

# **Composer Biographies**

**(for Recorder Music)**

**2009-07-05**

**(Third Edition – Original 2006-03-04)**

## Sources:

*Grove Music Online* 2009

&

Blom, E./ Sir Westrup, J. *Everyman's Dictionary of Music* Dent & Sons 1975

Dufourcq, M. Norbert, ed.: *The Larousse Encyclopedia of Music*. The Hamlin Publishing Group Limited, England © 1971

*Funk & Wagnall's New Encyclopedia*. K-III Reference Corporation © 1996 (Microsoft ® *Bookshelf* ®)

Jacobs, Arthur: *A New Dictionary of Music*. Penguin Books Ltd., England © 1970

Jacobs, Arthur: *A Short History of Western Music*. Penguin Books Ltd., England © 1972

Robertson, A. & D. Stevens: *The Pelican History of Music, Volumes.1, 2 & 3*. Penguin Books Ltd., England © 1960, 3 & 8 respectively

Slonimsky, Nicolas *Baker's Biographical Dictionary of Musicians*, Maxwell MacMillan, Canada 1992 and 1997

*The Concise Columbia Encyclopedia*. Columbia University Press © 1991

*The People's Chronology*. Henry Holt and Company, Inc. © 1992

*Webster's New Biographical Dictionary*. Merriam-Webster, Incorporated © 1994 (Softkey ® *Infopedia* ®)

Extensive use of the Internet for additional information.

## Composer Biographies (for Recorder Music)

**Adson, John** English 1587-1640

Composer, actor and wind player. Recorded as a cornett player at the court of Charles III of Lorraine in Nancy in 1604. Returned to England and was a member of Charles I household. Published "Courtly Masquing Ayres" for various instruments in 1621. Little else of his music remains.

**Agazzari, Agostino** Italian 1578-1640

Chapel master at Sienna (1630-1640); wrote madrigals, motets, etc., in both late Renaissance and early Baroque styles; known especially for treatise "Del sonare sopra il basso" (1607). Wrote pastoral opera "Eumelio" (1606 in Rome). One of the earliest operas.

**Agostini, Lodovico** Italian 1534-1590

Composer and singer. In 1577 his name first appeared in the payment records of the Ferrarese court of Duke Alfonso II d'Este, in whose service he remained until his death. He was a priest, and pursued a distinguished religious career which culminated in his being created a Monsignore and an apostolic prothonotary. Composed madrigals and canzoni.

**Agrel, Johan** Swedish 1701-1765

Also spelled Aggrell or Agrell, Giovanni. Violinist, harpsichordist and composer. Wrote 5 concerti for cembalo and strings, 2 sonatas for violin, 6 sonatas for cembalo, and cembalo solos in dance forms.

**Agricola, Alexander** Netherlands c1445-1506

Composer, active in Italy. The earliest document to refer to Agricola with certainty comes from Cambrai Cathedral, where he received a payment of four pounds for his services as petit vicair in 1475-6. It is about this time that the earliest surviving source for any of his works was copied: Gaudent in celis survives in D-Mbs Mus.ms.3154 on paper dated about 1476. Compositions include masses, motets, secular vocal, and instrumental works.

**Aichinger, Gregor** German c1564-1628

Composer and organist. Wrote chiefly choral and ecclesiastical music for Latin texts; known especially for motets; published "I Cantiones ecclesiasticae"(1607). In 1598 he entered the priesthood and by then he had already renounced secular music, a fact noted in the foreword to his Odaria lectissima (1601), and in the preface to the Divinae laudes (1602) he had referred to the dedication of his life to God. The epitaph on his tombstone praises him as 'a man wonderfully pleasing beyond his piety, his expert knowledge of music and the elegance and ease of his manners'.

**Alberts, Laurie G.** American ?1950-?2050

American composer. Wrote Poinciana Rag in 1995 for the ARS.

**Albioni, Tomaso Giovanni** Italian 1671-1751

Violinist and composer. Between 1694 and 1740 he produced 53 operas, and spent most of his time in Venice. Bach admired his music. Although he wrote at least one opera his instrumental music is what is significant.

**Allegrì, Gregorio** Italian 1582-1652

Composer and singer. His fame stems largely from his Miserere, a setting of Psalm I, which, up until 1870, was traditionally sung by the papal choir during the Tenebrae Offices of Holy Week. Ironically, the setting's renown has little to do with Allegrì since, in its basic form, it is a simple nine-part falsobordone chant for two choirs. The version currently performed is largely due to Sir Ivor Atkins who edited it significantly in the 1950's. His best music is in the a cappella style, much of it for two choirs: it was copied and recopied into Cappella Sistina manuscripts for at least a century. He also wrote some concertato church music.

**Altenburg, Michael** German 1584-1640

Theologian and church musician. Composed hymns, psalms, motets, and sacred pieces for voices and instruments, also instrumental intradas. From 1601 he was Kantor at St Andreas and from 1607 was also rector of the school connected with it. He abandoned teaching in 1609 and became a pastor. The Thirty Years War, however, was bringing suffering to his

hometown, and his creativity ceased. His congregation was decimated by plague in 1636; his wife died in 1637, and of their 13 children only three survived him. In 1637 the war drove him back to Erfurt, where he spent the rest of his life, first as deacon, then from 1638 as minister, of St Andreas.

**Ammerbach, Elias Nikolaus** German c1530-1597

Organist and keyboard music arranger. He served as organist at the Thomaskirche in Leipzig from 1561 to 1595. In his first publication he introduced what has since been called new German organ tablature in which pitches are expressed in letter notation with rhythm-signs above them. A later publication includes sacred and secular works by various composers. These are the only two surviving collections of his.

**Anastasio, Angelo** American ?1950-?

Arranged music for recorders.

**Anet, Jean -Jaques-Baptiste** French 1676-1755

Violinist and composer. Studied under Corelli in Rome. Upon his return, he played for the Duke of Orleans, and then Elector Maximilian Emanuel of Bavaria who was living in exile in France. He entered the service of Louis XIV when the Elector returned to his throne in Bavaria. Between 1724 and 34 he published 6 volumes of instrumental work, 2 of which contain sonatas for violin and continuo. By the 1730's his style was already old-fashioned and this may have hastened the decline of his career. Works include instrumental works, and works for musette, flutes and hurdy-gurdy.

**Antegnati, Costanzo** Italian fl1608-?0

Organ builder, composer and musician.

**Arcadelt, Jacob** Flemish c1505-1568

Lived in Rome where he concentrated on madrigals and Paris where he concentrated on French chansons. Wrote 24 motets, 126 chansons and over 200 madrigals.

**Arcadelt, Jacques** Flemish c1507-1568

Composed masses, motets, madrigals, etc. (one of the earliest practitioners of the madrigal) working in Rome as Papal musician. Between 1538 and 1544 five volumes of his works were published. He returned to France in 1551 and entered, perhaps by 1552, the service of the Cardinal of Lorraine, brother of the Duke of Guise and an influential member of the French court. He remained in the Cardinal's service until his death in 1568.

**Arne, Thomas Augustine** English 1710-1778

Composer. Went to Eton School. Studied music much against his father's wishes and developed considerable skill writing musical settings to plays "in the Italian style". In 1740 he produced the masque Alfred, the finale of which contains the celebrated song, Rule Britannia. Also, Shakespeare's The Tempest contains the well known song "Where the bee sucks". His works include music for 28 theatrical productions, 2 oratorios, numerous glees and catches, and miscellaneous instrumental music.

**Attaignant, Pierre** French c1494-c1552

Music printer. Business continued by his widow (née Pigouchet) whose father he had succeeded, continued after his death. In 1537 he received the unprecedented appointment of 'imprimeur et libraire du Roy en musique'. In his method of printing music the staff-segments and notes were combined, so that both could be printed in a single impression replacing the earlier double or triple impression techniques. He was the first music publisher to achieve a true mass production.

**Aubert, Jacques [le vieux, le père]** French 1689-1753

Composer. He had a varied early career as a dancing-master, violinist and composer working at the Théâtres de la Foire before entering the service of the Prince of Conde in 1722. He then joined the 24 Violons du Roi until he became the premier violon of the Opera Orchestra in 1747. Parallel to these activities, he composed and performed works for the Concert Spirituel. Works include operas, a ballet, and a symphonies.

**Aufderheide, May** American 1888-1972

Composer. Born in Indianapolis. A leading rag-time composer.

**Aurelli, Frederico** Italian fl1751-? Composer.

**Austin, Frederic** English 1872-1952 Baritone and composer. Operatic debut at Covent Garden in 1908. Composed a symphony and an overture, however, his success was a practical arrangement of the Beggar's Opera, for its revival in London in 1920.

**Babell, William** English c1690-1723 Harpsichordist, violinist, organist and composer. Lived all his life in London. Active as an instrumentalist, also as organist at All Hallows. He acquired an international reputation as a harpsichordist largely through his virtuoso arrangements of fashionable operatic arias and overtures, especially those of Handel. Works include harpsichord works, and concertos for violin and for flute.

**Bach, Carl Philipp Emanuel** German 1714-1788 Studied under his father J.S. Bach and at Frankfurt, studied jurisprudence. Musician to Frederick the Great of Prussia. Became director of music for five churches in Hamburg. An important figure in the development of the symphony. Composed concertos, numerous clavier solo works, quartets, trios, duets, passions, cantatas and songs.

**Bach, Johann Sebastian** German 1685-1750 Organist of the late baroque period. Among the greatest composers in history, he wrote more than 200 cantatas, orchestral works such as the six Brandenburg Concertos and numerous works for organ, harpsichord, other solo instruments and chamber ensembles. Four of his children became noted musicians: Wilhelm Friedemann 1710-1784, Carl Philipp Emanuel 1714-1788, Johann Christoph Friedrich 1732-1795 and Johann Christian.

**Bach, Wilhelm (F) Freidemann** German 1710-1784 Studied under his father J.S. Bach and in Leipzig. Studied violin, organ, mathematics, philosophy and law. He is known to have copied performing parts for his father, and around 1726 he took violin lessons from J.G. Graun in Merseburg 'to enable him to compose according to the nature of that instrument' (Marpurg). After failing in a competition for a post at Halberstadt in March 1731, Friedemann applied for the post of organist at the Dresden Sophienkirche which he obtained. Here he was also increasingly active as a composer. In 1746 he became organist to the Liebfrauenkirche in Halle. He was embroiled in several conflicts over issues of responsibility and charges of exceeding his authority, including a dispute in 1749 with his Kantor, Johann Gottfried Mittag, who had misappropriated money due to Bach. Composed for orch., piano, organ, cantatas, motets, and chamber music.

**Bach, Wilhelm (FE) Freidrich Ernst** German 1759-1845 Grandson and last male descendent of Johann Sebastian, son of Johann Christoph Friedrich. Keyboard player and composer. In 1788 became Kapellmeister and harpsichordist to Queen Friedrike of Prussia. In 1797 he was appointed to a similar position for Queen Luise. His salary in Berlin was a modest one, and in a letter of 15 October 1809 to the privy councillor and Oberpräsident von Altenstein, now lost, he dwelt on his poverty-stricken situation. His extant works are varied and substantial, but too many have been lost for a true assessment to be made. Works include keyboard, chamber, orchestral and vocal works.

**Baines, Francis** English 1918-1999 Doublebassist, folk wind instrument, and hurdy-gurdy player. Composed music for woodwind instruments including recorders. Also edited music.

**Bamforth, Dennis A.** English 1935-> Teaches secondary education. Actively involved in running recorder classes, and forming recorder orchestras. Conducts Manchester Recorder Orchestra with over 60 players. Composer and arranger of music for recorders.

**Banchieri, Adriano** Italian 1568-1634 Monk and abbot from 1620 at San Michele, Bosco. Composer of church music, symphonies and especially dramatic pieces in madrigal style, forerunners of opera; author of works on organ

playing and on counterpoint; founded Academia de' Floridi, Bologna.

**Banister, John Jr.** English c1663-c1725 Violinist and composer. Studied violin with his father, John Banister (c1625-1679), served as concertmaster at the Italian Opera in London. He composed mostly for the theatre and contributed to Playford's Division Violin (1685).

**Barab, Seymour** American 1921-> Studied cello and performed with the symphony orchestras of Indianapolis, Cleveland, Portland and San Francisco. Taught at Rutgers, State University of New Jersey and New England Conservatory. His opera compositions include "Chanticleer after Chaucer", and "A Game of Chance".

**Bariolla, Ottavio** Italian 1573-1619 Lesser known composer and organist. Composed various Ricercari.

**Barsanti, Francesco** Italian 1690-1772 Composer. Studied scientific subjects at the University of Padua, and then devoted himself to music. In London, he played the flute and oboe in the orchestra at the Italian opera, and published three sets of solo sonatas. He spent eight years in Scotland, where he married a Scots woman, was much patronized by the aristocracy and published his finest compositions, ten concerti grossi (1742) and nine overtures (c1743). Also arranged 30 Scots songs. Returned to London where he then played the violin. His compositions are accomplished and original. Works include motets, recorder sonatas, violin sonatas and concerti grossi.

**Bartok, Bela** Hungarian 1881-1945 Professor, Academy of Music, Budapest (1907-1934); to U.S. (1940). Noted as pianist and teacher. Published collections of over 6,000 Hungarian, Romanian and Arabian folk tunes and piano pieces including Mikrokosmos (1926-1939).

**Bartolini, Orindio** Italian c1580-1640 Also known as Bartalani and Bertolini. Composer and singer. Maestri di cappella of Undine Cathedral. Wrote madrigals, a quantity of church music, canzonettas and arias.

**Barton, Oliver** English ?1948-> Arranger and composer.

**Bassano, Augustine** English c1526-1604 Arrived in England 1538 from Italy. Musician in Ordinary for recorders from the 1550s through his death in 1604, replaced by Clement Lanier.

**Bassano, Giovanni Battista** Italian c1647-1716 Organist, choir director and composer. Composed 8 operas - all lost, 15 oratorios - also lost, masses, secular and instrumental music.

**Bassano, Jerome** English 1559-1635 Musician in Ordinary for recorder 1579-1635. Musician in Ordinary on recorders 1625-35 replaced by Henry Bassano - his son.

**Bauldeweyn, Noel** Netherlands c1480-c1530 Also known as Balbun, Balduin, Bauldewijn, Baulduin, Baulduvin, Valdovin with first names of Noe, Natalis. Composer. His works combine aspects of the obsolete Netherlandish style of the late 15th century and the newer style of Josquin des Prez and his immediate successors. Bauldeweyn succeeded Jean Richafort as magister cantorum of St Rombouts, Mechelen, in 1509. Characteristic of his generation, more than half his compositions are for five or six voices, and much of his music had a strong harmonic sense and rhythmic drive. Works include sacred choral music.

**Becker, Dietrich** German 1623-1679 Also known as Bekker, Bäkker, with first names Diederich, Diedrich, Dierich. Composer, organist and violinist. In 1642 he was appointed organist to Count Rantzau at the Schlosskirche in Ahrensburg, where an organ by Friedrich Stellwagen had been installed two years earlier. He was granted leave of absence in 1662 to visit Lübeck and Hamburg 'to improve his skill in his profession', but instead of returning he became a citizen of

Hamburg in 1662 and worked there as a simple Musicant. In 1667 he became director of music at Hamburg Cathedral. Works include instrumental and vocal music.

**Beckerath, Alfred von** German 1901-1978  
Studied music and composition in Frankfurt and Freiburg. Compositions: mainly symphonies, concertos for various instruments and vocal pieces.

**Beethoven, Ludwig van** German 1770-1827  
Composer; deaf by 1819. His music, which formed a transition from classical to romantic composition, includes 9 symphonies, 5 piano concertos, a violin concerto, 32 piano sonatas, several other sonatas, 2 Masses and an opera.

**Bennet, John** English c1575-fl1614  
Composer. He dedicated his madrigal volume (1599), 'these first fruits of my simple skill ... the endeavors of a young wit', to Ralph Assheton, who held civic office in both Lancashire and Cheshire, as a token for favours received. It seems probable, therefore, that Bennet came from the north-west of England, and was born about 1575-80. Certain features in his work seem to derive from Weelkes and Wilbye, but Morley was clearly his main model. Wrote madrigals and sacred music.

**Berger, Andreas** German 1584-1656  
Tenor and choir director. Composed sacred and secular vocal music.

**Bergmann, Walter** German 1902-1988  
Born in Hamburg, and studied law in Halle. Escaped to England in 1938. Worked with Edgar Hunt to edit many recorder publications. He edited many baroque works and also arranged works of composers such as Byrd, Haydn and Schubert.

**Berlin, Irving** American 1888-1989  
Composer and lyricist. In 1911 the hit song "Alexander's Ragtime Band" launched a musical career that would include over a thousand songs. In 1917, during World War I, he was drafted into the United States Army and staged a musical revue Yip Yip Yaphank while at Camp Upton in Yaphank, New York. Billed as "a military mess cooked up by the boys of Camp Union," the show cast 350 members of the armed forces. Wrote "White Christmas" as well as other songs and Broadway Musicals, such as "Annie Get your Gun" (1946).

**Bernhard, Christoph** German 1628-1692  
Music theorist, composer and singer. He began singing as an alto at the electoral court in Dresden under Schütz probably in 1648 and received a contract with the elector's ensemble (which also required him to instruct the choirboys in singing every day) in 1649. At some point he also studied law. Growing tension between the German and Italian musicians was probably the main factor in Bernhard's decision in 1663 to follow his former colleague Matthias Weckmann to Hamburg. There he succeeded Thomas Selle as Kantor of the Johanneum. Compositions include sacred, occasional and secular music.

**Bernstein, Leonard Louis** American 1918-1990  
Composer, conductor and pianist. He was the most famous and successful native-born figure in the history of classical music in the USA. As a composer, conductor, pianist and pedagogue he bridged the worlds of the concert hall and musical theatre, creating a rich legacy of recordings, compositions, writings and educational institutions.

**Bertali, Antonio** Italian 1605-1669  
Last name also spelled Bertalli, Berthali, Bartali, Barthali, Bertaldi. Composer and violinist of Italian birth. He received his musical training from Stefano Bernadi, maestro di cappella of Verona Cathedral (1611-1622). From 1624 onwards he was employed at the imperial court in Vienna. He was appointed Kapellmeister there in 1649. He actively promoted and composed operas. He wrote both sacred and secular choral music, as well as operas, and a wide range of instrumental music.

**Bevin, Elway** Welsh c1554-1638  
Organist of Bristol Cathedral and Gentleman Extraordinaire of the Chapel Royal. Wrote a canonic anthem for 20 voices, and songs including "Hark Jolly Shepherd".

**Biber, Heinrich Ignaz Franz von** Bohemian 1644-1704  
He was in the service of Leopold I, who ennobled him 1690. In 1670 he was a member of the Kapelle at Salzburg; in 1679 he was appointed Vice-Kapellmeister there, and in 1684 Kapellmeister. He was one of the founders of the German school of violin playing. Published a number of violin sonatas, 2 operas, sacred music including a Requiem.

**Biggs, John** American 1932->  
Composed symphonies, variations, compositions for voice. Formed the John Biggs Consort.

**Bishop, Martha** American ?1950->  
Composer and bass player. She has taught cello, viola da gamba, and composition at Agnes Scott College, viola da gamba at Emory University, and music history at Clayton State College and West Georgia College. She is a frequent workshop clinician on viola da gamba in the U.S. and abroad. She is past President of the Viola da Gamba Society of America, and is currently Musical Director of its annual Conclave.

**Bissell, Keith** Canadian 1912->  
Attended Univ. of Toronto, and studied with Carl Orff (1960). Coordinator of music for Scarborough schools (1955-1976). Composed music specifically for amateur performance including operas, string, piano, chorus and orchestra, brass and woodwind instruments.

**Blavet, Michel** French 1700-1768  
Flautist and composer. He taught himself several instruments including the bassoon and flute. He moved to Paris in 1723 in the entourage of Duke Charles-Eugène Lévis. Three years later he made his début at the Concert Spirituel, where he appeared more frequently than any other performer. By 1731 he had moved to the Court of Clermont where he stayed until he died. He wrote flute sonatas, 4 stage works, songs, and arranged music.

**Blow, John** English 1649-1708  
Organist and composer. Joined the Chapel Royal in 1660. Wrote anthems. Became organist at Westminster Abbey in 1668. Works include services, anthems, songs, keyboard and instrumental music.

**Böhm, Georg** German 1661-1733  
Composer and organist. He initially studied under his father and matriculated at the University of Jena, 1684. In 1697 Christian Flor, organist of the Johanniskirche at Lüneburg, died, and Böhm petitioned the town council for an audition, hinting that he did not have any regular employment. He was chosen unanimously and held the post until his death. Works include keyboard, sacred cantatas, motets and other vocal music.

**Boismortier, Joseph Bodin de** French 1689-1755  
Composer. A prolific composer of instrumental music, he wrote more than 100 opus numbers, including many works for recorders and for transverse flutes. He also wrote works for amateurs, scored with a drone instrument, either the musette (a wind instrument) or the vielle (a string instrument) under titles such as "Gentillesces". He also wrote 3 ballet-operas.

**Bonelli, Aurelio** Italian c1569->1620  
Composer, organist and painter. In 1602 he was organist of the monastery of S Michele in Bosco, Bologna, where he also helped with the paintings. Towards the end of his life he was organist S Giovanni in Monte. Only his ricardi remain. These were also published as organ pieces in Germany, with organ-style ornamentation added.

**Bononcini, Giovanni** Italian 1670-1747  
First name often given as Giovanni Battista. After his start as cellist in the chapel of S. Petronio in Bologna (1687) and later the same year as Maestro di Cappella at S. Giovanni in Monte he wrote chamber concertos, masses and duos; he then started composing operas and did much traveling producing his operas. In 1720 he received an invitation to join the Royal Academy in London of which Handel was the director. A rivalry developed between Handel and Bononcini over the style of opera. In London most favored the style of Handel. Bononcini lost ground when he submitted a madrigal to the Academy which turned out

to be an arrangement of one by Lotti. Works include many operas, 7 oratorios, and instrumental works.

**Bononcini, Giovanni Maria** Italian 1642-1687

Composer and father of Giovanni. Awarded a ducal appointment as violinist at the Cathedral of Modena; also served as chamber musician to the Dowager Duchess Laura D'Este. Works include 11 sets of instrumental works, vocal works, and madrigals for 5 voices. He also published a didactic manual, *Musico Practico*.

**Bonsor, Brian** Scottish 1926->

Music educator and recorder player. Arranged for recorders including works by Grainger, Strauss and Webber. Wrote recorder methods books.

**Borchgrevinck, Melchior** Danish c1570-1632

Composer, anthologist, organist and instrumentalist. He was a choirboy of the Danish Court, and later instrumentalist, under the new king, Christian IV. In 1596 he was sent to Danzig to buy instruments and engage choristers. He was appointed organist that Christmas. He traveled to England to buy more instruments and to Italy to study under Giovanni Gabrieli. He became director of court music in 1618. Circumstances forced the reduction of court musicians in 1627 and he appears to have retired. He was responsible for the first major music publications in Denmark under the title "Giardino novo bellissimo di vani fiori musicali sceltissimi" He contributed the last madrigal in each volume. Other surviving music of his includes a mass for 8 voices, some psalms set for 4 voices and some 5 part dances, 3 from 1607 and 2 from 1609.

