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سرشناسه	کندی، مایکل، ۱۹۲۴ - م.
عنوان و نام پدیدآور	Kennedy, Michael
مشخصات نشر	The oxford dictionary of music: Michael Kennedy and Joyce Bourne Kennedy, edited by Tim Rutherford-Johnson.
مشخصات ظاهری	تهران : نسیم دانش، ۱۳۹۴ = ۲۰۱۷ م.
شماره	۹۷۲ ص.
شابک	978-9647124782
وضعیت فهرست نویسی	فهرست شده
پانداخت	انگلیسی
نوادیس عنوان	آکسفورد...
موضوع	موسیقی -- واژه‌نامه‌ها -- انگلیسی
موضوع	Music -- Dictionaries-- English
موضوع	موسیقی -- سرگشتنامه و کتابشناسی
موضوع	Music -- Bio-bibliography
شماره افزوده	کندی، جویس بورن
شماره افزوده	Kennedy, Joyce Bourne
زده بندی کنگره	ML۱۰۰۰۷۰۹۱۷ ۱۳۹۴
زده بندی دیویی	۷۸۰۷۰۳
شماره کتابشناسی ملی	۳۷۱۱۹۴۴



نشر شبنم دانش

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نام کتاب : دیکشنری موسیقی

آکسفورد ناشر : نشر شبنم دانش

نوبت چاپ: چهارم

تاریخ چاپ : ۱۴۰۱ تیرماه

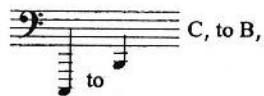
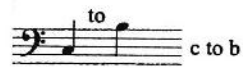
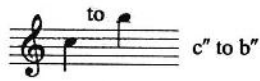
تیراژ: ۵۰۰ نسخه

آدرس : خیابان سمیه، نبش خیابان رامسر، جنب هتل قناری، ساختمان ۱۶۲

تلفن : ۸۸۸۳۸۸۸۷

NJ	New Jersey	RADA	Royal Academy of Dramatic Art
Norweg.	Norwegian	RAH	Royal Albert Hall
nr	near	RAI	Italian Radio
NSM	Northern School of Music, Manchester	RAM	Royal Academy of Music, London
NSW	New South Wales, Australia	RC	Roman Catholic
NV	Nevada	RCCO	Royal Canadian College of Organists
NY	New York	RCM	Royal College of Music, London
NY Met	Metropolitan Opera House (or Company), New York	RCO	Royal College of Organists, London
NYPO	New York Philharmonic Orchestra	rec	recorder
NYSO	New York Symphony Orchestra	recit.	reciter
NZ	New Zealand	reh.	rehearsal/rehearsed (by)
OAE	Orchestra of the Age of Enlightenment	res.	residence/resident
ob	oboe	rev.	revised/revision (by, in, for)
obbl.	obbligato	RFH	Royal Festival Hall, London
OBE	Officer of the Order of the British Empire	RI	Rhode Island
OC	Opera Company	RLPO	Royal Liverpool Philharmonic Orchestra
OM	Order of Merit (Member of)	RMA	Royal Musical Association (Britain)
Op.	Opus	RMCM	Royal Manchester College of Music
opt.	optional	RNCM	Royal Northern College of Music, Manchester
orch	orchestra/orchestral	ROH	Royal Opera House, Covent Garden
ORF	Österreichische Rundfunk (Austrian Radio)	RPO	Royal Philharmonic Orchestra
org	organist	RPS	Royal Philharmonic Society
ov.	overture	RSAMD	Royal Scottish Academy of Music and Drama
PA	Pennsylvania	RSC	Royal Shakespeare Company
perc	percussion	RSCM	Royal School of Church Music, London
perf	performer/performed (by)	RSM	Royal Schools of Music (Britain)
pf	pianoforte	RSNO	Royal Scottish National Orchestra (previously SNO)
Phil.	Philharmonic	RTE	Radio Telefís Éireann, Dublin
pic	piccolo	Russ.	Russia(n)
PO	Philharmonic Orchestra	S/San/St/Ste	Saint
posth.	posthumous(ly)	S.	South
pres.	president	SATB	soprano, alto (contralto), tenor, bass
prin.	principal	sax	saxophone
prod.	produced (by, in)/producer/production	SC	South Carolina
prof.	professor/profession(al)	sch.	school
prog.	programme		
prol.	prologue		
pub.	publication		
pubd	published (by, in)		
QEH	Queen Elizabeth Hall, London		
qnt	quintet		
qt	quartet		

