ranging. His designs for *The Man who Married a Dumb Wife* (1915) for Harley Granville-Barker are said to be the first important, indigenous expression of the new stagecraft and his *Macbeth* (1921) for Arthur Hopkins created a sensation for its use of expressionism.

Jones designed the first American productions of Schoenberg’s *Die glückliche Hand* (1930), Berg’s *Wozzeck* (1931) and Stravinsky’s *Oedipus rex* (1931), all in Philadelphia, and the première of Douglas Moore’s *The Devil and Daniel Webster* (1938, New York). Designs for his last production, *Der fliegende Holländer* (1950; see illustration), were realized by Charles Elson at the Metropolitan on the occasion of Hans Hotter’s début as the Dutchman. Jones’s unity of craft elements with a unique style was never a formula but a constant endeavour to realize the rhythm of each production. A simplified realism and poetic use of light were his trademarks. ‘When I go to the theatre, I want to get an eyeful,’ he wrote.

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DAVID J. HOUGH

Jones, Shirley

(*b* Charleroi, PA, 31 Mar 1934). American actress and singer. Her career as a singing actress on film and television began with starring roles in two Rodgers and Hammerstein film adaptations: Laurie Williams in *Oklahoma!* (1955) and Julie Jordan in *Carousel* (1956). Subsequent films included *April Love* (1957), *Never Steal Anything Small* (1959), *Elmer Gantry* (1960) and *Two Rode Together* (1961). She won an Academy Award as best supporting actress for her portrayal of a prostitute in *Elmer Gantry*, but it was the wholesome ‘girl next door’ which was the typical Jones character. In 1962, she played prim and proper librarian, Marian, in *The Music Man* opposite Robert Preston. From 1970 to 1974, she co-starred in the television series ‘The Partridge Family’ with her stepson, the singer and actor David Cassidy, in which she portrayed the widowed mother of a singing family, thus having the weekly opportunity to showcase her vocal abilities, albeit in a soft rock idiom somewhat distinctive from the Broadway style which established her career. She has continued to perform into the 1990s and is still in great demand.

Jones possesses a well-trained versatile voice that she has been able to adapt to any of the roles and personas she has pursued throughout her career. With a technique verging on the operatic, she has demonstrated an amazing ability to avoid the pitfalls of oversinging, and so is able to effectively portray the type of character adored by Americans.

WILLIAM A. EVERETT, LEE SNOOK

Jones, (James) Sidney

(*b* London, 17 June 1861; *d* London, 29 Jan 1946). English composer. His father, J. Sidney Jones (1838–1914), studied at Kneller Hall and was a military bandmaster before settling in Leeds and becoming musical director at the Grand Theatre and, from 1887 to 1902, conductor of the Harrogate Municipal Orchestra. The younger Sidney assisted his father in Leeds, played the clarinet in his orchestras and later took to conducting. He was spotted by the theatre producer George Edwardes, and first made his name as a composer with the song 'Linger longer, Loo' for the burlesque *Don Juan* (1893). As conductor at the Prince of Wales Theatre he wrote the music for *A Gaiety Girl* (1893), an early musical comedy; it was followed by other stage works, of which *The Geisha* (1896) achieved enormous success not only in Britain but throughout Europe, where its popularity exceeded that of any other British operetta, including *The Mikado*.

Later works could not rival this success, although *San Toy* (1899) almost did so in London. Belonging to the older comic-opera school, Jones resented the extraneous interpolations that were increasingly a feature of London musical productions of the time and struck out on his own. The musical comedy *The Medal and the Maid* (1903) and the comic opera *My Lady Molly* (1902) were agreeably free from such interpolations but achieved less success. The latter especially showed Jones's substantial abilities in the light-opera tradition of Sullivan, German and Liza Lehmann, and Jones was sufficiently fond of the work to revise it later. In 1905 he became conductor at the Empire Theatre, London, and composed some ballets. He also composed music for further musical plays, but after *The Happy Day* (1916) he went into retirement, feeling out of tune with changing tastes in the popular theatre. His unassuming nature was reflected in his works, particularly *The Geisha*, which is full of charming numbers, its opening chorus in particular being worthy of Sullivan. His works as a whole contain admirably crafted ensembles and concerted finales, offsetting the music-hall-style numbers that the taste of the time demanded. Jones's brother Guy (1874–1959) wrote music for the musical play *The Gay Gordons* (1907) as well as songs and arrangements.

WORKS

(selective list)

stage

all published in vocal score in London around time of original production

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Wales, 14 Oct 1893; *An Artist's Model* (comedy with music, 2, Hall and Greenbank), London, Daly's, 2 Feb 1895; *The Geisha* (musical play, 2, Hall and Greenbank), London, Daly's, 25 April 1896; *A Greek Slave* (musical comedy, 2, Hall, Greenbank and A. Ross), London, Daly's, 8 June 1898; *San Toy* (musical comedy, 2, E. Morton, Greenbank and Ross), London, Daly's, 21 Oct 1899; *My Lady Molly* (comedy op, 2, G.H. Jessop, P. Greenbank and C.H. Taylor), Brighton, Royal, 11 Aug 1902; London, Terry's, 14 March 1903; *The Medal and the Maid* (musical comedy, 2, Hall, Taylor, G. Rollitt and P. Rubens), London, Lyric, 25 April 1903

See, See (comic op, 2, C.H. Brookfield and Ross, after F. de Grésac and P. Ferrier: *La troisième lune*), London, Prince of Wales, 20 June 1906, collab. F.E. Tours; *King of Cadonia* (musical play, 2, F. Lonsdale and Ross), London, Prince of Wales, 3 Sept 1908, collab. F. Rosse; *A Persian Princess* (musical play, 2, L. Bantock, P.J. Barrow and P. Greenbank), London, Queen's, 27 April 1909, collab. M. Horne; *The Girl from Utah* (musical play, 2, J.T. Tanner, Ross, P. Greenbank and Rubens), London, Adelphi, 18 Oct 1913, collab. Rubens; *The Happy Day* (musical play, 2, S. Hicks, Ross and Rubens), London, Daly's, 13 May 1916, collab. Rubens

other works

Ballets: *The Bugle Call*, 1905; *Cinderella*, 1906

Orch: *Merry Thought*, polka (1893); *A Day in Paris*, lancers (1897)

Songs: *Ma Jeannette* (R. Morton) (1893), *Our Good Old British Navy* (E. Oxenford) (1894), *For you alone* (H. Greenbank) (1896), *An extra little bit thrown in* (F. Bowyer) (1897), *Starlight* (J. Muir) (1897), *Nancy* (H. Greenbank) (1898), *A Moonlight Memory* (E. Baynes) (1911), *3 Japanese Lyrics* (E. Lockton) (1916), *Come out in April* (Lockton) (1917), *Hullo, little fellow* (Lockton) (1917), *Sleep* (Lockton) (1917)

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ANDREW LAMB

Jones [née Joyner], (Matilda) Sissieretta ['Black Patti']

(*b* Portsmouth, VA, 5 Jan 1868/9; *d* Providence, RI, 24 June 1933).

American soprano. From the age of 15 she studied singing in Providence, Rhode Island, and later studied privately in Boston at the New England

Conservatory, and with Louise Capianni and Mme Scongia in London. On 5 April 1888 she made her début at Steinway Hall, New York, in a Bergen Star Concert. From 1888 to 1895 she toured the USA, Canada, Europe and the West Indies as a soloist, attracting national attention with her well-publicized appearances at the Grand Negro Jubilee at Madison Square Garden and the White House in 1892, and at the Pittsburgh Exposition and the World's Columbian Exposition in Chicago in 1893. From 1896 to 1915 she was the leading soloist of Black Patti's Troubadours, a vaudeville company managed by Rudolf Voelckel and James Nolan, and she toured internationally with this company, performing staged 'kaleidoscopes' of arias and choruses from grand opera. Her repertory also included art songs and sentimental ballads. She was greatly admired for the richness and power of her voice as well as her musicality and technique. Collections of memorabilia concerning Jones are in the library of Howard University, Washington DC, and the Schomburg Center for Research in Black Culture, New York Public Library.

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JOSEPHINE R.B. WRIGHT

Jones, Spike [Lindley Armstrong]

(*b* Long Beach, CA, 14 Dec 1911; *d* Los Angeles, 1 May 1965). American musical satirist, bandleader and drummer. He played the drums from the age of 11, and by 1937 was a studio drummer in Hollywood. During the late 1930s and early 40s, while playing with radio bands, he began burlesquing songs by adding unusual percussion sounds such as tuned cowbells, washboards, tuned doorbells, automobile horns, pistols and anvils; there was soon a demand for his special sound effects in radio studios. In 1942 he formed his own band, Spike Jones and his City Slickers, and achieved prominence with a recording for Walt Disney's satirical cartoon *Der Fuehrer's Face*. Thereafter he wrote songs and arranged well-known tunes with his outrageous instruments, adding insecticide spray-guns in **E**; a live goat trained to bleat on cue in the key of C and a 'latrinophone' harp made of catgut and a lavatory seat. From 1947 he toured with his band for several years in his *Musical Depreciation Revue*. His most popular recordings date from the late 1940s and 1950s, and include *Chloe*, *You always hurt the one you love*, *Cocktails for Two* (with a chorus of hiccups), *The Glow-Worm* and *All I want for Christmas is my two front teeth*. The band performed frequently on television in the 1950s, appeared in several films, and in the 1960s made a number of dixieland jazz recordings.

Jones achieved international prominence as the 'King of Corn' for his sentimental tunes, his rollicking parodies of intimate lovesongs, and a style of musical humour based on unexpected and sometimes bizarre aural and

visual effects. His greatest success came in a period when naiveté was cultivated in popular music and when extravagant elements, a legacy of vaudeville, still provided much material for the entertainment media.

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DEANE L. ROOT

Jones, T(revor) A(lan)

(b Sydney, 18 Dec 1932). Australian musicologist. He graduated from the University of Sydney (BA 1954, MA 1959) and studied at the New South Wales Conservatorium (1949–55); he continued studies at Harvard University (1955–6), with Thurston Dart in Cambridge (1956–8) and with Herbert Howells at the Royal College of Music (1957–8). After five years as senior lecturer at the University of Western Australia (1960–65), he became foundation professor in 1965 at Monash University, Melbourne. He served on the UNESCO Advisory Committee for Music, the Australian Institute of Aboriginal Studies' Ethnomusicology Committee (1964–76), and the ABC Music Advisory Committee (1966–9). He retired in 1988. In the early years of his ethnomusicological research he worked with A.P. Elkin on indigenous Northern Australian music and became acquainted with the didjeridu, an instrument which he learnt to play himself and which he has described in minute detail, comparing it with similar non-Aborigine instruments. He has always strongly advocated including ethnic music in general education and developed a research plan for this purpose.

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WERNER GALLUSSER/R

Jones, Tom [Thomas John Woodward]

(*b* Treforest, nr Pontypridd, 7 June 1940). Welsh popular singer. He performed as a semi-professional rock and roll singer then the songwriter Gordon Mills became his manager (1964) and chose the stage name Tom Jones to capitalize on the recent success of a film version of Henry Fielding's novel. During the second half of the 1960s he became one of the most well-known singers in Europe and North America. He was an exciting performer with a powerful but controlled tenor and a tone described by one critic as 'redolent of burnished brass'. He drew his repertory from country music (Porter Wagoner's *Green Green Grass of Home*) and soul (*She's a lady*) as well as pop (*It's not unusual*, by Mills and Les Reed) and film themes (Bacharach and David's *What's new, pussycat?* and *Thunderball* by John Barry and Don Black). His later career focussed on cabaret and television appearances in the USA although he recorded *Matador* (1987), the score of a projected stage show and took part in Sir George Martin's recording of Dylan Thomas's *Under Milk Wood* (1990). He also collaborated on record with Van Morrison, producer Trevor Horn and the Welsh rock singer Cerys Matthews who in 1998 recorded a tribute song, *The Ballad of Tom Jones*, with the group Space. For further information see S. Hildren and D. Gritten: *Tom Jones: a Biography* (London 1990).

DAVE LAING

Jones, William (i)

(*b* Lowick, Northants., bap. 20 July 1726; *d* Nayland, Suffolk, 6 Jan 1800). English curate, composer and writer. From 1740 to 1745 he was educated at the Charterhouse, where J.C. Pepusch was organist and teacher of singing. During this period he was also a private cello pupil of James Oswald. From 1745 to 1751 he continued his music studies privately at Oxford, where he learned about Rameau's doctrine of fundamental bass from an 'old Italian *Master* ... who later published a treatise' (probably Giorgio Antoniotto). Subsequently, he held various appointments as curate, including the perpetual curacy of Nayland, 1777–98, where he composed music and wrote on the philosophy and theory of music. That he also played the organ appears from remarks in his anonymously published *Observations in a Journey to Paris by Way of Flanders, in the Month of August 1776* (London, 1777). From 1775 he was a Fellow of the Royal Society.

Jones was a zealous opponent of the deists, dissenters, republicans and 'levellers', seeing in these and other groups a challenge to the established high church and government. His convictions also appear in his belief that music is the gift of God; that man is a musical instrument of God's forming; and that the proper end of music is to serve the establishment and improve

the understanding. But Jones developed these beliefs by recourse to unorthodox tenets of the Hutchinsonians, a school of British anti-Newtonians who developed a modified Cartesian philosophy. Rejecting Newton's vacuum, action-at-a-distance and inertial motion, Jones explained material phenomena by the efflux of an 'electric ether' supposed to be composed of particles of fire, light and air and, hence, to be an emblem of the Trinity. His indefatigable efforts to promote this cosmological doctrine gained him the nickname 'Trinity Jones', and led Thomas Twining to state that Jones was 'tinctured with some prejudices very unphilosophical for a Philosopher'.

In his 1780 essay, 'Of Taste', Jones argued that 'tripartite' principles in music are found also in painting, architecture and mind. In his 1781 philosophical treatise, Jones included a chapter of eight sections devoted to the physics, mathematics and theory of music, in which he described his improved aeolian harp for illustrating that musical sound is caused by 'the intervention of some cause more moveable and more powerful than the air itself', namely, the electric ether. And in his 1784 treatise on music, he expounded an aesthetic of unity in variety based on a machine theory of matter in motion: variety results from combinations and permutations of musical elements (matter), whereas unity results from temporal isochronism and commensurability (motion). Hence, Jones preferred the music of the 'ancient' (chiefly Baroque) school, which fitted his cosmological doctrine more closely than that of the 'modern' (Classical) school.

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JAMIE C. KASSLER

Jones, Sir William (ii)

(*b* London, 28 Sept 1746; *d* Calcutta, 27 April 1794). English lawyer, orientalist and Sanskrit scholar. He was the son of a distinguished mathematician who came from a peasant family on Anglesey. He was educated at Harrow and University College, Oxford, and early showed an extraordinary gift for languages. In 1766 he became tutor to the seven-year-old Lord Althorp, only son of the 1st Earl Spencer, and for five years had access to a superb library. He engaged in much activity in literary circles and knew Dr Johnson, Burke, Gibbon and scholars and associates of the Enlightenment, including Rousseau. He developed his orientalist pursuits and at the age of 22 translated the history of Nadir Shah into French for King Christian VII of Denmark. He was called to the Bar in 1774, and in 1783 received a knighthood and was appointed High Court Judge in Calcutta, where he remained for the rest of his life.

In Calcutta, Jones pursued his study of oriental languages. In 1784 he founded the Asiatic Society of Bengal, which for over a century provided the focus for the study of the languages, literatures, history and customs of the Indian subcontinent. Jones included Francis Fowke's valuable article 'On the Vina or Indian Lyre' in the first volume of *Asiatick Researches* (Calcutta, 1788). His one published essay on Hindu music is supported by his intimate knowledge of Sanskrit and his exceptionally enquiring mind and shows both sympathy and insight. Further insights into Jones's pursuit of his interest in Indian music come in the correspondence of Margaret Fowke, a musical amateur in Calcutta who collected Indian tunes. Jones assisted her by translating lyrics and in return received copies of the melodies that she collected; a volume of these 'Hindostannie' airs was presented to Warren Hastings, who commented on their authenticity: 'I have always protested against every Interpolation of European Taste in the Recital of the Music of Hindostan'; he was able to 'attest that they are genuine Transcripts of the original music'. However, any effort to 'translate' Indian tunes into a European notation was doomed to failure and the results, to judge by the extant examples (see India, §II, 5), bore only a distant resemblance to anything authentically Indian.

Indian music was only one of many subjects that Jones pursued during his residence in India; his thorough and confident observations formed the groundwork for generations of future scholars. Jones's wide-ranging talents were recognized in his lifetime and received high praise from such a figure as Goethe.

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PETER PLATT/IAN WOODFIELD

Jong, Marinus de.

See [De Jong, Marinus](#)

Jongen, (Marie Alphonse Nicolas) Joseph

(*b* Liège, 14 Dec 1873; *d* Sart, 12 July 1953). Belgian composer, organist and pianist. At the age of seven he enrolled as a student at the Liège Conservatoire, where he later studied composition with the director, Jean-Théodore Radoux. In 1892 he joined the organ class of Charles-Marie Danneels, and was awarded the gilt medal unanimously and with the highest honours at the organ competition of 1896. In 1894 he gained first prize for his String Quartet op.3 in the competition of the Royal Academy of Belgium, and three years later he won the Prix de Rome with the cantata *Comala*.

Jongen became organist of the Grand Séminaire, Liège, in 1891, a post he relinquished three years later to become the organist at St Jacques, Liège. From 1898 he shared this post with his brother, [Léon Jongen](#), in order to undertake a four-year tour of Europe. In Berlin he encountered the music of Brahms and met Bruch and Richard Strauss, whom he heard direct the first

performances of *Ein Heldenleben* and *Don Juan*. For a short time Strauss gave him composition lessons, but in 1899 Jongen moved on to Bayreuth, where it was proposed that he should become chorus master for the 1900 season. Complex Bayreuth politics eventually put paid to the plan, and instead he visited Munich, where he wrote his Violin Concerto. The Exposition Universelle of 1900 attracted him to Paris, where he became acquainted with Fauré, d'Indy, Charles Bordes and many others connected with the Schola Cantorum and the Société Nationale. Six months in Rome, where he established a friendship with Florent Schmitt, concluded his travels.

By 1905 Jongen had taken up residence in Brussels. He taught at the Scola Musicae there, a counterpart of d'Indy's Schola Cantorum, and also at the Liège Conservatoire, where he became professor of harmony in 1911. He married in 1909 and with the outbreak of war in 1914 his family fled to England, where they lived alternately in London and Bournemouth. With Defauw, Emile Doehaerd and Tertis he formed a piano quartet, the Belgian Quartet, and he performed regularly as organist and pianist.

After World War I Jongen returned to Brussels. In 1920 he was appointed professor of fugue at the Brussels Conservatory and five years later he became its director. During this time he was principal conductor of two concert series in Brussels, the Concerts Spirituels and the Concerts Populaires, and he accepted the royal command to become tutor in harmony to Princess Marie-José. He retired in 1939 but continued to compose and assisted in the design of the organ of the Belgian Radio. Jongen was twice elected to the office of director of the Royal Academy of Belgium and was a corresponding member of the Institut de France.

Jongen is remembered above all for his organ music, especially the *Sonata eroïca* and *Symphonie concertante* (with orchestra), which have become enduring works of the repertory. His chamber music, however, includes many brilliantly coloured works such as the later trios and the *Concert à cinq*. The *Pièce symphonique* for piano and orchestra rivals the *Symphonie concertante*, while the compositions for solo piano range from the simplest of miniatures to the *Trois études de concert* written for Brailowsky. There are also concertos for piano and harp, settings of Baudelaire, a ballet and an unfinished opera, though Jongen himself valued the *Prélude élégiaque et scherzo*.

Léon Jongen's assertion that his brother should not be grouped with the school of César Franck serves to emphasize that Jongen's independence allowed him to draw on a much broader legacy from the 19th century. Wagner, Schumann, Mendelssohn and Chopin, for instance, served equally as his mentors, although the influence of plainsong and Walloon folksong was of more fundamental significance. The tuition of Strauss and d'Indy allowed him to consolidate a hybrid style that was described by one critic as revealing 'a comprehension of the world'. Absorbing much from Debussy, he began a period of 'painting with sonority', and the music of the 1920s went further in assimilating the influence of Stravinsky. Jongen's more abstract late music evolved as a result of his spiritual affinity for Fauré's music. Thus his manner is noteworthy for its unique eclecticism, which Jongen himself preferred to think of as internationalism.

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(selective list)

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Sacred: Alma redemptoris mater, SATB, org, 1894; O quam suavis est, 1v, org, 1894; Sinaï, op.7, solo vv, chorus, orch, 1895; 2 motets, vv, org, 1896; Hostias et preces, S, org, 1898; O quam amabilis, TTBB, 1899; Quid sum miser, Bar, vn, org, 1899; Deus Abraham, T, vc, org, 1909; Mass, op.130, solo vv, chorus, brass, org, 1945–8; Lacrymosa, 2vv, org, 1947; Regina coeli, SSA, 1948

30 early motets

Secular: Callirhoé, op.8, solo vv, chorus, orch, 1895; On joû d'osté, TTBB, 1896; Lady Macbeth, op.9, solo vv, chorus, orch, 1896–7; Comala, op.11, solo vv, chorus, orch; 6 mélodies, op.25, 1902; La Meuse, op.26, TTBarB, 1903; 5 mélodies, op.29, 1906–7; 2 mélodies, op.35, 1909–10; Chant pastoral, op.42, 2S, 2Mez, pf, 1913; 2 mélodies, op.45, 1914; Paix, S, pf, 1916; Les fêtes rouges, op.57 nos.1–3, S, orch, 1917–18; 2 mélodies, op.57 nos.4 and 5, S, str qt, pf, 1918; Calmes, aux quais déserts, op.54, S, str qt, pf, 1918; 3 choruses, op.64 nos.1–3, vv, pf, 1919–20; Ninon, S, pf, 1923; Entrevisions, S, pf, 1926; 2 vocalises études, op.83, 1928; 2 mélodies, op.85, 1928; 3 children's choruses: op.100, 1933; op.118, 1941; op.134, 1947; Hymne à la Meuse, op.107, chorus, orch, 1938; La musique, S, pf, 1948

Sol-fa exercises, 27 other mélodies

orchestral

With solo inst: Pf Conc., op.1, 1892; Fantasia, op.12, vn, orch, 1898; Marche-cortège, org, orch, op.13, 1898; Premier poème, vc, orch, op.16, 1899; Vc Conc., op.18, 1899–1900; Vn Conc., op.17, 1900; Adagio symphonique, op.20, vn, orch, 1901; Méditation, op.21, eng hn, chbr orch, 1901; Valse, vc, orch, 1908; Deuxième poème, op.46, vc, orch, 1914; Suite, va, orch, op.48, 1915; Poème héroïque, op.62, vn, orch, 1919; Fantaisie rhapsodique, op.74, vc, chbr orch, 1924; Allegro appassionato, va, chbr orch, op.79, 1925; Symphonie concertante, org, orch, op.81, 1926–7; Pièce symphonique, op.84, pf, orch, 1928; Alléluia, op.112, org, orch, 1940; Pf Conc., op.127, 1943; Hp Conc., op.129, 1944

Other: Marche solennelle, op.4, 1894; Sym, op.15, 1898–9; Pastorale, chbr orch, 1901; Fantaisie sur deux noëls populaires wallons, op.24, 1902; Lalla-Roukh, tableau symphonique, op.28, 1904; Prélude et danse, op.31, 1907; Impressions d'Ardennes, op.44, 1913; Tableaux pittoresques, chbr orch, op.56, 1917; Prélude élégiaque et scherzo, op.66, 1920; Passacaille et gigue, op.90, 1930; Triosième suite dans le style ancien, op.93, 1930; Triptyque, op.103, 1937; Ouverture fanfare, ww, op.110, 1939; Ouverture de fête, op.117, 1941; In memoriam, op.133, chbr orch, 1947; Ballade, op.136, 1949; 3 mouvements symphoniques, op.137, 1951

chamber and solo instrumental

4 or more insts: Str qts: op.2, 1893; op.3, 1894; op.50, 1916; op.67, 1921; op.95, 1931; Sonata, vn, op.22 no.2, 1901; Pf Qt, op.23, 1901–2; Epithalame, 3 vns, org, op.32, 1907, rev. as Epithalame et scherzo, 3 vn, pf, op.49, 1916; 2 sérénades, str qt, op.61, 1918; Rhapsodie, pf, wind qnt, op.70, 1922; Concert à cinq, vn, va, vc, fl,

hp, op.71, 1923; 2 pièces, 4 vc, op.89 no.1, 1929; 2 esquisses, str qt, op.97, 1932–3; 2 pièces, wind qnt, op.98, 1933; Prélude et chaconne, str qt, op.101, 1934; Elégie et deux paraphrases sur des noëls wallons, 4 fl, op.114, 1940–1; Sax Qt, op.122, 1942; Conc., wind qnt, op.124, 1942

2–3 insts: Pf Trio, op.10, 1897; Adagio, op.22 no.1, vn, va, 1900–1; Heure calme, op.23c, vn, pf, 1902; Sonata no.1, op.27, vn, pf, 1903; Pf Trio, op.30, 1906–7; Sonata no.2, op.34, vn, pf, 1909; Sonata, op.39, vc, pf, 1911–12; Concertino, op.41, tpt, pf, 1913; 2 pièces, op.51, vc, pf, 1916; 2 aquarelles, op.59, vn, pf, 1917; Aria et moto perpetuo, op.68, vc, pf, 1921; Hymne, op.76, hmn, pf, 1924; Sonata, op.77, fl, pf, 1924; 2 pièces en trio, fl, hp, vc, op.80, 1925; Habañera, op.86, vc, pf, 1928; Humoresque, vc, org, op.92, 1930; 2 pièces en trio, op.95, vn, vc, pf, 1931; Introduction et danse, op.102, va, pf, 1935; Prélude, habañera et allegro, op.106, db, pf, 1937; Sonate-Duo, vn, va, op.109, 1938; Concertino, va, pf, op.111, 1940; Recitativo et airs de ballet, op.115, cl, pf, 1941; Aria et polonaise, op.128, trbn, pf, 1944; Concertino, op.132, cl, pf, 1947; Str Trio, op.135, 1948

Vn: Sonata, op.22 no.2, 1901

Pf: Sérénade, op.19, 1900; Sarabande dans le style ancien, op.23a, 1902; Clair de lune, Soleil à midi, op.33, 1908; 2 rondes wallonnes, op.40, 1912; En forme de valse, op.43, 1913; Crépuscule au lac Ogwen (N. Wales), op.52, 1916; Sarabande triste, op.58, 1918; Suite en forme de sonate, op.60, 1918; 3 études de concert, op.65, 1920 and 1928; 13 préludes, op.69, 1922; Mazurka, Napolitania, op.76, 1924; Petite suite, op.75, 1924; Pensée élégiaque, op.82, 1926; Impromptu, op.87, 1928; Sonatine, op.88, 1929; Toccata, Jeux de nymphe, op.91, 1929; 10 pièces, op.96, 1932; Impromptu, op.99, 1933; Ballade, op.105, 1936; 3 danses faciles, 1936; 24 petite préludes dans tous les tons, op.116, 1940–1; Ballade, op.119, 1941; Bourrée dans le style ancien, op.123, 1942; Impromptu, Mazurka, op.126 no.2, 1943

Pf 4 hands: Pages intimes, op.55, 1918; Jeux d'enfants, op.120, 1941; Intermezzo-Piccolo, 1950

Org: 20 préludes et versets, ?1890; Elégie, 1891; Elévation, 1891; Pièce pour grand orgue, 1892; 5 pièces, op.5, 1893–6; Fugue dans le style de J.S. Bach, 1897; Pastorale, 1906; Cantilène, 1908; 4 pièces, op.37, 1910–11; 2 pièces, op.38 nos.1–2, 1911; Prélude funèbre, 1914, rev. as Prélude élégiaque, op.47 no.1, 1951; Pensée d'automne, op.47 no.2, 1915; Chant de May, Menuet-scherzo, op.53, 1917; Sonata eroïca, op.94, 1930; Toccata, op.104, 1935; Petite pièce, Petit prélude, 1936–7; Scherzetto, Prière, op.108, 1938; Improvisation-pastorale, 1941; Prélude et fugue, op.121, 1941–3; Gaudeamus, 1944

Hp: Valse, op.73, 1924; Ballade, op.125, 1943

Hmn: 3 pièces, 1908; Offertoire sur l'Alma redemptoris mater, 1911; 3 pièces faciles, op.38 nos.3–5, 1911; In memoriam, op.63, 1919

59 other miscellaneous inst and orch pieces

Principal publishers: Bosworth, Brauer, CeBeDeM, Chester, Durand, Leduc, Lemoine, Muraille, OUP, Schott

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JOHN SCOTT WHITELEY

Jongen, (Marie Victor Justin) Léon

(*b* Liège, 2 March 1884; *d* Brussels, 18 Nov 1969). Belgian composer and pianist, brother of [Joseph Jongen](#). He studied at the Liège Conservatoire and was joint organist of St Jacques, Liège (1898–1908). Thereafter he toured Europe with a piano quartet and settled in Paris, becoming accompanist to the tenor Imbart de la Tour. In 1913 he won the Belgian Prix de Rome with the cantata *Les fiancés de Noël*. He toured South America, and after World War I he visited north Africa. In 1925 he began a period of nine years in East Asia, and became conductor of the Tonkin Opera, Hanoi (1927–9). On his return to Belgium he was appointed professor of fugue at the Brussels Conservatory, where he succeeded his brother as director (1939–49). He was elected to the Royal Academy of Belgium in 1945 and was also a member of the Royal Academy in London. In 1956 he became co-director of the Chapelle Musicale Reine Elisabeth, and in 1963 his Violin Concerto was set as the test piece for the competition of this organization.

Jongen's operatic works reveal his fiery temperament; his choral writing adroitly points the irony of the texts, some drawn from La Fontaine. Travel recollections led to the Ravel-like exoticism of such orchestral works as *Malaisie*, and the *Sept esquisses* for piano show how close Jongen was to French Romanticism. However, the song cycle *Provinciales* reveals the more eccentric, mischievous side of his personality.

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(selective list)

Stage: *L'Ardennaise* (action lyrique, 2, T. de Méricourt), 1909; *Le rêve d'une nuit de Noël* (incid music, 3, J.F. Fonson), 1917, Paris, Champs-Élysées, 18 March 1918; *Roxelane* (ballet, C. Farrère), 1920; *Thomas l'Agnelet* (roman musical, Farrère), 1922–3, BRM, 14 Feb 1924; *Musique pour un ballet* (scenario, J.J. Etchevery), 1954, BRM, 1954; *Le masque de la mort rouge* (ballet, E.A. Poe), 1956, BRM, 1956; *Les cinq filles de Benjamin* (operetta, 3, L. Payen)

Orch: Etude symphonique pour servir de prélude à l'Oedipe roi, 1908; Suite provençale, chbr orch, 1926; Malaisie, suite, 1935; Prélude, intermezzo et final sur le nom d'Ysaÿe, pf, orch, 1938; Fantaisie, pf, orch, 1938; Rhapsodia belgica, vn, orch, 1948; 4 miniatures, 1949; Improvisation en mode lyrique, 1955 [after Lassus]; Vn Conc., 1962

Choral: Les fiancés de Noël, S, T, B, children's chorus, 1913; Trilogie des psaumes, 4vv, orch, 1937–9; 7 fables de La Fontaine, female/children's vv, pf, 1944–5

Song cycle: Provinciales, 1v, pf

Kbd: 7 esquisses, pf, 1913, orchd 1943; Campéador, pf, 1931, orchd 1934; In memoriam regis, org, 1934; Divertissement sur un thème de Haydn, pf qt, 1955

Chbr works, film scores, brass band works, songs

MSS in *B-Bcdm*

Principal publishers: Bosworth, Brogneaux, CeBeDeM, Durand, Lemoine, Schott

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HENRI VANHULST, JOHN SCOTT WHITELEY

Jongleur

(Fr.).

A medieval entertainer and in specifically musical contexts a minstrel. According to most lexicographical authorities the word was extremely rare before 1500 and seems to be the result of a conflation of two separate Old French words, *joglëor* and *janglëor*. *Joglëor* derives from the Latin *joculator*, as do the cognate Old Provençal *joglar* and the modern English 'juggler'. The medieval word covers a whole category of professionals including specific instrumentalists and even storytellers. Within this final group may sometimes be found the *janglëor* or *jangleur*, which literally means 'liar', 'gossip' or 'prattler': in this case he would presumably be one who earned his living by the use of his sharp tongue, but in general the word was one of disparagement with no implications of professionalism and gave rise to the word *janglerie* (approximately, 'rubbish'). The fusion of the two words seems to have happened in the 15th century: by the 16th century the word *jongleur* had become standard in French and was used in

the modern sense by Jean Lemaire de Belges and Rabelais. In common parlance today the *jongleur* tends to be considered more of a freelance musician than the minstrel whose name implies some official household position. See [Minstrel](#); [Guilds](#).

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DAVID FALLOWS

Jonson, Ben

(*b* London, 1572 or 1573; *d* London, 6 Aug 1637). English dramatist, masque librettist and poet. Among his contemporaries he was second in repute only to Shakespeare. The son of a Scottish minister, he was educated at Westminster School where his master was the famous antiquary and classical scholar William Camden. His comedies owe much to Plautus and Terence, his epigrams to Martial, his odes and lyrics to Horace. Not a university-trained man, he was in mid-career given honorary MA degrees by both Oxford and Cambridge.

Best known as a dramatist, Jonson wrote plays from about 1598 to the early 1630s for a variety of London theatrical troupes. Many of his early comedies are studded with elegant lyrics in the tradition, on the one hand, of the refined songs of the choirboy theatre of the 1580s and yet, on the other hand, clearly allied to the moral and instructive songs appearing in the late Tudor morality plays and interludes of the popular tradition. Illustrative of the former are the many songs artfully woven into plays such as *Cynthia's Revels* (1600) and *Poetaster* (1601). In later comedies acted by adult companies the continuing sophistication is evident in the surviving settings, virtually all by contemporaneous composers of stature: Alfonso Ferrabosco (ii) for *Volpone* (1606), Robert Johnson (ii) for *The Devil is an Ass* (1616), William Lawes for a Caroline revival of *Epicoene* (first produced in 1609) and Nicholas Lanier (ii) for *The Sad Shepherd* (c1630). By contrast the folk and ballad tunes included in *Eastward Ho* (written in collaboration, 1605) and in *Bartholomew Fair* (1614) show that Jonson kept his finger on the pulse of popular taste, and he did so throughout his career.

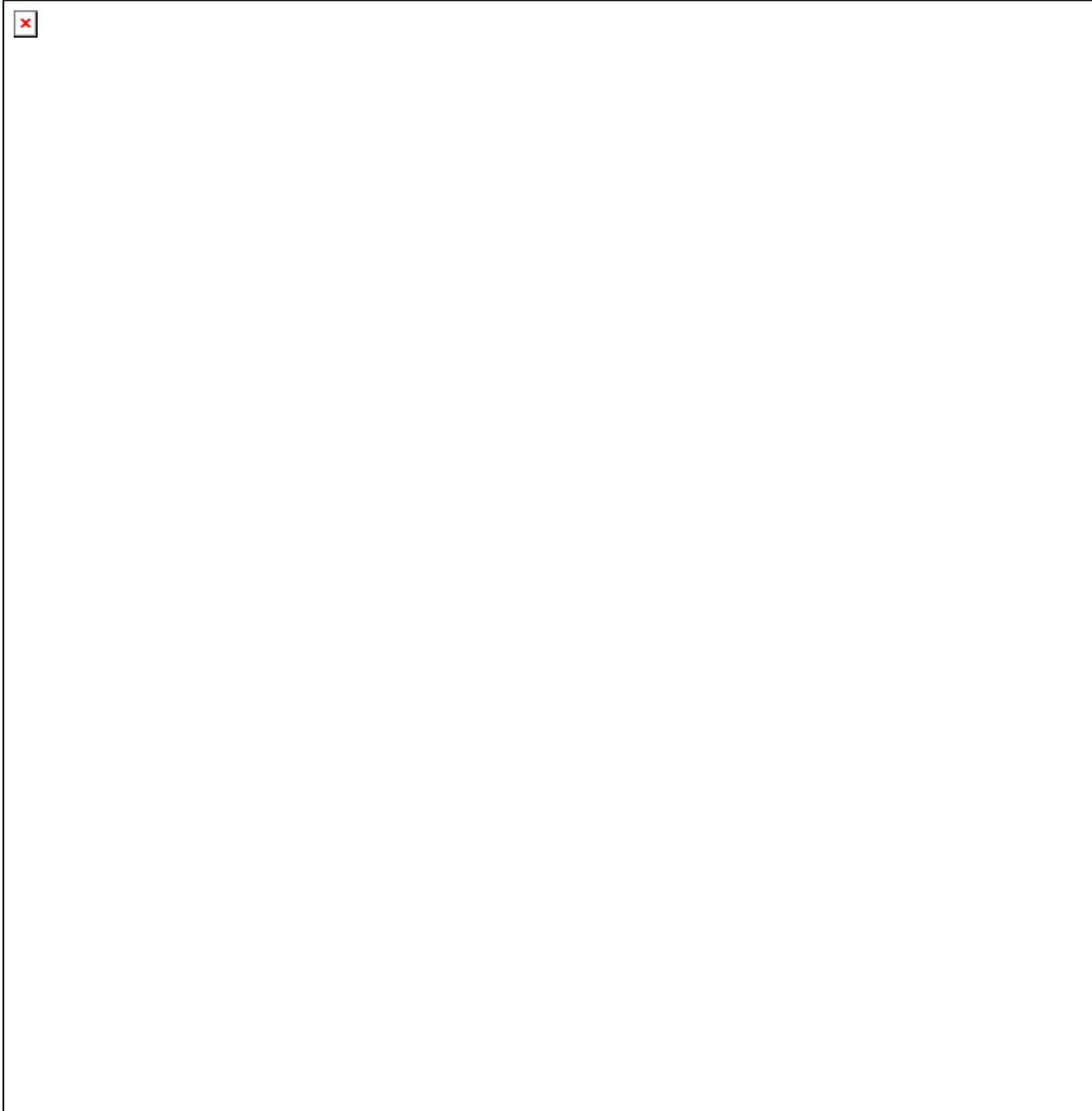
Jonson made an even greater use of songs and instrumental music in his entertainments and masques, most of whose librettos depend for their effectiveness on exquisitely fashioned lyrics celebrating kings and princes in a high Renaissance style. The entertainments at Highgate (1604) and at Welbeck (1633), for example, show Jonson as a kind of Poet Laureate for James I and Charles I respectively; in the first he collaborated with the madrigalist Martin Peerson, in the second with William Lawes. As a librettist his chief claim to fame rests on his development of the masque: he

wrote more than 25 court masques between 1605 and 1631. He greatly lengthened the fable, or plot, beyond the brief prologue speeches of early Tudor times, expanded the cast of mythological and allegorical personages, varied the metrical shapes and contours of the lyrics and significantly amplified the overall design by the introduction of an antimasque or two to complement the main masque. Thus he elaborated the form from a simple plotless pageant to a complex symbolic drama in which the ideal and its opposite could be seen and measured against each other.

For none of his masques has a complete vocal score been preserved, yet the pieces that do survive give a good idea of what transpired musically at any given stage in his career. The popularity of his masques is demonstrated by the large number of dances in virginal, lute and lute-viol prints and manuscripts up to the mid-17th century. Ferrabosco composed highly dramatic settings for nearly all of the early masques, and his Ayres (1609) include pieces for *The Masque of Blackness* (1605), *The Masque of Beauty* (1608), *The Haddington Masque* (1608) and *The Masque of Queens* (1609). GB-Ob Tenbury 1018 contains settings by him for *Oberon* (1611) and *Love Freed from Ignorance and Folly* (1611). In the second decade of the century Lanier was reported in the libretto of *Lovers Made Men* (1617) to have set and sung the entire masque 'in stylo recitativo', a piece which for some critics – largely because it excludes the principal masque role of the royal resolver – may justly be regarded as the first English opera, and he probably also composed the recitative items so described in *The Vision of Delight* (1617). Expense accounts record that Lanier sang in *The Gypsies Metamorphos'd* (1621), and in the libretto of *The Masque of Augurs* (1622) Jonson praised both him and Ferrabosco as 'that excellent pair of kinsmen' who composed the music. A few years later William Webb composed a setting of a lyric apparently intended for Jonson's *Neptune's Triumph* (1624) or *The Fortunate Isles* (1624). GB-Lbl Add.10444, an extensive repository of dance-tunes from Jacobean masques compiled by Sir Nicholas L'Estrange, possibly in the late 1620s, contains masque and antimasque dances for the following masques by Jonson: *Hymenaei* (1606), *Beauty* (1608), *Queens* (1609), *Oberon* (1611), *Love Freed* (1611), *Lovers Made Men* (1617), *Pleasure Reconcil'd to Virtue* (1618), *News from the New World* (1620), *The Gypsies Metamorphos'd* (1621) and *Augurs* (1622). Music for his masques also appears in Brade's *Neue ausserlesene liebliche Branden* (1617) and Adson's *Courtly Masquing Ayres* (1611).

Besides the songs appearing in dramatic contexts Jonson included in his collections of poetry verses that on occasion attracted the composers of his day. For *Under-Wood* there survive settings of rare beauty by Ferrabosco for *Heare me O God* and *The Hour-Glass*. Lesser-known pieces include the lively two-part dialogue setting by an anonymous composer for *The Musical Strife* (in GB-Ob Don C.57), and John Wilson's setting for *The Dream* (Mus.Sch.B.1). Recently identified is an attractive anonymous setting for cantus and bassus (GB-Lbl Add.56179, f.24r) of his 'verses of a kiss' (ex.1), a lyric that contains a few verbal variants of the version appearing as part vii of *A Celebration of Charis* (Herford and Simpson, viii, 139–42). These were the verses about which the poet William Drummond of Hawthornden reported in *Ben Jonson's Conversations* (ibid., i, 134–5)

that Jonson, when he visited Drummond in 1619, consistently repeated – the text begins ‘but kisse me once’ – and even sang informally. This setting may well have been composed by Robert Johnson, who had also set part iii of that sequence. The Jonson song that ranks highest in popular esteem is *Drink to me only with thine eyes*; the earliest and most famous setting, which is anonymous, dates from the 18th century.



The most celebrated operatic adaptation from Jonson’s plays is the libretto that Stefan Zweig wrote for Richard Strauss: *Die schweigsame Frau* (1935, Dresden), after *Epicoene, or The Silent Woman* (1609), a play which had also inspired Salieri’s *Angiolina* (1800). Another play, *Volpone, or The Fox* (1605–6), was the source for operas of the same title by Norman Demuth (1949), George Antheil (1953) and Francis Burt (1960). Elgar, at the time of his death, was planning an opera to be called *The Spanish Lady*, derived from Johnson’s *The Devil is an Ass* (1616), with lyrics from other Jonson plays and poems added to the libretto. Jonson’s verse also appears in the arias and choruses of Vaughan Williams’s *Sir John in Love* (1929).

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ANDREW J. SABOL (with ARTHUR JACOBS)

Jónsson, Thórarinn

(*b* Mjóifjörður, 18 Sept 1900; *d* Reykjavík, 7 March 1974). Icelandic composer and teacher. He received his earliest musical training in a small farming community in eastern Iceland, studying the organ and the violin. In 1923 he received a state grant to study the violin with Thórarinn Guðmundsson in Reykjavík, also taking lessons in theory with Ernst Schacht and Páll Ísólfsson. In 1924 he moved to Berlin, where he studied theory and counterpoint with F.E. Koch and Paul Haydenreich. He later became a renowned teacher in Berlin, where his students included members of the Berlin PO. From 1941 until the end of World War II he was in charge of propaganda radio broadcasts from Germany to Iceland on behalf of the German authorities, but his political affinities during the Nazi era have yet to be fully documented. *Olympia*, a work for chorus and orchestra, appears to have been written for the Olympic games held in Berlin in 1936. Many of his compositions were destroyed by fire in Berlin at the end of the war. After returning to Iceland in 1950 he was an active member of the Icelandic Composers Society and was elected an honorary member in 1961.

He wrote in a late Romantic idiom, influenced by Brahms, Grieg and Reger. His works are characterized by solid craftsmanship and contrapuntal mastery; though often highly chromatic, they never venture beyond the limits of tonality. A gentle lyricism pervades his songs and chamber works, while his larger works for chorus and orchestra are written in a more powerful, dynamic style.

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(selective list)

2 Pieces, vn, pf, 1923, 1926; An die Sonne (J. von Schiller), S, vn, pf, c1925; Prelude and Double Fugue on BACH, vn, 1927; Wo der hingeht (Bible: *Ruth*), mixed chorus, c1930; Weckruf, chorus, orch, c1935; Olympia (T. Jónsson), T, B, children's chorus, mixed chorus, orch, c1936; Láгнаætti [Midnight], str; songs, folksong arrs.

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ÁRNI HEIMIR INGÓLFSSON

Jooss, Kurt

(*b* Wasseraifingen, 12 Jan 1901; *d* Heilbronn, 22 May 1979). German dancer and choreographer. See [Ballet](#), §4.

Joplin, Janis (Lyn)

(*b* Port Arthur, TX, 19 Jan 1943; *d* Hollywood, CA, 4 Oct 1970). American rock and blues singer and bandleader. Having performed in bars around Texas and California, she moved to San Francisco in 1966 and joined Big Brother and the Holding Company, with whom she recorded two albums. In 1968 she formed the Kozmic Blues Band and two years later the Full Tilt Boogie Band, making one album with each. Her stardom rested solely on her singing style, rather than on her abilities as a songwriter or guitar player like most of her male counterparts in the late 1960s. She clearly modelled her style after blues and rhythm and blues singers such as Bessie Smith and Otis Redding, unlike the more folk-influenced vocal approach favoured by other popular white female singers of the era. Joplin conveys an emotionalism more extreme than that of her models, giving the illusion of abandoning any vestiges of vocal control, especially in live performances. The idea of her performances as completely uninhibited was reinforced by her hard-living, hard-drinking image which she emphasized on stage and in interviews. Her four albums display increasing vocal refinement from the all-out, larynx-shattering performance of *Ball and Chain* (on Big Brother and the Holding Company's *Cheap Thrills*, Col., 1968; also captured in the film *Monterey Pop*, 1967), to the carefully nuanced build-up in her most commercially successful single *Me and Bobby McGee* (on *Pearl*, Col.,

1971; recorded with the Full Tilt Boogie Band). Joplin's career was riddled with contradictions: she was labelled the first 'hippy poster girl', yet claimed by progressive writers as a proto-feminist for her assertive performing style, extrovert public persona and status as a bandleader. Another contradiction surfaces in the contrast between her 'one of the boys' image and that of Joplin as a 'victim', an image promoted by the tales of suffering outlined in many of her songs and by reports of her personal life.

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DAVID BRACKETT

Joplin, Scott

(*b* northeast TX, between July 1867 and mid-Jan 1868; *d* New York, 1 April 1917). American composer. He is regarded as ragtime's greatest exponent. Census records of 1870 and 1880 and Joplin's death certificate establish that the frequently cited birth date of 24 November 1868 is incorrect.

1. Life.

Joplin was the child of a former slave and a free-born black woman and grew up in the town of Texarkana on the Texas-Arkansas border. He had few early educational opportunities, but his mother took an active interest in his education, and most members of his family played musical instruments; a German immigrant musician (perhaps Julius Weiss) who taught the young Joplin also seems to have played a significant role in the formation of his artistic aspirations.

His activities during the 1880s are not documented, but anecdotal evidence suggests that he lived for a while in Sedalia, Missouri, a town later linked to his fame. He also worked as a travelling musician and became a close associate of ragtime pioneer Tom Turpin in St Louis. In 1891 he was back in Texarkana, performing with a minstrel company. In 1893 he went to Chicago during the World's Columbian Exposition and led a band, playing the cornet.

He returned to Sedalia in 1894, joined the Queen City Cornet Band (a 12-piece ensemble of African-American musicians), playing lead cornet, and formed his own dance band. He travelled with his Texas Medley Quartette, a vocal group, performing as far east as Syracuse, New York, where his first two publications were issued, the songs *Please say you will* and *A Picture of Her Face*.

Joplin attended music classes at the George R. Smith College in Sedalia, taught the piano and composition to several younger ragtime composers,

including Arthur Marshall and Scott Hayden (with whom he composed collaborative rags). In 1898 and 1899 he performed as a pianist at the Maple Leaf Club (made famous by the *Maple Leaf Rag*) and the Black 400 Club, and formed a fruitful relationship with the publisher John Stark, who published about one-third of Joplin's known works.

Early in 1899, Joplin issued his first piano rag, *Original Rags*. Dissatisfied with the usual arrangement whereby publishers purchased popular music outright for \$25 or less, Joplin then obtained the services of a lawyer before publishing again. This was a wise decision, for his next publication, *Maple Leaf Rag*, on which he had a royalty contract paying one cent per copy, was an extraordinary success, the 'King of Rags'. Its success was not immediate — only 400 copies were sold in the first year — but it sold half a million copies by 1909, thereby providing Joplin with a steady, albeit small, income. The most famous of all piano rags, *The Maple Leaf Rag* formed the basis of Joplin's renown and justified his title as the 'King of Ragtime Writers'.

In 1901, Joplin moved to St Louis with Belle, his new wife, and devoted his time to composition and teaching, relegating performance to a minor part of his activities. Adding to his fame through the next few years were such outstanding rags as *Sunflower Slow Drag* (1901, with Scott Hayden), *The Easy Winners* (1901), *The Entertainer* (1902) and *The Strenuous Life* (1902), a tribute to President Theodore Roosevelt.

Despite his success as a ragtime composer, his ambition was to write for the lyric theatre. His first effort in this direction was *The Ragtime Dance*, a ballet for dancers and singer-narrator depicting a black American ball such as those held at Sedalia's Black 400 Club. It was first staged on November 24, 1899 at Wood's Opera House in Sedalia, though it was not published until 1902. His next stage work was *A Guest of Honor*, an opera depicting black leader Booker T. Washington's dinner in the White House with President Theodore Roosevelt in 1902. Joplin applied for a copyright in February 1903 and took the opera on tour with his company of 30 the following August. Early in the tour the receipts were stolen and the company disbanded. The score was never published and has been lost.

A notable rag of 1904 was his *The Cascades*, performed at the St Louis World's Fair (for the photograph used on the sheet music see illustration). Another was *The Chrysanthemum*, dedicated to Freddie Alexander, whom Joplin married in June 1904. She died the following September and was the dedicatee of his next opera, *Treemonisha*.

In 1907, by which time he had published more than 40 works, mostly rags, Joplin moved to New York with the intention of finding a publisher for his second opera, on which he was still working. Within his first year in New York he befriended, helped and encouraged Joseph F. Lamb, a young white man who was to become one of ragtime's greatest composers. Joplin left his longtime publisher Stark and tried several New York firms, finally settling with Seminary Music, with which he published such piano pieces as *Wall Street Rag* (which includes a descriptive narrative of events in the famed financial district), *Paragon Rag* (dedicated to the Colored Vaudeville Benevolent association, of which he was a member), *Solace* (a syncopated non-rag subtitled 'A Mexican Serenade'), and *Pine Apple Rag*. Seminary

Music was linked to, and shared an office with Ted Snyder Music, where Irving Berlin was employed at the beginning of his long career. It was through this connection, Joplin maintained, that Berlin had access to the score of *Treemonisha*, from which he supposedly stole a theme for use in his hit song *Alexander's Ragtime Band*.

Joplin completed *Treemonisha* in 1910 and, after failing to find a publisher willing to issue the score of some 250 pages, published the score himself in May 1911. The score received a very favourable review in the *American Musician and Art Journal* in June 1911, and soon afterwards Joplin announced several stagings, but none reached fruition. The only known performances during his lifetime were an unstaged run-through without scenery or orchestra in 1911, a staging of only the final number in Bayonne, New Jersey, in 1913, and an orchestral performance in 1915 of the ballet from act 2, 'Frolic of the Bears'.

The last work Joplin saw in print was his *Magnetic Rag* (1914), which he issued with his own publishing company, formed with Lottie Stokes, his third wife. He continued composing almost to the end of his life, including more stage works and orchestral music, but the manuscripts remained unpublished and were apparently destroyed in 1961.

2. Works.

Joplin was the pre-eminent composer of piano ragtime. Working primarily in a popular idiom, he strove for a 'classical' excellence in his music and recognition as a composer of artistic merit, rather than one simply of popular acclaim. Although he lavished much of his creative efforts on extended works, it was with his piano rags – miniatures rarely exceeding 68 bars of music – that he attained greatness. Both he and Stark referred to these pieces as 'classic rags', comparing their artistic merit to that of European classics. The comparison is not unwarranted, for Joplin clearly sought to transcend the indifferent and commonplace quality of most ragtime. This aim is evident in his comments regarding his music, in his plea for faithful renderings of his scores and – most of all – in the care and skill with which he crafted his compositions. Joplin's rags, unlike those of most of his contemporaries, are notable for their melodically interesting inner voices, consistent and logical voice-leading, subtle structural relationships and rich chromatic harmonies supported by strongly directed bass lines. These qualities are all apparent in *Rose Leaf Rag*, where Joplin also replaces the traditional ragtime bass pattern with an original figure. Throughout his music Joplin reveals himself as a composer of substance.

A renewed interest in Joplin's music began in the early 1940s, though such interest remained limited until the ragtime revival of the 1970s, when most of his works were reissued, performed and analysed; *Treemonisha* was lavishly staged and recorded. Public acclaim and official recognition came in the form of a posthumous Pulitzer Prize in 1976 and a commemorative postage stamp in 1983.

WORKS

unless otherwise indicated, all are printed works published in St Louis

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stage

The Ragtime Dance (ballet), Wood's Opera House, Sedalia, 1899 (1902)

A Guest of Honor (op, Joplin), East St Louis, IL, 1903, lost

Treemonisha (op, 3, Joplin), Atlanta Memorial Arts Center, Atlanta, GA, 1972, vs (New York, 1911)

piano rags

Maple Leaf Rag (Sedalia, 1899); Original Rags (arr. C. Daniels) (Kansas City, 1899); Swipesy Cake Walk (collab. A. Marshall) (1900); The Easy Winners (1901); Peacherine Rag (1901); Sunflower Slow Drag (collab. S. Hayden) (1901); A Breeze from Alabama (1902); Elite Syncopations (1902); The Entertainer (1902); The Strenuous Life (1902); Palm Leaf (Chicago, 1903); Something Doing (collab. Hayden) (1903); Weeping Willow (1903); The Cascades (1904); The Chrysanthemum (1904); The Favorite (Sedalia, 1904); The Sycamore (New York, 1904); Bethena, ragtime waltz (1905); Eugenia (Chicago, 1906)

Leola (1905); The Ragtime Dance (New York, 1906); Gladiolus Rag (New York, 1907); Heliotrope Bouquet (collab. L. Chauvin) (New York, 1907); Lily Queen (collab. Marshall) (New York, 1907); Nonpareil (New York, 1907); Rose Leaf Rag (Boston, 1907); Searchlight Rag (New York, 1907); Fig Leaf Rag (New York, 1908); Pine Apple Rag (New York, 1908); Sugar Cane (New York, 1908); Country Club (New York, 1909); Euphonic Sounds (New York, 1909); Paragon Rag (New York, 1909); Pleasant Moments, ragtime waltz (New York, 1909); Wall Street Rag (New York, 1909); Stoptime Rag (New York, 1910); Felicity Rag (collab. Hayden) (New York, 1911); Scott Joplin's New Rag (New York, 1912); Kismet (collab. Hayden) (1913); Magnetic Rag (New York, 1914); Reflection Rag (1917); Silver Swan Rag (New York, 1971)

other piano

Combination March (Temple, TX, 1896); Great Collision March (Temple, 1896); Harmony Club Waltz (Temple, 1896); Augustan Club Waltz (1901); Cleopha (1902); March Majestic (1902); Binks's Waltz (1905); Rosebud (1905); Antoinette (New York, 1906); School of Ragtime, 6 exercises (New York, 1908); Solace (New York, 1909)

songs

A Picture of her Face (Joplin) (Syracuse, NY, 1895); Please say you will (Joplin) (Syracuse, 1895); I am thinking of my pickaninny days (H. Jackson) (1901); Little Black Baby (L.A. Bristol) (Chicago, 1903); Maple Leaf Rag (S. Brown) (1903); Sarah Dear (Jackson) (1905); When your hair is like the snow (O. Spendthrift) (1907); Pine Apple Rag (J. Snyder) (New York, 1910)

Arrs.: M. Darden: Good-bye old gal good-bye (Evansville, IN, 1906); H. La Mertha: Snoring Sampson (1907); A.R. Turner: Lovin' Babe (New York, 1911)

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EDWARD A. BERLIN

Jora, Mihail

(*b* Roman, 2/14 Aug 1891; *d* Bucharest, 10 May 1971). Romanian composer. He studied theory and solfège with Teodoreanu at the Iași Conservatory (1909–11); at the Leipzig Conservatory (1912–14) with Teichmüller (piano) and with Krell and Reger (counterpoint and composition); and in Paris (1919–20) with Schmitt (composition) and other private teachers. As a pianist, conductor and critic he served the cause of Romanian music after World War I; he was founder-chairman of the Society of Romanian Composers (1920) and music director of the Romanian Broadcasting Corporation (1928–33); and in his position as professor of harmony, counterpoint and composition at the Bucharest Conservatory, he fostered the development of a contemporary Romanian school. In 1955 he was elected to the Romanian Academy and in 1969 he received the Herder Prize. As a composer he was the first 20th-century Romanian to concern himself extensively with ballet and with songs, two genres well suited to his preference for illustrative music. His songs are composed in a folk style, their melodies based on the intonation of spoken Romanian, and they achieve vivid expression through turns of harmony, melody or rhythm. The ballets are richly polyrhythmic and full of melodies taken from the Romanian peasantry or gypsy bands, harmonized with oriental, Tatar or Romanian folk formulae. Jora's chamber music shows him to be a master of miniature form, and closer to neo-classicism than elsewhere in his oeuvre. The orchestral works have affinities with German romanticism and with French impressionism, but remain essentially Moldavian in spirit. His collected essays were published as *Momente muzicale* (Bucharest, 1968).