**Bottenberg, Wolfgang** Canadian 1930->

Emigrated from Germany in 1958. Graduated from Univ. of Alberta 1961. Taught music at Acadia Univ. (NS) and Concordia Univ. (PQ). Composed choral, vocal, chamber, instrumental, incidental, operatic and ballet music. Writings include "Building a Treble Viola da Gamba".

**Boyce, William** English 1711-1779

Composer (1736) and organist (1758) to Chapel Royal; master of King's Band of Music (1755). Composed numerous symphonies, concerti, overtures; theatrical music for plays and masques by Shakespeare and others; settings for many odes; church services and anthems. Published collection of Cathedral Music (1760 - 1773).

**Brade, William** English 1560-1630

Violinist and composer who moved to Germany early in his career; musician at court of Maekgraf Johann Georg of Brandenburg (ruled 1571-1598). In 1594 he was at court of Christian IV of Denmark. Perhaps because of his 'restless' wife, he was truly itinerant: as well as working more than one period in both Brandenburg and Copenhagen Denmark, Brade lived and worked for various times in Berlin, Bückeberg, Hamburg, Schaumburg, Gottorp and possibly Halle. He negotiated substantial salaries, reaching at one time at least, the pay of an admiral.

**Brahms, Johannes** German 1833-1897

Composer and pianist whose works, blending classical tradition with the new romantic impulse, include concertos, four symphonies, chamber music and choral compositions.

**Brandão, José Vieira** Brazilian 1911-2002

He was a good maestro, a great pianist and teacher. His work, in nationalist/romantic style, includes: opera "As Mascaras"; songs and choral music; piano, chamber, and orchestral pieces.

**Brennecke, Wilfried** German 1926->

Editor of music and involved with composers such as Michael Cage.

**Bresgen, Cesar** German 1913-1988

Composed a number of short operas for school use and some instrumental music including "Concerto for Guitar and Chamber Orch.", "wind quintet" and various choral pieces. Also published a collection of Austrian folk songs.

**Britten, Benjamin** English 1913-1976

Full name Edward Benjamin, Baron Britten of Aldeburgh. Known as most outstanding composer of English opera since Purcell.

**Bruckmann, Ferdinand** German 1930->

Organist and composer Compositions include works for recorder.

**Bruckner, Anton Joseph** Austrian 1824-1896

Composer. In 1841 he took his first teaching position, which required a ride on the horse-drawn train as far as Freistadt, followed by a three-hour walk, taking him to the remote village of Windhaag in the Mühlviertal. Duties included teaching, assisting with the church music and helping out in the fields. He became assistant schoolteacher in the monastery of St. Florian where he had attended school. In 1849 his duties were expanded with the responsibility of singing instructor for the choirboys. Compositions include orchestral, band, choral, sacred choral, secular choral, organ and piano works.

**Brumel, Antoine** French c1460-c1513

Also known as Brummel, Brommel, Brunel, Brunello. Composer. The first mention of him is at Chartres, where the cleric Anthonius de Brumel became an horarius et matutinaris (singer at the day and night Office) at Notre Dame in 1483. In 1498 he became responsible for the musical training of the children at Notre Dame. He resigned in 1500 as a controversy arose over the appointment of a new choirboy. In 1505 he became maestro di cappella at Lyons until the chapel was disbanded in 1510. Works included masses, sacred and secular vocal music, and instrumental music.

**Bull, John** English c1562-1628

Also known as Boul, Bul, Bol, Bouville, Bonville and first name Jan, Jean. Composer, organist, virginalist and organ builder. He entered the choir of Hereford Cathedral in 1573, and probably joined the Children of the Chapel Royal in London, 1574. He attended King's College Cambridge. In 1597 he was elected the first Public Reader in music at Gresham College, London, with an annual salary of £50. He became involved in a serious scandal in 1613, and articles were laid against him in the Court of High Commission. The substance of the charge was adultery. The archbishop of Canterbury, William Trumbull, concluded: 'The man hath more music than honesty and is as famous for marring of virginity as he is for fingering of organs and virginals'. He obtained a job in Brussels through Archduke Albert, but news of his appointment angered even James I, and the Archduke was encouraged to dismiss Bull. However, the Archduke secretly continued to support him and he eventually became organist at Antwerp Cathedral. Works include keyboard music, anthems, spiritual songs, and consort music.

**Burgess, John** American ?1900-?1999

Arranger of recorder music.

**Burgk, Joachim** German 1546-1610

Also spelled Burck or Moller. Composer, organist and public official. In 1596, together with many of the leading musicians in Germany, he took part in the famous organ trials at Gröningen, near Halberstadt, and in 1603 he acted as an organ consultant at Sondershausen and in 1604 at Hersfeld. As a musician, he may have been largely self-taught, but in the preface to his *Sacrae cantiones* (1573) he acknowledged a debt to the example of Johann Herrmann, as well as of Cipriano de Rore, Alexander Utendal, Jacobus Vaet, Giaches de Wert and especially Lassus. He was a minor master in a period of transition. He saw it as his task 'to meet the demands of my calling by using such gifts as I have received from God' in the service of Christian teaching in church and school. Wrote hymns, passions and other sacred choral music.

**Buterne, Charles** French ?1680-?1750

Composed works for winds, strings.

**Buxtehude, Dietrich** Danish 1637-1707

Renowned throughout Germany as virtuoso organist. In 1667 the position of organist of the Marienkirche at Lübeck, one of the most important in north Germany, became vacant, and was filled by him in 1668. At the same time he was appointed Werkmeister, a post encompassing the duties of secretary, treasurer and business manager of the church; it carried a separate salary but at this period was given to the organist. Composed church music, including over 100 cantatas and much keyboard music especially for organ, as preludes, fugues,

toccatas, chaconnes.

**Byrd, William** English 1543-1623

Pupil and protégé of Thomas Tallis; organist at Lincoln cathedral (1563), with Tallis of Chapel Royal (1572-1577); granted, with Tallis, 21-year monopoly of issuing printed music and music paper (1575). Composed 3 masses, keyboard music, motets, madrigals, songs, etc. published in *Cantiones sacrae* (1575), *Psalms, Sonets, Songs of sadnes pietie* (1588), *Songs of sundrie natures* (1589), *more Cantiones sacrae* (1589, 1591), *Gradualia* (1605, 1607), *Psalms, Songs and Sonnets* (1611). He was favoured by Elizabeth I. He performed and published music with Tallis.

**Cabezón, Antonio de** Spanish 1510-1566

Blind from infancy; organist to Empress Isabel (1526); in service of Philip II (from 1548). Earliest major Spanish keyboard composer; works included *tientos*, psalm settings, variations on popular songs and on motets and chansons, dance pieces.

**Cabézon, Hernando de** Spanish 1541-1602

Organist and composer. Son of Antonio. After being substitute organist at the Royal Chapel, and then organist of Sigüenza Cathedral, he succeeded his father as organist to the King in 1566. A volume published in 1578 contain some works of his, and two books of music are mentioned in his will.

**Caldara, Antonio** Italian c1671-1736

Composer. His membership of the guild of the Signori musici di S Cecilia in 1687 suggests an early resolve to embark on a professional career. In 1699 Caldara was made *maestro di cappella da chiesa e del teatro* to Ferdinando Carlo, the last Gonzaga Duke of Mantua. He held aspirations of joining the Imperial Court in Rome, and on the emperor's decision, overriding Fux's recommendation of either Giuseppe Porsile or Francesco Scarlatti, Caldara was made *vice-Kapellmeister*. He was also required to write much music. He created a repertory of several hundred compositions which ranged from sumptuous settings of the mass to intimate motets. Always he had access to lavish instrumental and vocal resources and the abilities of famed performers, as well as the constant admiration of a monarch who prized him above all other composers. Compositions include operas, oratorios, masses, motets, and instrumental music.

**Campion, Thomas** English 1567-1620

Last name also spelled Campian. Composed more than 100 songs with lute accompaniment; also masques, etc. Wrote poems set to music by himself and others. Was also a lawyer and physician.

**Cannell, John** American ?1950-?

Music editor.

**Carey, James Duncan** American ?1950-?

Composed "Meditation for Organ", vocal pieces, and specializes in music for recorder ensembles.

**Carmichael, Hoagy** American 1899-1981

Given name: Hoagland Howard. Pianist and arranger with various bands, including his own. His melodies reflect early jazz influence. "Stardust" (1929) is his best-known song; others include "Riverboat Shuffle", "Washboard Blues", "Rockin' Chair", "Georgia on My Mind", "The Nearness of You", "I Get Along Without You Very Well", "Two Sleepy People", "Lazy River", "In the Cool, Cool, Cool of the Evening" (Academy Award, 1951), "Lazy Bones" (with Johnny Mercer) and "Skylark". He also appeared in films, e.g., *To Have and Have Not* (1944).

**Carolo, Mr.** Dutch ?1650-?1749

Composed 10 duets for viola da gamba and basso continuo in Amsterdam 1683.

**Castello, Dario** Italian fl1600-fl1649

Composer and wind player. By 1621, according to the title-pages of his publications, he was leader of a wind ensemble and a musician at S Marco, Venice. His two collections of sonatas, comprising 29 works, are not as idiomatic to the violin as works by some of his contemporaries, but the virtuoso instrumental writing, especially for the bassoon, is notable. There are many reprints of his works indicating his popularity.

**Castro, Jean de** Flemish c1540-c1600

Other first names *lehan, Giovan, Giovanni, Ioanne, Ioannis a*. Composer. In the late 1560s he moved to Antwerp, where he stayed until mutinous Spanish soldiers partially destroyed the city in 1576. He fled to France and obtained a position with Johann Wilhelm, Duke of Jülich, Cleves and Berg. In 1586 he returned to Antwerp after relative peace had descended on the city, but two years later the duke appointed him *Kapellmeister* at Düsseldorf. He remained there until 1591, when his departure was prompted by the duke's increasing insanity; he moved to Cologne, where he spent the rest of his life. The number of volumes produced during his lifetime demonstrates both his popularity and his prolificacy, while the many and varied dedications of the prints chart the changing allegiances of a man who had to rely for most of his career (apart from his years in Düsseldorf) on the unstable system of private patronage. Works include secular and sacred vocal music.

**Cato, Diomedes** Italian c1560-c1618

Also spelled as *Catone* and *Diomede*. Composer and lutenist, and active in Poland. Employed as lutenist at the court of King Sigismund III of Poland (1588-93). Wrote music for voices, viol consort and keyboard, but best known for his lute pieces. Composed *Chromatic Fantasia*. The fantasias are the most interesting compositions of his, and are mostly of the imitative *ricercare* type.

**Cavaccio, Giovanni** Italian 1556-1626

Composer. *Maestro di cappella* at Bergamo Cathedral. Composed collections of madrigals, psalms, a requiem, and organ music.

**Chambonnières, Jacques Champion** French c1601-1672

Composer and harpsichordist. His family name was *Champion*. Approximately 150 pieces survive including *allemandes*, *courantes*, *sarabandes* and *gigues*, with half the total consisting of *courantes*, a quarter of *sarabandes* and the remainder evenly divided between *allemandes* and *gigues*. The range of styles and forms in his works is tiny, but within the narrow limits of the idiom there is an incessant flow of invention. Ideas are exploited briefly, only to be abandoned for new ones, and the materials of one strain rarely appear in the next.

**Charlton, Andrew** American 1928-1997

Composer and arranger of music including much for recorders. Wrote book on recorder playing for adults, "The Charlton Method for the Recorder". Longtime music professor at Cal State College Fullerton.

**Charpentier, Marc-Antoine** French 1643-1704

Composer. French composer. Although he never held a position at the court of Louis XIV, his ability, reliability and productivity won him important posts in Paris and considerable renown. Overshadowed during his lifetime by his more strategically placed contemporary, Lully, and soon forgotten, it was only in the 20th century that he came to be acknowledged as one of the most gifted and versatile French composers. Wrote sacred and secular music for voices and instruments.

**Chatillon, Walter of** French c1134-?1200

Wrote poetry and composed music.

**Chédeville, Esprit Philippe** French 1696-1762

Composer, musette maker and player, brother of Pierre and Nicolas. Played in the opera orchestra at age 13. His compositions significantly expanded the repertory of the musette. Works include sonatas, suites, concertos, as well as minuetts and other dances and aires. Most of his works are in either C or G as the drones were difficult to tune. An example of one of his musettes is in Brussels *Musee Instrumentale*.

**Chédville, Nicolas** French 1705-1782

Composer, arranger, musette maker, player and teacher, brother of Pierre and Esprit Philippe. In the early 1720s he entered the opera orchestra as oboe and musette player. In 1729 he published his own compositions. In his musette making he seems to have added to the instrument's lower compass. In 1748 he retired from opera. His first two collections of pieces for musette or hurdy-gurdy were entitled "Amusements champêtres". He also wrote pieces for transverse flute, oboe or

violin. Like the compositions of his brother Esprit his music was basically written for the enjoyment of wealthy amateur players.

**Chilese, Bastian** Italian fl1610-fl1640

Composer. Probably related to a family of instrumentalists. Active in Venice (c.1610–20), and in Vienna (c.1620–40). Three pieces, one for five and two for eight instruments, published in Alessandro Raverii's *Canzoni per sonare* (Venice, 1608), employ echo effects and ornamental passages.

**Cima, Andrea (Giovanni)** Italian c1580->1627

Organist and composer. Brother of Giovanni Paolo Cima. Little is known about his life. He was organist of S Maria Maggiore, Milan, in 1614 and of S Maria della Rosa and S Maria della Grazie, also Milan, in 1627. His two surviving publications contain motets in an unambitious concertato idiom, two being dialogues for soprano and bass.

**Cima, Giovanni Paolo** Italian c1570-1630

Organist and composer. He succeeded Ottavio Bariola as organist of S Maria presso S Celso, Milan, in 1595 and remained in the post until his death, during the plague of 1630. From 1607 to 1611 and from 1614 until his death he also acted as maestro di cappella there, although the post was never officially his. Compositions include motets, canzoni, Vespers, and ricercare.

**Cimarosa, Domenico** Italian 1749-1801

Composer. He graduated in 1771 and his first opera *Le stravaganze del conte* was staged in 1772. In 1779 he was appointed supernumery organist at the Royal Chapel in Naples. In 1787 he was given the post of Maestro di Cappella to the court of Catherine the Great in St. Petersburg. Wrote over 60 operas, and 6 oratorios, several masses, and other sacred and secular cantatas, chamber music, and keyboard music.

**Claudin** French c1528-1600

See *Le Jeune, Claude*.

**Clemens, Jacobus non Papa** Franco-Fle c1510-c1556

Composer of Latin church music, psalms in Flemish, songs, etc. (The nickname formerly thought to mean not the Pope (i.e. Clement III), was probably designed to avoid confusion with Flemish poet Clemens Papa, who was also from this composer's hometown of Ypres.

**Clementi, Muzio** Italian 1752-1832

Pianist and composer resident in England from 1767; gained recognition with keyboard sonatas and duets and own performances; made many concert tours to the Continent; at court of Emperor Joseph II engaged in famous piano contest with Mozart (1781); a leader in modern school of piano technique; major London music publisher (from 1799). Composer of symphonies, sonatas and a series of piano studies under title *Gradus ad Parnassum* (1817).

**Clingman, Allen** Canadian ?1950-?  
Music educator.

**Coles, Graham** English 1941->

Composer and music editor. Born in London, he moved to Toronto, Canada in 1951. Despite working with John Weinzweig, Coles has not developed serial techniques. Rather, he has evolved around the degree of dissonance school which can be traced back to Hindemith. Again, although having worked in electronic music with Gustav Ciomaga, Coles felt that this, too, was not his medium. His emphasis is rather on melodic structure and harmonic clarity. More recent works such as *Variations on a Mozart Rondo* indicate a return to more basic tonal structures. In 1985 Coles founded the Kitchener-Waterloo Chamber Orchestra, ending his longtime absence from conducting. Currently, in addition to his conducting duties, he teaches compositional disciplines such as harmony and counterpoint.

**Colwell, René** English ?1900-?1999  
Music editor for Schott. No other info available.

**Compère, Loyset** French c1450-1518

Composer and singer, with the chapel of the Duke of Milan and then for Charles VIII of France. Many of his works are lost, however, masses, motets, a Magnificat, and chansons exist.

**Cook, Douglas** English 1930->

Pianist. Largely self taught composer influenced by composers such as Holst, Walton and Tippett as well as early music and modern French and Russian music. Works include pieces for solo piano, flute and piano and several other instrumental combinations including for recorder consort.

**Cook, G. Durl** Canadian 1925->

Architect, player, composer and arranger of music for recorders. Also keyboard player. His music is carefully handwritten on over 400 pages.

**Cooke, Arnold** English 1906->

Pupil of Hindemith and follower of his methods. Works include chamber and piano music, children's and other songs.

**Cooke, Henry** English c1616-1672

Composer and choirmaster. Chorister of Chapel Royal as child; known as Captain Cooke from Royalist service in Civil War; master of children of Chapel Royal (1660-1672); noted especially for ability to select talented pupils, as John Blow, Henry Purcell, Pelham Humfrey and to teach them thoroughly; composed anthems, odes, etc.

**Cooper, John (Coperario)** English c1575-1626

See *Coprario, Giovanni John*

**Coprario, Giovanni John** English c1575-1626

Other names Coperario, Cooper, Cowper. Composer, viol player and teacher. Born John Cooper, q.v. above. He changed his name to Giovanni Coperario (or Coprario) while studying in Italy. To the composer's early period may be assigned the Italian villanellas, and, more important, the fantasias or 'instrumental madrigals' (as the majority may be better termed) of five and six parts which later came to be among his most celebrated works. He stands out as an original, influential and literate figure in the circle that included the younger Ferrabosco, Orlando Gibbons and Thomas Lupo. Compositions include sacred and secular vocal, instrumental and theoretical works. Also author of 'Rules how to Compose'. Teacher of the brothers Lawes.

**Corbet, William** English c1675-1748

Violinist and composer. At various times leader of the orchestra at the King's Theatre, Haymarket, director of Lincoln Inn Fields Theatre, member of the royal band. Works include incidental music to plays, orchestral concertos and sonatas for various instruments.

**Corelli, Arcangelo** Italian 1653-1713

Remembered for his 12 concerti grossi, which shaped the development of the concerto. He was a noted virtuoso violinist whose technique was perpetuated by his students and in his sonatas. He also helped to establish the typical form of the concerto grosso as well as the age's new humanistic attention to personal expression. His secular compositions, mostly polyphonic (multivoiced) French chansons, or songs, he applied a range of techniques, from simple and chordal to highly imitative.

**Cornazzani, Phileno Agostino** Italian c1543-1628

Composer and instrumentalist. Active in Germany. In about 1559 he arrived in Munich and from 1568 until his death he served in the Bavarian court band, eventually becoming its senior instrumentalist. Praetorius praised him as an outstanding trombone player. As a composer he was influenced by Lassus and the Venetian school. Compositions include madrigals, motets and litanies.

**Cornysh, William** English c1468-c1523

Last name also Cornyshe. Attached to Courts of Henry VII and Henry VIII as musician, actor and producer of interludes and pageants. Gentleman of Chapel Royal, and in 1509 Master of the Children. Works include motets, Magnificats, secular songs for voices and instruments.

**Corrette, Michel** French 1709-1795

Organist, composer, and writer on music. He was active in Paris as an organist in several churches and also in the service of several patrons of music. He was a prolific composer, producing concertos for harpsichord, organ, flute, and hurdy-gurdy, sonatas, organ works, and a large output of sacred music. He also prepared 17 methods on performing practice, 6 of which are

lost.

**Corteccia, Francesco Pier** Italian 1502-1571

Composer and organist. Prepared for the priesthood and was chaplain (1527-1531) and then organist. He became maestro at Florence Cathedral from 1540 to his death. He held an unofficial role in supplying the court with music for various occasions. He was neither an important innovator nor an enormously prolific composer. But his talents led him to write in every genre of the time, and his knowledge and experience as choir director and supplier of theatrical music enabled him to compose good music, some of it very impressive indeed, that was as effective on stage as it was useful in church. Wrote musical intermezzi for various stage works, 3 books of madrigals, 32 hymns a 4, and many others.

**Cosma, Nicolini** Italian fl1708-fl1708  
Composer.

**Coste, Gabriel** French fl1538-fl1543  
Last name also Costa. Composer. The index of *Musicque de joye* (Lyons, 1550) lists a *ricercare* by 'Gabriel Costa' although the usual designation 'G. Coste' figures above the music. Wrote chansons which follow the four-voice courtly model of Claudin de Sermisy; a majority of homophonic phrases alternate with occasional imitative entries. All but two begin with a variant of the 'narrative' rhythmic formula.

**Couperin, Francois** French 1668-1733

Called *Le Grand* (Fr., 'the great'), composer, organist and harpsichordist, whose works stand at the apex of French baroque music, Court organist at Versailles during the reign of Louis XIV. His four volumes of harpsichord music (1713-1730), a monument of French keyboard music that influenced J. S. Bach, are groupings of short, evocatively titled pieces cast in dance rhythms varying from elegant to satirical to profound. His treatise *L'art de toucher le clavecin* (The Art of Playing the Harpsichord, 1716-1717) is a major document of 18th-century performance practice.

**Crequillon, Thomas** Flemish c1480-1557

Composer. *Maitre de chapelle* at Bethune 1540, court musician to Charles V of Spain. Works include 12 masses a 4, 5 and 6 voices, 116 motets, cantiones, French chansons, in 4, 5 and 6 parts.

**Cristo, Pedro de** Portuguese c1545-1618

Composer. He took his vows at the Augustinian monastery of S Cruz in Coimbra. He held the position of *mestre de capela* at S Cruz, and held the same position at its principal sister house, S Vicente de Fóra in Lisbon. It is not easy to establish the extent of his surviving output. Four manuscript choirbooks were copied wholly or in part by the composer. However, he rarely provided an attribution. Works are all choral.

**Croft, William** English 1678-1727

Last name also spelled Crofts. Organist and composer. Chorister at Chapel Royal, under Dr. Blow; became a Gentleman of the Chapel Royal in 1700, and (with J. Clarke) joint organists in 1704; he succeeded Dr. Blow as organist of Westminster Abbey, Master of the Children, and Composer of the Chapel Royal (1708).

**Czerny, Carl** Austrian 1791-1857

Pianist, composer and pedagogue. Studied for three years with Beethoven. His self-imposed daily schedule for work was a model of diligence. When he became known as a pedagogue many future piano virtuosos flocked to him, including Litz who he taught without a fee. Even with his teaching schedule he produced 861 opus numbers, including exercises, concertos, piano works, string quartets, masses and hymns. He also made piano arrangements of many classical symphonies including all of Beethoven's; he wrote an arrangement of Rossini's Overture to William Tell for 16 pianists, using 4 hands on 8 pianos.

