

The New
GROVE
Dictionary
of Music and
Musicians



EDITED BY
Stanley Sadie

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Fuchs – Gyuzelev

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same qualities in her dramatic Italian parts. Her fine tone and style are well documented in the large number of records that she made between 1903 and 1917, notably in her Wagner excerpts and in scenes from *Aida* and *Il trovatore* with Caruso, Homer and Amato.

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S. Hurok: *Impresario* (New York, 1946)

DESMOND SHAWE-TAYLOR

Gadulka. A type of Bulgarian fiddle, like the Greek *lyra* and Yugoslavian *lirica* (*lijerica*). Its pear-shaped body is carved from a single piece of wood and is fitted with a flat wooden sound-table in which soundholes are cut; these are often semicircular. It usually has three strings, sometimes four (exceptionally two or five), and the tuning pegs are fitted into the rear of the flat peg-disc. The strings are usually tuned *a'-e'-a'*. The instrument is held resting against the player's knee or (if standing) his belt. For an illustration see BULGARIA, §II, 7, fig.3.

Gadzhibekov, Sultan. See HAJIBEYOV, SULTAN.

Gadzhibekov, Uzeir (Abdul Huseyn). See HAJIBEYOV, UZEIR.

Gadzhiev, Akhmet (Dzhevdet Ismail). See HAJIYEV, AKHMET.

Gaëlle, Meingosus [Johannes] (*b* Buch, nr. Tettngang, 16 June 1752; *d* Maria Plain, nr. Salzburg, 4 Feb 1816). German composer, theologian and physicist. He attended the grammar school at Tettngang and the Hofen priory school attached to the Benedictine abbey of Weingarten (now Schloss Friedrichshafen, Lake Constance). He entered the monastery of Weingarten in 1769 and took his vows in 1771. From autumn 1771 he studied at the Benedictine University of Salzburg, taking doctorates in philosophy (1773) and theology (1777) and becoming friendly with Michael Haydn. He returned to Weingarten and was ordained (20 September 1777); at the monastery he taught practical philosophy and mathematics, was in charge of the novices and became deputy librarian, choral director and even chief cook. After the dissolution of the monastery (1802) he remained at Weingarten for two years, then became professor of dogmatics and ecclesiastical history at the University of Salzburg. Numerous copies of works by Haydn, Mozart and Beethoven in the St Peter chapter library indicate that Gaëlle performed them for his Salzburg brothers. After the dissolution of the university he was appointed Father Superior of Maria Plain (1811), where he devoted himself particularly to experiments on the theory of electricity.

Gaëlle's compositions were intended for use in church services and to promote conviviality within the monastery. Of special importance is the setting of Sebastian Sailer's *Schöpfung (Adam und Evas Erschaffung)*, which Gaëlle designated a comic opera. Siegel has noted the effective use of simple melodies and rich harmonies in the arias, melodramatic style in the recitatives and intimate instrumentation. Beneath the comic aspect, both Sailer's text and Gaëlle's music have more complex features. Gaëlle's compositional style (in the opera chamber works) is characterized by the use of

single themes, fairly long series of variations, modulations to remote keys and small musical units.

WORKS

- (all are MSS. A-Ssp, D-Tl: catalogue in Lindner)
Sacred: Ger. Mass, 3vv, org; 4 cantatas, 1808-9, 1 pubd; 30 Vesperae falsobordonicae, 4vv, org, 1789, collab. M. Steyr; Magnificat, Stabat mater, 4vv, insts; 2 offertories, 1791; Salve regina, 1v, insts; Ger. litany, 3vv, org/harp; 3 hymns, 1785; arrs.; others, lost
Other vocal: Adam und Evas Erschaffung (comic opera, S. Sailer), 1796; Das unschuldige Vergnügen, lieder, 1v, harp, 1777; songs, mostly 3 male vv, harp
Inst: 2 sonatas, pf, vn/fl, va, 1801; sonata, pf, vn, vc, 1801; sonata, pf, vn, va, 1801; sonata, pf, va, 1801; pf sonata, 1808; 5 sonatas, harp, vn, va, vc, 1809; sonata, fantasia, 2 serenades, harp; others, incl. arrs. of syms., chamber works

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R. Lach: 'Sebastian Sailer's "Schöpfung" in der Musik: ein Beitrag zur Geschichte des deutschen Singspiels um die Mitte und in der ersten Hälfte des 18. Jahrhunderts', *Kaiserliche Akademie der Wissenschaften in Wien: Philosophisch-historische Klasse*, lx (1916)
L. Wills: *Zur Geschichte der Musik an den oberschwäbischen Klöstern im 18. Jahrhundert* (Stuttgart, 1925)
U. Siegel: 'Gaëlle, Meingosus', *MGG*

EBERHARD STIEFEL

Gaetani, Jan de. See DE GAETANI, JAN.