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Songs: 5 Lieder, op.1, 1913; Cîntece [Songs] (O. Goga, A. Maniu, G. Bacovia), opp. 11, 14, 15, 1930–35; 15 Songs (Maniu, Bacovia, Arghezi), 1937; 6 Songs (L. Blaga), op.28, 1945, 1961; 8 Songs, op.30 (Z. Stancu); 5 Songs, op.33 (M. Eminescu), 1952; 6 Songs (Dumitrescu), op.38, 1956; 7 Songs (Dumitrescu), op.47, 1962; 4 Songs (Dumitrescu), op.54, 1968

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VIOREL COSMA

Jorda, Enrique

(*b* San Sebastián, 24 March 1911; *d* Brussels, 18 March 1996). American conductor of Spanish birth. After studies at San Sebastián and Madrid University, he went to the Sorbonne in Paris, initially to study medicine, but soon changed to music and studied harmony and composition with Le Flem, the organ with Dupré and conducting with Rühlmann, making his début as a conductor in Paris in 1938. He returned to Spain and became conductor of the Madrid SO, 1940–45, then of the Cape Town SO, 1948–54, and the San Francisco SO, 1954–63, a posting which was marred by controversy. He later served as conductor of the Antwerp PO, 1970–76, and the Euskadi SO, San Sebastián (1982–4). Jorda also toured widely as a guest conductor, appearing with the BBC SO and the LSO, as well as in Central and South America and in Australia. He gave the first performances of symphonies by Milhaud (nos.8 and 12) and Roy Harris (no.8), and of Rodrigo's *Fantasia para un gentilhomme* (1954) with Segovia. His recordings, mostly issued during the 1950s, include the finest

early LP version of Falla's *Noches en los jardines de España* with Clifford Curzon. He received the Spanish honour of Comendador del Orden de Alfonso el Sabio, and wrote a book, *El director de orquesta ante la partitura* (Madrid, 1969).

NOËL GOODWIN/CHARLES BARBER

Jordá (y Gascón), Luis (Gonzaga)

(*b* Barcelona, 1869; *d* Barcelona, 1951). Mexican composer, pianist and conductor. He was born in Catalonia but spent most of his career in Mexico City, settling there after directing a season of zarzuelas at the Teatro Principal in 1898. He founded the periodical *El arte musical* (1910) and the Jordá-Rocabruna Quintet (1903), which played an important role in introducing chamber music to the Mexican capital. He was also a founder-member of the Sociedad Mexicana de Autores. A leading figure of the Mexican musical renaissance, he devoted most of his energies to composing zarzuelas and was highly successful. Among the most notable of his works in this genre are *Chin chun chan* (a 'Chinese conflict' in three acts), *El sueño de un loco*, and *La buena moza*, all of which received their first performances at the Principal in 1904. He was also successful in other genres, and in 1902 his *Himno patriótico* won first prize in a national composition contest. His symphonic poem *Independencia* also won first prize in a later contest commemorating the centenary of Mexico's independence (the jury included Ponce, Felipe Pedrell and Widor). He composed numerous piano works, and his mazurka *Elodia* was among the bestselling scores in 19th-century Mexico. His vocal works include the popular *Ardientes desvaríos* and *Amar y sufrir*.

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dates are of first performance; all works composed before 1929

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Pf: *Anita*, danza; *Apasionada*, mazurca de salón; *Bienvenido*, pasodoble flamenco; *3 danzas nocturnas*; *Delia*, gavota; *Elodia*, mazurca de salón; *Esperanza de amor*, polca; *Hispano-americano*, two-step; *Jota del centenario*; *La Macarena*, poema español; *Laughing Blossoms*, danza graciosa, pubd 1911; *Mangol*, two-step; *Mazurka de concierto*; *Parisien*, chotis; *Primavera*, vals

1v, pf: *Amar y sufrir* (L.G. Urbina), danza cantada; *Ardientes desvaríos* (M. Acuña), danza cantada; *Asi te quiero amar*, danza cantada; *Hora de amor*, danza-alborada cantada; *La virgen de mis sueños*, danza sentimental cantada; *Le di mi vida*, danza cantada; *Schotisch*

Chorus, pf: Canto de la paz; Himno al centenario; La casita blanca

Miscellaneous: La Macarena, 2 vn, vc, pf, org (1902); Himno patriótico de la segunda reserva del Ejército, wind band (1902); Independencia, orch

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WALTER AARON CLARK

Jordan (i), Hashemite Kingdom of

(Arab. Al-Mamlaka Al-Urduniya Al-Hashemiya).

Constitutional monarchy in West Asia. Located in the centre of the eastern Arab world, Jordan has an area of 91,860 km² and a population (est. 2000) of approximately 6.33 million, of which some 96% are Sunni Muslim. Through population movements and common geographical features, Jordan has close cultural and musical links with the neighbouring Arab cultures of Syria, Palestine, Iraq and Saudi Arabia.

Jordanian music is primarily vocal. Instruments are used to accompany singing or sometimes to reproduce songs instrumentally (although through acculturation instrumental music has recently gained some importance). Folk or folk-related genres predominate. Before the 1948 war with Israel, Jordan's small towns were mostly populated by agriculturalists; artisans and shopkeepers were not numerous. Following the unification of the West Bank and East Jerusalem under Jordanian rule after the 1949 Jordan-Israel armistice, Palestinian folk and art traditions became a part of the kingdom's traditions (see [Palestinian music](#)). Jordanian Islamic chants reflect a trace of Ottoman influence from Mevlevi and other Sufi orders. A small Christian population (mainly adherents of the Greek Orthodox Church) has its own religious music. Secular music-making has developed in various ways according to influences from folk music, Arab art music, classical Western music and Western dance and popular music.

1. [History.](#)
2. [Folk music.](#)
3. [Musical instruments.](#)
4. [Contemporary music.](#)

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ABDEL-HAMID HAMAM

[Jordan \(i\)](#)

1. History.

The Jordan region has been inhabited since ancient times. Excavations at 'Ayn Ghazal, near Amman, provide evidence of ancient collective communities, some of which developed to become cities. Among these was Rabbat 'Amon ('the house of 'Amon', from which Amman derives its name), a strong fortress at the time of Joshua (c1250 bce). A Jewish tribe named Banū Jād intermarried with the Ammonites and worshipped their

gods (Ba'al, Ashtarot, Kamosh and Malkom). Girls of the Banū Jād used to dance around altars and ritual stones (*nusb*) and sing sensual lyrics to the accompaniment of frame drums and the shawn (a double-reed instrument).

The wall paintings of Negev (c2000 bce) provide the earliest recorded evidence of music and dance in Jordan. They represent four dancing figures and musicians playing the drum and kithara (*kinnara*). Their dance resembles the *dabka* still traditionally performed today (see §2(ii) below) and could have been a dance of fertility. Stamping the ground and hand-clapping seem to have been signs of joy for the Ammonites; they are reported to have done this when the Babylonian king Nebuchadnezzar II destroyed Jerusalem in 597 bce.

The Nabataeans (c500–106 bce) are the most famous people of ancient Jordan. Their territory extended as far as Damascus and Palmyra in modern Syria, and their capital at Petra (then known as Sala'a) was a natural fortress with buildings chiselled into the colourful mountain rockface. When he visited there, the Greek geographer Strabo recorded that two musicians entertained the king's guests. During the Christian era, many Arab tribes converted to Christianity, as did the Nabataeans. Numerous churches were built throughout Jordan, and new rituals and ceremonies were developed. The Orthodox Church still uses some modes similar to Arab *maqāmāt*, and Byzantine and Greek influences are also evident in the liturgical chants.

After the rise of Islam, the Umayyad caliphs and princes (661–750) cultivated music and invited the famous singers of Medina and Mecca to their capital at Damascus, giving generous rewards. They decorated their palaces, fortresses and desert rest-houses with frescoes representing musicians, singers and dancing figures. Qusayr 'Amra, an Umayyad rest-house in the east Jordanian desert, has frescoes of this type.

The Abbasids (750–1258) were great music patrons but less closely connected with the region, since their capital was at Baghdad. During the Crusades Jordan was a continuous battlefield. Little is known of the mutual musical influences between the Christian invaders and Jordanian Arabs. The Ayyubids and Mamluks succeeded in liberating the whole area around the end of the 13th century, allowing local traditions to recover and develop again. Karak, a city in south Jordan, became a centre of culture, music and poetry. The writer al-Maqrīzī describes how al-Malik al-Nāsir of Karak visited the Egyptian ruler al-Malik al-'Ādil in 1238 and persuaded him to make him a gift of a harp-playing girl (*jinkiyya*) attached to the court. Another singing-girl called al-Karakiyya ('from Karak') was very famous in Cairo at the time of Sultan al-Mutahhar Hājī, who was very fond of her.

The Ottomans ruled the area for over five centuries (c1400–1918) and were primarily concerned with the safety of the pilgrim road to Mecca, which passed through Jordan. Under British Mandate (1920–48) Jordan was influenced by Western culture and music, and the army brigade was established.

Modern history began with the arrival of Prince Abdullah (later King Abdullah) in Ma'an in 1920; he became ruler of Transjordan in 1921, the people welcoming him with songs and dances. Under King Hussein's rule

(1953–99) Jordan progressed rapidly in all fields. Musical institutions were established: private and government music centres; the Department of Fine Arts at Yarmouk University; the military, police and radio/television orchestras, cultural festivals (e.g. Jarash Festival); the National Music Conservatory; and the Syndicate of Jordanian Artists. Music education was established in all schools, and foreign cultural centres invited musicians from abroad to perform in Jordan.

In February 1999, during the days of mourning after King Hussein's death, Qur'anic recitation was the sole music to be broadcast on television and radio, apart from occasional use of instrumental Western classical music. Fanfares and bagpipes were played at certain moments of the funeral.

[Jordan \(i\)](#)

2. Folk music.

Folksongs cover all subjects related to Jordanian life experience. There are songs for birth, marriage and death, children's songs, songs about love, lamentations, patriotic, religious and work songs, and songs on other themes. The musics of nomadic Bedouins and of settled populations are distinct but interrelated. Following the immigration of Palestinians in about 1948, Palestinian folksongs and traditional art music spread throughout the kingdom. Singers such as [Jamīl al-As](#), [Tawfiq al-Nimrī](#) and 'Abdūh Mūsā influenced the development of folk and folk-related music.

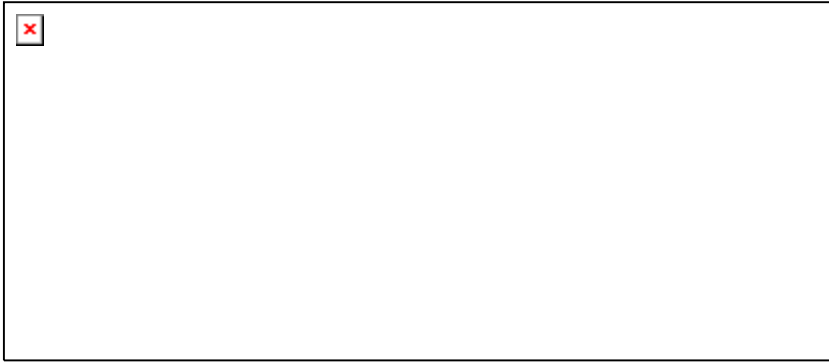
(i) Bedouin music.

Bedouin songs have specific characteristics. Melodies are short (mostly four bars) and repetitive (repeated for every line of the poem), operating within a narrow ambitus not exceeding a 4th. The modal material known as *ajnās* (sing. *jins*) is limited to use of the tetrachords *Sabā*, *Bayātī*, *Huzām* and the Bedouin *jins* – C D Eb F \square G. The style is responsorial; first the leader sings, then the other participants repeat what he has sung. The songs relate to Bedouin circumstances and use Bedouin vernacular Arabic pronunciation. Sometimes a Bedouin poet-singer sings and improvises new poems to the accompaniment of the *rabāb* (spike fiddle). (For music examples see [Bedouin music](#).)

Hjēnī. This genre comprises three bars in 4/4 metre. It has roots in the pre-Islamic *hudā'* (camel-driver song).

Sāmer or *qasīd*. This has a two-bar melody in 4/4 metre. A leader sings the poem, and the participants sing the following refrain: '*Halā hālā lā yā halā / Winta hinēfī yā walā*' ('Halleluja, halleluja! You are a believer [in God], young man'). On happy occasions the singing accompanies a dance performed by two groups of men. It starts in a moderate tempo and develops to a lively and exciting climax when the male dancers encircle a female dancer called *al-hāshī*.

Fārīda. Women sing the *fārīda* as they accompany the bride from her parents' to her husband's home. The song's main features are the narrow ambitus (not exceeding a 3rd) and the prolongation of a particular note of the melody. The melody is composed of two parts, one of them repeated (ex.1).



Uhzūja or *hidā*. This sort of declamatory singing is used in battles, processions and work (ex.2).



Maʿīd or *ʿadīd* (lamentations). Women, dressed in black, sing lamentations for the dead. Sometimes they form a semicircle and perform a slow death dance.

Tarwīda. Like *uhzūja*, the *tarwīda* comprises several sorts of songs and melodies. Women's songs include lullabies, songs for the bride's bath or henna ceremony (ex.3), and some love songs.



(ii) Town and village music.

The music of the sedentary population differs greatly from the music of the nomadic Bedouins. Melodies follow the form of the poem and are generally longer, with a wider ambitus; they contain some melismas, ornaments and figurations. People sing their own songs, antiphonally or responsorially, using different *ajnās* (tetrachords) and *ʿuqūd* (pentachords). They also use a variety of musical instruments (see §3 below). Occasionally a professional solo poet-singer (*zajjāl* or *qawwāl*) provides the audience with a varied repertory of songs and improvised types appropriate to the occasion.

Dabka songs. All villagers and townspeople in Jordan and neighbouring Syria, Lebanon and Palestine perform the *dabka* dance on joyful occasions. In the dance they stamp the ground, just as their ancient ancestors used to do at springtime to glorify the return of Dummuḥi and Inanna, the deities of fertility and love. A male musician stands inside the circle of dancers playing the song tune on the *shibbāba* (oblique flute),

mijwez or *yarghūl* (types of double clarinet; see §3 below). The dance leader (*qawwāl*) sings the verses alternately with the dancers, and instrumentalists play some interludes. The main types of *dabka* are ‘*alā dal-ōnā*, ‘*al-yādī*, *ya zarīf at-tūl* and ‘*allā* (ex. 4). Women participate in only one variant, *habl muadda* (‘ornate string’), so-called because each girl holds hands with dancers on either side of her in the dance circle. Melodies are of eight bars in 4/4 metre. Their ambitus is less than an octave; the most common *maqām* (mode) is *Bayātī*, and the dance-songs are performed in a lively tempo.



Improvised types. Improvisation is considered to be an important feature of both traditional Arab art music and folk music. In folksinging, improvisation entails the spontaneous invention of new poems relating to the occasion and social setting. Poet-singers usually improvise to stereotyped forms such as ‘*atābā*, *mējānā*, *mu’annā* and *mawwāl* (see [Arab music, §II, 3](#)), whose melodies can be developed, altered, ornamented or slightly changed. Manipulating the melodic formation and poetic structure needs much experience; this is gained orally during a long period of apprenticeship.

Mu’annā is made up of four hemistichs with AABA rhyme scheme. Usually the poet sings ad libitum the first two hemistichs in the same melodic line, then the third one on a lower pitch, preparing for the high pitch of the fourth line, which has a fixed melody in *tempo giusto*. The following is an example:

Allāh ma’ak yā sāhibī allāh ma’ak
Ghannī il-qawāfī fil mu’annā tasma’ak
Ya mhājir il-khillāni dōmi ‘ūd
Fōq il-khalīqa yā wilef bidd arfa’ak

(God be with you my friend, God be with you./Sing the rhymes of *mu’annā* and let us hear you./You, who left your admirers, return to them./Then, my love, I would raise you above all creatures.)

The audience repeats the last line once or twice.

Songs of Bedouin origin. Settled people have close links with the Bedouin nomads, and some are of Bedouin origin themselves. In settled communities Bedouin genres such as *hjenī*, *fārida* and *tarwīda* are commonly performed. A type also known as *sāmer* combines the two traditions; it is composed of an improvised part by the poet-singer and a refrain line in *tempo giusto* sung by the audience: ‘*Yā halālī yā mālī; yā*

rab'ī ruddū 'alayya ('My possession, my treasure; I ask my friends to repeat after me'). The first part is of rural origin, the second is Bedouin.

Songs related to the Arab art tradition. Songs within this category originate from neighbouring cities such as Baghdad, Damascus, Aleppo and Cairo. Jordanian people change the melodies and words to suit their taste, or adapt the words and give them local tunes (e.g. '*Al ōf mash'al*'). The **Zajal** form is used in this way. The professional poet-singer (*zajjāl*) improvises new poems to a fixed melody. The words are in vernacular dialect; rhythms and rhymes very much depend on the melody and its cadences. Transmitted orally, the art of *zajal* singing requires considerable knowledge and experience.

Jordan (i)

3. Musical instruments.

The most common instrument in Bedouin society is the *rabāba*, a monochord bowed instrument played in a vertical position (see [Arab music](#), fig.6). It has a rectangular frame (20 cm × 35 cm × 6 cm) covered on both sides with skin. The neck is about 35 cm long, with a single peg at the upper end.

In towns and villages three types of bamboo aerophones are played: *shibbāba*, *mijwez* and *yarghūl*. *Shibbāba* is a short oblique flute 35 cm in length, with six finger-holes but no thumb-hole. *Mijwez* is a double clarinet with bamboo pipes of equal length (about 30 cm) and six finger-holes (see [Arab music](#), fig.4). *Yarghūl* is a double clarinet with pipes of unequal length, found in varying sizes according to the tuning of different *maqāmāt*. The short pipe has five finger-holes, and the long one provides a drone. Both *mijwez* and *yarghūl* are played with a continuous breathing technique. Plucked instruments are sometimes available, such as '*ūd* (short-necked lute) and *buzuq* (long-necked lute), usually imported from Egypt, Syria or Iraq. The *buzuq* was especially played by Gypsies; Jamīl al-As is a very good *mulahhin* (composer of melodies for songs) and *buzuq* player of Gypsy origin.

The most common percussion instruments are *duff* (frame drum) and *tabla* (goblet drum). In the month of Ramadan a large *tabla* or a *naqqāra* (small kettledrum) announces the beginning and end of the daily fast. When they dance at home, women occasionally use a sort of jingle (*khilkhāl*) and small finger cymbals (*faqqāshāt*). The *mihbāsh* is a beautifully carved wooden mortar and pestle originally used to grind coffee and now also used to accompany some folksongs. Rhythms are created by striking the base and walls of the hollow body with the long stick inserted through the small opening at the top.

In contemporary Jordan all the instruments of the Western orchestra, of military bands and of modern popular groups are available. The bagpipe (*qirba*) has become especially popular among peasants and Bedouins.

Jordan (i)

4. Contemporary music.

Singers such as Tawfīq al-Nimrī used to broadcast on the radio from Jerusalem, since ‘The Voice of Jerusalem’ (established in 1936 under British Mandate) was the only broadcasting service available until 1959, when the Amman radio station began to operate. A group of traditional musicians formed the first ensemble of the radio station; only some could read Western notation. Others joined the ensemble later, such as Elias Faza’, student of the noted Palestinian church musician Augustin Lama. The radio and (later) television popularized folk-related songs that flourished and gained success in Jordan and neighbouring Arab countries. Some songs were also produced for national occasions, to glorify Jordan or to praise the king. Traditional art music did not become popular to the same extent, although some Jordanian musicians such as Rawhī Shāhīn, Emīl Haddād, ‘Amer and Mālik Mādī and others who studied in Egypt did compose songs in traditional sophisticated forms in the 1980s.

Two composers have produced work related to Western classical styles, both using Jordanian tunes and Arab musical elements. Yūsuf Khasho (1927–96), who studied with Augustin Lama in Bayt Lahm and Jerusalem, composed several works for orchestra. ‘Abdul-Hamīd Hamām (*b* 1943) studied composition at the Vienna Akademie für Musik und Darstellende Kunst and has composed orchestral, chamber and choral works, songs, sonatas for various instruments, and piano works. In Jordan there are also many groups using Western popular styles, rhythms and musical instruments to perform light and dance music.

[Jordan \(i\)](#)

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Jordan (ii).

See [Passetto, Giordano](#).

Jordan (iii).

English organ builders. Hawkins said that the elder Abraham Jordan (*b* ?Maidstone; *d* ?London, c1716) was a distiller who started making organs in about 1700. He taught his son, the younger Abraham Jordan (*d* ?London, 1755 or 1756), and they built an organ for the chapel of the Duke of Chandos and ‘many organs for parish churches’. Their most famous instrument was that built in 1712 for St Magnus’s, London Bridge, probably in collaboration with Christopher Shrider, which incorporated the first Swell box in an English organ (the case remains). It was advertised in *The Spectator* (8 Feb 1712) as ‘a very large organ ... consisting of four sets of keys, one of which is adapted to the art of emitting sounds by swelling notes, which never was in any organ before’. Another organ by the Jordans, referred to in the *London Journal* (7 Feb 1730), had a reversed console so that ‘the master when he plays sits with his face to the audience and, the keys being but three foot high, sees the whole company’. In 1726 the younger Jordan was organist of St Giles Cripplegate, London. After his death his foreman, John Sedgwick, succeeded to the business.

It may be inferred from Burney that partnerships between John Byfield (i), Richard Bridge and the younger Jordan were at least occasionally formed for the building of individual organs. Hawkins wrote that this was ‘to prevent their underworking each other’, and Hopkins and Rimbault attributed the arrangement to a fear of shoddy work by untrained builders, as a result of the demand for organs in the newly built churches of the early 18th century. Although no evidence survives of any formal connections, the younger Jordan’s organs for St Luke’s, Old Street, London (1733; case and some pipework survive at St Giles Cripplegate), and Exeter Cathedral (1742–4) were built in collaboration with Bridge, and that for Westminster Abbey (1730) has been ascribed to Christopher Shrider and Jordan together. Jordan, Byfield and Bridge are said to have worked together at St Nicholas, Great Yarmouth (1732) and St George’s Chapel, Great Yarmouth (1733; case now at St John’s, Smith Square). The Jordans’ trade card depicts a

case in the later style of 'Father' Smith, which resembles that built by the Jordans for St Saviour (now the cathedral), Southwark, in 1705. Their later cases are similar to those of Bridge, with one favourite model, an example of which survives at St Thomas's (now the cathedral), Portsmouth (1718). This has a large oval flat in the centre, and derives from Renatus Harris (e.g. Harris's organs at All Hallows, Lombard Street, London – now at All Hallows, Twickenham – and St Clement Eastcheap).

Other notable organs associated with the Jordans are St George's, Botolph Lane, London (1723; now at St George's, Southall; case and some pipework survive), St Benet Fink, London (1714; moved to Malmesbury Abbey and subsequently destroyed there; the console survives at the Department of Music, University of Reading), and St Helen's, Abingdon (1725; case survives). An organ built for Bath Abbey (1708) is now lost, except for some remarkable carved figures now in the church at Yatton, Somerset. The organ in Trinity Church, Boston, USA (1744; case survives) was built according to Jordan's detailed written instructions in an extant letter dated 3 July 1744; the same source mentions organs built for Lord Brook, Lord Gurnsey and the church at St Michael's Mount, Cornwall.

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MICHAEL GILLINGHAM, GUY OLDHAM, NICHOLAS PLUMLEY

Jordan, Armin

(b Lucerne, 9 April 1932). Swiss conductor. He studied in Lausanne and Geneva and began his career in 1957 as assistant conductor at the municipal theatre in Biel. He was principal conductor at the Zürich Opera (1963–8) and the municipal theatres in St Gallen (1968–71) and Basle (1971–89), and also of the Laussane Chamber Orchestra (1973–85) and the Orchestre de la Suisse Romande (1985–97) with which he made numerous recordings and tours. He has also been a regular guest at the Grand Théâtre, Genève, the Paris Opéra and the Aix-en-Provence Festival. Jordan rarely conducted outside Switzerland and France until his US operatic début in 1985 at Seattle with *Die Walküre* which led to engagements at New York's Mostly Mozart Festival and the Metropolitan Opera. In 1997 he conducted Wagner's *Parsifal* at the Opéra Bastille, Paris. Both in the theatre and concert hall, Jordan's work is distinguished by his empathy with Mozart and also for late 19th-century German and French repertory. He has recorded music by Fauré, Dukas, Debussy and Ravel as well as Strauss and Wagner.

ANDREW CLARK

Jordan, Fred

(*b* Ludlow, Shropshire, 1922). English traditional singer. The youngest of six children, he left school at 14 to become a farm hand. He went on to work with horses, in arable and stock farming, and then to do casual farm work. Although he became well-travelled, he retained the values, lifestyle and outward trappings of the pre-World War II rural worker.

Fred Jordan learnt songs from his father, his mother (who had performed in Birmingham music halls) and from Gypsy families in the locality. He performed his first song, *The Gypsy's Warning*, in public at the age of seven, and in 1952 was 'discovered' by Peter Kennedy, who recorded him for the BBC. He became a unique and popular club and festival performer within the Folk Song Revival. Sporting breeches, gaiters and flat cap, his repertory included traditional ballads as well as sentimental songs of more recent vintage.

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REG HALL

Jordan, Jan.

See [Drozdowski, Jan.](#)

Jordan, Sverre

(*b* Oslo, 25 May 1889; *d* Bergen, 10 Jan 1972). Norwegian composer, pianist and conductor. He studied with Klatte, Vianna da Motta, Gortakowski and Ansorge in Berlin (1907–14). After his début in Bergen in 1911 as composer and conductor, he appeared frequently in Norway, Denmark and Germany, conducting and playing the piano. He also played a major part in the musical life of Bergen as music critic of *Morgenavisen* (1917–31), conductor of the Harmonien choir (1922–32) and director of the Nationale Scenes orchestra (1931–57). He was the accompanist for Kirsten Flagstad and Marion Anderson, among others, on several tours.

Jordan's extensive output consists of orchestral works, concertos, chamber music, stage music, piano pieces and about 200 romances. He was not an experimental composer, rather a neo-Romantic who stylistically continued the tradition of Grieg. Among his best-known works are the melodrama *Feberdigte* ('Fever Poems'), *Holbergs silhuetter* for orchestra and the Violin

Concerto. His lyrical sensitivity and capacity for irony and wit are particularly apparent in the romances, such as *Mot tinderne* op.11 no.1, *Der synger ingen fugle* op.33 no.3 and *Tretton år* op.54 no.1.

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KARI MICHELSEN

Jordan, Thomas

(*b* ?London, *c*1614; *d* London, bur. 17 April 1685). English poet, playwright and actor. He trained as a boy actor with the King's Revels Company and was later attached to the Red Bull Theatre. Shortly before the Restoration he began writing musical entertainments for the livery companies, and between 1671 and 1684 he wrote at least 12 Lord Mayor's triumphs. He delighted in poetry and music, describing them as the 'Twins of Fancy'. His circle included the musicians John Gamble, Theophilus Fitz (*d* 1708), Walter Yeokney (*d* 1665), John Playford and William Lawes, on whom he wrote the famous line 'Will Lawes was slain, by such whose Wills were laws' (*The Musical Companion*, RISM 1672⁵). He penned a commendatory poem to Gamble's 1659 book of *Ayres and Dialogues*, and prefaced the songs with 'A Defence for Musick in its Practique and Theorie'. He also copied the first catalogue and several of the lyrics in Gamble's

commonplace-book. Jordan's own anthology of Cavalier poems with music (*GB-NO*) contains a mixture of political medleys, ballads, love poems and jigs set to anonymous popular tunes and to music by Gamble, Yeokney, John Wilson, Thomas Gibbes, Davis Mell and Mr (?John) Taylor.

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LYNN HULSE

Jørgensen, Erik

(*b* Copenhagen, 10 May 1912). Danish composer. A brother of the artist Mogens Jørgensen, he began studies in 1928 with Rung-Keller (organ), Jeppesen (theory), Rachlew (piano) and Høffding (composition). He passed the organ examinations at the Copenhagen Conservatory in 1931, and the pedagogical examinations in piano, theory and history in 1947 and 1948. He also studied conducting with Scherchen in Geneva (1936). From 1947 to 1982 he taught music theory and history at the Copenhagen Institute for the Blind.

From 1933 to 1943 his compositional style was influenced by Stravinsky, Bartók and Hindemith. An intensive study of Schoenberg's music led him to produce his only dogmatically atonal work, *Modello per archi* (1957), and he derived further stimulus from the 1960 ISCM Festival and the 1962 Darmstadt summer courses. In the early 1960s he used a free 12-note style (as in *Figure in Tempo*, 1960–61, rev. 1968), but his most frequently performed composition, the Quintet for two pianos, percussion and double bass (1962), is not dodecaphonic. He has written much for chamber ensemble, including *Astrolabium* (1964, discussed by him in *Dansk Musiktidsskrift*, xl, 1965, pp.68–9) and the Piece for String Quartet (1964–5), both of which employ a unique method, drawing on chance elements. The young people's opera *Skyggen af en drøm* (1969), in which quodlibets and collages blend materials from rock music, Gesualdo and Beethoven, won a competition sponsored by Det Unge Tonekunstner Selskab; it was followed by another children's opera, *Eventyret* (1973–5). Other works of this period include two orchestral pieces, *Notturmo* (1965–6), in which graphic notation is employed, and *Konfrontationer* (1967–8). Recent works include vocal compositions, chamber music, a symphony (*A Piece of Life*, 1981) and a chamber concerto for piano and orchestra (1992–3).

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Orch: *Conc. Grosso*, fl, cl, bn, str, 1933–4; *Conc.*, vn, str, pf, 1935; *Notturmo*, 24 solo insts, 1965–6; *Konfrontationer* [Confrontations]; large orch, 1967–8; *A Piece of Life*, sym., 1981; *Dialogue*, ob, hn, small orch, 1984; *Chbr Conc.*, pf, orch, 1992–3

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WILLIAM H. REYNOLDS/THOMAS MICHELSEN

Joris van Lankveld [Langhveldt].

See [Macropedius, Georgius](#).

Jörn, Karl

(*b* Riga, 5 Jan 1873; *d* Denver, 19 Dec 1947). Latvian tenor, active in Germany and the USA. He studied with Jacobs Ress in Berlin and in 1896 made his début in *Martha* at Freiburg. Appearances at Zürich and Hamburg led to his engagement at the Berlin royal opera in 1902, where he remained until 1908. Covent Garden first heard him in a British double première, in 1906, of Poldini's one-act *Vagabund und Prinzessin* and Cornelius's *Der Barbier von Bagdad*. In the two following seasons he sang Walther in *Die Meistersinger*; his Loge in *Das Rheingold* was considered one of the best ever heard. He joined the Metropolitan in 1908, proving his adaptability in Mozart and Wagner, Massenet (*Manon*) and Mascagni (*Cavalleria rusticana*) and in a special performance of Beethoven's Ninth Symphony under Toscanini. He also sang Jeník in the American première of *The Bartered Bride* (1909). Taking American citizenship in 1916, he retired from singing to develop an invention for mineral-divining; then, losing his fortune, he returned in 1928, joining Johanna Gadski's touring company and singing (with great success) his first Tristan and Siegfried. He taught in New York and Denver, and gave a final performance as Lohengrin shortly before his death. His sturdy voice and lyric style can be heard in many recordings; they cover a wide repertory of song as well as opera, and include two of the earliest made of complete operas, *Faust* and *Carmen*, both recorded in 1908 with Emmy Destinn.

J.B. STEANE

José, Antonio [Martínez Palacios, Antonio José]

(*b* Burgos, 12 Dec 1902; *d* Estépar, 8 Oct 1936). Spanish composer and conductor. He studied with the organists Julián García Blanco and José María Beobide Goiburu in Burgos. In 1920 the regional government of Burgos awarded him a scholarship to further his studies at the Madrid Conservatory for four years. He supplemented his income by conducting zarzuelas at the Teatro de la Latina and the Teatro Apolo, and by music copying. He worked as a music teacher at a Jesuit school in Miraflores de El Palo, Málaga (1925–9), and returned to Burgos in 1929 to conduct the revived choral society Orfeón Burgalés.

The final period of his life was dominated by his commitment to Burgos and its people. He was awarded the National Music Prize for his collections of folksongs from Burgos (1932) and was invited to present a paper on this subject at the Third Congress of the IMS (Barcelona, 1936). In the early days of the Civil War he was arrested by Falangists and imprisoned in Burgos. On 8 October 1936 he was driven to the nearby town of Estépar and shot, accused of being a Republican spy and Jewish sympathizer, and of inciting the people to revolt.

Antonio José's love of the folksong of his native region penetrated his entire output, from the series of *Danzas burgalesas* and the *Sonata castellana* for piano (which formed the basis for his *Sinfonía castellana*) to later choral and vocal works such as the *Cinco coros castellanos* and the *Cuatro canciones populares burgalesas*, and even his unfinished opera *El mozo de mulas*. Many of his works are based on literal quotations of popular melodies taken from Federico Olmeda's *Cancionero de Burgos* (1902) or on folksongs collected by the composer himself. Ravel is said to have referred to him as potentially the greatest Spanish composer of the 20th century.

WORKS

(selective list)

Stage: *La antesala de la gloria* (sainete, A.G. Arbeo and E. Marceu), 1921; *La memoria de Doctor Coronado* (operetta), 1923–4; *Minatchi* (*La aurora de un reino*) (lyric drama), 1925; *El mozo de mulas* (op. 3, M.F. Fernández Núñez and L. Mateo), 1927–, unfinished [completed by A. Yagüe]; *Marcha para soldados de plomo* (ballet, E. de Ontañón), pf, orch, 1929 [completed by A. Yagüe]

Orch: *Alla Haydn*, 1923; *Sinfonía castellana*, 1923; *Lamentación segunda*, 1927; *Evocaciones no.2*, 1928; *Suite ingenua*, pf, str, 1928; *Preludio y danza popular*, 1934

Vocal: *Ave María*, 4 solo vv, org, 1917; *Ave maris stella*, 1v, org, 1917; *Tantum ergo*, 2 solo vv, org, 1917; *Dulce cayado*, 1v, chorus, org, 1918; *Letanía lauretana*, 1v, chorus, org, 1920; *Mass, D*, solo vv, orch/org, 1920; *Himno de la Asociación de antiguos alumnos de San Antón*, chorus, pf, 1922; *Villancico*, 1v, 5vv, org, 1923; *Himno escolar*, chorus, orch, 1924; *La primavera*, 1v, pf, 1924; *Tota pulchra*, T, B, org, 1924; *Un suspiro de amor*, 1v, pf, 1925; *Elegía*, T, org, 1926; *A Beobide*, chorus, org, 1926; *A San Luis Gonzaga*, 1v, chorus, org, 1926; *10 canciones*

burgalesas, 1926; Inmaculada, chorus, pf, 1927; Faro de amor (Gaspar G. Pintado), 1v, chorus, org, 1929; Ave María, lv, org, 1929; 4 canciones populares burgalesas, SATB, 1929; 3 cantigas de Alfonso X, 1v/chorus, pf, ?1929; Himno a Castilla, SATB, 1929; 5 coros castellanos, chorus, 1929–32; El divino Rey abandonado, 1v, org, 1930; El molinero (Canción burgalesa), S, orch/pf, 1932; Colección de cantos populares burgaleses, 1932; Romance de rosa fresca, SATB, ?1933; Himno al Valle de Valdivielso (G.G. Pintado), chorus, pf, 1933

Chbr and solo inst: Sonata, G, pf, 1917; Vals, A, pf, 1917; Variaciones, pf, 1918; El canto de dolor, pf, 1918; Ecos taurinos, pf/band, 1919; Hojas sueltas nos.1 and 2, pf, 1919; Danza de concierto, vn, pf/band, 1919; Preludio no.1, E♭, pf, 1920; Preludio no.2, G, pf/sextet, 1920; Danza de bufones, pf, 1920; Nocturno (Paisaje), pf, 1920; Sonata castellana, pf, 1920–22; Tiempo de tarantela, pf, 1921; Alla Haydn, pf, 1922; Danza burgalesa no.1, pf, 1922; El paso de la galante estudiantina, pf, 1922; La muñeca rota, pf, 1922; Canción escolar, pf, 1922; La case del gigante, pf, 1923; Danza burgalesa no.2, pf, 1923; Danza burgalesa no.3, pf, 1923; Sonata no.3 (Alla Clásica), pf, 1924; Sonata no.4 (Poema de la juventud), pf, 1924; Evocaciones (Cuadros de danza campesina), pf, 1925; Sonata gallega, pf, 1926; Romancillo infantil, gui, 1927–8; Improvisación, org, 1928; Danza burgalesa no.4, pf, 1928; Sonata, gui, 1933

Arrs. for chorus

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- J. Parra:** 'La obra pianistica de Antonio José', *Ritmo*, no.572 (1986), 50
- M.A. Palacios Garoz:** 'Antonio José, el compositor de Castilla', *Anuario de Castilla y León* (1993), 407–14

YOLANDA ACKER

José de Montserrat.

See [Falguera, José](#).

Joseffy, Rafael

(*b* Hunfalva, 3 July 1852; *d* New York, 25 June 1915). Hungarian pianist. His youth was spent in Miskolcz, where he began to study the piano at the age of eight. After further studies in Budapest he entered the Leipzig Conservatory (1866), where he was taught chiefly by E.F. Wenzel, though he also had a few lessons from Moscheles. From 1868 to 1870 he studied with Tausig in Berlin, and he spent the summers of 1870 and 1871 in Weimar taking lessons from Liszt. He first performed publicly in Berlin in

1870; soon he was giving concerts in most of the large European cities. In a review of 1874 Hanslick admired his brilliant technique but found his playing cold. Joseffy made his American début in New York in 1879, playing concertos by Chopin and Liszt in addition to solo items, and then settled in the USA. He toured with Theodore Thomas and his orchestra, and gave many recitals, being one of the first to perform Brahms's works regularly. From 1888 to 1906 he taught the piano at the National Conservatory, New York. In his youth he composed some salon pieces, a set of lieder and numerous arrangements of works by Bach, Haydn, Chopin and others; but he was much better known for his editions of Chopin's works (15 volumes) and of studies by Czerny, Henselt, Schlözer and Moscheles; he also wrote a valuable *School of Advanced Piano Playing* (New York, 1902).

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- E. Hughes:** 'Rafael Joseffy's Contribution to Piano Technique', *MQ*, ii (1916), 349–64

CHARLES HOPKINS

José Maurício.

See [Garcia, José Maurício Nunes](#).

Joseph I

Holy Roman Emperor (*b* Vienna, 26 July 1678; *d* Vienna, 17 April 1711). Habsburg ruler and amateur musician. As the eldest son of Leopold I by his third wife Eleanora Magdalena Theresia of Pfalz-Neuburg he became hereditary King of Hungary in Bratislava in 1687 and was crowned King of Rome in Augsburg three years later; he succeeded his father as Holy Roman Emperor on 5 May 1705. In his youth he received music lessons from J.J. Prinner and played the harpsichord, flute and other instruments. He had a talent for music and dancing and between 1682 and 1699 he took part in many performances at the court theatre in Vienna as a singer, dancer and flautist. His surviving compositions are plainly influenced by the style of Alessandro Scarlatti, yet on the whole they have more individuality than the works of Leopold I; the aria *Tutto in pianto*, for example, has one of the earliest obbligato parts for chalumeau.

WORKS

Edition: *Musikalische Werke der Kaiser Ferdinand III., Leopold I. und Joseph I.*, ed. G. Adler (Vienna, 1892)

Regina coeli, S, 2 vn, va, vc, org, *D-Dlb, A-Wn*; ed. R. Ragge (Zürich, 1981)
Alme ingrata, aria, in a sepolcro of 1705, I-Vnm
Più d'ogni stella, aria, in Ziani's *La flora*, 1706, *Vnm, A-Wn*

Si trova in tempeste, aria, in Bonocini's Endimione, 1706, *Wn*

Si, cor mio, confida, aria, in Ziani's Chilonida, 1709, *Wn*

Non è morta in me la speme, aria, in Chilonida, *Wn*

Tutto in pianto, aria, in Chilonida, *Wn*; ed. C. Lawson (London, 1984)

Aria, lute, *CZ-Pu*

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- G. Adler:** 'Die Kaiser Ferdinand III., Leopold I., Joseph I., und Karl VI. als Tonsetzer und Förderer der Musik', *VMw*, viii (1892), 252–68
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- J. Zuth:** 'Kaiser Josephs I. Aria für die Laute', *Zeitschrift für die Gitarre*, v (1926), 105 [with edn]
- O. Wessely:** 'Habsburger Kaiser als Komponisten', *Unica austriaca, Notring-Jb 1960*, 53
- H. Seifert:** *Die Oper am Wiener Kaiserhof im 17. Jahrhundert* (Tutzing, 1985)
- R. Clemencic:** 'Gli imperatori compositori', *Danubio: una civiltà musicale*, ed. C. De Incontrera (Monfalcone, 1992), 151–72
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- C. Lawson:** 'The Chalumeau in the Works of Fux', *Johann Joseph Fux and the Music of the Austro-Hungarian Baroque*, ed. H. White (Aldershot, 1992), 78–94
- S. Wollenberg:** 'Vienna under Joseph I and Charles VI', *The Late Baroque Era: from the 1680s to 1740*, ed. G.J. Buelow (Englewood Cliffs, 1993), 324–54

OTHMAR WESSELY/STEVEN SAUNDERS

Joseph, Jane M(arian)

(*b* London, 31 May 1894; *d* London, 9 March 1929). English composer. A pupil of Holst at St Paul's Girls' School, she graduated in classics from Cambridge (1916) but thereafter pursued a musical career in close association with Holst. One of his amanuenses (for example in *Neptune*), she prepared vocal scores (as in *The Hymn of Jesus*, for which she also advised on the translation) and deputized for his teaching. As well as participating in his Morley College activities as a singer and instrumentalist (on the double bass, horn and timpani), she organized presentations such as Purcell's *Dioclesian* (1921). Joseph helped produce Holst's choral ballets, writing the libretto for *The Golden Goose* (1926). She taught at Eothen School, Caterham, and helped found the Kensington Musical Competition Festivals (1922) and Kensington Choral Society (1925). A member of the Society of Women Musicians from 1919, she joined its Composers' Sectional Committee in 1921. Holst's influence is easily detected in her music, for instance in the modality and whole tones in *Mirage*, re-creation of folk melody in *Morris Dance*, orchestral flair in *Bergamask* and striding bass in *A Festival Venite*. He rated her 'the best

girl pupil I ever had' in composition, but her many amateur involvements and early death from kidney failure prevented the full realization of her creative gifts.

WORKS

(selective list)

Orch: Bergamask (1931); Morris Dance (Barbara Noel's Morris) (1931); Cradle Song, str (2000); Village Dance (2000)

Vocal: The Carrion Crow, trad., SSA (1914); Wassail Song, trad., SSA (1916); 7 Two-Part Songs (C. Rossetti), SS, pf (1921); A Festival Venite, SATB, orch (vs 1922); A Little Childe There Is Ibore (15th century), SSA, str (vs 1923); A Hymn for Whitsuntide (J. Beaumont), SATB (1924); 3 Old Carols (15th century), SSA (1924); Eskdale, hymn tune (1925); A Fairy Blessing (W. Shakespeare), unison vv, pf (1925); Noel (H. Belloc), unison vv, pf (1925); Mirage (cycle of 5 songs, Rossetti), high v, str qt (1999)

Pf: 5 books of teaching pieces (1920–25)

Lost works, incl. 3 orch works, ballet, 3 str orch works, 4 choral-orch works, songs, chbr music, incid music

Principal publishers: Bardic, OUP, Stainer & Bell

WRITINGS

'Introductions: 4: Gustav Holst', *The Music Bulletin*, v/4 (1923), 112–15
Compositions of Gustav Holst, with a Short Biographical Sketch (New York, 1924)

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G. Holst: 'The Younger English Composers: 18: Jane M. Joseph, 1894–1929', *MMR*, lxi (1931), 97–8

A. Gibbs: 'The Music of Jane Joseph', *Tempo*, no.209 (1999), 14–18

A. Gibbs: 'Jane Joseph', *Holst among Friends*, (London, 2000), 24–65

ALAN GIBBS

Joseph Hūzāyā

(*fl* Nisbis, c530). According to tradition, the inventor of Syriac [Ekphonic notation](#).

Josephs, Wilfred

(*b* Newcastle upon Tyne, 24 July 1927; *d* London, 17 Nov 1997). English composer. At the age of 16 he had his first lessons in harmony and counterpoint, from Arthur Milner. He took a degree in dental surgery at Newcastle upon Tyne in 1951, and practised dentistry during two years' army service. In 1954 he won a scholarship to the GSM, where he worked for two years under Alfred Nieman; this was followed by a year in Paris, studying with Max Deutsch (1958–9). He had already won several prizes in international competitions when, in 1963, his Requiem was awarded first

prize in the first International Competition of La Scala and the City of Milan, after which he was able to abandon dentistry for full-time composition.

The Requiem, written in memory of the Jewish dead of World War II, is bold and unconventional in conception and form. It is a setting of the Hebrew Kaddish – the prayer for the dead – consisting of ten movements, nine of them slow. The first, fifth ('Lacrimosa') and ninth are for string quintet alone – reworkings of an earlier quintet. The music ranges in mood from the contemplative, as in the tranquil, harp-coloured orchestral seventh movement ('De profundis'), to the defiant, as in the Walton-esque explosive orchestration of the third movement and pungent dissonances of the sixth. The vocal writing is imbued with a lyrical intensity. It was Josephs' masterful full-scale opera *Rebecca*, however, which received international acclaim, enjoying several revivals since its successful première in 1983. The arresting score sustains suspense in an almost cinematic manner. There is a Bergian richness to the orchestral interludes, while the vocal set pieces contain great individuality and lyrical beauty, particularly the Girl's aria in Act 1, accompanied by flute, harp and strings, and Max's Act 3 aria supported by the remarkable 'Manderley' 18-part chord. Such dramatic flair lent itself easily to the medium of television and film: of his 200 or so scores, many, including *Swallows and Amazons*, *The Great War* and *I, Claudius*, have enjoyed popular success. In 1988 he was appointed music consultant to the London International Film School.

Besides a remarkable stylistic versatility, Josephs' works share characteristic features: a form of Schoenbergian continuous development, clarity, orchestral brilliance and a fine sense of dramatic timing and effect. Works such as the *Battle of Britain Suite*, *Aelian Dances* and other occasional pieces demonstrate his orchestration skills, while his choice of unusual combinations of solo instruments in concertos reinforces his concern for colour. Alongside English influences of Walton and Vaughan Williams, a more cosmopolitan identity emerges in many of his more searching works. For example, the dark Expressionism of Shostakovich in the Seventh Symphony, the rhythmic energy of Bartók and Stravinsky in the Second Piano Concerto and the novel soundscapes of the third and fourth string quartets. Josephs was also master of more accessible idioms, as in the appealing Viola Concerto (1983), which combines virtuoso toccata passage-work with melting, jazz-influenced melodies; and the 1995 *Pictures from an Imaginary Exhibition* for piano with its postmodernist references to Chopin, the blues, brass bands and Musorgsky. In 1995 the Wilfred Josephs Society was founded to promote performance and appreciation of the composer's music.

WORKS

(selective list)

dramatic

Stage: 12 Letters (Belloc), op.16, spkr, cl, pf, str trio, 1957; The Magical Being (ballet), 1961; The Nottingham Captain (music-theatre, A. Wesker), nar, vv, 7 insts, 1962; La répétition de Phèdre (ballet), 1964–5; Adam and Eve (D. Kossoff), op.61, spkr, ens, 1967; The Appointment (TV op, B. Kops), 1968; A Child of the Universe (music-theatre, Josephs and others), op.80, 1971; Equus - the Ballet (after P.

Schaffer), op.116, 1980; Rebecca (op, 3, E. Marsh, after D. du Maurier), op.126, 1981–3; Alice in Wonderland (children's op, Josephs, after L. Carroll), op.144, 1985–8; Cyrano de Bergerac (ballet, 3, scenario and choreog. D. Bintley), op.161, 1989–91; William and the Bomb (an entertainment, R. Crompton), op.170, spkr, actor, orch, 1993; 3 children's operas

Film, TV scores: The Great War, 1964; The Prisoner, 1967; Cider with Rosie, 1971; Swallows and Amazons, 1973; I, Claudius, 1976; Pride and Prejudice, 1981; The Return of the Antelope, 1985

orchestral

Orch: The Ants, comedy ov., op.7, 1955; Sym. no.1, op.9, 1955; Vc Conc., op.34, 1962; Aelian Dances, op.35, 1961 [after Newcastle tunes]; Sym. no.2, op.42, 1964; Pf Conc. no.1, op.48, 1965; Canzonas on a Theme of Rameau, op.49, str, 1965; Conc., op.58, ob, perc, small orch, 1967; Sym. no.3, op.59, chbr orch, 1967; Variations on a Theme of Beethoven, op.68, 1969; Conc., op.69, 2 vn, chbr orch, 1969; Sym. no.5, op.75, 1971; Pf Conc. no.2, op.77, pf, chbr orch, 1971;

Saratoga Conc., op.82a, gui, hp, hpd, chbr orch, 1972; The 4 Horsemen of the Apocalypse, ov., op.86, 1974; Sym. no.7, op.96, small orch, 1976; Sym. no.8, op.98, wind, 1977; Conc., 4 pf, 6 perc, orch, op.106, 1978; Sym. no.9 'Sinfonia concertante', op.112, small orch, 1979–80; Conc. d'amore, op.113, 1979; Db Conc., op.118, 1980; The Brontes, ov., op.121, 1981; Perc Conc., op.130, 1982; Va Conc., op.131, va, small orch, 1983; The Heaving Bagpipe, ov., op.133, 1984; Feu de joie, op.134, 1984; Celebratory Ov., op.136, 1985; Disconcerto, op.138, 1985;

Sym. no.10 'Circadian Rhythms', op.137, 1985; Northumbrian Dances, op.139, 1986–9; Festival Ov. (on Brabant Themes), op.145, band, orch, 1987; Battle of Britain Suite, op.157, wind band, 1989–90; Wordless Song, str, 1990; A Yorkshire Ov., op.159, 1990; Sym. no.11 'Fireworks', op.167, sym. band, 1992; Vn Conc., op.169, 1992; Pf Conc. no.3, op.172, 1993–4; Celebration, op.173, 1994; Sym. no.12 'Sinfonia Quixotica', conc., op.175, vn, db, orch, 1995: see vocal [Sym. no.6, Sym. no.4]

other instrumental

Chbr: Concerto a dodici, op.21, wind ens, 1959; An old English Suite, op.31, cl sextet, 1961; Str Qnt, op.32, 1961 [from Requiem, op.39]; Octet, op.43, cl, bn, hn, str qt, db, 1964; Sonata, op.46, vn, pf, 1965; Sonata, op.73, vc, pf, 1970; Trio, op.76, hn, vn, pf, 1971; Str Qt, op.78, 1971; A Trio of Trios, op.87, pf trio, 1974; Sonata no.2, op.90, vn, pf, 1975; Pf Qnt, op.91, 1977; Sonata, op.92, 2 tpt, hn, trbn, tuba, 1974; Pf Trio, op.93, 1974; Sonata, op.99, fl, pf, 1977; Wind Qnt, op.102, 1978; Ob Qt, op.110, 1979; Str Qt no.4, op.124/2, 1981; 8 Aphorisms for Trbn Octet, op.125, 1981; Arcadian Rhapsody, op.132, fl, str trio, hp, 1984; Cl Qnt, op.135, 1984–5; Papageno Variations, op.153, ww sextet, 1989; Second Sonata, op.154, brass qnt, 1989; Pf Trio no.2, op.177, 1996

Solo: Thoughts on a Spanish Guitar, op.111, 1979; Db Sonata, op.119, 1980; Testimony, op.122, org, 1981; Vn Sonata no.3, op.147, 1987; Cl Sonata no.1, op.148, 1988; Cl Sonata no.2, op.149, 1988; Ob Sonata, op.152, 1988; Org Sonata, op.165, 1992; Pictures from an Imaginary Exhibition, op.176, pf, 1995; various pf works (1959–69)

vocal

Choral: Requiem, op.39, Bar, double chorus, str qnt, orch, 1963; 2 Cat Songs, op.54, SATB, 1966; Mortales (W. Blake, P.B. Shelley, T. Nashe, M. Luther), op.62, S, A, T, Bar, B, chorus, children's chorus, orch, 1967–9; 3 Medieval Lyrics, op.65,

SATB, wind qnt, 1968; Happytaphs, op.81, children's chorus, pf, 1971; Songs of Innocence (Blake, Nashe), chorus, orch, 1972; Sym. no.6, op.83, S, Bar, SATB, orch, 1972–4; Airoplanes & Angels (G. Grass), op.103, SATB, 2 pf, 1977–8; Spring Songs, op.120, SATB, 1981; 2 A Capella Choruses (C. Rossetti), op.146, SATB, TTBB, 1987, unpubd

Solo vocal: The Little Dog's Day (R. Brooke), op.151, S, 2 cl, va, vc, db, 1951, rev. 1988; 4 Chinese Lyrics, 2 solo vv, pf/gui, 1963; Sym. no.4, op.72, A/s Bar, orch, 1967–70; Death of a Young Man (B. Jacobson), op.74, Bar, orch, 1970; Night Music, op.71, A/Mez/T/Bar, 1970; Fish Heaven (Brooke), op.163, Mez, fl, 1991

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F. Routh: *Contemporary British Music* (London, 1972)

W. Josephs: 'The Problem of Identity', *Composer*, xlvi (1972–3), 26 only

H. Rosenthal: 'Rebecca', *Opera*, xxxiv (1983), 1359–61

'W. Josephs', *Music Teacher*, lxxviii (1989), 25–8

HUGO COLE/MALCOLM MILLER

Josephson, Jacob Axel

(*b* Stockholm, 27 March 1818; *d* Uppsala, 29 March 1880). Swedish composer and conductor. He belonged to a Jewish family which came to Sweden at the end of the 18th century and still plays an important role in Swedish cultural life. In 1841, when he was studying at the University of Uppsala, he was baptized (adding Axel to his name). In the same year he published his first solo songs, dedicated to Jenny Lind. He taught music at the Cathedral School (1841–3) and led a singing society, Lilla Sällskapet, which devoted itself mainly to ancient sacred music (Gunnar Wennerberg was a member). Josephson completed his university studies in 1842 with a small thesis on modern music, *Några momenter till en karakteristik af den nyaste musiken*, in which he attacked Rossini and praised Mendelssohn. With financial assistance from Jenny Lind he studied music abroad from 1844 to 1847. He stayed in Rome during winter 1845–6, but spent most of the time in Leipzig, where he studied composition with Moritz Hauptmann and Niels Gade; he also took organ lessons with Schneider in Dresden.

On his return to Sweden in 1847 Josephson became conductor of the Harmonic Society in Stockholm. In 1849 he was appointed *director musices* (leader of the university orchestra) in Uppsala and in the same year he founded the Philharmonic Society. In 1854 he also became the leader of the Orphei Drängar which he made into an élite men's chorus. He was elected a member of the Swedish Royal Academy of Music in 1857. In 1864 he instigated regular university lectures on the history of music and in the same year he was appointed organist at Uppsala Cathedral; he founded the cathedral choir, one of the first of its kind in Sweden, in 1867. In that year he also visited Germany to study German church music, especially congregational singing. After Berwald's death in 1868 work on the revision of the Swedish hymnal was taken on by Josephson; his proposal was printed in 1877, but never officially adopted.

As a conductor of his various ensembles, Josephson made Uppsala for many years one of the principal musical centres of the country. In his own music he never abandoned the models of his youth, Mendelssohn and A.F. Lindblad. His most successful works were his solo songs with piano accompaniment, such as *Stjärnklart* and *Sjung, sjung, du underbara sång*. Some of these were even sung abroad by Jenny Lind. Among his songs for men's chorus *Serenad*, *Vårsång* and *Requiem* are still sung. Josephson also wrote a symphony and several choral works with orchestral accompaniment, among them *Islossningen* and *Quando corpus*. He published two collections of sacred songs: *Zion* (monthly from 1867 to 1870) and *Sånger i Zion* (1880).

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FOLKE BOHLIN

Joshi, Bhimsen

(b Karnataka, 14 Feb 1922). North Indian (Hindustani) classical music vocalist. His attraction to vocal music from a very early age led his father to find local instructors for him. However, Joshi was inspired by recordings of the *khayāl* singers Abdul Karim Khan and his disciple Sawai Gandharva of the Kirana *gharānā*, and ran away from home at the age of 11 in search of a *guru*. Singing for sustenance, he travelled to Gwalior where he garnered the support of Hafiz Ali Khan for study at the Madhav Sangeet Vidyalaya. Leaving there after six months in search of individual rather than group tutelage, Joshi wandered from place to place and from teacher to teacher for two years until the Gwalior master Vinayakrao Patwardhan advised him to return home to study in Kundgol with Sawai Gandharva. After five years of traditional *guru-śisya-paramparā* with Gandharva (1935–40), a concert in Pune on the occasion of his *guru's* 60th birthday launched Joshi on a career as a Kirana singer of *khayāl*.

Joshi took some instruction beyond Kirana with Mushtaq Hussein Khan of the Sahaswan/Rampur *gharānā* and also borrowed stylistic traits from Agra and Gwalior *gharānā* singers. His vocal style reveals that eclecticism. He has particularly cultivated Kirana subtlety in intonation, and his use of ornamentation is highly controlled for dramatic effect. He exploits dynamic contrast, singing loudly in the high register and almost soundlessly thereafter, and varies *tāns* by means of a series of sudden, rhythmic vocal thrusts followed by a volley of rapid pitches. Almost uniquely, he sings to the vowel 'i' in the high register, and unlike most Hindustani singers he uses physical movement to punctuate his improvisation. He has effective breath control, singing long melodic phrases in one breath.

Joshi's structuring of *khayāl* is also distinctive. Unlike other Kirana singers, he enjoys playing with rhythm, including cadential *tihāīs*; he seldom uses the *sargam* syllables as text, and he does not dwell on slow improvisation. He gives generous performance time to the *antarā*, the second section of the *khayāl* composition, and he dramatically exploits vocal silence after cadences. In addition to *khayāl* and *thumrī*, Joshi performs popular Marathi

songs (*pad*) and has given concerts of devotional songs in Marathi and Kannada languages set to classical tunes.

Joshi gradually narrowed the number of rāgas he performs, emphasizing *Darbārī*, *Ābhogī* and *Mālkauns*, and he has created rāgas *Kalaśrī*, *Lalit-Bhatiyār* and *Mārvā-Śrī*. His recordings, numerous by the standards of Hindustani classical vocal music, display a broader range of repertory; in honour of his rare contribution, HMV awarded him a platinum disc.

Joshi began foreign tours in 1964, first to Afghanistan and then to America, Canada, Europe and the Middle East. He has won India's most prestigious awards: the Padma Shri, which he received from the President of India in 1972, the Sangeet Natak Akademi Award for Hindustani vocal music (1975), the Padma Bhushan (1985), the Tansen Samman from the government of Madhya Pradesh (1992) and the Padma Vibhushan (1999).

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BONNIE C. WADE

Josif, Enriko

(b Belgrade, 1 May 1924). Yugoslav composer of Jewish origin. He graduated from Milenko Živković's composition class at the Belgrade Academy of Music (1954) and completed his studies in Rome (1961–2). He was professor of composition at the Belgrade Academy (1957–89) and was elected corresponding member of the Serbian Academy of Sciences and Arts in 1991.