**Czidra, László** Hungarian 1941-2001

Recorder player and musicologist. As the artistic director of the Camerata Hungarica, he accomplished a unique activity in the field of early music. He provided the first complete practical classification of the early Hungarian and East-European music

as well as the popularization of these musical treasures in concerts and recordings. The complete Hungarian and East-European repertoire and most of the West European program of the Camerata Hungarica used his authentic arrangements. As soloist he played the greatest masters of the baroque music (Bach, Händel, Telemann, Vivaldi, Corelli, Marcelllo).

**Dalza, Joan Ambrosio** Italian fl1508-?0

Lutenist and composer. He was the composer and arranger of Petrucci's *Intabolatura de lauto libro quarto* (Venice, 1508). Dalza's book was the fourth of Petrucci's series of lute tablatures and is one of the precious few surviving sources of Italian lute music from the crucial period leading up to the first printed works by Francesco da Milano in 1536.

**D'Anglebert, Jean Henry** French 1629-1691

Composer, harpsichordist and organist. His first professional appointment in Paris appears to have been as organist to the Jacobins in the rue Saint-Honoré. Wrote much music for the harpsichord.

**Daquin, Louis Claude** French 1694-1772

At 6 played the clavecin for Louis XIV, and became organist at St. Antoine at age 12. From 1727 was organist at St. Paul, having won the position in competition with Rameau. Wrote a book of *Pieces de clavecin*, including "Le Coucou", and various works for organ .

**Davenport, LaNoue** American 1922-1999

Recorder player and music editor. Began working with Early Music in the late 1940's. Founded and was a member of the Manhattan Recorder Consort and made numerous recordings. He was actively involved with the American Recorder Society . He edited their newsletter in the 1950s and became the Society's first national president in 1960. He was also an honorary Vice President for the Society for Recorder Player's in England.

**Davis, Alan** English ?1945-?

Musician and music educator. He studied the clarinet at the Royal College of Music (1963-65), read music at Keble College, Oxford (1965-68) and in 1970 was awarded an MA by the University of Birmingham for research on the music of Jacques Hotteterre. He has performed extensively as a recorder soloist and in various ensembles in both early and contemporary music, and currently plays regularly as a member of Trio Faronell. He has taught the recorder at Birmingham Conservatoire, the Royal Academy of Music, and the Royal Scottish Academy of Music and Drama. Directs Birmingham Schools' Recorder Sinfonia which he founded in 1980. He has written a book on Treble Recorder Technique, and has composed music for recorders.

**De Fesch, Willem** Dutch 1687-1761

Last name also Defesch, de Veg, de Feghg, du Feche; first name also William, Guillaume, Gugliemus. Composer and violinist. He moved to Amsterdam by 1710 where he remained until 1725. He was Kapelmeester at Antwerp Cathedral until 1721, when he resigned because of repeated quarrels with the chapter and the chapel, due to his temperamental, mean and slovenly character. He moved to London with his family a few years later. Here he developed his activity as a concert violinist. Works include a *missa brevis*, several songs, violin concertos and sonatas, sonatas for 2 flutes or violins, and a concerto for 3 violins.

**Deane, Thomas** English 1686-?1750

Last name also spelled Dean. Violinist and composer. There were 4 musicians of this name active in the first half of the eighteenth century. The oldest was the father of one of the other three of the same name and was the violinist. He was a member of the opera house orchestra, and contributed an Allemand to The Second Part of the Division Violin.

**Debussy, Achille-Claude** French 1862-1918

Composer. Debussy's family was originally of modest peasant stock, settled in the Auxois district of Burgundy from at least the 17th century, and moving to the Paris region around 1800. He began to compose *mélodies* in 1879, on texts by Alfred de Musset (Madrid, *Ballade à la lune*). He became accompanist for the Concordia choral society, where Gounod took him under his wing. Debussy made his first appearance on the larger stage of

Parisian artistic society in 1893, with performances of La damoiselle élue at the Société Nationale and of the String Quartet by the Ysaÿe Quartet. In March 1917 he finished the Violin Sonata. Compositions include operas, ballets, orchestral, choral, chamber, songs and piano music.

**Deering, Richard** English c1580-1630

Organist and composer. Organist to Henrietta Maria and lutenist and singer to Charles I (1625); known especially for vocal compositions, motets, madrigals, etc., published in several collections (1617-1620).

**Delius, Frederick** English 1862-1934

Spent most of his life in France. His work, influenced by Edvard Grieg, combines romanticism and impressionism.

**Demantius, Christoph** German 1567-1643

Cantor at Zittau (1597-1604), Freiburg (1604-1643); composed sacred and secular music; works included Corona Harmonica (1610), Deutsche Passion nach Johannes (1631), Tympanum Militare; author of Isagoge Artis Musicae (1605).

**Denley, Ian** English ?1950->

Editor for The Associated Board of the Royal Schools of Music.

**Denss, Adrian** Flemish c1545-<1608

Composed lute music and operas(?). Became citizen of Cologne in 1581.

**Des Prez, Josquin** French c1440-1521

Numerous spellings exist including Des Pres, DesPres, and DesPrés etc. Sometimes he is listed under Josquin Des Prez. Most influential and highly regarded composer of the Renaissance. Probably born in northern France, although possibly Flemish. Josquin served as a musician for Duke Galeazzo Maria Sforza of Milan, in the papal chapel, for Louis XII of France and for Ercole I (d. 1505), duke of Ferrara. About 1505 he became provost of the church in Cond sur Escaut, Burgundy (now in Belgium), where he died. Josquin's 20 masses encompass all the techniques of his era, from the strict, structurally ingenious four-part style of the early Netherlands-school composers to late Renaissance techniques of close melodic imitation, chordal writing and free variation of borrowed material. In his motets, melodic imitation is the prevailing technique. Above all, the motets show highly expressive treatment of text, reflecting Josquin's deep religious conviction as well as the age's new humanistic attention to personal expression. To his secular compositions, mostly polyphonic (multivoiced) French chansons, or songs, he applied a range of techniques, from simple and chordal to highly imitative.

**Diabelli, Anton** Austrian 1781-1858

Publisher and composer. Went to Vienna in 1803 where he taught piano and guitar. He established a publishing house in 1816. A connection he established with Schubert gave his company world wide fame. He also knew Beethoven but published few of his works other than the Diabelli Variations. Compositions include 6 masses, and various sonatas.

**Dinn, Freda** -- fl1953-fl1979

Recorder player, composer and recorder teacher. Wrote a "Method for Descant Recorder" and "Early Music for Recorders" and "The Observer's Book of Music", several books of Dexterity Studies for Descant Recorder" and other music for recorders. Wrote instructional book for viola.

**Dolmetsch, Carl** French 1911-1977

Recorder player. Received instruction from his father subsequently succeeding him as leader of the Hasmere Festival. Devoted himself to publication of music for recorders.

**Donaldson, David** Australian ?1950-?

Film maker, bass player, lyrics writer.

**Donato, Baldassare** Italian c1529-1603

Also known as Donati, first name Baldissera. Composer and singer. Taught singing at the seminary and lead choirs mostly performing in S Marco, Venice. In 1590 he was finally appointed as maestro di cappella at S. Marco. The contract required him to continue teaching at the seminary. Also it prohibited him from singing outside S Marco, suggesting that, like many of his

Venetian contemporaries, he was habitually involved in making music elsewhere in the city: above all, perhaps, for the parish and monastic churches and confraternities. In 1599 a book of his church music appeared. Some of his motets follow the contrapuntal tendencies of his teacher, Willaert. Compositions include madrigals, motets, psalms and other vocal music.

**Doppelbauer, Rupert** Austrian 1911-1992

Music director, choirmaster and orchestra conductor in Leoben. Director of Graz Provincial School of Music and deputy director of music for Styria.

**Dorough, Robert** American 1923->

Jazz vocalist and composer. commissioned to compose "Eons Ago Blue" for recorder quartet in jazz style for the 1962 recording, "Sweet Pipes," by Bernard Krainis and the Krainis Consort.

**Dowland, John** English 1563-1626

Lutenist who traveled widely and played at several European courts including Christian IV of Denmark (1596-1606), James I of England (1612-1626); composed 88 lute songs, some 90 pieces for solo lute; works marked advances in harmonic and melodic style. His books of Songs or Ayres (1597-1603) made him the foremost song composer of his time. His son Robert (c.1591-1641) also a lutenist to Charles I from 1626.

**Doyle, Patrick** American ?1950-?

Composed the music for Henry V movie in 1989, and includes Non Nobis Domine.

**Dufay, Guillaume** French c1400-1474

Composer. Sang in Rome at Papal choir from 1429-1433 and 1435-1437. Received degree in canon law from univ. of Turin. He was the foremost representative of the Burgundian school of composition. Composed masses, motets and chansons. A fellow musician, Compère, described him as "the moon of all music and the light of all singers".

**Durante, Francesco** Italian 1684-1755

Composer. In 1702 he enrolled in a conservatory to study music with his uncle, Don Angelo Durante and the violinist Gaetano Francone. A composition of his, a scherzo drammatico, was performed in Naples in 1705, the year he graduated. Little is known about his life between then and 1728, when he was appointed primo maestro of the Neapolitan Conservatorio dei Poveri di Gesù Cristo. He resigned his post in 1739. In 1742 he was appointed primo maestro of the Neapolitan Conservatorio di S Maria di Loreto, this oldest and largest of the four Neapolitan conservatories. He was married three times. Compositions include sacred dramas, 29 masses, sacred vocal, cantatas, instrumental and keyboard music.

**Duschenes, Mario** German 1923-2009

Flautist, recorder player, pianist, conductor and composer. Emigrated to Canada in 1948. Taught at CAMMAC and McGill. He wrote "Method for the Recorder" (1957) and "II" (1962) for soprano or alto. He has edited or written easy duos and trios, studies for alto recorder, and adaptations or arrangements of works from the renaissance and baroque periods, of Bach (1960), and of Leopold Mozart.

**East, Michael** English c1580-1648

Last name also Easte, Est, Este. Composer. In March 1609 East joined Ely Cathedral choir as a lay clerk. His seven sets of books, though containing little of musical importance, are a valuable guide to the changing musical tastes of early 17th-century England. Composed madrigals, anthems, viol music, etc.

**Eccard, Johannes** German 1553-1611

Composer. In the Kapelle registers for 1580 Eccard's name appeared for the first time under the list of singers; the household establishment book, however, referred to him from the beginning as vice-Kapellmeister. His work centres largely on the Lutheran chorale. During the second half of the 16th century the chorale was developed simultaneously in two contrasting ways: on the one hand the melody was transferred from the tenor to the highest part and simply harmonized; on the other hand it was freely treated in elaborate polyphonic style.

**Eccles, Henry** English c1675-c1745

Violinist and composer. First mentioned in a concert notice of 1705, and later was in the service of the Duke d'Aumont, the French ambassador to London; subsequently served the Duke in Paris. Published 12 violin sonatas in 1720 but some parts were adaptations from Valentini's *Alletamenti per camera*, op. 8. Also published more violin sonatas and flute sonatas in 1723.

**Edwards, Ross** Australian 1943->

Composer. For nearly three decades his commitment to the ideal of music as a positive and regenerative force has led him to explore beyond the confines of Western Art Music. His distinctive sound-world fuses shapes and patterns from nature with a variety of musical resources which reflect and celebrate Australia's cultural diversity. He is best known for his orchestral music.

**Ellington, Duke** American 1899-1974

Known as 'Duke' Ellington, bandleader and composer. He formed a band in 1918 and became nationally famous while appearing in Harlem nightclubs. His orchestra, playing his own often complex compositions, made many innovations in the jazz idiom. Composed suites, including *Black, Brown and Beige* (1943), *Liberian Suite* (1947), *Harlem* (1950); film scores; songs including *Mood Indigo*, *Ko Ko*, *Sophisticated Lady*, *In My Solitude*, *Don't Get Around Much Anymore*.

**Engelmann, Georg** German c1575-1632

Composer, organist and writer. Lived most of his life in Leipzig. About 1596 he was appointed organist of the university church, St Pauli, and then became musical director there. In 1625 he also became organist of the Thomaskirche. He published three books of pavans and galliards in the early 1600s, also composed madrigals and motets.

**Episcopus, Ludovicus de Bisschop** Flemish c1520-1595

Composer. From 1538 to 1541 he was a student at Louvain University. He later became a priest and was awarded a degree in theology. In 1545 he was appointed choirmaster of St Servatius, Maastricht, where he also received a benefice. In 1575 he was replaced by Jean de Chaynée - the reason for the change is unknown - but after Chaynée had been murdered, on 14 October 1577, he was reinstated. In 1582 he went to Munich where he knew Lassus, and he became a chaplain in his choir in 1584. Works include 6 motets for 3 to 5 voices, and 11 Flemish chansons for 4 to 6 voices.

**Erbach, Christian** German c1568-1635

Last name also Erbacher. Composer, organist and teacher. His appointment with the city of Augsburg was renewed in 1609, 1614 and 1620. Recommended by the new Kapellmeister, Georg Mezler, as 'the best organist and composer in Germany', he became assistant organist at Augsburg Cathedral in 1614. He was well received by the cathedral chapter, who paid him for some compositions in 1619. He became principal organist in 1625. He had begun to take pupils before 1611. He wrote keyboard music and sacred choral works. His music reflects the Italian influence.

**Esperança, Pedro da** Portuguese c1598-1660

Composer and organist. At least from 1617 he was a member of the Augustinian monastery of S Vicente de Fora in Lisbon. By 1627 had been transferred to the priory of S Cruz in Coimbra. Only 8 works remain, all choral.

**Etler, Alvin** American 1913-1973

Oboist, teacher and composer. Faculty member of Yale Univ., Cornell Univ., Univ. of Illinois, and Smith College. His music is marked by stately formality of design. Works include music for chamber orch. 2 sinfonias, works for strings, woodwind, brass, and chamber music for woodwind and brass combinations.

**Eyck, Jacob van** Dutch c1589-1657

Carillonneur, bell expert, recorder player and composer. He was appointed carrillonneur of the Domkerk in Utrecht in 1625, and became director of the Utrecht bellworks 3 years later. He discovered the relationship between the bell's shape and the harmonics it produced. His 2-volume work *Der Fluyten Lust-hof*, the original of which contained many errors probably due to his blindness, contains about 150 pieces for solo soprano recorder.

Most are variations of melodies popular at the time. The five duets in the two volumes are probably by his publisher Paulus Matthisz.

**Faber, Johann Christoph** German ?1550-?1649

Composer for flutes douce or recorders. Played at Court of Innsbruck 1564-1595. Music of poor quality, but with a curious content. Each manuscript contains a musical puzzle, a cryptographic message with its answer provided by the composer. A quarter note on the first line of the staff represents "a", on the first space "b", through to "m" - the space on the first ledger line. Eighth notes on the bottom staff line are "n" up to "z", 24 letters with "i" and "v" missing. Special letters e4, f6, and fc were represented by special pitches and rhythmic values. One work, *Composito Obligato* in the *Vivace* spells out 18 different foods, and their initial letters a message, which when translated from the German says "pay money before eating".

**Farmer, John** English ?1550-?1649

Organist and composer active from 1591 to 1601. Little is known about his life and career except that he was Master of the Children at Christ Church Cathedral, Dublin from 1595-1599, after which he returned to London.

**Farnaby, Giles** English c1563-1640

One of greatest keyboard composers of his day; wrote 52 pieces in the *Fitzwilliam Virginal Book*; published set of fresh but unimportant canzonets (1598) and several psalm settings. Perhaps related to Thomas Farnaby. His son, Richard (c.1594-?), composed four pieces in the *Fitzwilliam Virginal Book*.

**Fauré, Gabriel Urbain** French 1845-1924

Composer, teacher, pianist and organist. The most advanced composer of his generation in France; he developed a personal style that had considerable influence on many early 20th-century composers. His studies, which had a crucial influence on his style, were chiefly of church music (plainsong, the organ and Renaissance polyphonic works). His first appointment was as organist of St Sauveur at Rennes. From 1903 to 1921 he was music critic of *Le Figaro*. Compositions include stage, songs, sacred and secular choral, orchestral, chamber, instrumental and piano works.

**Ferrabosco, Alfonso** Italian 1543-1588

From a family of English musicians of Italian origin that settled in England (1562) and was influential in bringing Italian musical style there. He often traveled abroad and may have acted as spy for English government; granted life pension by Queen Elizabeth I; returned to Italy (1578) and entered service of Duke of Savoy; composer of madrigals, motets, lamentations and instrumental music.

**Ferrabosco, Alfonso II** Italian 1575-1628

Illegitimate son of Alfonso Ferrabosco, was educated in music at expense of Elizabeth I and remained in royal service until death; collaborated with Ben Jonson and Inigo Jones in producing masques for court of James I; composer of motets, anthems and especially music for viol; published *Lessons for 1, 2 and 3 Viols and Ayres for voice and lute* (both 1609). His son Alfonso [III] (c.1610-c.1660), violist, was musician in ordinary to Charles I (1628).

**Ferrabosco, Domenico Maria** Italian 1513-1574

Composer. In the Vatican 1546, and 1551-1555. Lived mostly in Bologna. Composed madrigals, motets, and a canzona written in lute tablature.

**Fiala, George** Ukrainian 1922->

Composer. Emigrated to Canada in 1949. Composed over 200 works, including 5 symphonies, chamber music for various soloists, piano, vocal and choral music.

**Fibich, Zdenek (Zdenko)** Czech 1850-1900

Composed operas, about 400 piano pieces, symphonic poems, overtures, symphonies, chamber music, choral works, songs, etc.

**Finck, Heinrich** German c1444-1527

Composer. Little reliable information is available on him. In summer 1482 a 'Henricus Finck de Bamberga Bavaria' matriculated at Leipzig University. The designation 'bonus cantor', then a high distinction and usually reserved for a famous

musician with an above-average reputation, almost certainly refers to the composer. In 1527 Ferdinand I appointed him court Kapellmeister, but five months later Finck died. Works include masses, and other sacred and secular vocal music.

**Finger, Gottfried (Godfrey)** Moravian c1660-1730

Composer who worked in England under James II's patronage until 1702, then in Germany; wrote operas and other stage music as well as instrumental works including many sonatas.

**Fischer, Johann Caspar Ferdinand** German 1656-1746

Composer. Became Kapellmeister around 1689 under Duke Julius Franz. Given a post in Rastatt in 1715 by the Piarist foundation, whose school he had at one time attended. He worked for the Piarist's diactic theatre, but his compositions have not survived. His compositions still existing include 8 masses, choral and instrumental offertory music, orchestral suites, overtures, and organ music.

**Fontana, Giovanni Battista** Italian c1589-c1630

Composer and violinist. Very little is known of him. He came from Brescia, and worked in Venice, Rome and finally, Padua. His death was attributed to 'the voracity of the pestilence', that raged in northern Italy in the years 1630-31. The only works remaining are in a 1641 collection of his works, comprising of six sonatas for solo violin and continuo and 12 ensemble sonatas for one to three violins and continuo. He was a leading figure in the development of the sonata.

**Forqueray, Antoine** French 1672-1745

Violist and composer. Although he was a great viol player, only few compositions remain. These include pieces for viols and dance music.

**Forqueray, Jean-Baptiste** French 1699-1782

Viol player and composer. A child prodigy, son of Antoine, who played for Louis XIV at the age of 5. His father was very jealous of his abilities and had him incarcerated in 1715 (at age 16) and banished from the country in 1725 (at age 26). Jean-Baptiste had established a good following of pupils by that time and they helped to get his sentence revoked in 1726. His compositions for viol demonstrate his deep understanding of the instrument. Towards the end of his life he did much editing of Italian music.

**Franco, Hernando** Mexican 1532-1585

Composed several choral pieces including "In ilhuicac cihuapille" and "i Dios itlazu nantzine".

**Frank, Melchior** German 1573-1639

Composer. Worked in Augsburg, and Nuremberg and in 1603 became Kapellmeister to the Duke of Coburg. Works include "i Melodiae sacrae" for 3 to 12 voices, church music, hymns, songs with instrumental accompaniment, madrigals, instrumental pieces, etc.

**Frescobaldi, Girolamo** Italian 1583-1643

Organist and composer at St. Peter's, Rome (1608-1628, 1634-1643) and at court of Florence (1628-1634). Strongly influenced German Baroque school through his pupils J.J. Froberger and Franz Tunder; one of first to develop monothematic writing; his style characterized by dramatic inventiveness, bold use of chromaticism, effective construction. Known for keyboard compositions, including fantasias, canzoni, capricci, toccatas, etc.; also motets, hymns.

**Fricke, Peter Racine** English 1920-1990

Employs highly dissonant idiom (indebted to Bartók and twelve tone methods) using very close-worked counterpoint.

**Fritsch, Balthasar** German c1570-c1608

Composer and violinist. The 12 pavans and 21 galliards that make up his surviving 1606 volume are light and spirited, and are part of the vogue for ensemble dance music precipitated by the influx of English comedians and viol players to Germany. The pavans are characterized by birdcalls, echoes and extensive motivic unification. 12 madrigals also survive.

**Froberger, Johann Jacob** German 1616-1667

Composer, organist and keyboard player. Considered the foremost mid-17th century German composer of keyboard music, he was court organist in Vienna, studied with Frescobaldi in Rome, and traveled and performed in the Low Countries,

England, France, Germany and Italy. On one visit to London he arrived penniless after being robbed by pirates between Calais and Dover. When in Vienna he would return to the payroll of the imperial chapel. However, in 1657 he was not reappointed to his post, probably because of political changes taking place at the time. Compositions include suites, instrumental music, and motets.

**Fuenllana, Miguel de** Spanish ?1500-?1599

Blind vihuelist to Philip II (1527-1598, ruled 1556-1598) who launched Spanish Armada's attempted invasion of England in 1588.

**Furchheim, Johann Wilhelm** German c1635-1682

Last name also Forcheim, Forchheim. Composer, violinist and organist. He spent his life at the Saxon electoral Hofkapelle at Dresden. In 1680 he became Konzertmeister and in 1681 vice-Kapellmeister. From time to time he also acted as court organist. Composed instrumental works and church music.

**Gabrieli, Andrea** Italian c1510-1586

Perhaps pupil of Adriaan Willaert; was second (1566), then first (1584) organist at St. Mark's Cathedral, Venice. Master of the divided-choir technique; a pioneer in use of homophony. Equally adept at composing sacred, instrumental and social music; works included masses, madrigals, canzoni, ricercari, motets, Magnificats, settings of Italian poetry and large-scale choral and instrumental music for church and state ceremonies.

**Gabrieli, Giovanni** Italian c1554-1612

Influential late Renaissance Venetian composer. Born in Venice, Italy, he studied with his uncle, Andrea Gabrieli and worked in Munich (1574-1579) with the Flemish composer Orlando di Lasso. From 1585 he was organist at the Cathedral of San Marco, i.e. St. Mark's Cathedral. He died in Venice. His multiple ensembles of soloists, choirs and instrumentalists, with their varying tonal colors and combinations, helped establish the principle contrast that permeated 17th- and 18th-century music. His treatment of harmony also foreshadowed baroque usage. His Sonata pian' e forte (1597, in Sacrae symphoniae, Vol. 1) was among the earliest printed works to specify loudness, softness and instrumentation.