Gaetano [Majer; Kajetan] (*b* Warsaw, 1st half of the 18th century; *d* Warsaw, c1792). Polish composer and violinist. He is known to have been in the royal orchestra at Warsaw, at first (from 1764) as a second violinist, as first violinist in 1767, and as conductor from 1779 to 1793. He composed and contributed to a number of operas given in Warsaw between c1779 and 1788; he also wrote a popular vocal polonaise, *Waćpani jesteś kokiетка* ('Madam, you are a coquette'). His music in the opera *Zółta szlafmyca* is notable for its use of Polish folk music elements.

WORKS

- (stage works only: all produced in Warsaw)
Natura mistrzynią [Nature is the mistress] (pasticcio, 1. L. Pieróżyński), before 1779
Nie każdy śpi, co chrapi [Not all sleep who snore] (intermezzo, Pieróżyński), 1779, lib pubd (Kraków, 1790); sequel: Bazyli [Basil], 12 Feb 1782
Zółta szlafmyca albo Kołęda na Nowy Rok [The yellow nightcap, or A carol for the New Year] (opera, 3. F. Zablocki, after P. Barré and A. de Piis: Les étrennes de Mercure), 1783, lib pubd (Warsaw, 1783), inc. MS privately owned; incipits in J. Prosnak, *Kultura muzyczna Warszawy XVIII wieku* [Music in Warsaw in the 18th century] (Kraków, 1955)
Le couronnement de Roxolane (pasticcio), 12 Nov 1783
Żołnierz czarnoksiężnik czyli Uczta diabelska [The soldier-conjuror, or The devilish banquet] (opera, 2. Pieróżyński, after L. Anseume), 11 March 1787
Diabla wrzawa czyli Dwoista przemiana [The Devil's uproar, or Double transformation] (opera, 3. J. Baudouin, after J. M. Sedaine), 18 Nov 1787
Les amours de Bastien et Bastienne (intermezzo, C. Favart), 6 Sept 1788

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Z. Raszewski: 'Teatr Narodowy w latach 1779-89', *Teatr Narodowy w dobie Oświecenia* [The National Theatre in the age of Enlightenment] (Wrocław, 1967)

ALINA NOWAK-ROMANOWICZ

Gaffarello. See CAFFARELLI.

Gaffi [Caffi], Tommaso Bernardo (*b* Rome, 1665-70; *d* Rome, 11 Feb 1744). Italian composer and organist. After studying with Pasquini he held positions as organist in various Roman churches: between 1688 and

1690 he was at Santo Spirito in Saxia, in 1692 at S Maria in Vallicella and in 1700 at the Chiesa del Gesù. In 1705 he is also mentioned as a singer at S Marcello. His reputation as an organist was finally confirmed when he was appointed to succeed Pasquini at S Maria in Aracoeli when the latter died in 1710; from 1739 until his death, he held this position jointly with Costantino Pieri.

Gaffi wrote at least seven oratorios, which were fairly popular and were performed in Florence, Modena and Vienna, as well as in Rome. The 12 chamber cantatas op.1 are among the very few such works to be published. They are similar to Francesco Gasparini's published cantatas in containing a number of arias with obbligato instruments, common in dramatic works but exceptional in cantatas. Both composers allowed the obbligato parts to be played on the harpsichord - an unprecedented use of it in any kind of chamber music. The short treatise *Regole per sonare con la parte* deals mostly with basic theory. It is interesting mainly for its unusually detailed classification of cadences according to the movement of the bass.