His compositions draw upon Baroque and medieval sounds and forms, placed in correlation with a modern musical idiom. This sense of balance is reflected also in the contrast of dense and transparent sonorities, and homophonic and polyphonic textures, as in the *Lirska simfonija* ('The Lyric Symphony') and the Piano Concerto. The original version of *Smrt Stevana Dečanskog* ('The Death of Stevan Dečanski', 1956) evokes the age of organum, the motet and gymel, while its stage version aims at total theatre. Other representative works are the *Sonata antica*, with its Preludio–

Ricercar, Sarabanda–Fughetta–Giga and Aria–Passacaglia, and *Tri psalma* ('Three Psalms'), a piano piece noticeable for its psalmodic recitative and organum-like rhythms. Many of his works are richly orchestrated and contain acrid harmony; they are marked by dramatic tension and formal unconventionality.

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(selective list)

Stage: Ptico, ne sklapaj svoja krila [O bird, do not fold your wings] (ballet, after R. Tagore), 1970; Stevan Dečanski (dramatic chronicle, after Serb. medieval texts), 1970, Belgrade, 7 Oct 1970 [based on Smrt Stevana Dečanskog]

Orch: Sinfonietta, 1955; Sonata antica, 1955; Lirska simfonija [Lyric Sym.], 4 fl, hp, str, 1956; Pf Conc., 1959; Sym. in 1 Movt 'Monoptych', 1965; Monolog i koral [Monologue and Chorale], vn, str, 1981; Iz osame [From Solitude], 1989

Vocal: Smrt Stevana Dečanskog [The Death of Stevan Dečanski] (motets), reciter, solo vv, chorus, chbr orch, 1956; Rusticon, A, male chorus, orch, 1962; Kameni spavač [The Stone Sleeper], A, orch, 1990

Chbr: Snovidjenja [Dream Visions], fl, hp, pf, 1964; Hamlet, fl, b viol, hpd, 1969; Vatrenja [Burnings], pf trio, 1972; Dozivanja [Callings], wind, 2 tpt, hp, fl ens, 1979; Znakovi I [Signs I], solo fl, fl ens, vc, hp, hpd, 1984; Pesmena govorenja [Sung Conversations], fl ens, 1986

Pf: Sonata brevis, 1949; 4 priče [4 Stories], 1954; 4 skice [4 Sketches], 1954; 3 psalma, 1966

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ROKSANDA PEJOVIĆ

Josquin, Jan [Josquinus, Johannes]

(*fl* 1561–3). Czech theorist. He matriculated at Wittenberg University on 30 April 1563 under the name of 'Johannes Josquinus Boleslavensis'. At first thought to be a Frenchman or Netherlander fleeing religious persecution, Jan Josquin is now regarded as a Czech, his name a pseudonym in homage to Josquin des Prez. Hostinský's theory that he was identical to Jan Blahoslav's associate Václav Solín (*b* 1526/7; *d* Třebíč, 5 June 1566) was refuted by Dolanský. Vávra identified him with Jan Facilis (*b* Byčkov; *d*

after 1570), a schoolteacher and member of a literary society in Prostějov, and the composer of a four-part Ovidian ode. Sovík (1987) has exposed the weaknesses in Dlanský's and Vávra's reasoning and vindicated Hostinský. The strongest evidence for identifying Josquin with Solín is a mutilated annotation on the title-page of the only surviving copy of his treatise, which appears to state 'B[rother] V. Solín wrote this ...'. But Slovík's other arguments, though forcibly stated, are inconclusive, and it is not impossible that the true identity behind the pseudonym has yet to be uncovered.

Jan Josquin's *Muzyka: to gest zpráva k zpjwanij naležitá* ('Music: that is, a report on what belongs to singing'; Prostějov, 1561; ed. in Hostinský; Eng. trans., 1991) appeared shortly after the first Czech work of music theory, Jan Blahoslav's *Musica: to gest knjižka zpěvákům náležitě zprávy w sobě zawjragjcý* ('Music: that is, a book containing necessary information for singers'; Olomouc, 1558, enlarged 2/1569; ed. in Hostinský; Eng. trans., 1991). The only surviving copy of Josquin's treatise (in *CZ-Pnm*) is incomplete, breaking off towards the end of chapter 8 and lacking the last two chapters. A supposed earlier edition in 1551 or 1559 cannot have existed, as examples are explicitly drawn from the 'new' Cantional of the Bohemian Brethren published in 1561. Like Blahoslav's book, Josquin's *Muzyka* is an elementary textbook for those without a knowledge of Latin, covering the rudiments of music and mensural notation but not counterpoint or composition; it goes into rather more detail than Blahoslav had done. The contents replicate those of many elementary treatises from Central Europe in the early and mid-16th century, but the now lost chapter 9, 'O regimentu', seems to have been more unusual. Josquin defined *regiment* as 'how each voice is based, in which place, and how to take one voice from another when you wish to sing in three or four parts'; the word, extremely rare as applied to music theory, recalls an important and otherwise unique section on the 'direction' (*regimen*) of plainchant and polyphonic choirs in the Czech theorist Venceslaus Philomathes's *Musicorum libri quatuor* (Vienna, 1512), which is one of the earliest witnesses to the practice of conducting.

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Josquin (Lebloitte dit) des Prez [Josse, Gosse, Joskin, Jossequin, Josquinus, Jodocus, Judocus, Juschino; Desprez, des Près, des Prés, de Prés, a Prato, de Prato, Pratensis]

(*b* ? nr Saint Quentin, c1450–55; *d* Condé-sur-l'Escaut, 27 Aug 1521). French composer. He was one of the greatest composers of the Renaissance, whose reputation stands on a level with those of Du Fay, Ockeghem, Palestrina, Lassus and Byrd. His music spans the transition between the sound-world of the late Middle Ages and that of the High Renaissance, and served as a model for much of the 16th century. 'Josquin' is the diminutive of Josse (Lat. Judocus), the name of a Breton saint active in northern France and Flanders in the 7th century; an uncommon name in recent times, it was widespread in that region during the 15th and 16th centuries.

1. Birth, family and early training (c1450–75).
2. Aix-en-Provence, ?Paris, Condé-sur-l'Escaut (c1475–1483).
3. Milan and elsewhere (1484–9).
4. The papal chapel (1489–c1495).
5. Italy and France (1498–1503).
6. Ferrara (1503–4).
7. Condé-sur-l'Escaut (1504–21).
8. Portrait of Josquin.
9. Reputation.
10. Works: canon and chronology.
11. Motets.
12. Masses.
13. Secular works.

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Josquin des Prez

1. Birth, family and early training (c1450–75).

The documentation of Josquin's life is riddled with gaps; the earlier part of his career has been subject to considerable re-evaluation since the middle of the 20th century, and his place and date of birth remain uncertain. The

evidence for the early part of his life is largely derivative or inferential, although a few definite points can be established.

Josquin spent the last years of his life as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut, on the border of the imperial county of Hainaut, and it is evident that he had long-standing family connections with the place (see [fig. 1](#)). Documents connected with his inheritance of property in the town in 1483 show that his apparently childless uncle and aunt, Gilles Lebloitte dit Desprez and Jacque Banestonne, had named him their heir already in 1466, perhaps after the death of his father Gossard Lebloitte dit Desprez; the will had been witnessed by the mayor and several aldermen of Condé (see Matthews and Merkley, 1998). Josquin himself is given the same complex surname in these documents, and it is evident that the family name was actually Lebloitte, while Des Prez was a sobriquet (perhaps assumed by Josquin's grandfather since both his father and his uncle used it) that was evolving into a surname.

Josquin cannot, however, have been born in Condé, for just before his death he declared himself legally a foreigner (*aubain*); he must therefore have been born outside the lordship of Condé if not outside the Empire. Josquin stated that he was from beyond the 'Noir Eauwe', perhaps referring to the Eau Noire in the Ardennes, which formed part of the southern boundary between Hainaut and France. A village called Prez, possibly perhaps the origin of the family sobriquet, is located about 17 km south of this river (see Clarke, 1966), but Josquin may have meant some as yet unidentified watercourse nearer to Condé (see Kellman, 1971).

The former hypothesis receives some support from the tantalizingly imprecise evidence of the 17th-century antiquary Claude Hémeré (*Tabella chronologica decanorum ... ecclesiae S. Quintini*, Paris, 1633, pp.161–2 = 159–60). He stated that Josquin had been first a choirboy at the royal collegiate church of Saint Quentin, then in charge of its music, but he gave no specific dates. Hémeré's inaccurate statement that Josquin was master of the French royal chapel under François I (see below) does not necessarily cast doubt on his reporting of the documents from St Quentin, which he consulted, though they were destroyed in 1669. Saint Quentin was an important centre of French royal musical patronage: Loyset Compère (*d* 1518) and Jean Mouton (*d* 1522), for example, held canonries there, and both composers were buried in the church. Saint Quentin, though it lies some 70 or 80 km to the west, was the natural centre of gravity for the district south of the Eau Noire.

Josquin's deathbed declaration shows that the famous statement by the poet Ronsard that Josquin was 'Hennuyer de nation' (preface to *Livre de meslanges*, Paris, 1560, 2/1572²) involves a confusion of his later residence in Hainaut with his birthplace. In the Tschudi Liederbuch (*Ch-SGs* 463), copied around 1540 by a friend of Glarean's, Josquin is called 'belga Veromanduuus' (from the county of Vermandois, whose chief town was Saint Quentin). Finally, Josquin may himself have given a clue to his birthplace in his motet *Illibata Dei virgo nutrix*: the initial letters (in one case a word) of the verses of the *prima pars* spell out his name IOSQVIN Des PREZ, and a corresponding acrostic has been suspected in the *secunda pars*. Here the division into verses is less clear; the most plausible

candidate seems to be ACAVVESCAVGA, out of which the name of the river Escau(t) leaps to the eye. The Escaut rises about 20 km north of Saint Quentin, and it has been speculated that Josquin was born in the nearby village of Beurevoir (Raugel, 1921).

The date of Josquin's birth was long estimated at about 1450, until in 1956 Claudio Sartori brought to light many documents concerning one Judochus de Picardia or Juschinus de Frantia, who was an adult singer (*biscantor*) of Milan Cathedral from 1459 to 1472; he identified this man with a singer of the same name in the chapel of Duke Galeazzo Maria Sforza from 1473 (earlier documented by Porro, 1878–9, and Motta, 1887), long identified with Josquin des Prez. A date of birth around 1450 remained plausible so long as Josquin's earliest known activity was in 1473, but the extension of his adult career back as far as 1459 compelled a new estimate of about 1440. Recent archival discoveries have enlarged our knowledge about the Milanese singer, however, and finally proved him distinct from Josquin des Prez. The surname of the Josquin in Milan was latinized as 'de Kessalia'; his father's name was Honodius rather than Gossard; and he continued to serve the Milanese court until his death in 1498 (see Matthews and Merkley, 1998). There no longer seems any reason to doubt that Josquin des Prez was born about 1450 or perhaps a few years later, that he was a close contemporary of Compère and Isaac and only a few years older than Obrecht; his earliest known activity in the mid-1470s fits reasonably with such a date.

If Josquin was not a choirboy at Saint Quentin as Hémeré stated, he must have been trained in a similar *maîtrise* elsewhere in northern France or Hainaut, perhaps in Condé itself. Nothing whatever is known of his movements before he appears in the service of René of Anjou in the late 1470s (see below), but there are one or two suggestive clues. Josquin seems to have had some significant contact with Ockeghem, although the statement of Zarlino (*Le istitutioni harmoniche*, 1558, repeated by Zacconi, *Prattica di musica*, 1592) that he was a pupil of Ockeghem's is unsupported and may only mean that he learnt from the older composer's example. Nevertheless, no fewer than four apparently early works make use of Ockeghem's chanson *D'ung aultre amer* (a mass, a separate Sanctus and the motets *Tu solus qui facis mirabilia* and *Victimae paschali laudes*), and the early double motet *Alma Redemptoris mater/Ave regina caelorum* begins by quoting the opening of Ockeghem's *Alma Redemptoris mater*. Most suggestively, Josquin set Jean Molinet's lament on Ockeghem's death (1497), *Nymphes des bois*, as one of his most celebrated and moving works; he was also named in the company of musicians associated with the French royal chapel (of which Ockeghem had been a high-ranking member since the early 1450s) in Guillaume Crétin's long poem on Ockeghem's death.

Josquin had earlier been listed in Compère's motet *Omnium bonorum plena*, which names a number of musicians associated in some degree with Cambrai Cathedral, including Tinctoris and Regis but pre-eminently Guillaume Du Fay; the occasion may have been the cathedral's dedication in 1472 (see G. Montagna, *EMH*, vii, 1987), but it must in any case have antedated Du Fay's death in 1474. The names of Busnoys and Ockeghem are followed by 'Des pres', which most likely refers to Josquin, who was a

cleric of the diocese of Cambrai. It is less probable that Pasquier du Pré (also called Desprez), a member of the Burgundian court chapel from 1464 to 1477 who had no known connection to Cambrai, was meant (but see Hamm, 1960). As with his relationship to Ockeghem, it is unclear what the nature of Josquin's association with Cambrai Cathedral may have been.

[Josquin des Prez](#)

2. Aix-en-Provence, ?Paris, Condé-sur-l'Escaut (c1475–1483).

The first certain employment of Josquin is attested by a document dated 19 April 1477 which calls him 'Josquinus Despres' and lists him as a singer in the chapel in Aix-en-Provence of René, duke of Anjou, Lorraine and Bar, count of Provence and nominal king of Naples, Sicily and Jerusalem. Another document seems to place him in Aix already in 1475 (see Merkeley, 1999, p.428). His presence at René's court in Aix lasted at least until 26 March 1478, when a document in French refers to him as 'Jossequin des Prez' and certifies his eligibility to receive the first available prebend in the collegiate church of St Maxe du Château in Bar-le-Duc, the capital of René's duchy of Bar. There is no further documentation for Josquin until early 1483, but he may well have remained in the service of René until the latter's death in 1480. If he did, then in all probability he transferred in 1481 along with the other singers in René's chapel to the service of King Louis XI of France, who placed René's singers in the Ste Chapelle, Paris. Josquin's motet *Misericordias Domini in aeternum cantabo* suggests direct contact with Louis: in 1481 the seriously ill king ordered the artist Jean Bourdichon to paint this verse from Psalm lxxxviii in azure lettering on 50 scrolls displayed throughout his château of Plessis-lés-Tours (see Macey, 1991). Josquin seems to have created a musical testament for Louis, who died in August 1483 with the psalm verse 'In te Domine speravi, non confundar in aeternum' – the closing words of the motet – on his lips.

After a documentary hiatus of nearly five years, Josquin's name reappears in February and March 1483, when he returned to Condé-sur-l'Escaut to claim his inheritance from his uncle and aunt, mentioned above. About the same time, he was given four *los* of wine by the chapter of Notre Dame, Condé, to mark 'his first return after the French wars' (see Reese and Noble, 1984). The wars between France and Burgundy had lasted from the death of Duke Charles the Bold of Burgundy in 1477 until 1483. Condé, just over the border in imperial territory, had been besieged and captured in May 1478 by King Louis XI, but just one month later, under threat of an approaching army led by the Habsburg Archduke Maximilian, the king's forces abandoned Condé after locking the populace into the church and setting fire to the town. Possibly Josquin's uncle and aunt perished in the conflagration; he seems to have taken the first opportunity upon the establishment of peace to return and settle their estate.

The level of Josquin's attainment as a composer by the early 1480s is demonstrated not only by *Misericordias Domini* but by a number of works that had been copied by that time. The Casanatense chansonnier (*I-Rc* 2856) was prepared in Ferrara most probably about 1480 to honour the betrothal of Isabella d'Este to Francesco Gonzaga (see *LockwoodMRF*). In addition to works by composers active in Ferrara and Milan, such as

Johannes Martini, Agricola, Compère and Japart, the manuscript contains French and Burgundian music, including works by Ockeghem, Hayne van Ghizeghem and Busnoys, none of whom travelled to Italy. It ascribes six chansons to Josquin (spelling his name differently each time, which suggests it was not well known to the copyist): *Adieu mes amours*, the four-voice *En l'ombre d'ung buissonnet*, *Et trop penser*, *Ile fantazies de Joskin*, *Que vous ma dame* and *Une mousque de Biscaye*. The polished and expressive *Ave Maria ... virgo serena* was copied within a few years of 1476 into some blank pages at the end of a gathering in the Leopold codex (*D-Mbs Mus.ms.3154*) whose paper is dated in that year.

Josquin des Prez

3. Milan and elsewhere (1484–9).

While the Josquin in Milan from 1459 is now known to have been a different man, Josquin des Prez was indeed associated with the Milanese court in the 1480s; he may have entered Sforza service soon after his 1483 visit to Condé. On 19 June 1484 Josquin supplicated for the rectorship of the church of Saint Aubin in the diocese of Bourges, some 12 km south of Issoudun, asking for dispensation to hold the benefice without being ordained a priest (see Matthews, 1998). He is named in the supplication as a chaplain and member of the household of Cardinal Ascanio Sforza, who had been elevated to the cardinalate in March 1484 and was residing for the time in Milan. Although the supplication wrongly gives his name as 'Jacobus Despres', it is plain from subsequent documents dealing with the same benefice that it is Josquin who was meant. In a document dated 19 August 1484 'Joschinus de Prattis' appointed procurators to take possession of the rectorship of Saint Aubin (see Matthews and Merkley, 1998); these included Hector Charlemagne, a former singer in the chapel of René of Anjou, and François Guiberteau, secretary of the chancery of Paris (an association that lends support to the hypothesis of Josquin's employment at the Ste Chapelle in the early 1480s).

Josquin must have accompanied Cardinal Ascanio to Rome in August 1484 because a document in the Vatican archives dated July 1485 states that he planned to leave the cardinal's service and depart to attend to his affairs. He may have travelled to Paris: another Vatican document dated February 1489 indicates that Josquin and others had been involved in litigation before the Parlement of Paris with regard to the benefice in Saint Aubain (see Sherr, forthcoming). By this time – and probably earlier – Josquin had returned to Milan, where in January and February 1489 he witnessed documents resigning the rectorship of Saint Aubin. The last of these refers to him as 'cantorem duchalem', indicating that he was nominally in the service of the young Duke Gian Galeazzo Sforza; in fact Gian Galeazzo's uncle Ludovico il Moro (Ascanio's elder brother) controlled the government of Milan and must have been Josquin's actual patron. Franchinus Gaffurius, who had been appointed choirmaster of Milan Cathedral in January 1484, seems to have been acquainted with Josquin during this period: in his *Angelicum ac divinum opus musice* (1508), he referred to discussions with Josquin and Gaspar van Weerbeke 'many years previously'.

It must also have been during these years that Serafino dall'Aquila, who was in the service of Ascanio Sforza between 1484 and 1491, wrote his sonnet 'Ad Jusquino suo compagno musico d'Ascanio' (To Josquin, his fellow musician of Ascanio): in it he urged the composer not to be discouraged if his 'genius so sublime' seemed poorly remunerated. Zarlino positively identified 'Jusquino' with Josquin des Prez when he reprinted the sonnet in his *Sopplimenti musicali* of 1588. While it seems more probable that Josquin spent the early 1480s in French royal service, as described above, it has also been proposed that he may have joined Ascanio's household as early as 1480. According to this hypothesis, he would have spent the years from 1480 to 1482 with Ascanio, who was banished from Milan for plotting against his brother Ludovico, fleeing first to Ferrara and then to Naples (see Lowinsky, 1971). If Josquin was indeed with Ascanio in Ferrara, this might account for the composition of the *Missa 'Hercules dux Ferrariae'* in honour of Duke Ercole d'Este, a mass that has been judged too early in style for Josquin's period of formal service to Ercole in 1503–4 (see *LockwoodMRF*; Elders, 1998). Other evidence points to a renewed or continued association between Josquin and Ascanio Sforza in the late 1490s (see below).

A further speculation places Josquin in Hungary in the mid-1480s. In a late account from 1539, the papal nuncio in Vienna described the court of King Matthias Corvinus: 'it had excellent painters and musicians, among them even Josquin himself' (Király, 1992). Italian singers and instrumentalists had been imported to the brilliant court in Budapest in the 1480s, and a papal envoy reported in 1483 that its chapel was as accomplished as any he knew. No primary documents, however, attest to Josquin's membership in the Hungarian chapel, and the nuncio may merely have been retailing an unsubstantiated rumour.

Although it is no longer necessary or appropriate to account for Josquin's works of the 1470s in terms of Milanese styles and practices, these do seem to be reflected in some works, which should therefore be dated in the 1480s. The motet-cycle *Vultum tuum deprecabuntur*, in particular, seems to be a set of *motetti missales* (see Osthoff, 1962–5; Macey, 1996) – motets that substitute for individual sections of the Mass. This genre was especially cultivated at the court of Galeazzo Maria Sforza in the 1470s by Weerbeke and Compère, but it evidently continued in the 1480s; Gaffurius composed one such cycle and a number of hybrid masses, and his choirbooks preserve Weerbeke's and Compère's cycles along with several motets from Josquin's *Vultum tuum*.

[Josquin des Prez](#)

4. The papal chapel (1489–c1495).

Josquin joined the papal chapel in June 1489, not long after his last appearance in Milanese documents. He may have gone to Rome as part of an exchange of singers between Ludovico Sforza and Pope Innocent VIII involving Gaspar van Weerbeke, who had served the Sforza court from 1472 until 1480 and then moved to the papal chapel in 1481, remaining there until mid-April 1489, when he returned to Milan. Josquin served as a papal singer at least until early 1495 (see Noble, 1971), at first under Innocent VIII, from 1492 under the Borgia Pope Alexander VI. It was

believed until recently that he had joined the papal chapel a few years earlier in September 1486, and then was curiously absent from February 1487 until June 1489 (with a one-month appearance in September 1487), but the 'Jo. de Pratis' named in the paylists in 1486 and 1487 has now been securely identified as Johannes Stokem (see Starr, 1997). How long Josquin remained in the chapel is unknown, since the accounts from 1495 to 1500 are lost; when they resume, Josquin is no longer listed. Recent restorations to the cantoria of the Cappella Sistina have revealed his name, 'Josquinj', carved into the wall (see Pietschmann, 1999), though it is hard to be sure whether he did this himself.

Like his colleagues, Josquin took advantage of his tenure at the papal chapel to pursue benefices. He laid claim to a canonry at Notre Dame, Saint Omer, and a parish in the gift of the Benedictine monastery at Saint Ghislain (1489), to the parish church of Basse-Yttre and two parishes near Frasnes in Hainaut (1493), as well as to a canonry at St Géry, Cambrai (1494) (see Noble, 1971; Sherr, 1994). Although there is no evidence that Josquin ever obtained possession of these benefices, they do reveal a pattern of intent, since all fell within Burgundian–Imperial territory and all were within his home diocese of Cambrai except for Saint Omer, in the diocese of Thérouanne. Josquin's applications for benefices in Burgundian lands can be explained by the fact that although he was apparently born in French territory, perhaps Picardy, this region had been under Burgundian control almost continuously from 1435 to 1477. Josquin, as a cleric of the diocese of Cambrai, apparently demonstrated his allegiance by seeking benefices in Burgundian rather than French lands; in this context his previously mentioned negotiations over a benefice in the French diocese of Bourges in the late 1480s may be viewed as an anomaly.

For the papal chapel Josquin composed the tract for Ash Wednesday, *Domine, non secundum*, also set in polyphony by other papal composers including Marbriano de Orto and Bertrand Vaqueras (see Sherr, 1988); all three settings are found in the earliest choirbook copied in the papal chapel (*I-Rvat* C.S.35). He also composed stanzas from the hymns *Ave maris stella* and *Nardi Maria pistici* as part of the papal chapel's enlargement of Du Fay's hymn cycle. Josquin's five-voice tenor motet *Illibata Dei virgo nutrix* may also date from the same period, since it is found in another late 15th-century Vatican choirbook (*Rvat* C.S.15), and other composers in Rome, notably Weerbeke, cultivated the tenor motet around this time (see Sherr, 1988).

[Josquin des Prez](#)

5. Italy and France (1498–1503).

It appears that by December 1498 Josquin may have left the papal chapel and re-entered the service of Ascanio Sforza: in that month Ludovico Gonzaga, bishop of Mantua, wrote to Rome that he was sending a servant named 'Juschino' to deliver some hunting dogs to Ascanio. In February 1499 Ascanio wrote to Isabella d'Este, thanking her for the gift of hunting dogs that had been delivered by his servant Juschino. It was probably about this time that Josquin composed the two frottole *In te Domine speravi* and *El grillo*, published by Petrucci with the ascription 'Josquin Dascanio' (*RISM* 1504⁴ and 1505⁴); frottole with their characteristics can have

originated no earlier than the 1490s (see Prizer, 1989), so the works cannot belong to Josquin's earlier period of service with Ascanio in the mid-1480s. Not long afterwards, in a letter of December 1499, Johannes Vivaysius, a singer of the Duke of Ferrara, sent an unspecified composition by Josquin to Francesco Gonzaga in Mantua (see Gallico, 1971). Although there is no implication that Josquin was present, the letter indicates the availability of his music in Ferrara and Mantua in the late 1490s.

The 1490s were particularly turbulent years for Italy, beginning in November 1494 when King Charles VIII of France led his army down the peninsula, halting briefly at Florence and Rome before moving on to occupy Naples in early 1495. The invasion triggered decades of political turmoil in Italy, including the expulsion of the Medici from Florence in 1494 and the dominance of the city's political life by the extremist reforming friar Girolamo Savonarola until 1498, when he was burnt at the stake as a heretic. In 1499 another French invasion by the new French king, Louis XII, toppled the Sforza dynasty in Milan. Louis eventually captured and imprisoned both Ludovico and Ascanio Sforza in 1500, and added 'Duke of Milan' to his other titles.

Circumstantial evidence indicates that Josquin returned north to service with the king of France at this time. Glarean (*Dodecachordon*, 1547) related an anecdote that places Josquin at the court of Louis XII (reigned 1498–1515; in repeating the tale Hémeré mistakenly substituted the name of Louis' successor François I). The composer, so the story goes, had been promised a benefice by the king, who had failed to keep his word. As a pointed reminder, Josquin composed a motet on verses from Psalm cxviii, *Memor esto verbi tui servo tuo* ('Remember your word to your servant'). The work is said to have produced the desired effect, for members of the court applauded it and the king was shamed into fulfilling his promise. Glarean went on to say that Josquin offered his thanks by setting the subsequent verses of the same psalm, *Bonitatem fecisti cum servo tuo Domine*, but while *Memor esto* undoubtedly ranks as a work of Josquin's full maturity, *Bonitatem fecisti* is by another composer altogether, Carpentras (Elzéar Genet). Glarean's story may hold some truth, despite his erroneous attribution of the latter motet.

Other works by Josquin that seem to have been destined for the French royal court are the fanfare-like *Vive le roy* and *In exitu Israel*, a setting of Psalm cxiii that paraphrases the *tonus peregrinus* and concludes with the antiphon for Sunday Vespers; in this it resembles settings of this psalm by Jean Mouton and Claudin de Sermisy, members of the French royal chapel (see Macey, 1991). Likewise, the five-voice setting of the funeral Psalm cxxix, *De profundis*, with its triple canon signalled by the words 'Les trois estas sont assemblés/Pour le soulas des trespasés' ('The three estates have gathered to pray for the dead'), may have been composed for the funeral of Louis XII in 1515 (see Osthoff, 1962–5), or perhaps for a different royal funeral, such as that of Philip the Fair (*d* 1506) or Louis XII's queen, Anne of Brittany (*d* 1514; see Kellman, 1971).

Helmuth Osthoff (1962–5) believed there was documentary evidence locating Josquin at the French court in December 1501, with a further implication of service with Ercole d'Este at a period anterior to his

appointment as *maestro di cappella* in 1503–4 (see below). On the occasion of the state meeting in Blois between Louis XII and Archduke Philip the Fair of Burgundy, who was en route to Spain (Ascanio Sforza, who had been released from prison, was also there with the French court), the Ferrarese ambassador Bartolomeo de' Cavalieri wrote to Ercole (13 December 1501):

I have found here a singer named Josquin, whom your excellency had sent to Flanders to find singers ... and he says that the Archduke has asked him to go along to Spain, and that the Archduke has written to your excellency to see whether you will agree to lend him.

Two factors indicate that this singer was not Josquin des Prez, however. In the first place, in a letter of September 1501 Cavalieri had mentioned that he was sending Ercole new music by Josquin, so it is unlikely he would have referred to the composer as 'a singer named Josquin'. More significantly, a singer named Josse van Steeland (recorded as 'Josquin chanteur' at the court of the Duke of Lorraine in 1493) entered the Burgundian chapel at the beginning of November 1501, travelled to Spain with Philip (as Josquin did not) and remained in the chapel after Philip's death at least until 1514 (see Reese and Noble, 1984; *Vander StraetenMPB*, vi, vii). It is much more probable that Cavalieri was writing about Steeland.

Meetings between Louis XII and Ercole d'Este are documented in 1499 and 1502, and, if Josquin was indeed in the service of the French king, these contacts may provide a context for the composer's move to Ferrara in 1503. In the autumn of 1499 Ercole travelled to Milan to confer with Louis, who had vanquished the forces of Ludovico Sforza. This meeting presented an opportunity for Ercole and his agents to recruit new singers for his chapel; he was particularly anxious to hire a new *maestro di cappella* to replace Johannes Martini, who had died in 1497. In the summer of 1502 Louis XII was once more in Milan, and Ercole again journeyed to meet him. In the spring of the same year, Ercole had sent his son Alfonso to Lyons to meet with Louis XII to reassure the French of Ferrarese support. One of Ercole's agents, Girolamo da Sestola ('il Coglià'), had been sent on to Paris, where he may have had a chance to sound Josquin out about the position at Ferrara (see *LockwoodMRF*). Some months later, on 14 August 1502, Coglià was back in Ferrara and wrote to recommend Josquin to Ercole, who was still in Milan:

My Lord, I believe that there is neither lord nor king who will now have a better chapel than yours if Your Lordship sends for Josquin ... and by having Josquin in our chapel I want to place a crown upon this chapel of ours.

Some two weeks later, on 2 September, an opposing view arrived from another of Ercole's agents, Gian de Artiganova, who recommended Henricus Isaac:

To me [Isaac] seems well suited to serve Your Lordship, more so than Josquin, because he is more good-natured and companionable, and will compose new works more often. It is

true that Josquin composes better, but he composes when he wants to and not when one wants him to, and he is asking 200 ducats in salary while Isaac will come for 120 – but Your Lordship will decide.

Artiganova provides a rare glimpse of Josquin's personality, indicating that he was a difficult colleague and that he took an independent attitude towards producing music for his patrons. Ercole nevertheless decided in Josquin's favour, and eagerly awaited his arrival in Ferrara in late April of 1503. The salary of 200 ducats counts as the highest ever paid to a member of the ducal chapel (see *LockwoodMRF*). Before departing for Ferrara in 1503 Josquin was in France, and he travelled to Italy by way of Lyons, where Louis XII was meeting with Philip the Fair. The combined chapels of the two leaders were present, as was Ascanio Sforza, Josquin's former patron. Cavalieri's dispatches to Ferrara from Lyons in mid-April 1503 reported that Coglia and Josquin had arrived and that he had found it necessary to provide lodging for them in his own house because of the crowded conditions in the city.

[Josquin des Prez](#)

6. Ferrara (1503–4).

Josquin served as *maestro di cappella* in Ferrara for almost exactly a year from late April 1503 to mid-April 1504. Little evidence concerning his activity in Ferrara survives, but in February 1504 Ercole's ambassador in Venice sent a work by an unidentified composer to be examined by Josquin 'to see if it is praiseworthy'. Not long after Josquin's arrival in Ferrara, an outbreak of plague in July 1503 caused the removal of the Este court to the coastal retreat of Comacchio. Perhaps it was the plague that prompted Josquin to depart in April 1504. His place was filled in September by Jacob Obrecht, who accepted a salary of 100 ducats, half the amount paid to Josquin. Ercole died on 25 January 1505, and the unfortunate Obrecht, who had been dismissed by the new duke, Alfonso, succumbed to the plague in Ferrara in July of the same year.

It is clear from Artiganova's advice quoted above that Josquin was expected to compose new music – probably motets and masses – for the aging Ercole, who was known for his strong religious devotion. According to Teofilo Folengo (*Opus ... macaronicum*, 1521), one of the composer's most famous motets, *Miserere mei, Deus*, a complete setting of the penitential Psalm I, was written 'at the earnest entreaty of the Duke of Ferrara'. Ercole was probably influenced in his choice of text by his correspondence with Girolamo Savonarola, whose meditation on Psalm I (which seems to have influenced Josquin's setting) was printed in Ferrara in 1498 shortly after he was burnt at the stake in Florence (see Macey, 1983, 1998). Other motets that probably date from this period are *Virgo salutiferi*, set to a poem by the Ferrarese court poet Ercole Strozzi, and perhaps the six-part *O virgo prudentissima*, on a poem by Poliziano (see Brown, 1986). Josquin's *Missa 'Hercules dux Ferrariae'* may also have been composed at this time, though it has features that have caused it to be dated earlier.

[Josquin des Prez](#)

7. Condé-sur-l'Escaut (1504–21).

Josquin remained active during his final years as provost of the collegiate church of Notre Dame in Condé-sur-l'Escaut. In the early 16th century Notre Dame, Condé, was ranked very highly for the quality of its music among the churches of Hainaut, surpassed only by St Vincent, Soignies, and, just to the south of Hainaut, by Cambrai Cathedral; the availability of a good choir at Condé no doubt made it an attractive place for Josquin to settle for his last and longest sojourn.

Josquin must have travelled directly from Ferrara to Condé, since he arrived there on 3 May 1504, according to a document that lists money received for admitting four canons into the chapter of Notre Dame, including 'Monsieur le Prévost, messire Josse des pres'. As provost, Josquin presided over a large establishment, including a dean, treasurer, 25 canons (mostly non-resident), 18 chaplains, 16 vicars, 6 choirboys, and non-beneficed priests. The services were sung mostly by the vicars and choirboys, so that a choir of up to 22 singers could be marshalled. Josquin's predecessor, Pierre Duwez, had agreed to resign the provostship in exchange for a similar post at Douai, which had been occupied by Loyset Compère since 1500. Compère in turn probably moved to a canonry at Saint Quentin, where he died in 1518. Josquin's election by the chapter of Notre Dame may have been due to the sponsorship of Philip the Fair, whose support he may have sought at one of the archduke's meetings with Louis XII. It should be noted that Pierre Duwez himself had been a long-time member of the Burgundian chapel, dating back to Charles the Bold's reign in 1467, and at least four other members of the Burgundian chapel of Philip the Fair held prebends or canonries at Condé.

Further evidence that Burgundian rulers sought to have their candidates appointed to positions at Condé occurs in a letter to the chapter from Margaret of Austria. After her brother Philip the Fair's death in 1506, Margaret arrived in the spring of 1507 to govern as regent in the Netherlands. The assumption of close relations between Josquin and Margaret's court in Mechelen has been questioned, because her letter to the chapter of Condé in May 1508 indicates that she was unaware that Josquin was provost. Early commentators (Delporte, 1939; Osthoff, 1962–5) interpreted her letter as an inquiry about Josquin's health and an offer to send a Dr Collauer for assistance. In fact she mistakenly believed that Pierre Duwez, who died in 1508, had remained as provost of Condé, and she was seeking the supposedly vacant position for Collauer, who was not a medical doctor but rather secretary to her father Maximilian. The chapter responded that their provost was in fact alive and in very good health, and that he was called Josquin des Prez (see Kellman, 1971).

Margaret's ignorance in May 1508 that Josquin was provost of Condé suggests that she had no part in commissioning his chanson *Plus nulz regretz*. This sets a poem by Jean Lemaire de Belges written for the celebration on 1 January 1508 of the earlier signing of the Treaty of Calais, arranged by Margaret to secure the marriage of her nephew Charles (the future emperor) to Mary Tudor of England (see Kellman, 1971; Picker, 1978). Margaret did write to Josquin in 1519, however, urging him to favour the election of Jehan Lommel, a chaplain of Philip the Fair and Charles V, to the vacant deanship in Condé (Lille, Archives Générales du Nord, B.19049, nos.40937–8).

Lemaire, who worked in France until 1503 and for Margaret of Austria from 1504 to 1512, wrote a long poem, *La plainte du désiré*, to commemorate the death in 1503 of the French military leader, Louis of Luxembourg. In a later version of the poem, Josquin is called upon to compose a lament based on the Lamentations of Jeremiah, and it has been supposed that the five-voice *Cueurs desolez*, with its cantus firmus *Plorans ploravi* taken from the Lamentations, is the result (see Osthoff, 1962–5). Although the original version of the *Plainte* called not upon Josquin but ‘Hillaire’ (see Picker, 1978) and *Cueurs desolez* is preserved only in Attaignant’s collection of Josquin’s chansons published in 1549, not in the more reliable collection published by Susato (RISM 1545¹⁵), the style of the chanson is far closer to Josquin’s than to Hillaire’s; it has much in common with *Mille regretz*.

Recalling that Josquin had held a benefice in the diocese of Bourges from 1484 until 1489, it is intriguing to note that in September 1508 the chapter of Bourges Cathedral wrote to him seeking his services as master of the choirboys, and in September and October 1509 a member of the chapter was paid for expenses incurred for travel to ‘Picardy’ (probably a mistake for the adjacent Hainaut) to seek an interview with the composer (see Higgins, 1997). It is not known whether Josquin responded to the overtures from Bourges, but it is clear that he was thought to be still active and available. Other evidence of Josquin’s presence in Condé is provided by negotiations carried on with the papal curia regarding the exchange of benefices in Arras in May 1509 and Tournai in January 1513 (see Sherr, 1994). Finally, in 1520, an entry in the records of Charles V notes that the emperor ordered a substantial payment to two singers from Condé – one of them called ‘Joskin’ – who had travelled to Brussels or Mechelen to present him with some new chansons. The singer may be Josquin des Prez (see Osthoff, 1962–5; Picker, 1978), or someone else with the same name (see Kellman, 1971). It is perhaps significant that Josquin’s late chanson *Mille regretz* was a favourite of the emperor (see Rees, 1995).

On 23 August 1521 Josquin was visited by the mayor of Condé and other aldermen, to whom he formally declared himself a ‘foreigner’ (see above). He then paid the necessary tax so that his property would not revert to the feudal lord of Condé upon his death. Josquin left his goods to the chapter of Notre Dame in Condé, and a year after his death his house was sold to endow commemorative services for him. These included a Salve service on Saturdays and vigils of feasts of the Blessed Virgin, and also the performance of his own six-voice setting of the *Pater noster* and *Ave Maria* on days of processions, to be sung when the procession halted before the image of the Blessed Virgin Mary attached to the wall of Josquin’s house, which stood on the market square (see Kellman, 1971). The motet’s late style suggests that it was composed in Condé.

The date of Josquin’s death was specified in the inscription on his tombstone:

Chy gist Sire Josse despres
Prevost de cheens fut jadis:
Priez Dieu pour les trespassés
Qui leur donne son paradis.

Trepassa l'an 1521 le 27 d'aoust:
Spes mea semper fuisti.

Here lies Master Josse Despres, formerly provost of this place; pray to God for the dead, that he grant them his paradise. He died in the year 1521 on 27 August. Thou hast ever been my hope.

He was buried in the church of Notre Dame at Condé, but his tomb is no longer extant; the church, sacked by Huguenots during the Wars of Religion in the late 16th century, was completely demolished in 1793 during the French Revolution. The site is today an open square planted with trees. Only in the 19th century was the inscription discovered (*FétisB*), in a 17th-century manuscript collection of funerary inscriptions from Flanders, Hainaut and Brabant (*F-Lm* 389).

[Josquin des Prez](#)

8. Portrait of Josquin.

Recently discovered documents reveal that the well-known woodcut of Josquin ([fig.2](#)) was almost certainly copied from a panel portrait in oil that once stood in the church of Ste Gudule, Brussels (see Haggh, 1994). Petrus Jacobi (*d* 1568), a canon of Ste Gudule, owned a portrait of Josquin that may have been painted while the composer was still alive. Jacobi directed in his will that this portrait should be included as one side panel of a triptych that would feature St Peter in the central panel and Jacobi himself on the opposite side; this altarpiece was to be placed near Jacobi's tomb in Ste Gudule. The portrait was installed in 1569, the year after Jacobi's death, but only a decade later Protestant iconoclasts destroyed the images in the church. In the *Opus chronographicum*, completed in 1569 but not published until 1611, Petrus Opmeer singled out the portrait of Josquin in Ste Gudule on which he based his woodcut of the composer, and approvingly referred to Josquin's 'truly virtuous face and attractive eyes'.

The masterly 'Portrait of a Musician' in the Pinacoteca Ambrosiana, Milan, often attributed to Leonardo da Vinci and painted around 1485, has been thought to depict Gaffurius, but Clercx-Lejeune (1972) attempted to identify Josquin as the sitter. The man in the picture seems to be in his 20s and is wearing secular costume, though both musicians were clerics in their 30s at the time. Clercx-Lejeune also discussed evidence that Josquin's likeness appears in Jean Perréal's fresco of the Liberal Arts in Le Puy Cathedral in Auvergne, but this has not generally been accepted by scholars.

[Josquin des Prez](#)

9. Reputation.

Although there are many witnesses to the enormous esteem in which Josquin was held after his death, little evidence survives to show how he was regarded during his life. The praise he received from the agents of Ercole d'Este (even the one who championed Isaac) has been quoted above. The Roman humanist Paolo Cortese awarded Josquin pre-eminence in the composition of masses (*De cardinalatu*, 1510; see Pirrotta, 1966). In 1496 Gaffurius cited him as one of several composers who

exemplified the use of parallel 10ths between the outer parts, and he referred to him in 1508 as 'a most worthy composer' with whom he had discussed the notation of sesquialtera proportion. Aaron, in his early treatise *De institutione harmonica* (1516), claimed to have once been on close terms with Josquin in Florence, and referred to his use of canons and his notation of diminution. These seem to be the only references to Josquin in theoretical works of his lifetime.

Printed editions of music do more to show Josquin's pre-eminence by the beginning of the 16th century. Petrucci gave pride of place at the opening of each of his first four motet anthologies to a motet by Josquin: *Ave Maria ... virgo serena* (*Motetti A*, RISM 1502¹), *O Domine Jesu Christe* (*Motetti B*, 1503¹), *Ave Maria ... benedicta tu* (*Motetti C*, 1504¹) and *Alma redemptoris/Ave regina* (*Motetti libro quarto*, 1505²). The first collection of printed music by a single composer was Petrucci's *Misse Josquin* (1502), which was so successful that the printer brought out a second volume of masses in 1505 and a third in 1514 (reprinting the previous volumes each time) – no other composer merited more than one volume. The fashion for printed collections devoted to a single composer gathered momentum in the second third of the 16th century, well after Josquin's death, but in 1545 the Antwerp printer Susato published a set of his five- and six-voice chansons, most of them unknown in earlier sources but probably genuine; these were reprinted with the addition of a few doubtful chansons by Attaignant in Paris in 1549. In 1555 the young Parisian firm of Le Roy & Ballard brought out volumes of motets devoted to the living composers Cadéac, Maillard and Sermisy, but also a volume each of motets by Mouton and Josquin. From the 1530s onwards, German publishers (especially in Nuremberg and Augsburg) published many motets under Josquin's name, a large proportion of which, however, are undoubtedly spurious.

Josquin's works continued to be sung for decades after his death. Many of his motets and masses were copied for Spanish cathedrals around the middle of the 16th century, and instrumental intabulations of his works (though beginning to appear during his lifetime) were published frequently from the 1530s into the early 1590s. Performance-related adaptations were made in the 1570s to the Cappella Sistina copies of his *Missa de Beata Virgine* and *Mittit ad virginem* (see Dean, 1993). The 17th-century writer Hémeré, our source for Josquin's connection with the church of Saint Quentin, stated that an endowment had been instituted there in the late 16th century for the singing of Josquin's *Stabat mater* on Fridays in Lent and at the Easter vigil (*Augusta Viromanduorum*, 1643; see Osthoff, 1962–5). Finally, in 1616 the choir of the Cappella Sistina was still singing Josquin's setting of Psalm xc, *Qui habitat*, on the second Sunday in Lent (see H.-W. Frey, *Mélanges Eugène Tisserant*, Rome, 1964, vi, 407).

Josquin's death called forth a number of laments, three of which were printed by Susato in his 1545 collection of Josquin's chansons. The four-voice *O Mors inevitabilis* by Hieronymus Vinders employs the same text as the epitaph attached to the portrait in Ste Gudule, Brussels, according to Opmeer and Franciscus Sweertius (*Athenae belgicae*, 1628). Another elegy, *Musae Jovis*, ascribed by Sweertius to Gerardus Avidius of Nijmegen, was set to music for seven voices by Benedictus Appenzeller,

and for six voices by Nicolas Gombert, who employed the canonic cantus firmus *Circumdederunt* that Josquin himself used in *Nymphes, nappés*. The same cantus firmus in canon, with the addition in some sections of the words and music to 'c'est douleur non pareille' (it is a sorrow without equal) from Josquin's *Faulte d'argent*, is present throughout Richafort's Requiem, which thus seems to have been composed as a memorial to Josquin. *Absolve, quaesumus*, an anonymous, fragmentary motet for seven voices, expanding at the end to perhaps 15, is on the same funerary text (and the same canonic cantus firmus) as Josquin's own motet for six voices, and names him as the person being mourned (see Picker, 1971). A striking musical tribute from a later generation is Jacquet of Mantua's motet *Dum vastos Adriae fluctus* (printed in 1554¹⁶), the middle section of whose text includes the titles of several motets by Josquin – *Praeter rerum seriem*, *Stabat mater*, *Inviolata*, *Salve regina* and *Miserere mei* – setting the words to free but recognizable variants of Josquin's own music, and making it clear how highly he was regarded in Italy a generation after his death.

Much other music from the 16th century shows Josquin's continuing influence. Many works with inauthentic ascriptions are in fact deliberate imitations (some extremely successful) either of particular works of Josquin's or more generally of his manner, showing him to have had, especially in Germany, a 'classical' status supplying ideas and inspiration for younger composers (see Macey, 1993). Josquin's position as a classic affected major composers as well: in Ferrara, for example, Willaert, Rore and Vicentino incorporated the ostinato from Josquin's *Miserere mei*, *Deus* into motets based on Savonarola's meditation on Psalm I, *Infelix ego* (see Macey, 1983, 1998); Rore, Jacquet of Mantua, Hellinck and Escobedo composed masses on the model of the *Missa 'Hercules dux Ferrariae'*. More conventional homage was common as well. Both Willaert and Antoine de Févin wrote parody masses on Josquin's *Mente tota*, a motet from the *Vultum tuum* cycle. Other motets, and a few chansons as well, provided models for some two dozen parody masses. The most popular model by far was *Benedicta es*, the source of masses by Morales, Rore, Hesdin, Merulo, Monte, Palestrina and La Hèle as well as a parody Magnificat by Lassus.

Theorists after Josquin's death drew heavily on his works to illustrate their doctrines, reinforcing his classical or exemplary status. Pietro Aaron cited many of Josquin's works, referring to Petrucci's printed editions, in his *Trattato della natura et cognitione di tutti gli tuoni* (1525) and in the Supplement to his *Toscanello* (2/1529); Sebald Heyden printed a number of excerpts from Josquin's works to illustrate his *De arte canendi* (1540). But the theorist who gave Josquin the greatest prominence was Glarean (*Dodecachordon*, 1547), who referred to his music and that of 'other superior composers' of his generation as an 'ars perfecta'. He praised Josquin's music above all, saying, 'in this class of composers and great crowd of talented men, he stands out most particularly in talent, conscientiousness and industry', and he also noted that Josquin expressed more effectively than others the complete gamut of human emotion, so that he could be compared to Virgil. He stated that Josquin worked laboriously on his compositions, revising them and holding them back for many years before releasing them to the public. Glarean printed many entire works and

he also related a number of anecdotes, making Josquin the first composer in the Western tradition about whom such stories were told.

Glarean's tale about the composition of *Memor esto* has already been mentioned. He also told the story of an unidentified magnate known for his procrastinating ways who had put Josquin off regarding some favour, saying 'laisse faire moy' (let me take care of it). Josquin in reply composed the *Missa 'La sol fa re mi'*, in which the tenor wittily sings the solmization subject countless times in a variety of rhythmic forms, thus reminding the patron of his promise. The mass has been connected to Ascanio Sforza by way of an anonymous barzelletta *Lassa far a mi* attributed by scholars to Serafino dall'Aquila, as well as another sonnet by Serafino, *La vita ormai resolvi*, in which the initial letters of each section spell out 'La Sol Fa Re Mi' (see Lowinsky, 1971). The circumstantial evidence linking Josquin's mass to Ascanio may, however, constitute no more than a coincidence involving a common pun on solmization syllables (see Haar, 1971). It has alternatively been proposed that Josquin composed the *Missa 'La sol fa re mi'* while he was a member of the papal chapel. In the earliest source for the mass (*I-Rvat* C.S.41, copied c1495), an illustration depicts a man in Turkish costume, who holds a banner with the words 'lesse faire a mi'. The illumination may represent the Turkish prince Cem [Djem], a political prisoner of the pope, who repeatedly declared his wish to participate in a crusade and overturn his brother, the Sultan Bayezid II (see Kiang, 1992). If so, Josquin may have written his mass to evoke the promises of the Turkish prince to aid the West in a proposed crusade against Constantinople, perhaps on the occasion of the papal Mass in S Pietro on 10 January 1495, attended by Cem, Pope Alexander VI and King Charles VIII of France (see R. Stewart: disc notes, *Josquin des Prez: Missa 'Lesse faire a mi'*, Ricercar 159166, 1996).

Glarean related another anecdote that has long been associated with Josquin, although he did not name him explicitly but introduced the story after mentioning Josquin in connection with similar jests. At the end of the *Dodecachordon* Glarean presented a 'Carmen gallicum', recounting how Louis XII, in spite of his weak voice, wished the master of his chapel to compose a piece in which he could take part. The composer complied with a little work based on a single long note for the king's part, reinforced by leaping 5ths in the bass and two voices in a simple canon above. The king laughed heartily at the joke and rewarded the composer for his efforts. While Glarean presented the work untexted, it survives with the words 'Guillaume se va chauffer' in the Heer Liederbuch, copied in Paris in 1510 (*CH-SGs* 462). Here it is also anonymous, and bears an inscription connecting it with King Louis XI, who died in 1483. In the 17th century Marin Mersenne did attribute the work to Josquin (*MersenneHU*, 'Traitez de la voix, et des chants', pp.44–5), but he may have been inferring a connection not intended by Glarean.

Other anecdotes are related by Johannes Manlius, a Lutheran humanist educated in the Erasmian circle in Basel (*Locorum communium collectanea*, 1562). He stated that whenever Josquin composed a new work he would give it to the choir to sing, and then walk about listening to the harmony. Whenever he heard something that displeased him, he would say: 'Be silent; I will change that.' Manlius also reported that Josquin could

be harsh: when a singer introduced ornaments into one of his works, he entered the choir and said: 'You donkey, why did you add embellishments? If I had wanted them, I would have written them myself. If you wish to correct musical works that have been composed in a natural or plain style, then write your own, but leave my works unaltered.' On a lighter note, the Neapolitan composer Giovan Tomaso Cimello told how Josquin had given the tenor part from his *Missa 'L'homme armé' super voces musicales* to a singer who did not understand that the notation called for augmentation and proceeded to perform it incorrectly. After laughing a good deal, Josquin explained the correct manner of singing the tenor (see Haar, 1990).

Cimello had heard the story from Jean Lhéritier, who he said was a pupil of Josquin. Nicolas Gombert was also called a pupil of Josquin by the theorist Hermann Finck (*Practica musica*, 1556), who noted that Josquin's music was somewhat 'bare', owing to the frequent rests and duet textures, while Gombert created a fuller texture based on pervading imitation. Ronsard claimed 10 major composers as Josquin's 'disciples' (preface to *Meslange de chansons*, 1560). None of these statements is supported by further evidence, though it is very likely that each of the other composers had some contact with Josquin. This cannot be said of Adrian Petit Coclico, an unreliable self-promoter (he falsely claimed to have been a singer in the papal chapel, for instance) who advertised himself as a pupil of Josquin. In his *Compendium musices* (1552), however, he gave a credible description of Josquin's method of teaching (trans. adapted from Smijers, 1926–7):

My teacher Josquin ... never gave a lecture on music or wrote a theoretical work, and yet he was able in a short time to form complete musicians, because he did not keep back his pupils with long and useless instructions but taught them the rules in a few words, through practical application in the course of singing. And as soon as he saw that his pupils were well grounded in singing, had a good enunciation and knew how to embellish melodies and fit the text to the music, then he taught them the perfect and imperfect intervals and the different methods of inventing counterpoints against plainsong. If he discovered, however, pupils with an ingenious mind and promising disposition, then he would teach these in a few words the rules of three-part and later of four-, five-, and six-part writing, always providing them with examples to imitate. Josquin did not, however, consider all suited to learn composition; he judged that only those should be taught who were drawn to this delightful art by a special natural impulse.

Writers in Italy singled out Josquin for praise. Baldassare Castiglione (*Il libro del cortegiano*, 1528) related that a motet performed at the court of the Duchess of Urbino pleased no one until it was discovered that Josquin composed it. Cosimo Bartoli (*Ragionamenti accademici*, 1567) juxtaposed Ockeghem and Josquin with two great Florentine artists (trans. from Haar, 1988):

I well know that Ockeghem was practically the first who in earlier times rediscovered music, which had become almost

completely extinct, no differently than Donatello, who for his part rediscovered sculpture; and Josquin, a pupil of Ockeghem, may be regarded in music as a prodigy of nature, just as was our Michelangelo Buonarroti in architecture, painting and sculpture. Just as Josquin has so far had no one who could surpass him in composition, so Michelangelo, among all those who have cultivated these arts, stands alone and without peer. Both of them have opened the eyes of all who take delight in these arts, or who will enjoy them in the future.

Zarlino, however, while granting Josquin the highest rank among composers of his own time, held that he was 'not to be compared with Horace or any other excellent ancient poet, Greek or Latin' (*Sopplimenti musicali*, 1588, p.314).

In France, Rabelais placed Josquin at the head of a long list of composers, even giving him precedence over Ockeghem (*Nouveau prologue ... Pantagruel*, 1552).

In Germany, Luther delivered a famous judgment on Josquin during one of his table talks in 1538, making particular reference to Josquin's six-part *Nymphes, nappés*, built around a canonic cantus firmus on *Circumdederunt me gemitus mortis*. Luther performed the work with some friends in the widespread contrafact version *Haec dicit Dominus*, and after singing it through he exclaimed:

Josquin is the master of the notes, which must do as he wishes, while other composers must follow what the notes dictate. He most certainly possessed a great spirit ... particularly since he was able to work *Haec dicit Dominus* and *Circumdederunt* together so effectively and melodiously.

Luther went on to express the wish that this motet might be performed at his deathbed. Luther is probably also the source of the wry comment that 'now that Josquin is dead, he is putting out more works than when he was still alive' (see Osthoff, 1962–5, ii, 9).

While Josquin's fame eventually receded, he was never entirely forgotten in the 17th and 18th centuries. His works are intelligently discussed in Angelo Berardi's theoretical writings of the 1680s and 1690s, for instance, and there is a brief entry on him in Johann Gottfried Walther's *Musikalisches Lexikon* (1732). But he was restored to a position of prominence in the new historicizing climate of the late 18th century: Burney scored various works by him, analysed the music and arrived at remarkably sound judgments. Josquin looms large in Kiesewetter's and Fétis's pioneering studies of Netherlandish music, and in the 1860s Ambros declared Josquin to be one of the towering figures of Western music history, not merely a forerunner of Palestrina but his equal. With the publication of Josquin's complete works beginning in the 1920s, chiefly edited by Albert Smijers, and the contemporaneous advocacy by Friedrich Blume in the series *Das Chorwerk*, a concrete knowledge of his music came to confirm his position at the centre of 20th-century understanding of 15th- and 16th-century music. That position has been reaffirmed by

Osthoff's monograph of 1962–5, by the international festival-conference of 1971 to mark the 450th anniversary of Josquin's death, whose moving spirit was Edward E. Lowinsky, by a number of subsequent volumes of essays and many individual articles devoted to Josquin and his music, and by a new critical edition that began publication in 1987.

[Josquin des Prez](#)

10. Works: canon and chronology.

That Josquin was the greatest composer of the high Renaissance, the most varied in invention and the most profound in expression, has become almost a commonplace of musical history, thanks to the work of scholars such as those mentioned above and of the steadily increasing number of performers who have helped, both in concert and through their recordings, to make his music known to modern listeners. In some quarters this has provoked, perhaps inevitably, something like a revisionist backlash, both against Josquin's reputation and against a scholarly mindset that is seen as having fostered it too unquestioningly.

It is undoubtedly true that early generations of music historians were hampered by an incomplete knowledge of the surviving sources – something that has only been remedied by the completion of the University of Illinois's *Census-Catalogue* in 1988. It would be unwarranted, however, to deduce from this that previous attempts to establish a canon of Josquin's authentic works were naively uncritical. There is still plenty of room for doubt in individual cases, and in the revised work-list at the end of the present article indications of scholarly disagreement have been given both among those works the authors consider probably authentic and among those they do not. It must be emphasized that all scholars acknowledge a continuum of degrees of doubt between the extremes of those works generally accepted as certainly by Josquin and those recognized as certainly not by him; the main work-list is not confined to the former extreme but also includes many works the authors regard as probably but not certainly authentic, and a fair number of compositions are finely balanced between 'probably' and 'probably not'.

The degree of scepticism employed in attempting to establish the authenticity of individual works will depend on the experience and temperament of the individual scholar, and must thus be to some extent subjective. Moreover, the evidence (whether it concerns the dating and reliability of sources, or the availability of biographical data) will itself usually remain incomplete and uncertain, and hence subject to interpretation. Whatever consensus emerges through the interaction of informed opinions will and should remain fluid, capable of accommodating new evidence, both internal and external – new archival discoveries, new insights into the music. A case in point is the fundamental one of Josquin's date of birth (see §1 above).

It has also been maintained that Josquin's legendary supremacy among his contemporaries was essentially a creation of the 16th century, and that his high standing among modern musicologists rests on an attempt to perpetuate, or even enhance, an anachronistic view of him. Wegman in particular (1994 and in Sherr, forthcoming) has claimed that Josquin's celebrity during his lifetime, or at least until the middle of the first decade of

the 16th century, was considerably less than Obrecht's, though the latter has been less highly regarded ever since. Yet the nature of and grounds for compositorial fame before the second quarter of the 16th century are little understood. It is true that Josquin's reputation was to benefit more than Obrecht's from the effect of printing technology on the transmission of music and music theory, but the histories of their employment do not suggest that he had been any less highly regarded during their lifetimes. In contrast to Obrecht, Josquin was essentially a court musician, who by 1504 had been in the service of René of Anjou, Cardinal Ascanio Sforza, the dukes of Milan and Ferrara, Popes Innocent VIII and Alexander VI, and perhaps two kings of France; thereafter he spent the last 17 years of his life as provost of Condé. This scarcely looks like the career of an unregarded composer.