**Gál, Hans** Austrian 1890-1987

Composer and musicologist. Studied and then lectured at the Univ. of Vienna. Forced to leave in 1938 and went to Edinburgh where he lectured at the Univ. Works include operas, piano concerto, 4 string quartets, and numerous choral works sacred and secular.

**Galilei, Vincenzo** Italian c1520-1591

Composer and theorist who was the father of Galileo Galilei. Pupil of Gioseffo Zarlino, whose theories he later attacked, especially in Dialogo ... della musica antica, et della moderna (1581); as a leader of Florentine Camerata, sought to revive monodic singing style and other elements of classical Greek drama and music; published several books of madrigals and instrumental music.

**Gallus (Handl), Jacob** Slovenian 1550-1591

Known as Jacobus Galalus. Cistercian monk; singer in imperial chapel (1574). Composed 19 masses and many motets, especially the cycle Opus musicum (1586-1591).

**Gamble, Frank** American 1917-1991

Music professor and teacher. He financed his university education playing trumpet in a band, joined the USA navy, and spent his service time as trumpeter in a band stationed in Washington, DC. Moved to Canada in early 1960's and taught at Univ of British Columbia. He strongly advocated recorder playing and taught many adults. He arranged many pieces for recorder.

**Gardner, Ward** Scottish ?1900-?1999

Composer and arranger of music for recorders.

**Gastoldi, Giovanni Giacomo** Italian ?-c1622

Composer. Sub-deacon in Mantua, deacon in San Barbara and later serving as maestro di contrappunto to the young priests and finally as Maestro di Cappella, before leaving for Milan in 1608. Composed three- and five-voice ballettos, canzones, madrigals and sacred music.

**Gebauer, Francois René** Swiss 1773-1845

Bassoonist and composer, brother of Michel Joseph Gebauer. He studied with his elder brother and Devienne. Before the Revolution (from 1788) he was a member of the band of the Swiss Guard at Versailles, and in 1790 entered the band of the National Guard. His compositions include 13 bassoon concertos, eight symphonies concertantes, wind quintets, quartets for two clarinets, horn and bassoon op.10 (Paris, 1795), for flute, clarinet, horn and bassoon op.20 (Paris, c1799), trios for clarinet, bassoon and horn (Paris, c1799, c1804), trios for clarinet or oboe, flute and bassoon opp.29 and 32 (Milan, c1806), six clarinet duos opp.20 (sic) and 21 (Paris, 1794-5), duos for clarinet and bassoon op.8 (Paris, c1796), and three duos for clarinet or oboe and bassoon op.22 (Paris, c1819), as well as many solos and arrangements for wind instruments, especially the bassoon. He also published a bassoon method (c1820).

**Geminiani, Francesco** Italian 1687-1762

Composer, violinist and theorist. His contemporaries in England considered him the equal of Handel and Corelli, but except for the concerti grossi op.3, a few sonatas and the violin treatise, little of his musical and theoretical output is known today. He was, nevertheless, one of the greatest violinists of his time, an original if not a prolific composer and an important theorist.

**Genzmer, Harald** German 1909->

Spent the war years in Berlin. A prolific composer of symphonies, concertos for various instruments. Influenced by Hindemith. Also wrote for the electronic instrument, Trautonium.

**Gerboth, Walter** American 1925-1984

Music librarian and professor of music at City Univ. of New York. Instrumental in the development of MARC format, a machine readable code for cataloguing music. Active in the Music Library Association for many years. Arranged music for recorders.

**Gershwin, George** American 1898-1937

Originally Jacob Gershavinv. Scored first success (1919) with song Swanee, sung by Al Jolson; wrote scores for George White's Scandals (1920-24), Broadway musical comedies Lady Be Good (1924, 'Fascinatin' Rhythm'), Tip-Toes (1925), Oh, Kay (1926, 'Someone To Watch Over Me'), Funny Face (1927, 'S' Wonderful'), Strike Up the Band (1927), Treasure Girl (1928), Show Girl (1929), Girl Crazy (1930), 'But Not For Me', 'Embraceable You', 'I Got Rhythm'), Of Thee I Sing (1931, Pulitzer prize) and Pardon My English (1933). Wrote scores for films, contributing songs 'The Man I Love', 'They Can't Take That Away From Me', 'Nice Work If You Can Get It,' 'Let's Call the Whole Thing Off'. Also composed orchestral works, many employing elements of jazz, including Rhapsody in Blue (1924), Piano Concerto in F Major (1925), Preludes for piano (1926), tone poem An American in Paris (1928), Second Rhapsody (1931) and opera Porgy and Bess (1935, 'Summertime', 'I Got Plenty o' Nuttin!', 'I Loves You, Porgy').

**Gervaise, Claude** French ?1500-?1599

Composer, violinist and chamber musician. Composed many dances and chansons.

**Gesualdo, Carlo da Venosa** Italian c1560-1613

Also known as Prince of Venosa, Count of Conza. Nobleman, composer and lutenist. Had his wife and lover murdered in 1590. Until then he composed music in relative secrecy, with his first book of madrigals published under the name Gioseppe Pilonij. With the notoriety of the double murder his passionate dedication to music became renowned. In 1593 he traveled to Ferrara and heard the famous nuns of S Vito. He was inspired by them and wrote further books of madrigals there which were recognized for their "invention, artifice, imitation and observance of the words". His output can be divided neatly into two sections; the works he formally acknowledged (his six books of five-voice madrigals, the two books of Sacrarum cantionum and the Responsoria) which had been published, as was the custom of the nobility, by a courtier; and those not originally intended for publication. A so-called chromaticist. Composed sacred and secular vocal and instrumental music.

**Gibbons, Christopher** English 1615-1676

Composer and organist. Son of Orlando Gibbons. He served

Charles I in 'his youth', presumably as a chorister of the Chapel Royal. At the Restoration Gibbons received appointments as musician to Charles II and as organist of the Chapel Royal and Westminster Abbey; he resigned his place at Winchester. As a keyboard player, Gibbons was an outstanding figure in Restoration music. As a composer, his style, though vigorous, is cruder and less eloquent than Locke's. Composed sacred vocal and instrumental music.

**Gibbons, Orlando** English 1583-1625

Composer and keyboard player. He started his musical training as a chorister at King's College Cambridge, where his brother, Edward, was master of the choristers. From 1603 until his death he was a musician in the Chapel Royal. His name first appears as organist there in 1615. He is shown as 'senior organist' in 1625. In 1625 he is also listed as organist at Westminster Abbey. Composed services, anthems, keyboard music, madrigals, motets and fantasies. His brothers Edward (1568-c.1650) and Ellis (1573-1603) and his son Christopher (1615-1676) were all organists and composers.

**Giesbert, Franz Julius** German ?1900-?1999

Music editor and author of "Method of Recorder" and "Method for the Alto Recorder". Published many pioneer editions of early music for recorders.

**Gilmour, Bev.** Canadian ?1900-?1999

Arranger.

**Giovannelli, Ruggiero** Italian c1560-1625

Composer and singer. He lived in Rome and from 1583 until 1591 he was maestro di cappella of S Luigi dei Francesi. From 1591 until 1594 he served as maestro di cappella at the Collegio Germanico. He was a member of the Virtuosa Compagnia dei Musici di Roma. At some point he was maestro di cappella of the private chapel of Duke Giovanni Angelo Altaemps. In 1594 he succeeded Palestrina as maestro di cappella of the Cappella Giulia at S Pietro. He took holy orders in 1595 and became a singer of the Cappella Sistina in 1599. Wrote three books of madrigals, masses, motets as well as other sacred and secular vocal works.

**Goldstein, David** American ?1950-?

Violinist, arranger and composer. Holds three master degrees in music and theatre from the Universities of New Orleans and Tulane. Cantor at Temple Beth Zion in Buffalo, New York.

**Gombert, Nicolas** Netherlands c1495-c1560

Singer and composer. Little is known of him. He was a cleric and is referenced as being a canon of Tournai Cathedral. Works include masses and magnificats, motets, chansons and other secular works, as well as instrumental works.

**Gostena, Giovanni Batista dalla** Italian c1540-1598

Maestro di cappella at Genoa Cathedral. Works include motets and other church music, 2 books of madrigals, 1 of canzonette, and 25 fantasies for lute, etc.

**Goudimel, Claude** French c1515-1572

Composer, music publisher, and editor. He is known primarily for his psalms. He also wrote masses, settings of the Magnificat, secular songs and chansons spirituelles.

**Grabbe, Johann** German 1585-1655

Composer and organist. Taught music by the court organist of Lippe. Studied also under Giovanni Gabrieli in Venice. When he returned funding had been cut in Lippe and he became vice-Kapellmeister to Count Ernst III at Bücheburg. Here he met William Brade and Thomas Simpson, who were court musicians there. Works include madrigals, pavans, intradas, and sacred songs (now lost).

**Graupner, Christoph** German 1683-1760

In full, Johann Christoph Graupner. Harpsichordist at Hamburg opera (1707-1709); assistant (1709-12), Kapellmeister (1712-1760), to landgrave of Hesse-Darmstadt; offered but declined (1723) post of cantor of St. Thomas, Leipzig, that went instead to J.S. Bach. Composed operas, over 1400 cantatas in early Rococo style, 113 symphonies, about 50 concertos, over 80 suites, 36 trio sonatas, keyboard works.

**Graves, John** English ?1900-?1999  
Composed pieces for recorders including a suite for four recorders.

**Greene, Maurice** English c1695-1755  
Organist and composer. Appointed organist of St. Paul's Cathedral in 1718. In 1727 was appointed organist and composer at the Chapel Royal. In 1730 he became professor of music at Cambridge. He received a large inheritance in 1750 and devoted the rest of his life to making a collection of English church music. Works include numerous anthems, and other vocal compositions, as well as overtures, voluntaries, and harpsichord music.

**Grieg, Edvard** Norwegian 1843-1907  
Considered founder of Norwegian national school of composition; toured frequently as pianist. Works, such as the incidental music for Peer Gynt (1876), incorporate Norwegian folk music idioms.

**Grillo, Giovanni Battista** Italian <1590-1622  
Organist and composer. He seems to have spent part of his early life in Austria, possibly in Graz, for some of his compositions were presented in manuscript form by the Graz court musician Francesco degli Atti to Duke Ferdinand of Austria in 1613, and Grillo's only surviving printed church music was dedicated to the same prince five years later. Wrote choral and instrumental music.

**Groh, Johann** German c1575-c1627  
Organist and composer. Last name also spelled Grho. Born in Dresden. Works include intradas, pavans, galliards, and other pieces for several instruments, etc.

**Guami, Gioseffo Giuseppe** Italian 1542-1611  
Sometimes Gioseffo da Lucca. Organist and composer. From a family of musicians; pupil of Adriano Willaert; held position of first organist at St Mark's Cathedral 1588-1591. Appointed organist of Lucca Cathedral in 1591 where he remained the balance of his life. Wrote numerous madrigals, church music, and instrumental music.

**Gussago, Cesario** Italian c1550->1612  
Composer and priest; in 1599 Vicar-General of the Order of S. Gerolamo in Brescia, and in 1612 organist of S. Maria delle Grazie. He published instrumental sonatas in up to 8 parts, and large- and small-scale motets and psalms.

**Hammerschmidt, Andreas** German c1611-1675  
Also known as Hammerschmid, Hammerschmied. Composer and organist. Nothing is known of his early days, however, from 1633 to 1634 he was organist in the service of Count Rudolf von Bünau at the castle at Weesenstein, Saxony. In 1635 he was awarded the post of organist at Petrikirche, Freiburg, which was the leading organist's post there, though the salary was barely a living wage. In 1639 he became organist of the Johanniskirche, Zittau. This was to be the last and most important position of his career. This church was the principal church there, and contained three organs opposite each other and thus provided ideal possibilities for the realization of the concerted style. He was greatly respected. He directed soloists, choirs and instrumental groups, as well, he had a large number of pupils and was the only person in Zittau entitled to give keyboard tuition. Works include 400 sacred vocal, 34 sacred madrigals, occasional, secular vocal, and instrumental works including 12 concertos.

**Hand, Colin** American ?1900-?1999  
Arranged pieces for piano, organ and recorders. Wrote a series of books "The Recorder Player's Collection".

**Handel, George Friedrich** German 1685-1759  
Composed first opera, Almira, in 1704. He enjoyed great success in a London visit with opera Rinaldo, 1711; Stayed in England from 1712 and became naturalized in 1726. Works include over 40 operas, 2 passions, 18 oratorios including "Messiah", anthems, concerti for various instruments, suites, and keyboard music.

**Handl, Jacobus** Slovenian 1550-1591  
Other names Gallus, Händl, Handelius; Jacob, Jakob.

Composer. In 1579 he was appointed choirmaster to the Bishop of Olomouc and published his first work, a seven part hymn that same year. In 1586 he became cantor of St Jan na Brzehu, Prague, where he remained until his untimely death. He was one of the most skilful contrapuntists of his time and a notable composer of polychoral works whose music presents a fusion of the styles and techniques of his time. Works include choral music both sacred and secular.

**Handy, William Christopher** American 1873-1958  
Musician and composer. First to codify and publish songs in the mode known as blues; best known songs included Memphis Blues (1911), St. Louis Blues (1914) and Beale Street Blues, Yellow Dog Blues, Careless Love, etc. Autobiography: Father of the Blues, 1941.

**Haseltine, Philip Arnold** English 1894-1930  
Pseudonym: Peter Warlock, composer and writer. Founded in 1920 the musical journal The Sackbut; produced exemplary editions of works of Dowland, Purcell, Ravenscroft and other Elizabethan composers. Known especially as a composer of songs as in the cycles Lilligay (1923), The Curlew (1924), Candlelight (1924).

**Hasse, Johann Adolf** German 1699-1783  
First name also spelled Adolph. Composer. Joined the Hamburg opera company as a tenor in 1718. In 1730 he was in Italy where he was composing operas, and oratorios. He traveled back and forth from time to time between Venice and Dresden directing performances, eventually moving his family to Venice. Works include operas, oratorios, cantatas, masses, psalms, hymns, concertos, trio sonatas, keyboard sonatas, and other instrumental music. Metastasio was often his librettist.

**Hassler, Hans Leo** German 1564-1612  
Last name also Haslerus, first name also Johann. Organist to banking house of Fugger, Augsburg (1586-1600); director of town music, Augsburg (1600-1601), Nürnberg (1601-1605); organist and later Kapellmeister to elector of Saxony (1608-12). Composed much church music, as Cantiones sacrae (1591), Madrigali (1596), Psalmen und christliche Gesänge (1607) and secular songs as Lustgarten (1601). Two brothers, Kaspar (1562?-1618) and Jakob (1569-1622), were also organists.

**Haussmann, Valentin** German c1565-c1614  
He composed, collected and edited music. His works include intradas, pavanes and galliards, and the "Fuga Prima". A musician named Valentin Haussmann and 2 others named Valentin Bartholomaeus Haussmann were apparently related to him.

**Haworth, Frank** Canadian 1926-1993  
A self-educated musician born in Liverpool, England, Frank Haworth taught music in a number of Lancashire schools before becoming a director of radio programming and music critic in Bermuda (1946-56). In 1956, he moved to Toronto, where he wrote articles for The Globe and Mail, Saturday Night and CBC Times. In addition to pursuing his career as a composer, Haworth was a music educator for the Ontario Department of Education. His works include Avalon Concert Overture, Glenrose Suite, Reeds of Innocence, Song of Life and music for the children's television series Mr. O and Old Testament Tales.

**Haydn, Joseph** Austrian 1732-1809  
In full, Franz Joseph Haydn. Sang in cathedral choir of St. Stephen's, Vienna (1740-1749); assistant and then musical director in the service of the Esterházy family (1761-1790), during which period he wrote some of his greatest music, over 20 operas, 4 oratorios, 14 masses, 52 piano sonatas, 107 symphonies, overtures, 78 string quartets, numerous concerti etc. Long friendship with Mozart beginning 1781-1782; aided in developing a fuller mastery of orchestral effects in his later symphonies.

**Haym, Nicola Francesco** Italian 1678-1729  
Last name also spelled Haim. Cellist, composer and librettist. Violone player in the private orchestra of Cardinal Ottoboni in Rome under Corelli (1694-1700); then went to London as composer and cellist to the 2nd Duke of Bedford (1701-11); later as a bass player for the Duke of Chandos. In 1722 he became

Italian secretary and official librettist of the Royal Academy of Music. Works include 2 oratorios, a secular cantata, instrumental pieces. His major fame lies in his adaptations of several of Handel's operas.

**Hazlerig, Sylvia** American 1934->

Pianist, harpsichordist, violinist, and composer. Has played, and written recorder music. Compositions include works for piano and strings, also, a trio for SAT recorders, and Ten Etudes for alto and tenor recorders.

**Hebb, Bobby** American 1938->

Composer. He was one of the first African American artists to perform on The Grand Ole Opry. He joined the Navy in 1955, playing the trumpet. He graduated from medical school in 2001.

**Heilbut, Peter** German ?1920-?

Music editor and arranger.

**Henestrosa, Venegas de** Spanish c1510-1570

See Venegas de Henestrosa, Luis.

**Hess, Albert G.** American ?1900-?1999

Music editor and arranger.

**Hindemith, Paul** German 1895-1963

Concertmeister, Frankfurt (1915-1923); professor, Berlin (1927-1935); forced by Nazi condemnation to leave Germany; taught at Ankara, Turkey (1935-1937), Yale University (1940-1953), Zürich (1951-1958). A leading musical theorist; sought through criticism, teaching and composition to revive tonality; developed idea of 'Gebrauchsmusik', pieces composed for everyday practical occasions in a workmanlike manner.

**Hoffmeister, Franz Anton** -- 1754-1812

Composer and music publisher. He published works by Mozart and Beethoven. His compositions include: 9 operas, more than 66 symphonies and overtures, over 150 string quartets, piano sonatas, and a large number of works for flute and other instruments.

**Holborne, Anthony** English ?-1602

Composer. In both his published collections, "The Cittharn Schoole" and "Pavans, Galliards, Almains", he described himself as 'gentleman and servant to her most excellent Majestie'. In these books several pieces appear in more than one instrumentation. His music enjoyed only limited posthumous circulation. Compositions include instrumental, secular and sacred vocal works.

**Holman, Peter** English 1946->

Harpsichordist, organist and music editor. Has written extensively on early music, and has published many editions of early music.

**Hook, James** English 1746-1827

Organist at Vauxhall Gardens, London (1774-1820). Composed comic operas as Dido (1771), Lady of the Manor (1778), Double Disguise (1784) and much other theatrical music; keyboard and orchestral works; and more than 2000 songs.

**Hopkins, Bernard** American ?1900-?1999

Editor of renaissance music.

**Hotteterre, Jacques -Martin** French 1673-1763

Sometimes known as 'le Romain'. Player. teacher, composer.

**Hummel, Johann Nepomuk** Austrian 1778-1837

Pianist, composer, teacher and conductor. He was considered in his time to be one of Europe's greatest composers and perhaps its greatest pianist.

**Humperdinck, Engelbert** German 1854-1921

Teacher in Barcelona (1885-1887), Cologne (1887-1888), Frankfurt (1890-1896). Best known as composer of the fairy operas Hansel und Gretel (1893) and Die snigskinder (1910); also composed incidental music for Shakespeare's Merchant of Venice, The Tempest, As You Like It, Winter's Tale and Maeterlinck's Blue Bird.

**Hunt, Edgar** English 1909->

Music editor and writer of books on the recorder. Served in Second World War and then became editor for Scott's, music

publishers, a position he held for many years. Professor of the flute at Trinity College, London.

**Ingegneri, Marc Antonio** Italian c1547-1592

Prefect (c.1576) then maestro di capella (1581) of Cremona cathedral. Composed madrigals, masses, etc., in polyphonic style.

**Irnich, Herbert** German ?1900-?1999

Composed recorder music.

**Isaak, Heinrich** Flemish c1450-1517

Last name sometimes spelled Isaac, Izak, Yzac, Ysack. Held posts with the Medici and other noble families; lived in Austria and Italy. Composed church music, instrumental music, songs, etc. The well known tune Insbruck, which he instrumented, was probably his own composition.

**Jacotin, Le Bel** Italian c1490-c1555

Jacotin was also a name applied to several musicians who flourished at the first part of the 16th century. Singer and composer of many chansons. He also wrote motets of which only a few exist today.

**Jacques, Michael** English 1944->

After studying composition, piano and cello at the Royal Academy of Music spent 24 years teaching in schools.

Compositions include works for flute, recorder, etc. Wrote "English music for intermediate-level recorder consorts" .

**Jenkins, John** English 1592-1678

String player and lutenist. Had various patrons, including the Anne Russell family of Dereham, Norfolk. He had various pupils one of whom was Roger North, who wrote, "once was brought to play the Lyra viol before King Charles I 'as one that performed somewhat extraordinary" ". He did play at court at times thereafter but no detailed information is available. Compositions include instrumental, sacred and secular vocal music.

**Johnson, Robert** English c1583-1633

Lutenist and composer. In 604 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 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. He 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. Compositions include sacred and secular vocal, instrumental and lute music.

**Joplin, Scott** American 1868-1917

Composer. Enjoyed success with Maple Leaf Rag (1899), published while living in Sedalia, Missouri. Later he lived in St. Louis and New York City. Other works included The Entertainer (1902), The Sycamore (1904), Gladiolus Rag (1907), Sugar Cane Rag (1908) and Wall Street Rag (1909). His ragtime opera Treemonisha was written in 1911 and received its first full performance in 1972.

**Josquin, Des Prez** French c1440-1521

See Des Prez, Josquin.

**Kabalevsky, Dmitri Borisovich** Russian 1904-1987

Composer. Educated at the Scriabin Music School and the Moscow Conservatory. His music, which often makes use of Russian folk melodies, is heavily nationalistic and politically oriented. His Symphony No. 3 is subtitled 'Requiem for Lenin'; his opera Before Moscow, written in 1942 for the 25th anniversary of the Russian Revolution, celebrates defense of the capital in World War II.

**Kaestner, Heinz** German ?1950-?

Recorder music editor for Schott and guitar teacher.

**Katamika, Fumio** Japanese ?1900-?1999

Music arranger for Scott Music Universal Editions.

**Katz, Erich** American 1900-1973

Editor of much music for recorders. Also served as President of American Recorder Society.

**Keller, Gottfried** German ?1650-1704  
 Harpsichordist, teacher, and composer. Settled in London at the end of 17th century as a performer and harpsichord teacher. Works include 6 sonatas for recorders, oboes, violins, and continuo, 8 sonatas for three instruments, 6 sonatas for various instruments, 6 sonatas for 2 recorders and continuo. All works were published in Amsterdam.