WORKS

ORATORIOS

- L'Abigaille (F. Bambini), Modena, 1689, lost; Florence, 1693, pubd lib Brompton Oratory, London
La Micolle, 4vv, insts, Modena, 1689, *I-MOe*
La forza del divino amore, 3vv, insts, Rome, 1691, Florence, 1693, under the title S Teresa vergine e martire, *I-MOe*
Adam (F. Ciampetti), 5vv, insts, Rome, 14 March 1692; in 1693 performed as Innocentiae occasus, lost
S Eugenia, 7vv, insts, Florence, 1693, lost
L'innocenza gloriosa, 5vv, Rome, 1693, lost
Il sacrificio del verbo umano, Rome, 1700, lost

OTHER WORKS

- Cantate da camera, 1v, bc, op.1 (Rome, 1700)
Various secular cantatas and some sacred music, *Gb-Lbm, I-Bc, MOe* and *D-Bds*

WRITINGS

- Regole per sonare con la parte* (MS, *I-Rli*, 1720)

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THARALD BORGIR

Gaffurius [Gafurius, Gafori], Franchinus (*b* Lodi, 14 Jan 1451; *d* Milan, 25 June 1522). Italian theorist and composer. Although he has long been recognized as one of the most important musical figures of the late 15th and early 16th centuries, recent investigation has brought to light much material requiring a re-evaluation of his position and refuting some previously held theories.

1. LIFE. He was the son of Bettino Gaffurius, a soldier, and Caterina Fissiraga, a member of a noble family in Lodi. As a youth he entered the Benedictine monastery of St Peter, but he left in 1473 and was ordained a secular priest early in 1474. During this period he became a singer at Lodi Cathedral, studied mensural music under the Carmelite monk Johannes Bonadies (or Godendach) and wrote his first two music treatises, *Extractus parvus musicae* and *Tractatus brevis cantus plani*. Both manuscripts contain marginal glosses which refer to an otherwise unknown treatise by Dufay entitled *Musica*. Between late 1474 and 1477 while living in Mantua and then in Verona, Gaffurius wrote two treatises that are now lost (*Flos musicae* and *Musicae institutionis colloquiones*).

Because of his growing reputation, in 1477 Doge Prospero Adorno called him to Genoa, where he taught music and composed songs and madrigals which are also no longer extant. As a result of a political uprising in Milan both he and the doge fled to the court of King Ferdinand I at Naples in 1478. There Gaffurius met numerous musicians, among them the eminent theorist Theoristicus, who became his dearest friend according to the poet Tomaso Cimello. Other associates were the composer Bernardo Ycart and Gulielmus Guarnerius, music teacher of the celebrated poet Serafino dell'Aquila. In Naples Gaffurius wrote *Theoricum opus*, his first truly original treatise printed 8 October 1480 by Francesco di Dino; the original manuscript of this work, probably written in 1479, was entitled *Theoriae musicae tractatus*. Re-using a manuscript treatise in a printed version (with a new dedication and with changes in content) was a policy that Gaffurius followed in all his major theoretical works.

He left Naples late in 1480 and returned to Lodi, where the bishop engaged him as teacher for young singers at the castle of Monticelli d'Ongina. He remained there for three years and began to write the *Practica musicae*, which he later completed in Milan. After a year spent as director of music at Bergamo Cathedral he was chosen on 22 January 1484 to become *maestro di cappella* of Milan Cathedral, a position he held for the rest of his life.

During his 38 years in Milan Gaffurius established a reputation as one of the leading musical figures of the time. Here he wrote his major theoretical treatises and composed most of his music. His duties at the cathedral were varied: he directed the choir, sang in it himself and taught the choirboys. Although the musical establishment of the Sforza court was dominated by Netherlands composers and singers, Gaffurius employed principally Italians in the cathedral choir including children of upper class Milanese families. But the relationship between the court and cathedral was cordial, with frequent interchange of musical forces. In 1492 Lodovico Sforza created a gymnasium in Milan at which Gaffurius lectured on music; other professors included Luca Pacioli and Facius Cardanus, father of the noted mathematician and physician Hieronymus Cardanus. Gaffurius showed strong humanistic tendencies. Since his early study had not included Greek he had numerous musical treatises of ancient Greek authors translated into Latin at his own expense. He enjoyed the friendship of many *litterati*, composers and artists, among them Leonardo da Vinci. Gaffurius's treatises show a knowledge of almost every composer active in the 15th century and early 16th. Composers he knew personally include, in addition to those already named, Gaspar van Weerbeke and Johannes Martini. In his later years Gaffurius engaged in a lively controversy with the Bolognese theorist GIOVANNI SPATARO on musical practices proposed by Spataro and his teacher Ramos de Pareia.