Designation of Notes by Letters





A Note of the scale (6th degree of natural scale of C). Hence Ab, Abb, A \flat , A \sharp , A $\sharp\sharp$, A major, A minor, etc. A is note commonly used for tuning instr (orchs tune to the ob A). $a' = 440$ vibrations per second, internationally accepted since 1939, although some orchs still accept $a' = 435$ and (in USA) $a' = 445$.


a [It], **à** [Fr.] At, by, for, with, in, to, in the manner of, etc. For expressions beginning with 'a' or 'à', e.g. *a cappella*, *a tempo*, see under their own entries.

Aa, Michel (Michaël) van der (b Oss, 1970) Dutch composer. Trained as a recording engineer at the Hague Royal Cons. before studying comp. with Louis *Andriessen and others. Studied film direction at the NY Film Academy, 2002. Many multimedia and music th. works in which he often takes the roles of script writer, filmmaker and stage director. Most works use elec soundtracks to reflect and distort the live performance on the stage. Prin. works:

OPERA: *One*, chbr opera (2002); *After Life* (2006); *The Book of Disquiet*, music th. (2008).

WITH SOUNDTRACK: *Now [in fragments]*, sop, cl/ bass cl, vc (1995); *Faust*, 12 instrs (1998); *Above*, 11 instrs (1999); *Attach*, 14 instrs (2000); *Just before*, pf (2000); *Here [to be found]* (2001); *Here [enclosed]*, chbr orch (2003); *Solitaire*, vn (2003); *Second Self* (2004); *Mask*, 11 instrs (2006); *Spaces of Blank*, song cycle, mez., orch (2007); *Transit*, pf, video (2009); *Up-close*, vc, str, video (2010).

WITHOUT SOUNDTRACK: *Staring at the Space*, orch, dancers (1996); *Double*, vn, pf (1997); *Quadrivial*, fl, vn, vc, pf (1997); *Here [in circles]*, sop, 9 instrs (2002); *Memo*, vn, tape recorder (2003); *Imprint*, Baroque orch (2005).

 SEE WEB LINKS

- Composer's website

AAGO Associate of the *American Guild of Organists.

ABA Analytical term describing form of a piece of music, i.e. 1st section (A) followed by different

section (B) followed by repeat of 1st section (A). Many variations on basic form possible.

Abbà-Cornaglia, Pietro (b Alessandria, Piedmont, 1851; d Alessandria, 1894) Italian composer and organist. Operas incl. *Isabella Spinola* (1877) and *Una partita di scacchi* (1892). Also wrote a requiem and chbr music.

Abbado, Claudio (b Milan, 1933; d Bologna, 2014) Italian conductor. Début, Trieste 1958. Won Koussevitzky Award at Berkshire Music Center, 1958, Mitropoulos prize (jointly with Pedro Calderón and *Košler), 1963. Débuts: Salzburg Fest. 1965; NY Met 1968; CG 1968; Vienna Opera 1984. Prin. cond., La Scala 1968, music dir. 1972, art. dir. 1976-86; regular cond., Vienna PO 1971-82. English début Manchester 1965 (Hallé Orch). Prin. cond. LSO 1979, music dir. 1983-8. Music dir., Vienna Opera 1986-91, Berlin PO from 1989. Founded European Community Youth Orch 1978; prin. cond. Chbr Orch of Europe from 1981; founded Gustav Mahler Youth Orch, Vienna, 1986. In USA, worked with Chicago SO 1982-5. Art. dir. Salzburg Easter Fest. 1994-2002.