**Khachaturian, Aram Il'ich** Armenian 1903-1978  
 Composer, conductor, and teacher. He wrote over 50 works during his student years. These range from the *Pesnya-poéma* ('Song-Poem') for violin and piano (1929), written under the influence of hearing an ensemble of Armenian ashugh in Moscow, the *Seven Fugues* for piano (1928), to which seven recitatives were added in 1966 and the famous *Toccata* for piano (1932), to the *Trio* for clarinet, violin and piano (1932). He was the first composer to place Armenian music within an international context. He stated that his harmonic language came from 'imagining the sounds of folk instruments with their characteristic tuning and resulting range of overtones'. Compositions include stage, instrumental and vocal works.

**Kindermann, Johann Erasmus** German 1616-1655  
 Composer and organist. By the age of 15 he was receiving an annual salary of four gulden for participating in Sunday afternoon concerts at the *Frauenkirche*. His duties were to sing bass and play the violin. In 1640 he became organist at *Nuremberg* where he remained until he died. Works include choral and instrumental compositions.

**Kindermann, Johann Erasmus** German 1616-1655  
 Composer and organist. By age 15 he was already receiving an annual salary of four gulden for participating in Sunday afternoon concerts at the *Frauenkirche*. His duties were to sing bass and play the violin. At age 18, 1634, he went to study in Italy but nothing is recorded about this. In 1640 he was briefly employed as organist at *Schwäbisch-Hall* at an annual salary of 100 gulden (as well as 12 bushels of wheat, six wagon loads of wood and free housing). A few weeks after his arrival, however, he informed the city council that he had 'come down with a fever' and requested he be replaced. The 'fever' coincided with his appointment as organist in *Nuremberg*, where he remained the rest of his life. He wrote both vocal and instrumental music. Works include 25 pieces for organ, dance music, and many vocal works.

**Kirnberger, Johann Philipp** German 1721-1783  
 Violinist, harpsichordist, organist, composer and important theorist; was a pupil of Bach and taught C.P.E. Bach.

**Koch, Johannes H. E.** German 1918->  
 Music editor.

**Kolinski, Mieczyslaw** Canadian 1901-1981  
 Polish-born Canadian ethnomusicologist, music theorist and composer. He transcribed over 2000 works from all over the world. His compositions include 3 ballets, 2 piano sonatas, cello sonata, music for recorder ensembles, songs, and folk-song arrangements.

**Konink, Servaas de** Dutch 1654-1701  
 Last name also spelled *Coninck*, *Koning*, *Koninck* etc., first name also spelled *Servaas*, *Servatius*. Composer. Employed in Amsterdam to play incidental music before, during and between the acts of plays. He uses styles from many regions. He wrote trios, recorder sonatas for one or two instruments, choral music, and songs.

**Kraus, Egon** German ?1900-?1999  
 Music editor for Schott. Also composed some pieces. Active in the International Society for Music Education.

**Krieger, Johann Philipp** German 1649-1725  
 Last name also *Krigger*, *Krüger*, *Krugl*; first name also *Giovanni Filippo*. Composer, organist and keyboard player. In 1677 he accepted a position as organist at the court at *Halle*. When Duke August died in 1680 his successor, *Johann Adolph I*, moved the court to *Weissenfels*. *Krieger* went with him as *Kapellmeister*, a position he held until his death. For a time he also acted as musical adviser to the court at *Eisenberg*. Works include

cantatas, sacred and secular vocal music, stage and instrumental music.

**Kropfgans, Johann** German 1708-c1771  
 Last name also *Kropffgans*, *Kropfganss*. Lutenist and composer. Soon after 1735 he became a pupil of *Weiss*. He composed much music for the lute, but only a small amount survives. Works include solos for lute, minuets and partitas, 2 concertos, 2 divertimentos.

**Kubrik, Gail** American 1914->  
 Violinist, conductor and composer; was pupil of *Piston* and *Boulangier*.

**Kuhlau, Friedrich Daniel Rudolph** Danish 1786-1832  
 Composer. *Kuhlau* gave several piano recitals from 1804, and the same year his earliest known compositions, songs and pieces for flute and piano, were published. When Hamburg was invaded by *Napoleon's* troops in 1810 *Kuhlau* fled to *Copenhagen*, where he gave the first of many concerts in January 1811, performing among other works his *C major Piano Concerto*. He began to earn his living as a piano teacher and composer, and in 1813 was appointed court chamber musician, though he received no salary for this first position until 1818. Works include stage (5 operas), vocal, orchestral, chamber music without flute, flute, and piano.

**Kuhnau, Johann** German 1660-1722  
 Last name also *Kuhn* or *Cuno*. Composer and keyboard player. He was *Bach's* immediate predecessor as *Kantor* at the *Thomasschule*, *Leipzig*. He applied for the organist position at *Thomaskirche* but was refused. While at the university studying law he became increasingly active as a composer and performer in *Leipzig*, and when the post of organist at the *Thomaskirche* again became vacant in 1684 he was appointed to it. He received much competition in his teaching music with the arrival of *Telemann* and his establishment of a rival musical organization, a *collegium musicum*. Compositions include sacred works in Latin and German, occasional, keyboard and stage works.

**La Barre, Michel de** French c1675-1745  
 Composer and flautist. An excellent performer on the 'German' or transverse flute, he had a brilliant career as an instrumentalist in *Paris* and at court, where from 1703 to 1730 he played in the *Musique de l'Ecurie et de la Chambre*. He established a French flute style. His first of two operas was not well received, being 'attacked from beginning to end'. Besides flute music and operas he also wrote a ballet, "*La Venitienne*" which appears to have inspired *Rameau*.

**Lacerda, Osvaldo Costa de** Brazilian 1927->  
 Composer and teacher. Actively engaged in teaching, he became a professor at the *Escola Municipal de Música* (*São Paulo*) in 1969; he has served as president of the *Sociedade Pró Música Brasileira* (1961-6), the *Comissão Estadual de Música de São Paulo* (1967), and from 1985 the *Centre for Brazilian Music in São Paulo*. His music incorporates a subtle national idiom into a modern harmonic context. Composed orchestral, chamber, and choral music.

**Lappi, Pietro** Italian c1575-1630  
 Composer. *Maestro di cappella* at *S. Maria delle Grazie*, *Brescia*, from 1593 onwards. His output was entirely of sacred vocal music except for one book of instrumental canzonas, doubtless a token of his contacts with the flourishing *Brescian* school of instrumental players. Though a book of *Masses* (1613) contains works in both old and new styles, he tended to be rather traditional in his sacred music.

**Lasso, Orlando di** Flemish 1532-1594  
 Originally *Orlande* or *Roland de Lasasus*. Later *Orlandus Lasasus*. Entered service of *Ferrante Gonzaga* (c.1544); lived in *Italy* (1544-1554) as *maestro di capella* of *St. John Lateran* at *Rome* (1553-1554); called to *Munich* by *Duke Albert V of Bavaria* (1556); *Kapellmeister* (from 1563); ennobled by *Maximilian II* (1570); made *Knight of the Golden Spur* by the pope (1574). Next to *Palestrina*, *Lasso* was regarded as leading composer of the 16th century; composed over 2000 works, including music for the seven penitential psalms, motets, masses, *Magnificats*,

Italian madrigals and villanelle, French chansons, sacred and secular German songs, etc.

**Lauder, Jame** Scottish ?1950-?  
Composer.

**Lavigne, Philibert de** French fl1740-?  
Composer. Compositions include music for musettes (a small bagpipe).

**Lawes, Henry** English 1596-1662  
Gentleman of Chapel Royal (1626); a royal musician for lutes and voices (1631). Suggested to Milton composition of *Comus* and wrote music for it, performed 1634; composed music for the George Sandy's version of *Psalms* (1638) and, with his brother William, for *Choice Psalmes put into Musick* (1648); also with his brother published three books of airs (*Ayres and Dialogues for One, Two and Three Voices*, 1653, 1655, 1658); best known for his continuo songs.

**Lawes, William** English 1602-1645  
Composed music for over 25 dramatic productions, including Jonson's *Entertainment at Welbeck* (1633), Shirley's *The Triumph of Peace* (1634), Davenant's *The Triumph of the Prince d'Amour* (1635, with his brother Henry) and *Britannia Triumphans* (1638), Cartwright's *The Royal Slave* (1636, with Henry); noted for his consort suites, fantasias, *Psalms*, anthems, keyboard music, etc. He was killed fighting for Royalist cause.

**Le Jeune, Claude** French c1528-1600  
First name also Claudin. Composer. His name first appears in 1552 as the composer of four chansons in anthologies published at Leuven which also contain works by his older compatriots Clemens non Papa, Crecquillon and Waelrant. He was a Protestant and from about 1560 enjoyed the protection of a group of Huguenot nobles that included William of Orange. He wrote a 'confession de foi' hostile to the Catholic League and tried to flee Paris during the siege of 1590. His *Dodecacorde* and other manuscripts were saved from burning at the hands of the guards at the St Denis gate only by the intercession of his Catholic friend Jacques Mauduit. Compositions include sacred and instrumental works.

**Le Poidevin, Christine V.** English fl1994->0  
Composer, resident in Guernsey Island. Horn player.

**Lechner, Leonhard** German c1550-1606  
Pupil of Orlando di Lasso. First composer to set a complete cycle of poems to music. Works include sacred choral music, and lieder (for 4 to 6 voices).

**Legrenzi, Giovanni** Italian 1626-1690  
Assistant chapelmaster (1681), chapelmaster (1685), St. Mark's Cathedral, Venice. Composer of 19 operas, oratorios, psalms, masses, motets for 2 to 5 voices, many sonatas for 2 to 7 instruments and books of chamber cantatas for 1 to 3 voices.

**Lemlin, Lorenz** German c1495-1549  
Composer and musician. A member of musicians known as the Heidelberg Circle. Less than a dozen sacred compositions remain, and some love songs. He is known because he stabilized Protestant sacred music at the court of Elector Ludwig V, the Protestant ruler of a royal principality known as the Palatinate.

**Lewis, Art** -- ?-?  
Wrote Frank's Gambol.

**Lightfoot, Gordon** Canadian 1938->  
Singer, composer and guitarist. His songs reflect his social concerns.

**Ligistin, F.** French ?1500-?1600  
Composer. Wrote chansons and edited ancient airs and dances.

**Linde, Hans-Martin** -- 1930->  
Recorder player, flautist, and teacher. Led his own Linde Consort. Particularly noted for Baroque music. Arranged music for recorders.

**Locke, Mathew** English c1621-1677  
One of earliest English writers of music for stage; composer with Christopher Gibbons of music for Shirley's masque *Cupid and*

*Death* (1653); wrote part of music for Davenant's *Siege of Rhodes* (1656), *Macbeth* (1663), *Shadwell's Psyche* (1673), *The Tempest* (1674) and other contemporary plays. Composed instrumental music, sacred and secular songs, anthems, motets, etc.; published (1673) *Melothesia*, containing keyboard music and earliest extant English rules for figured bass.

**Loeillet, Jean Baptiste (of London)** Flemish 1680-1730

Also known as John Loeillet of London. Oboist, flutist, harpsichordist, composer and cousin of entry of the same name. Studied in Ghent and Paris, then went to London where he joined the orchestra at Drury Lane in 1707. In 1709 he was the principal flutist and oboist at the Haymarket Theatre. He popularized the German transverse flute in England. He wrote *Lessons for Harpsichord or Spinnet*, sonatas "for Variety of Instruments", 6 suites of lessons, 12 sonatas in three parts, and 12 solos - opus 3.

**Loeillet (de Gant), Jean Baptiste** Flemish 1688-c1720

Composer, cousin of entry of same name. He was in the service of the archbishop of Lyons. He published 3 books of 12 sonatas each for Recorder and Basso Continuo, also 6 books of 6 sonatas each for Flute, Oboe or Violin, and Basso Continuo.

**Lonati, Carlo Ambrogio** Italian c1645-c1710

Real name Giovanni Ambrogio Leinati. Violinist and composer. He was a violinist in the Naples royal chapel (1665-67). Entered the service of Queen Christiana of Sweden in Rome in 1668. Although a hunchback he was greatly admired as a violinist. He also appeared as a singer, and as principal violinist at S. Luigi dei Francesi (1673-74). Having become a close friend of Alessandro Stradella he was compelled to leave Rome in 1677 after his friend's notorious conduct became general knowledge. They went to Genoa, but Lonati left in 1682 when Stradella was murdered. He then went into the service of the Mantuan court. His works include operas, cantatas and instrumental music.

**Lutkeman, Paul** German c1555-1616

Also known as Lütkemann, Lutkeman, Littkeman. Composer and musician. He studied at the University of Frankfurt. He was a *Stadtpfeifer* (town musician) at Wismar and then Frankfurt. In 1597 and 1606 volumes of his works were published including 28 settings of sacred texts for 5 to 8 voices, 32 five- and six-part instrumental pieces, motets, and pieces for special occasions.

**Lully, Jean -Baptiste** Italian 1632-1687

Composer, dancer and instrumentalist. He moved to France as *garçon de chambre* of the Grand Mademoiselle, a cousin of Louis XIV, where his job was as an Italian tutor. He completed his musical education studying the rules of composition with two organists. He entered the court of Louis XIV in 1651. Besides composing music he was also a dancer there. His works include operas, ballets, motets, other vocal works, and instrumental pieces.

**Luzzaschi, Luzzasco** Italian c1545-1607

Organist, pedagogue, and composer. Organist of Ferrara Cathedral, and director of Duke Alfonso's private *musica da camera*. Fine madrigalist. A mentor of Frescobaldi. Works include 7 books of madrigals, organ works, *ricercari*, a *toccata* and a dance.

**Maasz, Gerhard** German 1906-1984

Composer of orchestral works and chamber music and also worked as a conductor. He successfully devoted his efforts to musical matters in building up the new media of radio and television.

**MacDowell, Edward Alexander** American 1860-1908

Composer. Under patronage of Liszt, produced his *First Modern Suite* at Zurich (1882). His outstanding works are four piano sonatas and his *Indian Suite* (1897) for orchestra. *Woodland Sketches* (1896) and *Sea Pieces* (1898) for piano are popular. He is considered America's first internationally appreciated composer.

**Machaut, Guillaume de** French c1300-1377

Poet and composer. In service of John of Luxembourg, king of Bohemia (1323-1346); canon of Reims cathedral (from 1337). Author of *dits*, *lais* and other verse, of which best known is *Voir-dit*. Considered chief exponent in music of 'Ars Nova' style;

composed settings for own poems, a polyphonic mass, motets, virelais, rondeaux, ballades, etc.; his music circulated widely through Europe in his day.

**Macque, Giovanni de** Flemish c1548-1614

First name also Jan or Jean (de). Composer, organist and teacher. As a boy he sang in the choir of the imperial chapel at Vienna. A memorandum of 1563 recommended that he be placed in the Jesuit college at Vienna because his voice had broken: this establishes his approximate date of birth. During the early part of 1585 Macque moved to Naples where he was employed by the Gesualdo household. His publications during this period are dedicated to prominent members of the Neapolitan nobility. His compositions may be divided into three chronologically and geographically defined groups: the Roman works from the years 1574-84, the early Neapolitan works 1585-96 and the later Neapolitan period, 1597-1614. His works include books of madrigals for 6, 5 and 4 voices, "Ricercate e canzone francesi a 4", and "Secundo libro de ricercari" and motets.

**Mai, Peter** German ?1900-?1999  
Composer.

**Mainerio, Giorgio** Italian c1545-1582

Composer. A singer at Udine cathedral until 1570 and then at Aquileia cathedral, becoming maestro di cappella there in 1578. His "Primo libro di balli" of 1578 is one of the few Italian dance collections of the period; it contains embryonic suites consisting of pairs of passamezzo antico and moderno, with variations on each. He also published some church music.

**Manchicourt, Pierre de** Franco-Fle c1510-1564

Composer. Choirboy at Arras Cathedral. After serving as choir director at Tours Cathedral, and then at Tournai Cathedral, he was made canon at Arras Cathedral. Composed many fine masses, motets, and Parisian chansons.

**Maniot, D'Arras** French fl1213-fl1239

Monk and composer. Wrote both monophonic songs and poetry, both secular and sacred. His most famous piece is "Ce fut en mai". The text of songs often revolves around idealized treatments of courtly love and religious devotion, although many can be found that take a more frankly earthy look at love.

**Marcello, Alessandro** Italian 1669-1747

Also known as Stinfalico, Eterio. Composer. Alessandro's most conspicuous activities as a composer seem often to have coincided with his advances in government service. For example, in 1708 he was appointed to the Quarantia (which dealt with criminal matters), published a volume of cantatas dedicated to the Roman noblewoman Livia Spinola Borghese, and began a lawsuit against his brothers Benedetto and Gerolamo over the ownership of some boxes in the Teatro S Angelo. Composed cantatas and instrumental works.

**Marcello, Benedetto Giacomo** Italian 1686-1739

Composer and writer. He held no appointments in a musical capacity throughout his life. He studied literature and law. The last 10 years of his life are riddled with mysteries. He married his singing pupil in 1728, had a religious experience the same year, was exiled to the Istrian city of Pula for 3 years, was absent from civic records for 5 years, and was finally appointed in Brescia as chief financial officer. He wrote oratorios, sacred and secular vocal music, stage music, concertos, sonatas for flute, and keyboard sonatas.

**Marenzio, Luca** Italian c1553-1599

In Rome he served cardinals Luigi d'Este (1578-1586) and Cinzio Aldobrandini (from c.1593). Developed individual technique noted for homophonic style and daring chromatic harmonies; composed madrigals, villanelles and airs, motets and Magnificats.

**Marini, Biagio** Italian 1594-1663

Composer and instrumentalist. In 1615 Marini was appointed as a violinist at S Marco, Venice. He served as maestro di cappella in several places, and was away for extended periods in Brussels, Milan, Bergamo and Dusseldorf. Three marriages and five children are documented. All his surviving music is in printed form, but at least 7 volumes have been lost. He wrote some

madrigals with instrumentation, but he is mostly known for his instrumental works. His concertos for two violin soloists require the use of double stopping.

**Marpurg, Friedrich Wilhelm** German 1718-1795

Composer of and writer on music. Director of Prussian state lottery (1766-1795). Wrote much on music, especially *Abhandlung von der Fuge* (1753-1754) and *Legende einiger Musikheiligen* (1786); edited and largely wrote periodicals *Der kritische Musicus an der Spree* (1749-1750), *Historisch-kritische Bêtrûge* (1754-1762, 1778) and *Kritische Briefe über die Tonkunst* (1760-1764). Composed 6 *Sonaten für das Cembalo* (1756), *Fughe e Capricci for Keyboard* (1777) and songs.

**Marshall, Nicholas** English 1942->

Composer and arranger of recorder music, dances etc.

**Martini, Johannes** French c1440-1498

Active at the court of Duke Ercole I of Ferrara. Credited with about 12 Masses, 7 Magnificats, 19 motets plus hymns and sacred pieces.

**Martinů, Bohuslav** Bohemian c1892-1979

Composer, violinist, organist. His studies in Prague were a desultory record of poor attendance and suspension; after the near complete failure of his studies at the conservatory, a year (1909-10) in its organ department resulted in expulsion for 'incorrigible negligence'. Works include operas, ballets, film scores, orchestral works, chamber, choral and solo vocal works, as well as keyboard compositions.

**Maschera, Florentio** Italian c1540-c1584

First name also Florenzo. Composer, organist and string player. He first studied with his father, Bartolomeo, who was teacher of Latin grammar to the choirboys at Brescia Cathedral, and then became an organ pupil of Claudio Merulo. He succeeded Merulo as organist of Brescia Cathedral on 1557. His 23 surviving compositions are all four-part instrumental canzonas. These appear to be the first original instrumental canzonas as distinct from pieces designated as suitable for either vocal or instrumental performance.

**Massaino, Tiburtio** Italian c1549-c1609

Last name also spelled Massaini. Augustinian Monk born in Cremona and one of the most renowned composers of his time, was a court and cathedral conductor. Works include sacred and secular vocal music.

**Mather, Christine Kyle** English 1929->

Administrator, musicologist, bassoonist. Recitalist and concerto soloist before emigrating to Canada in 1962. Taught at Univ. of Manitoba, then Univ. of Victoria, Univ. of Calgary, and finally at Univ. of Western Ontario. Served on various juries for Canada Council. Specialized in music from 1200 to 1600.

**Matteis, Nicola** Italian c1670-1749

Also referred to as Signr. Nicola. Violinist and composer. Published 4 books of violin pieces. He also wrote *A Collection of New Songs* (2 vols., 1696). His son, also Nicola (d. 1749) lived in Vienna ad Shrewsbury, England. He was Burney's teacher.

**Mattheson, Johann** German 1681-1764

Composer, music theorist, and lexicographer. Sang tenor in Hamburg operas, including his own operas. Met Handel in 1703, but had a major battle with him in 1704 during a performance of "Cleopatra" composed by Mattheson with Handel leading the orchestra from the keyboard. Mattheson wanted to replace Handel as the leader. There was a sword fight between them, during which Mattheson broke his sword on a metal button of Handel's coat. Their fight was over and they remained friends! In 1715 he became music director of Hamburg Cathedral. Works include 8 operas, 25 oratorios, secular works including many wedding cantatas, and works for instruments including keyboard, flute and violin.

**Mayr, Rupert Ignaz** German 1646-1712

Composer. He is first heard of in 1670, when he entered the service of the Prince-Bishop of Freising as a violinist. After holding various posts at Eichstätt, Regensburg and Passau, he moved in 1683 to the Munich court. The Elector Max Emanuel, recognizing his talent as a composer, sent him to Paris to study

with Lully. On his return to Munich in 1685 his post was still that of violinist and chamber musician, but he was also active as a composer. Wrote sacred vocal (motets, Magnificat), secular vocal and instrumental music.

**McLain, Raymond** -- ?-?  
Arranger.

**Meek, Kenneth** Canadian 1908-1976  
Organist, choirmaster, harpsichordist, composer and teacher. Was organist/choirmaster in Ottawa, Kingston, and Montreal. Works include "Trouveres" for recorder quartet, carols, organ works, and choral music.

**Mendelssohn, Felix Bartholdy** German 1809-1847  
Composer. One of the most gifted and versatile prodigies, Mendelssohn stood at the forefront of German music during the 1830s and 40s, as conductor, pianist, organist and, above all, composer. Composed stage works, oratorios, orchestral, chamber, secular and sacred music.

**Merula, Tarquinio** Italian c1594-1665  
Composer, organist and violinist. He was one of the finest and most progressive Italian composers of his generation, and excelled in both vocal and instrumental music. In 1616 he signed a three-year contract as organist of Incononata, Lodi. In 1624 he was serving as 'organista di chiesa e di camera' to Sigismund III, King of Poland. Returning to Cremona, Merula was elected in 1626 as provisional maestro di cappella for the Laudi della Madonna. After other positions, and the plague of 1630, Merula began the work of rebuilding the cappella of S Maria Maggiore. He was dismissed on 29 December 1632 for 'indecenty manifested towards several of his pupils'. After that he moved many times and finally back to Cremona at Bergamo Cathedral. Works include operas, sacred and secular vocal, and instrumental music.