In any case Josquin's high standing in modern times rests not on the gullible repetition of received ideas, but on the direct experience of a sizable body of music very plausibly attributed to him. If a total, organic picture of his creative development has been slow to appear, and has still, two decades after the previous edition of this dictionary, not come into sharp focus, the reasons are not far to seek. Josquin's productive career was a long one, perhaps as much as 50 years, and the quantity of his music that survives (even discounting the works doubtfully ascribed to him) is greater than that of any other composer of the period with the possible exceptions of Isaac and Obrecht. But the sources in which this music survives give relatively little help with its chronology. Music printing made its appearance only in the last two decades of Josquin's life; unlike later 16th-century publications, moreover, which almost always made a point of the novelty of their contents, Petrucci's earliest collections, both sacred and secular, are clearly anthologies drawn from the repertory of the previous 20 or even 30 years. For Josquin, the dates of Petrucci's publications provide only a *terminus ante quem*: how new or old a given composition may have been when it was published is something that has to be decided on other evidence. More surprising, perhaps, is the lack of information to be derived from manuscript sources. Time, war and enthusiasm (both religious and anti-religious) have wrought such destruction on the musical material of the later 15th century that very few manuscript copies of music by Josquin survive from before 1500. Yet the body of his surviving work is so large and so diverse that we cannot conveniently posit the loss of all his early music; some of it at least must be contained in these comparatively 'late' sources, though they themselves fail to provide an accurate date for its composition.

The works themselves also provide very little external historical evidence for dates of composition. The isorhythmic celebratory motets for specific and identifiable occasions, which provide such useful signposts in the generation of Dunstaple and Du Fay, had gone out of fashion by Josquin's time, and he seems to have been less attracted to occasional texts than his contemporaries Isaac and Mouton. Various topical references have been suggested by Osthoff, Lowinsky, Macey and others, and some of them may well be correct; but few have won universal acceptance. The elegy on the death of Ockeghem, *Nymphes des bois*, was presumably written soon after that event (February 1497), and Osthoff's association of the chanson *Plus nulz regretz* with the celebrations for the Treaty of Calais (New Year 1508) seems fully justified. However, Glarean's anecdotes associating particular

works with particular patrons (Ascanio Sforza, Louis XII) could only be really useful if the facts of Josquin's life were more precisely known than they yet are. More definite, since it refers to a more restricted period, is Teofilo Folengo's information that the great psalm setting *Miserere mei, Deus* was composed at the request of Ercole d'Este, presumably, therefore, between April 1503 and April 1504, when Josquin was in his service at Ferrara, or at the latest by the following year, when Ercole died (see also §6).

The external evidence, then, is meagre, and yet for all its undoubted difficulty the question of chronology must be tackled, however speculatively, if the course of Josquin's development is to be understood. There is in fact little disagreement about its broad outlines. Commentators such as Ambros, Ursprung, Blume and Osthoff have all remarked on a move away from exuberant melisma towards motifs closely, often syllabically, related to the text; on the development of a technique of structural imitation among voices of equivalent importance that combines a rational and homogeneous integration of the musical space with a self-renewing rhythmic impetus; on a growing preoccupation with verbal texts, and on the development of a melodic and harmonic vocabulary capable of expressing their meaning in a totally new way. Through these developments Josquin's music, more than that of any other composer, represents the transition from the world of Du Fay and Ockeghem to that of Willaert, Arcadelt and, eventually, Lassus and Palestrina.

Points of departure and arrival are clear enough; the stages of the journey have proved less easy to map convincingly. Ambros (1887–1911) recognized in Josquin's output the traditional three periods – early, middle and late – roughly corresponding to apprenticeship, maturity and the individual mastery that distinguishes only the last years of great composers. In dealing with the masses, in particular, Osthoff (1962–5) attempted to give these periods more specific technical and temporal definition. For him the first period (lasting until about 1485, the year – as he thought – before Josquin's entry into the papal chapel) is characterized mainly by a rather abstract, melismatic counterpoint, perhaps deriving from Ockeghem, in which the relationship between verbal and musical phraseology is tenuous and inconsistent; the second period (ending about 1505, when Josquin had returned from Italy and settled at Condé-sur-l'Escaut) saw the development and perfection of the technique of imitation based on word-generated motifs; in the final period, lasting until Josquin's death, the relationship between word and note becomes closer than ever, and there is an increasing emphasis on declamation and rhetorical expression within a style of the utmost economy.

So far as it goes, this categorization is convincing, though it is beginning to look somewhat over-schematic. Osthoff saw the mature, middle-period style as a synthesis of two traditions: the northern polyphony of Du Fay, Busnoys and Ockeghem in which Josquin presumably had his earliest training (see §1 above for the connection with Ockeghem) and the more chordal, harmonically orientated practice of Italy, as exemplified in improvised *falsobordone* and *lauda*. He also accepted the traditional view that this process must have begun in the 1470s, when (as was then thought) Josquin and several of his most talented contemporaries were

gathered together in the lavish musical establishment of Galeazzo Maria Sforza (d December 1476) at Milan. Against this Lowinsky (1963) argued that our knowledge of the *laude* and their composers does not permit the assumption that such an influence existed before the 1490s; thus it would follow that such pieces as the Elevation motet *Tu solus qui facis mirabilia* and the Passiontide cycle *O Domine Jesu Christe*, both almost entirely homophonic in texture, would belong not to the Milanese years but to the later Roman ones. Now that Josquin's connection with Milan has been, if not disproved, at least attenuated, a clear-cut temporal distinction between horizontally and vertically orientated pieces must be abandoned. Josquin had evidently learnt to mingle the two from an early date, and the only distinction to be made is between the levels of control which he displayed in doing so.

Josquin des Prez

11. Motets.

(i) Early and middle-period works.

(ii) The later works.

Josquin des Prez, §11: Motets

(i) Early and middle-period works.

Ave Maria ... virgo serena was chosen by Petrucci to stand at the head of his first motet collection, *Motetti A* (1502), but it must already have been at least 20 years old at the time. Clearly it owes its position, and its evident popularity, to the way in which it was felt to typify the perfection of a particular style, which we can identify with that of Josquin's early maturity. It therefore seems appropriate, before embarking on a selective survey of his work in this field (following, in the main, Osthoff's periodization), to start with some account of it, if only to suggest the distance he had already travelled by about 1480. Its apparent simplicity conceals great subtlety and technical mastery. The basic texture is imitative, yet each section of the text is given a slightly different treatment. For the opening words of the angelic salutation there is literal imitation at the octave or unison, working (no doubt with symbolic intent) from the highest voice to the lowest; each phrase overlaps its predecessor, but in such a way that all four voices are heard together only in the three bars before the first main cadence. For the first strophe of the rhyming votive antiphon that follows, a duet of upper voices is imitated by a trio of lower ones, leading more quickly this time into a longer full section whose denser texture is enlivened by sequence and close internal imitation; for the second strophe, duets of lower and upper voices, now imitating one another at the 5th, converge briefly to form a four-part texture, which then tapers away to the unrelieved duet of the third strophe. This temporary austerity enhances the effect of the crucial fourth strophe, 'Ave vera virginitas', whose four-part texture is given new rhythmic life by a change of metre; the close canon between superius and tenor may symbolize the Child within the Virgin's womb. After a fifth strophe in which this almost purely harmonic texture is resolved into melodic imitation once more, the motet ends, after a whole bar's pause, with a chordal invocation of stark simplicity. The musical form precisely mirrors that of the text, yet without any sense of constraint; articulation is achieved by subtle changes of procedure and texture, but with no loss of onward momentum in spite of

the fact that every main cadence falls on C – though that is something Josquin might not have permitted himself in later years.

The frequent imitative duets that give this motet its characteristic transparency recur as a favourite device in Josquin's music, early and late. That they do not occur at all in the first section of the four-part setting of the Easter sequence *Victimae paschali laudes*, also published in *Motetti A*, suggests that this may be one of his earliest surviving motets. As Glarean pointed out, it is an ingenious piece in that it combines the plainsong melody (mostly in the tenor, but occasionally migrating to the two other lower voices) with the superius of two well-known chansons, first Ockeghem's *D'ung aultre amer* and then Hayne van Ghizeghem's *De tous biens playne*; yet the texture is uncharacteristically dense and is articulated by scarcely a trace of imitation until the lengthy duet that begins the second part. Patches of stagnant rhythm and a hole in the texture near the end which leaves the top voice momentarily isolated confirm the impression that this motet belongs to Josquin's prentice years. Similar details of dissonance treatment and rhythm in at least some of its movements suggest that the motet cycle *Vultum tuum deprecabuntur* (clearly a set of *motetti missales*, to judge by both text and structure) must also be reckoned among Josquin's early works. Whether or not it was written in Milan (see §3 above), its style is very comparable to that of the cycles of *motetti missales* known to have been composed for that city. However, the first and last sections of the version printed by Petrucci in 1505 do not appear in the earlier manuscript source known to have been copied in Milan (*I-Md* 4 [2266]), and they may have been added to make a cycle of Marian motets more specifically appropriate for use in the mass; these sections relate, the first through quotation of text and chant, the last by its text and structure, to Introit and Agnus Dei respectively. Macey (1989) has plausibly argued that *Ave Maria ... benedicta tu*, which Petrucci placed at the beginning of his *Motetti C* (1504), may also belong to this cycle, though it appears in none of the surviving Milanese sources. A second Passiontide motet cycle, however, seems more advanced in style than *O Domine Jesu Christe*, mentioned above. *Qui velatus facie fuisti* (on a rhymed Office attributed to St Bonaventure) has a swifter harmonic movement and a more varied texture; only one section, 'Honor et benedictio', is purely homophonic, and in this it presents an analogy (see §12 below) with the Elevation motet *Tu solus qui facis mirabilia* – indeed, it reappears as an Elevation motet within the separately printed *Sanctus de Passione*. The association of chordal writing of this kind with moments of particular solemnity and devotion remains a feature of Josquin's style even in works that belong indisputably to his last years (cf the 'Et incarnatus est' of the *Missa 'Pange lingua'* and the words 'Et verbum caro factum est' in the motet *In principio*).

Earlier than any of these at first sight are two motets that both begin in the old-fashioned perfect or triple time and with long melismatic duets of a kind that could almost have been written by Du Fay. *Alma Redemptoris mater/Ave regina celorum* combines paraphrases of both plainsong antiphons, *Ave regina* in the two equal middle voices, *Alma Redemptoris* in the outer ones; there is fairly consistent imitation between the pairs of voices based on the same material, but a rather heavy reliance on scalic note-spinning. Formally very similar, but musically more accomplished, is

the five-part 'signed' motet *Illibata Dei virgo nutrix*, whose text presents Josquin's name as an acrostic. Although the style and texture of its *prima pars*, in particular, seem to look back to that of Johannes Regis, it has been plausibly suggested that this may relate to a vogue for such works in the papal chapel even as late as the time (1489 onwards) when Josquin was a member (see Sherr, 1988). Whether early or relatively late, it shows remarkable mastery of a style that would at first sight seem rather old-fashioned for him. The structure is articulated, not only texturally, by the contrast between duets and full sections, whose alternation is gradually telescoped, but also by the presence of a transposing three-note *pes* or ostinato cantus firmus, sung in the tenor to a solmization of the word 'Maria'. Jeune as this phrase is in itself (it appears alternately as D–A–D and G–D–G), Josquin's use of it looks ahead to preoccupations and procedures that recur in later large-scale works: the gradual speeding-up of the statements, for instance, which can be seen as a last vestige of the old isorhythmic tradition but is here used to achieve a climactic integration, not only musical but also textual, with the other voices (cf *Ave nobilissima creatura* and *O virgo prudentissima*, both among Josquin's maturest masterpieces); the clearly articulated solo and full sections; the concern for metrical variety; and not least the readiness to use straightforward musical repetition (here of a whole 12-bar clause) to build up the intensity of the final invocation to the Virgin. Though the range and abruptness of its stylistic contrasts make it probable that *Illibata* is a relatively early work, it already shows a mastery of at least one of the features in which Josquin is pre-eminent among his contemporaries: a control of large-scale musical architecture.

As a five-part work on a cantus firmus, however, *Illibata* stands slightly to one side of the main line of development leading to the homogeneous imitative texture displayed in *Ave Maria ... virgo serena*. More relevant stages are marked by *Virgo prudentissima*, *Missus est Gabriel angelus* and the cycle of antiphons for the Circumcision, *O admirabile commercium*, which may betray a lack of complete maturity in its exclusive reliance on imitative texture. *Gaude virgo, mater Christi*, on the other hand, with its climactic move into near-homophony and its relatively close matching of words and notes, closely resembles *Ave Maria ... virgo serena*.

Perhaps even more impressive are three motets (all published in *Motetti C*, 1504) that show Josquin's ability to set a long text in prose without recourse either to a cantus-firmus scaffolding or to more than a bare minimum of plainsong reference; here the music derives its shape and its self-renewing impetus only from the free flow of original musical ideas. *Liber generationis* and *Factum est autem* may well be companion-pieces. They are settings of the genealogies of Christ taken from St Matthew's and St Luke's gospels and sung, before the Tridentine reforms, at Matins of Christmas and Epiphany respectively. In each, Josquin's only musical datum was a repetitive reciting-tone, and the variety with which he contrived to invest a singularly uninspiring text is astonishing. It seems likely that these two motets were composed for a chapel north of the Alps, even though the Matthew setting was eventually copied into a papal choirbook; the Luke setting makes use of a chant that is known to have been used at the royal abbey of St Martin at Tours, and rarely elsewhere. The inescapable element of *tour de force* in these two huge pieces, as well

as their reliance on melodic means of structural control, points to a relatively early date.

Equally striking but more difficult to date (because more untypical and perhaps even inauthentic) are two pieces that must surely have been composed as funeral commemorations of some kind. In the setting of David's lament for Saul and Jonathan, *Planxit autem David*, the predominantly homophonic texture of the Passiontide motets is combined and varied with freely imitative passages, out of which the Holy Week lamentation tone emerges in long notes like a ritual keening. Josquin's authorship has been challenged (Finscher in Sherr, forthcoming) on the grounds of its untypicality, but since it is at least as untypical of the other composer, Ninot le Petit, to whom it is ascribed, it may perhaps be allowed to stand as another experimental venture by the younger Josquin. Shorter, but even more expressive, is another lament of David, *Absalon, fili mi*, which may commemorate the death of Pope Alexander VI's son in 1497 or of the Emperor Maximilian I's in 1506. Freely composed, it achieves its effect through a typically flexible combination of textures; set at an unusually low pitch (in the original notation the bass descends at the end to B₁) and in an unusually flat transposition, the concluding sequence moves the music still further flatwards – a passage that may have been the starting-point for more far-reaching tonal experiments by Willaert and the later 16th-century exponents of *musica reservata*. Once again, however, the work's authenticity has been questioned, and this time, it must be admitted, with more plausibility: the only ascription to Josquin dates from 20 years after his death, and the music's style, though exceptional by any standard, has perhaps more to do with that of La Rue (the proposed author) than Josquin's.

Josquin des Prez, §11: Motets

(ii) The later works.

The motets that belong, so far as external and internal evidence suggests, to the last 20 years of Josquin's life exist on a high plateau of mastery where technical means are subordinated to formal and expressive ends; so far as any continuing development can be detected, it is in the direction of still further motivic density and melodic succinctness (though extended melismas reappear at times), together with formal clarity. They fall into two main groups: settings of biblical texts, mostly from the *Psalms* and freely composed in four parts, and large-scale five- or six-part works based on cantus firmi, in which Josquin seems to have discovered a renewed interest in his later years.

Whereas most of these cantus firmi are drawn from the repertory of plainsong, in which Josquin's imagination was clearly steeped, *Stabat mater* is based on the tenor of Binchois' symbolically appropriate chanson *Comme femme desconfortée*, sung or played straight through in doubled note-values (allowing for the original's undiminished perfect mensuration). In contrast to this apparently archaic procedure, the remaining voices are in Josquin's most modern manner, their rhythms and phrasing declamatory, with the minim as the basic note value. This piece could only be by Josquin, but Lowinsky (MRM, iii, 1968, p.223) was surely right to deny the authenticity of the only other motet attributed to him (and strongly) in which

the cantus firmus has similar characteristics, a five-part setting of *Missus est Gabriel*; here the tenor is borrowed from Busnoys' *A une dame j'ay faict veu*, but the remaining voices are quite uncharacteristic of Josquin in their lack of imitative integration. Another exceptional cantus firmus is that of *Miserere mei, Deus*, composed, as has been mentioned above (in §§6 and 10), for Ercole d'Este. Here the two-pitch phrase to which the opening words are sung is shifted step by step – first downwards through an octave, then, in the second part of the motet, up again, and finally down a 5th to rest on A. Between its appearances, which usually coincide with a passage of full five-part texture, various smaller groups propound the verses of the long penitential psalm text; into these the phrase 'Miserere mei Deus' strikes like the refrain of a litany (or – as Macey, 1983, showed – like the reiteration in a meditation of Savonarola's), though varied in both pitch and interval, since the modal structure ensures that it covers sometimes a tone, sometimes a semitone.

Two further motets, of very different character, provide something of a puzzle. One is *Huc me sydereo*, a setting of elegiacs by the humanist Maffeo Veggio in which Christ speaks from the cross of the divine love that brought him there and the love he demands from mankind in return; the other is *Ave nobilissima creatura*, a vastly expanded version of the angelic salutation to the Virgin. Their cantus firmi are identical (apart from a single repeated note) in both pitch and rhythm, though they bear different texts, respectively 'Plangent eum quasi unigenitum' and 'Benedicta tu in mulieribus' (cf Elders, 1971). Both undergo quasi-isorhythmic diminution in the *secundae partes*, though the proportional speeding-up is more gradual in the latter (6 : 4 : 2) than in the former (6 : 2 : 1), no doubt in order to accommodate a longer text and to engineer the climactic coincidence of the tenor's antiphon text with that of the motet at 'Benedicta tu in mulieribus'. One might imagine, from the virtual identity of the two cantus firmi, that Josquin had here deliberately composed a contrasting pair of motets if the sixth voice missing in two important sources of *Huc* were not an obvious addition to the original texture, while *Ave nobilissima* was clearly conceived from the start in six parts. The explanation may be that *Huc* was composed first, for five voices, and that Josquin, later wishing to provide a companion-piece (perhaps for some dramatic performance representing both the Annunciation and the Crucifixion), devised the text of *Ave nobilissima* (the words 'Ave Maria gratia plena, Dominus tecum' are placed precisely so that the tenor's entry with 'benedicta tu in mulieribus' will complete them) and also added a sixth voice to the earlier *Huc me sydereo* to increase the symmetry between the two motets. Placidly beautiful as the Annunciation motet is, that for the Crucifixion makes the deeper impression. The sophistication of the text is fully matched in Josquin's setting, which abounds in affective devices and word-painting: the melodic descent from the trebles' highest note to the basses' lowest to illustrate Christ's descent from 'Olympus'; the plangent fall of a 3rd to emphasize such words as 'crudeli' and 'durae' (a hallmark of Josquin's later style); the repeated phrase at 'verbera tanta pati' (singled out for its pathos by the publisher Hans Ott in the preface to the second part of his *Novum et insigne opus musicum*, 1538); and a constant attention to clear and effective declamation.

In both these motets, as we have seen, the cantus firmus is gradually speeded up to converge with the tempo of the surrounding voices, a feature already encountered in *Illibata*. The beautiful five-part *Salve regina* takes up another feature of that seminal work, the controlled oscillation of a motif (this time the distinctive four-note phrase that begins the relevant plainsong) between pitches a 4th apart. More commonly, though, Josquin achieved a similar effect by a canonic treatment of the cantus firmus, sometimes combined with a progressive reduction in note values. This may be rather freely handled, as in *Virgo salutiferi*, a work very probably written at Ferrara, since its text is by a Ferrarese court poet, Ercole Strozzi (see §6 above). Here the superius and tenor at first present only the beginning of the angelic salutation 'Ave Maria gratia plena, Dominus tecum' with repetitions, in canon at the octave; in the second section the reduction of note values is nearly proportional, but the repetitions are removed; in the course of the last the cantus firmus is still further compressed and the salutation completed. In *Benedicta es, caelorum regina* the canon is once more at the octave, but free in its time interval and in other details. More usually, though, the canon is at the 5th, as in *Inviolata, integra et casta*, and in the transparently beautiful setting of Poliziano's Latin poem *O virgo prudentissima*.

In the freely composed *Praeter rerum seriem*, as in a number of probably inauthentic works clearly modelled on it, plainsong melodies well known in Josquin's day are highlighted by the use of long note-values, but in some of the very last motets they are presented in canon but dissolved, as it were, into the general texture, so that their structural function is hardly apparent to the listener. This is true, for instance, of the linked *Pater noster* and *Ave Maria* (a work not so much austere as sombre, which Kellman's research at Condé (1971) has shown to be Josquin's own musical memorial) and of the magnificent five-part *De profundis*, where the mourning of the three estates of the realm is symbolized by a canon at the 4th and the octave below. In all these works the canons perform a multiple function, partly symbolic, partly structural. As the strictest form of imitation they produce, on a larger scale, the same kind of textural integration as does the imitation between contrapuntal motifs. At the 5th, moreover, they help to ensure a certain alternation of tonal centre and thus to provide a controlled variety in the settings of large-scale texts (and not only large-scale ones, as can be seen in the late five- and six-part chansons, discussed in §13 below).

Compared with a series of masterpieces such as these, it must be admitted that the other main category of apparently late works, the psalm settings, shows no such uniformity of excellence. The best of them – *Memor esto verbi tui*, for instance, or the setting for low voices of *Domine, ne in furore tuo* – are characterized by the same dense, and tense, motivic development, the same close attention to declamation and an even more vivid response to the meaning of the words. It may be noted that the two works mentioned both occur in sources printed in Josquin's lifetime, the first and third books of Petrucci's *Motetti de la corona* (1514, 1519) respectively. Many of the rest were first printed in Petreius's psalm collections (Nuremberg, 1538, 1539 and 1542) some 20 years after Josquin's death, and it is perhaps in order to view them with a certain scepticism – a scepticism incorporated more unflinchingly into the

accompanying work-list than into its predecessor in the previous edition of this dictionary. Works like *Usquequo Domine* and *Caeli enarrant* present some of the more obvious features of the 'Josquin style', notably his paired duets, but in comparison with the works already discussed their motivic development seems short-breathed and mechanical and their four-part writing often rhythmically congested and clumsy (*Caeli enarrant*, furthermore, quotes passages from three of Josquin's motets at the opening of each of its *partes*, encouraging the supposition that it was modelled on Josquin by an unknown composer; see Macey, 1986). Even a work such as *Benedicite omnia opera*, which has a far more consistent impetus than most and contains several distinctive features, such as the harmonic oscillation at 'glacies et nives', shows an untypical squareness of rhythm and an overinsistent density of imitation. The solecism of word-setting (at bar 131), which it is hard to imagine the mature Josquin permitting himself, is perhaps due to an easily corrected misprint.

For a superb example of Josquin's late four-part style – as definitive in its way as the *Ave Maria* is for the early period – we need look no further than *In principio erat verbum*, which stands first in an incomplete set of partbooks (A-Wn Mus.15941) copied in the Netherlandish court workshop for Raimund Fugger (and containing two more, probably authentic, psalm settings, *In exitu Israel* and *Qui habitat in adiutorio*). The texture is as transparent as ever, with its preponderance of duets, and characteristically it makes continuous reference to the underlying recitation tone, but with a variety of texture and an impetus informing the austerity that enables it to cover 14 verses of St John's gospel with no trace of monotony. Sparks (1971) has convincingly demonstrated the inauthenticity, on stylistic grounds, of a group of five- and six-part motets, three of which first appear in even later German publications; perhaps, with the touchstone of *In principio* to hand, it may be possible to subject the posthumously published psalms to a similar critical scrutiny. If so, it must surely be recognized that most are no more than a well-intentioned attempt to cater for the new Lutheran market with works supposedly by Luther's favourite composer. But fortunately a large enough body of authentic motets will remain to prove that he was indeed 'the master of the notes' that Luther called him.

[Josquin des Prez](#)

12. Masses.

Josquin's motets, with their exceptionally wide-ranging choice of texts, show him at his most varied, yet as a whole they can be regarded as an appendix to the liturgy rather than as an essential part of it. Much work remains to be done on the liturgical practice of Josquin's day, but it seems likely that apart from the Mass itself polyphony was still generally confined (at least outside Germany) to the more peripheral parts of the services – hymns, *Magnificat* settings, antiphons for Vespers, for Compline or for votive Offices of the Virgin; the remainder of the prescribed texts would still be sung in plainsong, with or without the collaboration of the organ. But for some half a century the practice of singing the five main sections of the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei) as a musically related cycle had been growing in the major collegiate churches and princely chapels. This development corresponded roughly with the lifetime of Du Fay, in whose later masses the essential outlines of the form

are fully developed and some of its characteristic procedures explored. It was confined at first to the greatest occasions of church and state, but it gained ground rapidly, and by the end of the century it had become a common, perhaps even daily, occurrence in churches that boasted a professional band of singers.

The demand was great, and so too was the challenge to the composer: on the liturgical level, that of worthily adorning the Christian Church's central rite; musically, that of reconciling the claims of unity and diversity within a span of music lasting in all some half an hour or more. Thus stimulated, the best composers of Josquin's generation consciously vied with one another in following up the implications of mass settings by such acknowledged masters as Du Fay and Ockeghem. If Josquin's own contribution to the form seems as a whole less forward-looking in style than his motets, this could be because the bulk of the masses were composed a little earlier in his career but also, even more probably, because of the inherent nature of the task, which places as much emphasis on structure as on expression. Although fewer of his masses survive than those of such close contemporaries as Isaac, Obrecht and La Rue, the fact that Petrucci, in his series of mass publications, chose to start with Josquin and to devote three volumes to works by (or at least attributed to) him indicates that by the beginning of the 16th century his supremacy in the field was widely acknowledged. This supremacy was based on his ability, at least in his mature masses, to combine an inexhaustible constructive power with a wealth of detailed invention that very rarely becomes completely abstract, even if it does not aim at the detailed expressiveness found in some of the motets.

(i) Individual mass sections.

(ii) Complete masses.

Josquin des Prez, §12: Masses

(i) Individual mass sections.

As well as full-scale masses, Josquin, like other composers of the time, seems to have composed a number of isolated mass sections, perhaps for more modest occasions or establishments. Several are to be found in Petrucci's *Fragmenta missarum* (1505). Some of these, however, are found with conflicting attributions in manuscript sources, and it may be noted that only two are ascribed to Josquin in the body of Petrucci's text (superius volume); the remainder are given to him only in the index which precedes each partbook. Of those which may, on stylistic grounds, be reasonably accepted as Josquin's, the *Gloria de Beata Virgine* (based on Gloria IX, including the tropes that were soon to be abolished by the Tridentine reforms) shows vigour and imagination in its range of rhythmic contrast and bold use of sequence, though the frequent use of incomplete triads points to an early date. The *Credo 'De tous biens'* is also independently attributed to Josquin in an early Sistine Chapel manuscript (*I-Rvat* C.S.41), and although its dissonance treatment and its excessively bald use of the tenor of Hayne's chanson seem uncharacteristic of the mature Josquin, a case can be made for its representing the deliberate confrontation of a specific compositional challenge, namely the combination of a plainchant melody with a secular one (cf *Victimae paschali/D'ung aultre amer*). Of the remaining Credos attributed to Josquin in Petrucci's *Fragmenta missarum*,

and accepted in the modern complete editions of his works, the most questionable (on stylistic grounds) are *Chascun me crie* (*De rouges nes*) and *La belle se siet*; the former in particular seems to refer to a secular style fashionable in the 1490s, by which time Josquin was surely too sophisticated to have composed so clumsy a piece, and the latter is probably by Robert de Févin (to whom it is ascribed in *Rvat* C.S.41). The two Credos labelled 'Vilayge' (for the meaning of this term see Van den Borren, 1962), as well as the untitled Credo, though all quite different from one another, could certainly be early works by Josquin.

The *Sanctus de Passione* incorporates (as has been noted in §11(i)) the chordal 'Honor et benedictio' section that also forms part of the motet *Qui velatus facie fuisti*; no plainsong reference has yet been identified in the *Sanctus* itself, but further research might clarify liturgical connections between it and the motet. The *Sanctus 'D'ung aultre amer'* is also accompanied by a short homophonic motet, *Tu lumen, tu splendor Patris*, in this case placed after the second 'Osanna'. The text of this motet is the second verse of the Christmas hymn *Christe redemptor omnium*, but since the setting makes no reference to the hymn melody it is likely that no close liturgical connection with Christmas is implied; *Sanctus* and *Benedictus* themselves each combine the superius of Ockeghem's chanson with a version of the plainsong for ferial days in Advent and Lent, which suggests that this may be a setting for use in penitential seasons of the Church's year. The combination of *D'ung aultre amer* (principally the chanson's tenor this time) and the Lenten plainsong is also found in the *Sanctus* and *Agnus Dei* of Josquin's *Missa 'D'ung aultre amer'*; this work, in common with some by Gaffurius explicitly labelled 'missae breves', is built on an exceptionally small scale with rapid parlendo declamation in the *Gloria* and *Credo*; it too may have been designed for ferial use in penitential seasons. Like the above-mentioned *Sanctus* settings, it contains an Elevation motet (the first half of *Tu solus qui facis mirabilia*), this time not merely attached to the *Benedictus* but replacing it altogether. The mass is compositionally more sophisticated and presumably later in date than the separate *Sanctus* settings, though because of its exceptional character it is particularly difficult to place in relation to Josquin's other complete settings of the Ordinary. It should be noted that none of the individual mass-sections found in the *Fragmenta* was republished until modern times. They represent a type of composition for the Ordinary of the Mass that was already out of date by the time Petrucci printed them, and it is not surprising if they show stylistic traits that belong to Josquin's earliest years.

[Josquin des Prez, §12: Masses](#)

(ii) Complete masses.

A consideration of the sources again gives very little help to an attempt to trace the development of Josquin's complete mass settings in a roughly chronological order, and for the same reasons that have been stated in connection with the motets. The two complementary manuscript choirbooks now in Vienna (*A-Wn* Vind.11778 and 4809) may well, as Fallows (1999) suggests, contain all the masses that their scribe Pierre Alamire considered to be by Josquin, but their internal arrangement does not suggest any chronological ordering. Of the three Petrucci volumes which together contain all but one of Josquin's surviving masses, the first (1502) is the

most homogeneous in style; the five works in it could all have been composed within the preceding 15 years (roughly speaking, Josquin's Roman period). The *Liber secundus* (1505) combines evidently recent works such as *Ave maris stella* and perhaps *Hercules Dux Ferrarie* with others (*L'ami Baudichon* and *Une musique de Biscaye*) which are clearly earlier than anything in the former volume. And when, after his removal to Fossombrone, Petrucci assembled yet a third collection of Josquin's masses, he was once again forced to include works from widely different periods: the *Missa de Beata Virgine* is, on both internal and external evidence (Glarean, again), a late work, but the *Missa di dadi*, if it is authentic, could only be an early one, and the remainder fall stylistically at various points in between (or, in the case of the *Missa 'Mater Patris'*, to one side).

A categorization by genre is no more helpful. As has been noted, Josquin came on the scene at a time when the field for stylistic experiment was wide open. The strict cantus-firmus mass, drawing its musical unity primarily from a tenor part borrowed either from the Gregorian repertory or from that of secular song, was already beginning to show its limitations, while of the two techniques that were to become standardized in the 16th century – paraphrase of a plainsong melody, and so-called 'parody' (the transformation of a pre-existing polyphonic composition) – neither had yet become customary, let alone a matter of routine. Elements of all three types are mingled in many of Josquin's masses, and in various proportions. Sometimes Josquin restricted his borrowed material strictly to the tenor, in the old-fashioned manner (*L'ami Baudichon*, *L'homme armé super voces musicales*, *Hercules Dux Ferrarie*), sometimes the ostinato principle inherent in that technique was allowed to permeate the texture (*Faisant regretz*, *Gaudeamus*, *La sol fa re mi*); in other works he seems to be moving towards 'parody' of a complete composition (*Fortuna desperata*, *Malheur me bat*), while in two (*Ad fugam*, *Sine nomine*) and in the last three sections of *De Beata Virgine* he elevated strict canon to the governing principle for an entire work. (In *De Beata Virgine*, too, the technique of paraphrasing the appropriate plainsong, with which Josquin often played more or less consistently in his settings of the Credo, is employed throughout a mass.) But none of these groups can be assigned at all convincingly to a single period of Josquin's career. In general his instinct, at least in his mature works, seems to be to extract as much variety as possible from his given musical material, sacred or secular, by any appropriate means.

The relative poverty or wealth of resources that Josquin brought to his musical datum (of whatever kind) is therefore one of the criteria that have to be used in assessing the dates of his masses. Others are the extent to which that datum permeates the whole texture (a factor related to, but not identical with, the extent of imitative writing); the closeness or otherwise of the relationship between text and music, on both declamatory and expressive levels; the extent of agreement with the formal divisions that had become customary by the time of Josquin's death (separate sections for the 'Qui tollis' in the Gloria, the 'Et incarnatus', or 'Crucifixus', and 'Et in Spiritum Sanctum' in the Credo); and the extent to which he sought or achieved a satisfactory musical climax in the final section or sections of the Agnus Dei – though it should be borne in mind that these were particularly

vulnerable to liturgically motivated pruning, to judge by the surviving sources.

- (a) The early masses.
- (b) The mature masses.
- (c) The last masses.

Josquin des Prez, §12(ii): Masses: Complete masses

(a) The early masses.

None of the foregoing criteria alone is sufficient to justify identification of a particular mass as early or late; they must be balanced against one another, and that is inevitably a subjective matter which can produce disagreement, as can be seen by comparing even the most recent comprehensive accounts, those of Osthoff (1962–5), Sparks (1963) and Fallows (1999), let alone that of Ambros (1887–1911). Recent scholars are, however, in entire agreement in placing *L'ami Baudichon* as one of the very earliest of Josquin's surviving masses. It is a cantus-firmus mass, based on an exceedingly simple dance formula (very like the first two phrases of *Three Blind Mice*) with a ribald text; this is not quoted in any other voice than the tenor, except perhaps in inversion at the beginning of the 'Crucifixus'. As Sparks pointed out, the use of a virtually unchanging head-motif, the simplicity of melody and rhythm, and the clarity of texture and harmony are strongly reminiscent of the later Du Fay and must be taken as 'proof of a direct influence of the Burgundian style of the 1450s and 1460s'. It has been noted above (see §11(i)) that among Josquin's early motets simplicity and clarity seem to be found side by side with a certain clumsiness, and it is only in the light of this that the *Missa 'Une musique de Biscaye'* can be accepted as being by Josquin at all, although the only known manuscript sources ascribe it unambiguously to him, and Petrucci included it in his *Liber secundus*. The basic tune (another secular melody, with a strongly marked popular character and a tonally anomalous ending) appears, or at least is referred to, in all voices, particularly superius and tenor, but with a lack of clarity and consistency that is quite uncharacteristic. Any attempt to regard this as mature richness of invention is contradicted by crudities of part-writing and dissonance treatment that are more frequent here than in any of Josquin's other masses. If this mass is by him, it must be early; and if it is early it reveals a quite different aspect of his character from *L'ami Baudichon*. In an attempt to reconcile the discrepancy of style between the two, it has been suggested that *L'ami Baudichon's* claim to authenticity is weaker than that of *Une musique*. It is true that it is disputed, in the sense that a copy of its Credo in the Speciálník Codex (CZ-HKm II A 7) is attributed to Tinctoris; however, the work bears little resemblance to any of Tinctoris's known masses. *Une musique*, on the other hand, though its earliest manuscript source dates from the 1490s, might easily have become misattributed to Josquin through a confusion with his canonic setting of the song. The absence of any independent music at all for its Agnus Dei (at least in the surviving sources, where it is directed to be sung to that of the Kyrie) in any case suggests a very early date, since Josquin soon learnt to invest the final section of the mass with a musically climactic character. This is apparent even in a work like the *Missa di dadi*, so called from the peculiarity that the proportions by which the tenor's notation is to be augmented in each section are indicated by dice faces, at least in the only known source, Petrucci's *Liber tertius*.

The work is clearly early, to judge by its relative lack of imitation and general simplicity of style, but in the final Agnus the cantus-firmus (the tenor of Morton's chanson *N'aray-je jamais mieulx*) is for the first time taken out of the tenor and stated, a 4th lower, in the bass; for the first time, moreover, it is allowed to penetrate the rest of the contrapuntal fabric, a feature for which Long (1989) has proposed an ingenious but plausible symbolic explanation.

Different features of the *Missa di dadi* are taken up and explored separately in two more masses which can hardly be very much later. In *Faisant regretz*, along with quotation of the Ordinary chants, the ostinato use of a single four-note catch-phrase (taken from the second half of a rondeau by Walter Frye) forms the guiding principle of the whole work. In the final Agnus Dei it is combined with the entire Superius voice of the rondeau's first part to clinch whatever significance Josquin wished to convey by his quotation of this particular chanson: one begins to sense the power of an imagination that thrives on self-imposed limitations. In *Fortuna desperata*, on the other hand, Josquin made altogether freer use of the widely diffused Italian song that served as his model; all three of its voices are used separately as cantus firmi in different sections of the mass, but the relative looseness of musical connection that this engenders is to some extent compensated by brief quotations from the original three-part complex – perhaps the first instances of the parody principle in Josquin's music. (In the first of the two sections of the Agnus Dei, the original superius is transposed down, augmented and inverted, to form the bass of Josquin's counterpoint, and Lowinsky (1943) saw in this a symbolic representation of a catastrophic turn of Fortune's wheel; by the same token the return of the model's tenor, an octave lower but uninverted, as the bass of the final Agnus Dei may perhaps suggest a re-establishment of normality.) In *Mater Patris* Josquin (if he is indeed the composer) made a point of borrowing at least two voices at a time from the three-part motet by Brumel on which the mass is based; the Agnus Dei consists of the entire score of Brumel's motet, with two new voices added to it – a technique for which there are analogues in Josquin's secular music, but which it is surprising to find him using so literal-mindedly in the climactic section of a mass. The rather stiff alternation of contrapuntal two-part and chordal four-part texture elsewhere in the work can be seen, perhaps, as a deliberate exploitation of a feature of the motet, but the structure of the chords themselves – the upper voices often moving in parallel 6-4s with a free bass beneath – is found nowhere else in Josquin's music; although the strictly canonic duos that form the 'Pleni sunt coeli', Benedictus and Agnus Dei point towards his later practice, they seem short of his usual rhythmic élan. *Mater Patris* is an exceptional work – exceptional enough to make Josquin's authorship questionable, but also enough to make it very difficult to suggest anyone else as its composer. Elders, in his critical commentary for the NJE edition, argues strongly for its authenticity, and even suggests that it may have been designed as a memorial tribute to Brumel, who probably died in 1512 or 1513.

Canonic writing, which is a regular resource of Josquin's mature counterpoint, in both melodic and structural contexts, has been met with only sporadically in the masses so far discussed; further examples are the Benedictus of the *Missa di dadi* (where strictness is abandoned three-

quarters of the way through) and the 'Osanna' of *Faisant regretz* (the tenor and bass of a four-part texture). In two masses, however, Josquin used it as his main principle of construction in almost every section. Of these the earlier is certainly the *Missa ad fugam*, unified not only by its canonic procedures but by a head-motif of no fewer than ten bars, repeated literally at the beginning of every section (Osthoff suggested that the different versions of Sanctus and Agnus Dei in *D-Ju* 31, where the head-motif is considerably abbreviated, may represent Josquin's own second thoughts about this). In this mass, superius and tenor are in canon throughout all sections except the Benedictus (all but the 'Pleni' and 'Qui venit' in the *D-Ju* version); the alto quite often joins in the imitative game, but the bass remains aloof. In the *Missa sine nomine*, on the other hand, not only are the canons themselves distributed through all voices in turn; all voices including the bass share in the imitative texture. This mass, indeed, comes close in style to those works of Josquin's latest period, when technical mastery is simultaneously deployed and concealed and is subordinated to the claims of clarity and expression.

Josquin des Prez, §12(ii): Masses: Complete masses

(b) The mature masses.

Before that final stage of his development, however, Josquin seems to have passed through a period of confident maturity in which every resource, both of compositional technique and of vocal virtuosity, is deployed with something like bravura. To this period belong some six or seven masterpieces which are difficult to set in any completely convincing chronological order precisely because they explore different paths and solve different problems with nearly equal accomplishment. Yet distinctions can be made. Of the two masses based on plainsong melodies, for instance, *Gaudeamus* is surely earlier than *Ave maris stella*. *Gaudeamus* combines cantus-firmus techniques and those of ostinato with vigour and inventiveness, working to a magnificent climax in the final Agnus, where the memorable opening phrase of the introit melody is put through a vertiginous series of transpositions. Yet the sheer musical inventiveness of this work at times conflicts with the effective presentation of the text; in *Ave maris stella* the musical phraseology is more carefully matched to that of the words. Imitation is frequent in both works, but the texture of *Ave maris stella* is even more fully permeated by motifs drawn from the cantus firmus. Its use of canon also seems more structural: where *Gaudeamus* contains only a single extended canon (the second Agnus), *Ave maris stella* uses canon in all three of the Agnus sections. Comparing the two masses as a whole, one senses that in *Ave maris stella* the exuberance of *Gaudeamus* has begun to be tamed, even spiritualized. (But Elders, 1985, has interpreted these differences in an opposite sense, arguing a later date for *Gaudeamus*.)

The Janus-faced quality of Josquin's genius (and the difficulties this poses for historians) is well illustrated by the *Missa 'Malheur me bat'*. Like *Fortuna desperata* it is based on a chanson (by Martini or more probably Malcort) and again makes very literal use of all three voice parts, separately and occasionally together, in an idiosyncratic linking of cantus firmus and incipient parody techniques. But various features indicate a later date for *Malheur me bat*: the calculated fantasy with which the Gloria's cantus

firmus is laid out (two complete statements, but fragmented and shuffled), the considerable amount of imitative and strictly canonic writing, and above all the concluding six-part Agnus. Here the original chanson's superius and tenor are sumptuously reclothed in a new texture woven from two close canons, a procedure which at once links this work with the probably later *L'homme armé sexti toni* and *Hercules Dux Ferrarie* masses. The second of these also illustrates the dangers of attempting to date Josquin's mature masses by a single criterion rather than by balancing several. It was composed as a tribute to Josquin's patron Ercole d'Este, and its cantus firmus is derived from a solmization of the title (*re, ut, re, ut, re, fa, mi, re* = D, C, D, C, D, F, E, D), a phrase as unpromising musically as it was complimentary to the duke. This may be one reason why Josquin conspicuously confined it to the cantus-firmus voice (usually the tenor, occasionally the superius), weaving around it a texture that is imitative within itself but melodically quite unrelated. If homogeneity of all four voices were the only criterion of Josquin's mature style one would have to place this mass among his earliest, but the declamation and imitation in the non-cantus firmus voices suggest that it belongs somewhere between *Gaudeamus* and *Ave maris stella*, and probably nearer the latter. The extensive use of canon also suggests a relatively late date: between alto and bass at the 5th in the 'Pleni'; between superius, alto and bass in the second Agnus; and, in the last, a quasi-canonic antiphony between the upper three voices and the lower three of a texture specially expanded to six, which at once recalls such six-part motets as *Ave nobilissima* and *Praeter rerum seriem*. The systematic transposition of the cantus firmus to the 5th and octave above, and the proportionally controlled speed of its statements, also relate this mass to the later motets.

Josquin's two masses on the famous *L'homme armé* tune are both mature works yet extraordinarily contrasted in style. Of the two, that described as *super voces musicales* is certainly the earlier, for all its ingenuity. The title indicates that the melody is presented starting in turn on every note of the natural hexachord – on C in the Kyrie, D in the Gloria and up to A in the last Agnus Dei; since the music is in the D mode throughout, this gives rise to some piquant shifts of tonal centre and changes in the interval structure of the melody. The element of compositional virtuosity is at once apparent in the Kyrie (see [fig.3](#)), which presents the three sections of the cantus firmus successively in mensuration canon between the tenor and each of the other voices in turn, but it also enters into those sections of the work from which the cantus firmus is absent: the Benedictus is a sequence of three mensuration canons, each for two equal voices, while the second Agnus is a mensuration canon for three. As with *Gaudeamus*, the work dazzles as much by its intellectual energy as by its eloquence. It is possible that the various processes through which Josquin put his melody in the course of it may have suggested certain features which are exploited in his other *L'homme armé* mass. This is described as 'sexti toni' (in the 6th mode) because the melody appears here with F as its final instead of the more usual G; this in practice gives it the major character that it has in Morton's chanson setting and in Ockeghem's mass, as against the minor character favoured by most other composers (including Du Fay, Busnoys, Tinctoris and Brumel). Apart from this transposition, the other features that may have been borrowed from the mass *super voces musicales* is that of retrograde statement of the theme: instead of presenting the two versions,

direct and retrograde, successively, as he did in the Gloria and Credo of *super voces*, in the final Agnus Dei of *sexti toni* Josquin presented both versions in long notes simultaneously and then bedecked this severely intellectual scaffolding with two more close canons at the unison – a tour de force of musical skill that has few equals in the music of the period. Yet the hallmark of *L'homme armé sexti toni* is not strictness but freedom and variety. The melody appears in various speeds and rhythms in all voices, now complete, now with a single section repeated in ostinato or canon. And yet for all this wealth of contrapuntal fantasy, the expressive relationship with the words is never forgotten. Josquin's ability to spin much out of little is even more strikingly shown in *La sol fa re mi*, whose basic material is no more than a solmization pun. Virtually the whole mass is derived from this single five-note phrase; even allowing for shifts between hexachords in interpreting the solmization syllables, it is a breathtaking feat of sheer inventiveness. Technically it is both a return to, and an extension of, the style of *Faisant regretz*: once again ostinato is much in evidence (inevitably), but the subtlety with which the basic figure is varied and the ease with which it permeates the entire texture show an enormous advance on the earlier work.

[Josquin des Prez, §12\(ii\): Masses: Complete masses](#)

(c) The last masses.

The half-dozen or more masses of Josquin's high maturity already discussed would be enough to establish his reputation in this genre as the supreme exponent of both the main trends of his time: free fantasy and rational organization. But in his old age he continued to develop. The exuberance, as has already been suggested, falls away – or at least is subsumed into a style that aims rather at inward communication of the essence of the sacred texts than at their outward adornment and expression. Together with this it is perhaps possible to detect a certain turning back to earlier preoccupations, a desire to rework old problems with new insight. It has been shown above how in the *Missa sine nomine* Josquin reinterpreted the canon mass derived from Ockeghem (which he had once explored in the *Missa ad fugam*), investing it with a new sweetness and expressivity. In the *Missa de Beata Virgine* he looked even further back, jettisoning much of the elaborate panoply of motivic unity deployed in the virtuoso middle-period masses in favour of a unity based solely on the appropriate Ordinary chants for feasts of the Virgin. Thematic and even tonal unity are sacrificed to liturgical propriety; the fact that from the Credo onwards the four-part texture is expanded to five by means of canon suggests that the work was not even conceived as a complete musical unity. As in the early mass sections, paraphrased plainsong is the main constructional principle, but it is handled now with a serene mastery that fully explains why this work became (to judge by the number of sources in which it survives) the most popular of all Josquin's masses during the 16th century.

Whether or not the *Missa 'Pange lingua'* was composed by 1514, it was evidently not available to Petrucci for his third collection of Josquin's masses, published in that year. Though quite widely circulated in manuscripts, and indeed placed by Alamire at the head of one of his two collections of Josquin's masses now in Vienna (*A-Wn Vind.4809*), it was

not printed until 1539, in Ott's *Missae tredecim*. But although one of the masses attributed to Josquin in this publication is by Pierre de La Rue and another (as Sparks, 1972, convincingly demonstrated) by Noel Bauldeweyn, there can be no doubt about the authenticity of *Pange lingua*. The plainsong hymn melody impregnates every voice and every section of the mass, but except for the final Agnus Dei, where it at last emerges into the superius, it is not given the old-fashioned conspicuousness of a *cantus firmus*, but rather digested into the counterpoint, which itself has a new austerity and economy. The vigour of the earlier masses can still be felt in the rhythms and the strong drive to cadences, perhaps more so than in the *Missa de Beata Virgine*, but essentially the two contrasting strains of Josquin's music – fantasy and intellectual control – are so blended and balanced in these two works that one can see in them the beginnings of a new style: one which reconciles the conflicting aims of the great 15th-century composers in a new synthesis that was in essence to remain valid for the whole of the 16th century.

It is the Corpus Christi version of Fortunatus's Easter hymn that Josquin had in mind in *Pange lingua*, as is shown both by the underlay of the final Agnus Dei in certain sources and by the mass's title (e.g. in *A-Wn* Vind.4809 and *D-Ju* 21): 'Missa de venerabili sacramento'. The two chief inspirations of Josquin's sacred music, to judge by the frequency with which they recur and the nature of the musical response they elicited from him, are the parallel ones of the virgin birth (more particularly its annunciation) and its re-enactment in the sacrament of the Mass. In this, of course, his piety was entirely typical of his time, but he transcended it in the intensity with which he expressed it. 'Le génie consiste ... à concevoir son objet plus vivement et plus complètement que personne', observed Vauvenargues. It seems appropriate that in these two late masses Josquin should have given such profound expression to the twin concepts at the heart of his religious belief.

[Josquin des Prez](#)

13. Secular works.

The difficulties that impede a clear picture of Josquin's development as a composer of masses and motets are if possible increased when we turn to his secular music, since the sources are fewer, more scattered and less reliable. Petrucci included some 20 three- and four-part pieces in his earliest collections of secular music, but in several cases the attribution to Josquin is questionable on grounds of style or the evidence of other sources, and in a few Petrucci himself withdrew it in subsequent printings. His first and third books of frottolas, first published in 1504 and 1505 respectively, contain one piece each attributed to 'Josquin d'Ascanio'; these two and the lively *Scaramella* seem to be Josquin's only surviving settings of Italian texts. Individual as are these pieces and the two motet-like extracts from Virgil's *Aeneid* (perhaps composed for an Italian court), they hardly alter the fact that Josquin's main concern in secular composition was the chanson. Two double canons were included, anonymously, in Antico's collection of that specialized genre of chanson (RISM 1520³), and a further, very valuable, group of six three-part pieces in the same publisher's *La couronne et fleur des chansons à troys* (1536¹). A miscellaneous anthology published at Augsburg (1540⁷) was the first to

make available a few of the five- and six-part chansons, but it was not until the appearance in 1545 of Susato's *Septiesme livre* (a memorial volume devoted entirely to Josquin, together with elegies on his death) that the bulk of these, some two dozen, were given the wider circulation of print. Susato's volume was reprinted four years later by his Parisian competitor Attaignant, with the omission of the memorial tributes by other hands and the addition of a few more pieces of dubious authenticity. This admittedly implies some degree of public response, but the fact remains that these two publications, together with a rather earlier set of manuscript partbooks written in Flanders (*A-Wn Mus.18746*), are almost the only sources to transmit what seems, in retrospect, to have been the greatest of Josquin's achievements as a composer of chansons – a body of works that brings into this genre the pathos and constructive power, albeit on a smaller scale, that inform his later motets.

They provide a fairly clear idea of the last stage of Josquin's career as a chanson composer. Its beginnings, however, can only be deduced from the works printed by Petrucci and scattered, often anonymously, through various manuscripts, mostly Italian. The chronology of these works is still very much a matter of conjecture, but allowing for the possibility of false attributions it does seem safe to say that Josquin began life as a chanson composer in the style developed during the 15th century at the French and Burgundian courts and carried to its final flowering by Busnoys and Ockeghem – a style in which directness of declamation and rhythmic repetition are deliberately suppressed in favour of a linear elegance matching the studied artificiality of the verse. This music further matches the poetry in its careful observance of the *formes fixes*, the system of smaller and larger repetitions which together go to make up the total shape of both poem and composition. In what are presumably Josquin's earliest surviving chansons these formalities are still observed: in *Cela sans plus*, for instance, the cadence that brings the music to a temporary halt at bar 33 clearly suggests the rondeau form, even though the music may have been conceived for instrumental performance. What is already different from Ockeghem, however, is the emphasis on strict imitation (the two upper voices are in canon for the first 25 bars) and on rhythmic and melodic repetition; the fivefold rising sequence in the second half of the piece is as typical of the younger composer as it is untypical of the older. In *La plus des plus*, also printed in Petrucci's *Odhecaton*, continued movement in the bass prevents the median cadence from functioning as in a rondeau, nor does the only known poem with this incipit fit the music at all comfortably. The music seems, in any case, to have been composed almost autonomously and gives the impression that Josquin was here primarily concerned with the working out of purely musical problems: for instance, it explores the possibilities of imitation at three pitches a 5th and a 9th (instead of the usual octave) apart – a technical problem also handled in *Fortuna d'un gran tempo* (for a discussion of which see Lowinsky, 1943).

The question arises as to how many of these early pieces were conceived to be sung at all and how many were from the start instrumental. Certainly Petrucci and most of the manuscript sources omit the words, so that the practice of purely instrumental performance must have been widespread. This is probably the origin of even more unambiguously instrumental

pieces such as *La Bernardina* and *Ile fantazies de Joskin* (as it is called in its only source, *I-Rc* 2856), where there seems to be no reference to any text or borrowed vocal material at all. These pieces give the impression of being completely free-composed and as such represent the earliest steps towards the specifically instrumental contrapuntal style that was to be explored by Willaert and his contemporaries in the next generation.

But as a general rule Josquin preferred to base a composition, whether or not voices were intended to take part in its performance, on pre-existing material, and for this purpose he drew on the 'popular' music of his time – not necessarily folksong in the accepted sense, but music in the popular consciousness – a rich but labyrinthine repertory which partly survives in monophonic chansonniers (notably *F-Pn* fr.9346 and 12744) and was thoroughly explored in H.M. Brown: *Music in the French Secular Theater, 1400–1550* (Cambridge, MA, 1963). Josquin's practice in arranging such tunes naturally varies. One of the simplest examples is *Bergerette savoyenne* (or *savoisienne*); here an elaborated version of the pre-existing tune is given to the top voice, each line being anticipated in the lower, accompanying voices. In *Je sey bien dire* (from *Canti C*) a tune with a strongly marked dance character is put in the tenor, while a web of partly imitative counterpoint is spun above and below it. *L'homme armé*, a rather primitive four-part notational puzzle which seems, however, unlikely to be authentic, also has its borrowed melody in the tenor.

Even in these relatively straightforward pieces there is a certain piquancy in the contrast between the simplicity of the basic material and the artfulness with which it is treated, but this is further heightened in the arrangements in which Josquin makes use of his favourite device of canon. In some, the type of strict imitation between the upper voices that we have already met in three-part pieces is transferred to the upper pair of four, as in the setting of *Une musique de Biscaye*, in which an elaborated version of the tune is presented in close canon at the 4th between the two upper voices. Even more ingenious are the four-part pieces which consist of two simultaneous canons: *En l'ombre d'ung buissonnet au matinet*, *Baisez moy* (spoilt in the possibly unauthentic six-part version by the addition of yet another canon) and *Se congïé prens* [*Recordans de my segnora*] – if this latter, with its clumsy patch at bars 22–3, is really by Josquin. (The four-voice *Salve regina*, though it is on a larger scale, also belongs with these works.) The canons in such pieces are too close to perform much more than a textural function; in others, though, Josquin can perhaps be seen to be working his way towards the concept of canon as an architectural scaffolding, articulating the melodic and tonal structure of an entire piece, which is so marked a feature of his later motets and masses. In *Adieu mes amours*, for instance, the very well-known tune is presented in turn, quasi-canonically, by the two lower voices, while the upper ones proceed more freely. (In one source the top voice is given a rondeau cinquain to sing, but the music takes little account of the requirements of the *forme fixe*.) The four-part setting of *Entree suis* proceeds very similarly, but with more motivic integration of the free voices. The basic tune of this piece also appears with the German text *In meinem Sinn* and with cognate Flemish forms; no doubt this encouraged the dissemination of Josquin's arrangement. The same applies to *Comment peult haver joye*, in which the tune (also associated with the German text *Wohlauf, Gesell, von hinnen*) is presented in strict

canon with great clarity; this piece was printed by Glarean as a motet (*O Jesu fili David*) – just one instance of the way in which Josquin's music was annexed for use in the German-speaking countries. The five-part arrangement of the bass-danse melody *La Spagna* would be another, but the qualities of lucid structure and varied texture associated with Josquin (not to mention basic competence in the handling of dissonance) are so conspicuously absent from it that it is impossible to accept it as authentic on the shaky testimony of Ott, who published it as a motet (*Propter peccata*) in 1537.

The earliest stage in Josquin's development of the chanson for more than four voices is probably represented by his six-part setting of *Se congié prens*, another popular tune. Here the canonic voices clearly perform a structural function, with *dux* and *comes* ingeniously reversing roles during the central section, but the texture is by no means as integrated as in later works of this kind. This, in fact, is probably the earliest of the pieces included by Susato in his memorial volume of 1545, for they are on the whole conspicuous for the way in which the canonic voices (the great majority are constructed round a scaffolding of this kind) are blended into the surrounding texture. *Se congié prens* is not the only one to make use of a popular tune: *Faulte d'argent* (whose authenticity is questioned in Van Benthem, 1970), *Petite camusette*, *Vous ne l'aurez pas* and *Tenez-moy en vos bras* are further examples. Other chansons, most notably the famous setting of Jean Molinet's elegy on the death of Ockeghem, *Nymphes des bois/Requiem aeternam*, make use of a plainsong cantus firmus. Occasionally Josquin reworked a voice part from some earlier composition: *Ma bouche rit* borrows the superius of Ockeghem's chanson and gives it a new, rich, and surely instrumental setting – a more elaborate development of the treatment Josquin had already accorded to Hayne's *De tous biens playne* in a piece published in the *Odhecaton*. Several of the most individual, however, seem to be completely free-composed, such as the profoundly pathetic *Regretz sans fin*. In these pieces, too, it is noteworthy that although the old *forme-fixe* structure with its rigidly sectional cadence points had been completely abandoned in favour of through-composition, Josquin almost always took care to mirror the rhyme structure of the poem with musical repetition, either strict or varied: this applies particularly to the opening lines or couplets, as in *Incessamment livré*, *Plusieurs regretz*, *Je me complains* and *Douleur me bat*. The old relationship to the structure of the text has been replaced by a new one, more in keeping with the denser texture and slower movement of a new musical style.