Abbatini, Antonio Maria (b Città di Castello, c.1609; d Città di Castello, 1677) Italian church musician and composer. Choirmaster at St John Lateran and other Roman churches. Helped to prepare new edn. of Gregorian hymns. Wrote sacred canzonas, a 16-part mass, cantatas, and operas.

abbellimenti [It.] Ornaments, embellishments.

abbreviations Signs whereby writing-out of phrases or groups of notes may be abbreviated. For example, continued repetition of a note is indicated by crossing its stem with one or more strokes to show the required sub-division into smaller values (for triplets or groups of 6 the figures 3 or 6 are added above the notes); and a passage to be played in octaves may be written as a single line, with the words *con ottave* or *con 8ve*.

Abduction from the Seraglio, The See ENTFÜHRUNG AUS DEM SERAIL, DIE.

a **Abe, Komei** (b Hiroshima, 1911; d Tokyo, 2006) Japanese composer and conductor. Prof. of comp., Kyoto Univ. of Arts 1969-74. Works incl.: *Theme and Variations*, orch (1936); vc conc. (1942); pf conc. (1945); sym. No.1 (1957), No.2 (1960); *Serenade* (1963); *Sinfonietta* (1965); *Variations on a Subject by Grieg*, brass ens (1972); 14 str qts (1935-92); 2 fl sonatas (1948, 1949); cl qnt (1942); pf sextet (1964); pf sonatina (1970); 3 sonatas for children, pf (1972); *Kaze No Yukue*, sop., pf (1993); *Kareno Komachi*, mez., pf (1994); choral music; songs; film music.

Abegg Variations Schumann's Op.1, for solo pf, comp. 1830. Ded. to his friend Meta Abegg and written on a theme comprising the notes A-B (Ger. B = Eng. Bb)-E-G-G.

Abel, Karl Friedrich (b Cöthen, 1723; d London, 1787) German composer and viola da gamba player. Pupil of J. S. Bach at Leipzig; orch player under Hasse at Dresden 1748-58. Settled in London 1759, becoming chbr musician to Queen Charlotte. Associated with J. C. *Bach in promoting and directing Bach-Abel subscription concerts 1765-82. Comps. incl. ov. to T. Arne's pasticcio *Love in a village* (1762), syms., ovs., sonatas.

Abencérages, Les Opera in 3 acts by Cherubini to lib. by V. J. E. de Jouy, based on Florian's novel (1791) *Gonzalve de Cordoue* (f.p. Paris, 1813; revived Florence, 1957). Title refers to Moorish Abenceragi warriors.

Abend [Ger.] Evening; **Abendlied** Evening Song; **Abendmusik** Evening music perfs, usually religious and specifically those by *Buxtehude at Lübeck on the five Sundays before Christmas, started in 1673. Continued after his death until 1810.

Abendroth, Hermann (b Frankfurt am Main, 1883; d Jena, 1956) German conductor. Chief cond. Lübeck Opera 1907-11 and music dir. at Essen 1911-15. Dir. of Cologne Cons. 1915, becoming gen. music dir. of Gürzenich Orch 1918-34. Guest cond. of LSO 1927-37. Cond. Leipzig Gewandhaus Orch, 1934-45. Music dir., Weimar Nat. Th. 1945, Weimar SO from 1946. Chief cond. Leipzig Radio SO from 1949. Chief cond. Berlin (East) Radio SO 1953. Bayreuth 1943-4.

Abercrombie, John Ralph Alexander Giles (b London, 1949) English pianist and composer. Début London 1972. Gave f.p.s. of pf works by Finnissy, Xenakis, Skalkottas and others.

Abert, Hermann (b Stuttgart, 1871; d Stuttgart, 1927) German music scholar. His recasting (1919-21) of *Jahn's standard life of Mozart was

very important. Prof. at Univs. of Leipzig (1920), Berlin (1923).