**Merulo, Claudio** Italian 1533-1604  
Names also Claudio Merlotti, Claudius Merulus, Claudio da Correggio. Composer and publisher. In 1557 he was unanimously elected to replace Girolamo Parabosco at the Basilica of S Marco, Venice. He remained there for 27 years, regularly supplying music for its most prominent feasts. He was widely celebrated during and after his life. He was the most gifted of a group of performer-composers who transformed European keyboard genres from simple pieces based on vocal models to idiomatic virtuoso works. Works include sacred and secular vocal music, organ masses, versetti, ricercares, toccatas and canzonas.

**Michel, Winfried** German 1948->  
Recorder, violin, flute and continuo player, teacher and music editor. Composed music for recorder to extend the traditionally-styled repertoire for his instrument directly from his experience as a performer with a deep engagement with the repertoire. Music is in the Italian style of about 1730. Composed instrumental and vocal works.

**Mico, Richard** English c1590-1651  
Composer and organist. Organist for Queen Henrietta Maria 1630-42. Two 18th-century arrangements for viols of keyboard pavans in a MS in the British Library survive.

**Mikolaj, z Krakowa** Polish fl1500-fl1550  
He is known from works signed N.C. or Nicolai Crac. Also known as Nicolaus Cracoviensis. His works, many bearing dates (from 1537 to 1546), include some pieces specifically for keyboard, and also intabulations of vocal works. Some of the vocal pieces signed N.C. may be transcriptions of unidentified compositions by other composers. The composer is of great importance for his contribution to the development of polyphony in Poland. Compositions include a mass, introits, anthems, sacred songs, and dance music.

**Modena, Julius de** Italian 1491-1561  
See Segni, Julio.

**Molinaro, Simone** Italian c1570-1633  
Composer, teacher and lutenist. He became maestro di cappella at the Cathedral of S Lorenzo in Genoa on 1601. During his tenure at the cathedral he was entrusted with the musical

education of a number of boys, for terms of as long as 12 years, and in 1618 some 'alumni Simonis Molinarij ea scientia clarissimi' were heard in Rome. His lute book, published in 1599, is one of the most important of his age. He was also active in publishing. Compositions include sacred and secular vocal, and lute music.

**Molinet, Jehan** French 1435-1507

Last name also Moulinet, first name Jean. Poet, composer and historiographer. He associated with many important musicians of his day, exchanging poetic correspondence with Antoine Busnoys, Loyset Compère and Verjus. He evidently knew Ockeghem as well, since he wrote two epitaphs on the composer's death, one of which, Nymphes des bois, was set to music by Josquin des Prez. The rondeau Tart ara mon cuer sa plaisance, his only securely attributed composition, distinguishes itself by being an early example of a four-voice chanson.

**Moniot, d'Arras** French fl1213-fl1239

Trouvère. ('Moniot' is an Old French diminutive for 'monk'.) Moniot wrote in a variety of genres and forms. In addition to the pastourelle and jeu-parti and the customary chansons courtoises he wrote two religious poems, both based on earlier models and their melodies, both apparently youthful works. The two initial and two concluding lines of the first strophes of Bone amour and Li dous termines form the opening and close of two motets entés (Motets 593 and 668 in Ludwig and other standard catalogues).

**Monk, William Henry** English 1823-1889

Church musician and composer. He began his career in 1841 as organist of St Peter's, Eaton Square. After other organist positions he was appointed choirmaster (1847) and organist (1849) at King's College, London. While at King's he came under the influence of William Dyce, professor of fine arts, whose recent scholarly investigation of the principles of plainchant had prepared the way for its use in the Anglican service. In 1857 Monk was made musical editor of Hymns Ancient and Modern (1861) for which he wrote 'Eventide', his famous tune for Abide with me. He wrote many other popular hymn tunes as well as anthems and service music.

**Monkemeyer, Helmut** German ?1900-?1999

Edited music for recorders.

**Monte, Filip de** Belgian 1521-1603

First name alternate spellings are Philippe, Filippo, and Phillippus. Moved to Italy in his youth. From 1542 to 1551 he served the Pinelli family, and then published his first book of madrigals in Rome 1554. He then went to Antwerp and then England, returning to Italy in 1567. His works include about 1,000 madrigals, 40 masses and many other works of sacred music.

**Montéclair, Michel Pignolet de** French 1667-1737

Last name also Pinolet. Composer, theorist and teacher. He performed on the basse de violon in the Paris Opéra orchestra as early as 1699. He played so well on this instrument that he was designated 'symphoniste du petit choeur'. He was highly regarded as a teacher. Although not prolific, he wrote in most of the genres cultivated during the early 18th century in France, excepting only the keyboard. The 20 French and four Italian cantatas by him ill deserve their neglect, the longest and most dramatic of these being Pyrame et Thisbé. Composed cantatas, airs, and instrumental works.

**Monteverdi, Claudio** Italian 1567-1643

Served the Duke of Mantua (c.1590-1612), maestro di capella (from 1601); maestro di capella, St. Mark's Cathedral, Venice (from 1613); became priest (1633). Leading figure in musical revolution of 16th century. Composer of 9 books of madrigals, especially 5-part madrigals; canzonets; operas as Orfeo (1607), L' Arianna (1608, lost except for the 'Lamento'); L' incoronazione di Poppea (1642); also ballets, masses, Psalms, motets and other sacred music.

**Morales, Cristóbal** Spanish c1500-1553

Composer. Maestro de capella at Seville Cathedral, then at Avila Cathedral. In 1535 he entered the papal choir in Rome. He was maestro de capilla at Toledo Cathedral, then to the Duke of Arcos, then Malaga Cathedral. He was an outstanding master of

polyphonic style. His works include 25 masses, 18 Magnificats, 2 Lamentations, and numerous motets.

**Morenzo, Luca** Italian c1553-1599

Last name also Marentio. Composer. He was one of the most prolific and wide-ranging madrigalists of the later 16th century. When he was 25 he was known primarily as a singer, but he was also a lutenist and a noted expert on the instrument. He served Cardinal Luigi d'Este 1578-1586. During this period he became internationally known as a composer, producing many volumes of madrigals that were often reprinted in Italy and published in the north. In 1594 he had an apartment in the Vatican but he does not seem to have been a member of the papal choir. His high standing at the papal court is confirmed by the commission he received (1594) from Pope Clement VIII to take over the work that Palestrina and Zoilo had begun on revising the chant books. Works include numerous madrigals and sacred choral music.

**Morley, Thomas** English c1557-1602

Organist and composer. Pupil of William Byrd. Organist and master of choristers, Norwich cathedral (1583-1587); organist, St. Paul's, London (1591); gentleman of the Chapel Royal (1592-1602); succeeded William Byrd as holder of patent of monopoly on music publishing (1598 ff.). Responsible for the great popularity and flowering of the Italian madrigal in England. Published books of his own madrigals (1594, 1598) and edited Triumphes of Oriana (by various composers, 1603); published collections of canzonets, airs, balletti as well as a guide to 16th-century English music practice.

**Moulu, Pierre** French c1480-c1550

Composer. Ronsard called him a student of Josquin. Texts of certain works suggest a close association with the French royal chapel in the first quarter of the 16th century. He composed Masses, chansons, and more than twenty motets.

**Mouton, Jean** French c1459-1522

Chorister (1477-1483), maitre de chapelle (1483- ?), Nesle; at cathedrals of Amiens (1500-1501), Grenoble (1501-1502); member of Royal Chapel (from c.1502). Composed over 100 motets, 15 masses, over 20 extant chansons; noted for use of canon and counterpoint techniques.

**Mozart, Leopold** Austrian 1719-1787

Concertmaster in the court orchestra of the archbishop of Salzburg and a celebrated violinist, composer and author.

**Mozart, Wolfgang Amadeus** Austrian 1756-1791

A centrally important composer of the classical era and one of the most inspired composers in Western musical tradition. Baptized Johannes Chrysostomus Wolfgangus Theophilus Mozart; educated by his father, Leopold Mozart. By the age of six Mozart had become an accomplished performer on the clavier, violin and organ and was highly skilled in sight-reading and improvisation. Five short piano pieces he composed at the age of six are still frequently played. In 1782 Mozart married Constanze Weber (1763-1842). Poverty and illness harassed the family until Mozart's death. In 1791 an emissary of a Count Walsegg mysteriously requested a requiem mass. This work, uncompleted at Mozart's death, was his last musical effort. He died, presumably of typhoid fever, in Vienna on Dec. 5, 1791; his grave is unmarked. The legend that the Italian composer Antonio Salieri murdered him is unsupported.

**Mulliner, Thomas** English c1545-c1585

Collector and publisher of English pieces mainly for keyboard, dating from approximately 1550-75.

**Munday, John** English c1555-1630

Last name also Mundy, Moondaye, Mondy, Mundie etc. Composer and organist. Some time after 1580 he succeeded Richard Farrant as organist at St George's Chapel, Windsor, a post he held jointly with Nathaniel Giles from 1585. Composer of church music, madrigals, pieces for virginals, etc. Organist of St George's, Windsor. Son of William Mundy.

**Munday, William** English c1529-1591

Last name also Mundy, Moondaye, Mondy, Mundie etc. Composer of anthems, Latin motets, etc. Singer in the Chapel Royal but perhaps a secret Roman Catholic. Father of John Mundy.

Page 18

**Murray, Dom Gregory** English 1905-1992

Organist. Spent most of his life as a monastic organist at Downside College, Editor for Schott.

**Murray, Michael** Canadian 1960->

Organist, singer composer and recorder player.

**Nagy, Olivér** Hungarian ?1950-?

Music editor for EMB Editio Musica Budapest.

**Naudot, Jacques -Christophe** French c1690-1762

Sometimes erroneously referred to as Jean-Jacques. Composer, flautist and teacher. First heard of in 1719 when he was the 'master of music' at a wedding ceremony. His first compositions were published in 1726. Where he played in Paris is not known but he did have a number of patrons as well as aristocratic pupils. Between 1726 and 1742 he published many works mostly for flute. He stopped publishing in 1752. Works include sonatas for flute, and for hurdy-gurdy, as well as minuets, ayres, and marches.

**Newman, Joel** American ?1950-?

Organist, singer composer and recorder player.

**Nola, del Giovane da** Italian c1515-1592

Composer. Maestro di capella at Naples's Ss. Annunziata 1563. Wrote both sacred and secular vocal music.

**Nörmiger, August** German c1560-1613

Last name also spelled Nöringer, Noringen. Organist and keyboard intabulator. Court organist at Dresden until his death in 1580. He compiled a keyboard tablature for Princess Sophie, then aged 11, containing Lutheran chorales, German sacred and secular songs, and many dances. The scope of hi's anthology provides a glimpse of keyboard music and dance accompaniments popular at the Saxony court about 1600.

**Oberborbeck, Felix** German 1900-1975

Composer.

**Ochs, Gerd** German 1903-1977

Composer and musical pedagogue. Composed for recorders.

**Okeover, John** English <1620-1663

Last name also Oker. Organist and composer. He became organist of Gloucester Cathedral in 1640 (his name appears in account books there as early as 1635). His reputation was evidently local rather than national: his consort music appears only in the manuscript collections of the Gloucester copyist, John Merro (d 1639), and at no point does Okeover's name appear in any Chapel Royal documents. Composed church music and music for viols.

**Oroglio, Alexander** Italian c1550-1633

Composer and instrumentalist. His career took him to Cassel, Dresden, and Wolfenbüttel. Works include several books of madrigals and canzonets, and a collection of Intradas "for all kinds of instruments".

**Othmayer, Caspar** German 1515-1553

Composer. He studies at Heidelberg University. He became headmaster of the Lateinschule of Heilsbronn monastery. Hoping to improve his financial situation, he applied for a canonry at St Gumbertus in Ansbach in 1545 but after much time, including a legal battle, he never obtained this post. Works include instrumental, songs and motets.

**Owen, Angela M.** American ?1950-?

Composer and music arranger. Directed the Mid-Peninsula Reorder Orchestra of Palo Alto, 1967 to 1987.

**Pachelbel, Johann** German 1653-1706

Held posts as organist in Vienna (1673-1677), Eisenach (1677-1678), Erfurt (1678-1690), Württemberg court at Stuttgart (1690-1692), Gotha (1692-1695), St. Sebalduskirche at Nürnberg (1695-1706); an early model for J.S. Bach; composed contrapuntal organ fugues, suites, chaconnes, chorale-preludes, etc.; Hexachordum Apollinis (6 sets of variations, 1699), is considered to be his best work.

**Paisible, Jacques** French c1656-1721

Last name also spelled Peasable, first name also James.

Composer and instrumentalist active in England. He was heavily involved with the London theatres. He wrote act tunes for the United Company at Dorset Garden, and for the company at Drury Lane. He played a wide variety of instruments, but the recorder appears to have been one of his specialties. When he died he left 13 musical instruments, 3 bass violins, 1 bass viol, 1 guitar, 1 spinet, 2 voice flutes, 1 consort flute and 2 small ones, 1 old hautboy and 1 old cane flute. (Flute here means recorder.) Works include overtures and act tunes, The Queen's Farewell written for Queen Mary's funeral, sonatas, ayres, partitas and songs. A complete study of his works has not yet been done.

**Paisible, James** English c1650-1721

Member of the King's Band in London. Works include incidental music for Shakespeare's "Henry IV", duets, sonatas, and pieces for flute, etc.

**Palestrina, Giovanni Pierluigi da** Italian c1525-1594

Composer. Protégé of Pope Julius III; maestro di cappella, Cappella Giulia, Rome (1551), St. John Lateran (1555-1560) and Santa Maria Maggiore (1561 ff.); composer to papal chapel (1565); master of music, Cappella Giulia (1571 ff.). Composed exclusively in medieval church modes; works marked apex of attainment in field of older music; compositions included masses as Missa Papae Marcelli, lamentations as Lamentations of Jeremiah, hymns as Stabat Mater, motets, litanies, Magnificats and madrigals.

**Paminger, Leonhard** Austrian 1495-1567

Composer. Educated at the monastery of St. Nicholas at Passau. Studied in Vienna, returning to Passau to become a teacher, and later secretary of the monastery. He became a Lutheran later. Works include motets, hymns and psalms.

**Panzetta, Marion** English ?1950-?

Arranger of music for recorders. Active in the Society of Recorder Players, England.

**Papineau-Couture, Jean** Canadian 1916-2000

Composer. Taught at Brebeuf College (1946-46), Cons. De Musique 0 Montreal (1946-63) and the Univ. of Montreal (1951-85) where he was Dean of Music. Was made an Officer of the Order of Canada in 1969. Works include several pieces for orchestra, some with solo instruments, vocal music, and chamber music for many combinations of instruments.

**Parabosco, Hieronimus** Italian c1520-1557

First name also sometimes Hieronimus. Organist and composer. After studying with Willaert in Venice he visited Florence, Brescia, Padua and Verona, where he was popular as poet and courtier as well as musician, before becoming organist at St Mark's, Venice, in 1551. Here he joined Annibale Padovano in performing works for two organs; his principal gift was for improvisation, and only three of his organ pieces survive, but he also published madrigals that show him to be a disciple of Willaert.

**Parfrey, Raymond** English 1928->

Following his military service he attended evening classes to improve his game at piano playing and composing. These studies continued for several years under the guidance of Dr. Alan Bush. At the suggestion of English publisher June Emerson, most of his music has been written for wind instruments, though he has also written extensively for choir, piano, organ and string orchestra. In addition to composition, he also serves as a school accompanist, piano teacher, and music copyist.

**Parsons, Robert** English c1535-1572

Composer. Although he was involved in the Chapel Royal earlier, it is known that he was appointed as Gentleman of the Chapel Royal in 1563. He also owned properties near Lincoln. He was drowned near Lincoln. He wrote many anthems, including, "Deliver me from mine enemies". He also made a major contribution to early Elizabethan instrumental repertory. His five-part In Nomine exists in many sources, and must have been widely performed. He was a composer of considerable standing and his music is characterized by a rich harmonic texture with extensive passing and suspended dissonance. He wrote both sacred and secular choral music, and instrumental

works for up to 7 voices.

**Passereau, Pierre** French fl1509-fl1547

Composer. His output consists almost entirely of chansons, a single motet representing his sole contribution to the sacred repertory. Most of his chansons were published by Pierre Attaignant, the first royal printer of music. It is possible that François I recommended his former singer to Attaignant, who published the work of several poets and musicians associated with the French court.

**Paubon, Pierre** English 1910->

Composer and arranger.

**Pederson, Mogens** Danish c1583-1623

Composer and instrumentalist. He was one of the four musicians led by Melchior Borchgrevinck who were sent by King Christian IV to study with Giovanni Gabrieli in Venice in 1599. In 1603, he was appointed an instrumentalist in the royal chapel. Pratum spirituale (1620) is a collection of church music - the earliest surviving substantial example of settings of Danish words by a Danish composer. He expressed the hope that his collection would not only be of use to the nation but would also be performed in schools. Compositions include madrigals and instrumental works.

**Peerson, Martin** English c1572-1650

Organist, composer. Master of the choristers at St. Paul's Cathedral. Works include church and other vocal music, also works for viols, virginals, etc.

**Pembroke, William Marshal Earl of** English c1146-1219

As a younger son, becoming a knight was his natural choice of a path to success and survival. Marshal was sent to his father's cousin William of Tancarville, hereditary Chamberlain of Normandy, to be trained as a knight in c1159. He was knighted, probably by his uncle, in 1167.

**Pennick, Bruce** English ?1950-?

Composer, music editor and conductor. Conducts various choirs including Ingatestone Choral Society, and the Five Choirs Festival in Brentwood Cathedral. Has both composed and edited works for recorder.

**Pentland, Barbara** Canadian 1912->

University teacher and composer of symphonies, string quartets and choral pieces, using twelve-tone technique. Works include several operas, and many orchestral works, works for piano, choruses, and songs.

**Pepusch, John Christoph** English 1667-1752

First names sometimes given as Johann Christopher. Composer. Born in Germany and had a position in the Prussian court (1681-97). He was active in London in 1704 playing violin and harpsichord at Drury Lane Theatre. Later as a composer adapting Italian airs to English operas and adding recitatives and songs. In 1710 he was a co-founder of the Academy of Ancient Music, specializing in 16th century revivals, having received a music degree from Oxford in 1713. He served as music director to James Brydges (later the Duke of Chandos) at Cannons. Works include odes, cantatas, and instrumental music. He also arranged parts of The Beggar's Opera, and wrote a book "A Treatise on Harmony".

**Pergolesi, Giovanni Battista** Italian 1710-1736

Composer of operas, including two masterpieces: the short comic opera The Maid as Mistress (1733), Stabat Mater for treble voices and strings and of chamber music.

**Pettman, Edgar** English 1866-1943

Composer and arranger. In 1881 he entered the Royal Academy of Music, to study the organ under Professor Macfaren. He is listed, aged 14, at the School House, Dunkirk, near Faversham, in 1881, the oldest of four children of Charles Edgar Pettman.

**Peuerl, Paul** German 1570->1624

Also known as Bäuerl, Peyerl. Composer, organist and organ builder. He was organist at Horn, Lower Austria from 1602, and at Steyr, Upper Austria, about 1613. He built or renovated organs in both Steyr and Horn, but none have survived. In 1625 he had to flee as a religious refugee, and nothing is known of him after

that. Works include dances, canzonas, and music for two instruments and continuo.

**Pez, Johann Christoph** German 1664-1716

Last name also spelled Petz, Pezel. Composer. He sang tenor at the Peterskirche for some time and in 1687 became choirmaster there. However, since he was forbidden to introduce a more modern style of church music there (the authorities wanted nothing but plainsong and polyphony). In 1688 he moved to the Munich court as a chamber musician. In 1706 until his death he moved to Stuttgart as Kapellmeister at the Württemberg court. Compositions include sacred, dramatic, cantatas and instrumental works.

**Pezel, Johann** -- 1639-1694

Last name also spelled Petzold, Petzel, Pezelius, Pez. Bandsman and composer. Because of the plague he left Leipzig in 1681. Published several collections. His most interesting work is "Fünffstimmige blasende Music 1685. Leading composer of consort music: sonatas, intradas and dance music; some 40 pieces including 30 fantasias survive.

**Phalèse, Pierre** Flemish c1510-c1575

Music publisher. He set up in business as a bookseller at Louvain in 1545, and began in 1551 to produce high-quality prints of music from movable type. His output included Masses, motets, and chansons (many by Clemens non Papa and other composers of the Low Countries, as well as Lassus and Rore), Magnificats, and pieces in French lute tablature (solos, accompanied songs, and works for more than one lute). He entered into partnership with Jean Bellère, a printer active at Antwerp, in 1570 to reach a wider audience and possibly to forestall competition from Plantin, the inheritor of Susato's printing materials. In 1581 his son Pierre transferred the firm completely to Antwerp, where it flourished into the seventeenth century.

**Philibert, de Lavigne** French ?1700-?1799  
Composer.

**Philidor, André Danican** French c1647-1730

Played cromorne, trompette marine, drums and later oboe, bassoon, and bass crumorne in royal chapel and chambre du roi of King Louis XIV. Collected music from various periods of French history.

**Philidor, François-André Danican** French 1726-1795

Son of André Philidor. Page boy in chapel royal of Versailles. Became very keen on chess. Composed for the theatre including opera comique. Also wrote choral music including 12 ariettes périodiques.

**Phillips, Peter** English c1560-1628

Names also spelled Phillips, Phillipps, Petrus Philippus, Pietro Philippi, Pierre Philippe. Organist for English College in Rome (1582-1585) and for royal chapel of Archduke Albert of Austria (1597-1628) being employed as one of three organists of the vice-regal chapel until his death. Composed polyphonic madrigals, motets and keyboard music; his masses are not extant.

**Picchi, Giovanni** Italian fl1600-fl1625

Composer, organist and lutenist. He is depicted playing the lute among three other instrumentalists on the title-page of Fabritio Caroso's *Nobiltà di dame* (Venice, 1600). His *Canzoni da sonar*, published in partbook form, consist of 16 canzonas and three sonatas for various combinations of wind and strings: for example one of the two-part works is for two violins or cornetts; another is for violin or cornett with bassoon; and there are two for trombone with violin and two for two violins or horns. He also wrote for keyboard.

**Pitfield, Thomas Baron** English 1903-1999

Composer. Studied at Royal Manchester College of Music and was instructor there from 1947 to 1973. Works include a cantata, a piano concerto, chamber music, etc.

**Playford, John** English 1623-1686

Publisher, bookseller, and vicar-choral of St Paul's Cathedral. An important London music publisher from the 1651 onwards. Apart from the political tracts and miscellaneous non-musical works,

publications fall into three categories: theory of music and lesson books for various instruments; collections of songs and instrumental pieces; and psalms, psalm paraphrases and hymns. Published "English Dancing Master" in 1551.

**Plyetyen, Zaplyeteesya** Russian ?1900-?1999  
Composer.

**Polak, Jakub** Polish c1550-c1605  
See Reys, Jakub

**Poser, Hans** German 1917-1970  
Composer of chamber music including for the recorder.

**Praetorius, Hieronymous** German 1560-1629  
Organist and composer. Studied music with his father, Jacob (c1530 - 1586). Organist at Erfurt (1580-82), then assistant organist to his father in Hamburg (1586) to his father's death and then first organist until his own death. His works include masses, motets, chorales and Magnificat settings.