In his later chansons for a smaller number of voices Josquin generally eschewed canon: *Plus nulz regretz* and *Mille regretz*, both for four, are freely composed, though with the same clear articulation of lines and melodic points of imitation, achieved by a carefully balanced hierarchy of cadences. Nor did Josquin confine himself to a mood of sombre pathos, though it certainly seems to have been the one most congenial to him in his later years. Of the three-part pieces transmitted by Antico, *Si j'avoys Marion*, *Si j'ay perdu mon amy* and the two different pieces beginning *En l'ombre d'ung buissonnet* all look forward in their elegant handling of light-hearted popular material to the 'Parisian' chanson of Janequin and his contemporaries. *Quant je vous voy* applies the same refined technique to more lyrical ideas (perhaps Josquin's own), while *La belle se siet* is an

astonishingly original handling of an old ballad tune as the basis for what could almost be an instrumental fantasia if it were not for the patches of clearcut declamation; it is a unique and fascinating piece. In this collection Josquin rubs shoulders with a younger generation of French court composers, such as Févin. But there can be no doubt that the real influence of his later chanson style was felt farther north, above all by Willaert.

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WORKS

N.B.: Entries in italics are cross-references to works listed elsewhere in the work-list

Editions: *Werken van Josquin des Près*, ed. A. Smijers and others (Amsterdam, 1921–69): *Missen* [Mis. deel: aflevering, no.] (separate mass sections are numbered as *Fragmenta missarum* [Fm no.]); *Motetten* [Mot. deel: aflevering, no.]; *Wereldlijke werken* [WW deel: aflevering, no.]; *Supplement* [Suppl.: 55, no.] *Josquin des Prez: Opera omnia, editio altera*, ed. A. Smijers (Amsterdam, 1957) [OO] (2nd edn of Mis.i: 10–11, nos. 1–2 only) *New Josquin Edition* (Amsterdam, 1989–) [NJE – volume.number within volume] (Works deemed spurious by the editors of the NJE are numbered and dealt with in the commentary, though they are not edited; their NJE nos. are given in square brackets. The nos. of works in vols. not yet published are subject to change and are thus given in parentheses.)

JC [The Josquin Companion](#), ed. R. Sherr (Oxford, forthcoming)

Misse Josquin (Venice, 1502; 2/1506 as Liber primus missarum Josquin, 3/1516, 5/1526)

[Missarum Josquin liber secundus \(Venice, 1505, 2/1515, 4/1526\)](#)

[Missarum Josquin liber tertius \(Fossombrone, 1514, 3/1526\)](#)

[Josquini Pratensis ... Moduli ex sacris literis delecti, 4–6vv, liber primus \(Paris, 1555\) \[1555\]](#)

Le septiesme livre contenant 24 chansons, 5–6vv, composées par ... Josquin des Pres (Antwerp, 1545¹⁵)

[Trente sixiesme livre contenant 30 chansons, 4–6vv ... le tout de la composition de feu Josquin des Prez \(Paris, 1549\) \[1549\]](#)

Further sources in Charles (1983); full sources forthcoming in NJE

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[Josquin des Prez: Works](#)

masses

Missa ad fugam	4	(12.1)
Edition : Mis.iii: 28, no.14		
Remarks : Sup and T in canon throughout; ?early		

<i>Missa ad fugam</i>	4	
Remarks : alternative title for Missa sine nomine in 1516 ¹ , <i>E-Tc</i> 9, <i>I-CF</i> LIX		

Missa 'Ave maris stella'	4	(3.1)
Edition : Mis.ii: 15, no.6		
Remarks : on plainchant hymn; canons in Ag I–III		

<i>Missa coronata</i>	4	
Remarks : alternative title for Missa de Beata Virgine in German MSS		

Missa de Beata Virgine	4–5	(3.3)
Edition : Mis.iii: 30–31, no.16		
Remarks : paraphrases appropriate Ordinary chants; canons in all 5-v sections (Cr onwards)		

<i>Missa de venerabili sacramento</i>	4	
Remarks : superscription to Missa 'Pange lingua' in Netherlands MSS		

Missa di dadi ['N'aray je jamais mieulx']	4	9.3
Edition : Mis.iii: 29, no.15		
Remarks : on T of Morton's chanson; title refers to symbolic presentation of T proportions; ?early; see Bloxam in JC		

Missa 'D'ung aultre amer'

4

7.3

Edition :
Mis.ii: 23, no.11

Remarks :

on T of Ockeghem's chanson; incorporates 1p. of motet Tu solus as Bs-substitute; Ky, Gl, Cr questioned by Noble, defended in NJE

Missa 'Faisant regretz'

4

8.1

Edition :
Mis.iii: 27, no.13

Remarks :

ostinato on motif from Frye's Tout a par moy, whose Sup is quoted complete in Ag III

Missa 'Fortuna desperata'

4

8.2

Edition :
Mis.i: 13, no.4

Remarks :

on all 3 vv of ?Busnoys' chanson

Missa 'Gaudeamus'

4

(4.2)

Edition :
Mis.i: 12, no.3

Remarks :

on plainchant int

Missa 'Hercules dux Ferrariae'

4

(11.1)

Edition :
Mis.ii: 17, no.7

Remarks :

on solmization motto; canons in Pleni, Ag II (3 in 1)

Missa 'L'ami Baudichon'

4

(5.1)

Edition :
Mis.ii: 20, no.9

Remarks :

on monophonic chanson; ?early; Cr attrib. Tinctoris in CZ-HKm II A 7

Missa 'La sol fa re mi' ['Lesse faire a mi'] 4 (11.2)

Edition :
Mis.i: 11, no.2; OO

Remarks :
on ostinato solmization motto

Missa 'L'homme armé' sexti toni 4 (6.2)

Edition :
Mis.i: 14, no.5

Remarks :
on monophonic chanson; canons in San, Osanna, 6-v Ag III (4 in 2)

Missa 'L'homme armé' super voces musicales 4 (6.3)

Edition :
Mis.i: 10, no.1; OO

Remarks :
on monophonic chanson, transposed to successively higher degrees; mensuration canons in Ky, Bs, Ag II (3 in 1); 'Et in Spiritum' omitted by Josquin, supplied in late *I-Rvat* C.S.154

Missa 'Malheur me bat' 4 9.1

Edition :
Mis.ii: 19, no.8

Remarks :
on all 3 vv of ?Martini's chanson; canons in Ag II, 6-v Ag III (4 in 2)

Missa 'Mater Patris' 4 10.1

Edition :
Mis.iii: 26, no.12

Remarks :
on Brumel's motet, whose 3 vv are incorporated into 5-v Ag III; questioned by Bloxam in JC, defended in NJE

Missa 'Pange lingua' 4 (4.3)

Edition :
Mis.iv: 33, no.18

Remarks :
on plainchant hymn (Corpus Christi)

Missa 'Quae est ista'

4

Remarks :

mistaken title for Missa 'Malheur me bat' in *D-ROu Mus.saec.XVI-40*, Listenius, *Musica* (1537)

Missa sine nomine

4

(12.2)

Edition :

Mis.iii: 32, no.17

Remarks :

canon mass (in various pairs of vv)

Missa 'Une musque de Biscaye'

4

(5.2)

Edition :

Mis.ii: 22, no.10

Remarks :

on monophonic chanson; questioned by Benthem, *Muziek & wetenschap* (1991); early MS attribs. perhaps due to confusion with Josquin's chanson setting

Josquin des Prez: Works

mass sections

Gloria de Beata Virgine	4	13.7	Mis.iv: 44, Fm no.1	on Gl IX; ?early
<i>Gloria de Beata Virgine</i>	4			Gl of Missa de Beata Virgine, widely transmitted separately
Credo 'De tous biens playne'	4	13.2	Mis.iv: 44, Fm no.2	on T of Hayne's chanson (c.f. treatment untypically simplistic); canon in 'Et in spiritum'; beginning adapted in <i>I-Rvat C.S.41</i>
Credo de villaige [vilayge] (i)	4	13.5	Mis.iv: 44, Fm no.3	on Cr I
Credo de villaige [vilayge] (ii)	4	13.6	Mis.iv: 50, Fm no.4	on Cr I, but very different from Credo de villaige (i); also attrib. Brumel; see Hudson (1986)
Credo de villaige (iii)	4	13.4	Mis.iv: 50, Fm no.6	on Cr I; A and T in canon throughout, except 'Et incarnatus'; ?early
<i>Credo de villaige</i>	5			Cr of Missa de Beata Virgine, widely transmitted separately
Sanctus de passione	4	13.9	Mis.iv: 50, Fm no.7	incorporates elevation motet Honor et benedictio (= conclusion of 3p. of Qui velatus facie)
Sanctus 'D'ung aultre amer'	4	13.10	Mis.ii: 23, no.11 appx	on Ockeghem's chanson; incorporates elevation motet Tu lumen, tu splendor Patris

Josquin des Prez: Works

ritual works

Magnificat tertii toni	4	(20.1)	Mot.v: 47, no.77	only in <i>D-Bsb 40021</i> ; see Sherr in JC
Magnificat quarti toni	4	(20.3)	Mot.v: 47, no.78	attrib. Josquin only in <i>I-Rvat C.S.44</i> , elsewhere to Agricola, Brumel, La Rue; even verses probably orig. and authentic, possibly also 1st verse; see Maas (1966)
<i>Ave maris stella</i>				see <i>Monstra te esse matrem</i>
Honor, decus,	4	(24.7)	Suppl.: 55,	hymn Nardi Maria pistici, stanza 2

imperium			no.2	
Monstra te esse matrem	4	(23.9b)	Suppl.: 55, no.1a	hymn Ave maris stella, stanza 4
<i>Nardi Maria pistici</i>				see Honor, decus, imperium
Domine, non secundum peccata nostra	4	16.10	Mot.i: 4, no.13	tract; see Sherr (1988)
In pace in idipsum	4	(17.5)	1 p. in Picker (1965), ed.	resp; awkward; ?early

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motets

Absalon, fili mi	4	(14.1)	Suppl.: 55, no.5	form and texture atypical; attrib. to La Rue proposed by Benthem (1989), questioned by Davison (1996)
Absolve, quaesumus/Requiem aeternam	6	(26.1)	Mot.v: 49, no.82	c.f. plainchant int in canon between A2 and T2; only in <i>E-Tc</i> 21; authenticity questioned by Just (1965), defended by Milsom in JC
<i>Adjuro vos, O filie Syon</i>	4			contrafactum of Plus nulz regretz in Italian MSS
Alma Redemptoris mater	4	(23.1)	Mot.ii: 21, no.38	A and T in canon
Alma Redemptoris mater/Ave regina caelorum	4	(23.2)	Mot.i: 7, no.21	paraphrases both plainchant ants, each in 2 vv
Ave Maria ... benedicta tu (i)	4	(23.4)	Mot.i: 2, no.2	also attrib. Brumel in <i>I-Bc</i> R142; connected with <i>Vultum tuum</i> by Macey (1989)
<i>Ave Maria ... benedicta tu</i>	4			contrafactum of Ave Maria ... virgo serena in <i>D-GOI</i> A98, <i>Ngm</i> 83795
<i>Ave Maria ... benedicta tu</i>	6			2p. of Pater noster, transmitted separately
Ave Maria ... virgo serena	4	(23.6)	Mot.i: 2, no.1	
<i>Ave Maria ... virgo serena</i>	6/7			only Sup, T2, B1 survive in Italian MSS; probably contrafactum of <i>Adieu mes amours</i> , q.v.
Ave mundi spes, Maria	4	(23.10)	Suppl.: 55, no.15; Godt (1976)	only source lacks Sup, supplied by Godt
Ave nobilissima creatura/Benedicta tu	6	(23.11)	Mot.ii: 18, no.34	main text unidentified; c.f. plainchant ant, virtually identical with that of <i>Huc me sydereo</i>
Ave verum corpus	3	(21.2)	Mot.i: 4, no.12	
Benedicta es, caelorum regina	6	(23.13)	Mot.iii: 35, no.46	sequence
<i>Christe, fili Dei</i>	4			7p. of <i>Vultum tuum</i> , transmitted separately
Christum ducem, qui per crucem	4	—	Mot.i: 2, no.4	6p. of <i>Qui velatus facie</i> , transmitted separately and probably composed independently
<i>Circumdederunt me</i>	6			c.f. of <i>Nymphes, nappés</i> , as sole text in <i>D-Mu</i> 4° Art.401; also c.f. of several doubtful works
<i>Clama ne cesses</i>	3			canon of Ag III, Missa 'L'homme armé' super voces musicales, taken as title in some sources
<i>Date [Da] siceram maerentibus</i>	5			contrafactum of <i>Je ne me puis tenir d'aimer</i> in many German sources; attrib. Josquin only in <i>H-Bn</i> Bártfa 23

<i>Delevi ut nubem iniquitates</i>	5			contrafactum of Faulte d'argent in <i>D-LEu Thomaskirche</i> 49	
<i>Deo gratias</i>	4			contrafactum of frottola In te Domine speravi in <i>D-ERu</i> 473/4	
De profundis (i) [Ps cxix + 'Requiem', 'Pater noster']	5	(15.13)	Mot.v: 51, no.90	Sup, A and B1 in canon	
<i>Diligam te Domine, fortitudo mea</i>	2			contrafactum of Ag II, Missa 'Ave maris stella', in 1545 ⁷	
Domine ne in furore tuo ... quoniam [Ps xxxvii (selected verses)]	4	16.6	Mot.ii: 21, no.39		
Dulces exuviae	4	28.11	WW ii: 54, no.51	<i>Aeneid</i> iv.651–4; attrib. only in 1559 ² ; shares Sup with Mouton's motet on the same text	
<i>Ecce Maria genuit</i>	4			5p. of O admirabile commercium	
Ecce tu pulchra es	4	(14.6)	Mot.ii: 16, no.30		
<i>Ego sum ipse qui deleo iniquitates</i>	6			contrafactum of Tenez moy en vos bras in German MSS	
<i>Exaudi Domine vocem meam</i>	2			contrafactum of Ag II, Missa 'Pange lingua', in 1545 ⁶	
Factum est autem cum baptizaretur	4	19.3	Mot.i: 6, no.16	Genealogy (<i>Luke</i> iii.21–iv.1)	
Fama malum	4	28.15	WW ii: 54, no.50	<i>Aeneid</i> iv.174–7	
<i>Fletus date et lamentamini</i>	5			contrafactum of Nymphes des bois in <i>B-LVhuybens</i> C, devised to commemorate Josquin himself	
Gaude virgo, mater Christi	4	(24.2)	Mot.i: 7, no.23		
<i>Germinavit radix Jesse</i>	4			4p. of O admirabile commercium	
<i>Haec dicit Dominus</i>	6			contrafactum by C. Rupsch of Nymphes, nappés in 1537 ¹ and dependent sources	
Homo quidam fecit cenam magnam	5	19.4	Mot.i: 9, no.28	T1 and T2 in canon	?early
<i>Honor et benedictio</i>	4			conclusion of 3p. of Qui velatus facie, incorporated as elevation motet into Sanctus de Passione	
Huc me sydereo/Plangent eum	5/6	(21.5)	Mot.ii: 16, no.32	poem by Maffeo Veggio; c.f. plainchant ant, virtually identical with that of Ave nobilissima; added 6th v in most sources	
Illibata Dei virgo nutrix/La mi la	5	(24.3)	Mot.i: 9, no.27	acrostic 'signature' in text; ostinato 'La mi la' [Ma-ri-a] motif in T	
<i>In amara crucis ara</i>	4			4p. of Qui velatus facie, transmitted separately	
In exitu Israel de Aegypto [Ps cxiii + doxology, ant Nos qui vivimus]	4	(17.4)	Mot.iii: 36, no.51		
In illo tempore: Assumpsit Jesus	4	19.5	Mot.v: 48, no.79	<i>Matthew</i> xx.17–19; paraphrases gospel recitation tone; accepted by NJE, but lacks concentration and variety of In principio erat Verbum	
Iniquos odio habui	4	(17.6)	Suppl.: 55, no.17	only T survives in <i>I-Bc</i> R142; probably contrafactum	
<i>In pace in idipsum</i>	3			c.f. of Que vous ma dame; sole text in most sources	
In principio erat Verbum	4	19.8	Mot.iii: 38, no.56	<i>John</i> i.1–14; paraphrases gospel recitation tone	
<i>In te Domine speravi, non confundar</i>	4			contrafactum of frottola In te Domine speravi; ed. H. Albrecht, <i>Georg</i>	

				<i>Rhau: Symphoniae jucundae</i> (Kassel and Concordia, MO, 1959)
<i>Intemerata virgo</i>	4			3p. of Vultum tuum, transmitted separately
<i>Inviolata est Maria, Jesu Christi mater</i>	5			contrafactum of <i>Inviolata, integra et casta es</i> in <i>D-ROu Mus.saec.XVI-71/2</i>
<i>Inviolata, integra et casta es</i>	5	(24.4)	Mot.ii: 25, no.42; MRM, iv (1968)	T1 and T2 in canon
<i>Liber generationis Jesu Christi</i>	4	19.13	Mot.i: 6, no.15	Genealogy (<i>Matthew</i> i.1–16)
Memor esto verbi tui [Ps cxviii.49–64 + short doxology, return]	4	(17.14)	Mot.ii: 16, no.31	
<i>Mente tota tibi supplicamus</i>	4			5p. of Vultum tuum, transmitted separately
<i>Miserator et misericors Dominus</i>	6			contrafactum of <i>Se congié prens</i> in German MSS
<i>Miserere mei Deus qui dixisti</i>	2			contrafactum of 1p. of 3-v <i>Ave verum corpus</i> in Wilflingseder, <i>Erotemata musicae practicae</i> (1563)
<i>Miserere mei Deus secundum [Ps I]</i>	5	(18.3)	Mot.ii: 21, no.37; MRM, iv (1968)	T a transposing ostinato; 6th v by Bidon in <i>CH-SGs</i> 463
<i>Misericordias Domini</i>	4	(18.4)	Mot.ii: 25, no.43	cento of psalm verses; ?early; see Macey (1991)
<i>Missus est Gabriel angelus</i>	4	(20.7)	Mot.i: 6, no.17	
<i>Mittit ad Virginem</i>	4	(24.6)	Mot.i: 2, no.3	sequence
<i>Nunquid justificari potest homo</i>	2			contrafactum of <i>Pleni</i> , Missa 'Hercules dux Ferrarie', in 1545 ⁶
<i>Nunquid oblivisci potest mulier</i>	2			contrafactum of <i>Ag II</i> , Missa 'Ave maris stella', in 1545 ⁶
<i>O admirabile commercium</i>	4	(21.7)	Mot.i: 2, nos. 5–9; MRM, iv (1968)	cycle of 5 Vespers ants (Circumcision), treated as separate works in some sources
<i>O bone et dulcis Domine Jesu/Pater noster/Ave Maria</i>	4	(21.8)	Mot.i: 6, no.18	c.f. plainchant prayer and ant; anon. in most sources, attrib. Josquin only in <i>I-Fn</i> II.I.232; ?early
<i>O bone et dulcissime Jesu</i>	4	(21.9)	Mot.v: 52, no.96	
<i>O Domine Jesu Christe</i>	4	(22.1)	Mot.i: 4, no.10	motet-cycle (5 partes); 'Prayers of St Gregory'
<i>[O] intemerata virgo</i>	4			3p. of Vultum tuum, transmitted separately
<i>O Jesu filii David</i>	4			contrafactum of <i>Comment peult haver joye</i> in Glarean (1547 ¹)
<i>O Maria, nullam tam gravem</i>	4			4p. of Vultum tuum, transmitted separately
<i>O Maria, virgo sanctissima</i>	6			contrafactum of <i>Se congié prens</i> in <i>I-Bc</i> R142
<i>O mater Dei et hominis</i>	4			contrafactum of <i>Tu solus qui facis mirabilia</i> in 1508 ³
<i>O Pater omnipotens</i>	5			contrafactum of <i>N'esse pas ung grant desplaisir</i> in 1568 ⁷
<i>Ora pro nobis virgo sine termino</i>	4			6p. of Vultum tuum, transmitted separately
<i>Otze náss, genz w nebi</i>	6			Cz. trans. of <i>Pater noster</i> in <i>CZ-HKm</i>

				II A 22
<i>O virgo genitrix, partu felicissima</i>	5			contrafactum of Plusieurs regretz in 1559 ¹
<i>O virgo prudentissima/Beata mater</i>	6	(24.10)	Mot.iii: 35, no.45	poem by Poliziano; plainchant ant in canon between T and A
<i>O virgo virginum</i>	6	(24.11)	Mot.v: 49, no.83	on plainchant ant
<i>Pater noster (2p. Ave Maria)</i>	6	(20.9)	Mot.iii: 36, no.50	T and A in canon
<i>Pauper sum ego</i>	3			c.f. of Ce povre mendiant; sole text in <i>GB-Lbl</i> Add.35087
<i>Per illud ave prolatum</i>	2			2p. of Benedicta es, transmitted separately
<i>Petite et accipietis</i>	6			contrafactum of Petite camusette in German MSS
<i>Planxit autem David</i>	4	(14.9)	Mot.i: 6, no.20	<i>2 Kings</i> i.17–27; attrib. Ninot in <i>I-Fn</i> II.I.232; questioned by Finscher in <i>JC</i>
<i>Praeter rerum seriem</i>	6	(24.12)	Mot.ii: 18, no.33	on cantio in seq form (cf F. de Salinas, <i>De musica</i> , 1577, p.287)
<i>Quando natus es</i>	4			2p. of <i>O admirabile commercium</i>
<i>Quid tam sollicitis vitam consumimus</i>	2			contrafactum of Pleni, Missa 'Malheur me bat', in 1549 ¹⁶
<i>Qui habitat in adiutorio Altissimi [Ps xc + return]</i>	4	(18.7)	Mot.iii: 37, no.52	
<i>Quis separabit nos a caritate</i>	2			contrafactum of Pleni, Missa 'Pange lingua', in 1545 ⁶
<i>Qui velatus facie fuisti</i>	4	(22.3)	Mot.i: 4, no.11; 6p. Mot.i: 2, no.4	motet-cycle (6 <i>partes</i>); poem attrib. St Bonaventure
<i>Requiem aeternam</i>	5			c.f. of Nymphes des bois, misidentified as motet by Petrucci (1508 ¹) and hence Smijers (Mot.i: 9, no.29)
<i>Rubum quem viderat Moyses incombustum</i>	4			3p. of <i>O admirabile commercium</i>
<i>Salve regina</i>	4	(25.4)	Mot.v: 52, no.95	canon 4 in 2
<i>Salve regina</i>	5	(25.5)	Mot.iii: 35, no.48	ostinato 'Salve' motif in Quintus
<i>Salve rex caeli et terrae</i>	5			Protestant contrafactum of Salve regina in <i>CZ-HKm</i> II A 29
<i>Sana me, Domine</i>	5			contrafactum of Plusieurs regretz in <i>D-LEu</i> Thomaskirche 49
<i>Sancta Dei genitrix</i>	4			2p. of Vultum tuum; beginning of motet in <i>D-Usch</i> 237 ^{a-d}
<i>Stabat mater/Comme femme desconfortee</i>	5	(25.9)	Mot.ii: 21, no.36	sequence; c.f. T of Binchois' chanson
<i>Tota pulchra</i>	4			mistaken incipit of Ecce tu pulchra es in tablature 1552 ³⁵
<i>Tu lumen, tu splendor Patris</i>	4			elevation motet incorporated into Sanctus 'D'ung aultre amer'
<i>Tu solus qui facis mirabilia</i>	4	(22.5)	Mot.i: 4, no.14	2p. quotes words and music of beginning of Sup of Ockeghem's D'ung aultre amer
<i>Ut Phoebi radiis</i>	4	(25.10)	Mot.i: 7, no.22	T and B in canon on hexachord subject; possibly for Order of the Golden Fleece; see Callahan (1971), Prizer (1985)
<i>Verbum incarnatum</i>	4			contrafactum of Ave Maria ... virgo serena in <i>D-Bsb</i> 40021

Victimae paschali laudes/D'ung aultre amer	4	(22.6)	Mot.i: 9, no.26	Sup in 1p. is that of Ockeghem's chanson, in 2p. that of Hayne's De tous biens plaine; plainchant seq paraphrased in A, T, B
<i>Videte omnes populi</i>	6			contrafactum of Nymphes, nappés in <i>I-Bc</i> R142
<i>Vidi speciosam</i>	6			contrafactum of Tenez moy en vos bras in <i>I-Bc</i> R142
Virgo prudentissima	4	(25.12)	Mot.i: 9, no.25	attrib. Isaac in late sources owing to confusion with his setting
Virgo salutiferi genitrix/Ave Maria	5	(25.13)	Mot.ii: 18, no.35; MRM, iv (1968)	poem by Ercole Strozzi; c.f. in canon between T and Sup
Vultum tuum deprecabuntur	4	(25.14)	Mot.i: 7, no.24	motet-cycle (7 <i>partes</i>); see Macey (1989)

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secular works

<i>Ach Unfal, was zichstu mich?</i>	4			contrafactum of Qui belles amours a in <i>CH-Bu</i> F.X.21
Adieu mes amours	4	(28.3)	WW ii: 53, no.35	2 lower vv based on monophonic chanson
Adieu mes amours	6/7	(30.1)	Suppl.: 55, no.16; Picker (1971)	presumptive orig. text of composition surviving, inc., only as Ave Maria ... virgo serena; monophonic chanson in canon between B1 and T2, paraphrased in other surviving v; attrib. Josquin in <i>I-Bc</i> R142
A la mort/Montra te esse matrem	3	27.1	—	c.f. stanza of hymn Ave maris stella
A l'eure que je vous p.x.	4	(28.1)	WW ii: 53, no.41	?instrumental; canon at 9th between Sup and B
Allegez moy	6	(30.2)	WW i: 5, no.14	also attrib. Barbe, Le Brung and (less probably) Willaert; defended by Benthem, <i>TVNM</i> , xxi/3 (1970)
A l'ombre d'ung buissonet, Au matinet	3	27.2	WW ii: 54, no.61	possibly based on monophonic chanson
Basiés moy	4	(28.4)	WW i: 5, no.20a	canon 4 in 2
Belle, pour l'amour de vous	4	(28.5)	Picker (1965)	?early
Bergerette savoyenne	4	(28.6)	WW ii: 53, no.36	setting of monophonic chanson
Cela sans plus (i)	3	27.3	WW ii: 53, no.44	untaxed (?instrumental) piece, unrelated to well-known chanson by Colinet de Lannoy
Ce povre mendiant/Pauper sum ego	3	27.5	WW ii: 53, no.46	T presents Latin tag as 6-note motto in descending transposition
Comment peult haver joye	4	(28.7)	WW ii: 54, no.56	setting of monophonic chanson; Sup and T in canon
Cueur langoreux	5	(29.2)	WW i: 3, no.1	Sup and Quintus in canon
Cueurs desolez ... Ne cherchez plus/Plorans ploravi	5	(29.3)	WW i: 8, no.28	only in 1549; not included in 1545 ¹⁵
De tous biens plaine	3	27.6	—	2 canonic vv beneath Sup of Hayne's chanson
De tous biens plaine	4	(28.9)	WW ii: 53, no.49b	2 canonic vv added beneath Sup and T of Hayne's chanson
Dictez moy bergere	4	(28.10)	H. Meconi (diss., Harvard U., 1986)	canon 4 in 2; attrib. Josquin only in <i>D-HRD</i> 9820 (textless); attrib. La Rue in <i>I-Fc</i> Basevi 2442
Douleur me bat	5	(29.4)	WW i: 5, no.18	T and Quintus in canon
Du mien amant	5	(29.5)	WW i: 5, no.23	T and Quintus in canon
El grillo	4	(28.12)	WW ii: 54, no.53	attrib. 'Josquin Dascanio' in only source, 1505 ⁴

<i>En l'ombre d'ung buissonet, Au matin</i>	3			see A l'ombre d'ung buissonet
<i>En l'ombre d'ung buissonet, Au matin</i>	4	(28.13)	WW ii: 54, no.59	canon 4 in 2; some contrapuntal crudities make attrib. doubtful, but accepted by Litterick in JC
<i>En l'ombre d'ung buissonet, Tout au long</i>	3	27.7	WW ii: 54, no.60	based on monophonic chanson
<i>Entree suis en grant pensee</i>	3	27.8	WW ii: 54, no.58	possibly based on monophonic chanson; unique attrib. to Josquin in <i>I-Fr</i> 2794 is not improbable
<i>Entree suis en grant pensee</i>	4	(28.14)	WW ii: 54, no.57	based on monophonic chanson
<i>Et trop penser</i>	3	[27.9]	MRM, vii (1983)	attrib. 'Bosfrin' in <i>I-Rc</i> 2856; Josquin's authorship supported by A.S. Wolff (diss., North Texas State U., 1970) and Staehelin (1973), but rejected on stylistic grounds by NJE
<i>Faulte d'argent</i>	5	(29.7)	WW i: 5, no.15	A and Quintus in canon; authenticity questioned by Benthem, <i>TVNM</i> , xxi/3 (1970), but supported by Milsom and Bernstein in JC
<i>Fors seulement</i>	6	(30.4)	—	only surviving v of work attrib. Josquin in <i>I-Bc</i> R142, presents Sup of Ockeghem's chanson with some alteration; cf <i>Ma bouche rit</i>
<i>Fortuna d'un gran tempo</i>	3	27.12	Suppl.: 55, no.13	based on monophonic song; attrib. missing (?dropped) from later editions of <i>Odhecaton</i>
<i>Fortune d'estrage plummaige</i>	3			alternative text (inc.) for <i>Ce povre mendiant</i> in <i>I-Fc</i> Basevi 2439
<i>Helas madame</i>	3/4	27.13	Suppl.: 55, no.11; MRM, vii (1983)	formally anomalous, but unique attrib. to Josquin in <i>I-Fn</i> Magl.XIX.178 cautiously accepted by NJE; added A in <i>Fn</i> B.R.229, <i>Fr</i> 2356
<i>Ile fantazies de Joskin</i>	3	27.15	WW ii: 53, no.43	untexed work
<i>Incessamment livré suis a martire</i>	5	(29.8)	WW i: 3, no.6	T and Quintus in canon
<i>In meinem Sinn</i>	4			contrafactum of <i>Entree suis</i> in 1535 ¹¹ and dependent sources
<i>In te Domine speravi per trovar pietà</i>	4	(28.18)	IMa, 1st ser., i (1954)	attrib. 'Josquin Dascanio' in several sources, probably following 1504 ⁴ ; 'Josquinus Pratensis' only in <i>CH-SGs</i> 463
<i>Je me</i>	3	27.17	—	text incomplete in only source, <i>I-Fn</i> Magl.XIX.178, conjecturally completed in NJE; accepted there with reservations
<i>Je me complains</i>	5	(29.10)	WW i: 3, no.11	Sup and Quintus in canon
<i>Je ne me puis tenir d'aimer</i>	5	(29.11)	WW i: 8, no.31	not included in 1545 ¹⁵ ; intabulations attrib. to Gombert (1546 ³⁴ , <i>Respice in me</i> ; 1554 ³² , <i>Lauda Syon</i>) and Claudin (1558 ²⁰ , <i>Date siceram</i>); many German sources give contrafact text <i>Date [Da] siceram</i> ; strongly defended by Blackburn (1976)
<i>Je n'ose plus</i>	3	27.19	—	text incomplete in only source, <i>I-Fn</i> Magl.XIX.178; accepted by NJE; ?early
<i>Je ris et si ay larme a l'oeil</i>	3/4	(28.19)	Suppl.: 55, no.12	attrib. Josquin only in <i>I-Fc</i> Basevi 2442; A probably added; technically clumsy (?early)
<i>Je sey bien dire</i>	4	(28.20)	WW ii: 53, no.38	treatment of monophonic chanson; text not preserved in only source, 1504 ³
<i>La belle se siet</i>	3	27.20	WW ii: 54, no.62	based on monophonic chanson

La Bernardina	3	27.21	WW ii: 53, no.42	untaxed piece; cf Ghiselin, La Alfonsina
La plus des plus	3	27.22	WW ii: 53, no.45	text wanting in sources, conjecturally completed in NJE
Le villain (jaloux)	4	(28.22)	L. Jonas, ed.: <i>Das Augsburger Liederbuch</i> (Munich, 1983)	on same monophonic chanson as Mouton's setting
Ma bouche rit	5/6	(29.14)	WW i: 5, no.19	although texted in the sources, clearly an inst. arr. of the Sup of Ockeghem's chanson; added 6th v in 1545 ¹⁵ , 1549; doubted by Bernstein (1994)
Mille regretz	4	(28.25)	WW i: 8, no.24	attrib. Josquin only in 1549 ²⁹ , tablature 1538 ²² ; attrib. 'J. Lemaire' (?poet) in 1533 ⁵ ; anon. in many MSS and tablatures
Mon mary m'a diffamee	3	27.27	Benthem, <i>Josquin des Prez: New York 1971</i>	attrib. only in late but reliable 1578 ¹⁵
Ne come peult	4			garbled incipit of Comment peult aver joye in <i>I-Rvat C.G.XIII 27</i>
N'esse pas [point] ung grant desplaisir	5	(29.17)	WW i: 3, no.8	T and Quintus in canon; first attrib. Josquin in unreliable 1540 ⁷ , but also in 1545 ¹⁵ ; untypically repetitive
Nymphes des bois/Requiem aeternam	5	(29.18)	WW i: 5, no.22; MRM, iv (1968)	lament on death of Ockeghem (<i>d</i> 1497); poem by J. Molinet; c.f. plainchant int
Nymphes, nappés/Circumdederunt me	6	(30.6)	WW i: 5, no.21	c.f. plainchant resp, presented in canon between Quintus and Sextus
O Venus bant	3	27.29	<i>Harmonices musice Odhecaton A</i> , ed. H. Hewitt (Cambridge, MA, 1942)	also attrib. 'Gaspar' [van Weerbeke]; considered stylistically improbable by NJE
Parfons regretz	5	(29.19)	WW i: 3, no.3	B and Quintus in canon
Par vous je suis	4			alternative incipit of Entree suis in <i>I-Fc Basevi 2439</i>
Petite camusette	6	(30.7)	WW i: 5, no.17	T and A in canon
Plaine de deuil	5	(29.20)	WW i: 3, no.4	Quintus and Sup in canon
Plusieurs regretz	5	(29.21)	WW i: 3, no.7	T and Quintus in canon
Plus miltz [mille] regrets	4			garbled incipit of Plus nulz regretz in several German sources
Plus n'estes ma maistresse	4	(28.27)	WW i: 8, no.30	only in 1549; plausible only with revised underlay (? lower vv instrumental)
Plus nulz regretz	4	(28.28)	WW i: 8, no.29	composed for celebration in Jan 1508; poem by J. Lemaire de Belges
Pour souhaitter	6	(30.8)	WW i: 3, no.10	T and Sextus in canon
Quant je vous voye	3	27.32	WW ii: 54, no.65	
Que vous ma dame/In pace in idipsum	3	27.33	WW ii: 53, no.47	c.f. elaborated version of Complaine resp; accepted by NJE; Finscher (1964) argues for attrib. to Agricola in 1504 ³
Qui belles amours a	4	(28.29)	—	on monophonic chanson
Recordans de my segnora	4			spurious title for Se congié prens in <i>I-Rvat C.G.XIII 27</i>
Regretz sans fin	6	(30.9)	WW i: 3, no.5	T and Sextus in canon
Revenu d'outremonts, Japart	4	—	—	lost; attested by <i>FétisB</i> , iv, 428
Scaramella va alla guerra	4	(28.30)	WW ii: 54, no.54	on same song as Compère's Scaramella fa la galla and the anon. setting in Hör tablature (<i>CH-Zz Z.XI.301</i> , ed. in <i>SMD</i> , vii, 1970) and

				elsewhere
Se congié prens	4	(28.31)	WW ii: 53, no.39	canon 4 in 2; textless; entitled Recordans de my segnora in <i>I-Rvat</i> C.G.XIII 27, untitled in <i>Fn</i> Magl.XIX.178; ?early
Se congié prens	6	(30.11)	WW i: 3, no.12	Quintus and Sextus in canon
Si j'ay perdu mon amy	3	27.34	WW ii: 54, no.64	based on monophonic chanson
Si j'eusse [j'avoye] Marion	3	27.35	WW ii: 54, no.63	only in 1536 ¹ ; accepted with reservations by NJE
Tant vous aime, bergeronette	4	(28.33)	—	only in <i>I-Fc</i> Basevi 2442
Tenez moy en vos bras	6	(30.12)	WW i: 5, no.13	fully texted in sources, but implausibly; T alone presents orig. monophonic melody
Une mousque de Biscaye	4	(28.35)	WW ii: 53, no.37; MRM, vii (1983)	on monophonic chanson; Sup and A in canon
Vive le roy	4	(28.36)	WW ii: 53, no.40	instrumental piece based on solmization syllables; Sup, A and T in canon
Vous l'arez, s'il vous plaist	6	(30.13)	WW i: 5, no.16	T and Sextus in canon
Vous ne l'aurez pas	6	(30.14)	WW i: 3, no.2	T and Sextus in canon
[textless]	4	(28.38)	—	only in <i>D-HRD</i> 9820, ff.[128r–129r]; unidentified

Josquin des Prez: Works

doubtful and misattributed works

Masses

Mass sections

Ritual works

Motets

Secular works

Josquin des Prez: Works

Masses

Missa 'Allez regretz' (i)	4	[7.1]	Mis.iv: 43, no.20	on Hayne van Ghizeghem's chanson; attrib. 'Jo. de Pratis' (?= Stokem) in <i>D-Ju</i> 21; rhythm and treatment of model untypical
Missa 'Allez regretz' (ii)	4	[7.2]	CMM, xv/1 (1958)	by Compère; attrib. Josquin in <i>D-LEu</i> Thomaskirche 51
Missa 'Da pacem'	4	(3.2)	Mis.iv: 34, no.19	on plainchant ant; attrib. Josquin in 1539 ² , <i>E-Tc</i> 19, etc.; attrib. Bauldeweyn in <i>D-Mbs</i> Mus.ms.7, and probably by him; see Sparks (1972)
Missa 'Dirige'	4	(3.4)	CMM, xcvi/2 (1992)	by La Rue (Missa 'Cum jocunditate'); attrib. Josquin in <i>I-Ma</i> E.46 inf.
Missa ferialis	4	(4.1)	RRMMA, xxxiv (1999)	by Martini; attrib. Josquin in 1505 ¹
Missa 'L'homme armé' [quarti toni]	4	(6.1)	CMM, xv/1 (1958)	by Compère; attrib. Josquin in <i>D-LEu</i> Thomaskirche 51, <i>Mbs</i> Mus.ms.3154
Missa 'Missus est angelus'	4	[10.2]	J.G. Chapman (diss., New York U., 1964)	by Moulu; attrib. Josquin in <i>D-ROu</i> Mus.saec.XVI-40
Missa 'Mon seul plaisir' ['Monseur plaisir/phaisair']	?4	[9.2]	—	on Ninot's chanson; only T and B survive in unique source, <i>D-LEu</i> Thomaskirche 51; counterpoint untypical
Missa pro defunctis	?4	—	—	lost; cited by Listenius, <i>Musica</i> (1537), as exhibiting perfect minor mode in several sections
Missa pro defunctis	6	(4.4)	CMM, lxxx/1 (1979)	by Richafort; attrib. Josquin in <i>NL-Lml</i> 1440
Missa 'Quem dicunt	4	[10.3]	—	on Richafort's motet; only in <i>I-Ma</i> E.46

homines'				inf.; not by Divitis as stated by Osthoff (1962–5) following Smijers; style generally untypical
Missa 'Rosina'	?4	[9.4]	Ward (1983)	? on anon. lied; inc.: T complete (anon.) in <i>CH-Bu</i> F.IX.55, all 4 vv of Cr (attrib. Josquin) in Faber, <i>Ad musicam practicam introductio</i> (1550), etc.; rejected by Ward and NJE
Missa 'Sub tuum praesidium'	4	(4.5)	CMM, xcvi/6 (1996)	by La Rue; attrib. Josquin in 1539 ²
Missa 'Veni Sancte Spiritus'	5	(4.6)	<i>Messzyklen der frühprotestischen Kirche in Leipzig</i> , ed. L. Youens (Tutzing, 1984)	on plainchant sequence; attrib. Josquin in unreliable <i>D-ROu</i> Mus.saec.XVI-49; counterpoint and texture untypical

Josquin des Prez: Works

Mass sections

Kyrie paschale	4	[13.14]	—	only in tablature <i>PL-Wn</i> 564
Gloria [de Beata Virgine]	?3	[13.8]	D.G. Loach (diss., U. of California, Berkeley, 1969)	on troped plainchant; inc.: Sup complete (attrib. Josquin) in <i>CH-SGs</i> 463, all 3 vv of trope 'Primogenitus Mariae Virginis matris' (anon., textless) in Glarean (1547 ¹); style anomalous
Credo 'Chascun me crie' [de rouges nes]	4	13.1	Mis.iv: 50, Fm no.5	on ?monophonic chanson; untypical repetition and use of model; accepted by NJE
Credo 'La belle se siet'	4	13.3	<i>Collected Works of Robert de Févin</i> , ed. E. Clinkscale (Ottawa, 1993)	on monophonic chanson; attrib. Josquin in 1505 ¹ ; attrib. Robert de Févin in <i>I-Rvat</i> C.S.41 and probably by him; accepted with reservations by NJE
Et incarnatus est	2	[13.13]	—	only in 1549 ¹⁶ ; ? bicinium from unidentified work
Crucifixus	2	[13.12]	—	only in 1549 ¹⁶ ; ? bicinium from unidentified work
Agnus Dei	2	[13.11]	—	only in 1549 ¹⁶ ; ? bicinium from unidentified work

Josquin des Prez: Works

Ritual works

Magnificat	4	(20.2)	Suppl.: 55, no.7	only in <i>E-SE</i> s.s.; inc.: wants verses 10–12; 'Esurientes' verse 8 stylistically distinct; see Sherr in JC
Magnificat septimi toni	4	(20.5)	—	attrib. Josquin in <i>D-LEu</i> Thomaskirche 49, <i>H-Bn</i> Bártfa 22; untypically monotonous
Fecit potentiam [quarti toni]	2	(20.4)	<i>Miguel de Fuenllana: Orphénica lyra</i> (1554), ed. C. Jacobs (Oxford, 1978)	only in tablature 1554 ³² ; bicinium from unidentified Magnificat
Pange lingua	4	(22.2)	EDM, 1st ser., xxi (1942)	hymn; attrib. Josquin in 1542 ¹² and German MSS; counterpoint untypical

Josquin des Prez: Works

Motets

Alleluia: Laudate Dominum	4	(15.1)	—	only B survives in unreliable <i>D-Bga</i> XX.HA StUB Königsberg 7 (formerly B of Königsberg, Universitätsbibliothek, MS 1740; hereafter <i>Bga</i> Königsberg 7)
Alma Redemptoris mater/Ave regina caelorum/Inviolata, integra et casta/Regina caeli	6	—	—	lost; cited by Zarlino, <i>Le istituzioni harmoniche</i> (1558), as combining 4 plainchant melodies (3 ants, seq)
Ave caro Christi cara	4	(21.1)	Mot.v: 46, no.76	sources favour attrib. to Bauldeweyn; attrib. to Josquin in 1564 ⁵ strongly

				defended by Sparks (1972)
<i>Ave Christe immolate</i>	4			Protestant adaptation of text of <i>Ave caro Christi cara</i> ; ed. in <i>Cw</i> , xviii (2/1950)
<i>Ave festiva ferculis</i>	4	(23.3)	—	only in <i>E-TZ 2</i> ; reference to <i>L'homme armé</i> tune in last section; style anomalous; see Kreitner (1992)
<i>Ave Maria ... benedicta tu</i> (ii)	4	(23.5)	Maîtres anciens de la musique française, v (Paris, 1975); <i>SCMot</i> , vi (1989)	by Mouton; attrib. Josquin in <i>I-Bc R142</i> (2nd index)
<i>Ave Maria ... virgo serena</i>	8	(23.7)	—	arrangement of the Sup of Josquin's 4-v motet; only in <i>I-VEaf CCXVIII</i>
<i>Ave maris stella</i>	4	(23.8)	Mot.v: 52, no.94	only in unreliable <i>I-Bc Q20</i> (attrib. in <i>A</i>); hymn text unusually set as motet; texture discontinuous
<i>Ave sanctissima virgo</i>	5	(23.12)	—	canon 5 in 1 at unison; only in unreliable 1540 ⁷
<i>Ave verum corpus</i>	5	(21.3)	Mot.v: 48, no.80	attrib. Josquin in 1545 ² , 1568 ⁷ ; T1 and T2 in canon; modelled on <i>Inviolata</i> , but see Sparks (1971)
<i>Ave verum corpus/O salutaris hostia/ Ecce panis/Bone pastor</i>	4	(21.4)	G.W.J. Drake (diss., U. of Illinois, 1972)	attrib. Josquin in <i>CH-BuF.X.22-4</i> ; probably by Gregoire (attrib. in 1503 ¹)
<i>Beati omnes qui timent Dominum [Ps cxxvii]</i>	4	(15.2)	EDM, 1st ser., xiii (1939)	by Senfl (1520 ⁴); attrib. Josquin in <i>D-LEuThomaskirche 49</i>
<i>Beati omnes qui timent Dominum [Ps cxxvii]</i>	6	(15.3)	CMM, lx (1973)	by Champion (1542 ⁶); attrib. Josquin in <i>D-KI 4^o Mus.24</i>
<i>Beati quorum remissae sunt iniquitates [Ps xxxi]</i>	5	(15.4)	Mot.iv: 40, no.62	attrib. Josquin in 1538 ⁸ , 1553 ⁴ ; rhythm and texture untypical (?later)
<i>Benedicite omnia opera Domini Domino</i>	4	(14.2)	Mot.iii: 37, no.53	<i>Daniel</i> iii.57-74; attrib. Josquin in 1537 ¹ , 1553 ⁶ , 1559 ² ; rhythm and word-setting untypical
<i>Benedicta sit sancta Trinitas</i>	4	(26.2)	—	only in <i>D-Rtt FKM 76/II</i>
<i>Bonitatem fecisti [Ps cxviii.65-80 + doxology]</i>	4	(15.5)	CMM, lviii/5 (1973)	by Carpentras; attrib. Josquin in <i>CH-SGs 463</i> , <i>D-KI 4^o Mus.24</i> , implicitly in Glarean (1547 ¹); possibly response to <i>Memor esto</i>
<i>Caeli enarrant gloriam Dei [Ps xviii]</i>	4	(15.7)	Mot.iii: 39, no.61	attrib. Josquin in 1538 ⁸ , 1553 ⁴ , <i>D-KI 4^o Mus.24</i> ; modelled on works by Josquin; see Macey (1986)
<i>Caelorum decus Maria</i>	9			contrafactum of <i>Comment peult avoir joye</i>
<i>Cantate Domino ... cantate [Ps xcvi + doxology]</i>	5	(15.6)	Mot.v: 45, no.72	attrib. Josquin in 1539 ⁹ , 1553 ⁵ ; texture and counterpoint untypical
<i>Christus mortuus est/Circumdederunt</i>	6	[19.1]	Mot.v: 51, no.87	attrib. Josquin in 1564 ³ ; canon in T and Sup modelled on <i>Nymphes, nappés</i> ; rhythm and texture untypical; see Milsom (1982)
<i>Christus resurgens ex mortuis</i>	6	(25.7)	CMM, xxviii/2 (1973)	by Verdelot (<i>Sancta Maria virgo virginum</i>); attrib. Josquin in lost MSS Breslau, Stadtbibliothek, 2, 5
<i>Clamavi: Ad Dominum cum tribularer [Ps cxix + doxology, return]</i>	4	(15.8)	—	attrib. Josquin in unreliable <i>D-KI 4^o Mus. 24</i> , <i>Rp B211-15</i> ; rhythm and structure untypical
<i>Confitemini Domino/Per singulos dies</i>	6	(15.9)	—	by Mouton; attrib. Josquin in <i>I-Rv S¹ 35-40</i>
<i>Congratulamini mihi omnes</i>	4	(26.3)	<i>SCMot</i> , vi (1989), xiv (1995)	probably by Le Brung (attrib. in <i>A-Wn Mus.18825</i>); attrib. Josquin in 1537 ¹ and dependent MSS; attrib Richafort in <i>I-Bc Q19</i>
<i>Conserva me Domine [Ps</i>	4	(15.10)	S. Keyl (diss.,	attrib. Josquin in 1538 ⁸ , 1553 ⁴ , <i>D-</i>

xv]			Duke U., 1989)	<i>LEu</i> Thomaskirche 49; probably by Martin Wolff (indexes of 1538 ⁶ , 1553 ⁴); also attrib. H. F[inck] in <i>KI</i> 4 ^o Mus.24
De profundis (i) [Ps cxxix + doxology]	4	(15.11)	Mot.iii: 35, no.47	probably by Champion (attrib. in <i>A-Wn</i> Mus.15941); attrib. Josquin in 1520 ⁴ , 1521 ³ , 1539 ⁹ , Glarean (1547 ¹), <i>CH-SGs</i> 463, <i>D-KI</i> 4 ^o Mus.24
De profundis (ii) [Ps cxxix + doxology]	4	(15.12)	Mot.v: 52, no.91	attrib. Josquin in 1539 ⁹ , <i>D-KI</i> 4 ^o Mus.24; counterpoint and texture untypical
De profundis (ii) [Ps cxxix]	5	(15.14)	EDM, 1st ser., xiii (1939)	by Senfl; attrib. Josquin in <i>D-DI</i> 1/D/3 (in Dc I and II only, in other partbooks to Senfl)
Descendi in ortum meum	4	(14.3)	Suppl.: 55, no.6	attrib. Josquin in generally reliable <i>A-Wn</i> Mus.15941, but counterpoint untypical
Deus, in adiutorium meum intende [Ps lxix]	4	[16.1]	DTB, v, Jg.iii/2 (1903)	attrib. Josquin in unreliable <i>D-KI</i> 4 ^o Mus.24, Champion in <i>A-Wn</i> Mus.15941, Senfl (who has another setting) in 1538 ⁶ ; probably by Champion
Deus, in nomine tuo [Ps liii + doxology]	4	[16.2]	Mot.ii: 25, no.44; CMM, Iviii/5 (1973)	by Carpentras; attrib. Josquin in 1553 ⁵
Deus pacis reduxit	4	(26.4)	Mot.iii: 38, no.57	attrib. Josquin in 1538 ³ (index), Stoltzer in <i>D-Z</i> LXXXI, 2; probably by Stoltzer
Dilectus Deo et hominibus	4	(14.4)	<i>Collected Works of Antoine de Févin</i> , iii, ed. E.H. Clinkscale (Ottawa, 1994)	attrib. Josquin in 1538 ⁷ , Févin in 1538 ⁸ , probably both owing to misreading of 1514 ¹ , where it is anon.
Dixit Dominus domino meo [Ps cix]	4	[16.3]	—	only in <i>D-ROu</i> Mus.saec.XVI-71/1
Domine Dominus noster [Ps viii]	5	16.4	Mot.v: 51, no.89	attrib. Josquin in 1553 ⁴ , <i>D-HAu</i> Ed.1147; structure anomalous (progressively augmented 8-note motto in T)
Domine exaudi ... auribus [Ps cxlii]	4	16.5	Mot.v: 52, no.92	attrib. Josquin in 1553 ⁶ , <i>D-KI</i> 4 ^o Mus.24; structure and word-setting untypical; harmonically stagnant
Domine ne in furore tuo ... miserere (i) [Ps vi]	4	16.7	Mot.iii: 39, no.59	attrib. Josquin in 1538 ⁶ , 1553 ⁴ , <i>I-Bc</i> Q20; rhythm and word-setting untypical; ?later
Domine ne in furore tuo ... miserere (ii) [Ps vi]	4	[16.8]	CMM, xxviii/2 (1973)	probably by Verdelot; attrib. Josquin in <i>D-KI</i> 4 ^o Mus.24; also attrib. Baston, Stoltzer
Domine ne projicias me	4	16.9	Mot.iv: 40, no.64	attrib. Josquin in 1538 ⁶ , 1553 ⁶ ; post-Josquinian
Domine quid multiplicati sunt [Ps iii]	4-5	—	—	lost; cited by Finck, <i>Practica musica</i> (1556), as adding another v at words 'Dormivi et soporatus sum'
Domine quis habitabit [Ps xiv + doxology]	4	[16.11]	—	only in unreliable <i>D-KI</i> 4 ^o Mus.24; rhythm and structure untypical
Domini est terra [Ps xxiii + doxology]	4	[16.12]	G.K. Diehl (diss., U. of Pennsylvania, 1974)	probably by Vinders; attrib. Josquin in <i>D-KI</i> 4 ^o Mus.24; also attrib. 'Benedictus' [Appenzeller]
Dominus regnavit, decorem indutus est [Ps xcii + doxology]	4	(17.1)	Mot.iv: 41, no.65	attrib. Josquin in 1539 ⁹ , 1553 ⁵ , <i>D-HRD</i> 9820; rhythmically square; ?later
<i>Dum complerentur dies Pentecostes</i>	5			probable orig. incipit of <i>Lectio Actuum apostolorum</i> , as in <i>I-Rvat</i> C.S.42

Ecce Dominus veniet	5	(14.5)	—	attrib. Josquin in <i>D-Z</i> LXXIV, 1; 'Gosse' in 1539 ⁵ , 'Joh. Gossen' in lost MS Breslau, Stadtbibliothek, 11; Senfl in <i>E/a</i> s.s.; probably by Maistre Gosse
Ecce video caelos apertos	3	[19.2]	SCMot, i (1991)	by Nicolaus Craen; attrib. Josquin in tablature <i>PL-Wn</i> 564
Gloria, laus et honor	4	(26.5)	CMM, v/5 (1972)	attrib. Josquin in 1538 ³ , Brumel in 1505 ² ; probably by Brumel
Haec est vita aeterna	2	—	—	proportion example in Gumpelzhaimer, <i>Compendium musicae</i> (2/1595, etc.); 1st edn has part of Cr of Missa 'Fortuna desperata' at this point; replacement probably by Gumpelzhaimer
Illumina oculos meos	4	(17.2)	—	cento of psalm verses, also set by Isaac, De Silva, etc., identified as 'Quinque versus S Bernardi' in 1542 ⁸ (Isaac setting); only in <i>D-KI</i> 4 ⁰ Mus.24; rhythm and structure untypical
In Domino confido [Ps x]	4	(17.3)	Mot.v: 45, no.73	attrib. Josquin in 1538 ⁶ ; inept
In illo tempore: Maria Magdalena	4	(26.6)	Maitres anciens de la musique française, v (Paris, 1975); MRM, viii (1987)	by Mouton; attrib. Josquin in <i>I-VEcap</i> DCCLX
In illo tempore: Stetit Jesus/Et ecce terrae motus	6	[19.6]	Mot.iii: 38, no.55	attrib. Josquin in 1538 ³ , 1559 ¹ , <i>DK-Kk</i> Gamle kong.saml.1872, 1873, <i>I-Bc</i> R142, lost MS Breslau, Stadtbibliothek, 5; rejected by Sparks (1971) and NJE
In nomine Jesu omne genu flectatur	6	[19.7]	PÄMw, vi (1877)	attrib. Josquin in 1558 ⁴ , 1564 ³ , <i>D-Mbs</i> Mus.ms.1536, Mouton in <i>I-Bc</i> R142, but probably by neither; see Brown (1986)
<i>In principio erat Verbum</i>	2	—	—	2p. of Verbum caro factum est, transmitted separately in 1549 ¹⁶ , <i>D-Mbs</i> Mus.ms.260
Inter natos mulierum	5	[19.9]	EDM, 1st ser., xci–xcii (1987)	only in Kleber tablature (<i>D-Bsb</i> 40026)
Inter natos mulierum	6	[19.10]	Mot.v: 49, no.84	attrib. Josquin in <i>I-Bc</i> R142, <i>Rv</i> S ¹ 35–40; rejected by NJE and Sparks (1971)
Inviolata, integra et casta es/O Maria flos virginum	12	(24.5)	Suppl.: 55, no.10	attrib. Josquin in <i>D-KI</i> 4 ⁰ Mus.38; structure generally untypical; ?English style
Ite in mundum	?5	[19.11]	—	only B survives in unreliable <i>D-Bga</i> Königsberg 7
Jubilate Deo, omnis terra: servite [Ps xcix]	4	(17.7)	Mot.iv: 41, no.66	attrib. Josquin in 1539 ⁹ , <i>D-DI</i> 1/D/6; awkward; later
Judica me, Deus [Ps xlii]	4	(17.8)	SCMot, v (1992)	by A. Caen (attrib. in 1519 ¹ , <i>D-KI</i> 4 ⁰ Mus.24); attrib. Josquin in 1538 ⁶ , 1553 ⁴ , <i>Lr</i> Mus.ant.pract.K.N.150
Laetare nova Syon	4	—	CMM, xlix/1 (1970)	by De Silva; attrib. Josquin in tablatures 1546 ²⁵⁻⁶
Lauda Jerusalem Dominum [Ps cxlvii.12–20]	4	(17.9)	MRM, iv (1968)	probably by Maistre Jhan (attrib. in <i>I-FI</i> Acq. e doni 666); attrib. Josquin in <i>D-KI</i> 4 ⁰ Mus.24; also attrib. Heugel
Laudate Dominum omnes gentes [Ps cxvi + return]	16	(17.10)	—	probably by Matthias Eckel (attrib. in <i>D-DI</i> Grimma 49, <i>DK-Kk</i> Gamle kong.saml.1872); attrib. Josquin in <i>D-LEu</i> Thomaskirche 49; attrib. Wolff