Abide With Me Hymn, words written by Rev. Henry Francis Lyte (1793-1847) in 1820 after attending death-bed of friend at Pole Hore, near Wexford, and first pubd. in Lyte's *Remains* (1850). Tune, 'Eventide', comp. by org William Henry Monk (1823-89) for these words for *Hymns Ancient and Modern* (1861). Descant by Vaughan Williams in *Songs of Praise* (1925). Among most popular hymns, nowadays particularly assoc. with FA Cup Final at Wembley where crowds sing it, movingly if incongruously, before teams come on to the pitch.

Ablinger, Peter (b Schwanenstadt, Austria, 1959) Austrian composer. He studied graphic arts and jazz piano in Graz before studying comp. with Gösta *Neuwirth (Graz, 1979) and *Haubenstock-Ramati (Vienna, 1979-82). Has served as a guest conductor for several Austrian and German ens. His work is highly conceptual, sometimes approaching visual art, and always challenging conventional understanding of music's status. Some works employ grid-like systems for transcribing speech, street noise, etc. (*Voices and Piano*); others juxtapose simple scales with white noise to subvert conventions of linear narrative (*Instrumente und Rauschen*); still others are 'music without sound', consisting of gallery installations, photographs, or arrangements of chairs in particular locations that invite listening (*Listening Piece in Four Parts*).

 SEE WEB LINKS

- Composer's website

Abraham, Gerald Ernest Heal (b Newport, IoW, 1904; d Midhurst, 1988) English music critic and scholar, authority on Russian music; ed. of *Monthly Musical Record* 1945-60. BBC staff 1935-47, again 1962-7; first Prof. of Music, Liverpool Univ. 1947-62. Author of *Concise Oxford History of Music* (1979).

Abraham and Isaac 1. Britten's Cantic II for alto, ten., and pf, text from Chester miracle play, comp. 1952 for Kathleen *Ferrier and Peter *Pears. 2. Sacred ballad for bar. and chbr orch by Stravinsky to Hebrew text. Comp. 1962-3 and ded. to 'people of the State of Israel'. F.p. Jerusalem 1964.

Abrahamsen, Hans (b Copenhagen, 1952) Danish composer. Studied music theory at Royal Danish Academy of Music and comp. privately with *Nørgård and *Gudmundsen-Holmgreen, later with *Ligeti. Early works adhered to style of the Danish 'new simplicity', and a certain stringency has been developed in his mature works,

which are often concentrated in form and strictly structured but nevertheless highly expressive. Prin. works:

ORCH: *Skum* (1970); *Sym. in C* (1972) [orig. titled *Anti-EEC-Sats*]; *Winternacht*, large chbr ens (1976-8); *Nacht und Trompeten* (1981); *Märchenbilder*, large chbr ens (1984); *Lied in Fall* (1987); *Conc.*, pf, chbr orch (1999-2000); *2 Pieces in Slow Time*, brass, perc (1999-2000); *4 Pieces* (2004); *Wald*, chbr orch (2009).

CHBR: *Rundt og imellem*, brass (1971); *Landskaber*, wind qnt (1972); *Flowersongs*, 3 fl (1973); *10 Preludes*, Str Qt no.1 (1973); *Walden*, wind qnt (1978); *Str Qt no.2* (1981); *Storm og stille med hymne og capriccio bagateller*, str trio (1994); *Schnee*, 9 instrs (2006); *Str Qt no.3* (2008).

SOLO INSTR: *Canzone*, acc (1977-8); *22 Studies*, pf (1984-98); *Siciliano*, vc (2000); *Air*, acc (2006).

VOCAL: *Danmarkssange*, sop, fl, cl, perc, pf, va (1974); *Aria*, sop, fl, perc, hp, vc (1979); *2 Grundtvig-motetter*, ch (1983-4); *Efterårslied*, sop, hpd/pf, cl, vn, vc (1992).