2. WORKS. Recent studies attest to the importance of Gaffurius as both theorist and composer. His three most significant treatises, *Theorica musicae* (1492), *Practica musicae* (1496) and *De harmonia musicorum instrumentorum opus* (1518), offer a complete course of study in theoretical and practical music. The *Practica*, his most valuable work, consists of four books, each of which was originally a separate manuscript written in a different year. There is an extant manuscript for book 1



Franchinus Gaffurius: portrait by an unknown artist in the Museo Civico, Lodi

on plainsong copied in 1487 by Alessandro Assolari. Manuscripts also exist for book 2 on mensural music and book 4 on proportions (see writings). Book 1 of the 1496 edition is significant for its remarks on performing practices of plainsong and the interrelationship of Ambrosian and Gregorian liturgies. Book 2 treats poetic metres as well as mensuration, showing evidence of humanistic influence. Gaffurius's treatment of mensuration is historical in approach, beginning with ancient Greek rhythmic symbols and progressing systematically to the notation of his own day. The eight well-known rules of counterpoint are found in book 3, as are his comments equating the tempo of a semibreve to the pulse of a man breathing evenly. Book 4 is the most thorough treatment of musical proportions found in any Renaissance treatise and in its musical examples features the use of isometre, a principle probably derived from the isorhythm of earlier composers. Gaffurius's theoretical concepts show both conservative and progressive tendencies. His early ideas were strongly influenced by Ugolino of Orvieto (*d* c1457), whose writings were the major source of the *Extractus*, Gaffurius's first treatise. Although Gaffurius adhered to Boethian principles and favoured Pythagorean intonation, his *Practica* is the first treatise to suggest the application of temperament in tuning. (For Gaffurius's diagram of justly tuned 3rds and 6ths from *De harmonia*, see THEORY, THEORISTS, fig.5.)

The greater part of Gaffurius's music consists of masses and motets composed for use in Milan Cathedral. His religious music, together with works of other composers, was collected under his direction in four manuscripts now known as the Gaffurius Codices. They are the major source of *motetti missales*, cycles of motet substitutions for certain sections of the mass. Gaffurius called such motets by Weerbeke 'ducal motets', thereby indicating that at least some *motetti*

missales were composed for the Sforza chapel in Milan. The manuscripts also show the use of both Roman and Ambrosian rites, for about half of the masses contain the normal five sections of the Roman liturgy and the rest have the three sections of the Ambrosian rite (Gaffurius's *Missa montana*, for example, consists of only a Gloria, Credo and Sanctus). His music shows a complete understanding of the contrapuntal techniques of the Franco-Netherlands school, but he combined this with an Italianate love of flowing melody and full vertical sonorities. Most of his compositions are for four voices and he often used pairs of voices in the manner of Josquin. His *Missa trombetta* is modelled on Dufay's *Gloria ad modum tube* and features the trumpet tune in each of its three sections. Several masses are entitled *Missa brevis* – among the first occurrences of this term. One of his motets, *Salve decus genitoris*, extols the virtues and accomplishments of Lodovico Sforza, to whom Gaffurius also dedicated his *Theorica musicae* (1492). Gaffurius attained great renown in his day; the Pinacoteca Ambrosiana in Milan contains a portrait allegedly of him by a painter of the Leonardo da Vinci school, and a more dependably authentic one, now in the Museo Civico, Lodi, is reproduced here. His influence and importance in the history of music theory is considerable and his erudition, historical research and humanistic views stamp him as a true Renaissance man.