				Heintz in <i>KI</i> 4° Mus.24; canon 4 × 4 in 1
Laudate pueri Dominum [Ps cxii + doxology]	4	(17.11)	Mot.iv: 42, no.68	attrib. Josquin in 1539 ⁹ (A only), 1553 ⁵ , <i>D-KI</i> 4° Mus.24
Lectio Actuum apostolorum/Dum complerentur dies Pentecostes	5	[19.12]	Mot.ii: 24, no.41	c.f. plainchant ant; version with initial phrase attrib. Josquin in 1519 ¹ ; without it attrib. 'Jo.Viardot' in <i>I-Rvat</i> C.S.42; Josquin perhaps supplied initial phrase only
Levavi oculos meos in montes [Ps cxx + return]	4	(17.13)	Mot.iv: 42, no.70	only in 1539 ¹ ; modelled on Qui habitat; see Macey (1993)
<i>Lugebat David Absalom</i>	8			alternative text for Tulerunt Dominum meum; ed. J. Milsom (London, 1979)
Magnus es tu, Domine	4	(21.6)	Mot.i: 6, no.19	anon. in 1504 ¹ ; attrib. Josquin and renoted by Glarean (1547 ¹), etc.; attrib. Finck in 1538 ³ , corrected to Hellinck in <i>D-Ju</i> copy, also unlikely
Mirabilia testimonia tua (i) [Ps cxviii.129–44]	4	(18.1)	Mot.iv: 42, no.69	attrib. Josquin in 1539 ⁹ , 1553 ⁶ , <i>D-Z</i> XIII, 3; rhythm and word-setting untypical
Mirabilia testimonia tua (ii) [Ps cxviii.129–44]	?4	(18.2)	—	only Sup survives in <i>NL-Uhecht</i>
Miseremini mei	4	(14.8)	MRM, viii (1987)	probably by Richafort (attrib. in 1519 ¹ , <i>A-Wn</i> Mus.15941); attrib. Josquin in 1520 ² ; also attrib. Mouton in Glarean (1547 ¹) and related MSS
Missus est angelus Gabriel/A une dame j'ay fait veu	5	(20.6)	Mot.ii: 24, no.40; MRM, iv (1968)	c.f. T of Busnoys' chanson; rhythm and texture anomalous; attrib. Josquin in 1519 ³ , <i>D-Mu</i> 4° Art.401, <i>I-Rvat</i> C.G.XII.4, C.S.19; attrib. Mouton in 1520 ⁴ , 1559 ¹ , <i>D-Mu</i> 4° Art.401 (B partbook before correction), <i>I-FI</i> Acq. e doni 666; possibly not by him either; see Lowinsky (1968), Bras (1986)
Nesciens mater	5	(24.8)	Mot.v: 45, no.71	attrib. in 1545 ³ , 1546 ⁵ , <i>CZ-HKm</i> II A 29; modelled on <i>Inviolata</i> , but rejected by Sparks (1971)
Nunc dimittis	4	(20.8)	Mot.v: 52, no.93	attrib. Josquin in <i>I-Bc</i> Q20; modelled on <i>Memor esto</i> ; see Macey (1993)
O admirabile commercium	5	(26.7)	CMM, ix/2 (1956)	by Regis; attrib. Josquin in <i>NL-L</i> 1439
Obsecro te, domina	6	(24.9)	Coelho (1998)	only in tablature 1547 ²⁵
O dulcis amica	6	(26.8)	—	canon 6 in 1, 'cuivis toni'; only in unreliable 1540 ⁷
<i>O Pater omnipotens</i>	5			contrafactum of <i>N'esse pas ung grant desplaisir</i> , attrib. Josquin in 1568 ⁷
Paratum cor meum, Deus [Ps cvii]	4	(18.5)	Mot.iv: 41, no.67	attrib. Josquin in 1539 ⁹ , 1555; sprawling; post-Josquinian
Petre, tu es pastor ovium	?5	(20.10)	—	only B survives in unreliable <i>D-Bga</i> Königsberg 7
<i>Propter peccata quae peccastis</i>	5			contrafactum of <i>La Spagna</i> in all sources except <i>DK-Kk</i> Gamle kong.saml.1872
Puer natus est nobis ... Haec dies	4	(26.9)	<i>Georg Rhau: Symphoniae jucundae</i> , ed. H. Albrecht (Kassel and Concordia, MO, 1959)	attrib. Josquin in <i>D-DI</i> Grimma 51; attrib. in 1538 ⁸ to Mouton (Sup, A, T), Mahu (B); probably by Mahu (? Mouton attrib. due to confusion with his better-attested <i>Puer natus est ... Gloria</i>)
Quaeramus cum pastoribus	4	(26.10)	MRM, viii (1987)	by Mouton; attrib. Josquin in <i>tablatures</i> 1546 ²⁵⁻⁶
Quam dilecta tabernacula	5	(18.6)	—	by Certon; attrib. Josquin in A only of

tua				1553 ⁵ (other partbooks and all indexes attrib. Certon)
Quam pulchra es	4	(14.10)	SCMot, vi (1989)	by Moulu; attrib. Josquin in 1537 ¹ , 1559 ² ; also attrib. Mouton, Verdelot
Qui edunt me adhuc esurient	2	(14.11)	RRMR, xvi–xvii (1974)	?contrafactum of extract from unidentified work; attrib. Josquin in <i>D-As</i> 2 ^o Cod.142a (textless)
Qui habitat in adiutorio Altissimi	24	(18.8)	EMN, vi (1971)	canon 4 × 6 in 1; attrib. Josquin in 1542 ⁶ , 1568 ⁷ , <i>D-HB</i> IV–VI/2; melodically untypical; harmonically monotonous
Qui regis Israel, intende [Ps lxxix (selected verses) with other material]	5	(18.9)	Mot.iv: 40, no.63	attrib. Josquin in 1538 ⁶ , 1553 ⁵ , <i>D-DI</i> 1/D/3; texture and structure anomalous
Recordare virgo mater	4	(25.1)	Suppl.: 55, no.8	only in 1520 ¹ ; texture and word-setting untypical
Regina caeli (i)	4	(25.2)	Suppl.: 55, no.3	attrib. Josquin in unreliable <i>I-Bc</i> Q20; sprawling; inconsistent use of chant melody
Regina caeli (ii)	4	(25.3)	SCMot, iii (1991)	attrib. Josquin in 1555; technically inept; see Noble (1994)
Regina caeli	6	—	MT, 112 (1971), 749	T1 and A2 in canon; only in <i>I-Rvat</i> C.S.46, attrib. Josquin in 17th-century inventory; post-Josquinian; see Noble, <i>MT</i> (1971), Noble (1994)
Responde mihi	4	(14.12)	Mot.v: 46, no.75	Job xiii.22–8; attrib. Josquin in unreliable 1545 ² ; exclusively imitative
Responsum acceperat Simeon	6	(20.11)	Mot.v: 49, no.85	T and A in canon; attrib. Josquin in 1545 ³ , 1546 ⁵ ; style anomalous (later); see Sparks (1971)
Salva nos, Domine	6	(26.11)	CMM, iii/4 (1952); MRM, iv (1968)	by Mouton; attrib. Josquin in <i>I-Bc</i> R142; also attrib. Willaert; see Brown (1986)
Salve regina	6	(25.6)	CMM, xxviii/2 (1973)	probably by Verdelot (attrib. in <i>I-Rv</i> S' 35–40); attrib. Josquin in <i>Bc</i> R142 (2nd index); attrib. Jacquet <i>ibid.</i> (music), <i>Rvat</i> C.S.24
Salve sancta facies	4	(22.4)	Suppl.: 55, no.4	attrib. Josquin in unreliable <i>I-Bc</i> Q20; counterpoint, texture, structure untypical
Sancta mater, istud agas	4	(25.8)	Suppl.: 55, no.9	by Peñalosa; attrib. Josquin in <i>E-Bc</i> 454
Sancta Trinitas, unus Deus	6	(26.12)	DTÖ, xcix (1961)	4-v orig. by Févin (ed. E.H. Clinkscale, <i>Collected Works of Antoine de Févin</i> , iii, Ottawa, 1994), 2 added vv by Arnold von Bruck; 6-v version attrib. Josquin in <i>D-Ela</i> s.s.; 4-v version also attrib. Craen, Festa, Morales, Mouton
Sancti Dei omnes	4	(26.13)	Mot.v: 46, no.74	by Mouton; attrib. Josquin in <i>E-Tc</i> 13
<i>Scimus quoniam diligentibus/Per omnia saecula saeculorum</i>	4			contrafactum of <i>De tous biens plaine/Per omnia saecula</i>
Si bibero	3	(30.18)	<i>Hieronymus Formschneider: Trium vocum carmina</i> , ed. H. Mönkemeyer (Celle, 1985), no.81	attrib. Josquin in tablature <i>PL-Wn</i> 564; dominated by melodic repetition and sequence
Sic Deus dilexit mundum/Circumdederunt me	6	(20.13)	Mot.v: 51, no.86	canon in T and B modelled on <i>Nymphes, nappés</i> ; attrib. Josquin in 1564 ³ ; rhythm and texture untypical;

				see Milsom (1982)
Si dormiero	3	(14.13)	<i>Hieronymus Formschneider: Trium vocum carmina</i> , ed. H. Mönkemeyer (Celle, 1985), no.66	probably by La Rue (attrib. in <i>I-Fc</i> Basevi 2439); attrib. Josquin in tablature <i>PL-Wn</i> 564; also attrib. Isaac, Agricola, Finck; see Meconi (1991)
Sit nomen Domini benedictum	10	(18.10)	—	canon 10 in 1 at unison and by inversion; only in <i>I-Bc</i> Q34 (dated 1613)
Stetit autem Salomon	4	(14.14)	Mot.iii: 39, no.58	attrib. Josquin in 1538 ⁷ , <i>D-Rp</i> A.R.887–90; rhythmically square, short-breathed
Te Deum laudamus (i)	4	(26.14)	—	even verses only; attrib. Josquin in <i>D-ROu</i> Mus.saec.XVI-49; stylistically anonymous
Te Deum laudamus (ii)	4	(26.15)	CMM, xlix/1 (1970)	attrib. Josquin in <i>D-Bsb</i> , <i>Ju</i> copies of 1537 ¹ , <i>ROu</i> Mus.saec.XVI-49; also attrib. De Silva, Mouton
Tribulatio et angustia	4	(18.11)	Mot.iii: 37, no.54	attrib. Josquin in 1537 ¹ , 1559 ² , <i>D-DI</i> 1/D/6, <i>LEu</i> Thomaskirche 49; attrib. Verdelot in c1526 ⁵ ; probably by neither; see Knol (1986)
Tua est potentia	5	(26.16)	MRM, iv (1968)	by Mouton; attrib. Josquin in tablature <i>A-KIa</i> 4/3
Tulerunt Dominum meum	4	(20.14)	MSD, vi/2 (1965)	by Michele Pesenti (attrib. in 1519 ⁴); attrib. Josquin in <i>CH-SGs</i> 463, <i>D-Mu</i> 322–5
Tulerunt Dominum meum	8	(14.7)	Cw, xxiii (2/1950)	contrafactum of 2 unrelated chansons: Gombert's Je prens congié (<i>GB-LbI</i> Roy.App.49–54; ed. in CMM, vi/11b, 1975) and J'ay mis mon cuer (not preserved as such, but identified by melody in T1 and by Vaet's parody Salve and mass), possibly also by Gombert; separately in <i>I-VEaf</i> CCXVIII as Sustinuimus pacem (attrib. Gombert) and Tu sola es virgo pulcherrima (anon.); together (sometimes separated) with text Tulerunt ... (2p. Alleluia: Noli flere Maria), attrib. Gombert in tablature 1552 ³⁵ , Josquin in 1554 ¹⁰ and dependent MSS; also with text Lugebat David, attrib. Josquin in 1564 ¹ and dependent MSS
Usquequo Domine oblivisceris me [Ps xii + return]	4	(18.12)	Mot.iii: 39, no.60	attrib. Josquin in 1538 ⁸ , 1553 ⁴ , <i>D-ROu</i> Mus.saec.XVI-71/1; counterpoint untypical
Veni Sancte Spiritus	6	(26.17)	Mot.iii: 36, no.49	B and T, Quintus and Sup in canon; probably by Forestier (attrib. in <i>S-Uu</i> Vok. i hs.76b); attrib. Josquin in 1537 ¹ and dependent sources, <i>I-Bc</i> R142
Venite ad me omnes	5			contrafactum of En non saichant, attrib. Josquin in <i>D-LEu</i> Thomaskirche 49
Verbum bonum et suave	5	(25.11)	SCMot, v (1992)	attrib. Josquin in <i>D-Mu</i> 4 ^o Art.401 (T); structure, use of plainchant untypical
Verbum caro factum est	5	(20.15)	Mot.v: 51, no.88	probably by Appenzeller (attrib. in 1546 ⁷); attrib. Josquin in 1549 ¹⁶ , <i>D-Z</i> LXXIII

Victimae paschali laudes	6	(22.7)	Mot.v: 48, no.81	by Brunet (attrib. in <i>I-Rvat</i> C.S.42); attrib. Josquin in <i>E-Tc</i> 10, <i>I-Rv</i> S ¹ 35–40, probably owing to close resemblance to <i>O virgo virginum</i>
[textless]	1	(30.16)	—	Sup only from unidentified work quoted in Dressler, <i>Musicae practicae elementa</i> (1571); long-note c.f., unidentified 3rd-mode ant

Josquin des Prez: Works

Secular works

Ach hulff mich Layd	4	(28.2)	SMd, v (1967)	on monophonic lied; attrib. Josquin in <i>CH-SGs</i> 530, as correction from 'Maister Hanssen' (Buchner); attrib. 'Pirson' in <i>Bu</i> F.X.1–4, no.35; attrib. Bauldeweyn in <i>A-Wn</i> Mus.18810
Basiés moy	6	(30.3)	WW i: 5, no.20	canon 6 in 3; attrib. Josquin in 1545 ¹⁵ , 1555; = 4-v version with a further canon added, which may stem from Josquin
Cela sans plus (ii)	3	[27.4]	MRM, vii (1983)	by Colinet de Lannoy; attrib. Josquin in <i>I-Fn</i> Magl.XIX.178
Cent mille regretz	5	(29.1)	WW i: 8, no.26	probably by La Rue (attrib. in <i>I-Rvat</i> Pal.lat.1982); attrib. Josquin in 1549; not included in 1545 ¹⁵
Comment peult avoir joye	9	(24.1)	—	only in <i>I-VEaf</i> CCXVIII (with text <i>Caelorum decus Maria</i>); monophonic chanson in canon between T2 and Dc2, paraphrased in other vv
Cueurs desolez ... Pour moi de ceste peine	4	(28.8)	WW i: 8, no.32	by Appenzeller; attrib. Josquin in c1528 ⁹
De tous biens plaine/Per omnia saecula saeculorum	4	(20.12)	—	only in <i>D-DI</i> 1/D/506 (with text <i>Scimus quoniam diligentibus</i> in Sup, A, B); combines Sup of Hayne's <i>De tous biens plaine</i> in Sup with Preface tone in T; c.f. treatment untypical
En non saichant	5	(29.6)	WW i: 3, no.9	attrib. Josquin in 1545 ¹⁵ , 1549; style anomalous; verbal text corrupt; Sup borrowed from anon. setting in <i>D-USch</i> 237 ^{a-d} , <i>F-CA</i> 125–8; see Benthem, <i>TVNM</i> , xxi/3 (1970), Blackburn (1976)
Fors seulement	3	[27.10]	RRMMA, xiv (1981), no.28	by Févin; attrib. Josquin in <i>D-Ju</i> copy of 1538 ⁹
Fors seulement (i)	4	(28.16)	RRMMA, xiv (1981), no.21	attrib. Josquin in <i>CH-SGs</i> 461; attrib. Ghiselin in <i>I-Fc</i> Basevi 2439; probably by neither
Fortuna desperata	3	27.11	WW ii: 53, no.48b	only in <i>E-SE</i> s.s.; adds new B to Sup and T of ?Busnoys' chanson, different version from that used in Josquin's mass; questioned by NJE
Guillaume se va chauffer	4	(28.17)	MSD, vi/2 (1965); SMd, v (1967)	superscription 'Carmen gallicum Ludovici XI regis Francorum' in <i>CH-SGs</i> 462; attrib. to Josquin probably stems from misreading of Glarean (1547 ¹) by <i>MersenneHU</i>
Helas que pourra devenir	3	[27.14]	MRM, vii (1983)	by Isaac; attrib. Josquin in <i>I-Bc</i> Q34 (1613)
Il n'est plaisir	3/4	(30.17)	DTÖ, xxviii, Jg.xiv/1 (1907/R)	probably by Isaac (attrib. in <i>A-Wn</i> Mus.18810, tablature <i>CH-Bu</i> F.IX.22); attrib. Josquin in tablature <i>PL-Wn</i> 564; on same tune as anon. setting in <i>DK-Kk</i> Ny kong.saml.1848
Incessament mon	5	(29.9)	WW i: 8, no.27	by La Rue; B and Quintus in canon;

povre cuer				attrib. Josquin in 1549; not included in 1545 ¹⁵
J'ay bien cause de lamenter	6	(30.5)	WW i: 8, no.33	Sup borrowed from Pietrequin's Mais que ce fust; ?contrafactum; attrib. Josquin in unreliable 1540 ⁷ , <i>D-Hs</i> Hans.III, 4 (IV) (lost); not included in 1545 ¹⁵ ; see Benthem (1985)
J'ay bien nourry sept ans	3	[27.16]	MRM, vii (1983)	attrib. Josquin in <i>I-Fn</i> Magl.XIX.178; attrib. Japart in <i>Fn</i> B.R.229, Johannes Joye in <i>E-SE</i> s.s.; probably by Japart
L'ame a tous/Je ne vis oncques la pareille	5	(29.13)	WW i: 8, no.25	c.f. T of Binchois' chanson; only in 1549; questioned by Benthem (1970), Rifkin (1986)
La Spagna	5	(29.12)	WW ii: 54, no.52	attrib. Josquin in 1537 ¹ , 1559 ¹ , <i>CZ-HKm</i> II A 22, <i>RO</i> 22, <i>D-DI</i> 1/D/6; chiefly transmitted with contrafact text Propter peccata; texture untypically busy and thick
Leal schray tante	4	(28.21)	H. Meconi (diss., Harvard U., 1986)	attrib. Josquin in tablature <i>CH-Zz</i> 301; attrib. La Rue in <i>A-Wn</i> Mus.18810, <i>D-Rp</i> C120; probably by neither
L'homme armé	4	(28.23)	WW ii: 54, no.55; MRM, ii (1967)	attrib. Josquin in 1502 ² , <i>I-Bc</i> Q34 (1613); rhythm untypically monotonous
Lourdault, lourdault	4	(28.24)	CMM, xv/5 (1972); MRM, ii (1967)	by Compère; attrib. Josquin in <i>CH-Bu</i> F.X.1-4; also attrib. Ninot
Madame helas	3	27.24	<i>Harmonices musice Odhecaton A</i> , ed. H. Hewitt (Cambridge, MA, 1942)	attrib. Josquin in first edn of 1501 ¹ (dropped in later ones), <i>D-Z</i> LXXVIII, 3; ? confusion with Helas madame; questioned by NJE
<i>Mais que ce fust</i>	5			orig. text of borrowed Sup in J'ay bien cause
Mala se nea	5	(29.15)	—	by Le Brung (garbled incipit of N'avés point veu mal assenee, ed. in SCC, xviii, 1991); attrib. Josquin in P.P. Borrono, <i>Intavolatura di lauto</i> (Venice, 1548)
Marguerite	3	[27.25]	<i>Harmonices musice Odhecaton A</i> , ed. H. Hewitt (Cambridge, MA, 1942)	attrib. Josquin in <i>I-Bc</i> Q34 (1613); style untypical; rejected by NJE
Mi larés vous toujours languir	5	(29.16)	WW i: 8, no.34	only in unreliable 1540 ⁷ ; treatment of text uncharacteristic; questioned by Benthem, <i>TVNM</i> , xxi/3 (1970)
Mon seul plaisir	4	(28.26)	Picker (1965)	by Ninot le Petit (attrib. in <i>I-Fc</i> Basevi 2439); attrib. Josquin in <i>CH-Bu</i> F.X.1-4
N'avés point veu mal assenee	3	[27.28]	<i>La couronne et fleur des chansons à troys</i> , ed. L.F. Bernstein (New York, 1984); CMM, lxxxi/3 (1999)	probably by Richafort; attrib. Josquin in <i>D-HRD</i> 9821
<i>N'avés point veu mal assenee</i>	5			correct incipit of Mala se nea
Pensif mari	3	[27.30]	<i>Harmonices musice Odhecaton A</i> , ed. H. Hewitt (Cambridge, MA, 1942)	by Tadinghen; attrib. Josquin in <i>I-Bc</i> Q34 (1613)
Petite camusette	3	[27.31]	<i>Collected Works of Antoine de Févin</i> , iii, ed. E. H. Clinkscale (Ottawa, 1994)	by Févin; attrib. Josquin in 1578 ¹⁶
Si j'ay perdu mon amy	4	(28.32)	<i>Ein altes Spielbuch</i> , ed. F.J. Giesbert (Mainz, 1936)	consecutive 5ths improbable in otherwise apparently late work
Si vous n'avez	6	(30.10)	WW i: 3, no.8a	by Le Brung (attrib. in 1545 ¹⁵); response

				to N'esse pas ung grant desplaisir; attrib. Josquin in 1549
Tous les regretz	4	(28.34)	MRM, ii (1967)	by La Rue; attrib. Josquin in <i>D-Rp</i> C120
Vivray je tousjours en telle paine	4	(28.37)	—	only in <i>F-CA</i> 125–8; technically incompetent
Vray dieu d'Amours	3	[27.36]	CMM, v/6 (1972)	by Brumel; attrib. Josquin in M. de Barberiis, <i>Intabolatura di lauto, libro nono</i> (Venice, 1549)
[textless]	4	(28.39)	—	only in <i>D-Z</i> LXXVIII, 2; unidentified

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conjecturally attributed works

implicitly attrib. in Suppl.: 55, no.1, and NJE (23.9):

Ave maris stella, stanzas 6 (Vitam praesta puram) and 8 (Sit laus Deo Patri), 4vv, anon. in *I-Rvat* C.S.15; see Sherr in JC

attrib. in J.M. Llorens, *Capellae Sixtinae codices* (Rome, 1960):

Christo inclita candida, 6vv, anon. in *I-Rvat* C.S.46; unpubd; attrib. follows MS score by L. Feininger (*I-Rims, Motetti, liber ii*, f.93v)

attrib. in Picker (1965):

Proch dolor/Pie Jesu, 7vv, anon. in *B-Br* 228; ed. *ibid.*, also Suppl.: 55, no.14

attrib. in E. Droz and G. Thibault, *Poètes et musiciens du XVe siècle* (Paris, 1924)

Soubz ce tumbel, 4vv, anon. in *B-Br* 228; ed. in Picker (1965), where attrib. is supported

attrib. in SMd, vii (1970):

Ein anderes Duo, 2vv, anon. in Hör tablature, *CH-Zz* Z.XI.301; ed. *ibid.*, no.25

attrib. in Benthem, *TVNM*, xxi/3 (1970)

Faulte d'argent, 3vv, anon. in *D-USch* 237^{a-d}; ed. *ibid.*

Tenez moy en vox bras, 3vv, anon. in *DK-Kk* Ny kong.saml.1848, *PL-GD* 4003; ed. *ibid.*

attrib. in Benthem, *TVNM* (1971); all anon. in *A-Wn* Mus.18746:

Considerés mes incessantes plaintes/Fortuna desperata, 5vv, unpubd

Dame d'honneur [donner], 5vv, ed. *ibid.*, suppl.

Saillies avant, 5vv, unpubd

Sans vous veoir, 5vv, unpubd

attrib. in Staehelin (1973):

Fors seulement (ii), 4vv, anon. in *D-As* 2° Cod.142a (Josquin fascicle), *I-Fn* Magl.XIX.164–7; ed. in RRMMA, xiv (1981), no.22, where attrib. is supported

attrib. in RRMMA, xiv (1981):

Fors seulement, 5vv, anon. in *A-Wn* Mus.18746; ed. *ibid.*, no.23

attrib. in A. Atlas, *Music at the Aragonese Court of Naples* (Cambridge, 1985):

Je ne demande, 3vv, attrib. 'J.p.' in only source, *I-Bc* Q16; ed. *ibid.*; rejected by NJE [27.18]

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Josquinus, Antonius.

See [Gosswin, Antonius](#).

Josse.

See [Josquin des prez](#).

Jost, Ekkehard

(*b* Breslau [now Wrocław], 22 Jan 1938). German musicologist and baritone saxophonist. While at the University of Hamburg, where he gained the PhD in 1966 with a dissertation on the acoustic and psychometric properties of the clarinet, he became involved with the emerging European free jazz movement and eventually performed with leading musicians such as the saxophonist Peter Brötzmann and the drummer Tony Oxley. As a research assistant at the Staatliches Institut für Musikforschung, Berlin (1966–72), he worked variously in acoustics, the psychology and sociology of music, and jazz. Since 1973 he has been professor of systematic musicology and head of the musicology department at the University of Giessen. He continues to perform avant-garde jazz, an activity that informs his musicological work.

Jost is the author of numerous articles and several books, of which the most significant is *Free Jazz*. Proceeding from the premise that free jazz is a freedom from thoughtless convention rather than an invitation to chaos, he analyses the music's overriding stylistic principles and differentiates between the approaches of its leading practitioners (who include John Coltrane, Ornette Coleman and Cecil Taylor). Jost's cohesive and penetrating stylistic survey has few parallels in jazz literature.

WRITINGS

Akustische und psychometrische Untersuchungen an Klarinettenklängen (diss., U. of Hamburg, 1966; Cologne, 1967)

'Der Einfluss des Vertrautheitsgrades auf die Beurteilung von Musik', *Jb des Staatlichen Instituts für Musikforschung 1968*, 65–86

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BARRY KERNFELD

Josten, Werner (Erich)

(*b* Elberfeld, Wuppertal, 12 June 1885; *d* New York, 6 Feb 1963). American composer and conductor of German birth. After five years in commerce he turned to music, studying with Rudolf Siegel (harmony and counterpoint) in Munich and with Emile Jaques-Dalcroze in Geneva. He then lived in Paris (1912–14), returned to Munich at the outbreak of World War I, and in 1918 was appointed assistant conductor of the Munich Opera. In 1920 he visited the USA to tour as a composer-accompanist for song recitals, and he remained there as professor of counterpoint and composition at Smith College, Northampton, Massachusetts (1923–49), taking American citizenship in 1933. He was conductor of the Amherst and Smith College Orchestra and of the Northampton Opera Festival Orchestra, guest conductor of the Lewisohn Stadium Concerts, New York, and director of the Pioneer Valley Orchestra in Greenfield, Massachusetts (1947–50).

While at Smith he conducted the first American productions of Monteverdi's *Orfeo*, *Il combattimento di Tancredi e Clorinda* and *L'incoronazione di Poppea*, Handel's *Apollo e Dafne*, *Giulio Cesare*, *Rodelinda* and *Serse* and Fux's *Costanza e fortezza*. The honours he received included two Juilliard Music Foundation publication awards (1931, 1938).

Josten's music came to wide attention in 1929 with the first performances of the *Ode for St Cecilia's Day* (1925) and of *Jungle* (1928) (given by the Boston SO under Koussevitzky). During the next decade his works were played by leading orchestras; Stokowski concluded his opening concert of the 1932–3 season with *Jungle*, in defiance of the Philadelphia Orchestra's directors' wishes. The Violin Sonata (1936) was performed at the 1938 ISCM Festival, and in the same year the Composers' Forum Laboratory gave a concert of Josten's works in New York; a second followed at the New York World's Fair (1939). Josten's early orchestral pieces are harmonically expansive and often betray medieval, non-Western or modern French influences. After 1936 he concentrated on chamber works in concise Classical forms and with a mildly dissonant, sometimes bitonal harmony.

WORKS

Ballets: *Batouala*, 1930–31; *Joseph and his Brethren*, 1932; *Endymion*, 1933

Orch: *Conc. sacro I–II*, 1925; *Jungle*, 1928; *Serenade*, small orch, 1934; *Sym.*, str, 1935; *Sym.*, F, 1936; *Rhapsody*, vn, orch, 1959

Choral: *Crucifixion* (W. von der Vogelweide), 1916; *Hymnus to the Quene of Paradys* (old Eng. and Lat.), 1922; *Ode for St Cecilia's Day* (J. Dryden), 1925; *Fragments from the Brome Play 'Abraham and Isaac'* (anon., 15th century), solo vv, chorus, orch, 1926

Chbr and solo inst: *Str Qt*, 1934; *Sonata*, vn, pf, 1936; *Pf Sonata*, 1937; *Sonata*, vn, vc, pf, 1938; *Sonata*, vc, pf, 1938; *Concertante*, 4 bn, 1939, arr. 4 vc, 1941; *Canzona seria*, low str, 1940; *Sonatina*, vn, pf, 1940; *Trio*, fl, cl, bn, 1941; *Sonata*, hn, pf, 1952; *Canzona seria* (A Hamlet Monologue), fl, ob, cl, bn, pf, 1957; other pf works; *Str Trio* [unpubd]

Other: over 40 songs, incl. 3 Songs (C. Baudelaire, P.B. Shelley), T, orch, 1918–29

MSS in *US-Wc*, *NYp*, *Nsc*, *PHff*

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LESTER D. BROTHERS

Joteyko, Tadeusz

(*b* Poczujki, nr Kiev, 1 April 1872; *d* Cieszyn, 20 Aug 1932). Polish composer, conductor, teacher and writer on music. He studied composition with Gaevvert and the cello with Jacobs at the Brussels Conservatory; then at the Warsaw Conservatory he was a pupil of Noskowski (composition) and Cinke (cello). He began his career as a conductor, teacher and organizer in the regions of Lublin, Radom, Łódź and Kalisz. In 1914 he moved to Warsaw where he was conductor of the Warsaw PO (until 1918) and a teacher at the conservatory and other institutions, also continuing his activities in popularizing music through songbooks, school material, etc. Joteyko's works are deeply rooted in the Polish 19th-century tradition of Moniuszko and Żeleński. The music has a more modern stamp, however, with broader tonal relations and a pronounced use of chromaticism, yet also including Polish dance rhythms. His craftsmanlike choral works have retained their practical utility, although the operas – even *Zygmunt August*, which was very popular in pre-war Poland – have fallen from the repertory.

WORKS

(selective list)

operas

librettos by the composer, and first performed at Warsaw, Wielki

Theatre, unless otherwise stated

Rybacy [Fishermen], op.35, before 1919, unperf.

Grajek [The Folk Musician], op.31 (2, after H. Sienkiewicz: *Organista z Ponikły*), 23 Nov 1919

Zygmunt August, op.33 (5, after L. Rydel), 29 Aug 1925, vs (Warsaw, 1929)

Królowa Jadwiga [Queen Jadwiga] (prol. 4), op.53, 7 Sept 1928; rev. 1929; excerpts, vs (Warsaw, 1929)

Jan Kiliński (4, Joteyko and A. Oppman), op.57, 1931, unperf.

other works

Orch: Sym., C, op.1, perf. 1895; Uwertura koncertowa na trzech tematach polskich [Concert Ov. on 3 Polish Themes], A, op.10, 1902; Zwątpienie i wiara [Despair and Faith], op.14, sym. poem, 1903; Szkice morskie [Sea Sketches], op.37, 1924; Rapsodia polska, op.41, before 1930; Polska suita ludowa [Polish Folk Suite], op.11; Suita tatrzańska [Tatra Suite], op.34

Chbr: Str Qt no.1, op.17, perf. 1901; Pf Trio, op.39; Str Qt no.2, op.46; Sonata, op.47, vn, pf; Sonata, vc, pf

Pf: 2 Sonatinas, C, G, op.18 (before 1916); 2 Sonatinas, F, b, op.19 (before 1916); Fantazja góralska [Highlander Fantasia], op.52 (1928); Suita polska, op.45; 2 sonatas, 24 preludes

Choral/solo songs

WRITINGS

Zasady muzyki [Principles of music] (Warsaw, 1914)

Historia muzyki polskiej i powszechnej w zarysie (Warsaw, 1916)

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SMP (J. Prosnak)

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A. Wieniawski: 'Zygmunt August, opera w 5 aktach T. Joteyki', *Wiadomości muzyczne* (1925), nos.5–6, pp.148–51

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TERESA CHYLIŃSKA

Joubert, (Martin-)Célestin

(*b* Saint-Savin-de-Blaye, Gironde, 23 July 1861; *d* Warsaw, 11 June 1934). French music publisher. He worked as a lawyer in Bordeaux and then in Paris, where he became the partner (1891) of his client Louis Bathlot, a music publisher (from 1868) and successor to Isidore Royol. In 1897 Joubert bought out Bathlot and moved to 25 rue d'Hauteville. He published many successful operettas and light works, including compositions by Rossini, Franck, Berlioz, Offenbach and Saint-Saëns.

The scope of his catalogue was greatly increased when he married Bathlot's daughter, the widow of Philippe Maquet. Maquet had acquired most of the Brandus brothers' catalogue (1887) which, in turn, included the catalogues of Maurice Schlesinger (acquired 1846) and Eugène-Théodore Troupenas (1850). Joubert was president of the Société des Auteurs, Compositeurs et Editeurs de Musique for most of the years between 1903 and 1932. The business was inherited by his son, Robert André (*d* Paris, 1 April 1969), whose widow retained an interest in the firm when Editions et Productions Théâtrales Chappell bought it in 1970.

ROBERT S. NICHOLS

Joubert, John (Pierre Herman)

(*b* Cape Town, 20 March 1927). British composer of South African origin. He studied composition with Bell at the South African College of Music, Cape Town, and in London at the RAM (1946–56) with Holland and Ferguson. He was a lecturer in music at Hull University from 1950 to 1962, moving from there to the University of Birmingham, where he later held the post of reader in music (1969–86). In 1991 he received an honorary DMus from Durham University.

Joubert's reputation was quickly established after he won the Novello anthem competition in 1952 with *O Lorde, the Maker of All Things*, which like the carols *Torches* and *There is no Rose*, was soon added to the repertory of cathedral and other choirs. Joubert has since fulfilled many commissions for the Anglican church and his contribution to the British choral tradition has proved central to his achievement. In addition to smaller-scale sacred and secular settings (such as *Rorate coeli* and *South of the Line*, both

1985), Joubert has produced a number of choral works with orchestra: *Urbs beata* (1963) and *The Raising of Lazarus* (1970) are Handelian in form and dramatic in their use of musical imagery, whereas in the three choral symphonies (notably *The Choir Invisible*, 1967–8), symphonic coherence is assured by means of textural and thematic relationships.

Joubert's skill in writing to immediate requirements accounts for the number of commissions he has received. His Symphony no.1 of 1956 (written for the mainly amateur Hull Philharmonic Society) is built on simple material, but evinces total commitment. Commitment of a different kind is demonstrated by the Symphony no.2 (1971), commissioned by the Royal Philharmonic Society and dedicated to the victims of Sharpeville. His creative adaptability is also evident in the operas, from his initial essay in the genre, *Antigone* (radio op, 1954) to the powerful *Under Western Eyes* (1968), and three operas for young people including *The Prisoner* (1973). Each work nonetheless sounds with Joubert's authentic voice, a voice that has often reflected the influence of other British composers. Walton's example may be felt in Joubert's rhythmic style, though the influence blossoms in an independent way. From Britten, meanwhile, Joubert derived the grace of his lyrical style, and an ability to express new ideas using an instinctive, rather than calculated, juxtaposition of diatonic elements. This is exemplified in two later orchestral works, *Déploration* (1978), dedicated to Britten's memory, and the haunting *Temps perdu* (1984). The latter, together with the Sinfonietta (1962) and the song cycle *The Instant Moment* (1987), was issued on CD in 1997 by the British Music Society.

WORKS

(selective list)

operas

Antigone (radio op, 4 scenes, R. Trickett, after Sophocles), op.11, 1954, BBC, 21 July 1954

In the Drought (op, 1, A. Wood), op.17, 1955, Johannesburg, 26 Oct 1956; London, Sadler's Wells Theatre, 13 Dec 1959

Silas Marner (op, 3, Trickett, after G. Eliot), op.31, 1961, Cape Town, Little Theatre, 20 May 1961

The Quarry (op for young players, 1, D. Holbrook), op.50, 1964, London, Copland School, 25 March 1965

Under Western Eyes (op, 3, C. Cliffe, after J. Conrad), op.51, 1968, London, St Pancras Town Hall, 29 May 1969

The Prisoner (children's op, 2, S. Tunncliffe, after L. Tolstoy: *Dorogo stoit*), op.76, 1973, Barnet, 16 March 1973

The Wayfarers (op for young people, 2, Tunncliffe, after G. Chaucer), op.98, 1983, Huntingdon, St Peter's School, 4 April 1984

Jane Eyre (op, 3, K. Birkin, after C. Brontë), op. 134, 1987–98

choral

With orch: *The Burghers of Calais* (G.K. Hunter), op.12, cant., S, Ct, 2 T, Bar, B, SATB, chbr orch, 1954; *Urbs beata* (Bible), op.42, cant., T, Bar, SATB, orch, 1963; *The Choir Invisible* (Apocrypha: *Ecclesiasticus*, S. Spender, G. Eliot), op.54, choral sym., Bar, SATB, orch, 1968; *The Martyrdom of St Alban* (Tunncliffe), op.59, cant, spkr, T, B, SATB, chbr orch, 1969; *The Raising of Lazarus* (Tunncliffe), op.67,

orat, Mez, T, SATB, orch, 1971; The Magus (Tunncliffe), op.83, T, 2 Bar, SATB, orch, 1976; Herefordshire Canticles (Vulgate, G.M. Hopkins, T.S. Eliot), op.93, S, Bar, boys' chorus, mixed chorus, orch, 1979; Gong-Tormented Sea (choral sym., W. Whitman, R. Campbell, W.B. Yeats), op.96, Bar, SATB, orch, 1982; Missa brevis, op.122, S A T B, chorus, chbr orch, 1988; For the Beauty of the Earth (choral sym., Bible: *Psalms*, G.M. Hopkins, F.S. Pierpoint), op.124, S, Bar, SATB, orch, 1989; Rochester Triptych, op.139, SATB, orch, 1997 [orch of opp.126, 132, 133]

Sacred: Torches, op.7a, SATB/unison vv, org, 1952; O Lorde, the Maker of All Thing, op.7b, SATB, org, 1952; There is no Rose, op.14, SATB, 1954; Pro pace, opp.19, 29, 32, SATB, 1956–9; Missa Beata Ioannis, op.37, SATB, org, 1962; The Holy Mountain, op.44, SATB, 2 pf, 1964; Communion Service, op.46, SATB, org, 1962; The Beatitudes, op.47, SATB, 1964; TeD, op.49, SATB, org, 1965; O Praise God in his Holiness, op.52, SATB, org, 1966; Lord, thou hast been our Refuge, op.53, SATB, org, 1967; Let there be Light, op.56, SSSAAATTTBBB, 1969; Mag and Nunc, A, op.57, SATB, org, 1969; 3 Hymns to St Oswald, op.74, SATB, org, 1972; 5 Carols, op.78, 5vv, 1973; Sleep Canticle, op.81, unacc., 1974; Four Motets, op.89, unacc., 1976; 3 Carols, op.102, SATB, 1984; Mag and Nunc, C, op.103, SATB, org, 1985; Rorate coeli, op.107, SATB, 1985; Vision and Prayer, op.111, SATB, pf 4 hands, 1986

Secular: Leaves of Life, op.41, ballad cantata, solo vv, chorus, pf, 1963; Four Stations on the Road to Freedom, op.73, SSAATTBB, 1972; Lines from The Youth of Man, op.90, unacc., 1976; Three Portraits (J. Skelton), op.97, SATB, 1983; South of the Line (T. Hardy), op.109, cant., S, Bar, 2 pf, perc, 1985; Rochester Triptych (J. Wilmot), opp.126, 132, 133, SATB, org, 1994

orchestral

Vn Conc., op.13, 1954; Sym. no.1, op.20, 1956; Pf Conc., op.25, 1958; A North Country Ov., op.28, 1958; Sinfonietta, op.38, 1962; In memoriam 1820, op.39, 1962; Sym. no.2, op.68, 1971; Bn Conc., op.77, 1973; Threnos, op.78, hpd, 12 str, 1974; Déploration, op.92, 1978; Temps perdu, op.99, str, 1987

other works

Chbr: Str Qt no.1, op.1, 1950; Sonata, op.6, va, pf, 1951; Str Trio, op.30, 1960; Octet, op.33, cl, bn, hn, str qt, db, 1961; Duo, op.65, vn, vc, 1970; Kontakion, op.69, vc, pf, 1971; Str Qt no.2, op.91, 1977; Chbr Music, op.104, brass qnt, 1985; Str Qt no.3, op.112, 1987; Pf Trio, op.113, 1987; Str Qt no.4, op.121, 1988; 6 Miniatures after Kilvert, op.140, vn, va, 1997

Kbd: Divertimento, op.2, pf duet, 1950; Dance Suite, op.21, pf (1958); 2 pf sonatas, op.24, 1957, op.72, 1972; Passacaglia and Fugue, c, op.35, 1963; 6 Short Preludes on English Hymn Tunes, op.125, chbr org, 1990; Reflections on a Martyrdom, op.141, org, 1997

Vocal: 5 Songs (G. Chapman, J. Donne, 17th-century Eng.), op.5, T, pf, 1951; 2 Invocations (W. Blake), op.26, T, pf, 1960; 6 Poems of Emily Brontë, op.63, S, pf, 1970; Dialogue (A. Marvell), op.64, S, Ct, vc, hpd, 1970; African Sketchbook (Hottentot poems), op.66, S, A, T, B, wind qnt, 1970; Crabbed Age and Youth, op.82, Ct, rec, hpd, b viol, 1974; The Turning Wheel (R. Dallas), op.95, S, pf, 1979–80; The Phoenix and the Turtle (W. Shakespeare), op.100, 2 S, str trio, hpd, 1984; The Hour Hand (E. Lowbury), op.101, S, rec, 1984; The Instant Moment (song cycle, D.H. Lawrence), op.110, Bar, str, 1987; Tristia (O. Mandelstaum), op.118, S, Bar, cl, pf, 1988; Landscapes, song cycle (E. Thomas, S. Spnder, F.L. Lucas, W. de la Mare, Hardy), op.129, S, pf trio, 1992; The Secret Muse (O. Gogarty, Lowbury, W.H. Auden, W.B. Yeats, R. Graves), op.130, Bar, fl, cl, hp, str

qt, 1992; Three Faces of Love (J. Rochester), op.138, S, Bar, chbr org, hpd, lute, 1997

MSS in GB-Lbl

Principal publisher: Novello

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J. Joubert: 'The Choir Invisible', *MT*, cix (1968), 426–7
E. Bradbury: 'Joubert's "Under Western Eyes"', *Opera*, xx (1969), 391–3
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P. Dickinson: 'John Joubert Today', *MT*, cxii (1971), 20–23
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ERNEST BRADBURY/ANDREW BURN

Joule, Benjamin St John Baptist

(*b* Salford, 8 Nov 1817; *d* Rothesay, 21 May 1895). English organist, compiler and editor. He studied the violin under Richard Cudmore and the organ, singing and theory under Joseph John Harris at Manchester. From 8 May 1846 to 20 March 1853 he was organist and choirmaster at Holy Trinity, Hulme, and from 28 April 1849 to 3 October 1852 he held a similar position at St Margaret's, Whalley Range, Manchester. On 27 March 1853 he became honorary organist of St Peter's, Manchester. At Holy Trinity Joule introduced the Anglican choral revival to Manchester and patronized the organ builder Frederick Jardine who, at Joule's expense, made a four-manual organ for Holy Trinity. This patronage was repeated at St Peter's, where the Jardine organ, designed and largely funded by Joule, was claimed to be the fourth largest in England. He was president of the Manchester Vocal Society, lectured on church music, contributed to various periodicals and was music critic to the *Manchester Courier* from 1850 to 1870. Joule is remembered for several widely used collections pertaining to the musical service of the English church.

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(selective list)

The Hymns and Canticles Pointed for Chanting (London, 1847)

Directorium Chori Anglicanum: the Choral Service of the United Church of England and Ireland, Compiled from Authentic Sources (London, 1849, 8/1880)

A Collection of Words to which Music has been Composed or Adapted for Use in the Service of the United Church ... as Anthems (London, 1859) [incl. 2270 anthems, 452 biographical notices]

A Collection of Chants for the Daily and Proper Psalms (London, 5/1861)

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M. Sayer: 'Jardine & Co., Organ Builders', *MO*, cviii (1984–5), 242–5, 279–83, 313–16

W.H. HUSK/R

Joung, William.

See [Young, William](#).

Journet, Marcel

(*b* Grasse, 25 July 1867; *d* Vittel, 25 Sept 1933). French bass. He reportedly studied singing in Paris and made his operatic début at Béziers in 1891 in *La favorite*. He sang at La Monnaie, 1894–1900, and then was based in Paris, appearing both at the Opéra and at the Opéra-Comique, where he sang in the French première of Puccini's *La bohème* (1898). He made his Covent Garden début in 1897 as the Duke of Mendoza in d'Erlanger's *Inès Mendoza*. That season he sang the Landgrave in a French version of *Tannhäuser*; he returned regularly until 1907 and again in 1927 and 1928. He was engaged at the Metropolitan Opera, 1900–08, and then sang at the Opéra until 1931. He appeared frequently in other centres, including Monte Carlo, Buenos Aires, Chicago, Madrid and Barcelona, and was heard regularly at La Scala, 1917–27, where in 1924 he created Simon Magus in Boito's posthumous *Nerone*. Endowed with a powerful, resonant voice with a range which allowed him to sing such baritone parts as Tonio and Scarpia, he had a large repertory of French and Italian roles and many Wagnerian ones including Klingsor, Hans Sachs, Wotan, Titirel and Gurnemanz. His art is preserved on a number of recordings, most notably his Méphistophélès in Gounod's *Faust*.

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GV (*R. Celletti; J.P. Kenyon and R. Vegeto*)

M. Scott: *The Record of Singing*, ii (London, 1979), 42–4

HAROLD BARNES

Jouy, Etienne de [Victor-Joseph Etienne]

(b Versailles, 19 Oct 1764; d Saint Germain-en-Laye, 4 Sept 1846). French librettist. The first 30 years of his life provided stories that he would embroider for the next 50. He joined the army at the age of 16 and spent time in French Guyana (1781–4) and India (1786–90) before the Revolution brought him home. After a brief foray into writing, he continued his army service for the Revolutionary forces and was rapidly promoted, but in 1793 was suspended and narrowly avoided capture and execution. He fled back to Paris before moving into exile in Switzerland where, despite his later glorification of the Swiss in *Guillaume Tell*, he found them the most inhospitable and egotistical people in the world. After the death of Robespierre (July 1794) he returned to Paris and briefly rejoined the army before turning decisively to a writing career. In the next five years he collaborated on eight vaudevilles, one of which (*La prisonnière*, 1799) used original music by Boieldieu and Cherubini, and another (*Le tableau des Sabines*, 1800) helped rescue the Opéra-Comique from bankruptcy. His first attempt at grand opera in *La vestale* (1807) was an enormous success, but *Fernand Cortez* (1809), his next work with Spontini, was less well received. Intended as propaganda for Napoleonic imperialism, its political message was perhaps not transparent enough, a problem he overcame in his final Spontini collaboration, a *pièce de circonstance* written to celebrate the restoration of the Bourbons in 1814: *Pélage, ou Le roi et la paix*. In reward for such ready royalism he gained entry into the Académie Française, but on Napoleon's return he quickly reverted to his previous allegiance, and was named Commissaire Impérial of the Opéra-Comique. After the second restoration of Louis XVIII (after the 100 days) he was understandably passed over and so became a stalwart of the liberals, editing a succession of opposition papers. Despite submitting a series of librettos to the Opéra in the 1820s (many of which are now lost), he had nothing more performed there until 1827, when his rewriting of Rossini's *Mosé in Egitto* (with Balocchi) was followed two years later by *Guillaume Tell*.

By the time of *Tell* Jouy was seen by the younger generation as a 'vieille perruque', one of the outdated classicists to be swept away in the Romantic revolution. In his plots, however, a traditional framework was transformed by exotic settings (Mexico in *Fernand Cortez*, India in *Les bayadères*), vast forces and melodramatic stage effects, in a way that grand opera would eagerly adopt in the 1830s. His *Essai sur l'opéra français* (Paris, 1826) shows a similar dichotomy between tradition and innovation, breaking up an elaboration of familiar 18th-century operatic aesthetics and defence of French tradition with a call for works based on national history, careful attention to historical costume and a more musical approach to verse-writing.

WORKS

Edition: V.-J. E. de Jouy: *Oeuvres complètes* (Paris, 1823–8) [xix: opéras; xxi: opéras comiques]

Milton (with A.M. Dieulafoy), Spontini, 1804; *La vestale*, Spontini, 1807; *Le mariage par imprudence* (oc), P. Dalvimare, 1809; *Fernand Cortez, ou La conquête de Mexique* (with J.P. d'Esmeard), Spontini, 1809, rev. 1817; *Les bayadères*, Catel, 1810; *Les amazones, ou La fondation de Thèbes*, Méhul, 1811; *Les aubergistes de qualité* (oc), Catel, 1812; *Les abencérages, ou L'étendard de Grenade*, Cherubini, 1813; *Pélage, ou Le roi et la paix*, Spontini, 1814; *Zirphile et fleur de myrthe, ou Cent ans en un jour* (opéra-féerie, with N. Lefebvre), Catel, 1818; *Les courses de Newmarket* (oc, with J. Merle), J. Strunz, 1818; *L'amant et le mari* (oc, with J.-F. Roger), Fétis, 1820; *Möise et Pharaon* [after lib. for *Mosé in Egitto*] (with L. Balocchi), Rossini, 1827; *Guillaume Tell* (with H.-L.-F. Bis and others), Rossini, 1829

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BENJAMIN WALTON

Jovannes de Cascia.

See [Giovanni da Cascia](#).

Jovernardi [Giovenardi, Giovernardi, Iovenardi, Jobernardi], Bartolomé [Bartolomeo]

(*b* Rome, c1600; *d* Madrid, 22 July 1668). Italian harpist and theorist. After having studied mathematics, music and law at Rome, he decided in 1626 to seek his fortune at the Spanish court, but was prevented from emigrating until 1632, in which year he reached Barcelona. On 1 January 1633 he was appointed harpist in the Spanish royal chapel and on 11 November Philip IV issued an order to the Viceroy of Catalonia guaranteeing free entry of the instruments which Jovernardi had invented in Rome, including a cross-strung chromatic harp and a harpsichord of four octaves' compass (C to c'''), capable of crescendo and with provision in all but the bottom octave for both D₄ and E₄; G₄ and A₄:

Jovernardi succeeded Lope Machado as musician of the Cámara Real on 18 April 1642; his salary in that year amounted to 8050 reales of paper and 6815 of silver. During his long stay in Madrid, he often had difficulty collecting his salary, perhaps in part because of the envy of courtiers who resented his mixing in the affairs of state. In 1653 he sent Philip IV a summary of his services as political consultant since 1638, but even a royal order to pay him, issued late in 1654, went unheeded. He left for Italy early in 1655.

Jovernardi is known principally for his *Tratado de la mussica* (E-Mn 8931), whose dedication to Philip IV is dated 15 October 1634. The main subject of this bilingual treatise (Spanish and Italian on facing pages) is the classification and description of musical instruments, which Jovernardi divided into three categories: *orgánica* (blown), *rítmica* (struck) and *participantes* (stroked). He considered *rítmica* superior to the others and regarded his own specially constructed harp and harpsichord as the ideals of their kind. His 'cimbalo perfetto' was a single-manual instrument with three independent 8' stops, which could be used in all seven combinations.

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ROBERT STEVENSON

Joy, Geneviève

(*b* Bernaville, 4 Oct 1919). French pianist. She studied the piano with Yves Nat and Lucette Descaves at the Paris Conservatoire, where she received a *premier prix* in 1941; she subsequently received *premiers prix* in harmony and in accompaniment. In 1945 she formed with Jacqueline Robin a piano duo that championed French music for more than 25 years. She was a professor of chamber music at the Ecole Normale de Musique in Paris (1962–6) and at the Paris Conservatoire (1966–86). She played the first performances of concertos of Rivier, Constant and Barraud, as well as the piano music of Henri Dutilleux, whom she married in 1946. Auric, Ohana, Mihalovici and Jolivet dedicated works to her, and she has made definitive recordings of Dutilleux's Piano Sonata, Milhaud's First Concerto for two pianos (with Ina Marika, conducted by the composer), and music for two pianos and piano duet by Chabrier, Bizet, Fauré, Debussy, Ravel, Poulenc, Françaix and Milhaud (with Jacqueline Robin).

CHARLES TIMBRELL

Joyce, Archibald

(*b* London, 25 May 1873; *d* Sutton, Surrey, 22 March 1963). English composer and conductor. The son of a bandsman in the Grenadier Guards, he became involved with dance bands after experience in the theatre. By 1900 he had formed his own band, touring the country and performing in

great houses and hotels for receptions and garden parties. For these Joyce composed 'medley' waltzes on contemporary popular tunes, and subsequently original compositions. He aimed at a smoother, dreamier type of dance than the Viennese waltz, which was still in vogue: many of the titles of his waltzes include the word 'dream'. *Dreaming*, which sold a million copies in ten years, has been recorded some 40 times and became his most celebrated piece.

Other works have sentimental titles reflecting the gentle Edwardian style which he continued to exemplify until after World War II. His *Caravan* suite draws upon the colour of the East, whilst his 'waltz-militaire' *Victorious* celebrated the Allied victory of 1945. In addition Joyce wrote marches and used other dance forms, also contributing to two musical comedies. By the time of his death he represented a bygone age; he had displayed little sympathy with even the up-tempo dance music of the 1920s, but remains significant as the first English waltz composer to be published on the European mainland. Joyce's work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

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unless otherwise stated, all works for orchestra

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Waltzes: *Songe d'automne*, 1908; *Remembrance*, 1909; *Vision of Salome*, 1909; *A Thousand Kisses*, 1910; *Dreaming*, 1911; *The Passing of Salome*, 1912; *Acushla*, 1932; *Bohemia*, 1941; *Victorious*, waltz-militaire, 1945; *Phantom of Salome*, 1945; *Song of the River*, 1946; many others

Other dances, incl. *Brighton Hike*, military 2-step, 1946; *Frou-Frou*, polka, 1946; *Colette*, polka; *Iris*, dance de ballet; *Spanish Tambourine Dance*

Marches, incl. *Prince of Wales Grand March*, 1914; *Britannia*; *The Coon Drum Major*; *The Queen's Guard (Homage to the RAF)*

Suites, incl. *Caravan*, *Oriental suite* (1927)

Chbr works, incl. *Spanish Bolero*, vc, pf; *Vienna Cafe*, xyl, pf

PHILIP L. SCOWCROFT

Joyce, Eileen

(*b* Zeehan, Tasmania, 1 Jan 1908; *d* Limpsfield, Surrey, 25 March 1991). Australian pianist. Her prodigious talent was recognized at an early age by Percy Grainger and Wilhelm Backhaus, and on the latter's instigation she went to study at the Leipzig Conservatory with Max Pauer and Robert Teichmüller. She later studied in London with Adelina de Lara and Tobias Matthay, and attended Schnabel's masterclasses. In 1930 she made her London début, giving the British première of Prokofiev's Third Piano Concerto with Sir Henry Wood. Her playing was noted for its precision and clarity as well as its flamboyance, strength and stamina. She developed

theories that associated colours with composers, which led to her habit of changing her concert dress during a performance to suit the atmosphere of the works she was playing. Her recordings include concertos by Ireland and Shostakovich and a number of short solo pieces. She retired from solo performance in 1960. Joyce was the subject of a children's book *Prelude* (1949) and a film *Wherever she Goes* (1951), both of which largely distort the facts of her colourful life.

CYRUS MEHER-HOMJI

Joyce, James (Augustine Aloysius)

(*b* Dublin, 2 Feb 1882; *d* Zürich, 13 April 1941). Irish writer. 'Musical' was for Joyce perhaps the highest term of praise that could be accorded a piece of writing: he gave the title *Chamber Music* to his first book, and musical imagery recurs abundantly in his work thereafter. There are references above all to Irish popular song, the music of the Roman Catholic rite and opera; but the musicality of Joyce's prose, his attention to sound and rhythm, is ubiquitous, and in *Finnegans Wake* phonetic (and visual) considerations are as important as meaning and etymology in the construction of a language of polyglot pun and neologism. Some have seen this work as a composition based on musical principles and in particular on the leitmotif technique of Wagner. However that may be, the 'Sirens' episode of *Ulysses* seems to have been planned as a musical structure, stating its themes and then developing them.

Joyce appears to have had little interest in the composers of his time, with the exception of Antheil, whom he met through Pound. He suggested that Antheil compose an opera on Byron's *Cain*, but the project lapsed after Joyce had declined to tamper with the work of 'a great English poet'. Antheil was one of the 18 contributors of songs to *The Joyce Book* (London, 1933). Of these settings Joyce wrote to a third party that he liked Bliss's best, but in another letter he remarked that the volume was a mystery to him. He nevertheless wrote to Bax to praise his song for its singability, a quality he was well qualified to judge: as a young man he had appeared in public as a light tenor, and a career as a singer remained for some time a possibility.

Other composers to have set Joyce's poems include Barber, Berio, Casanova, Del Tredici, Goossens, Bill Hopkins, Salvador Ley, Moeran, Persichetti, Roussel, Serly and Szymanowski. After Joyce's death the phonetic and formal qualities of his prose also began to excite attention from composers, among them Berio again, Boulez (in his Piano Sonata no.3), Cage, Dallapiccola, Partch, Searle and Seiber.

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PAUL GRIFFITHS

Joy Division.

English rock group. Formed in 1978 by Ian Curtis (*b* Macclesfield, 15 July 1956; *d* 18 May 1980; vocals), Bernard Albrecht [Sumner] (Bernard Dicken; *b* Salford, 4 Jan 1956; electric guitar and vocals), Peter Hook (*b* Manchester, 13 Feb 1956; bass guitar) and Steven Morris (*b* Macclesfield, 28 Oct 1957; drums), they were a cult group with considerable potential. Their gloomy, dystopian style, together with remarkable stage performances from Curtis (an epileptic who danced in a series of seizure-like stops and starts), made them perhaps the leading indie band at the time of Curtis's suicide. Their final album *Closer* (Factory, 1980) and single *Love will tear us apart* (1980) were, for some, the finest releases of the year.

The band continued under the guise of New Order and recruited Gillian Gilbert (*b* Manchester, 27 Jan 1961; keyboards). During the 1980s their pioneering work opened up guitar-based indie styles to contemporary dance music, predating the indie and dance music crossover later in the decade. *Blue Monday*, originally released in 1983, spent a total of 51 weeks in the UK charts in various re-released and remixed forms during the 1980s and 90s. Only with their seminal single *True Faith* (1987) and the album *Technique* (Factory, 1989) did the band become a mainstream chart phenomenon. The secret to their deserved success was the quality of their unusual and intricate melodies, married with Sumner's recognizable and vulnerable vocal style and Hook's toppy, well-crafted bass lines. After *Republic* (London, 1993) their continued popularity was clearly shown by the success of their compilation, *The Best of New Order* (London, 1994), which reached number four in the UK charts. In the mid-1990s New Order stopped recording together. Sumner concentrated on his side project, Electronic, with Johnny Marr (formerly of the Smiths), Hook formed Monaco and Gilbert recorded with Morris as The Other Two. However, the band reformed in 1998 to perform live and new material has been planned. For further information see D. Curtis: *Touching from a Distance: Ian Curtis and Joy Division* (London, 1995).

DAVID BUCKLEY

Joye, Gilles

(b 1424 or 1425; d Bruges, 31 Dec 1483). Franco-Flemish composer. He may be the 'Egidius Joye' who was presented to a chaplaincy at St Martin, Courtrai, in 1439, in which case his father could be the Oliver Joye resident there c1420 (*StrohM*, 1985, p.257). He was a priest in the diocese of Tournai when installed as a canon of Cleves in 1453. From 1449 he was a singer at St Donatian, Bruges, where the documents report him frequently as having been involved in street-fighting, refusing to take part in polyphony when the chapter abolished the Feast of Fools, visiting brothels and lodging a concubine widely known as Rosabelle ('vocatam in vulgo Rosabelle'); he was nevertheless made a canon of St Donatian in 1459.