Abram, Jacques (b Lufkin, TX, 1915; d 1998) American pianist and teacher. Schubert memorial award, 1938. Professional début Philadelphia 1938. Toured Eur. 1951. Taught at Juilliard Sch. 1934-8, at Oklahoma Coll. for Women, Chickasha, 1955-60, and at Toronto Royal Cons. of Music from 1960.

Abpravanel, Maurice (b Salonika, 1903; d Salt Lake City, 1993). Greek-born American conductor. Début Berlin 1924. Cond. at Zwickau and in opera houses in Berlin and Rome. Toured Australia 1934-6. Cond. at NY Met 1936-8 (début *Samson et Dalila*). Cond. on Broadway and at Chicago Opera 1940-1. Cond., Utah SO 1947-79. Special sympathy for Eng. music, notably that of Vaughan Williams.

abruzzese [It.] A song or dance in the style of the Abruzzi district, to the E. of Rome. 3rd movt of Berlioz's *Harold en Italie* is called 'Serenade of an Abruzzi mountaineer to his mistress'.

Abschied [Ger.] Farewell. Hence *Abschiedsymphonie* by Haydn. 6th and last movt of Mahler's *Das Lied von der Erde* is named 'Der Abschied'.

Abschiedsymphonie (Farewell Symphony) Nickname of Haydn's *Sym. No.45* in F# minor, 1772 (Hob. I:45) because of the following incident: Prince Nikolaus, Haydn's employer, became so attracted to his lonely Eszterháza Castle that he spent longer there each year. Except for Haydn, the court musicians could not have their families with them and grew depressed. Haydn comp. this sym. with a final *adagio* during which one player after another blew out the candle on his music-

stand and crept away, leaving only 2 vns., Tomasini and Haydn. As they too were about to leave, the Prince is supposed to have taken the hint by saying: 'Well, if they all leave, we might as well go too'—and next day the court returned to Vienna.

Absil, Jean (b Bonsecours, Belgium, 1893; d Brussels, 1974) Belgian composer. Prof. of harmony, Brussels Cons. 1939-59. Comps. incl. 5 sym., 3 pf concs., 2 vn concs., 4 str qts., and many instr and choral works.

ABSM, ABSM (TTD) Associate of the Birmingham School of Music (Teachers' Training Diploma).

absolute music Instrumental music which exists simply as such, i.e. not in any way illustrative (e.g. *programme music) or of practical purpose (e.g. dance music).

absolute pitch (perfect pitch) A sense of the actual pitch of any note heard, as distinct from *relative pitch. The sense of relative pitch may readily be acquired by practice, but the sense of absolute pitch much less easily.

Absolute pitch is really an innate form of memory: the possessor retains in his or her mind (consciously or unconsciously) the pitch of some instr to which he or she has been accustomed and instinctively relates to that pitch every sound heard. The possession of this sense is sometimes extremely useful, but may also prove an embarrassment, as, for instance, when a singer with absolute pitch is called upon to read music accompanied by an instr tuned to what is to him or her 'the wrong pitch', necessitating a conscious transposition of the vocal line.

Abu Hassan *Singspiel in 1 act by Weber to lib. by F. K. Hiemer after tale in *1001 Nights*. Comp. 1810-11. Prod. Munich 1811; London (with music adapted) 1825; NY 1827.

Abyngdon (Abingdon, Habyngton, etc.), Henry (b c.1418; d 1497) English singer, organist, and composer (none of whose works has yet been found). Precentor of Wells Cath. First person known to have taken a music degree at Cambridge (1464).

Academic Festival Overture (Akademische Festouvertüre) Brahms's Op.80, f.p. 1881 at Breslau Univ. in acknowledgement of an honorary Ph.D. degree conferred on him there in 1879. Makes fantasia-like use of 4 Ger. student songs, *Wir hatten gebauet ein stattliches Haus* (We have built a stately house), *Der Landesvater* (The Land Father), *Was kommt dort von der Höhe* (What comes from afar), and *Gaudeamus igitur* (Therefore let us rejoice).