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(all 4vv unless otherwise indicated)

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F. Gaffurio: Motetti, ed. L. Migliavacca, Archivium musices metropolitanum mediolanense, v (Milan, 1959) [G]

Liber capelle ecclesie maioris: Quarto codice di Gaffurio, Archivium musices metropolitanum mediolanense, xvi (Milan, 1968) [facs. of Lib.4 which was badly damaged by fire in 1906]

Abbreviation:

Lib.1 [-4] *I-Mcap* 2266-9 (Gaffurius codices Libro I[-IV])

THEORETICAL WORKS

(printed)

Theoricum opus (Naples, 1480)

Theorica musicae (Milan, 1492/R1934, 1967)

Tractato vulgare del canto figurato (Milan, 1492) [pubd under the name of a pupil, Francesco Caza; condensed It. trans. of *Practica musicae*, book 2]

Practica musicae (Milan, 1496; Eng. trans., 1968; MSD, xx, 1969; 2/1497)

Angelicum ac divinum opus musicae (Milan, 1508/R1971) [rev. It. trans. of *Practica musicae*]

De harmonia musicorum instrumentorum opus (Milan, 1518)

Apologia adversum Ioannem Spatarium (Turin, 1520)

Epistula prima in solutiones obiectionum Io. Vaginarri Bononien. (Milan, 1521)

Epistula secunda apogetica (Milan, 1521)

(manuscript)

Extractus parvus musicae, c1474, *I-PAC* 1158, ed. F. A. Gallo (Bologna, 1969)

Tractatus brevis cantus plani, c1474, *PAC* 1158

Flos musicae (dedicated to Ludovico Gonzaga III, Marquis of Mantua), lost

Musicae institutionis collocutiones (dedicated to Carlo Pallavicino), lost

Theoriae musicae tractatus, c1479, *GB-Lhm* Hirsch IV.1441

Musices practicabilis libellum, 1480, *US-CA* Houghton (became book 2 of *Practica musicae*)

Tractatus practicabilium proportionum, c1482, *I-Bc* A69 (became book 4 of *Practica musicae*)

Micrologus vulgaris cantus plani, c1482, *Bc* A90

MASSSES

Missa brevis eiusdem toni, Lib.2, G iii, 34 [anon. in source but probably by Gaffurius]

Missa brevis et expedita, Lib.2, G iii, 31

Missa brevis octavi toni, Lib.2, G iii, 98

Missa de carneval, Lib.3, G i, 36

Missa de 'O clara luce', Lib.2, G iii, 61

Missa de 'Omnipotens genitor', Lib.2, G ii, 1
Missa 'De tous biens pleine', Lib.2, G ii, 71 (on Hayne van Ghizeghem's chanson)

Missa montana, Lib.3, G i, 14

Missa primi toni brevis, Lib.2, G ii, 37

Missa quarti toni Sancte Caterine, Lib.2, G iii, 1

Missa sexti toni irregularis, Lib.3, G i, 57

Missa trombetta, Lib.2, G ii, 52 (on Dufay's *Gloria ad modum tubae*)

Missa, Lib.2, G ii, 111

Missa, Lib.2, G iii, 116

Missa, 3vv, Lib.3, G i, 1

5 masses (1 of the Assumption, 1 of the Nativity), Lib.4 [anon. in source but perhaps by Gaffurius; see Sartori, 1953]

MAGNIFICAT SETTINGS, ETC

3 Magnificat, 3vv, 4 Magnificat, 4vv, Lib.1, G v, 3, G iv

Stabat mater, seq, Lib.1, G v, 1

Salve mater Salvatoris, litany, Lib.1, G v, 130

Virgo Dei digna, litany, Lib.1, G v, 114

MOTETS

(those in the damaged Lib.4 excluded)