He sang as *clerc* at the Burgundian court chapel from September 1462, and from March 1464 as *chappellain*; he left after June 1468 but remained officially a member of the chapel until at least 1471, after which he seems to have returned to St Donatian, where he was buried. He also served as Rector of the Oude Kerk, Delft (documented 1465–73). Van Molle, in his comprehensive study, argued that Foppens (1731) was confused when he described Joye as a professor of theology and an excellent poet. The composer is named in Crétin's *déploration* for the death of Ockeghem (1497); a portrait of Joye thought to be by Memling is dated 1472 (see illustration).

His music shows a graceful blend of lyricism and clear declamation, often with repeated notes. The textless song was copied by 1456, and all the others by 1465, apart from the obscene *Ce qu'on fait*, which gives no hint of being in any later style; so all are likely to antedate his time at the Burgundian court. But they are very much in the Franco-Flemish manner of these years, with the single exception of *Poy ché crudel Fortuna*, which sets a text by the Florentine poet Rosello Roselli (1399–1452). There happens to be no documentary evidence of his presence in Bruges between 1454 and 1459, so he may have been in Italy. Strohm's view that the two three-part *O rosa bella* masses (ed. in G. Adler and O. Koller: *Trienter Codices II*, DTÖ, xxii, Jg.xi/1, nos.1–2) could be by Joye (a hypothesis fuelled by the name of his concubine), is hard to support objectively but by no means implausible from a stylistic viewpoint. The much later song *J'ay bien nourri* (ed. in Brown), ascribed to an otherwise unknown Johannes Joye in the Segovia choirbook (*E-SE*), is elsewhere convincingly ascribed to Johannes Japart, whose name could have been intended.

WORKS

all for 3 voices

french rondeaux

Ce qu'on fait a catimini; ed. in Perkins, no.9, Brown, no.261

Mercy mon dueil je ne supplied; ed. in Perkins, no.23

Non pas que je veuille penser; ed. in Marix (1937), p.87, Perkins, no.13, Brown, no.236

[textless] in *I-TRmn* 90; ed. in Marix (1937), p.89

italian ballata

Poy ché crudel Fortuna et rio Distino, in *P-Pm* 714 (text by Rosello Roselli, ed. in Lanza)

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*Stroh*R

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DAVID FALLOWS

Joyeuse, Jean de

(*b* Chémery-sur-Bar, Ardennes, 1635–40; *d* Narbonne, 15 Aug 1698).

French organ builder. He was trained in Paris, but his organ-building career was largely in the south of France. Several of his contracts survive: these testify to his having introduced to the region such recent Parisian developments as a new type of bellows and the use of the Grosse Tierce in the chorus of 16' organs. He also served as organist of St Nazaire, Carcassonne. Among his more notable instruments were those in St Nazaire, Béziers (1697), St Michel, Carcassonne (1664), and Auch Cathedral (1688).

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BARBARA OWEN

Jozzi, Giuseppe

(*b* ?Rome, c1710; *d* ?Amsterdam, c1770 or earlier). Italian singer, harpsichordist and composer. A castrato soprano, he regularly appeared on Roman stages from 1729 to 1740; some librettos describe him as 'virtuoso della duchessa di Gravina'. In 1730 he was listed as a member of the association of Roman musicians, the Congregazione di S Cecilia. Between 1740 and 1745 he sang in Venice, Milan and Bologna. In 1745 he

came to London, where, as second soprano at the opera in the Haymarket, he was heard by Burney, who later described him as 'a good musician with little voice'. Jozzi brought over some harpsichord sonatas by Domenico Alberti, whose pupil he claimed to be, and, passing them off as his own compositions, performed them with great success. Burney wrote of a 'neatness and precision that were quite new in England at that time' and 'an accent, a spring and smartness in Jozzi's touch'. Jozzi had eight of Alberti's sonatas published under his own name, but the plagiarism was soon discovered and the sonatas were brought out by Walsh in 1748 under their real composer's name. Jozzi moved to Stuttgart, where he sang in the court opera between 1750 and 1756; an appearance in Venice in 1753 is also recorded. The Alberti sonatas were republished under Jozzi's name in Amsterdam in 1761 and 1765, but no convincing evidence has been cited in support of a commonly held belief that, having given up the stage, he finally settled in Amsterdam and practised as a teacher. Jozzi's own harpsichord sonatas are very close in general style to Alberti's, belonging to the most advanced current of mid-century Italian *galant* writing.

WORKS

1 hpd concerto in IV concerti per cembalo composti da vari autori (Paris, 1758)
Hpd sonatas in XX sonate per cembalo composte da vari autori, op.2 (Paris, 1760);
A Collection of Lessons for the Harpsichord, i–ii (London, 1761–2); Six Select
Sonatas, hpd/pf (London, c1769); *B-Bc; DK-Sa; F-Pc; GB-Cpl, Lam, Lbl; I-Vlevi*

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MICHAEL TALBOT/ENRICO CARERI

Juan I.

See [John i.](#)

Juana Inés de la Cruz, Sor [Cruz, Sor Juana Inés de la]

(*b* San Miguel de Nepantla, nr Mexico City, 12 Nov 1648/51; *d* Nepantala, nr Mexico City, 17 April 1695). Mexican poet, dramatist and writer on music. She was the daughter of a Basque captain, Pedro Manuel de Asbaje y Vargas, and Isabel Ramírez de Santillana. She demonstrated such intellect that at the age of eight she sought entrance to Mexico University, and after only 20 lessons mastered the Latin language. The 25th viceroy's wife, the Marchioness of Mancera, took her as a lady-in-waiting from 1664 to 1669. In 1667 she was for three months a novice in the austere Convent of the Discalced Carmelites, but found her true home

in 1669 at the S Jerónimo Convent, Mexico City, where she spent the remaining 26 years of her life, gaining a transatlantic reputation as the 'tenth muse'. Her protectors included the Mexican Archbishop Payo Enríquez de Rivera and the wives of the viceroys who ruled Mexico during the periods 1680–86 (the Countess of Paredes) and 1688–96 (the Countess of Galve). Her literary works, reprinted several times in Spain until 1715, include three volumes of poetry (1689, 1692, 1700), 12 sets of villancicos published in Mexico City or Puebla and another ten sets that can be attributed to her. Her composers were Joseph de Agurto y Loaysa, Antonio de Salazar, Miguel Matheo de Dallo y Lana and Matheo Vallados, *maestros de capilla* at the cathedrals of Mexico City, Puebla and Oaxaca.

Calling herself a disciple of Cerone, Sor Juana annotated her copy of his *El melopeo y maestro* (now in the Congressional Library, Mexico City) and for the benefit of her musical sisters in religion she summarized portions of it in a treatise, *El caracol* (now lost), which she epitomized in a poem addressed to the Countess of Paredes. Her two plays, the second of which, *Amor es más laberinto*, was written in collaboration with another poet, and her three *autos sacramentales* abound in musical allusions and in sections that demand singing and/or instrumental music. In her last work, *Respuesta a Sor Filotea de la Cruz*, completed on 1 March 1691, she reminded the Bishop of Puebla that scripture cannot be properly interpreted without musical science, citing *Genesis* xviii.23–33 and suggesting that Abraham's numbers are to be understood as an inspired reference to musical intervals.

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ROBERT STEVENSON

Juanas, Antonio [Juan Antonio] de

(*b* ?Spain, c1755; *d* ?Spain, after 1818). Composer, probably of Spanish birth, active in Spain and Mexico. By 1780 he was *maestro de capilla* at Alcalá de Henares, and in that year he applied for a similar post at Avila Cathedral and also obtained references for a post at El Burgo de Osma. By the early 1790s he had moved to Mexico City, where he was *maestro de capilla* from at least 1793. The following year, according to Catalyne (*Grove6*), he was cited by the Inquisition for translating a subversive French song and favouring the ideals of the French Republic. He left Mexico for Spain on 18 February 1819.

Juanas was one of the most prolific composers of his time in the New World, and unusual in devoting himself almost entirely to Latin texts. His

only examples of the vernacular villancico are *De Teresa el corazón* (1780, for the contest at Avila) and *El clarín de la fama* (1802, for a procession in Mexico City Cathedral). Juanas's music, much of which awaits careful study, is harmonically less daring than that of his predecessors Matheo Tollis de la Roca and Ignacio Jerusalem, and less flamboyant than theirs in figuration and vocal display. It progresses mostly in steady, unperturbed harmonic rhythms, and displays a competent craftsmanship.

WORKS

Over 250 Latin compositions, incl. 24 masses, 5 requiem settings, 12 matins services, 10 vespers settings, 13 Dixit Dominus, 10 Laudate Dominum, 10 Beatus vir, 4 Passions, 47 motets, 14 Magnificat settings, 11 Te Deum, all Mexico City, Cathedral

Regina coeli, 4vv; Sacerdotes Domini incensum, off, 8vv, vns, tpts, 1789, both *E-Mo*

Lamentations for Feria V, VI, VII, Puebla, Cathedral

Other works, *Ac, E*

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CRAIG H. RUSSELL

Juan Gil de Zamora.

See [Egidius de Zamora](#).

Juárez, Alonso.

See [Xuares, Alonso](#).

Jubal.

Biblical figure. In *Genesis* iv.21 he appears as a descendant of Cain and son of Lamech, 'who was the ancestor of all who handle lyre and pipe'. Jubal occupies a secondary but not altogether negligible position in Western musical thought. In medieval music treatises he finds place as one of the *inventores musicae*, along with Pythagoras; this is an interesting juxtaposition which pits biblical against classical authority. The earliest

writers, such as Cassiodorus and Boethius, do not mention Jubal, but from Isidore onwards virtually all cite both Jubal and Pythagoras, and curiously enough most of them maintain a neutral position on the priority of the two *inventores*. [Isidore of Seville](#), for example, wrote: 'Moses [the supposed author of *Genesis*] says that Jubal, who was of the root of Cain before the flood, was the inventor of the art of music. The Greeks on the other hand say Pythagoras discovered the first principles of this art from the sound of hammers and the plucking of taut strings'. Many of these authors, moreover, after manifesting an explicit neutrality, go on to display an implicit preference for Pythagoras. Jubal is given only perfunctory mention, while the theoretical implications of Pythagoras's discoveries are discussed at length. This preference is, of course, explained by the fact that these are writings about *Musica*, one of the four mathematical studies that make up the Quadrivium. In such a context Jubal appears almost as an Hebraic interloper among the Hellenes.

Yet some theorists were sufficiently troubled by the implied contradiction of biblical authority to deal with the question explicitly. The 9th-century [Aurelian of Réôme](#) appears initially to have been doing so when he wrote in his *Musica disciplina*: 'Among us the authority of scripture declares the first teacher of this art before the flood to be Jubal'. But he goes on to claim a sort of divine sanction for the achievement of Pythagoras as well: 'In my opinion our frequently discussed Pythagoras could not have discovered the various proportions without divine inspiration'. It was the late 13th-century scholastic [Egidius de Zamora](#) who finally spelt out a position that was logically coherent and consistent with Christian belief, even if somewhat contrived. He acknowledged that Pythagoras was a clever student of music who did, in fact, learn much from the sound of hammers issuing from a smithy, but he insisted that biblical authority established Jubal as the first to have done so. He pointed out that Jubal's half-brother Tubalcain, 'who forged various instruments of copper and iron' (*Genesis* iv.22), was the first blacksmith. 'And as Tubalcain worked', wrote Egidius, 'Jubal was delighted by the sound of the hammers and cleverly calculated from the weight of the hammers the proportions and consonances arising from them. The Greeks falsely attributed this discovery to Pythagoras.'

Concern over Jubal's status as a discoverer of music eventually disappeared from Western musical writings, largely as a result of the rationalistic atmosphere of the 18th century. It lingered longest in Germany, where an author such as Jakob Adlung, writing in his *Anleitung zu der musikalischen Gelahrtheit* (1758), could display a mixture of respect for divine authority in terms of the new rationalism: 'Where then does one read of Jubal that he discovered music? Nowhere. But only that from him descended the fiddlers and pipers. Are these then the only musicians? What then is vocal music? Has not this always been taken as more important than instrumental music?'. Adlung may have been the last figure in the mainstream of Western musical thought seriously to argue the merits of Jubal's position.

See also [Organ stop](#).

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JAMES W. MCKINNON

Jubilate.

Psalm c (Hebrew numbering, Psalm xcix in the Vulgate), identified by the first word of the Latin text. In addition to substantial self-contained settings (Giovanni Gabrieli, Schütz, Mondonville), the psalm has had specific liturgical significance since the 16th century. The English Protestant reformers first included *Jubilate* as an alternative to the second canticle, *Benedictus*, at Morning Prayer (Matins) in the 1552 version of The Book of Common Prayer. Like the *Benedicite* (*Daniel* iii.57–88, 56, alternative to the first canticle, *Te Deum*), it was originally part of the psalmody at Lauds on Sunday in the Latin rite (secular cycle). The Prayer Book rubric specifies the *Jubilate* only when the *Benedictus* (*Luke* i.68–79) is read as a lesson or Gospel, but it has been used more widely. English composers have paired it with either the *Benedicite* (Purcell in *BL*) or *Te Deum*, including occasional settings by Purcell for St Cecilia's Day, 1694, and by Handel for the celebration of the Peace of Utrecht, 1713. In *The Alternative Service Book 1980* and some other revised forms of Morning Prayer it is an alternative to the *Venite* (Psalm xcv [xciv]) as the invitatory psalm.

See [Canticle, §4](#), and [Service](#).

JOHN HARPER

Jubilee Singers, (Fisk).

American choral group. It was organized in October 1871 as the Fisk Singers to make fund-raising tours for the newly established Fisk University at Nashville, Tennessee, a college for freed slaves which opened barely six months after the end of the American Civil War; George L. White (1838–95), the school's music teacher, chose nine singers and a pianist from his well-trained student choirs of former slaves. Following a concert at Columbus, Ohio, White officially named them the Jubilee Singers after the Old Testament's 'year of jubilee', since all but two of them had been freed from slavery. Henry Ward Beecher, the minister of Plymouth Congregational Church in Brooklyn and a supporter of abolition, endorsed the group, and used his influence to arrange engagements for them throughout the eastern USA. Their programmes consisted mostly of four-

part arrangements of spirituals, which many of the students had known as slaves, as well as anthems, operatic selections and popular ballads. They returned to Fisk six months later with enough money to purchase the 25 acres of land on which the university is sited and to pay off the school's debts.

In June 1872 the singers were invited to appear at Patrick S. Gilmore's Second World Peace Jubilee in Boston, which brought them national recognition; a New England tour and an invitation to sing at the White House for President Ulysses S. Grant followed. As a reorganized group of four men and seven women, they toured the British Isles in 1873–4 under the patronage of the Earl of Shaftesbury, and the money raised on that tour made possible the construction of Jubilee Hall (dedicated January 1876), the university's first permanent building. A second European tour (1875–8) took in Scotland, the Netherlands, France, Sweden and Germany. The \$150,000 raised by the group up to that time ensured the continuation and growth of the university. The singers made several appearances at the Chautauqua Assembly in New York and in 1884 began a six-year world tour.

The Jubilee Singers tradition has remained a permanent institution at Fisk University, and in 1979 the name 'Jubilee Singers' became a registered trademark of the university. Their fame has also led to the use by other groups of their name; the informal addition of 'Fisk' was made to distinguish them from their imitators. They established the black spiritual in the history of American music; the group was the first to introduce and popularize these songs among white audiences, and became a model for later black singing groups. Their spirituals were published in two contemporary editions, one compiled by Seward (with the help of Sheppard) as *Jubilee Songs as Sung by the Jubilee Singers of Fisk University* (1872), the other by Seward and White as *Jubilee Songs* (1884); in 1913 a recording of the group was issued by Victor under the title *Fisk University Jubilee Quartet*. Important documents concerning the singers are held in the Fisk University Library's special Jubilee Singers Archive.

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GENEVA H. SOUTHALL

Jubilus.

Term describing an ancient wordless chant sung by labourers that in modern times came to be associated with the melismatic vocalization of the alleluia of the Mass (see [Alleluia](#), §I). The nouns *jubilus* and *jubilatio*, and more often the verbal form *jubilare*, appear with some frequency in Latin literature, where they refer to a sort of wordless call or chant. Wiora has traced the Latin word *jubilus* to a common linguistic root, *io*, that has a peculiar acoustical force, and he associates the phenomenon of the Latin *jubilus* with similar cries heard in other cultures – the Alpine yodel, for example, and the call of the Volga boatmen. In Latin literature the *jubilus* could figure as a primitive whoop or shout, as when Apuleius speaks of a group of farm labourers who set their dogs upon intruders with 'the accustomed jubilations [*jubilationibus solitis*] and other kinds of shouts' (*Metamorphoses*, viii.17). A more lyric *jubilus* is suggested by Silius Italicus who writes of the Cyclops delighting in the jubilations (*iubila*) of the Siren (*Punica*, xiv.475). But probably the most common usage is that involving the song of farm workers, who, as they were harvesting, employed a repetitive rhythmic chant presumably to facilitate their labour; Fronto, the tutor of Marcus Aurelius, describes how 'we gave ourselves to the task of grape-gathering, we sweated and we jubilated [*jubilavimus*]' (*Ad M. Caes.* iv.6). The 2nd-century grammarian Festus summarized matters in his definition of *jubilare*: 'to jubilate is to cry out with rustic voice'.

The term entered Christian literature by way of the Psalm Commentary, a common genre of patristic exegesis in which the author works his way through the entire Book of *Psalms*, spinning figurative tropes upon virtually every important word of the text. The Church Fathers searched far and wide through sacred and secular learning and lore for their material, and it is no surprise that they seized upon the *jubilus* when commenting on the word *jubilare*. Hilary of Poitiers (*d* 367), the author of the first Latin Psalm Commentary, begins his treatment of Psalm lxxv.3, *Jubilate Deo omnis terra*, by saying: 'Now according to the convention of our language we give the name *jubilus* [*iubilum*] to the sound of a pastoral and rustic voice'. But as the following passage shows, it took the imagination of Augustine to exploit the implications of the wordlessness of the *jubilus*, which he saw as a symbol of a joy that surpasses the expressive capacity of ordinary speech: 'Mowers and vintagers and those who gather other products, happy in the abundance of harvest and gladdened by the very richness and fecundity of the earth, sing in joy'. Augustine continues by noting the textless chants of these workers: 'between the song which they express in words, they insert certain sounds without words'; and he concludes by

exclaiming that a worker 'bursts forth in a certain voice of exultation without words ... because filled with too much joy, he cannot explain in words what it is in which he delights' (*In psalmum lxxv*).

Needless to say, Augustine saw spiritual implications in this kind of joy, but he never associated the jubilus with the textless melisma of a liturgical alleluia. He spoke of the jubilus numerous times in his Psalm Commentary but always in connection with the appearance of some form of the word *jubilare* in the biblical text. He never introduced the word 'alleluia' into any of these passages, nor, conversely, did he introduce the idea of the jubilus into his many extended discussions of the liturgical exclamation 'alleluia'. (Moneta Caglio made the same observation and concluded that the Augustinian jubilus referred not to the alleluia but to melismatic passages of the responsorial gradual psalm; the language of the Augustinian references, however, makes neither an explicit nor implicit connection between the jubilus and any form of liturgical singing.)

The association of the jubilus with melismatic liturgical chant appears for the first time in the works of the 9th-century scholar Amalarius of Metz (*d* c850). The eventual linking of the two was all but inevitable: the notion of jubilus as expressing a joy beyond speech was an exegetical commonplace in the Middle Ages, and clerics were in the presence of melismatic chant every day. But it should be noted that Amalarius associated the jubilus not just with the alleluia but with melismatic chant in general. This remains the case with ecclesiastical authors throughout the Middle Ages; Hugh of St Victor (*d* 1142), for example, wrote: '*Neumata*, which take place in the alleluia and in other chants of few words, signify the jubilus, which happens when the mind is so fixed upon God ... that it is not able to express fully what it feels' (*De officiis ecclesiasticis*, ii.19). It is chant scholars of modern times who have confined the definition of the jubilus to the melismatic extension of the alleluia of the Mass. This definition has greatly distorted the early history (or more properly, pre-history) of the alleluia in the centuries before the emergence of the mature Gregorian form. It remains nonetheless both proper and convenient to apply the term jubilus to the melismatic portion of the medieval chant. Discussions of the alleluia rightly dwell upon the fascinating musical characteristics of the hundreds of preserved alleluia jubili and the relationship of these melodies with those of the alleluia verses.

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JAMES W. MCKINNON

Juch, Emma (Antonia Joanna)

(*b* Vienna, 4 July 1863; *d* New York, 6 March 1939). American soprano and impresario of Austrian birth. Born of naturalized American parents, she grew up in New York City, where she studied with her father and with Adeline Murio-Celli. Her concert début (1881) at Chickering Hall attracted the attention of Mapleson, who signed her for three seasons at Her Majesty's Theatre, London, where she made her operatic début, in June 1881 as Philine in Thomas's *Mignon*; she sang the same role in her American début with the Mapleson Company at the New York Academy of Music (October 1881). In 1884 she toured the USA with a troupe of Wagnerian artists under Theodore Thomas, and in 1886 became a principal (under Thomas) with the ill-fated American (later the National) Opera Company. In 1889 Juch formed her own opera troupe, which travelled and performed throughout North America for two years; its all-English repertory included French, Italian, German and English operas. Between 1891 and 1894 (when she retired from the stage) Juch appeared in numerous concerts, recitals and music festivals. She was a champion of opera in English, and her refined diction (in English, French, German and Italian) was considered a model. She had a voice of exceptional purity and wide compass, and was a skilled actress. She was recorded by the Victor Talking Machine Company (some of these recordings can be found in research libraries in the USA).

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KATHERINE K. PRESTON

Judaea.

See Jewish music, §II, 3–4.

Judas Priest.

English heavy metal band. Formed in 1971, their best-known line-up was K[enneth].K[eith]. Downing (*b* West Midlands, England 27 Oct 1951; guitar), Ian Hill (*b* West Midlands, England 20 Jan 1952; bass), Rob Halford (*b* Birmingham, England 25 Aug 1951; vocals), Glenn Tipton (*b* West Midlands, England 25 Oct 1948; guitar) and a series of drummers, most notably Dave Holland for most of the 1980s. Halford left the band in 1992, to be replaced by Tim 'the Ripper' Owens in 1996. It was one of the most influential and successful heavy metal bands of the 1970s and 80s. Its most distinctive asset was Halford, its lead singer for two decades, whose extraordinarily powerful voice (which occasionally reached as high as *f*') perfectly suited the band's aggressive style. Halford performed in leather-and-chains S&M costumes, and millions of fans accepted this gay leather-bar style as the embodiment of straight hypermasculinity. Judas Priest's lyrics often present a view of the world as dangerous and oppressive, to which the best response is resistance and revenge; thus, album titles such

as *Screaming for Vengeance* (CBS, 1982). Their music features precise ensemble work at fast tempos, sudden key changes for dramatic effect, intensely driving rhythms and power-chord-based riffs. They were one of the first metal bands to employ two lead guitarists, which enabled them to incorporate harmonized two-guitar passages into their songs.

ROBERT WALSER

Judd, James

(*b* Hertford, 30 Oct 1949). English conductor. He studied the piano with Alfred Kitchin and conducting with Bernard Keefe at Trinity College of Music in London (1967–71), before training at the London Opera Centre and becoming assistant to Maazel in Cleveland (1973–5). His association with the European Community Youth Orchestra began in 1978, when he became associate music director, later to become artistic director (1990). He participated in the founding of the Chamber Orchestra of Europe in 1981, taking them on tour to the USA (1984–5), Europe and East Asia. Judd was music director for the Florida PO from 1988, and appeared with the ENO before becoming artistic director of Greater Miami Opera (now Florida Grand Opera, 1993–6). He has also appeared at Glyndebourne (*La Cenerentola*, 1995), with the Berlin PO, Prague SO, Orchestre National de France, Royal Stockholm PO and New Zealand SO, among others, and made his Salzburg Festival début in 1993. He regularly conducts the LPO and English Chamber Orchestra and in 1997 conducted the première of Nyman's Saxophone Concerto with the Philharmonia; he has recorded works by Meyerbeer, Donizetti, Mahler and Elgar with the RPO and the Hallé Orchestra.

JOSÉ BOWEN/CHARLES BARBER

Judd, Terence

(*b* Hammersmith, London, 3 Oct 1957; *d* Beachy Head, nr Eastbourne, 23 Dec 1979). English pianist. He won first prize, aged ten, in the National Junior Piano Competition, London, in 1967 and first appeared at the Royal Albert Hall the following year. In 1969 he played Beethoven's First Concerto with the LPO at the Royal Festival Hall and in 1970 made his US début in Cincinnati. He performed in Caracas in 1972 before returning to the USA for solo and concerto engagements. Judd was a finalist in both the Busoni and Casagrande international competitions in 1975 and 1976 respectively, and in 1976, aged 18, he won first prize in the British Liszt Competition. In 1978 he was awarded a music fellowship by the Calouste Gulbenkian Foundation and in the same year was a finalist at the Tchaikovsky International Competition. He returned to Russia for many concerts, appeared with the Gabrieli String Quartet, and was due to tour Russia again with the Leningrad PO at the time of his tragic death. Recordings of his Moscow performances complement an earlier three-disc set, 'In Memory of Terence Judd'. All these testify to his scintillating potential and rare accomplishment, notably in his performances of Balakirev's *Islamey* and Samuel Barber's Sonata.

Judenk nig, Hans

(*b* Schw bisch Gm nd, c1445–50; *d* Vienna, early March 1526). German lutenist, composer and probably lute maker. His family came from W rttemberg; his father may have been one Hartmann Judenk nig. He is first recorded in 1518 as a lutenist in the Corpus Christi confraternity at the Stephansdom in Vienna; he had probably already been working as a musician there for some time, and he lived in the oldest quarter of Vienna in a house called the ‘Gundlachhaus’, later celebrated under the name of ‘K llnerhof’ as a centre for musicians and merchants. Although he was not a member of the nobility, his prominent position as a citizen is indicated by a coat of arms depicting a string player, which appeared in both his books; both books also include a full-page woodcut showing a bearded lutenist (probably Judenk nig himself), together with a pupil playing a large viol. Judenk nig was in contact with the learned humanistic community of Vienna: he arranged some of the odes of Petrus Tritonius, and he seems also to have been familiar with the ideals of the poetic-mathematical circle around Conrad Celtis. His date of death at an advanced age was recorded in the margin of one copy of his *Underweisung*.

Along with Sebastian Virdung (*Musica getutscht*, 1511), Judenk nig was one of the first in the German-speaking region to publish a self-instruction manual for the lute. His *Utilis et compendiaria introductio, qua ut fundamento iacto quam facillime musicum exercitium, instrumentorum et lutine, et quod vulgo Geygen nominant, addiscitur* was printed in Vienna at his own expense, probably between 1515 and 1519 (for editions see *Brownl*). It opens with a concise set of instructions for playing the lute, followed by intabulations of 19 settings by Tritonius of the odes of Horace and a setting of Catullus’ ‘Vivamus, mea Lesbia’. Rules for tuning the lute are then followed by a group of intabulations including ten of lieder, the hymn ‘Christ ist erstanden’ and ‘Der hoff dantz’. *Ain schone kunstliche Underweisung in disem B uechlein, leychtlich zu begreyffen den rechten Grund zu lernen auff der Lautten und Geygen* (Vienna, 1523; ed. in *Die Tabulatur*, x, 1969) consists of two parts. In the first, instructions for left-hand fingering on the lute alternate with practical exercises in a progressive series: there is an introductory group of two-voice intabulations based on the tenor and bassus parts of four lieder, followed by a Pavana alla veneziana taken from Dalza’s *Intabolatura de lauto* (1508) and ‘Ain hoff dantz mit zway stimen’; the first five left-hand positions are illustrated by three-voice intabulations of 11 lieder, an ode by Tritonius, a motet and a chanson, six dances (including another taken from Dalza), and five fantasias called ‘Priamel’. Judenk nig also included instructions on right-hand fingering. The second part of the *Underweisung* has its own title page; it is a manual of mensural notation and intabulation technique. Although viols are mentioned in the titles of both books, they are virtually ignored in the texts.

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WOLFGANG BOETTICHER/R

Judice, Caesar de.

See [Del giudice, cesare](#).

Judochus de Kessalia [de Picardia; Jusquinus de Francia]

(*b* ?Picardy, c1440; *d fl* Milan, 1459–98; ?Milan, 1498). French singer active Italy, formerly confused with [Josquin des Prez](#).

Juet, Randall.

See [Jewett, Randolph](#).

Jug band.

An instrumental ensemble developed among black Americans in the 1920s and 30s as a popular novelty entertainment for medicine shows and rural picnics. It takes its name from the use of a jug as a bass instrument, the player making buzzing sounds with the lips and the jug acting as a resonator. Generally only one jug is used in each band, which otherwise comprises strings and a melody instrument such as harmonica or kazoo; but one of the earliest such groups, Whistler's Jug Band from Louisville, sometimes used as many as three jugs. The Dixieland Jug Blowers (also from Louisville) occasionally employed two jugs and as many as three wind instruments. The jug is associated mainly with folk-blues groups; Will Shade's Memphis Jug Band and Gus Cannon's Jug Stompers, both based in Memphis, were pre-eminent among early jug bands. The former's *K.C.*

Moan and the latter's *Going to Germany* (both 1929, Vic.), minor masterpieces of the genre, feature an interplay of harmonica or kazoo against strings and jug. The style of Jack Kelly's South Memphis Jug Band was more primitive, as is demonstrated by *Highway no.61 Blues* (1933, Mlt.). In rural districts the jug continued to be used as a folk instrument, though it lost its popularity on recordings late in the 1930s. During the folk revival of the 1960s jug bands were briefly reintroduced by white performers in the blues idiom.

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PAUL OLIVER

Juguete

(from Sp.: 'toy').

According to the first edition of the *Diccionario de la lengua castellana* (Madrid, 1726–39) a *juguete* is a joyful and festive song. In the late 17th century the Mexican poet Sor Juana Inés de la Cruz favoured it as a variant of the *Villancico*. Few examples of the *juguete* survive with music, but one is included in the 1659 cycle of villancicos for Christmas Eve Matins by Juan Gutiérrez de Padilla, *maestro de capilla* at Puebla, Mexico.

E. THOMAS STANFORD

Juilliard, Augustus D.

(*b*19 April 1836; *d* New York, 25 April 1919). American music patron. The son of Huguenot refugees, he was born on board a ship bound for the USA. He became a salesman and eventually founded his own textile firm, A.D. Juilliard & Co., which became the leading house in the USA. Between 1892 and his death he was president of the Metropolitan Opera and Real Estate Company; he also served as director or manager of many large American banks.

In his will Juilliard provided for a Juilliard Musical Foundation with an endowment of some \$12 million, at that time the largest gift to music that had been recorded; he stipulated that the fund be used to support the Metropolitan Opera, finance concerts and assist deserving students. The foundation's first secretary, Eugene Allen Noble (1868–1948), set up a conservatory in 1924, the Juilliard Graduate School; on its amalgamation with the Institute of Musical Art in 1946 its name was changed to the Juilliard School of Music.

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Obituary, *New York Times* (26 April 1919)

Juilliard School of Music.

New York conservatory founded in 1905 and known as the Institute of Musical Art until 1924; see New York, §12.

Juilliard String Quartet.

American string quartet, founded in 1946 by William Schuman, then president of the Juilliard School. The members are Joel Smirnoff (*b* New York, 1950), who studied at the University of Chicago and at Juilliard, and in 1980 became a member of the Boston SO; Ronald Copes (*b* Arkansas, 1950), who studied at Oberlin Conservatory and at the University of Michigan, taught at the University of California, Santa Barbara, and was a member of the Dunsmuir and the Los Angeles piano quartets as well as appearing as a soloist; Samuel Rhodes (*b* Long Beach, NY, 1941), who studied the viola with Sydney Beck and Walter Trampler and composition with Earl Kim and Sessions, later becoming a member of the Galimir Quartet (1961–9) and a professor at Juilliard; and Joel Krosnick (*b* New Haven, CT, 1941), who studied with William D'Amato, Luigi Silva, Jens Nygaard and Claus Adam, was a member of the New York Chamber Soloists and gave the premières of Ligeti's Cello Concerto and Gerhard Samuel's *Three Hymns to Apollo*. At its founding the quartet was lead by Robert Mann (*b* Portland, OR, 1920), who studied the violin with Edouard Déthier and composition at Juilliard, and who appeared frequently as a soloist; the original second violinist was Robert Koff, who was succeeded by Isidore Cohen (1958–66), Earl Carlyss (1966–86), Joel Smirnoff (1986–97) and Ronald Copes (from 1997); Rhodes replaced the original viola player, Raphael Hillyer, in 1969; the original cellist, Arthur Winograd, was succeeded by Claus Adam in 1955 and by Krosnick in 1974.

The Juilliard String Quartet has been quartet-in-residence at Juilliard, the Library of Congress (from 1962) and Michigan State University (from 1977). Although the quartet is usually identified as specializing in 20th-century music (its repertory of nearly 600 works includes over 150 by 20th-century composers), it has come to devote an equal amount of time to the standard repertory, notably the Beethoven quartets, of which it has presented numerous complete cycles and which it has recorded. The quartet's efforts on behalf of American composers are incalculable; its more than 60 first performances of American works include the Quartets nos.2 and 3 of Elliott Carter, the Quartet no.1 of Leon Kirchner and works by Schuman, Sessions, Piston, Copland, Babbitt, Foss, Mennin, Diamond and many others. Its many recordings include the complete chamber music for strings of Schoenberg, Webern and Carter, Bach's *Art of Fugue* and the quartets of Debussy, Ravel and Dutilleux. It has appeared throughout the world and at most of the international music festivals, and in 1961 was the first American quartet to visit the USSR. Since Mann's retirement the ensemble sound – once aggressive, impetuous, described as

'contemporary, urban-American' – has become sweeter in tone and more elegant in execution.

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HERBERT GLASS/R

Jùjú.

African popular music genre performed by the Yoruba of south-west Nigeria. *Jùjú* music combines indigenous praise-singing and proverbs, the flowing rhythms of social dance drumming and the traditional rhetorical role of the Yoruba talking drum with a variety of foreign influences, including electric guitars and synthesizers, African American soul music, country and western music and themes from Indian film music. *Jùjú* is performed in a variety of social contexts, including urban nightclubs and life-cycle celebrations such as naming ceremonies, weddings and funerals.

Jùjú music emerged during the early 1930s in the colonial capital of Lagos. The typical ensemble during this early period was a trio consisting of a leader who sang and played the banjo, a *shekere* bottle-gourd rattle player and a *jùjú* (tambourine) drummer. The melodic and harmonic materials of early *jùjú* were influenced by Yoruba folksongs, Christian hymns and contemporaneous urban genres such as palm wine guitar and *ashiko* music. The pioneers of *jùjú* music included Tunde King (b 1910), who in 1936 made the first recordings to bear the name of the genre, and Ayinde Bakare, a Yoruba migrant who began recording on the HMV label in 1937.

The first major change in *jùjú* performing practice was the introduction in 1948 of the talking drum, with its traditional repertory of proverbs and praise-names. The increasing availability of amplified instruments and microphones catalyzed an expansion of ensembles during the 1950s, enabling musicians to incorporate more percussion instruments without upsetting the aural balance between singing and instrumental accompaniment. By the early 1960s, a typical *jùjú* band included eight or nine musicians. The channelling of singing and guitar through cheap and infrequently serviced tube amplifiers and speakers augmented the dense textures and buzzing timbres of the music. The most influential *jùjú* musician of the 1960s was [i.k. Dairo](#) (1930–96), an Ijesha Yoruba musician who had a series of hit records around the time of Nigerian Independence (1960). Dairo's recordings for the Decca company were so popular that he was awarded the MBE in 1963.

The most important *jùjú* performer during the closing decades of the 20th century was 'King' [Sunny Adé](#) (b 1946), who expanded his group to include 16 musicians; the instruments used included five guitars, a keyboard synthesizer, two talking drums and a variety of percussion instruments, and the group also included four chorus vocalists. Adé, who was nicknamed 'Golden Mercury of Africa, Minister of Enjoyment', became one of a small number of Nigerian popular musicians to achieve significant success in the international market. In 1982 Island Records released the album *Jùjú Music*, which reportedly sold 200,000 copies worldwide; but subsequent

releases were less successful, and Adé lost his contract with Island later in the 1980s. At the end of the 1990s, he continued to play to mass audiences in Nigeria and occasionally toured the United States and Europe.

A contemporary *jùjú* band comprises three main sections made up of singers, percussionists and guitarists. The singers stand in a line at the front of the band; the praise-singer or 'band captain' stands in the middle, flanked on either side by chorus singers. The percussion section includes from one to three talking drums, several conga drums, a set of bongos played with light sticks ('double toy'), a *shekere* bottle gourd rattle, maracas and an *agogo* iron bell. Larger and well-financed bands may also include 'jazz drums' (a trap set). These large bands help to boost the reputation of patrons who hire them to perform at parties; they play a role in sustaining an idealized image of Yoruba society as a flexible hierarchy.

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CHRISTOPHER A. WATERMAN

Jukebox.

Coin-operated phonograph. In 1889 a cylinder phonograph in San Francisco was equipped with four ear-tubes and a coin apparatus that accepted a nickel. The success of this and later devices revived interest in the phonograph, which had enjoyed only a brief success as a novelty and had failed as an office machine for use in the dictation of correspondence. Coin-operated phonographs of this era reproduced recordings acoustically, usually offered only one piece of music and employed primitive coin mechanisms. They were installed in 'phonograph parlors' and penny arcades. By 1908 they had been superseded by the louder player piano and the motion-picture nickelodeon.

Use of coin-operated phonographs grew with the development of machines offering multiple selections and, after their electrification in 1927, amplified music. Although official figures do not exist, it is reported that 25,000 machines were in use in 1933. The repeal of Prohibition in that year

marked the beginning of a 'golden age' of jukeboxes, and by 1939 over 300,000 were in use in America. They also served the record industry by providing a showcase for new releases and a barometer of a recording's commercial potential. The major manufacturers of the eye-catching, multicoloured and streamlined machines (see illustration) were Wurlitzer, Rock-Ola, AMI and Seeburg.

In the 1950s the jukebox industry in America was the subject of congressional investigations into the influence of organized crime on machine and record distributors. Competition from other electronic entertainment devices and the diminishing interest in singles, contributed to the decline of the jukebox in the early 1980s although the advent of the compact disc has led to a generation of smaller machines able to offer vastly greater selections of music.

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SAMUEL S. BRYLAWSKI

Jula-jula [julu-julu].

Panpipes of Bolivia. The term *jula-jula* refers to those of the altiplano and *julu-julu* to those of the Andes.

Jullet, Herbert

(*d* Paris, 1545). French publisher and partner of **Attaignant, Pierre**.

Jullien, (Jean Lucien) Adolphe

(*b* Paris, 1 June 1845; *d* Chaintreauville, Seine-et-Marne, 30 Aug 1932). French critic and writer on music. His father, Marcel-Bernard Jullien (*b* Paris, 2 Feb 1798; *d* Paris, 15 Oct 1881) was editor of *La revue de l'instruction publique* and a writer on music; he collaborated with Emile Littré on the musical entries of his *Dictionnaire de la langue française* (1863–73). Adolphe Jullien was a pupil at the Lycée Charlemagne. He then studied law and took music lessons with Paul Henri Bienaimé, former teacher at the Paris Conservatoire. Graduating in law, he abandoned the bar and chose to write on music. His first article, published in *Le ménestrel*, was on Schumann's *Das Paradies und die Peri*. He continued to write for *Le ménestrel*, and from 1869 collaborated on the *Revue et gazette musicale de Paris*, until it folded in 1880. From 1888 he wrote for *Le Français* and the *Moniteur universel*, and on the death of Ernest Reyer in 1893 he joined the *Journal des débats* as music critic, remaining there until

1928. From 1883 his fame was such that he became the subject of a monograph distributed in Paris and Brussels (Delhasse).

Naturally inquisitive, Jullien was attracted by creators of his period; he was a passionate admirer of Wagner and a defender of Berlioz, César Franck, Edouard Lalo, Emmanuel Chabrier and Debussy, but hostile towards Gounod and Saint-Saëns. A painting by Henri Fantin-Latour depicts him alongside fellow-Wagnerians Vincent d'Indy and Chabrier. Jullien attended all the Parisian concerts of Wagner's works, and also went to Bayreuth (in 1892, where his attendance was noted by Lavignac); he was the only French critic at the Concert Padeloup to recognize in the march from *Götterdämmerung* 'an incomparable greatness and sadness' (*Le Français*, Oct 1876). Jullien dedicated a work to Wagner in 1888, declaring in the preface: 'For 20 years I have not stopped defending you'. Debussy appreciated Jullien's writings, particularly his work on Berlioz which he declared was 'admirably documented' (*Gil Blas*, 8 May 1903). Although Jullien was sometimes an uneasy critic of Debussy, both were followers of the same avant garde, united in their passionate admiration of Lalo's music, particularly his ballet *Namouna*.

Jullien was inspired by history, above all in the first years of his professional musical life, and he wrote many articles and historical essays on the musical life of the 18th century, using unedited archival materials. 'Like others of his colleagues, he contributed to returning the *Revue et gazette musicale* to the path of serious historical study' (Pougin). Some of these essays were published in his lifetime, collected in volumes. His erudition and his often criticized flowery style were the source of his success; his respect for creators and his appetite for the new meant that he was among the most avant-garde individuals of the musical life of his time.

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(selective list)

L'Opéra en 1788 (Paris, 1873)

La musique et les philosophes au dix-huitième siècle (Paris, 1873)

Un potentat musical: Papillon de la Ferté: son règne à l'Opéra de 1780 à 1790 (Paris, 1876)

Airs variés: histoire, critique, biographies musicales et dramatiques (Paris, 1877)

Weber à Paris en 1826 (Paris, 1877)

La cour et l'Opéra sous Louis XVI: Marie-Antoinette et Sacchini, Salieri, Favart et Gluck (Paris, 1878/R)

Goethe et la musique (Paris, 1880)

L'Opéra secret au XVIIIème siècle (Paris, 1880/R) [contains *Papillon de la Ferté*, *L'Opéra en 1788* and *Madame Saint-Huberty*]

Hector Berlioz: la vie et le combat (Paris, 1882)

Richard Wagner: sa vie et ses oeuvres (Paris, 1886; Eng. trans., 1892)

Hector Berlioz: sa vie et ses oeuvres (Paris, 1888)

Musiciens d'aujourd'hui (Paris, 1892–4) [articles from various periodicals]

Musique: mélanges d'histoire et de critique musicale et dramatique (Paris, 1896)

Ernest Reyer: sa vie et ses oeuvres (Paris, 1909, 2/1914)

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Catalogue des livres sur la musique et partitions provenant de la bibliothèque de M. Adolphe Jullien (Paris, 1933) [with introduction by P. Landormy]

BRIGITTE MASSIN

Jullien, Gilles

(*b* c1650–53; *d* Chartres, 14 Sept 1703). French composer and organist. We can deduce his approximate date of birth from his burial certificate, which describes him as being 50 years old or thereabouts. He held only one post, as organist of Chartres Cathedral, to which he was appointed at the exceptionally early age of between 14 and 17 at a date assumed to be 6 December 1667; his eldest son, Jean-François, succeeded him after his death.

All Jullien's surviving music is contained in his *Premier livre d'orgue* (Paris, 1690; ed. N. Dufourcq, Paris, 1952); a second volume was contemplated but never published, and a vocal work, *La crèche de Bethléem*, described as 'Cantique sur la naissance de Notre-Seigneur', is lost. Wherever he learnt his craft he was certainly familiar with current Parisian techniques. His organbook, which appeared in the same year as Couperin's *Messes d'orgue*, consists of 80 pieces assembled in eight sets in each of the church modes; apart from a fugue on *Ave maris stella* this is their sole link with the liturgy. Except for an opening prelude there is no uniformity between the sets in the number of pieces or in their forms: the book is an anthology rather than a series of groups of pieces to be played

consecutively. The occasional directions, 'gayement', 'gravement' and 'lentement', suggest mood and tempo, though the first two may refer equally to the use of positif and grand orgue respectively. While registration is implicit in some titles, Jullien suggested schemes for certain pieces, notably those in five parts, of which he claimed to be the originator, though they had appeared in books published by Gigault in 1685 and by Raison in 1688.

The dialogues are of mixed quality. They possess a superficial vitality not inherent in the music but arising from tempo changes, registration and other external factors. In the best (3^e, 4^e, 5^e tons) the opening material is purposefully treated. Fugal writing is seldom a strong point with 17th- and 18th-century French composers, and Jullien is no exception. His fugues are badly organized, showing neither compactness nor growth. The duos and associated pieces for solo stops are more successful. The *Trio pour une élévation* (3^e ton) is memorable for its intrinsic worth and because Jullien included *notes inégales* to demonstrate how such pieces should be performed. The highlights of the collection are the preludes, which are generally more compact and more solidly contrapuntal. Apart from a unified *Fantasie cromatique* Jullien's occasional excursions into chromaticism are not very happy. Unusually in such a book at this period he included, at the end, a choral work, *Cantantibus organis*.

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G.B. SHARP/FRANÇOIS SABATIER

Jullien, Louis (George Maurice Adolphe Roch Albert Abel Antonio Alexandre Noé Jean Lucien Daniel Eugène Joseph-le-brun Joseph-Barême Thomas Thomas Thomas-Thomas Pierre Arbon Pierre-Maurel Barthélemi Artus Alphonse Bertrand Dieudonné Emanuel Josué Vincent Luc Michel Jules-

de-la-plane Jules-Bazin Julio César)

(*b* Sisteron, 23 April 1812; *d* Paris, 14 March 1860). French conductor and composer. He published under both his surname and his various Christian names – e.g. Roch-Albert – bestowed by his 36 godfathers, members of the Sisteron Philharmonic. Considered something of a child prodigy by his violinist-bandmaster father Antonio, Jullien served in the army before entering the Paris Conservatoire in 1833 or 1831. He left in 1836, preferring dance music over counterpoint. For the next three years, Jullien's lively entertainments of dance music at the Jardin Turc brought rapid popularity, rivalling Musard's, and three duels brought notoriety. He left Paris for England in 1838.

Jullien's first concert there was at the Drury Lane Theatre (8 June 1840), in a series of 'concerts d'été' with Eliason. Over the following 19 years Jullien's activities comprised at least 24 promenade concert seasons in the London theatres, four summer seasons, notably of Monster Concerts at the Surrey Zoological Gardens, one and often two provincial tours each year, numerous engagements at balls and private social functions, a season of grand opera (1847), a highly successful tour, at the invitation of P.T. Barnum, of the USA (1853–4), where he gave 214 concerts in less than a year, a tour of the Netherlands (1857) and private novelty-seeking trips to the Continent.

Jullien's declared aim was 'to ensure amusement as well as attempting instruction, by blending in the programmes the most sublime works with those of a lighter school' (*Illustrated London News*, 9 November 1850). His audience was the one-shilling public. Nevertheless, as early as his first London season he gave at least four complete Beethoven symphonies. The more substantial fare appeared in a *mélange*, or musical sandwich, of quadrilles, instrumental solos, galops, waltzes, popular overtures and movements from the favourite symphonies. Pride of place in a Jullien programme went to the season's quadrille, often based on a topical theme: the *British Navy Quadrille* (1845), the *Swiss Quadrille* (1847), the *Great Exhibition Quadrille* (1851) and – perhaps the most celebrated of all – the *British Army Quadrilles* for orchestra and four military bands (1846; see [Orchestra](#), fig.16). His sure command of all the orchestrator's tricks-of-the-trade gave a surface charm to what was usually second-rate music. Occasionally it led to excesses, such as the four ophicleides, saxophone and side drums that decorated Beethoven's Fifth Symphony.

Jullien had a shrewd eye for publicity and the serio-comic. He undeniably educated the public during his career, but he was no reformer; his success was due to his creating new trends and being in the vanguard. He became a household name and, as a target for the caricaturists, rivalled the leading politicians. But Jullien's regular appearances in *Punch*, where he was referred to as 'the Mons', were seldom to his detriment. His dress was that of the dandy: raven locks, superb black moustache, coat widely open over gleaming white waistcoat and elegantly embroidered shirt-front. His red velvet and gilt chair and elaborately decorated music stand were even

taken on tour. He conducted Beethoven with a jewelled baton handed to him on a silver salver. This cult of the conductor was new. Behind the pantomime and showmanship lay authority, and Jullien was a pioneer in conducting with the baton. He was able to attract the best of the London players into his orchestras and retained a team of first-class soloists over a number of years.

An ill-planned season of grand opera at the Drury Lane Theatre, beginning in December 1847 with Berlioz as conductor, caused his first bankruptcy in England. Berlioz's grimly amusing account describes him as fundamentally honest but with 'the incontestable character of a madman'. A publishing business started in 1844 had to be sold to pay off debts. The production of his own reputedly extravagant opera *Pietro il grande* at Covent Garden in August 1852 was withdrawn after five performances. The full score is lost, as are the scores for all his major works (some of them were destroyed in the 1856 Covent Garden fire). He also lost heavily in the collapse of the Surrey Garden Company in 1857.

After giving farewell concerts in London and the provinces (1858–9, playing his *Hymn of Universal Harmony* everywhere), Jullien arrived back in Paris in May 1859. Plans for a huge 'Universal Musical Tour' were abandoned and both Rivière and Berlioz described his increasing instability; the last month or so of his life was spent in a lunatic asylum, where he died. His wife outlived him; their only son, Louis, also conducted promenade concerts (somewhat unsuccessfully) at Her Majesty's Theatre in 1863 and 1864.

In the democratization of music and the establishment of the early promenade concert, Jullien's role was significant. Natural reserve and reaction against flamboyance by the musical establishment may account for some of the grudging contemporary accounts of his achievement. Davison, however, was a supporter and personal friend: 'M. Jullien', he wrote in the *Musical World*, 'was undoubtedly the first who directed the attention of the multitude to the classical composers ...[he] broke down the barriers and let in the "crowd"'.

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*Fétis*B

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KEITH HORNER

Jumentier, Bernard

(b Chavannes, nr Chartres, 24 March 1749; d Saint Quentin, Aisne, 17 Dec 1829). French composer. The son of a wine-grower, he was a student at the choir school at Chartres (16 April 1756 to 1767), where he studied with Demongeot and Michel Delalande. A mass composed by him was performed there on All Saints' Day in 1766. In 1767 he became *maître de musique* at Senlis Cathedral, but a year later was forced to return to Chartres owing to illness. He then held similar posts at Saint Malo and Coutances until 1776 when he settled permanently at the church of Saint Quentin as *maître de musique*. In the 1780s his sacred compositions were performed in several parts of France, including Le Mans, Versailles and Paris. His sole appearance at the Paris Concert Spirituel (2 February 1783) was in the performance of a *motet à grand chœur*, which the *Journal de Paris* reported 'was heard with pleasure' while the *Mercure de France* remarked more candidly, 'We shall say nothing of the Abbé Jumentier's motet; it is a genre in which the public has for a long time taken hardly any interest'.

When in 1793 the church of Saint Quentin was confiscated by the Revolutionaries, Jumentier lived as a private music teacher and provided music for Revolutionary *fêtes*, returning to his post when the church reopened in 1802 even though it was unable to pay him for his services. Late in life he married Marie-Anna Maillard; the couple remained childless. In the early decades of the 19th century Jumentier's music was once again heard in Paris. On 21 November 1812, for instance, a Mass in G was performed at Saint Eustache to celebrate St Cecilia's Day; the orchestra, chorus and soloists of the Opéra were assisted by musicians from other Parisian theatres and conducted by Rodolphe Kreutzer; a contemporary review reported that 'the music is full of verve, and bears the hallmark of a genius by turns pleasant and excitable'. Jumentier retired in 1825; his own Requiem Mass was performed at his funeral service at Saint Quentin.

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all MSS; most at F-SQ; some at Pc, R

Cloris et Médor (ballet-héroïque), Saint Quentin, 13 Dec 1783

Pantomime et ballet (ballet), Saint Quentin, 13 June 1795 [incl. music by Haydn, Grétry, Lemoyne]

Sacred: 12 masses; Requiem Mass; Missa brevis; 10 Mag; 4 TeD; 2 Stabat mater; c50 grands motets; c100 petits motets; Les fureurs de Saül (orat, P.L. Moline), 1791; Le passage de la Mer Rouge, ou La délivrance des hébreux (orat, J.B.A. Hapdé), Paris, Gaîté, 15 Nov 1817

Other vocal: 9 romances; many *scènes patriotiques* on Revolutionary subjects

Inst: 5 syms.; 1 caprice, pf, orch

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NEAL ZASLAW

Jumièges.

Benedictine abbey in northern France. St Pierre de Jumièges was founded in 654 by St Philibert (c616–85), its first abbot. By the 8th century it ranked with Fontenelle and St Taurin d'Evreux as one of the most important monasteries in Neustria. The first half of the 9th century, however, brought a series of disasters, above all the Norman raids. The raid of 851 left the cloister in ruins; the monks fled, most of them to Haspres near Cambrai and some to St Denis. According to the preface of Notker's *Liber hymnorum*, one of the fleeing monks eventually found his way to St Gallen (c860), carrying with him an antiphoner (probably an *antiphonale missarum*) containing proses (*versus ad sequentias*) that inspired Notker's own work.

Refounded in 934, the cloister regained its wealth throughout the 11th and 12th centuries, particularly under William the Conqueror, and extended its influence to England. After a period of prosperity lasting until the 14th century, the Hundred Years War brought renewed hardships to Jumièges. The 16th century was a period of relative stability for the abbey despite the sack by the Huguenots in 1562, but the 17th and 18th centuries saw a gradual decline ending with the dissolution in 1790, when a part of the library was destroyed and another part moved to the municipal library at Rouen.

The most important period in the history of music at Jumièges was the period before the destruction of 851, when the abbey appears to have played a central role in the early development of the sequence and the prose. The earliest reports of textless melismas to alleluias and responsories (apart from St Augustine's ambiguous mention of the jubilus), for example, the *neuma triplex* mentioned by Amalarius of Metz, the rubric 'cum sequentia' added to some of the alleluias of the Mont-Blandin Antiphoner, and the canon of the Council of Medux (845) come from the first half of the 9th century, but no source of sequences or proses dates from before about 900 (Crocker has compiled a list of sources). Yet from Notker's account it is clear that at Jumièges sequences, proses and perhaps tropes were being sung and copied before 851. Jumièges is thus among the earliest places from which there is unambiguous evidence of the singing and copying of sequences and proses, and this evidence supports the view that proses and tropes originated in Jumièges and other Neustrian and Lotharingian cloisters perhaps around the turn of the 9th century. No liturgical manuscripts from Jumièges survived the Norman raids and the dispersion of the community in 851. In later centuries, however, the abbey built up a rich music library, with manuscripts showing its close ties with England during the 11th and 12th centuries. The surviving manuscripts, now at Rouen, have been catalogued by Hesbert.

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ALEJANDRO ENRIQUE PLANCHART

Jumilhac, Pierre-Benoît de

(*b* Château de St Jean-Ligourre, nr Limoges, 1611; *d* Paris, 1682, probably 21 March, but possibly 22 March or 21 April). French ecclesiastic and theorist. After studying in Bordeaux, he became a novice of the Benedictine order in the Congregation of St Maur at St Remi, Reims, in 1629 and professed to that order on 6 April 1630. Following his studies in Reims, Jumilhac travelled to Rome. On returning to France he was appointed prior of St Julien, Tours (1647), superior first at Chelles and then (1651) at St Nicaise, Reims, and after a brief stay in Toulouse, assistant to the head abbot of his congregation (1654). He next spent some years as prior at St Corneille in Compiègne (from 1660) and at St Fiacre before retiring to the abbey of St Germain-des-Prés in 1666. It was while he was there that he produced his major work devoted to music, an extensive treatise on plainchant entitled *La science et la pratique du plain-chant, où tout ce qui appartient à la pratique est établi par les principes de la science, et confirmé par le témoignage des anciens philosophes, des pères de l'église, et des plus illustres musiciens* (Paris, 1673, ed. T. Nisard and A. Le Clercq, Paris, 1847; the original edn is incorrectly attributed to Jacques Le Clerc in several early sources). The work is based on a systematic review of the principles, theory and history of chant, all in the interest of better performance. Of particular note in the treatise are the parts devoted to mensuration and modality; the former deals with unmeasured time values and the role of accent in chant as well as with the metric nature of certain portions of chant, where Jumilhac advocated a new notation, and in the latter he advanced a system of 12 modes. The treatise was well thought of in its day, and references to it are not infrequent in 18th-century sources.

Even if he took much of his inspiration from the writings of Le Clérc, Jumilhac is distinguished from him by a fine sense of historical methodology reminiscent of that brought to bear by Dom Jean Mabillon. His work is dominated by a critical approach and the study of his sources, and is more valuable for its method than its contents, its propositions rather than its results (which are identical with those of Jacques Le Clerc). Nonetheless, Jumilhac contributed to the purification movement deriving from the research into the liturgy undertaken by the Maurists. That pretext

concealed the more or less avowed intention of returning to the forms and practices of a Christian antiquity supposed to be endowed with every perfection.

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ALBERT COHEN

Junck, Benedetto

(*b* Turin, 21 Aug 1852; *d* S Vigilio, nr Bergamo, 3 Oct 1903). Italian composer of Alsatian descent. At the insistence of his father, he studied mathematics in Turin and then entered a commercial firm in Paris. His real inclination was to music and he played the piano, although he had never studied music seriously. The decisive impetus to improve his musical knowledge came from hearing the major symphonic works in Paris. In 1870 he returned to Turin for military service. After his father's death in 1872 he entered the Milan Conservatory (1874), where he was taught harmony and counterpoint by Alberto Mazzucato and later by Antonio Bazzini. He and his wife organized in their home a series of celebrated musical evenings, attended by the best-known musical figures of Milan. He was a close friend of Alfredo Catalani, whose portrait, now in the Museo Civico of Turin, he commissioned from Tranquillo Cremona.

Of Junck's few compositions, consisting of songs and chamber music, the most original is the song cycle *La Simona*; elegantly written, gentle, mournful and delicate in its inspiration, it is typical of the twilight world of late Romanticism and consists of rapid, fleeting images.

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FRANCESCO BUSSI

Junckers, Gosse

(fl first half of the 16th century). Netherlandish composer who may be identifiable with [Maistre Gosse](#).

Juncta.

See [Giunta](#) family.

Jung, Hermann

(b Munich, 12 Sept 1943). German musicologist. After completing a degree in music education at the Heidelberg-Mannheim Musikhochschule in 1969, he studied musicology at Heidelberg University, where he worked as research assistant from 1972. He took the doctorate at Heidelberg in 1976 and in 1980 joined the faculty of the Musikhochschule as a music theory and history teacher. In 1983 he was appointed professor of musicology at the Musikhochschule. Jung is known primarily for his research on 18th-century music (particularly the Mannheim School), the history of the pastoral and symbolism in music and art.