Academy of Ancient Music London Society formed 1726 for performance and study of vocal and instrumental works. For some time dir. was *Pepusch. Survived until 1792. Title revived in 1973 for early music ens dir. by Christopher *Hogwood until 2006, succeeded by Richard Eggar.

Academy of St Martin-in-the-Fields Chamber orchestra founded 1958 and so called because it gave concerts in the London church of that name. Dir. Neville *Marriner until 1978, then Iona Brown until 2004. Kenneth Sillito art. dir. from 2004. Salzburg Fest. 1982 (cond. Marriner).

Academy of Vocal Music Founded at St Clement Dane's, Strand, in 1725/6 and met fortnightly. Members incl. Pepusch, Greene, Bononcini, Geminiani, etc.

a cappella [*It.*] In the chapel style, which in choral singing has come to mean unaccompanied. See CAPPELLA.

Accardo, Salvatore (*b* Turin, 1941) Italian violinist and conductor. Gave concerts as child, professional debut Naples, aged 13. First winner, Paganini Comp., 1958. Dir., *I Musici* in Rome, 1972-7. Wide repertory, but particularly assoc. with music of Paganini, of whose long-lost E minor conc. he gave first modern perf. Author of *L'arte del violino* (Milan, 1987).

accelerando, accelerato [*It.*] Accelerating, accelerated.

accent 1. An emphasis on a particular note, giving a regular or irregular rhythmic pattern. For more detail, see RHYTHM. 2. The simplest forms of *plainsong tones, i.e. very slightly inflected monotones.

accentuation The use of accent in performance. Accentuation combines with such other nuances as phrasing and articulation in the formation of expression, and in vocal music may refer also to the pleasing coincidence of accents in music and text.

Accentus [*Lat.*] 1. The part of the RC liturgy chanted only by the priest or his representative, as distinct from the *Concentus*, chanted by the congregation or choir. 2. See ACCENT 2.

acciaccatura A species of *grace note, indicated by a small note with its stem crossed through, viz.,



The prin. note retains its accent and almost all its time-value. The auxiliary note is theoretically

timeless; it is just 'crushed' in as quickly as possible before the prin. note is heard.

Sometimes 2 or more small notes are shown before the prin. notes, and then they generally amount to acciaccatura (being in most cases perf on the 'crushed-in', or timeless and accentless, principle), although they have no strokes through their tails, and although the names *double* or *triple appoggiatura* are often given them.



Note a combination of acciaccatura with spread chord:



perf as though notated—



Although the acciaccatura is theoretically timeless, it nevertheless must take a fragment of time from somewhere. In the cases shown above (which may be considered the normal ones) it takes it from the following note. In 2 other cases, however, time is taken from the preceding note: when harmonically and in context it is clearly attached to that note rather than the following note; and when, in *pf* music, it appears in the bass followed by a chord in the left hand or in both hands—the comp.'s intention being to increase harmonic richness by sounding the bass note in a lower octave and then holding it by the pedal whilst the chord is played. In this case the chord (as a whole) is to be heard on the beat, the acciaccatura slightly preceding it. See also MORDENT.

accidental The sign indicating momentary departure from the key signature by the raising or lowering of a note by means of a sharp, flat, natural, etc. It holds good throughout the measure (bar) unless contradicted, and where it occurs attached to the last note of the measure and this note is tied to a note in the next measure, it holds good for that latter note also. In some 20th-cent. music any accidental which occurs is understood to affect only the note before which it is placed, as was also often the case with music from the medieval period to the 17th cent.

accompagnato [*It.*] Accompanied. In *It.* opera, from about the time of Cavalli, *recitativo accompagnato* meant a dramatic type of recit., fully written-out with ens *acc.*, as opposed to *recitativo secco*, notated with figured bass *acc.*

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