Ave mundi spes, Maria, Lib.1, G v, 64

Beata progenies, 3vv, Lib.1, G i, 20

Castra coeli, Lib.1, G v, 119

Descendi in hortum, Lib.1, G v, 31

Gaude mater luminis, Lib.1, G v, 59

Gaude virgo gloriosa, Lib.1, G v, 49

Gloriosa virginis Mariae, 3vv, Lib.1, G v, 22

Hoc gaudium, Lib.1, G v, 46

Hortus conclusus, Lib.1, G v, 28

Imperatrix gloriosa, Lib.1, G v, 94

Imperatrix reginarum, Lib.1, G v, 123

Joseph conturbatus est, Lib.1, G v, 57

Magnum nomen Domini, 5vv, Lib.1, G v, 125

O beate Sebastiane, Lib.1, G v, 105

Omnipotens aeternae Deus, Lib.1, G v, 111

O res laeta, Lib.1, G v, 121

O sacrum convivium, 4vv, Lib.1, G v, 42

O sacrum convivium, 5vv, Lib.2, G v, 13

Prodiit puer, Lib.1, G v, 52

Promissa mundo gaudia, Lib.1, 2, G v, 8

Quando venit ergo, Lib.1, G v, 38

Regina coeli, Lib.1, G v, 66

Salve decus genitoris, Lib.1, G v, 69

Salve decus virginum, Lib.1, G v, 78

Salve mater Salvatoris, Lib.1, G v, 75

Sponsa Dei electa, Lib.1, G v, 26

Sub tuam protectionem, 3vv, Lib.1, G v, 24

Tota pulchra es, Lib.1, G v, 34

Tu thronus es, Lib.1, G v, 83

Verbum sapientiae, Lib.1, G v, 117

Virgo prudentissima, Lib.1, G v, 17

HYMNS

Audi benigne conditor, 5vv, Lib.1, G v, 127

Christe redemptor, *I-MC* 871

Hostis Herodes, *MC* 871

MADRIGALS

Alto standardo, 3vv, Ayme fortuna, 3vv, Illustrissimo marchese signor Guilelmo, 3vv, La sera ogni nimpha, 3vv, [textless composition], 3vv: all *I-PAC* 1158

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CLEMENT A. MILLER

Gagaku. Court music of Japan; see JAPAN, §III, 1.

Gagliano. Italian family of violin makers who worked in Naples from about 1700 to the middle of the 19th century. They were an industrious family, and produced a large number of violins, many cellos and a few violas. With the exception of Alessandro Gagliano, they usually worked on the Stradivari model. All of the 18th-century Gaglianos could produce a masterpiece if circumstances required it, but as the 19th century approached the demand seems to have been increasingly for hastily made, inexpensive instruments. Except for Alessandro, they all used a similar varnish, harder than that of more classical makers; the most attractive has a distinctive golden orange colour, but there are many that appear stained, with almost a grey-green tinge to the orange. Tonally they all have what is known as the 'Italian' quality, but tend towards brightness, occasionally almost harshness. They are very good all-round instruments, and well liked by all types of players. No work has been published giving the correct dates of each member of the family, and the dates given by most authorities do not always tally with those on the original labels.

Alessandro Gagliano (*fl* c1700-c1735) was the first maker in the Gagliano family and the first known Neapolitan maker: it is not known where he learnt his craft. His work differs in almost all respects from that of his descendants, but most of all in the varnish he used. This was of a soft, oily nature, similar to the very best, glowing and transparent and of the deepest red colour. He was only an average workman, but his instruments have great character and are in no sense copies of the work of his great predecessors or contemporaries. He made violins of at least three different sizes, one of them small and another rather too large, with a long string length. The soundholes have an exaggerated swing which can nevertheless be quite charming, but the scrolls are often pinched in design and crudely carved, sometimes with a little extra ornament to the pegbox. His cellos are especially good, but rare.

Nicola Gagliano (i) (*fl* c1740-c1780) was a son of Alessandro Gagliano. The majority of his instruments were made between 1750 and 1770, though he is thought to have had a longer working life. They are all much influenced by Stradivari's work, and, with those of his brother Gennaro, are the most sought after of the Gaglianos. The quality of his work is consistently high, but a few of his violins are rather high-built and broad in measurement. Some of the violins with his original label show the collaboration of his son Giuseppe.

Gennaro [Januarius] Gagliano (*fl* c1740-c1780) was also a son of Alessandro Gagliano. He is often considered the best maker of his family, though each member was capable of rising above the average productions of the others. Gennaro was a more sensitive craftsman, and his overall concept of violin making was not far behind that of the great Cremonese makers. Although he was most influenced by Stradivari, he often made Amati copies, with strong-grained pine in the front, brown varnish and facsimile Amati label. Both Gennaro and Nicola (i) made very good cellos on the best Stradivari model, but they also introduced the very narrow design used by most later Neapolitans (see illustration, p.80).

Ferdinando Gagliano (*fl* c1770-c1795) was a son of Nicola Gagliano (i), but is more likely to have been a pupil of his uncle, Gennaro Gagliano. His instruments vary in the quality of their finish, but their outlines have the pleasing flow of typical Gennaro models, with