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Jungbauer, Coelestin [Ferdinand]

(*b* Grattersdorf, Bavaria, 6 July 1747; *d* Ingolstadt, 25 March 1823). German priest and composer. The son of a church musician, he received his first musical training at home, and his basic academic and musical education in the Benedictine monastery at Niederaltaich, Bavaria. Later he studied philosophy and theology at Freising and Salzburg. In 1769 he entered the Benedictine order at Niederaltaich and in 1772 was ordained priest. He taught poetry in the Gymnasium at Straubing (from 1781) and Amberg (1784), was the parish priest of Dettingen, near Metzingen (1785), and Grossmehring, near Ingolstadt (1788), and priest of the Liebfrauenmünster, Ingolstadt (1817). Jungbauer composed sacred and secular vocal works, mainly during the period 1785–1800. His religious works, modelled on those of Michael Haydn, reflect the endeavours of the Enlightenment in their sentimental parallel 3rds and 6ths and in their German texts.

WORKS

German, published at Straubing, n.d., unless otherwise stated

Sacred: 6 masses, 1–3vv, org, 1 ed. K. Ruhland (Altötting, 1989); 3 lits, 1–3vv, org, ad lib 2 hn; mass songs, 1v, org; 4 vespers, 1–3vv, org; Te Deum, 1v, org (n.p., n.d.); Stabat mater (trans. Wieland), 4vv, org, ad lib 2 hn, bn (Regensburg, n.d.); Miserere (trans. Mendelssohn), 4vv, org, ad lib 2 hn (Regensburg, n.d.)

Secular, 1v, pf: Deutsche Lieder (8 vols., Nuremberg and Leipzig, 1782; Augsburg, n.d.), mentioned in Gerber; Schwäbisches Herbstlied, Das betende Kind, Lied auf den Erzherzog Karl (Augsburg, 1798)

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A. Scharnagl, ed.: *Musik in Ingolstadt* (Ingolstadt, 1984) [exhibition catalogue]

AUGUST SCHARNAGL/JOSEF FOCHT

Junger, Erwin

(b Timișoara, 28 May 1931). Romanian composer and musicologist. After attending the Arts Lyceum in Cluj, in 1948 he began to study conducting and the piano at the Hungarian Arts Institute then at the Academy in Cluj. Junger became a teacher (1954), lecturer (1957) and reader (1970–79) at the Cluj Academy, also working as a researcher at the Institute of Art History in Cluj (1955–7). In 1969 he attended classes in Darmstadt; he studied for the doctorate in musicology with Toduța. In 1976 he settled in Israel and became a teacher at the Rubín Academy in Tel-Aviv. He has published many articles and in 1960 co-designed a harmony course for students. Well-versed in tradition, Junger writes music that is rich in chromaticism, thematically diverse and robustly expressive.

WORKS

(selective list)

Stage: Domnișoara Iulia [Miss Julie] (op, 1, A. Ronai, after A. Strindberg), 1959; Întâlniri în beznă [Meetings in Darkness] (ballet, G. Dehel), 1963, Cluj, Maghiară, 19 Aug 1964; Ciocanul satului [The Village Hammer] (op, 1, G. Jánoshizi, after S. Petőfi), Cluj, Maghiară, 11 March 1968; incid music

Orch: Epopeea eroică [Heroic Epic], 1951; Poem concertant, vn, orch, 1953; Sym. no.1, 1953; Sym. no.2, 1954; Uvertură festivă, 1959; Vc Conc., 1959, rev. 1964; Vn Conc., 1959, rev. 1964; Sym. no.3, 1960; Divertismenz no.1, str, timp, 1963; Divertismenz no.2, 1968

Chbr and solo inst: Sonatină, pf, 1950; Sonatină, vn, pf, 1954; Rondo, pf, 1955; Str Qt, 1955; Poem-Sonată, vn, 1956, rev. 1971; 7 bagatele, pf, 1969; Ballada, pf, 1972; Inventiune, org, 1975; Bicinia Judaica, pf, 1982

Lieder, choral works

WRITINGS

Contrapunctul baroc la două voci (Cluj, 1973)

Armonia funcțională a barocului în operele lui J.S. Bach (Cluj, 1974)

OCTAVIAN COSMA

Jünger, Patricia

(b on an aeroplane between Dublin and Vienna, 6 Aug 1951). Austrian-Swiss composer. She studied composition, the piano, the organ and conducting at the Vienna Music Academy and pursued further studies in Frankfurt and Paris. Many of her compositions are inspired by feminist documents and other works of women's literature. *Muttertagsfeier oder Die Zerstückelung des weiblichen Körpers* (1984), *Die Erziehung eines Vampirs* (1986) and the opera *Die Klavierspielerin* (1988) draw on texts by

the Viennese writer Elfriede Jelinek. *Sehr geehrter Herr – Ein Requiem*, a radio play based on a letter by Emilie Kempin-Spyri, the first Swiss woman to complete the doctorate in law, won the Karl Sczuka prize in 1986. *Valse Eternelle – Ein Brief*, a radio play on Ria Endres's *Milena antwortet*, received an award from the Frankfurt Academy of Art in 1989.

Jünger describes later works as 'acoustic art' or 'total art works' that reproduce segments of natural acoustic sounds through electronic means. In 1996, aided by four divers equipped with microphones, she investigated the sounds of the river Rhine. The composition was later documented in the studio production *Transmitter. First to Second Nature – Vom Flussbett zur Flutung*.

ANDREA ZSCHUNKE

Jungle.

A form of 20th-century club dance music. It is a fusion of the spartan, extremely low bass lines of dub reggae, the frantic, syncopated snare drum breakbeats of hardcore (themselves originally sampled from American hip hop and electro music) and, on occasion, rapping similar to that found on ragga records. However, it is defined by its rhythmic patterns coupled to an extremely fast tempo of around 160 beats per minute, a third faster than most house music. Jungle originated in the UK in the early 1990s at the Rage club with DJs including Grooverider and Fabio. The predominant rhythms of the original 'hard jungle' music were, in turn, the driving influence behind drum 'n' bass, which on the surface sounds extremely similar. However, drum 'n' bass is in fact a slightly less frenetic music still using complicated syncopated rhythms, but with a greater reliance on melody and an increased use of non-diatonic chordal washes similar to those found in some ambient techno music. By 1998, drum 'n' bass had become more popular than jungle, with protagonists like Goldie and Reprazent attaining critical and commercial success with albums (*Timeless* and *New Forms* respectively) that crossed into the mainstream and cemented the style as more than just a passing fad.

WILL FULFORD-JONES

Jungwirth, Manfred

(b St Pölten, 4 June 1919). Austrian bass. He studied in St Pölten and Vienna, making his début in 1942 at Bucharest as Méphistophélès and Heinrich der Vogler (*Lohengrin*). Engaged at Innsbruck (1945), Zürich (1948) and Frankfurt (1960), he also sang at the Komische Oper, Berlin, and Deutsche Oper am Rhein. He made his British début in 1965 at Glyndebourne as Ochs, which was also his début role at the Vienna Staatsoper (1967), San Francisco (1971), the Metropolitan (1974) and Dallas (1982). He created the Vicar in von Einem's *Besuch der alten Dame* (1971, Vienna). His repertory also included such roles as Osmin, Rocco, which he sang at La Scala (1978), Count Waldner (*Arabella*), the role of his Covent Garden début (1981), and La Roche (*Capriccio*), which he sang at Salzburg (1985) and Florence (1987). Jungwirth's ripe, dark-coloured voice

and comic talents were displayed to best advantage as Ochs, which he recorded with Solti.

ALAN BLYTH

Junker, Carl Ludwig

(*b* Kirchberg an der Jagst, 3 Aug 1748; *d* Ruppertshofen, 30 May 1797). German writer on music and art and composer. His early childhood was spent at the South German court of Hohenlohe-Kirchberg, where his father was court councillor and his godfather, Johann Valentin Tischbein, court painter. Educated alongside the prince's son, he received lessons in music and art; later he attended gymnasiums in Nuremberg and Giessen, then matriculated at the University of Göttingen (April 1769) to study theology. After graduating he spent several years as tutor, then lived in Switzerland (1774–7) before returning to Kirchberg to be made deacon and, in 1779, court chaplain. He held subsequent appointments as pastor in Dettingen (1789), Lendsiedel (1792) and Ruppertshofen (1795).

Junker wrote an almost equal number of essays on art and music, frequently comparing the two. His writings on music are concerned exclusively with current styles – he was probably the only writer of his generation to so restrict himself – as he considered himself a historian of what he termed a ‘musical revolution’ which he dated from about 1740. Based on ‘sentimentality’ (*Empfindsamkeit*) as the yardstick of judgment, his criticism covers a range of subjects including observations of the music at leading courts (Mannheim, Stuttgart, Cologne, Ansbach); discussions of tempo, conducting techniques, and the affective properties of instruments; and arguments for music as an ‘expressive’ rather than ‘imitative’ art. Junker also played several instruments (flute, keyboard, cello) and composed symphonies, concertos, a melodrama, songs and keyboard pieces.

WORKS

Pf Conc. (Winterthur, 1783), lost; Hpd Conc., op.2 (Speyer, c1783); Genoveva im Thurme, melodrama (Speyer, 1790), lost; Die Nacht von Zachariae, als musikalische Declamation gesetzt, kbd, with vn, b ad lib (Darmstadt, c1794)

Various works, 1v, kbd, in Bossler's Blumenlese für Klavierliebhaber (Speyer, 1782–3) and Neue Blumenlese (Speyer, 1784)

WRITINGS

Zwanzig Componisten: eine Skizze (Berne, 1776); repr. in *Portefeuille für Musikliebhaber* (Leipzig, 1792)

Tonkunst (Berne, 1777); repr. in *Portefeuille für Musikliebhaber* (Leipzig, 1792)

Betrachtungen über Mahlerey, Ton- und Bildhauerkunst (Basle, 1778)
Einige der vornehmsten Pflichten eines Kapellmeisters oder Musikdirectors (Winterthur, 1782)

Musikalischer Almanach auf das Jahr 1782 (Alethinopel [?Berlin], 1781)

Musikalischer und Künstler-Almanach auf das Jahr 1783 (Kosmopolis [?Berlin], 1782)

Musikalischer Almanach (Musikalischer Taschenbuch) auf das Jahr 1784 (Freiburg, 1783)

Über den Werth der Tonkunst (Bayreuth and Leipzig, 1786)
Meine Reise von Carlsruhe nach Stuttgart (Neustadt an der Aisch and Leipzig, 1786)

Various articles and reviews in *Litterarisches Correspondenz und Intelligenzblatt* (1777–8); *Ephemeriden der Menschheit*, i (1777), 14–26; *Miscellaneen artistischen Inhalts*, xxv–xxx (1785–6), 100–04; *Museum für Künstler und Kunstliebhaber*, i (1787), 20–43, ii (1788), 69–83, iii (1788), 1–15, 15–27, vii (1789), 3–18, xvi (1792), 203–29; *Musikalische Real-Zeitung*, i (1788), ii (1789); *Musikalische Korrespondenz der Teutschen Filharmonischen Gesellschaft* (1791), 82, 373; *Neue Miscellaneen artistischen Inhalts für Künstler und Kunstliebhaber*, ii (1796), 175–207

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*Gerber*NL

R. Eitner: 'Allerlei alte Neuigkeiten', *MMg*, xii (1880), 144–9

R.E. Wates: *Karl Ludwig Junker (1748–1797), Sentimental Music Critic* (diss., Yale U., 1965)

ROYE E. WATES

Junta.

See [Giunta](#) family.

Juon [Yuon], Paul [Pavel Fedorovich]

(*b* Moscow, 23 Feb/6 March 1872; *d* Vevey, 21 Aug 1940). German composer of Russian birth and Swiss and German descent. He attended a German school in Moscow, and in 1889 entered the Imperial Conservatory to study the violin with Hřímalý and composition with Arensky and Taneyev. From 1894 to 1895 he studied in Berlin with Woldemar Bargiel at the Hochschule für Musik, where he won the Mendelssohn Prize. For a year he taught the violin and theory at the Baku Conservatory, but he came back to Berlin in 1897 and settled there. He taught composition at the Hochschule from 1906, becoming professor in 1911. Among his pupils were Philipp Jarnach, Hans Chemin-Petit, Heinrich Kaminski and Stefan Wolpe. In 1919 he was elected to the Prussian Academy of Arts. Ill-health forced him to retire to Vevey in 1934.

Juon's major works are orchestral and chamber pieces in traditional genres. The orchestration and musical style of his early works, such as the Symphony in A op.23 with its cyclic form, suggest a combined Germanic-Slavonic heritage from Tchaikovsky and Dvořák. It was probably his numerous chamber works for strings with or without piano that earned him the label of 'the Russian Brahms'. Although the large-scale conception of his works is Germanic, Russian influences are clearly evident in the themes, where devices common to Russian folksong, such as 5/4 metre and diatonic melodies constructed primarily from 2nds and 3rds, are often

found. He was also strongly influenced by Scandinavian music, having revised a great number of works by Sibelius for his Berlin publishers.

Juon's training as a violinist led him to prefer that instrument: his three violin concertos are conventional in form, while his small pieces for violin and piano are sentimental concert or parlour pieces in ternary, rounded binary or dance forms. A number of Juon's later works, such as the Piano Trio op.70, the Clarinet Sonata op.82 and the orchestral *Burletta* op.97, telescope four-movement form into a single movement with internal sections corresponding to the scherzo and slow movement. Although Juon's style remained Romantic throughout his career, a few late works, such as the fifth movement of the Suite op.89 for piano trio, show a tentative adoption of neo-classical techniques, in this case a non-functional modal harmony. In addition, Juon's idiosyncratic arrangement of asymmetrical types of metre, manifested in these works, foreshadows the 'variable metre' techniques initiated by another Berlin-based composer, Boris Blacher, during the 1950s.

WORKS

(selective list)

orchestral

5 Stücke, op.16, str, perc ad lib (1901); Sym., A, op.23 (1903); Kammersinfonie, B♭, op.27 (1907); Vaegtervise, E, op.31 (1906); Psyche, op.32, T, chorus, orch (1906); Aus einem Tagebuch, suite, op.35, c1906, unpubd; Eine Serenadenmusik, op.40 (1909); Vn Conc. no.1, b, op.42 (1909); Episodes concertantes, d, op.45, pf trio, orch (1912); Vn Conc. no.2, A, op.49 (1913); Das goldene Tempelbuch, incid music, op.53, 1912, unpubd

Die armseligen Besenbinder, incid music, op.57, 1913, unpubd; Mysterien, sym. poem after K. Hamsen, e, op.59, vc, orch (1928); Serenade, G, op.85, str, pf ad lib (1929); Kleine Sinfonie, a, op.87, str, pf ad lib (1930); Vn Conc. no.3, a, op.88 (1931); Divertimento, op.92, str, pf ad lib (1933); Anmut und Würder, suite, op.94 (1937); Rhapsodische Sinfonie, F, op.95 (1939); Tanz-Capricen, op.96 (1941); Burletta, D, op.97, vn, orch (1940); Sinfonietta capricciosa, op.98 (1940)

chamber

Sextet, c, op.22, 2 vn, va, 2 vc, pf (1902)

Divertimento, op.51, wind qnt, pf (1913); Wind Qnt, B♭, op.84 (1930)

2 pf qnts: d, op.33 (1906); F, op.44 (1909)

3 str qts: D, op.5 (1898); a, op.29 (1904); d, op.67 (1920)

Pf qts: Rhapsody, F, op.37 (1908); Pf Qt no.2, G, op.50 (1912)

Pf trios: Trio no.1, a, op.17 (1901); Trio-Caprice, D, op.39 (1908) [after S. Lagerlöf: *Gösta Berling*]; Trio, G, op.60 (1915); Litaniae, d, op.70 (1920, rev. 1929); Legende, D, op.83 (1930); Suite, C, op.89 (1932)

Divertimento, op.34, cl, 2 va (1912); Arabesken, F, op.73, ob, cl, bn (1941)

Sonatas: no.1, op.4, vc, pf, c1895, unpubd; no.1, A, op.7, vn, pf (1898); no.1, D, op.15, va, pf (1901); no.2, a, op.54, vc, pf (1913); no.2, F, op.69, vn, pf (1920); F, op.78, fl, pf (1924); f, op.82, cl/va, pf (1924); no.3, b, op.86, vn, pf (1930)

other works

Pf pieces incl. Little Suite, op.20 (1902); Sonatina, G, op.47 (1911); 2 Suites, op.62 (1929); Aus alter Zeite, duet, op.68 (1920); Jotunheimen, op.71, 2 pf (1924); c130

small pieces

Vocal music incl. Oesterreichische Reiterlied, op.63, 1v, pf (1914); c20 songs and choruses with pf acc.

Principal publisher: Schlesinger

WRITINGS

Kurzer Leitfaden zum praktischen Erlernen der Harmonie (Leipzig, 1899)
[trans. of A.S. Arensky: *Kratkoye rukovodstvo k prakticheskomu izucheniyu garmonii*, Moscow, 1891]

Leitfaden zum praktischen Erlernen der Harmonie (Leipzig, 1899) [trans. of P.I. Tchaikovsky: *Rukovodstvo k prakticheskomu izucheniyu garmonii: uchebnik*, Moscow, 1872]

Praktische Harmonielehre (Berlin, 1901)

Das Leben Peter Iljitsch Tschaikowskys (Moscow and Leipzig, 1903)
[trans. of M.I. Tchaikovsky: *Zhizn' Petra Il'yicha Chaykovskogo*, Moscow, 1901–3]

Anleitung zum Modulieren (Berlin, 1929)

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(New York, 1969, suppl. 1981)

WILLIAM D. GUDGER/ERIK LEVI

Jurayev, Sheraly

(b Muday, Fergana Basin, 12 Dec 1947). Uzbek singer. He absorbed the ideas about Uzbek traditional vocal style elaborated by Hofez Kamildjan Ataniyazov of Khorezm and the Andijan Hofez Mamurjan Uzzakov. Jurayev studied at the Uzbek State Institute of Theatre Art (1967–72) and performed as an actor and singer in films and in the theatre. He has since devoted himself to performing at weddings, creating a unique presentation with a dramatic flavour at each wedding. He is noted for his skill in improvisation. His repertory comprises approximately 600 songs, about half of which are his own compositions; his performances include songs in a classical style setting the work of mystical medieval poets, songs influenced by the music of neighbouring countries including Afghanistan, India, Turkey and Pakistan, and modern lyrical songs, many of which have gained widespread popularity. In 1981 the Uzbek government awarded him the title of Honoured Artist of Uzbekistan, and his vocal style has been imitated by wedding singers throughout Uzbekistan.

RAZIA SULTANOVA

Jürgens, Jürgen

(b Frankfurt, 5 Oct 1925; d Hamburg, 4 Aug 1994). German conductor. He studied from 1946 to 1953 at the Staatliche Musikhochschule in Freiburg under Konrad Lechner. In 1955 he was appointed director of the Hamburg

Monteverdi Choir and in 1960 he became director of the Akademische Musikpflege and a lecturer in music theory at Hamburg University, where he became professor in 1972. With the Hamburg Monteverdi Choir, whose repertory extended from Ockeghem and Josquin to Henze and Dallapiccola, he gave many concerts in Europe, the Near East and the USA to wide acclaim and also made numerous recordings. Under his direction, the choir achieved a relaxed choral sound of seemingly effortless virtuosity. Jürgens collaborated with Harnoncourt in recordings of Monteverdi's *Vespers* and Telemann's *Der Tag des Gerichts* (both 1996), which were influential for the development of period performance in the late 1960s and early 70s. He published new editions of works by Monteverdi, Alessandro Scarlatti and others.

WRITINGS

'Urtext und Aufführungspraxis bei Monteverdis *Orfeo* und *Marien-Vesper*', *Claudio Monteverdi e il suo tempo: Venice, Mantua and Cremona 1968*, 269–304

'Die Madrigale Alessandro Scarlattis und ihre Quellen: Anmerkungen zur Erstausgabe der Madrigale', *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 279–85

HANS CHRISTOPH WORBS/MARTIN ELSTE

Jürgenson [Yurgenson], Pyotr Ivanovich

(*b* Reval [now Tallinn], 5/17 July 1836; *d* Moscow, 20 Dec 1903/2 Jan 1904). Russian music publisher. He was educated in Reval, and in 1850 was sent to St Petersburg, where from 1855 to 1859 he was an engraver at F.T. Stellovsky's publishing house. In 1859 he was appointed manager at the publishing house of C.F. Schildbach in Moscow, but in 1861, with the help of Nikolay Rubinstein, he established a music publishing business of his own, expanding this in 1867 to include a printing works. Between 1870 and 1903 he bought out at least 17 smaller firms, including Bernard in 1885, Meykov in 1889 and Sokolov in 1896, and the business rapidly became the largest in Russia. He opened a branch in Leipzig in 1897 and later established links with a number of other foreign cities. Jürgenson was the principal publisher of Tchaikovsky's works, and he also produced the complete sacred works of Borotnyans'ky under Tchaikovsky's editorship. His catalogue included works by many other Russian composers as well as the piano music of Mendelssohn, Beethoven, Chopin and Schumann, and the operas of Wagner. From 1862 Jürgenson was closely associated with the Moscow branch of the Russian Music Society, and in 1875 was appointed a director. After his death the publishing firm was taken over by his sons, Boris and Grigory. In 1918 it was nationalized and became the music section of the Soviet State Publishing House, which produced, among other things, Boris Jürgenson's invaluable book *Ocherk istorii notopechataniya* ('A Survey of the History of Music Printing', Moscow, 1928).

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GEOFFREY NORRIS/CAROLYN DUNLOP

Jurinac, Sena [Srebrenka]

(b Travnik, 24 Oct 1921). Austrian soprano of Yugoslav birth. She studied at the music academy at Zagreb and was a singing pupil of Milka Kostrenčić. She made her début at the Zagreb Opera just after her 21st birthday, as Mimì, and in 1945 she joined the Vienna Staatsoper (Cherubino, 1 May), remaining with the company. She appeared at the Salzburg Festival in 1947, soon after sang Dorabella in two of the Vienna company's performances at Covent Garden, and the following year made a deep impression in the same role with the Glyndebourne Opera Company at the Edinburgh Festival. At Glyndebourne, where she first appeared in 1949 and at once became a great favourite, she impressed with an assumption of Fiordiligi (1950) as accomplished as her Dorabella had been the year before. Although best known early in her career for Mozart, she built up an extensive repertory covering a wide range of parts. She appeared at most of the world's leading opera houses, maturing from roles such as Cherubino, Octavian, Marzelline and Ilia (*Idomeneo*) to the Countess, the Marschallin, Leonore and Electra. Among her other notable roles were the Composer (*Ariadne auf Naxos*), the two ladies in *Don Giovanni*, Elisabeth (*Tannhäuser* and *Don Carlos*), Jenůfa, Cio-Cio-San and Tosca, Desdemona, and later Marie (*Wozzeck*), Poppaea and Iphigenia (*Iphigénie en Tauride*).

Jurinac's voice was beautifully pure, rich and even throughout its range, and although she did not always sound to best advantage in her numerous recordings, the finest of them faithfully convey the integrity, eloquence and commitment that made an unforgettable impression on two generations of opera-lovers. The ardent, youthful singer of the 1940s and 50s grew into the sensitive, reflective artist of the 60s and 70s. Although she appeared frequently as a concert and lieder singer, she will be remembered as one of the outstanding operatic sopranos of her time, generous of voice and radiant of personality. This is reflected in her recordings of Ilia, Marzelline, Leonore and Octavian.

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GV (R. Celletti; R. Vegeto)

U. Tamussino: *Sena Jurinac* (Augsburg, 1971) [with discography]

E. Tubeuf: *Le chant retrouvé: sept divas* (Paris, 1979)

P. Dusek and V. Parschalk: *Nicht nur Tenöre: das Beste aus der Opernwerkstatt*, i (Vienna, 1986) [incl. discussion with Jurinac]

A. Blyth: 'Great Voices: Sena Jurinac', *Gramophone*, lxxvii (1989–90), 1953–4

J. Hunt: *Three Italian Conductors, Seven Viennese Sopranos* (London, 1991) [incl. discography]

PETER BRANSCOMBE

Jurjāns, Andrejs

(b Ērgļi, Vidzeme, 30 Sept 1856; d Riga, 28 Sept 1922). Latvian composer and folklorist. He was one of the founders of Latvian classical music, graduating at the St Petersburg Conservatory from Lui Homilius's organ class (1880), Rimsky-Korsakov's composition class (1881) and F. Homilius's horn class (1882). He then taught theory at the Russian Imperial Music Society's music school at Kharkiv (1882–1916) and from 1920 lived in Riga. Even when not resident there, he always maintained a close association with the musical life of his native land, giving many concerts as a horn player (sometimes in the Jurjāns brothers' horn quartet) and organist; he was one of the leading conductors in the third, fourth and fifth big Latvian song festivals (1888, 1895 and 1910). He also worked assiduously in studying Latvian folksong melodies, of which he and his colleagues collected about 2700. With the publication of his *Latvju tautas mūzikas materiāli* ('Materials of Latvian Folk Music', Riga, 1894–1926) scientific Latvian folk music research was established. He published the melodies according to genre, including rich ethnographic materials; his conclusions on the scales of Latvian folksong melodies became the basis of a new understanding of their harmony. As a composer Jurjāns developed particularly the genres of choral song, cantata, folksong arrangement and orchestral piece in Latvia, making frequent use of folk materials. His work deeply influenced the evolution of Latvian music.

WORKS

(selective list)

Orch: Latvju vispārējo dziesmu svētku maršs [Latvian Song Festival March], op.1, 1880; Latvju dejas [Latvian Dances], op.3, 1882–94; Conc. elegiaco, op.11, vc, orch, 1889; Latvju tautas brīvlaišana [The Liberation of the Latvian People], sym. sketch, op.12, 1891; 10 other works

Choral: Tēvijai [To the Fatherland] (cant), 1886; Līgojiet, līksmojiet! [Sing, Rejoice!] (cant), 1893; 3 other cants; choral songs ed. J. Graubiņš, *Kopotas dziesmas* (Riga, 1939); collected edn *Latviešu kordziesmas antologija* [Anthology of Latvian choral songs], i (Riga, 1986)

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J. Torgāns: *Jurjānu Andrejs* (Riga, 1981) [with Eng. Summary]

JĒKABS VĪTOLIŅŠ

Jurjević, Athanasius.

See [Georgiceus](#), [Athanasius](#).

Jurmann, Walter

(*b* Vienna, 12 Oct 1903; *d* Budapest, 17 June 1971). American composer of Austrian birth. Born into a solidly middle-class family, Jurmann received a comprehensive humanist education that included music. Abandoning medical studies at Vienna University in 1927, he moved to Berlin where he worked as a bar pianist, and a composer and song crooner for the newly founded Ultraphon record company. He joined with Fritz Rotter (1900–84), one of the most successful lyricists of his time with 1200 lyrics to his credit, and their first collaboration resulted in the big hit *Was weisst denn du, wie ich verliebt bin* for the tenor Richard Tauber. Jurmann prolifically adapted to the requirements of the thriving industry of popular music, making his name with *Veronika, der Lenz ist da* (which became the signature tune for the vocal quintet the Comedian Harmonists) and various hit songs that were interpreted by the leading singers of the day, such as Greta Keller, Alfred Piccaver, Jan Kiepura, Helge Rosvaenge, Bejamino Gigli and Hans Albers.

A successful transition into sound movies followed when Rotter introduced him to Bronislaw Kaper. For the next 12 years the partnership of Jurmann and Kaper proved to be one of the most successful and long lasting of its kind. For some 24 films in Germany, France and the USA Jurmann provided the melodies, while Kaper produced the arrangements and orchestrations. Among their most popular musical collaborations are the films *A Night at the Opera* (including *Cosi Cosa*; 1935), *Mutiny on the Bounty* (*Love Song of Tahiti*; 1935), *San Francisco* (*San Francisco*; 1936), *A Day at the Races* (*All God's chillun got rhythm*; 1937) and *Nice Girl?* (*Thank you, America*; 1941). In 1938 he was awarded the honorary citizenship of San Francisco for *San Francisco*, while the song itself was proclaimed the official city song by popular demand in 1984. Jurmann's death occurred unexpectedly during a trip to Europe in 1971.

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(selective list)

Stage: *Parade de France*, collab. B. Kaper, 1934; *Windy City*, 1946

Film (Germany): *Ich glaub nie mehr an eine Frau*, 1930 [incl. *Deine Mutter bleibt immer bei Dir*]; *Ausflugs ins Leben*, 1931; *Ihre Majestät die Liebe*, 1931; *Salto Mortale*, 1931; ... und das ist die Hauptsache, 1931; *Die zwei vom Südexpress*, 1932; *Ehe m.b.H.*, 1932; *Ein toller Einfall*, 1932; *Es wird schon wieder besser*, 1932; *Hochzeitsreise zu dritt*, 1932 [incl. *Signorina ich liebe dich*]; *Melodie der Liebe*, 1932 [incl. *Schade, dass liebe ein Märchen ist*]; *Skandal in der Parkstrasse*, 1932; *Abenteuer am Lido*, 1933 [incl. *Adieu, es ist zu schön um wahr zu sein*]; *Ein Lied für Dich*, 1933 [incl. *Ninon*]; *Heut' kommt's drauf an*, 1933 [incl. *Mein Gorilla hat 'ne Villa im Zoo*]; *Ich will dich Liebe lehren*, 1933; *Kind ich freu'mich auf dein Kommen*, 1933; *Madame wünscht keine Kinder*, 1933

Film (France): *Une femme au volant*, 1934; *Le greluchon délicat*, 1934; *Les nuits Muscovites*, 1934; *On a volé un homme*, 1934

Film (USA): *Escapade*, 1935 [incl. *You're all I need*]; *Kind Lady*, 1935; *Last of the Pagans*, 1935; *Mutiny on the Bounty*, 1935 [incl. *Love Song of Tahiti*]; *A Night at the Opera*, 1935 [incl. *Cosi, Cosa*]; *The Perfect Gentleman*, 1935; *San Francisco*,

1936 [incl. San Francisco]; Three Smart Girls, 1936 [incl. My heart is singing]; A Day at the Races, 1937 [incl. All God's chillun got rhythm]; Maytime, 1937; Everybody Sing, 1938 [incl. The One I Love]; The Adventures of Huckleberry Finn, 1939; Miracle on Main Street, 1939; Nice Girl?, 1941 [incl. Thank you, America]; Seven Sweethearts, 1941; His Butler's Sister, 1942; Presenting Lily Mars, 1943; Thousands Cheer, 1943 [incl. Three Letters in the Mail Box]

Individual songs: Was weisst denn Du, wie ich verliebt bin, 1928; Deine Mutter bleibt immer bei dir, 1929; Frauen brauchen immer einen Hausfreund, 1930; Spiel mir ein Lied auf der Geige, 1930; Veronika, der Lenz ist da, 1930; Ein spanischer Tango und ein Mädel wie du, 1931; Eine kleine Reise in den Frühling mit dir, 1931; Reg mich nicht auf, Johanna, 1931; Du bist in meinem Leben die erste Sensation, 1932; Ich lieg so gern im grünen Gras, 1932; C'est ton amour, 1934; San Antonio, 1966; A Better World to Live In, 1967; Los Angeles, 1967

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THOMAS L. GAYDA

Jurowski, Vladimir

(b Moscow, 1972). Russian conductor. He moved with his family to Germany when he was 13 and finished his studies in Dresden and Berlin, being taught by Colin Davis and Semion Skigin. In 1993, at the age of 21, he was made chief conductor of the Sibelius Orchestra in Berlin, keeping the appointment for three years. He championed modern music at his concerts with his ensemble United Berlin. He came to international prominence in 1995 conducting Rimsky-Korsakov's *May Night* at the Wexford Festival. In 1997 he was acclaimed for his conducting of Rossini's *Moïse et Pharaon* at the Rossini festival in Pesaro, for his *Fidelio* at the Deutsche Oper, Berlin, and for his *Macbeth* at the Komische Oper in Berlin. His British début, in December 1998, was with the WNO in an enthusiastic reading of *Hänsel und Gretel*. Later that month Jurowski was praised for his conducting of Rimsky's *The Golden Cockerel* with Covent Garden at Sadler's Wells Theatre. His Metropolitan début followed in 2000 with an admired *Rigoletto*. His impassioned reading of *Werther* on disc was a further success. In addition to the youthful vigour he brings to all his work, he uncovers a wealth of subtle detail in his interpretations.

ALAN BLYTH

Juschino.

See Josquin des Prez.

Jussonius [Jusswein], Antonius.

See Gosswin, Antonius.

Just, Johann August

(b Gröningen, c1750; d ?The Hague, Dec 1791). German keyboard player, composer and violinist. According to early chroniclers, he studied with Kirnberger in Berlin and subsequently with Schwindl at The Hague. By 1767 he was at the court of William V, Prince of Orange and Nassau, where he served as music master to Princess Wilhelmine; he remained connected with the court throughout his career. Early in his life he may have visited London; by 1772 his publications there had reached op.3, and most works published on the Continent were promptly reprinted in London. Fétis's statement that Just followed the court into exile in England (January 1795) must be false, as royal archives imply an earlier death. As Burney wrote only on deceased composers for *Rees's Cyclopaedia*, Just must have died before Burney's brief article on him was written (c1804).

Just was described by Gerber as being among 'the best keyboard players in the new manner'. His compositions are largely for keyboard, but he also wrote at least three Singspiele, of which *De Koopman van Smyrna* was performed in German translation in Bonn and Frankfurt in 1783. The style of the Singspiele resembles the popular works of J.A. Hiller, but they also share characteristics with current Parisian comedies. The keyboard works are marked by their frankly pedagogic orientation and include many sonatinas and divertimentos; use of the latter title, two-part writing and other points of style suggest the possible influence of the widely circulated keyboard music of Wagenseil. Keyboard publications include variations on popular songs; one set (1773) used 'Lison dortait dans un bocage' from Dezède's *Julie*. (It was later similarly used by Mozart in his nine variations k264.) Just's simple pieces generally possess refinement and charm and are still attractive teaching material. At a time when the piano was coming into vogue his teaching collections continued to specify the harpsichord. Many sets include fashionable violin accompaniments, but in op.6 the violin is obligato and a true concertante equality between the instruments often results. Fétis's attribution to Just of the keyboard method *New and Compleat Instructions for the Harpsichord, Piano-Forte or Organ* (London, c1798) has not been verified but is reinforced by Just's lifelong concern with didactic materials and by selections in it entitled 'The Prince's Favourite' and 'Stadtholder's Minuet'. (A possible alternative compiler is the court pianist J.A. Colizzi.)

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Kbd solo (sonatines/divertissements): 6, op.3 (1770); 6, op.11 (1780); 6, hpd/pf 4 hands, op.12 (1781), 2 ed. W. Hillemann (Mainz, 1950); 8, op.16 (1787)

Kbd, vn (divertissements/sonatas/sonatines): 6, op.1 (c1769); 6, op.4 (c1773), as op.5 (London, c1776); 6, op.6 (1776); 6, op.7 (c1778); 6, op.8 (c1778); 6, op.14 (1786)

Other chbr: 6 sonatas, hpd, vn/fl, opt. vc, op.2 (c1770); 6 duettinos, 2 fl/vn (c1779); 6 trios, hpd/pf, fl/vn/va, vc, op.13 (1781); 8 sonatines, 2 vn, op.15 (1787); 6 duos, 2 vn/fl, op.17 (1790/R)

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RONALD R. KIDD

Just, Martin

(b Uslar, 17 April 1930). German musicologist. He studied the piano and conducting at the Hochschule für Musik in Stuttgart (1950–56) and musicology with Gerstenberg from 1955 at Tübingen University, where he took the doctorate with a dissertation on Isaac's motets. After working as a teaching assistant for Reichert at Würzburg University, he completed the *Habilitation* in 1972 with a study on the mensural codex *D-b* 40021. He was appointed professor of musicology in 1978 at Würzburg and in 1982 he joined the editorial board of the new Josquin collected edition; he was made an editor at the journal *Musikforschung* in 1986. On the occasion of his 60th birthday he was honoured with the Festschrift *Von Isaac bis Bach: Studien zur älteren deutschen Musikgeschichte* (ed. F. Heidelberger, W. Osthoff and R. Wiesend, Kassel, 1991).

Just has focussed on the music of the Renaissance, examining in particular its sources, and editing and analysing the repertory. He has also used his analytical skills to explore the music of the Viennese Classics and the music of the 19th and 20th century. A prolific author, Just has established himself of one the foremost Renaissance music scholars in Germany through his carefully prepared editions and numerous publications.

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LORENZ WELKER

Justice, Richard

(d Hull, Nov 1757). English harpsichordist, organist and composer. He was in Hull by 1751, where he competed unsuccessfully for the position of organist at Holy Trinity; his supporters, many of whom were merchants in the whale trade, funded an organ commission granted to John Snetzler on behalf of St Mary's (Lowgate) with the proviso that they select the future organist. Justice was elected immediately after the organ was completed in 1755 and served until his death only two years later. He left only his *Six Sets of Lessons for the Harpsichord* (London, 1757). Each one comprises three movements, mostly Italianate in style and with melodies that are highly ornate and idiomatic, though quite repetitive. The influence of Domenico Scarlatti is evident in much of the passage-work, as is an affinity with the music of Handel's younger English contemporaries.

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LEWIS REECE BARATZ

Justiniana.

See [Giustiniana](#).

Just [pure] intonation.

When pitch can be intoned with a modicum of flexibility, the term ‘just intonation’ refers to the consistent use of harmonic intervals tuned so pure that they do not beat, and of melodic intervals derived from such an arrangement, including more than one size of whole tone. On normal keyboard instruments, however, the term refers to a system of tuning in which some 5ths (often including D–A or else G–D) are left distastefully smaller than pure in order that the other 5ths and most of the 3rds will not beat (it being impossible for all the concords on a normal keyboard instrument to be tuned pure; see [Temperaments, §1](#)). The defect of such an arrangement can be mitigated by the use of an elaborate keyboard.

1. [General theory.](#)

2. [Instruments.](#)

[BIBLIOGRAPHY](#)

MARK LINDLEY

[Just intonation](#)

1. [General theory.](#)

In theory, each justly intoned interval is represented by a numerical ratio. The larger number in the ratio represents the greater string length on the traditional [Monochord](#) and hence the lower pitch; in terms of wave frequencies it represents the higher pitch. The ratio for the octave is 2:1; for the 5th 3:2; for the 4th 4:3. Pythagorean intonation shares these pure intervals with just intonation, but excludes from its ratios any multiples of 5 or any higher prime number, whereas just-intonation theory admits multiples of 5 in order to provide for pure 3rds and 6ths.

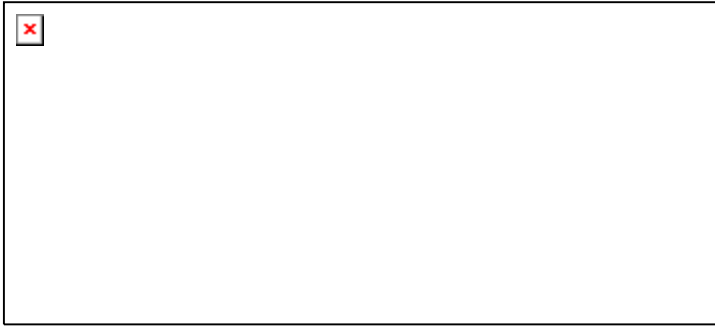
To find the ratio for the sum of two intervals their ratios are multiplied; the ratio for the difference between two intervals is found by dividing their ratios. In Pythagorean intonation the whole tone normally has the ratio 9:8 (obtained by dividing the ratio of the 5th by that of the 4th), and so the major 3rd has the ratio 81:64 (obtained by squaring 9:8). But a pure major 3rd has the ratio 5:4, which is the same as 80:64 and thus smaller than 81:64. (The discrepancy between the two (81:80) is called the syntonic comma and amounts to about one ninth of a whole tone.) Since 5:4 divided by 9:8 equals 40:36, or rather 10:9 (a comma less than 9:8), just intonation has two different sizes of whole tone – a feature that tends to go against the grain of musical common sense and gives rise to various practical as well as theoretical complications. Some 18th-century advocates of just intonation and others since have admitted ratios with multiples of 7 (such as 7:5 for the diminished 5th in a dominant 7th chord; see [Septimal system](#)).

Two medieval British theorists, Theinred of Dover and Walter Odington, suggested that the proper ratio for a major 3rd might be 5:4 rather than 81:64, and some 15th-century manuscript treatises on clavichord making include quintal and, in one instance, septimal ratios (see Lindley, 1980). Quintal ratios were introduced into the mainstream of Renaissance musical thought by Ramis de Pareia, whose famous theoretical monochord (1482) provided just intonation for the notes of traditional plainchant, but with G–D, B \flat –G and D–B implicitly left a comma impure (fig. 1a). Thence Ramis derived the 12-note scale by adding two 5ths on the flat side (A \flat and E \flat);

and two on the sharp (F \sharp and C \sharp); in this scheme (fig.1b), C \sharp -A \flat would make a good 5th, hardly 2 cents smaller than pure. Ramis did not intend or expect this tuning to be used in any musical performances, however, for in his last chapter (giving advice to ‘cantors’ and describing what he called ‘instrumenta perfecta’) he said that G–D was a good 5th but C \sharp -A \flat must be avoided (see [Temperaments](#), §2).

Gioseffo Zarlino (1558) argued that although voices accompanied by artificial instruments would match their tempered intonation, good singers when unaccompanied would adhere to the pure intervals of the ‘diatonic syntonic’ tetrachord which he had selected (following the example of Ramis's disciple, Giovanni Spataro) from Ptolemy's various models of the tetrachord (fig.2a). Zarlino eventually became aware that this would entail a sour 5th in any diatonic scale consisting of seven rigidly fixed pitch classes (see fig.2b, where D–A is labelled ‘dissonant’); but he held that the singers' capacity to intone in a flexible manner would enable them to avoid such problems without recourse to a tempered scale – and that they must do so because otherwise the ‘natural’ intervals (those with simple ratios) ‘would never be put into action’, and ‘sonorous number ... would be altogether vain and superfluous in Nature’. This metaphysically inspired nonsense was to prove a stimulating irritant in the early development of experimental physics, and during the next three centuries a number of distinguished scientists paid a remarkable amount of attention to the conundrum of just intonation (as well as to various attempts to explain the nature of consonance by something more real than sonorous numbers).

In the 1650s Giovanni Battista Benedetti, a mathematician and physicist, pointed out in two letters to the distinguished composer Cipriano de Rore (who had been Zarlino's predecessor as *maestro di cappella* at S Marco, Venice) that if progressions such as that shown in [ex.1](#) were sung repeatedly in just intonation, the pitch level would change quite appreciably, going up or down a comma each time. In 1581 Vincenzo Galilei, a former pupil of Zarlino, denied that just intonation was used in vocal music, and asserted that the singers' major 3rd ‘is contained in an irrational proportion rather close to 5:4’ and that their whole tones made ‘two equal parts of the said 3rd’. In the ensuing quarrels, Vincenzo Galilei's search for evidence against Zarlino's mystical doctrine of the ‘senario’ (the doctrine that the numbers 1–6 are the essence of music) led him to discover by experiment that for any interval the ratio of thicknesses between two strings of equal length is the square root of the ratio of lengths between two strings of equal thickness. This undermined the theoretical status of the traditional ratios of just intonation as far as the eminent Dutch scientist Simon Stevin was concerned; it might have had further consequences had not Galilei retracted in 1589 his 1581 account of vocal intonation, and had not his son Galileo's generation devised the ‘pulse’ theory of consonance, according to which the eardrum is struck simultaneously by the wave pulses of the notes in any consonant interval or chord (thus mistakenly assuming that the waves are always in phase with one another). Such a theory tended rather to undermine the concept of tempered consonances, where the wave frequencies are theoretically incommensurate.



Descartes found Stevin's dismissal of simple ratios 'so absurd that I hardly know any more how to reply', but Marin Mersenne advanced the real argument that the superiority of justly intoned intervals is shown by the fact that they do not beat (1636–7). (He probably gained this argument from Isaac Beeckman, who seems to have invented the 'pulse' theory of consonance.) 50 years later, however, Wolfgang Caspar Printz wrote that a 5th tempered by 1/4-comma remains concordant because 'Nature ... transforms the confusion into a pleasant beating [which] should be taken not as a defect but rather as a perfection and gracing of the 5th'. Andreas Werckmeister agreed (*Musicalische Temperatur*, 2/1691/R).

About this time Christiaan Huygens developed Benedetti's point (although he did not associate it with Benedetti) in his assertion that if one sings the notes shown in [ex.2](#) slowly, the pitch will fall (just as in [ex.1](#)); 'but if one sings quickly, I find that the memory of the first C keeps the voice on pitch, and thus makes it state the consonant intervals a little falsely'. Rameau stated (*Génération harmonique*, 1737) that an accompanied singer is guided by the 'temperament of the instruments' only for the 'fundamental sounds' (the roots of the triads), and automatically modifies, in the course of singing the less fundamental notes, 'everything contrary to the just rapport of the fundamental sounds'. While this represents a musicianly departure from the common error that there is something natural about the scheme shown in [fig.2b](#), it does rather overlook the fact that the tuning of the 'fundamental sounds' was normally tempered on keyboard instruments and lutes.



The most eminent scientist among 18th-century music theorists, Leonhard Euler, developed an elaborate and remarkably broad mathematical theory of tonal structure (scales, modulations, chord progressions and gradations of consonance and dissonance) based exclusively upon just-intonation ratios. He failed to observe that a 5th tuned a comma smaller than pure sounds sour, and so allowed himself to be misled by an inept passage in Johann Mattheson's *Grosse General-Bass-Schule* (1731) into supposing that keyboard instruments of his day were actually tuned in just intonation. Euler at first rejected septimal intervals, saying in 1739 that 'they sound too harsh and disturb the harmony', but declared in 1760 that if they were introduced, 'music would be carried to a higher degree' (an idea previously voiced by Mersenne and Christiaan Huygens). He published two articles in

1764 to demonstrate that 'music has now learnt to count to seven' (Leibnitz had said that music could only 'count to five').

Another extreme of theoretical elaboration was reached in the early 19th century by John Farey, a geologist, who reckoned intervals by a combination of three mutually incommensurate units of measurement derived from just-intonation ratios. Farey's largest unit was the 'schisma', which was the difference between the syntonic and Pythagorean commas. (The Pythagorean comma is the amount by which six Pythagorean whole tones exceed an octave; the schisma is some 195 cents and has the ratio 32805:32768.) His smallest unit was the amount by which the syntonic comma theoretically exceeds 11 schismas (or by which 11 octaves theoretically exceed the sum of 42 Pythagorean whole tones and 12 pure major 3rds; this is some 1/65-cent, and its ratio would require 49 digits to write out). His intermediate unit (some 0.3 cent) was the amount by which each of the three most common types of just-intonation semitone (16:15, 25:24 and 135:128) theoretically exceeds some combination of the other two units (see fig.3) or the amount by which 21 octaves theoretically exceed the difference between 37 5ths and two major 3rds.

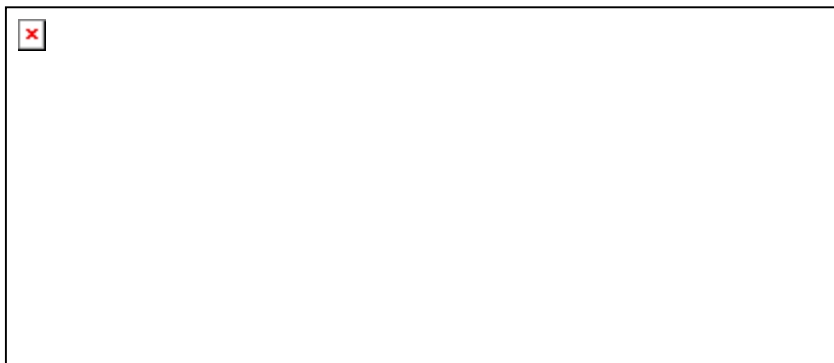
[Just intonation](#)

2. Instruments.

Rameau reported (1737) that some masters of the violin and *basse de viol* tempered their open-string intervals – an idea also found in the writings of Werckmeister (1691) and Quantz (*Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752). But Boyden has shown (1951) that evidence from the writings of 18th-century violinists, particularly Geminiani and Tartini, points to a kind of just intonation flexibly applied to successive intervals with adjustments when necessary both melodically and harmonically on each of the four strings, tuned in pure 5ths, as points of reference. In the 1760s Michele Stratico, a former pupil of Tartini, worked out a fairly efficient system of notation for this kind of just intonation, including septimal intervals ([ex.3](#)).



To model a fretted instrument upon just intonation entails the use of zig-zag frets. Dirck Rembrandtsoon van Nierop, a mathematician who favoured just intonation for all sorts of instruments as well as voices, worked out (1659) an exact fretting scheme for a cistern (fig.4a), according to which, if the open-string intervals were tuned as in fig.4b, then each position on the highest course could be supplied with one or more justly intoned chords as shown in ex.4. Some other devotees of just intonation who designed fretted instruments were Giovanni Battista Doni, Thomas Salmon and Thomas Perronet Thompson (see fig.5).



The simplest way to provide all possible pure concords among the naturals of a keyboard instrument with fixed intonation is to have two Ds, one pure with F and A and the other, a comma higher, pure with G and B (see fig.6a). (The concept of a diatonic scale in just intonation with two Ds a comma apart goes back to Lodovico Fogliano's *Musica theorica*, 1529.) If this group of eight notes is then provided with a complement of ten chromatic notes as indicated in fig.6b, each natural will have available all six of its possible triadic concords. This scheme was described by Mersenne and employed by Joan Albert Ban for a harpsichord built in Haarlem in 1639 (for illustration see [Ban, Joan Albert](#)). Mersenne stated that on a keyboard instrument of this type the 'perfection of the harmony'

would abundantly repay the difficulty of playing, 'which organists will be able to surmount in the space of one week'.

The 'justly intoned harmonium' of Helmholtz (in mathematical terms not exactly embodying just intonation, but deviating from it insignificantly from a practical and acoustical point of view) combined two normal keyboards for the scheme shown in fig.7. The 12 pitch classes shown to the left are on the upper manual, the 12 to the right on the lower manual. No justly intoned triadic note is present beyond the lines along the top and bottom of the diagram, but the three notes at the right end (A, C or D and E) make justly intoned triads with the three at the left (E, G or A and C). Thus the major and minor triads on F, A, and D or C require the use of both manuals at once. The 12 pitch classes shown in the upper half of the diagram are each a comma lower in intonation than their equivalents in the lower half of the diagram. Every 5th except C-G or D-A is available at two different pitch levels a comma apart, and the same is true of six triads: the major ones on E, B and F and the minor ones on G, D or E and B. In the case of triads on C, D, F, G and A, however, the major triad is always intoned a comma higher than its parallel minor triad.

Various other elaborate keyboard instruments capable of playing in just or virtually just intonation have been built by Galeazzo Sabbatini, Doni, H.W. Poole, H. Liston, R.H.M. Bosanquet, S. Tanaka, Eitz, Partch, the Motorola Scalatron Corporation and others (see [Microtonal instruments](#)). Playing such an instrument involves choosing which form of each note to use at which moment. If the proper choice is consistently made, impure vertical intervals will be avoided and the occurrence of impure melodic ones minimized. The criteria for choosing, which differ in detail with each kind of elaborate keyboard pattern, are intricate but capable of being incorporated in a pattern of electric circuits amounting to a simple computer programme. In 1936 Eivind Groven, a Norwegian composer and musicologist, built a harmonium with 36 pitches per octave tuned to form an extension of Helmholtz's quasi-just-intonation scheme, but with a normal keyboard, the choice of pitch inflections being made automatically while the performer plays as on a conventional instrument. He later (1954) devised a single-stop pipe organ of the same type, now at the Fagerborg Kirke in Oslo, a complete electronic organ with 43 pitches per octave (1965), now at the Valerencen Kirke in Oslo, and a complete pipe organ incorporating his invention (c1970, built by Walcker & Cie.). Groven's work has made just intonation practicable on keyboard instruments that are no more difficult to play than ordinary ones.

While the distinctive quality of justly intoned intervals is unmistakable, their aesthetic value is bound to depend upon the stylistic context. In 1955 Kok reported, on the basis of experiments with an electronic organ capable of performing in various tuning systems, that musicians, unlike other listeners, heard the difference between equal and mean-tone temperaments, giving preference to the latter, 'and *a fortiori* the just intonation, but only in broad terminating chords and for choral-like music. However, they ... do not like the pitch fluctuations caused by instantaneously corrected thirds'. According to McClure ('Studies in Keyboard Temperaments', *GSJ*, i, 1948, pp.28-40), George Bernard Shaw recalled that in the 1870s the

progressions of pure concords on Bosanquet's harmonium (with 53 pitches in each octave) had sounded to him 'unpleasantly slimy'. E.H. Pierce (1924), describing the 1906 model of the Telharmonium, which was capable of being played in just intonation with 36 pitches in each octave, reported:

The younger players whom I taught ... at first followed out my instructions, but as time went on they began to realize (as in fact I did myself) that there is a spirit in modern music which not only does not demand just intonation, but actually would suffer from its use, consequently they relapsed more and more into the modern tempered scale.

The composer and theorist J.D. Heinichen remarked (*Der General-Bass in der Composition*, 1728, p.85) that because keys with two or three sharps or flats in their signature were so beautiful and expressive in well-tempered tunings, especially in the theatrical style, he would not favour the invention of the 'long-sought pure-diatonic' keyboard even if it were to become practicable. These remarks suggest that the recently achieved technological feasibility of just intonation on keyboard instruments is but a step towards its musical emancipation and that further steps are likely to depend on the resourcefulness of composers who may be inclined in the future to discover and exploit its virtues.

[Just intonation](#)

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Justinus à Desponsatione BMV

(*d* after 1723). Organist and composer, active primarily in Germany. Of the Carmelite order, Father Justinus's name appears in Walther's *Musicalisches Lexicon* and Jacob Adlung's *Anleitung zu der musikalischen Gelahrtheit*. These citations refer to three didactic publications by Justinus, intended to teach various aspects of organ and harpsichord playing. Neither Walther nor Adlung identified Justinus's nationality, although if his first printed work appeared in Lentini, Sicily (as surmised by Eitner), perhaps he was of Sicilian or Italian origins. He was, according to Gerber, organist for his order in Würzburg between 1711 and 1723; subsequently he became organist for the Carmelite monastery at Abensberg, between Regensburg and Ingolstadt.

His three extant publications typify early 18th-century instruction manuals in which a brief set of rules is illustrated by music examples. Justinus explains the basic technical requirements of a keyboard player and devotes a few special observations to accompanying the 'chorale', i.e. the plainsong in the Catholic service, continuo realization, and the improvisation of fantasy pieces such as toccatas. The *Musicalische Arbeith* contains 13 *Parthien* or suites in four to 11 movements, each set to a different scale in the series C, c, D, d, E♭, e, E, F, g, G, a, A and B♭. The same collection also includes ten *Ariae pastorellae*, a *Musette* and a *Soldaten-Marche* with programmatic subtitles: 'Musquet', 'Dragon', 'Courass', 'Hussar', 'Sipos oder Pfeiffer'. An appendix has a *Sonata alla modern* in one movement with four sections alternating slow–fast–slow–fast. Although Justinus's music is not without invention, it is generally of less interest in itself than as illustrations of the various keyboard practices which he describes in concise explanations.

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Jutland Opera.

Opera company founded in 1947 in [Århus](#).

Juvarra [Juvara], Filippo

(*b* Messina, 16 June 1676; *d* Madrid, 31 Jan 1736). Italian architect, stage designer and engraver. From about 1704 he studied architecture in Rome, and in 1706 he was working in the Teatro S Bartolomeo in Naples as assistant to the stage designer Giuseppe Capelli, a pupil of Francesco Galli-Bibiena. After returning to Rome he designed a new theatre for Cardinal Ottoboni in the Palazzo della Cancelleria in 1709 (see illustration) and renovated Prince Capranica's theatre in 1713. In the years following 1709 he built elaborate sets for operas and oratorios in these two theatres and the Queen of Poland's private theatre in the Palazzo Zuccari. He became chief architect to Vittorio Amedeo II of Savoy in 1714 and as such was in charge of the construction of several important buildings in Turin, Piedmont, Portugal and Spain. From the date of his appointment his theatrical activities were confined to directing festivities at the Turin court and to a few isolated building projects.

Juvarra's application of contemporary techniques for illusion in art, especially his perfecting of the 'maniera di veder le scene per angolo' by means of asymmetrical placing of wings, resulted in architectural structures of extraordinary complexity. For all their fantasy, his sets are based on precise architectonic concepts, anticipating the demands of stage theory in the age of Enlightenment. Within the artificial confines of the stage he sought to create an autonomous aesthetic realm which drew its justification primarily from the musico-dramatic work itself, and therefore, like the designs of J.O. Harms, displayed a strong element of lyricism. Juvarra's settings for Alessandro Scarlatti's pastoral *Il Ciro* (1712) are typical, creating an exotic Arcadia dotted with romantic ruins, foreshadowing the cult of nature and the sensibility of the second half of the century.

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MANFRED BOETZKES

Juzeliūnas, Julius

(b Čepolė Zeimelis region, 20 Feb 1916). Lithuanian composer. He graduated from Gruodis's class at the Kaunas Conservatory (1948) and completed postgraduate studies at the Leningrad Conservatory in 1952. From that year he taught composition at the Vilnius Conservatory, where he was made professor and doctor of art criticism. His early works such as the first two symphonies and the ballet *Ant marių kranto*, on the life of Lithuanian fishermen -are neo-romantic, but the mature music shows a combination of national elements with new techniques. In the development of his orchestral and harmonic writing, the *Afrikietiški eskizai* are particularly important; these form a five-part symphonic cycle, freely using Congolese melodies to create pictures of African nature and life; the harmonies are constructed predominantly from 4ths and 2nds. Baroque forms are taken up in the Concerto for strings and in the Concerto for organ, violin and strings; the latter brings together virtuoso solo parts, clearcut structure and laconic expression. A philosophical deepening in Juzeliūnas's art began with the vocal symphonic poem *Pelenų lopšinė*, concerning the tragedy of the Lithuanian village of Pirčiupis, a victim of Nazi atrocities. His mature works, notably the Third Symphony, employ an original modal-diatonic harmonic system, set out in detail in *K voprosu o stroyenii akkorda* ('On the question of chord structure'; Kaunas, 1972). This system divides the 12 pitch classes into groups of three, corresponding to characteristic complexes of Lithuanian folk melody. Transformations and combinations of these trichord cells form the basis of a composition; the principal harmonic intervals are 4ths and 5ths. In 1966 Juzeliūnas was made a People's Artist of the Lithuanian SSR.

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(selective list)

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MARINA NESTYEVA

Jygge.

See [Jigg](#).

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Opera company founded in 1947 in [Århus](#).