**Praetorius, Michael** German 1571-1621

Adopted Latinized form of original name Schultaeiss. A composer and writer on music. Kapellmeister to Duke of Brunswick (from 1604). Best known for his settings of Protestant hymns. Among his compositions were *Musae sioniae* (9 parts, 1605-1610), *Hymnodia sionia* (1611), *Terpsichore* (1612), *Polyhymnia* (1619), and *Puericinium* (1621); chief among his writings on music was *Syntagma musicum* (1614-1620).

**Purcell, Daniel** English c1660-1717

Composer and organist, brother of Henry. Started his musical life as a chorister at the Chapel Royal. Became organist of Magdalen College, Oxford around 1689 where he was a well known musician. Wrote many of his early compositions there including several anthems and an ode to St. Cecilia's Day of 1693. Moved to London when his brother Henry died. There he contributed music to over 40 plays. When Italian opera came to London around that same period he started to drop out of favour and his last contribution was in 1707. He wrote sonatas for one or two recorders (1708-1710). He was organist at two churches. Although under the shadow of Henry, Daniel was a talented composer. Works include over 40 plays, sacred and secular vocal music, sonatas for violins, for recorders, for trumpet, and pieces for harpsichord and for organ.

**Purcell, Henry** English 1659-1695

The leading musical figure of the baroque style in England and considered England's finest native composer. Chorister of Chapel Royal, London (1669); appointed composer to Charles II's string orchestra (1677); succeeded Dr. John Blow as organist at Westminster Abbey (1679); organist to Chapel Royal (from 1682); composer in ordinary to king, composed ode or anthem for every public event. Wrote incidental music for 43 plays, beginning with Lee's *Theodosius* (1680); began composition of chamber music with a series of *Fantasias* for Viols (1680); produced opera *Dido and Aeneas* (1689), written to libretto by Nahum Tate; composed music to Betterton's opera *Diocletian* (1690), to Dryden's *King Arthur* (1691) and to *The Fairy Queen* (1692), an adaptation of Shakespeare's *Midsummer Night's Dream* and *Te Deum* and *Jubilate* for St. Cecilia's Day (1694); also composed 8 harpsichord suites (1696) and over 100 sacred and secular songs. His brother Daniel (c.1660-1717), organist of Magdalen College, Oxford (1688-1695), completed music begun by Henry for *Indian Queen* (1664) written by Dryden and Sir Robert Howard; composed incidental music for 30 dramas in London (1695-1707).

**Quagliati, Paolo** Italian c1555-1628

Organist and composer. Born into nobility he settled in Rome c1574. Served Pope Gregory XV as private chamberlain. Composed one of the earliest music dramas, also motets and "dialogues".

**Quantz, Johann Joachim** German 1697-1773

Flautist, composer, writer on music and flute maker. Son of a blacksmith, he started his musical training under his uncle, Justus Quantz in 1708. Justus died 3 months later and he continued his apprenticeship under Justus' successor. During this time he achieved proficiency in many string instruments, the

oboe and the trumpet. Always eager to develop skills he joined the Dresden town band in 1716, studied counterpoint under Fux's pupil J.D. Zelenka in Vienna part of 1717, became oboist in the Polish Chapel of Augustus II in 1718. As he found little opportunity to progress as oboist he turned to the transverse flute in 1719. It was on a visit to Paris that he decided to add a key to his flutes to improve their intonation. He started making flutes in 1739, From 1740 he served Frederick, King of Prussia. His compositions included over 305 concertos for flute, over 235 sonatas for flute, flute duets, and a divertimento for 5 flutes. He also wrote 6 songs, 22 hymns and an aria.

**Rairigh, Max** American ?1950-?  
Composed "Suite in Ancient Style" , which includes "Sursum Corda".

**Raskin, David** American 1916-2004  
Composer of film scores. He grew up in a musical household. His father was a music shop owner who also composed for and conducted music for silent films. Growing up he studied piano and was taught how to play wind instruments by his father, who had played with the Philadelphia Orchestra as a clarinetist. He worked first on the composing staff at Universal Studios and then Columbia Pictures before landing a job at Twentieth Century Fox. Raskin worked on 48 films throughout the 1930s where he never received credit. His many films include "Adventures of Sherlock Holmes" .

**Ravencroft, Thomas** English c1582-c1635  
Music master, Christ's Hospital, London (1618-1622); author of Pammelia, earliest collection of rounds and catches printed in England (1609) and supplementary collections Deuteromelia (1609, including "Three Blind Mice"), Melismata (1611) and The Whole Booke of Psalmes (1621).

**Read, William R.** Canadian 1927-  
Recorder player and arranger.

**Reger, Max(imilian)** German 1873-1916  
Composer. His musical style, which combines a chromatic harmonic language with Baroque and Classical formal procedures. The opening decade of the 20th century saw an increasing recognition of his music among Catholic circles. In 1904 he took a post as teacher of theory, composition and organ at the Munich Akademie der Tonkunst and in 1907 he accepted the position of director of music at the University of Leipzig. Compositions include orchestral, chamber, choral, solo vocal, piano and organ works as well as arrangements and editions.

**Resinarius, Balthasar** German c1485-1544  
Last name also Hartzer, Harzer. Composer. In 1515 he entered Leipzig University; he returned to Tetschen in 1523 to become a Catholic priest. Despite earlier conflict with the local Lutheran preacher, Resinarius converted to the new faith, became a member of its clergy, and was made Bishop of Leipa. All of his compositions appeared in the last two years of his life. Works include sacred vocal music, motets, chorale settings, and hymns.

**Reys, Jakub** Polish c1550-c1605  
Other last names Reis, de Rais, de Reiz, de Testz, de Retz, du Retz, and Polak; first name also Jacob, Jacques de Polonois. Lutenist and composer active in France in 1574. He went to France in the retinue of Henri III, remaining there as lutenist and valet de chambre ordinaire du roi until his death. Reys's skill as a performer is reflected in the many technical difficulties in his extant works. Some long passages and even whole compositions show the emergent major-minor tonal system. Composed music for lute including dances and fantasias.

**Richardson, Clive** English 1909-1998  
Composer and pianist. He was educated in England, initially as a doctor, then he turned his attention fully to music. At the Royal Academy in London he studied the organ, piano, violin, clarinet, trumpet, trombone and timpani - as well as orchestration and conducting. In 1944 the BBC asked him to contribute arrangements to Tommy Handley's "ITMA" programme, and his witty scores of folk songs, nursery rhymes and traditional melodies, played by Charles Shadwell and the BBC Variety Orchestra, became a popular feature. He is best remembered for his light orchestral compositions.

**Ring, Layton** English ?1950-?  
Composer and arranger of chamber music including for recorders. Edited books for recorder solo.

**Rivander, Paul** German c1570-1621  
Composer. Musician with the Brandenburg Hofkapelle. Wrote songs and dances, and various works for students.

**Roman, Johan Helmich** Swedish 1694-1758  
Composer. He became a member of the royal chapel as early as 1711, his principal instruments being violin and oboe. During the 1720s he composed several festive cantatas for the court and in 1727 published a collection of 12 sonatas for flute, his only complete work to appear in print during his lifetime. Compositions include sacred and secular vocal, orchestral, chamber and theoretical works.

**Rooda, G** Dutch ?1900-?1999  
Composer and arranger.

**Rore, Cipriano de** Flemish c1515-1565  
Composer. Lived in Italy. Composed several books of 4-part and 5-part madrigals; also motets, masses, psalms, a Passion (1557), etc.

**Rosenmüller, Johann** German c1619-1684  
Also known as Rosenmiller, Giovanni. Composer, trombonist, organist and teacher. Although he spent the major part of his creative life in Italy, his music was held in high esteem in Germany, making him an important figure in the transmission of Italian styles to the north. Towards the end of his life he returned to Germany as Kapellmeister of the court at Wolfenbüttel. Composed secular and sacred, and instrumental music.

**Rossi, Salomon** Italian 1570-c1630  
First name also Salomone, Shlomo. Instrumentalist and composer at Mantuan court. Published books of sonatas, madrigals, canzonettas and synagogal music such as Hashirim asher lish'lomo (1622-1623).

**Rouget de Lisle, Claude-Joseph** French 1760-1836  
Last name also l'Isle. Poet and composer. The son of royalist parents and a member of the Constitutional party, he opposed the abolition of the monarchy and was cashiered and imprisoned until the fall of Robespierre. In 1792, he wrote the words and music of the Chant de guerre pour l'armée du Rhin, which became known as the Marseillais' Hymn and, finally, the Marseillaise. Compositions include chants français and hymns.

**Rubin, Mordecai S.** American ?1950->  
Composer. Executive Director of New York Recorder Guild. Recorder teacher.

**Ruhli, David P.** American ?1950-?  
Composer.

**Sammartini, Giuseppe** Italian 1695-1750  
Also known as S Martini, St. Martini, San Martini, San Martino. Martini, Martino; first names also Gioseffo. Oboist and composer. He was the son of a French oboist, Alexis Saint-Martin, and the elder brother of the composer Giovanni Battista Sammartini. He was primarily an instrumental composer, and one of the leading writers of concertos and sonatas in England between 1730 and 1750. His printed collections include 24 sonatas for flute and bass, 30 trios for flutes or violins, 24 concerti grossi, four keyboard concertos, an oboe concerto, 16 overtures, and some flute duets and cello sonatas. The tuneful Recorder Concerto in F, found in only one source, has become his best-known work.

**Santa María, Fray Tomás de** Spanish c1510-1570  
Organist and composer. He published "Arete de taèr fantaséda", 1656, a treatise on playing fantasias on keyboard instruments and on the guitar.

**Sargent, Sir Malcolm Harold Watts** English 1895-1967  
Conductor. He came to prominence in 1921 when he was invited to conduct a work of his own at a Promenade concert. He joined the RCM teaching staff in 1923. He was also an outstanding choral conductor and conducted the Royal Choral Society for many years.

**Satie, Erik Alfred Leslie** French 1866-1925

First name also Eric. Composer. He was enrolled at the Paris Conservatoire in 1879. He loathed his seven years at what he later called 'a sort of local penitentiary' and was described by Descombes in 1881 as the 'laziest student in the Conservatoire'. After working on several stage works he made a determined attempt to improve his technique by enrolling as a mature student at the Schola Cantorum in October 1905. The turning-point in his career came in January 1911 when Ravel performed some of his earliest pieces at a concert of the Société Musicale Indépendante. In 1916 he received a commission from the Princesse de Polignac that was to result in his masterpiece, *Socrate*. Compositions include dramatic, orchestral, large scale vocal, songs, cabaret songs, piano and instrumental works.

**Saux, Gaston** French 1886-1969

Composer. He studied composition at the Paris Conservatoire under d'Indy, is well known amongst recorder players for two recorder quartets; the first composed in 1959 and the second in 1965. He also wrote a number of other works for recorder most of which are unpublished, including "Un beau jour d'été", composed in 1962. It is dedicated to Edgar Hunt, who has been at the forefront of the revival of the recorder in the UK for over 75 years and who also ran many Anglo-French summer schools in France at Arras.

**Scarlatti, Alessandro** Italian 1660-1725

In full, Pietro Alessandro Gaspare. Maestro di capella at court of Naples (1684-1702 and 1709-1718). Noted for thematic development and chromatic harmony; established form of Italian opera overture; contributed to development of the opera orchestra. Composed 115 operas, especially *Gli equivoci nel sembiante* (1679), *Il Mitridate Eupatore* (1707), *La principessa fedele* (1710), *Il Tigrane* (1715) and his first opera buffa *Il trionfo dell'onore* (1718); also wrote masses, oratorios, serenades, concerti grossi and over 600 chamber cantatas. Father of Domenico Scarlatti.

**Scarlatti, Domenico** Italian 1685-1757

Harpichord virtuoso known chiefly for his over 500 harpichord sonatas; is considered the founder of modern keyboard technique. Domenico was the son of Alessandro Scarlatti.

**Schafer, Rudolf** German ?1950->  
Composer and physics professor.

**Schale, Christian Friedrich** German 1713-1800

Last name also Schaale, Schall. Composer. From 1735 he was a member of the orchestra of Prince Heinrich of Prussia until he was appointed to the royal Kapelle of Frederick the Great in Berlin as cellist and chamber musician (1741). He was also second organist (to Johann Philipp Sack) at Berlin Cathedral, and became cathedral organist when Sack died in 1763. Composed 8 symphonies, instrumental and secular vocal works.

**Scheidt, Samuel** German 1587-1654

Organist (1609) and Kapellmeister (1619-1625, 1638-1654) at court of Halle. Published keyboard and sacred vocal music which combined traditional counterpoint with the new Italian concerto style, including *Cantiones sacrae* (1620), *Tabulatura nova* (1624, first German organ music to use staff notation instead of alphabetical tablature), *Geistliche Concerten* (1631-1640) and *Tablatur-Buch* (1650). Major influence on Baroque organ style of northern Germany.

**Schein, Johann Hermann** German 1586-1630

One of first to introduce the Italian Baroque style into German music; Kapellmeister at Weimar (1615); cantor at Thomasschule, Leipzig (from 1616). His publications of sacred and secular vocal music included *Cymbalum Sionium* (1615), *Opella nova* (1618), *Diletti pastorali* (1624) and *Cantional* (1627).

**Schickhardt, Johann Christian** German c1682-1762

This instrumentalist, who was a performer on the recorder and the oboe, was musically educated at the court of the Duke of Brunswick. He served in a number of positions and locations including the Netherlands, Scandinavia, France (possibly), Hamburg, Saxe-Weimar, Rudenhausen and Anhalt-Cohen. He was also associated with the University of Leiden in 1745. As a composer Schickhardt primarily wrote instrumental music

including a set of twenty four sonatas, 1735, one sonata for each key. A productive composer and editor Schickhardt demonstrated originality, melodic facility, harmonic peneuche and straight forward musical themes. Schickhardt also produced instruction manuals for the instruments he played.

**Schmelzer, Johann** Austrian c1623-1680

Violinist and composer. He joined the Vienna Court Chapel and orchestra, and later became Kapellmeister. He was a significant composer of instrumental music and played a role in the development of the suite and sonata. He died of plague.

**Schmierer, Johann Abraham** German 1661-1719

Composer. Wrote *Zodiac* music.

**Schütz, Heinrich** German 1585-1672

A pupil of Giovanni Gabrieli. From 1617 to 1672 Schütz was Kappelmeister to the Elector of Saxony in Dresden. Composed the first German oratorios. His major importance in musical history is his adaptation of the new Italian styles to German music. He was extraordinarily productive. Works include madrigals, sacred choral music, oratorios, cantiones sacrae, psalms and Magnificats. Much of his output is lost.

**Segni, Julio** Italian 1498-1561

First name also spelled Giulo. Known as Julio da Modena. Organist, harpsichordist, and composer. He sang at the Vatican. Served as organist at San Marco in Venice, and then entered the service of Guido Ascanio Sforza. A number of his *ricercari* have recently been published.

**Seiber, Mátyás** Hungarian 1905-1960

Conductor and composer. Studied with Kodály at the Budapest Academy of Music. Taught jazz in Frankfurt, then moved to England where he conducted choirs, and wrote music for films. Taught at Morley College. Works include operettas, suites, concertos for various instruments, songs and choruses.

**Senfl, Ludwig** Swiss c1486-c1543

Composer. Most important Swiss master of his time. Pupil of Heinrich Isaac; composer to court of Maximilian I (1497-1519); with Duke William of Bavaria's Hofkapelle in Munich (from 1523). Edited (1520) *Liber selectarum cantionum*, first German printed anthology of motets; completed Isaac's *Choralis constantinus* (pub. 1550, 1555); composed 7 masses, a Magnificat cycle (1537), motets and about 150 German lieder.

**Sermisy, Claudin de** French c1490-1562

Composer. A priest who wrote more than 200 chansons, masses, motets, etc. Attended Francois I at his meeting with Henry VIII at the Field of the Cloth of Gold in 1550.

**Sieber, Susanne** American ?1950->

Composer of recorder music.

**Simmes, William** English fl1607-fl1616

Last name also Simms. Composer. Nothing is known of his life. Three anthems survive. Also 7 5-part fantasias for viols are attributed to him.

**Simonetti, Giovanni Paolo** Italian fl1730-fl1740

See Michel, Winfried. The Simonetti name is fictitious.

**Simons, Henry** English fl1700-fl1700

Composer. Composed a set of Aires (for violin?).

**Simpson, Christopher** English c1605-1669

Bass viola da gamba player, author of musical treatises, composer of various works for his instrument and for groups of strings.

**Simpson, Thomas** English 1582-<1629

Viol player and composer of dances, songs, etc. By 1610 or earlier he held posts in Germany and Denmark. Nearly all of his surviving music comes from the three collections he published between 1610 and 1621. His activities as an arranger and editor have tended to divert attention from his merits as a composer. At their best, his dances have irresistible tunes, lively part-writing and logical, forward-looking harmony, while his contrapuntal pieces, especially the beautiful *ricercare* on the English folksong 'Bonny sweet Robin', show that he was capable of deeper things.

- Smith, Roy Heaton** English fl1950-fl1960  
Composer.
- Staden, Johann** German 1581-1634  
Organist and composer. Lived mostly in Nuremburg. Had established himself as an organist by age 18. Only about half of his compositions have survived. He wrote sacred and secular vocal music, as well as instrumental works. He was one of Germany's first exponents of the concertato style.
- Staden, Sigmund Theophil** German 1607-1655  
Organist, instrumentalist, music theorist, and composer. Son of Johann Staden. Studied with his father. On many occasions acted as Kapellmeister for the City of Nuremburg. His works include singspiel, which he wrote in the Italian manner; he also composed incidental music, about 50 lieder, etc.
- Staeps, Hans Ulrich** German 1909-1988  
Composer. Born in Dortmund, has been professor at the Vienna Conservatory, where he was in charge of classes for the recorder, harpsichord, and modern musical theory. A large proportion of his output consists of works of an instructional character. He has written school operas, cantatas, works for elementary tuition, and chamber music for every possible combination of recorders. Stylistically Staeps owes much to the direction characterized by Paul Hindemith.
- Stamitz, Carl** German 1745-1801  
Composer and violinist, viola player and viola d'amore player, son of Johann Stamitz. He was a leading member of the second generation of Mannheim orchestral composers, a widely traveled performer and a major contributor to the literature of the symphonie concertante and concerto. Composed much orchestral, instrumental, and some choral music.
- Stanford, Charles Villiers** English 1852-1924  
Conductor and teacher born in Dublin, Ireland. Conducted Bach Choir (1885-1902), Leeds Philharmonic Society and Leeds Music Festival (1901-1910); professor at Royal College of Music, London (1883-1924) and at Cambridge (1887-1924); his pupils included Vaughn Williams, Bliss, Holst. Composer of operas, symphonies, orchestral works, especially the 5 Irish Rhapsodies, oratorios, chamber music, cantatas, song cycles, etc.
- Steffens, Johann** German c1560-1616  
Last name also Stephan, Stephani; first name also Johannes. Composer and organist. Taught by Jost Funcke organist in Lüneburg, who he succeeded in 1593. Reputation grew fast and he was one of 53 organists who tried out a new organ in Groningen. Taught organ. Composed organ works, instrumental pieces, motets, madrigals and dance-songs.
- Steigleder, Johann Ulrich** German 1593-1635  
Organist and composer. He was organist of the abbey church, Stuttgart, from 1617 and also ducal organist from 1627. His known works comprise four isolated vocal and instrumental pieces, two published collections, and in addition, 15 anonymous works for organ have been attributed to him. He died of plague.
- Stevens, Denis** English 1922->  
Music editor. Professor of Musicology, Columbia University, New York from 1964; he specialized in pre-18th century music.
- Stoker, Richard** English 1938->  
Composer and teacher. Professor of composition at the Royal Academy of Music in London (1958-62). He cultivates the 12-tone technique, but derives it tonally from the quintal cycle of scales. Composes utilitarian music for amateurs, musicasters and children.
- Stolzer, Thomas** German c1480-1526  
Composer. In 1519 he became a priest in Breslau. Later became magister capellae at the Hungarian royal court in Ofen, where he composed most of his important works. His "Oto tonorum melodiae", 8 5-part fantasias arranged according to the church modes is most likely the earliest motet-style cycle for instruments. Among his other works are masses, Magnificats, anthems, hymns, psalms, introits, and sacred and secular lieder. He drowned in the Taja near Znaim, Moravia.
- Strata, Giovanni Battista** Italian fl1609-fl1651  
Last name also Strada. Organist and composer. He was second organist and priest at Genoa Cathedral about 1610. He later seems to have worked at S Maria delle Vigne, Genoa, before resuming his post at the cathedral in 1648. He was succeeded there in 1651, perhaps because he had died. His music is simple and unpretentious and was probably all intended for performance in the churches and religious houses of Genoa. Compositions include masses, and sacred choral and vocal music.
- Strathdee, Jim** American ?1950->  
Composer of church hymns and anthems, and choral director at St. Marks United Church, Sacramento, CA.
- Streichardt, Antonius** German 1936->  
Composer.
- Sullivan, Arthur** English 1842-1900  
Sir Arthur Seymour, organist and choirmaster, St. Michael's, London (1861-1872). Conductor of a number of orchestras and festivals. Collaborated with W. S. Gilbert first in Thespis (1871), then in memorable series of comic operas written with the librettist W.S. Gilbert, e.g., Trial by Jury (1875), H.M.S. Pinafore (1878), The Mikado (1885), Ruddigore (1887) and The Gondoliers (1889) He also wrote such serious music as the oratorio Kenilworth (1864) and the opera Ivanhoe (1886).
- Susato, Tielman** German c1500-c1562  
First name also spelled Tylman. Music publisher and composer. He was a calligrapher at Antwerp Cathedral (1529-30), becoming a trumpeter there in 1531, and then town musician (1532-49). After being a partner in a printing venture, he set up his own press in 1543 and remained active until at least 1561. His press produced 25 books of chansons, 3 books of masses, 19 of motets, and 11 Musyck boexken. Composed cantus firmus chansons for 2 to 3 voices.
- Sweelinck, Jan Pieterzoon** Dutch 1562-1621  
Organist, pedagogue, and composer. Organist of the Old Church, Amsterdam (c.1580-1621); famous teacher whose pupils included Samuel Scheidt, Heinrich Scheidemann and others of the northern German school. Composed sacred and secular vocal music in the French and Dutch polyphonic tradition as Chansons (1594), Cantiones sacrae (1619), motets, madrigals, psalm settings; keyboard music included chorale variations, toccatas, fantasias and sets of variations on secular tunes. His organ fugues give separate parts to the pedals.
- Szamatul, Waclaw** Polish c1524-c1560  
Last name also Szamatulczyk, Szamatulski and Samotulinus, schamatulinus, shamotulinus, and first name also Venceslaus. Composer and poet. He studied first at the Collegium Lubranscianum at Poznań and afterwards, in 1538, at Kraków University. From 1545 to 1547 he was secretary to Hieronim Chodkiewicz, governor of Troki, Lithuania. During this period he published a number of Latin panegyrics celebrating events in the royal family. From about 1550 he was involved with the Polish Protestant movement, and seven Polish four-voice pieces by him intended for the Protestant service are extant. Composed sacred music for both the Catholic and Protestant churches.
- Tallis, Thomas** English c1505-1585  
Organist at Dover Priory (1532) and at St. Mary-at-Hill, London (1537); gentleman of the Chapel Royal (from c.1543); with William Byrd was granted 21 year monopoly for printing music and music paper in England (1575). Most important English composer of sacred music before Byrd; one of first to compose settings for Anglican liturgy; largely responsible for introducing styles of simple Reformation service music and of Continental polyphonic schools. His Latin sacred music included motets, especially the 40-part Spem in alium, two settings each of the Magnificat and Lamentations of Jeremiah, 5 anthems, 7-part Miserere nostri; also wrote secular vocal music and keyboard pieces.
- Taverner, John** English c1490-1545  
Choirmaster at Cardinal's [i.e. Wolsey's] College, Oxford [now King's College] (1526-1530). Composer of polyphonic church music, including 8 masses, 3 Magnificats, a Te Deum, 28

motets; his setting of words 'In nomine Domini' from his mass Gloria tibi trinitas became prototype for later similar compositions. Not merely the most accomplished English composer of his generation but the begetter of a special and peculiarly English form which persisted for about a century and a half: the In Nominine.

**Taverner, John Kenneth** English 1944->

Organist, teacher, and composer. Taught composition at Trinity College of Music, London, from 1969. Among the formative influences of his creative evolution were medieval hymnology and Indian transcendentalism; his compositions are ultramodern, including combinatorial serialism and electronic generation of sound.

**Taylor, H. Stanley** English ?1900-?1999

Composer and music editor. He did much to champion the revival of the recorder as an instrument, was a chorister at Westminster Abbey and studied composition with Vaughan Williams and in Germany.

**Taylor, Margaret** Canadian 1932->

Recorder and viola de gamba player.

**Tchaikowski, Piotr Ilyich** Russian 1840-1893

First name also spelled Pyotr, last name also Tschaikovsky or Chaykovsky. Studied law in St. Petersburg; clerk in Ministry of Justice (1859-1863); professor at Moscow Observatory (1866-1877); on receiving annuity from Nadezhda von Meck, a wealthy widow, retired from teaching to devote all his time to composition of richly orchestrated, frequently dramatic, melodious, intensely emotional and often melancholic works, including the symphony Romeo and Juliet (1869), the ballets Swan Lake (1877) and The Nutcracker (1892) and the opera Eugene Onegin (1879).

**Tejeda, Alonso de** Spanish c1540-1628

Last name also Texeda. Composer. He was the son of Benito de la Torre, but used the name of his maternal grandfather, a royal councillor. After studying at Salamanca, he held successive appointments as maestro de capilla in various Spanish cities. He had also won the post of maestro of the royal chapel at Granada on 1601, but withdrew in favour of returning to Zamora. At Burgos he fell foul of the singers, who complained that his compositions lacked brilliance, and who deliberately made mistakes while singing them. Composed motets, especially relating to the crucifixion.

**Telemann, Georg Philipp** German 1681-1767

Kapellmeister at Sorau (1705-1708) and Eisenach (1708-12); city music director of Frankfurt am Main (1712-1721) and Hamburg (1721-1767). His compositions included over 50 operas as Der gedultige Sokrates (1721), Der neu-modische Liebhaber Damon (1724) and Pimpinone (1725); cantatas, especially the collection Der harmonische Gottesdienst (1725-1726); concertos, oratorios, Passions, orchestral suites, songs and much chamber music. His style combines counterpoint and airs from Italian opera.

**Terry, Sir Richard Runchman** English 1865-1938

Organist and music scholar. He became organist and choirmaster of St John's Cathedral, Antigua, in 1892, and in 1896 was appointed to a similar post at Downside Abbey, Somerset, where he began reviving the music written for the Latin ritual by early English composers. Terry did much editorial work, especially of early English church music (e.g. Byrd's Mass for five voices, London, 1935; 24 motets in Novello's series of Tudor motets, London, 1937).

**Thomas, Bernard** English ?1950->

Music editor.

**Thompson, David** American ?-?

Jazz pianist?

**Tiburtino, Giuliano** Italian c1510-1569

Viol da gamba player, described by Ganassi in 1543 as a famous virtuoso. A Papal court musician 1545-64; in 1549 he published a volume of 3-part Masses, motets and madrigals, and also Fantasia e ricercari, a collection of 3-part instrumental pieces (including works by Willaert, Donato and others) of individual character; he treats themes from Josquin Des Prez's

Masses in an obsessively motivic fashion.

**Tomkins, Thomas** English 1572-1656

Organist and composer. Organist of Worcester Cathedral (1596-1646) and the Chapel Royal (1621-c. 1630), pupil of William Byrd. In 1646 Worcester surrendered to the parliamentary forces and cathedral services were effectively discontinued, though Tomkins continued to reside in the cathedral close until 1654, when he retired. Composed much church music including 5 services and about 120 anthems, also madrigals and music for virginals and viols.

**Torelli, Giuseppe** Italian 1658-1709

Violinist, pedagogue, and composer. After arriving in Bologna about 1682 he was made a member of the Accademia Filarmonica as suonatore di violino in 1684; in 1686 he entered the cappella musicale at S. Petronio as a viola player; later played tenor viol there (1689-96). He went to Ansbach and Vienna for a period, and then returned to Bologna in 1701, this time as violinist at S. Petronio. Works include trio sonatas, several sinfonie and concertos, as well as vocal works and one oratorio.

**Tosone, Marcello** Italian fl1586-<1624

Composer. Last name also Tosoni. He lived in Genoa and was acquainted with the circle of musicians around Simone Molinaro. One of his madrigal collections was dedicated in 1624. Two more collections of madrigals for five voices are known to have existed, but now the only remaining collection is, "Il primo libro de madrigali a 4 voci" (Genoa, 1590).

**Trabaci, Giovanni Maria** Italian c1575-1647

Born in Motepeloso and died in Naples. His sacred and secular works - motets, masses, passions, villanelle and madrigals - are remarkable for their part writing. He had a special liking for dissonances.

**Trapp, Willy** German 1923->

Composer.

**Tye, Christopher** English c1505-c1572

Organist and composer. Choir master at Ely Cathedral (1543-1561); music tutor to Prince Edward (1544-1550); ordained (1560); rector of Doddington (from 1561). Translated first half of Acts of Apostles into English verse set to music (1553); extant works include two Latin masses, 14 English anthems, psalm settings and music for instrumental ensembles.

**Vaet, Jacobus** Flemish c1529-1567

Composer. Choirmaster to Maximilian, King of Bohemia in the 1560s. In 1564 became chief music director in Vienna. Works include masses, motets, Magnificats, a Te Deum for 8 parts, and other choral music.

**Valentine, Robert** English 1674-c1735

Last name also Follentine and also known as Roberto Valentini; Roberto Valentino. Composer, flautist and oboist. He was resident in Rome and Naples for most of his professional life. His music is very much a product of its age and far from a mere simplistic imitation of Corelli. He possessed a particular skill for detached observation of musical styles. Rhythmic, melodic and harmonic features tend to be exaggerated, resulting in a style that seems clichéd to the modern ear. At the time, however, these features were more novel, and so, together with his popularity in Rome, he retained a secure popularity in the aspiring amateur markets of northern Europe for a period after his death. Works include sonatas for recorder, for violin, duets, aires, and concertos.

**Vanhall, Johann Baptist** Bohemian 1739-1813

Also spelled: Vanhal, Wanhall, Wanhall, first names: Jan Ignatius, Jan Křtitel. Composer, violinist and teacher, active in Austria. His present reputation is derived mostly from his symphonies, his many published keyboard pieces and the comments of writers. He himself spelt his name Johann Baptist Wanhall; his Viennese contemporaries and most scholars until World War II used the spelling Wanhal, but later in the 20th century a modern Czech form, Jan Křtitel Vaňhal, was erroneously introduced. Only one writer, Bohumír Dlábač, had extensive contact with him, acquired in 1795 in Vienna. An

anonymous Viennese necrology, based mostly on local gossip, is complementary, but differs somewhat from Dlabač's account. Additional observations based on fleeting contact in Vienna were mostly derived from one or other of these writers or from Charles Burney, who visited Vanhal in 1772.

**Vanier, Jeannine** Canadian 1929->

Organist, teacher, and composer. Visually impaired. She was the organist 1952-74 at St-Paul-de-la-Croix Church and taught theory and organ 1955-70 at the Institut Nazareth, and ear training and keyboard harmony 1967-83 at the University of Montreal. In 1959 she was awarded a Sarah Fischer Concerts Scholarship for her composition Cinq pièces enfantines for piano 1960. In 1962 she won the CAMMAC competition with her Fantaisie for three recorders.

**Vaughn Williams, Ralph** English 1872-1958

Composer. Considered founder of national school in England; collected English folk songs (from 1903); edited The English Hymnal (1906), to which he contributed 'Sine Nomine'; principal conductor of Leith Hill Musical Festival (1905-1953); professor, Royal College of Music (from 1919); conductor of the Bach Choir (1920-1928).

**Vecchi, Orazio Tiberio** Italian c1550-1604

First name also Horatio. Maestro di capella at Saló Cathedral, and then Modena Cathedral (1584-86, and 1593-1604). He was dismissed from his post at the Cathedral for disregarding the bishop's admonition to cease directing music at the Cathedral convent. Known for his 6 books of canzonette and madrigal-comedies, especially L' Amfiparnasso (1594).

**Venegas, de Henestrosa Luis** Spanish c1510-1570

Composer and compiler. He was a priest in the diocese of Toledo and served the Cardinal of Toledo, Juan Tavera, between 1535 and the cardinal's death in 1545. His Libro de cifra nueva contains works which were intended for keyboard, harp and vihuela and possibly also for instrumental ensemble. The volume contains 138 works, 70 of which are anonymous, and is prefaced with a discourse on musical theory and instrumental practice.

**Vento, Ivo de** Flemish 1544-1575

Composer, probably of Netherlands descent and a pupil of Merulo in Venice; an organist in Munich in 1564, became ducal Kapellmeister at Landshut in 1568, and was appointed court organist at Munich, under Lassus, in 1570. He published many German songs; those in 4 to 6 parts are on the whole conservative (one of his prefaces takes exception to the idea of madrigalian word painting) but those in 3 parts owe something to the villanella style. He also published motets.

**Viadana, Lodovico Grossi la** Italian c1560-1627

Composer and teacher. A monk who held church musical posts and wrote madrigals, etc. as well as church music. He wrote church concertos with so few parts that organ continuo was employed as necessary harmonic support.

**Victoria, Tomás Louis de** Spanish 1548-1611

Composer and organist Partly active in Italy. He was not only the greatest Spanish Renaissance composer but also one of the greatest composers of church music of his day in Europe. Limited himself to setting Latin sacred texts. Victoria's posthumous reputation has largely rested on some plangent motets in his first publication (1572) and on the Officium defunctorum of 1605, composed on the death of the Empress María.

**Vierne, Louis** French 1870-1937

Organist, pedagogue, and composer. Blind from birth but gained limited sight from an operation in 1877. Organist of Notre Dame, Paris from 1900 to his death. Works include orchestral, music for strings, choral music, as well as much organ music.

**Vinci, Leonardo** Italian c1696-1730

Composer. His music exerted a direct influence on many composers of the next generation, notably Pergolesi and Hasse, and also made an impact on older composers such as Vivaldi and Handel, whose later works incorporate elements of the style of Vinci and his colleagues. Composed operas, cantatas, sacred music and instrumental for flute or violin.

**Visconti, Gasparo** Italian 1683-c1730

Also known as Signr. Gasparini. Composer and violinist. Before residing in London from 1702 to 1705, where he regularly performed as a solo violinist, he had been, according to his own testimony, a pupil of Arcangelo Corelli for five years. The Corellian manner of his first published music, the six violin sonatas of Op. 1 (Amsterdam, 1703), appears to bear out the truth of that claim. Visconti's whereabouts after 1705 are uncertain, though it is clear that he returned to his native city by 1713. Almost nothing is known of the rest of Visconti's life, and the date of his death remains a mystery. Since he was the teacher of the violinist-composer Carlo Zuccari (1704-92), we might assume that he continued to be active in Cremona during the late 1710s and early 1720s, prior to Zuccari's departure for Vienna in 1723. Six of his concertos were published c1730.

**Vitali, Giovanni Battista** Italian 1632-1692

Composer. As did his son Tommaso during 1675-1742, Giovanni served Este court at Modenaduring 1674-1692; composed chiefly trio sonatas, dance music, 6 oratorios, 10 cantatas; author of important pedagogical work Artifici musicali (1689).

**Vitali, Tommaso Antonio** Italian 1663-1745

First name also spelled Tomaso. Violinist and composer. As did his father Giovanni during 1674-1692, Tommaso served Este court at Modena during 1675-1742; composed chamber works and violin pieces.

**Vivaldi, Antonio** Italian 1678-1741

Ordained a priest in 1703; violin teacher at Pio Ospedale della Piet, Venice (1703-1709, 1711-1716) and maestro de' concerti there (1716-1738). Considered most original and influential Italian composer of his day, an innovator in form, orchestration and technique, and a highly inventive and prolific composer. Composed over 700 numbered works and is best known for his lively concertos, particularly The Four Seasons (1725), a set of four violin concertos.

**Vivanco, Sebastián de** Spanish c1551-1622

Composer. In 1576 the Lérida Cathedral chapter dismissed him from the post of maestro de capilla 'for causes that do not affect his honour'. He was appointed as maestro de capilla in 1602 at Salamanca Cathedral and as a professor of music at Salamanca University in 1603. In 1607 a luxurious folio of his Liber magnificarum was published, then in 1608 ten masses, and in 1610 a large collection of motets. Studies of his works have established Vivanco as one of the leading composers of his age. He was capable of writing canons of ingenious complexity as well as movements of great expression. Compositions include masses, magnificats, and motets.

**Wagner, Richard** German 1813-1883

Known especially for his romantic operas, often based on Germanic legends. His operas represent the fullest musical and theatrical expression of German romanticism and exerted a profound influence on later composers. He used a continuous flow of melody instead of sharply differentiated recitative and aria and called his operas 'music-dramas' to signify their fusion of text and music. Wagner achieved remarkable dramatic unity in his works due in part to his development of the leitmotif, a brief passage of music used to characterize an episode or person. His librettos, which he wrote himself, are drawn chiefly from German mythology. His operas include Rienzi (1838-1840), The Flying Dutchman (1841), Tannhäuser (1843-1844), Lohengrin (1846-1848) and the tetralogy Der Ring des Nibelungen (1853-1874).

**Walther, Johann Gottfried** German 1496-1570

Organist, bass, music scholar, pedagogue, and composer. Organist at Thomaskirche, Erfurt (1702-1707); town organist (1707-1721), court organist (1721-1748) at Weimar; friend of J.S. Bach. Composed chorale preludes and variations, toccatas, fugues, etc.; compiled Musicalisches Lexicon (1732), the first such encyclopedic work on musical topics. Poet and teacher of singing in Torgau and Dresden; friend of Martin Luther (from 1524), whom he advised on framing the German Mass and who wrote introduction to his Geystliches gesangk Buchleyn (1524), first Protestant hymnbook.

**Walton, William** English 1902-1983

Sir William Turner. Wrote in the manner of late-19th-century composers; first major success was witty and jazzy *Façade*, set to satiric poems by Edith Sitwell. Other works included overture *Portsmouth Point* (1926), choral work *Belshazzar's Feast* (1931), two symphonies (1935, 1960), a ballet *The Quest* (1943), the opera *Troilus and Cressida* (1954) and music for films as *First of the Few* (1942), *Henry V* (1944), *Hamlet* (1948) and *Richard III* (1955).

**Ward, John** English 1571-1638

Composer. Settled in London and entered the employ of the Remembrancer of the Exchequer, where he reached the rank of Attorney. Known for sacred vocal music, many pieces for viol and especially his "First Set of English Madrigals" (1613).

**Warlock, Peter** English 1894-1930

Pseudonym of composer and writer Philip Arnold Haseltine. See Haseltine, Philip Arnold.

**Weelkes, Thomas** English c1575-1623

Organist, Chichester Cathedral (1601?-1623); known chiefly for madrigals (published 1598, 1600 and 1608), of which about 100 are extant; also wrote anthems, 10 Anglican services, etc.

**Weisgarber, Elliot** American 1919-2001

Composer. For many years he served on the faculty of the University of North Carolina in Greensboro until 1960 when he was invited to join the faculty of the newly-formed music department at the University of British Columbia in Vancouver, Canada. Here he led an active career as a composer right up until his death. Lived in Japan studying music for a period of time. Although certain of his compositions are highly influenced by his Asian experience his style is uniquely his own, fueled by an enormous range of interests and a deep love of the musical traditions imparted to him by his teachers. Many of his works are unpublished.

**Wenrich, Percy** American 1887-1952

Composer. His mother was an accomplished amateur pianist who gave him his first introduction to and lessons on the piano and organ at an early age. It was not long before young Percy began writing his own melodies for which his father provided lyrics. Though he did write in a variety of styles early on, it was his rags that were immediately most successful for him. His first major hit was *Peaches and Cream* in 1905. Once the floodgates were opened, the hit parade (of songs) from Wenrich's pen never stopped.

**Westman, Bernard** -- ?-?

Arranger.

**White, William** English 1571-1634

Composer. He was among the singing-men of Westminster allowed mourning livery at the funeral of Queen Elizabeth I (1603). His consort music is of very good quality and exhibit a high degree of contrapuntal skill, flexibility of texture and idiomatic invention. Compositions include anthems and fantasias.

**Whitney, Maurice C.** American 1909-1984

Musician, recorder player, teacher, arranger and composer. Director of the Music Department of the Glenn Falls Public Schools in NY. Also wrote "Backgrounds in Music Theory, a Combination Textbook and Workbook in the Rudiments of Music with Graded Coordinated Ear-Training Exercises."

**Whittaker, James** American c1930->

Composer and arranger living in Canada.

**Widmann, Erasmus** German 1572-1634

Organist, instrumentalist, teacher, and composer. Organist at Eiseenerz, Styria and then in Graz (1596-98). He was organist and Prèzeptor at the Weickersheim court and then at Rothenburg ob der Tauber. Wrote instrumental music and vocal music, both sacred and secular.

**Wilbye, John** English 1574-1638

Composer. By 1598 he was a musician at Hengrave Hall, the home of Sir Thomas Kytson, in Suffolk. One of finest madrigalists of his time, composer of 66 madrigals (most published 1598, 1609), setting verses by Sidney and Spenser

and translations from Italian.

**Willaert, Adrian** Flemish c1490-1562

Composer and pedagogue. Maestro di cappella at San Marco Cathedral, Venice. Regarded as the founder of the great Venetian school of composition; the style of writing for two antiphonal choirs (prompted by the twin opposed organs of San Marco) was principally initiated by him. Works include madrigals, instrumental *ricercare*, motets, chansons, Psalms and masses.

**Willan, Healy** English 1880-1968

Organist and composer who settled in Canada (Toronto University post, 1914-50). Was also univ. organist (1932-64) and precentor of St. Mary Magdalene (1921-68); was founder and conductor of the Tudor Singers (1934-39). Wrote symphonies, cantatas, church and organ music, etc.

**Willcocks, Sir David** English 1919-?

Conductor, organist, arranger and teacher. He was a chorister at Westminster Abbey (1929-33) and studied at the RCM before becoming organ scholar at King's College, Cambridge (1939). He later became organist of Salisbury Cathedral (1947-50) and of Worcester Cathedral (1950-57), during which time he conducted the Three Choirs Festival. He was made a CBE in 1971 and was knighted in 1977.

**Williams, Spencer** American c1880-1965

Jazz composer and pianist. He grew up in Birmingham, Alabama, and played in Chicago before settling around 1916 in New York, where he worked with Clarence Williams and began to concentrate on composition. Mostly worked from Europe from the mid 1920s.

**Witt, Christian Friedrich** German c1660-1717

Last name also spelled Witte. Composer, music editor and teacher. Taught music by his father, the Altenburg court organist. He studied further in Vienna and Salzburg. In 1686 he was appointed organist at the Gotha court. He was a versatile composer of both vocal and instrumental music. Works include cantatas, hymns, overtures, suites, and organ preludes.

**Witzenmann, Wolfgang** German 1937->

Composer, arranger, teacher. Besides composing and editing music for recorders he also wrote "The influence of the German College in Rome on music in German-speaking countries during the sixteenth and seventeenth centuries."

**Wood, Charles** Irish 1866-1926

Composer and teacher. He taught harmony at the RCM from 1888, became university lecturer in harmony and counterpoint at Cambridge (1897), and was appointed to the Cambridge professorship at Stanford's death in 1924. He wrote church music and stage works.

**Woodcock, Clement** English 1540-1590

Last name also spelled Woodcokke, Woodcock. Composer, organist, and singer. Lay clerk at King's College (Cambridge) 1562-63. Singer at Canterbury Cathedral 1565-70. Organist and Master of the Choristers of Chichester Cathedral 1570-74. Took Holy Orders in 1574. Priest vicar of Chichester Cathedral from 1574. Woodcock wrote sophisticated Elizabethan consort music of a type not tied to vocal models. His 'Browning my dear' is one of several pieces of the period based on a popular tune, also known as 'The leaves be green.'

**Woolen, Charles Russell** American 1923-1994

Composer and keyboard player. Ordained a priest in 1947; was released by his bishop in 1964, and was married twice. Member of music faculty of the Catholic Univ., then of Howard Univ. Staff keyboard player for National Symphony Orch. of Washington, DC (1956-80). Works include 1 opera, 2 symphonies, chamber music for strings and for woodwinds, 16 masses, choral works and 40 duets on "Au Claire de la lune" for recorders.

**Ziani, Marco Antonio** Italian c1653-1715

Composer. In 1686 he was named maestro di cappella at S. Barbara in Mantua. In 1700 he became Vice-Hofkapellmeister at the Vienna court; in 1712 he was elevated to Hofkapellmeister. Works include 45 operas, serenades, and church music.

**Zimmerman, Harry** American ?1900-?1999  
Band leader, conductor, arranger and composer.

**Zingarelli, Nicola Antonio** Italian 1752-1837  
Composer and pedagogue. Appointed maestro di cappella at Milan Cathedral (1793), at Santa Casa in Loreto (1794), and the Sistine Chapel in the Vatican (1804). He was imprisoned in 1811 for refusing to conduct a Te Deum to honour the birthday of Napoleon's son. However, after being moved to Paris he was released and Napoleon paid him well for a Mass written in Paris. Works include many operas, oratorios, church music, some chamber music, etc.

**Zweers, Paul** Dutch ?1950->  
Music editor for Schott's.